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A Billboard Publication

The International Music-Record-Tape Newsweekly

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## Urge Rapid Payment Of Cable TV \$\$

By JEAN CALLAHAN

WASHINGTON—While the parties involved still harbor differences, broadcasters, music copyright holders and independent programmers all agree that the Copyright Royalty Tribunal should move as quickly as possible to set up procedures for distributing the more than \$12 million in cable television royalty fees collected in 1978.

At a Tribunal meeting Thursday (11), Fred Koenigsberg, ASCAP counsel, urged the commissioners to "choose the structure that will do the most to encourage voluntary agreement among the parties."

BMI's Ed Chapin added his support for "expedited proceedings" and recommended that briefs be submitted in writing to replace the more time consuming system of hearing oral

arguments.

Also present at Thursday's meeting was SE-SAC's Al Ciancimino who agreed with the other music groups that the Tribunal should act quickly to solve differences.

The central argument in the cable royalty dispute pits broadcasters against music copyright holders, filmmakers and other copyright waters.

Broadcasters claim the right to receive all cable royalties and distribute shares to the rest of the claimants. (Continued on page 9)

## Peak Interest Rates Facing U.S. Industry

By STEPHEN TRAIMAN

NEW YORK-The highest cost of money in history-and less availability of cash-will impact the disk industry both near and long-term.

Continued belt-tightening in all areas, buying much closer to needs in maintaining the lowest inventory levels possible, delay on plans for new store construction and warehouse expansion are just a few of the anticipated effects in the record business.

The rise in the prime rate to a record

14% and the Federal Reserve's demand that banks keep more cash in reserve happened so fast that the full effects haven't had time to sink in.

But with the banks' major customers paying that high interest rate for money, and smaller or more "credit-risk" firms paying an added 1% or 2% or more—if they can get it—the cost of doing business is likely to escalate even more in the months ahead for all segments of the recording industry. (Continued on page 65)

### Stereo Viewed As No Cure-All For AM Radio

By DOUG HALL

WASHINGTON-AM Radio will survive in the 1980s against solid FM growth, not with AM stereo but with imaginative programming that will draw on the past or serve older age groups.

That was the message in a variety of comments from a blue-ribbon panel of top radio programming experts at a Tuesday (9) session of the National Radio Broadcasters Assn. convention which drew a record 4,000 persons.

Jim Schulkey of Schulkey Radio Productions painted the darkest picture for AM stereo. "I see 15 years of suffering," he said to achieve a system that will "not even match FM stereo fidelity."

Kent Burkhart of Burkhart/Abrams Associates expressed a hope that "some new Marconi in a lab somewhere would develop synthetic FM for AM in the next 10 years."

For a more immediate remedy to the steady erosion of AM's audience to FM, Burkhart and Shelley Grafman, director of operations for AOR stations at Century Broadcasting, (Continued on page 30)

## Defectives Rise, Report Disk Dealers

By IRV LICHTMAN

NEW YORK-Factory defectives, led by problems of skipping and warpage, are an increasing cause of grief in the marketplace.

Though not a new issue for the U.S. industry, the problem has surfaced with greater intensity as a result of new returns policies from CBS and Polygram, with defectives included in the total returns guidelines.

Two mass merchandisers who keep an accurate count on defectives by vendors claim significant increases in 1979 over 1978.

Also, some retailers declare, the higher recording prices go, the more the consumer is liable to be critical of such common disk ailments as pops and surface noise.

Others cite consumer disenchantment as a result of pressing quality that has not kept pace with audio refinements over the years.

Those surveyed on the retail/wholesale levels claim particularly bad runs on the new Michael Jackson LP, "Off The Wall" (CBS), the Knack (Capitol), the two-LP Chuck Mangione (A&M), the Cars (Elektra), the Little River Band (Capitol) and Led Zeppelin (Atlantic).

This year has also seen bad factory runs from Donna Summer's "Bad Girls" and Kiss' "Dynasty," both Casablanca, and Warner's Fleetwood Mac "Tusk" single.

(Continued on page 78)



An engaging and soulful album, sung straight from the heart. LINDA CLIFFORD, "HERE'S MY LOVE," RS-1-3067, a fouching and forceful performance for anyone who has ever been in love. Includes the single "I just Wanna Wanna," RS-1012. Coming, November 5, LINDA CLIFFORD's second release from RSO/Curtom Records.

(Advertisement)

### Texas, Hawaii, Caribbean Launch 'Vacation' Studios

#### Labels Get Selective With 12-Inch Singles

By ROMAN KOZAK

NEW YORK—Though many 12inch singles are doing quite well in the retail market, and the format is expanding to include rock titles, problems with the 12-inch configuration are causing some record companies to cut down or even give up on the concept altogether.

Despite the fact that in the three years 12-inchers have been around and the price has gone from \$2.98 to \$4.98, 12-inch single hits can sell more than 500,000 units. But, say industry observers, these items cut down on LP sales, and should a 12-(Continued on page 35) By JIM McCULLAUGH

LOS ANGELES-Environmental or vacation recording studios, pioneered in the early '70s by the likes of the Record Plant in Sausalito, Calif., and James Guercio's Caribou Ranch in Nederland, Colo., continue to grow.

Among newer entrants are ex-Beatles producer George Martin's recently opened Air Studios Montserrat on that Caribbean isle, Indian Creek Recording, a 4,000 acre ranch in West Texas due to be operational soon with the state's first Neve console and Sea-West Hawaii on the island of Oahu in Hawaii.

And the activity has also spawned another twist: what is believed to be the first permanent, 24-track studio (Continued on page 57)



T-CONNECTION!—Add a dose of pure R&B with solid pop crossover potential, a blast of driving funk and 1000 watts of electricity and you're "TOTALLY CONNECTED!" T-CONNECTION'S latest LP highlights the group's unmistakable sound with some rousing surprises. Make the connection on Dash Records and Tapes. Produced by T. Coakley. (TK/Dash 30014).

(Advertisement)

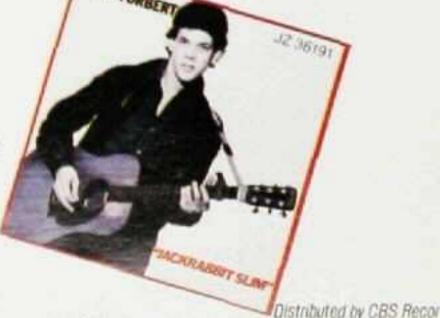
#### JUST A HOP AWAY.

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STEVE FORBERT.







ON NEMPERON RECORDS AND TAPES.

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Tune in the Daryl Hall/John Oates 1979 North American Fall Tour, coming soon to a city near you.

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Management and direction: Tommy Mottola

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11/26	Peninsula, OH
11/28-30	Canton, MI
12/2	Youngstown, OH
12/3-4	Cleveland, OH
12/5	Toronto, Canada
12/7-8	Boston, MA
12/10-11	New York, NY
12/13	Rostyn, NY

Produced by David Foster



## Chicago Retail Expansions Showing Upbeat

CHICAGO - Chicago retailers are taking an aggressive business stance in the face of a reported tight fiscal climate and expectations of long-range economic slowdown. The posture can the coming weeks.

The growth pattern is being led by dealers such as Hear Here Records, and Music Shops Inc., Hegewisch Discount Records, Sound Warehouse, Record Warehouse and Flip-Side Records.

Oranges Records and Tapes, opened by Music Shops Inc. in suburban Rolling Meadows, is the chain's biggest location with 5,400 square feet. The location offers an abundance of window space and hopes to develop its business in classics, says a chain spokesman.

Two additional smaller stores are promised by Bob Kennedy. owner of the Illinois and Indiana web, boosting the Music Shops total to 11 stores sometime in 1980. Reportedly, Kennedy also plans to change the name of the outlets to JR's Music.

A specially lit stage area and use of elevated platform displays are part of the new Hear Here outlet, moving into suburban Hanover Park's Tradewinds Shopping Center for a Friday (39) grand opening.

The 2,000 square foot outlet is the first Hear Here store develbe seen in a significant number of new retail openings here in oped with assistance from an interior design expert, says Owner Max Tuchten who operates three other outlets. Tuchten has two Chicago stores and one in Evanston.

> Flip-Side Records, moving into 2,000 square feet in suburban Palatine in time for the Christmas season, is regarded as one of the area's most aggressive rock-pop product merchandisers. Doubling of the size of Flip-Side's Lake Zurich outlet also is in the works at this time. The chain has grown to 11 Chicago. area stores.

> Another of the key contributors to retail site proliferation has been Noel Gimbel's Sound Unlimited one-stop with its Sound Warehouse franchise package.

> Stores number 10 and 11 in greater Chicagoland are opening before Christmas, reports Stan Meyers, Sound Unlimited sales manager. In Orland Park, owner is Chuck Krantz, with Jeff Crones and Blaine Pejaka opening the new Elmhurst Sound Warehouse location.

Most Sound Warehouses fall in the 4,000 to 5,000 square foot range. The stores are individually owned, but are identically fixtured and advertise and merchandise under a blanket program coordinated by Sound Unlimited.

Howard Rosen, operator of Chicago's Downtown Records skein, is expected to open a Chicago northside superstore in November, Rosen's surplus merchandise Record Warehouse recently closed its doors. Both surplus goods and regular prodnct will be carried at the new Lincoln/Paterson intersection store under the same name. The outlet measures in the 5,000 square foot range

One of the leading retail forces in the southeastern Chicago suburbs and in northwest Indiana is Hegewisch Discount Records. The chain's hig Calumet City, III., outlet claims it recently rang up \$55,000 single day volume in a storewide sale with heavy manufacturer support.

Hegewisch's fifth store is slated to open in Merrillville, Ind., chain manager Ken St. Jean reports. St. Jean says the new store measures 3,500 square feet.

## **Indie Distribs** Nixing MCA's **Returns Plan**

By JOHN SIPPEL

LOS ANGELES-An MCA Records offer to accept ABC record tape returns involving the former ABC label distributors is being renounced by those independent dis-

Dated "October 1979," the announcement is branded as a revival of a return procedure turned down early this year by those distributors, says Billy Emerson of Big State Disarchutors, Dallas.

It's the same deal we wanted no part of and which caused a group of us to file as plaintiffs in a class action in March 1979 against MCA." Emerson states. "The thrust of our suit aims to circumvent us as far as the return is concerned."

The suit, filed in Federal District Court, Dallas, contends that when lines switch historically new distributors are responsible for returns. MCA Records acquired the ABC Records operation in a buyout prior to the filing of the action.

Plaintiffs in the suit include: Hot Line, Memphis: Music City, Dallas; All-South, New Orleans; Universal, Philadelphia: Western Merchandisers. Denver, H.W. Daily, Dallas; Music & Video Trends, Detroit and Big State

The MCA announcement states MCA Distributing will accept re-(Continued on page 10)



STANDING IN-Herb Alpert, accepting a gold single for his No. 1 single "Rise," is joined by A&M chairman Jerry Moss and a stand-up of Herb from his Tijuana Brass days.

### Labels, AFM Dickering Over Contract

NEW YORK - The use of rhythm tracks sans vocals, for live disco performances, an increase in session fees and the use of promotional video clips for commercial airings are among the topics to be discussed in the negotiations that get underway Monday (15) between representatives of the American Federation of Musicians and the recording in-

Neither side was tipping its hand prior to the start of the talks, but the

executive board of the international AFM, along with reps from five major locals, met here Thursday (11) to outline the direction the union would be taking. Industry leaders, representing major and minor labels, have already met to formulate

(Continued on page 65)

## Country Week Hurt By Nation's Economy

By GERRY WOOD

NASHVILLE - A slimmed down, trimmed down version of Country Music Week came to a bleary-eyed stop here Sunday (14).

Though it didn't set any attendance records, the function, as usual, managed to effectively spotlight country music labels, talent, songwriters, publishers and broadcasters.

Economic and gasoline realities held down the attendance of this year's "Grand Ole Opry" birthday celebration. Total registration was reported below 3,000 compared to last year's total of some 4,000 registrants.

Country music label leaders claim that country sales are as strong as ever in this recessionary period for most of the industry, yet Country Music Week reflected the prudent economic policies of the labels headquartered in New York and Los An-

Gone was the huge CBS president's party on Saturday night. Gone was the annual Warner Bros. fete atop the Nashville City Club. Gone was the RCA Golden Boot

But here, again, was the dizzying round of seminars, shows, hospitality functions which the country music's community has come to know and, sometimes, love.

It was a week that pumped some \$600,000 into Nashville's booming economy (still down from \$1 miltion-plus figure last year) and placed Hank Snow and the late Hubert Long into the prestigious Country Music Hall of Fame.

Actually, the slimmer version of Country Music Week made it a bit more manageable to those attending multiple events, though, at times, the schedules were thick with functions running concurrently.

CMA Week activities stories appear in the country section, pages 42-46.

Willie Nelson, Charlie Daniels, Kenny Rogers and Barbara Mandrell inaugurated the awards bedlam by scoring top honors at the CMA awards Monday (8).

BMI's biggest honor, the 10th annual Robert J. Burton Award for the most-performed BMI country song (Continued on page 35)

#### Sales Barometer

LOS ANGELES-Albums, singles, prerecorded cassettes and blank tapes were all up in sales last week, according to a national survey of dealers and one-stops by Billboard's research department. Only prerecorded 8-tracks were reported as holding stable.

Some 56% of the respondents reported LP sales up (as compared to 50% the previous week). Some 46% said singles were up (41% the previous week), some 57% reported prerecorded cassettes were up (versus 43%) and 48% said blank tapes were up (versus 40%).

Some 13% reported LPs were down (versus 19%) and 31% said they were stable (equaling the previous week's 31%).

Some 15% reported singles stable (versus 20%) and 38% said sales were stable (versus 39%).

For cassettes, it was 12% down (versus 13%) and 31% stable (versus 43%). For 8-tracks, 26% said up (versus 13%), 26% reported down (versus 35%) and 48% said stable (versus 51%):

For blank tapes, 7% said down (versus 8%) and 44% declared stable (versus \$1% the previous week).

By DICK NUSSER

It's believed the subject of musicians' performances on videodisks and videocassettes may be postponed during this round of talks in

## Nashville's Sessions On Rise; Majority Are Non-Country

NASHVILLE-Figures provided by a total of 67 recording studios here and correlated by NARAS committee member Norm Anderson show that of the nearly 37,000 sessions booked in Nashville in the past year, fully two-thirds were for non-

country projects. Concurrently, statistics compiled by Musicians Union local 257 show a marked appreciation in the monies earned by Nashville musicians in the first six months of 1979, compared with the same period a year ago. Payroll figures for musicians working in local sessions from January through July exceeded \$2.25 million, up more than \$38,000 over

the initial two quarters of 1978.

Additionally, the total number of sessions held here between 1968 and 1978 has escalated 700%, according to union records.

Based on these findings, the local chapter of NARAS has inaugurated a special executive committee to undertake a fact-finding and educational program designed to expose the various resources of the Nashville music industry.

Bill Justis, president of the local chapter has appointed attorney Bob Thompson to chair the new Nashville Music Committee. It will be responsible for collecting data and

providing information and educational material about the local music

Members chosen to head the longstanding committee include Bob Thompson, Justis and industry staffers from various facets of the local community. They are: singer Louis Nunley, producer/arranger Bill Pursell, Lynn Shults, vice president of Capitol/EMI, Nashville; Steve Singleton, OAS Music Group, Merlin Littlefield, assistant director of ASCAP, Nashville, Mike Kosser, Tree Internatinal; Pat Nelson, Don Light Talent; David Luna, Peer-Southern Publications; Johnny De-George, president, AFM local 257;

and David Maddox, executive secretary of AFTRA/SAG, Nashville.

Also: John McCarthy, NARAS board member, Brad McCuen, executive vice president of the Country Music Foundation: Bruce Davidson, national sales manager of Con-Brio Records; Buzz Cason, president of Southern Writers Group; Norm Anderson, manager of recording and sales, CBS Studios, Nashville; Russ Miller executive producer for National Geographic Records, John Sturdivant, general manager, Ruboca Records; Roger Sovine, vice president of professional services, Welk Music Group, and Mike Bryant, accountant.

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## Jump Fleetwood Mac Release

LOS ANGELES-The premature airing of Fleetwood Mac's new "Tusk" album by the RKO chain of stations forced Warner Bros. to release the album a week earlier than scheduled.

The entire RKO chain of AM and FM stations had access to the album Oct. 5 with airplay beginning immediately. "Tusk" wasn't scheduled for release until Friday (12).

RKO stations that aired "Tusk" included KRTH-FM and KHJ-AM in Los Angeles; WROR-FM and WRKO-AM in Boston; WHBQ-AM in Memphis: WAXY-FM in Miami; WXLO-FM in New York; WFYR-FM in Chicago; and KFRC-AM in San Francisco.

Warner's reportedly opted to ship the album the weekend of Oct. 5 to minimize the amount of poor quality tapes that would have been circulated as a result of constant taping off the original unauthorized source.

By ED HARRISON

When Warner's got wind of the premature leakage, Los Angeles Superior Court granted it a preliminary injunction against the RKO chain, forbidding it from playing "Tusk" and boasting that the stations had an exclusive on the album in their mar-

The order also forbid any stations in the chain from disposing of any of its copies to presumably aid in tracking down the source of the unauthorized recording.

Warner's initial intention on asking RKO for damages stems from the fact that the label's advertising and merchandising plans apparently had to be altered.

Another possible motive for Warner's threatened legal action was as a goodwill gesture to show that it didn't play favorites with the RKO

Premature leakage of long awaited superstar product is nothing unusual. Recent albums where stations jumped the gun include the Bee Gees' "Spirits Having Flown," Electric Light Orchestra's "Out Of The Blue," Paul McCartney's "London Town" and Linda Ronstadt's "Living In The U.S.A.," among others.

At presstime, Bob Hamilton, program director of KRTH in Los Angeles said he's not heard anything further from Warner Bros. nor have the other stations in the chain.

## Fees For School Use Of Music Law Challenged

LOS ANGELES-More than 150 persons have joined the Committee for Fairness in Music Use, a coalition of administrators, students and educational organizations lobbying to have Congress modify the law which makes it compulsory for schools to pay license fees on copyrighted music

Through its efforts, committee members are seeking placement of responsibility for performing rights fees with those parties who profit from the performances, and placement of responsibility for reviewing licenses and fee structures with the Copyright Tribunal

Tom Matthews, chairman of the committee and coordinator of college activities at the State Univ. of New York in Geneseo, is surveying the committee members to collect information about the law's impact on their institutions.

The 150 members are activities and union staff and arts administrators at schools from around the country. According to Matthews, a large percentage of committee members cannot yet commit their institutions to the lobbying efforts, although some have listed their institution.

A letter-writing campaign to all members of Congress is planned for early fall. Matthews hopes to obtain the support and introduction of a (Continued on page 66)



Billboard photo by Merry Alpern

Humanitarian Honor: WEA International president, Nesuhi Ertegun, right, enjoys a moment's relaxation with Elektra/Asylum chairman, Joe Smith, left, and president of the Recording Industry Assn. of America, Stanley Gortikov.

#### **AMC Fete Raises Highest-Ever Sum**

NEW YORK-A "record breaking" sum was raised by the AMC's 1979 Humanitarian Award dinner Oct. 5 at the New York Hilton honoring Nesuhi Ertegun, president of WEA International. Exact amount was not available at presstime.

The event, which featured Elektra/Asylum chairman Joe Smith as keynote speaker, attracted close to 1,000 industryites.

## NARM N.Y. REGIONAL MEET ITS LARGEST

NEW YORK-NARM will convene its largest regional meeting yet when more than 300 industryites gather here Monday (22) at the Sheraton Centre. Nineteen of this year's 22 meetings are history, with Philadelphia (23) and Washington, D.C. (24) to follow the New York meeting.

After Barrie Bergman, president of NARM, delivers a keynote address, at-

tendees will hear other speakers and panel discussions.

As a followup to a merchandising audio/visual presentation, in-store merchandising will be tackled by a panel consisting of Herbert Dorfman of Bee Gee Distributing, Roy Imber of Elroy Enterprises, George Levy of Sam Goody, Leonard Silver of Transcontinent Record Sales and Jay Sonin of Record Hunter. Herb Goldfarb of Record Shack will moderate.

Radio/print advertising in New York will be covered by Ben Karol of King Karol, WPLJ-FM account executive Marilyn Khonsky and morning drive personality Jim Kerr, and John Campi of the New York Daily News.

Manhattan Borough president Andrew Stein will address the group at a luncheon hosted by CBS.

Another address features Jules Yarnell of the Recording Industry Assn. of America whose topic will be be "The Great American Record & Tape Robbery."

A manufacturers panel will conclude the meeting. Moderated by Dave Rothfeld of Korvettes, it includes Harry Anger of Polydor, Larry Gallagher of RCA/A&M, Mike Lushka of Motown, Gary Mankoff of Infinity and Lenny Scheer of Arista.

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RECORD REVIEWS

Singles Reviews .....

LP Closeup Column.....

## Executive Turntable

Record Companies

Steve Diener takes over the newly created post of executive vice president creative operations for CBS Records International's Latin American ations in Miami. Diener returns to CBS Records International after servi president of ABC Records. He first joined CBS Records International in and served as marketing director of European operations until 1975.



Gormley promoted to the new post of assistant to the chairman of A&M Records in Los Angeles. He has been with the company for 11/2 years and continues in his post as communications director. He was formerly p.r. chief at Mercury Records in Chicago. ... Chuck Reichenbach is now national album promotion director for RCA Records in New York. He comes to the label after five years

with Janus Records as Midwest regional manager. ... Vic Ginocchio is upped to national singles director in the department at RSO Records in Los Angeles. He had been West Coast m ing manager for the label ... Larry Stessel moves up at Epic/Portrait/A ated Labels in Los Angeles to West Coast merchandising director. Stessel been East Coast product management director for the label group. . . Ex-Smith is promoted at Atlantic/Cotillion in New York to promotion vice pre dent. Prior. Smith served as national promotion director for Cotillion. Mizell in Los Angeles departs his post as general manager of Elektra/Asslor black/fusion division after two years with the company. His plans include bum production projects.... Garrett Morris takes over as vice president of



Ginocchio

morous activities for MCA Records in Los Angeles. Morris will continue as a member of NBC-TV's "Saturday Night Live" cast with his new duties involving the signing, development and marketing of artists in the field of comedy and humorous music ... Bethany Gorfine moves at Infinity Records in New York to production services director. Gorfine had held the post of production services manager for the past year. . . . Pamela New-



man becomes singles action specialist for WEA's Boston branch. She had be working in the promotion/radio station service department for WEA in B. ton. ... Joanne Feltman and Leslie Miller join RCA Records business affai department in New York as contract administration manager and contra manager, respectively. Feltman had been business affairs director for Atlan Records while Miller had seven years paralegal experience with law firms so cializing in record industry practice. . . . Several changes at Butterfly Recor in Los Angeles with John Davis, formerly promotion vice president at the bel, now marketing vice president. And James Heathfield comes in as nation promotion director. Formerly, he had been associated with the label on an i



Gorfine

dependent basis. Upped to creative services director is Thom Williams who was art director for Butterfly. Karen LaFont, who worked most recently at Motown, is now national secondary promotion person. John Resnick takes over as national retail promotion director for the label. Resnick had been doing market research with Stortracks, a division of Macey Lipman marketing. Also named to the staff is Pamela Plant as production direc-



tor. She was assistant production manager at MCA Records. . . . Steve Ostro heads the new West Coast offices of Midsong Records in Los Angeles as We Coast district manager. Before joining Midsong, Ostrow served in the sames at Salsoul Records. . . Mark Levitt is hiked at CBS Records in New York copy director assistant in the advertising creative services division. He join as a staff copywriter at CBS Records in 1976.

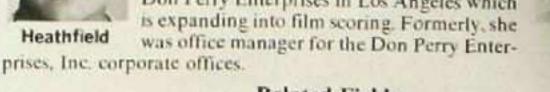
#### Marketing

Gasper Delise moves to the PIKS Corp's Detroit branch as Michigan sa manager. He had previously done sales for RCA and prior to that was sa manager for the MCA branch in Michigan five years.

#### Publishing



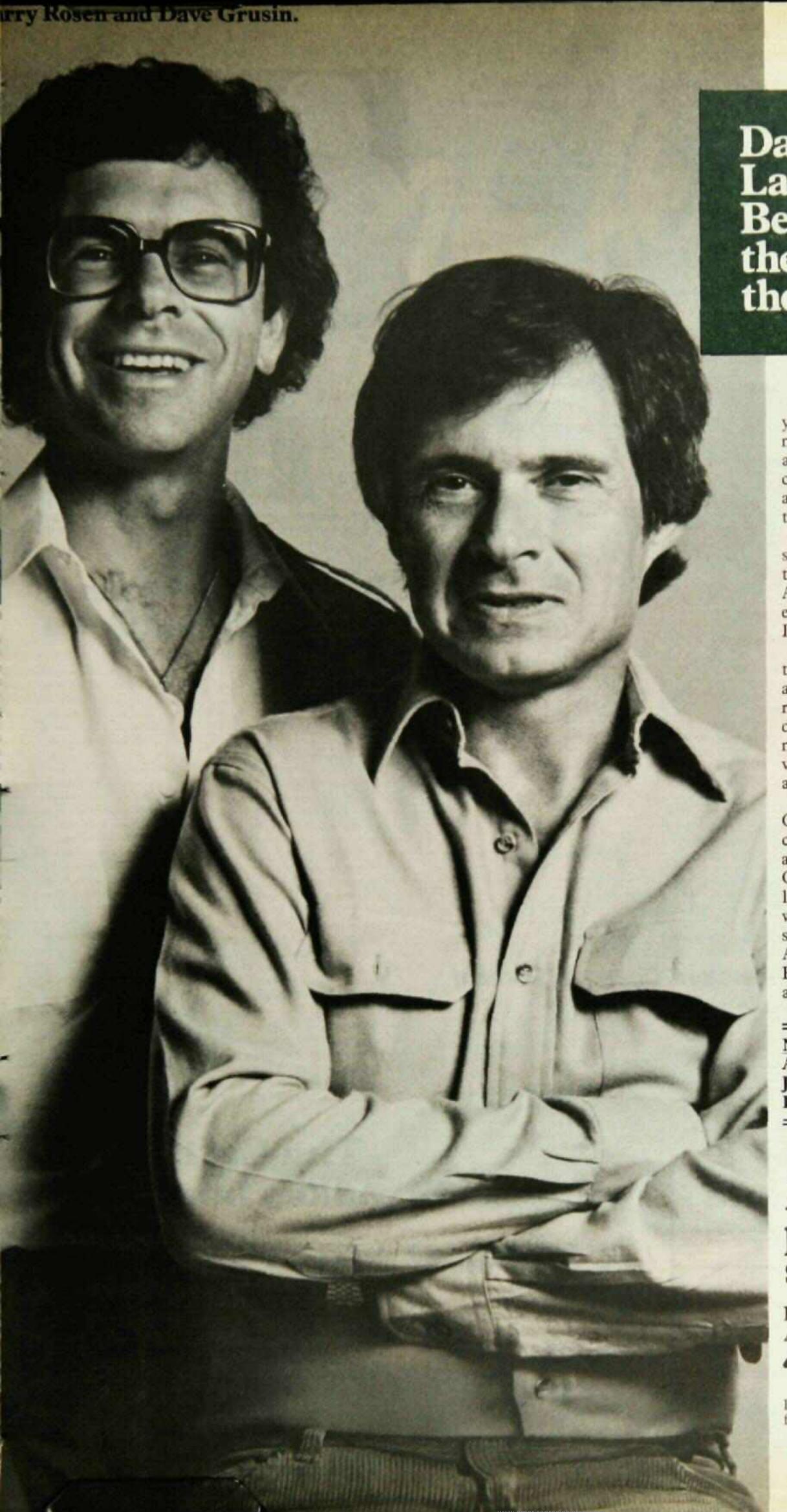
Glenn Friedman has left his post as West Coast creative affairs director in Los Angeles for Chappell Music. He now works independently in publishing and Chappell has not yet designated a replacement ... Susan Alcott heads the publishing department at Don Perry Enterprises in Los Angeles which is expanding into film scoring. Formerly, she



#### Related Fields

NBC radio vice president for affiliate relations Charles Renwick moves of to SESAC to take a vice presidency position. He in part fills the gap left by death of Sid Guber . . Deborah "Cookie" Powell replaces Cindy Ehrlich tour and travel specialist for Opryland U.S.A. in Nashville. Previously. Powas corporate sales representative handling the theme park's Music Am Club program. Ehrlich has been upped to Opryland's advertising and prof tions manager. . . . Also in Nashville, Chip Peay joins Top Billing Inc. as a s agent. Peay had been an agent with United Talent Agency. ... At JBL's In national division in Northridge, Calif., there are three staff changes. Ru Patton joins as consumer products sales manager. Patton was in several sa and marketing posts with Harman International's European staff. R McNevin comes in as operations manager. She was assistant manager in division. Garry Margolis is upped to professional products sales managed Margolis had been applications engineer for JBL's professional products in keting teams. . . Also at JBL, Inc. in Northridge, Calif., S.V. Banker joint vice president-controller. Formerly, Banker was vice president and chief nancial officer of Dynamic Sciences, Inc. Meanwhile, Nina Stern is boosted public relations manager. Formerly, she was a public relations coordinator. the firm.





Dave Grusin and Larry Rosen. Behind the scenes, they're ahead of the times.

Every time you hear an Arista/GRP album you're obviously hearing some exceptional musical talent. But, behind every Arista/GRI album, there're two other exceptional talents: co-producers/label founders Dave Grusin and Larry Rosen—music men far ahead of their times.

Their vision? It starts with the artists they sign—new, young, talented performers, with the feeling of music's future. Like vocalist Angela Bofill, one of 1979's brightest discoveries. Or, the brilliant young instrumentalists Dave Valentin, Tom Browne and Jay Hoggar.

Then, there's the Grusin/Rosen production touch. With Dave Grusin a world-renowned arranger, keyboardist, film composer and recording artist, and Larry Rosen an ace studio engineer, musician and producer, the duo not only provide a state-of-the-art musical environment for each of their young artists, but also careful and sensitive direction.

The result? Behind the scenes at Arista/
GRP, Dave Grusin and Larry Rosen have created a totally unique new music. "There's an individual quality in our records," says Grusin. "When the public hears them, they like and accept them. So you can dispense with any labels—jazz, crossover, fusion. Just say it's music people enjoy—pure and simple." And that's what Dave Grusin and Larry Rosen—and Arista/GRP Records—are all about.

#### **NEW RELEASES:**

Angela Bofill/"Angel Of The Night" GRP 5
Jay Hoggard/"Days Like These" GRP 5004
Dave Valentin/"The Hawk" GRP 5006

## Music... pure and simple.



From
Arista/GRP Records and Tapes.

Produced by Dave Grusin and Larry Rosen for Grusin/Rosen Productions. By ELIOT TIEGEL

LOS ANGELES-Murray Kaufman is center stage again. Murray who? "Murray the K," of course, Kaufman, the penulitimate music media booster, is returning to the



Murray Kaufman: Spearheading a movie which will "give new dimension to how music is presented."

spotlight after nearly two years out of the public limelight with a series of projects which include: a motion picture, radio syndication show. series of promotions at Knott's Berry Farm and a film about his life.

Kaufman, who gained notoriety as a rock disk jockey under his Murray monicker at WMCA-AM and

WINS-AM, both in New York dur-

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ing the 1960s, is doing a show for Watermark titled "Murray The K's Soundtrack Of The '60s." The threehour show will take the era of the '60s and project flashbacks for the audience, Kaufman explains.

The '60s are at the core of many of Kaufman's new projects. "It was my era, the 48-year-old broadcaster/ concert host acknowledges. "It was the era in which music grew up. It actually questioned the ambiguities in our society. It didn't give any answers, but it did raise the stream of consciousness.

Kaufman has three personals slated for Knott's in nearby Buena Park, the first a '60s music festival will bow Feb. 15-18 with musicians re-creating hits by the super rock names of that era. The other projects involve a talent search in May for a new group which represents the '80s and the development of an audience participation show," Music Mania." with a \$10,000 payoff which is being filmed as a tv pilot by Columbia Pictures TV.

The film, an idea he says he's been developing for three years is called "Two And A Half Minute World." Although he won't be in the film, he does acknowledge that it is about him: a broadcaster and discoverer of talent.

He says the film "will give a new dimension to how music is presented, how a group and its instrumentation are presented in concert. There will be a lot of electronics involved." Kaufman will be executive producer and coauthor. There will be 12 major acting parts, he says, and it will be filmed in California and New York. The film will be shot in 70 m.m. and 35 m.m.

Although he's been involved with the Coast production of "Beatlemania," Kaufman has kept a low show business profile since coming to Caifornia.

Being a personality-being associated with the Beatles, starting WOR-FM as a progressive radio station. working on NBC Radio's "Monitor" program-had its negative effect on his life which is why no one has heard about "Murray the K" in some time.

"It became so I couldn't handle that fifth Beatle tag," he says candidly. "I didn't like being 'Murray



"I've got 'Murray the K' under control and in dimension."

the K 24 hours a day. That's what I had become. I was too abrasive, too much a producer/director, too tempermental. It's all I knew all the time. The money wasn't making me

"I decided the only way for Murray Kaufman to survive was to kill 'Murray the K.' "

So he got involved in behind the scenes activities for the New Yorkbased "Beatlemania." And now Lorimar Productions has connected with him anent doing his life story on film.

And today, although his personal life is not all roses, Kaufman feels comfortable to confront 'Murray the K' again.

As he explains it: "I can live with him: I've got him under control and in dimension."

### J&R Superstore Opens In Gotham

NEW YORK-J&R Music World has opened a superstore/entertainment center down the street from its old location in this city's financial district.

The four-floor complex, at 10,000 square feet per floor, contains a

record retail store, complete with its own disco/dance area, as well as a wholesale operation, an electronics audio retail and wholesale facility, stock room, and mail-order operation.

The store opened with a concert by U/A-Capitol artist Noel Pointer. supported by his record company. The opening was also supported by WEA, CBS and RCA.

WEA sponsored a contest with WRVR-FM to support its jazz catalog where two winners can get a vacation to the Caribbean.

#### **Tape Pirate Pays** Fine, On Probation

NEW YORK-Wesley Max Isbell, purportedly the first person to face a jury trial on tape piracy charges in Alabama, was found guilty, fined \$750 and placed on three years probation. He had been charged with four counts of infringement involving illegal distribution and sale of 8-track tapes.

Meanwhile, James Collins and Kenneth Hofkins of Lexington, Ky., are awaiting court action after state police and FBI agents seized more than 1,600 allegedly counterfeited 8track tapes at the Kentucky Flea



TOP TEAM-Barry Manilow presents Dionne Warwick with a gold record her Manilow produced LP, "Dionne," as Arista Records president Clive Da beams recently at Warwick's L.A. concert.

## **CBS** Records Intl Seeks Larger Latin Mart Sales

By ADAM WHITE

NEW YORK-CBS Records International is looking to increase sales of product by U.S. acts in Latin American markets, and to establish more Latin talent outside that continent.

It's also expected to reveal shortly the shape of a new division to handle Latin product in the U.S.

The goals are part of an overall expansion program of the company's Latin interests in the '80s. First move is the appointment of former ABC Records president Steve Diener as executive vice president, creative operations, for CBS Records International's Latin American arm (see Executive Turntable).

Diener reports to Nick Cirillo, senior vice president of Latin American operations, who believes that markets south of the border offer "explosive" sales potential for American artists over the next dec-

He agrees that the bulk of CBS' considerable business in Brazil, Mexico, Argentina, Venezuela and other nations presently derives from locally signed artists and repertoire. But while U.S. talent hasn't been

selling in the quantities he thinks an possible, Cirillo points to the recen sales activity in key markets, notable Brazil, for Cheryl Lynn, Bob Dylan Dan Hartman, Earth, Wind & Fin and the TK roster as reasons for on timism.

It's a matter of capitalizing upo progress todate, he continues, an this will be Diener's responsibility

The new appointee's experience he was president of ABC Recon international division prior to IS following five years with CBS in E rope-will help him draw up a nu ber of marketing and a&r stratege

At the same time, Diener will looking to encourage more artists visit Latin American markets in p son, vital for media exposure (p. ticularly television) and consur acceptance. He is based at the label (Continued on page)

#### For the Record

NEW YORK-Allen A. Davish been named president of CBS Re ords International, not vice presi dent as was reported in last week Executive Turntable.

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12%

5%

48

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## CBS EARNINGS Strong Showing By Broadcast Group Offsets Slump In Disks

NEW YORK-CBS Inc. set new records for earnings per share, income and revenues for the third quarter despite a lackluster performance by the Records Group.

The CBS Records Group's revenues for the quarter were approximately equal to the year-earlier period, after respective first and second quarter gains of 32% and 27%.

"Earnings growth in the quarter resulted principally from the strong performance of the CBS/Broadcast Group," say William S. Paley, chairman, and John D. Backe, president of CBS Inc. "The (Broadcast) Group reported sizable profit increases in all areas of its operations with the CBS Network Division posting the largest dollar advance.

"The performance of the Broadcast Group more than offset a profit decline in the CBS Records Group which reflected the continuing difficulties affecting the U.S. recorded music industry."

Third quarter 1979 earnings per share were \$1.91, an increase of 9% over the \$1.75 per share earned in the third quarter of 1978. Third quarter net income was \$53.1 million, up 9% over the \$48.5 million posted last year. Revenues, too, went up 9%, from \$807.4 million to \$882.9 million.

For the first nine months of the year, revenues also set a record though earnings were below those from a year ago, reflecting the company's earnings decline from the first quarter, CBS says.

Earnings per share for the nine months were \$4.92, a 4% decrease from the \$5.11 carned during the first nine months last year. Net income for the first nine months of 1979 was \$136.7 million on revenues of \$2.62 billion. These figure represent a 3% decrease from the \$141.6 million for the first nine months last year, but a gain of 14% over 1978's first nine months' revenues \$2.30 billion.

Income, before income taxes, was \$98.3 million for the third quarter of this year, up from 1978's corresponding figure of \$92.0 million. For the first nine months of the year the figure is \$255.1 million, down from 1978's \$275.2 million.

## GRT Calif. Plant Will Be Vacated But Firm Will Continue Operations From Nashville Site

By PAUL GREIN

LOS ANGELES - Sixty employes at GRT's tape duplicating plant in Sunnyvale, Calif., were laid off Oct. 4 when it stopped production. But most of the firm's major music business accounts will reportedly send their work to its remaining plant in Nashville.

Seventy employes remain at the firm's plant and corporate headquarters in Sunnyvale, according to its president Bob Jacobs. The plant will be completely closed within three months, with most of the remaining employes to be laid off as the Nashville plant already is fully-staffed.

But about 10 to 15 employes will be absorbed into Sunnyvale's corporate wing which will remain even after the plant closes. This includes accounting, billing and credit

"We didn't have enough working capital to run both plants." says Jacobs, who gives two reasons for wanting to keep the Nashville plant instead of the Sunnyvale location. GRT owns the building and property at its Nashville plant, while it

erty at its Nashville plant, while it had been renting in Sunnyvale. And its Nashville site has both record pressing and tape duplication capacities while Sunnyvale only dealt

"That makes expansion easier in Nashville than it would have been in Sunnyvale," Jacob says, echoing the hopeful comment of Robert M. Sheehy, GRT's vice president of sales and custom products: "We're

in Nashville to stay."

in tapes.

Jacobs says the equipment in the Sunnyvale plant is for sale, though some of it may be shifted to Nashville. He adds that if GRT's cash flow improves, there is a possibility it could open a smaller plant in the West.

GRT, once a \$55 million company, according to Jacobs, has an outstanding debt of about \$21 mil-

#### Cable TV Fees

Continued from page 1

Disagreeing, Arthur Shiner, counsel to the Motion Picture Assn., asked the Tribunal whether the license to air a film or a piece of music also includes the right to share ownership.

Calling the issues "complex and novel." ASCAP's Koenigsberg urged the Tribunal to check percentage shares appropriate for each claimant. Tribunal chairman Douglas Coulter said the commissioners would absorb the comments of all parties and issue a schedule for proceedings "in the near future."

\$19 million. Adds Jacobs: "A lot of the debts are unknown at this point, but we've made progress with the Bank of America debt (which had

been \$6 million).

The firm's major creditors are El Mar Plastics of Carson, Calif., Lenco Plastics of Nebraska, Pisani Carlisle, a printing company in San Francisco; Capitol Magnetics, MCA and CBS (plus its tape and record pressing divisions).

Jacobs confirms that negotiations are also underway to sell GRT Canada's domestic talent roster, which includes such acts as Dan Hill and Prism, whose "Armageddon" LP was Magnum Records' biggest success this year.

While CBS is in the bidding at pressume it looked as though the deal would swing to WEA Canada. (WEA's executive vice president, Ross Reynolds, was formerly GRT's Canadian president.)

Jacobs explains that the Sunnyvale plant, built in 1969 has a capacity of producing 30 million tapes a year and is simply too large for a custom operation. "You really need your own record company to make it worthwhile," he says.

"When we used to manufacture tapes for our tape division, that absorbed a great deal of the overhead and made it easier for us to take in custom business. But with the changes in the record business and the cost of money, the volume of custom business is down.

plains its president of the past 14 months, "was that it never developed its own proprietory product. It was more or less a parasite on other companies. You can't do that forever; someday you're going to get hurt. It's like being a fly on a cow: one day the cow flicks its tail and boom, there goes the fly."

Sheehy adds that most of the former Sunnyvale accounts which are not sticking with GRT are smaller Northern California-based spoken word users. He estimates that the firm will retain 85%-90% of its Sunnyvale clients, who will now ship their components to the Nashville plant.

"We haven't lost one custom manufacturing account since we went into Chapter 11," boasts Sheehy.

Jacobs says GRT still has suits outstanding against ABC (in excess of \$10 million), Pickwick (in excess of \$2 million), Handleman (in excess of \$300,000) and Odyssey Records (in excess of \$250,000). A suit against MCA was earlier settled out of court.

The GRT Design Division, which was merged into Ampro, is unaffected by the Chapter II filing. All stock in the firm is owned by GRT, but it is a separate corporation.

The four labels which were in the GRT Group until it ceased distribution operations in July have met different fates. Shadybrook and Cyclone are on their own, according to Jacobs, while Ranwood is still owned by GRT. Of the Janus Records acts, Charlie and Kayak have signed with Arista, with the maiden Charlie disk for its new label, "Fight Dirty," in the top 60 on the album chart this week.

#### Court Asked To Exonerate Klein

NEW YORK-Lawyers for Allen Klein have asked a federal appeals court to throw out his conviction of filing a false tax return in 1970.

In his second trial on tax evasion charges following a mistrial at the first proceeding. Klein was charged with attempting to evade the payment for income taxes in 1970, 1971 and 1972 and filing false returns for the same years.

The government had contended during a trial before U.S. District Judge Vincent L. Broderick that Klein had received money from the sale of promotional records by his associate Pete Bennett. The activity was alleged to have occurred when Klein, now Abkeo Industries head, managed the Beatles.

After 17½ hours of deliberations, the jury found Klein not guilty of all the evasion counts and two of the false filing counts, but guilty on the count of false filing in 1970.

#### Integrity Posts Whopping Loss

LOS ANGELES—The hefty business falloff which began early this year is concretely evidenced in the 1979 fiscal year statement disclosed by Integrity Entertainment Corp.

In the final quarter of the fiscal year ending June 30, 1979, the nation's second largest retail chain lost \$1.53 million. Offsetting this loss was a \$300,000 net profit, bringing the year's loss to \$1.23 million against 1978's fiscal year profit of \$1.41.

The firm, which operates the Wherehouse. Hits-For-All and Big Ben's stores, shows gross revenues of \$70.5 million for 1979 compared to \$62.4 million in 1978.

nution in 1978.

## Market Quotations

High	Low	NAME	P-E	(Sales 100s)	High	Law	Close	Change
116	N	Alter: Corp.	29	48	4	W	15/16	+ 1/16
A7%	32%	ABC	8	790	:42	41%	41%	+ 1
41%	34%	American Can	6	. 87	36%	35%	36%	- 4
1919	14	Ampex	10	573	16%	15%	16%	+ 4
3%	156	Automatic Fladio	-	46	. 2%	2%	2%	- 1
56%	44%	CBS	7	413	50%	46%	49%	- 1
27%	18%	Columbia Pictures	- 6	169	23%	2314	23%	
13%	716	Craig Corp.	13	27	7%	7%	7%	Unch.
44%	33	Disney Walt	11	254	29	38	38%	-
3	116	EMI	13	196	214	2	2	-
18%	12%	FilmWays, Inc	10	188	14%	13%	14	+ 05
1814	13%	Gulf + Western	- 3	818	15%	14%	15%	+ 1
17	10%	Handleman	6	98	11%	1116	1119	. 1
32%	17	Harrah's	15	218	29	27%	28%	+ 1
8%	3%	K-fel	6	1.6	5%	5%	579	4 1
3%	11%	Lafayette Radio	-	- 36	176	116	1.04	Urich
37%	28%	Matsushita Electronics	- 6	2		1/2	31%	Unch
55%	3714	MCA	0	155	49%	48%	48%	-
39	17%	Milmorex	3	1992	22%	20%	21%	+ 41
66	49%	3M	10	1480	5139	50%	5154	
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32	24%	North American Philips	5	166	2816	27%	28	Unch.
	_	Proneer Electronics	12			-	19	Unch
26%	23	RCA	6	2142	23%	23	23%	-
10%	7%	Sony	17	63	7%	The	7%	- 1
51%	30	Storer Broadcasting	10	179	46%	45%	46%	4 1
8%	414	Superscope		32	4%	416	4%	Unch.
32	18%	Tatt Broadcasting	9	56	29%	28%	29%	+ 11
29%	17%	Tandy		543	261/4	25%	26%	+ 3
11%	4%	Telecor	3	67	416	4%	4%	-
20%	16%	Transamerica	5	361	17%	17%	17%	- 1
46%	30	20th Century	6	239	40%	40%	40%	+ 1
44	3216	Warner Communications	- 6	551	401/4	39%	391/	+ 1
15%	10%	Zenith	10	223	11%	11%	11%	+ 1
OVER THE		P-E Sales Bid Ask		ATHE	P-E	Sale	s Bid	Ask

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 compitation. The above information contributed to Billboard by Douglas Vollmer, Assoc. V.P., Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

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### Billboard En Espanol Due To Hit Stands This Week

troduces a Spanish-language version of the publication this week, marking its second international edition in two years. The first, Billboard Benelux, presently serves the Benelux nations.

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Billboard En Espanol is being circulated throughout Mexico, Central America, the Caribbean, South America, Spain and Portugal and select U.S. Latin markets.

The inaugural edition contains more than 100 pages and among the top stories are an analysis of the \$250 million Mexican market, new musical sounds in Brazil and the growth of FM in Venezuela, for example.

Billboard En Espanol also contains articles depicting trends in the U.S.

The Spanish-language Billboard will develop charts for Spanish speaking regions as well as news and feature articles pertaining to all the various facets of show business which the soon to be 85-year-old

LOS ANGELES-Billboard ineduces a Spanish-language ver-

> Plans are to publish Billboard En Espanol twice a month beginning in early 1980.

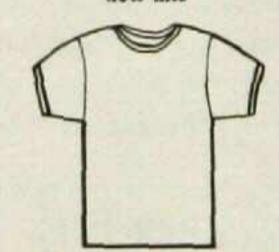
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## Lorimar Film Maker Effects CBS Disk Tie

NEW YORK—Movies are getting more musical these days, so it's no surprise one of the largest independent producers of films and television dramas has entered into a label deal with CBS Records.

It should also come as no surprise that Lorimar Productions' first releases are soundtracks from movies it has put together.

What is sort of a surprise is that Lorimar isn't recycling vintage tunes or producing scores that amount to so much background music. Under the direction of Jay Levy, a former RSO/Stigwood Group a&r executive, Lorimar is commissioning new tunes written to fit specific scenes of the movie in progress.

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The soundtrack of "Americathon" bears out this approach, with a single from the LP by Eddie Money, "Get A Move On," entering the top of Billboard's Hot 100 chart.

"The days of cheap-shot soundtracks are over." Levy claims. "It's important that the music be an integral part of the film, that the lyrics and the rhythmic kicks match the action on the screen."

Lorimar's next project is already underway, with veteran r&b composer/producer Thom Bell putting together some a&r surprises for the project, entitled "The Fish That Saved Pittsburgh."

A duet by Teddy Pendergrass and Loretta Lynn, and a pairing of the O'Jays and the Spinners is in the offing. Leroy Bell and Casey James are handling the lyrics and assisting Thom Bell on the project, which also features appearances by the Sylvers, the Four Tops, Phyllis Hyman, Eubic Blake and newcomer Frankie Blue.

John Capers, music editor on Stigwood's "Saturday Night Fever," is music editor on "The Fish."

The publishing will be split among Mighty Three and Lorimar's Marilor and Rollram imprints, with Lorimar administering the score.

The album, of course, will be a CBS/Lorimar venture.

Levy says Lorimar Records won't sign more than six new acts to the label, although he says that won't prohibit him from making outside deals for soundtracks, which won't always be pop or rock oriented.

DICK NUSSER



KNACK VIGIL—Knack fans line up in front of Carnegie Hall in New York waiting to buy tickets for the Capitol Records act which performed there Saturday (13).

#### **BROADWAY REVIEW**

## Old Tunes Highlight '1940 Radio Hour'

NEW YORK—The music, culled from the songbooks of such notable composers as Richard Rodgers and Lorenz Hart, Mack Gordon and Harry Warren, George & Ira Gershwin, Duke Ellington and Harold Arlen and Johnny Mercer, is the star of the "1940s Radio Hour" which opened at the St. James Theatre here Oct. 7.

The show is a pretty authentic reconstruction of a live radio broadcast beamed from New York City to eager, entertainment starved audiences during the war-torn 1940s.

The producers have assembled a highly talented cast of performers to re-create the popular musical sound of the day. Through them the audience is treated to competent renditions of such classics as "Chattanooga Choo Choo," "Blue Moon," "I've Got It Bad And That Ain't Good," "You're Driving Me Crazy," "Blues In The Night," "Rose Of The Rio Grande," "That Old Black Magic" and "I'll Never Smile Again."

Gary Fagin and Paul Schierhorn have joined forces to provide the orchestrations and vocal arrangements and Stanley Lebowsky deftly leads a 16-piece onstage band through this pleasant little musical trip down memory lane.

The music is the show here, and beyond it Walton Jones' story is frail and undernourished. Still, it is to his credit that he has striven mightily and with meticulous care to authentically re-create the ambience of a seedy midtown Manhattan radio station.

For diversion he offers a stagestruck delicatessen delivery boy, yearning for a chance to sing along with the "stars;" an almost washedup, chain-smoking young vocalist strung out on alcohol; an overly ambitious agent, conniving to get his singer a slot on the show, an enlisted trumpeter being called out to the war, and a lonely night watchman whose home is the studio.

David Gropman's scenic design lends credibility to the rundown interior of the studio, and under Jones' direction much of the frenzy and cliff-hanging suspense of the era of live radio broadcasts is experienced.

RADCLIFFE JOE

#### DISCO NO. 3 IN 7 MARKETS

By DOUG HALL

NEW YORK—Disco is the third most popular format among listeners in the top seven markets according to an exclusive Billboard analysis of Arbitron data from the July/August rating period. The format, which had no audience registered in these markets a year ago, won 6,333 listeners per average quarter hour this year.

Included in this rating period were measurements in Boston, Chicago, Los Angeles, Detroit, Philadelphia and San Francisco.

Beautiful music and contemporary are practically tied for first place with 10,278 and 10,188 listeners, respectively. The average quarter hour figures are for all listeners aged 12 and over.

These two formats grew slightly (.08%) from 9,497 and 9,402 listeners

(Continued on page 29)

## Indie Distribs Nixing MCA's Returns Plan

• Continued from page 3

turns authorized by the independent distributor from whom the merchandise was purchased. Returns could be shipped collect with MCA paying freight.

Credit for such authorized returns would be given to the independent distributor from whom the goods were purchased, with a copy of the credit memo to be provided to the account. To trigger the return, the directive asks accounts to contact their MCA sales persons.

In contention, too, is the price at which MCA would accept returns. The example used in the announcement is a \$7.98 list album to be credited at \$3.55. Both accounts and independent distributors complain that mass merchandisers, who got the lowest price, paid about \$4.01 for the album.

According to the announcement, the offer would expire Nov. 2, 1979. Accounts contacted at random had not yet received the edict as of Thursday (11). The offers is limited to "records that do not contain the letters 'M' and 'O."

Presently, the Dallas jury trial on the hassle between MCA and the former ABC indie distributors is set for a Feb. 4 hearing.

## Doors Gone, Disks Selling

NEW YORK-It's been nearly a decade since Jim Morrison's death ended the career of one of rock's most influential groups, the Doors, but Elektra/Asylum happily reports the group's catalog sells the equivalent of a gold album every year.

"The Doors catalog represents significant sales for us," admits Dave Cline, label's national director of sales and advertising. "It sells at least the equivalent of a gold album every year."

Buoyed by the inclusion of the group's "The End" as the leit-motif of Francis Coppola's "Apocalypse Now" film and "Light My Fire" as one of the songs in "More American Graffitti," the catalog now boasts two platinum disks ("The Doors." "L.A. Woman") and five gold LPs out of a total of 10. MCA has the "Graffitti" track and E/A has "Apocalypse."

More surprising is the reception garnered by the release this year of an album of Morrison's poetry backed by the original group. "An American Prayer" has reportedly sold more than 200,000 copies despite the lack of radio play and only meager advertising promotion.

Warner Books is bringing out a Morrison biography next year, and there's a band working steady along the East Coast called Crystal Ship (taken from a Doors' song) that plays nothing except the group's repertoire.

#### **Rock Film Festival**

CHICAGO—A three-week rock film festival is being mounted by the Facets Multimedia theatre beginning Friday (26). Screening of about 25 films has been scheduled including dramatic features, concert documentaries and meet of "underground" filmmakers.



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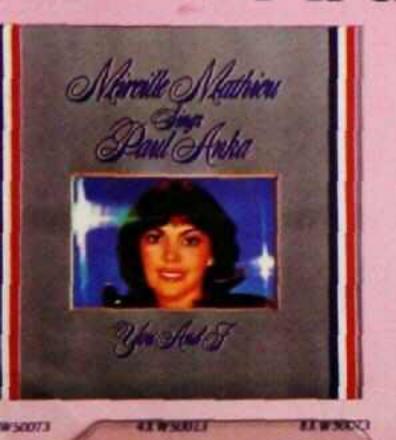
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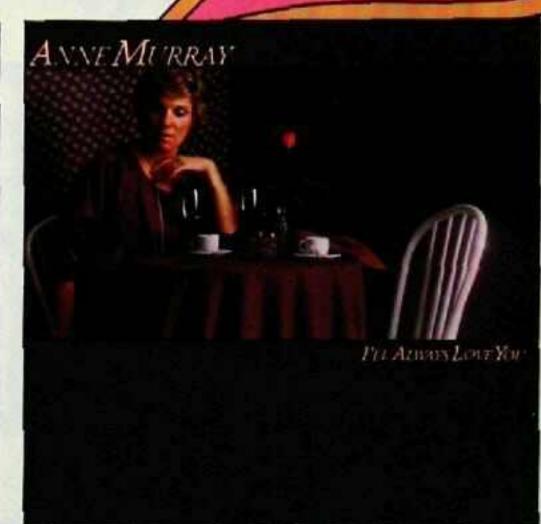


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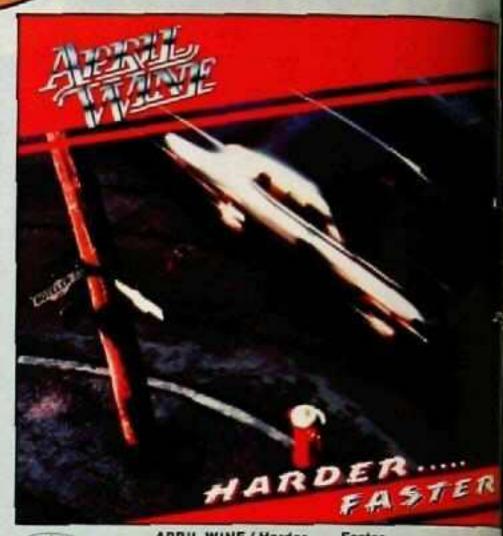


GLEN CAMPBELL / Highwayman SOO-12008 · 8XOO-12008 · 4XOO-12008

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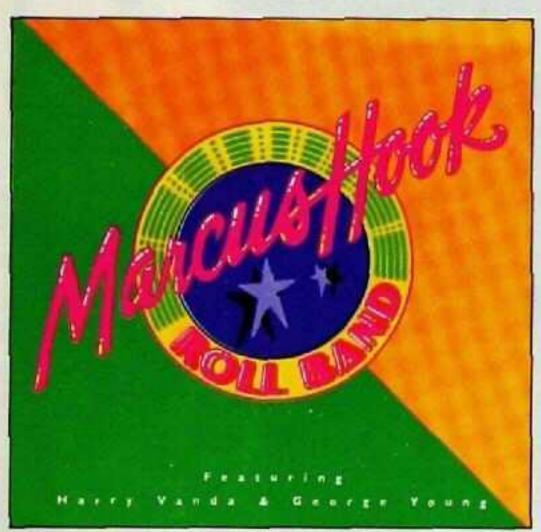


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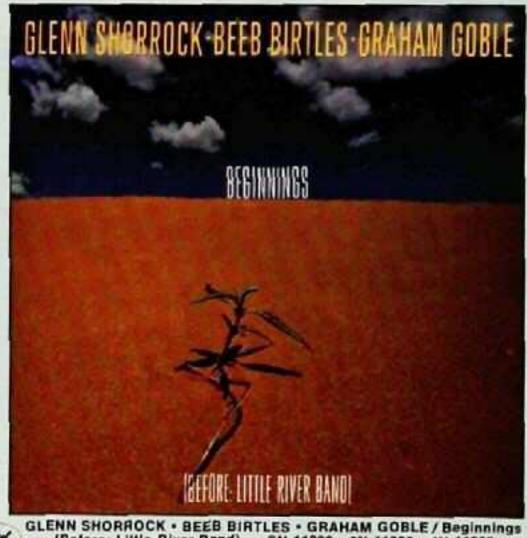


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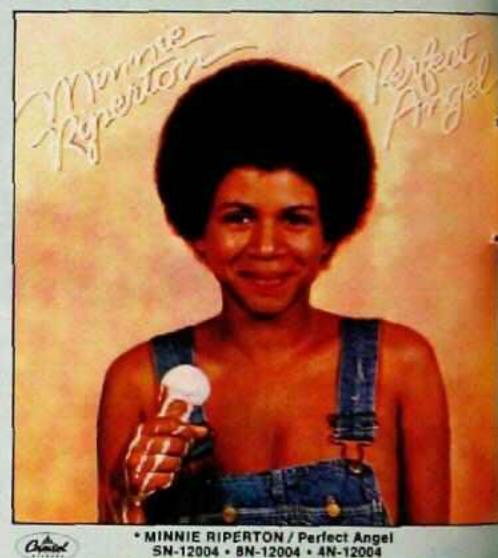
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MARCUS HOOK ROLL BAND SN-11991 + 8N-11991 - 4N-11991



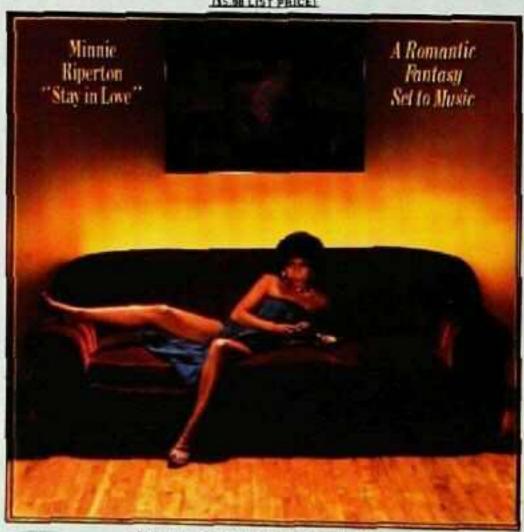
GLENN SHORROCK • BEEB BIRTLES • GRAHAM GOBLE / Beginnings (Before: Little River Band) SN-11993 • 8N-11993 • 4N-11993



\* MINNIE RIPERTON / Perfect Angel SN-12004 • 8N-12004 • 4N-12004 ISSA LIST PRICEL



\*MINNIE RIPERTON / Adventures in Paradise SN-12005 • 8N-12005 • 4N-12005 755.91 LIST PRICES

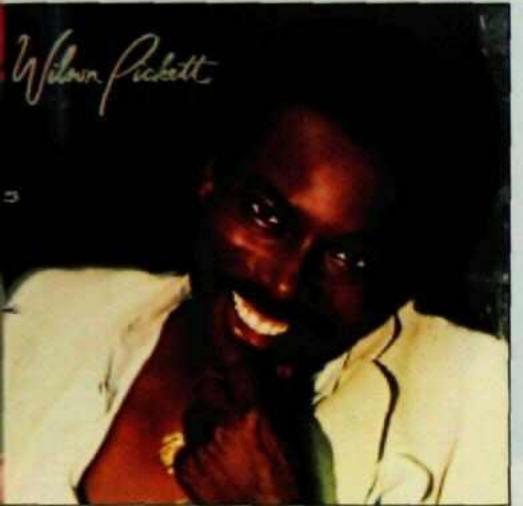


\* MINNIE RIPERTON / Stay In Love SN-12006 \* 8N-12006 \* 4N-12006 TAS DE LIST PRICE



ITZHAK PERLMAN / Tchaikovsky: Violin Concerto in D SZ-37640

# RELEASES NOW IN STOCK



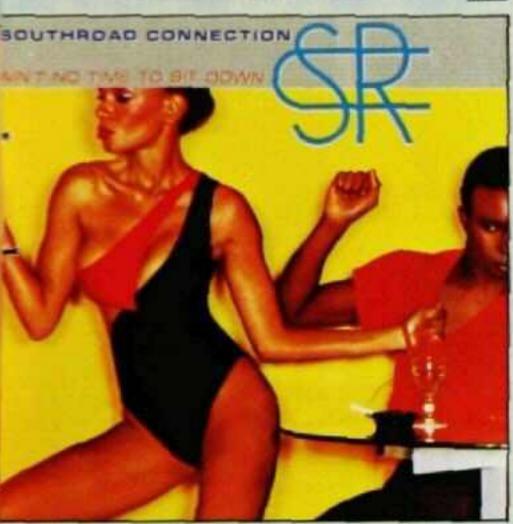
WILSON PICKETT/ I Want You SW-17019 - 8XW-17019 - 4XW-17019



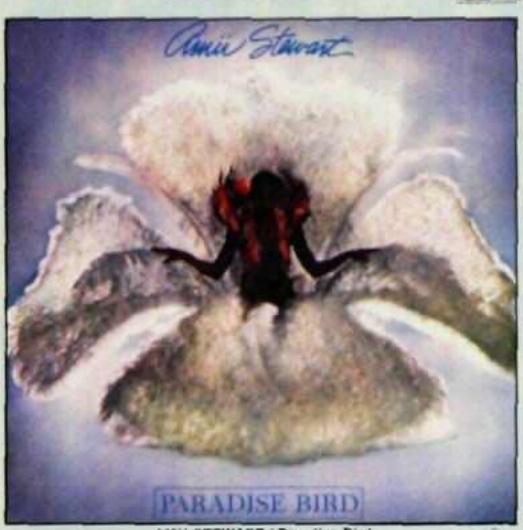
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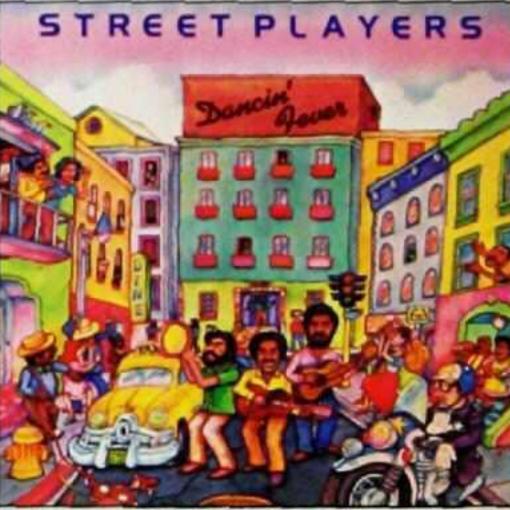
CRYSTAL GAYLE / Classic Crystal LOO-982 • 8LOO-982 • 4LOO-982



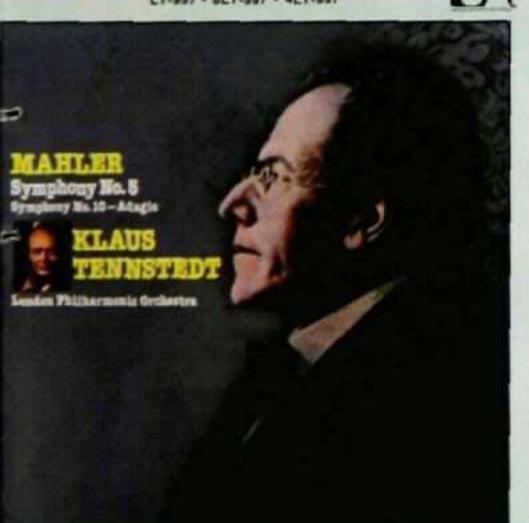
SOUTHROAD CONNECTION / Ain't No Time To Sit Down



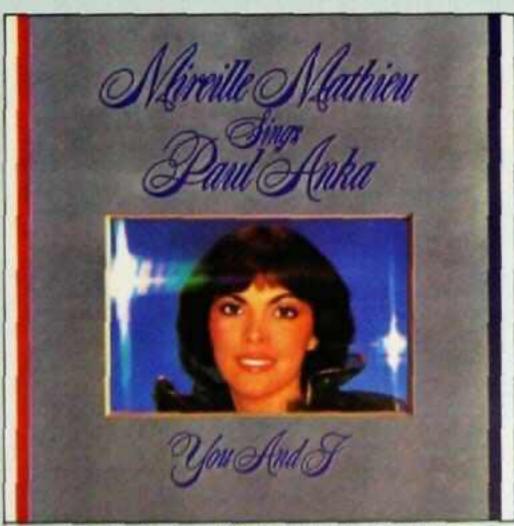
AMII STEWART / Paradise Bird SW-50072 • 8XW-50072 • 4XW-50072



STREET PLAYERS / Dancin' Fever SW-50071 • 8XW-50071 • 4XW-50071



KLAUS TENNSTEDT/Mahler: Symphony No. 5 SZB-3883 (2 LPs)



MIREILLE MATHIEU / Mireille Mathieu Sings Paul Anka SW-50073 - 8XW-50073 - 4XW-50073



SABU / Sabu SW-49902 • 8XW-49902 • 4XW-49902



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IS 1979 CAPITOL RECORDS, INC.

## Chicago Demand For Pope's LP Disappoints

CHICAGO-A brief flourish of demand for recordings of Pope John Paul II accompanied the Pontiff's two-day visit here earlier this month. However, religious album sales have fallen short of expectations, dealers

A spot check of dealers indicates that interest in the Infinity Records "Sacrosong Festival" LP has tapered

By ALAN PENCHANSKY

off to a steady trickle. Most stores will continue to carry the record through Christmas.

The album contains one of Pope John Paul's own compositions and several folk song selections in which he is a member of the chorus.

Substantial returns on the LP rack and retail are expected, according to store reports. Many dealers carried the release in substantial quantities

Disc Records outlets in the Ch. cago area noted customer resistano because of the language battle presented by the disk. All selection are sung in Polish.

"Reaction to the record from our suburban stores has not been while we anticipated," comments Gan Arnold, Disc regional manager doubt we will sell through in the quantities we ordered."



MATERNAL INSTINCT-Mrs. Rose Bergamo, right, provides son A president of MCA Distributing, with a critique after she heard his address to the Budget Tapes & Rec ords convention in Denver recently She resides in Walsenburg, some 80 miles from the Mile High City

Veteran tradesters say the quici peaking of demand is consistent with sales experience for LPs in spoken word and religious categories

"In 20 years I have not seen one spoken word or religious album sell to any consequence," says Irv Rothblatt, former WEA branch manager and an owner of the new Chicago One Stop.

Rothblatt says the religious and commemorative nature of the album won't prevent accounts from exerciing returns privileges.

"It's a real stiff," relates one Loop store manager with more than 1,000 pieces in stock. "The Pope laid at ego.

He adds: "They're slowly still selling, but we'll send most of them back."

The LP reportedly shipped with full returns guarantee from MCA Dealers say volume purchases was required by the company to insure delivery in time for the religious leader's arrival here.

The most favorable report came from Marshall Field and Co., a mejor Loop department store.

"In terms of overall interest it's been very popular," a store manager says. "I think the fact that it was in Time magazine will help sales lis an impulse item now."

Retail sales in the Loop were drastically off on Oct. 5 when the Pope celebrated a Mass in Grant Park The following three days brought the most intense album buying dealers say.

#### **CBS** International

· Continued from page 6

Latin American headquarters 15 Coral Gables, Fla.

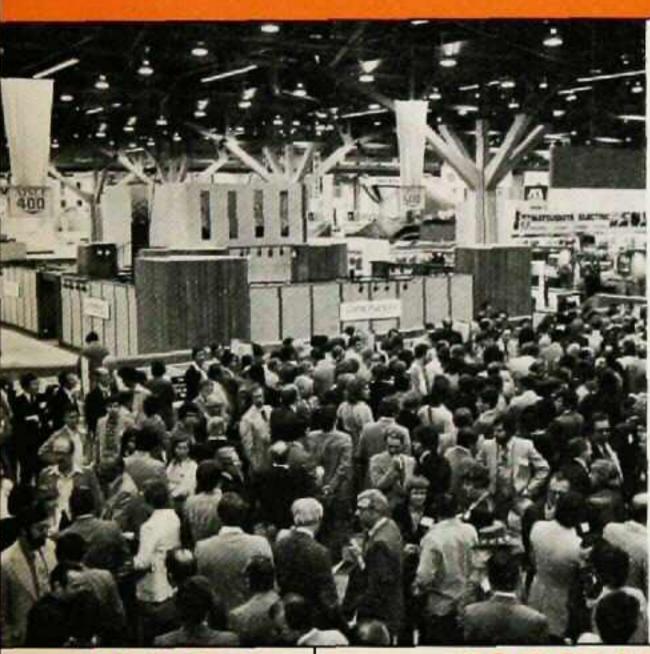
His parallel task will be to overse the marketing of Spanish and Portuguese product in the U.S., and thrust Latin product into European markets, where his experience Paris-based director of marketing will come into play.

Latin American record sales (including Latin U.S.) are estimated at some \$750 million annually, though precise statistics are difficult to gather in the face of currency fluc-

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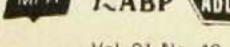
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## Commentary

## Our Coming Of Age In 1979

By HENRY DROZ

All kinds of words and phrases have been used to describe our business in 1979-a sobering year, a year of self-examination, a year of reductions and cutbacks with appropriate scorecards being kept, a sales slump, unsold records, a year of panie, music has seen its heyday, and on, and on and on.

These expressions have been echoed in such prestigious publications as People Magazine, Time, Newsweek, The New York Times, Los Angeles Times and other metropolitan newspapers across the country. National television programs have leaped at the opportunity to downgrade our business, almost with a de-

gree of relish. Very few voices were being raised to argue a case for our industry.

Well, I would like to suggest a replacement of the above descriptions of 1979 with, perhaps, one that is closer to reality-maturity. This is not to be taken as old age, middle age or menopause.

Maturity. The timeliness for reaching maturity could not have been more appropriate. We still have the strength and resources to adjust and take full advantage of the unbelievable opportunities which await us in the '80s. And the adjustments should not be so radical that they lessen our ability to continue our forward thrust. Make no mistake about it, our thrust is still forward. Realistically forward.

What's fundamentally wrong with our industry? Not a damned thing. Our shortcomings have been in the manner in which we, collectively, have con-

distributors, wholesalers and retailers.

It's an illusion that growth

takes care of soaring costs

ducted our business or, better still, permitted our business to be

conducted. The thrills and excitement of the '70s submerged

many of our collective deficiencies below the surface. In the

spirit of maturity, please accept that the word "collectively" in-

cludes all in our industry-artists, managers, manufacturers,

but refused to recognize them for so long. You know them.

They include over-manufacturing, over-shipping, over-selling,

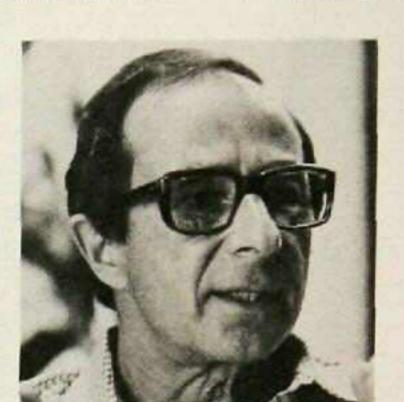
The sad thing about it all is that we knew of the deficiencies

They include an uneven flow of product during the year. We

are in a 12-month business, not a six-week business. They in-

clude the illusion that growth will somehow take care of soaring

costs. They include collective ego trips which encourage un-



Henry Droz: "Stop listening to the consumer and we all cease to exist."

They include expansion for the sake of expansion, where no sound foundation exists. And just as the old 5% and 10% return limitations restricted our growth in the past, so the concept of 100% return is an unrealistic mode of doing business in the fu-

As I noted, we know the deficiencies. The key question is, "Having achieved maturity can we now cope with them?" I sincerely believe we can. The promise of the '80s is just too attractive to all of us.

Much publicity has been directed at what has been described

as a sales slump. Slump-schlump. There isn't any. We may have had an absence of comparable growth in the early pan of 1979. But there isn't any slump today, and we do not anticipate any slump for the balance of 1979.

Led Zeppelin, Eagles, Foreigner, Fleetwood Mac, Steve Martin, Rod Stewart, Foghat, etc., will take care of that. And these are only some of the new ones from our modest WEA group of labels. I have faith that our competition will also unleash a barrage which will remove "slump" from our 1979 vo-

But, with the strong 1979 sales finish that I am boldly forecasting in print (with appropriate copies to the aforementioned group of prestigious publications), let us not hasten to return to the normalcy of the past.

Let's do something different. Let's recognize that a 100% return policy is

not mutual responsibility. Let us each bear responsibility for conducting our businesses. Let our artists and managers be aware that they are an important part of our industry: they are not outside observers who occasionally release an album.

And let us have the highest respect for the consumer, who by his or her actions sends us messages regularly regarding the value of our product and the quality of that product. Stop listening to the consumer and we all cease to exist. Let us merchandise and let us advertise with greater effectiveness.

#### 100% return is no longer a realistic industry concept

Above all, let us take pride in our exciting industry as we finish the '70s with a sales explosion, and let's shed a tear for those who doubted our strength and potential and mourn the fact that their job is nowhere near as exciting.

Henry Droz is president of the Warner/ Elektra/ Atlantic Corp.

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

## Letters To The Editor

Dear Sir:

over-buying.

business-like responses.

I applaud Clive Davis' recent open letter. I'm one of those interested in music, and listening and buying records will always be in my budget. Experiencing the vast kaleidoscope of music is essential to my survivalmusic is my lifeline.

We're all in for a rough time ahead. But the power to find strength and make it all right is in everyone's hands-old and experienced or young and new in the process. Music will only die if we let it.

> Lynnea C. Woxberg Glenview, III.

Dear Sir:

It is past time that the true story be told about Columbia Records' price reduction of some 380 titles from a list of \$7.98 to \$5.98.

I am one of those unfortunate dealers who made the mistake of carrying an extensive Columbia catalog in stock. When we received the Aug. 24 bulletin from CBS on Sept 6, we were informed that the albums and tapes which had cost us \$4.37 each would now be credited to us at only about \$3 for any units sent back for credit, even including defective product and goods shipped in error.

CBS had a perfect right to reduce its prices, but it also had an obligation amounting to a contract to send a deletion list out in advance of the price reduction date, thus allowing dealers to return such product for credit at the prices they paid. We who stocked Columbia catalog were given no such opportunity.

Over a year ago MCA also maugurated a price reduction. But we were given a deletion list and advance notice with an opportunity to send back product at the prices we had paid

In the many years I have been a Columbia dealer I have never had a deletion list from them.

This action by CBS is unfair and immoral. It is counting on big sales to volume buyers, and to hell with the little dealers who used to be the only ones to carry a catalog.

> George Corse Corse Music Co. Graham, Tex.

Dear Sir:

Inside the Abba "Voulez-Vous" album, which I purchased the week it was released, was a flyer promoting the ABBA fan club.

It is now three months since I sent the order form in, along with a check, and I have received nothing from the club. I wrote a letter of complaint, but received no response (In the meantime I got back my cancelled check).

I believe Atlantic Records has the responsibility to investigate an organization before allowing it to insert flyers into album packages

B.J. Almond Decatur, Ind.

Dear Sir: As a vending division, part of our function is servicing jukeboxes in the Oklahoma City area. Billboard keeps us informed on current music trends that keep our customers happy with hit sounds.

The article in your issue of Aug. 18 concerning Okla-

homa's local groups and clubs was excellent. There are a lot of "Okies" with so much talent, just waiting to be discovered. Thank you for the exposure that was long overdue.

> Kathi Da Proto ARA Services Oklahoma City, Okla.

Dear Sir.

Radio should not dictate what form of music is popular. We should not close out our ears to anything

After 10 years or so in this business I think I have a fair idea of what's happening. First, I believe labels should concentrate on fewer artists at any one time. This would give us a better quality product. The next most important step would be to hire and train good quality people, with constant updating of that training

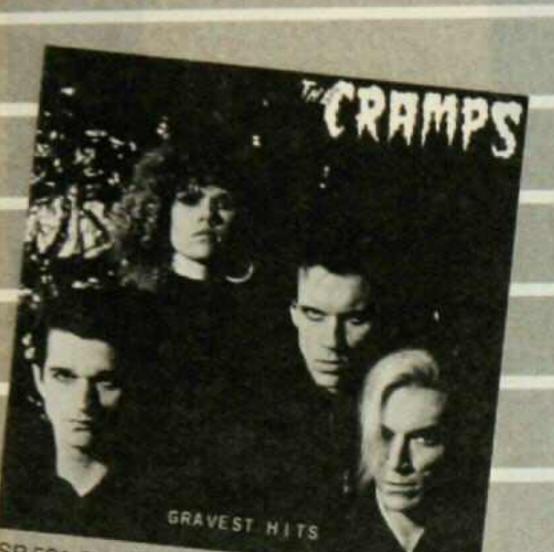
Marketing and advertising have always been good, but more money should be put into artist development. Keep those artists coming, and stop looking for the "new" Beatles. There will never be a new Beatles. but there could be something even bigger.

> Matt Thompson Glendale, Calif.

How long will it be before the tape buyer gets what the album buyer has been getting all along? I am talking about the lyrics to the songs. Of the last 300 tapes I bought, I think only three included the lyrics.

Bob Sinkaus Screeton, Pa.

## The first release from the I.R.S.



SP 501 The Cramps-Gravest Hits 12" EP



SP 001 Buzzcocks-Singles Going Steady



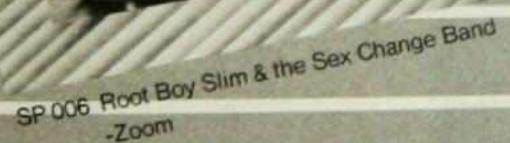
SP 002 Fashion-Product Perfect



SP 005 Wazmo Nariz-Things Aren't Right



SP 003 The Fall-Live at the Witch Trials



-Zoom

## Auditing the 80's

The International Record Syndicate. Manufactured and distributed by A&M Records.

The Fall

## THE STATLER BROTHERS

## IN BILLBOARD

Top Vocal Group #1

Top Duo or Group #1

Top Album for Duo or Group #1

Bill Williams Memorial Artist of the Year Award

## IN RECORD WORLD

Top Vocal Group for Albums #1

Top Album
"The Best of the
Statler Brothers" #3
"The Originals" #30

Top Vocal Group for Singles #2

## NUMBER 1

THE STATLER BROTHERS

COUNTRY MUSIC ASSOCIATION'S VOCAL GROUP OF THE YEAR 1979



PHONOGRAM, INC.

## Radio-TV Programming



Ted Cramer



Craig Scott



Billboard photos by Cathie Flynn Bill Hennes

## 2 Out Of 3 Agree: Country Radio Into More Contemporary Music

By DOUG HALL

WASHINGTON-Country radio was seen moving toward more contemporary music, with more records crossing over to pop, by two out of three panelists at a country radio programming workshop Monday (8) at the National Radio Broadcasters Assn. convention here.

Both Bill Hennes, program director of WMAQ-AM, Chicago, and Ted Cramer, program director of WDAF, Kansas City, held this position while Craig Scott, vice president of programming for Plough stations, detected a shift to more traditional country music.

Noting that "about 80% to 90% of the country chart in Billboard" lists records that are also on Billboard's Hot 100, Scott said he sensed a "re-

turn to the roots of country" much like the phoenomenon going on in rock'n'roll.

He said such a move would help country stations "protect their image and identity." Cramer also noted this problem, saying, "It's a little harder to be perceived as a country station because of the slick crossover (Continued on page 45)



Eric Hauerstein





John Platt

### **Ponder Future Of AOR Format** Execs Aware That U.S. Population Is Growing Older

WASHINGTON - Album-oriented rock, the format that grew out of progressive radio in the turbulent '60s, might be described today as a format in search of a future.

Eric Hauenstein, who directs KDKB-FM Phoenix, KBPI-FM Denver and KZAM-AM-FM Seattle: Dennis McNamara of WLIR-FM Hempstead, N.Y., and John Platte of WRVR-FM, New York all searched for answers Monday (8) during a radio programming session of the National Broadcasters Assn. convention.

But none directly faced the problem of a format that mainly appealed to 18 to 24-year-olds in a society that is growing older.

Platte did note that the largest percentage of the population is now 25 to 34, but Platte has moved from AOR to jazz (he recently switched from programming WXRT-FM, Chicago to the New York jazz outlet) and he thinks jazz may be just the ticket for listeners who grew up on rock and now want something new.

Hauenstein did an extensive sociological dissertation on the causes of progressive radio listeners in the 1960s-anti-Viet Nam war, antiWashington administration, antistiff drug laws. Now his listeners are anti-disco because they can't find any other cause.

Hauenstein advised programmers to be concerned with what he said are frustrations on the part of these listeners and "don't just be concerned about what new cut of the Eagles to add. You should exploit these frustrations. If you don't, John Belushi will," he advised.

McNamara said that "music is the anchor" of AOR programming, but it is not the key that it was 10 years

Hauenstein, noting "an obsession on the part of the record labels" to over-promote the new Eagles and Led Zeppelin albums, found most albums to be anticlimatic and disappointing.

McNamara illustrated the fine line the AOR format must walk: "We have listeners dedicated to Ted Nugent and Van Halen, but these artists also alienate listeners. We must mix our music carefully."

Platte said, "We have some jazz purists who think we should play Thelonious Monk all day long. But we are not serving a cult of beboppers or cool jazz.

"We must broaden our base so we have a playlist ranging from Bob James to Weather Report to Gillespie and Coltrane."

**ROCK, COUNTRY ON RADIO CHAINS** 

## Bare ABC Music Specials

Goodwin.

WASHINGTON-The debut of a series of specials on ABC's contemporary network, a new series of "Country Greats" on ABC's entertainment network and a final 1979 "Supergroups In Concert" featuring the Cars on ABC's-FM Network were announced by ABC at the National Radio Broadcasters' Assn. convention here.

The new series, "Spotlight Specials," for the contemporary network, will be kicked off with a program featuring Fleetwood Mac. This two-hour special will air in May of next year. This show, and others in the series, will be produced by Jim Hampton's PH Factor Co. in Los Angeles.

"Country Greats In Concert" will premiere Nov. 18 from 3 to 4 p.m. on

most of the entertainment stations. Johnny Paycheck will headline the first program which will be hosted by Boston radio personality Jerry

The series continues with a broadcast Dec. 2 featuring Waylon Jennings, and on Dec. 16 with Lynn Anderson. Additional programs for this series through 1980 will be planned shortly.

The final "Supergroups In Concert" for this year, featuring the Cars, will be carried on more than 400 stations Nov. 10 at 8 p.m. Chicago air personality Bob Sirott will host this show, recorded at appearances in Boston and Los Angeles.

Dick Foreman, vice president and director of programming for the (Continued on page 32)

ARBITRON FINDINGS

## It's Beautiful Music Leading Vegas Pack

LAS VEGAS-Beautiful music continues to dominate the Arbitron ratings here with KORK-FM and KXTZ-FM in the top five while KLUC-FM has captured Top 40 honors in this market.

KLAV-AM, a former last place station, jumped more than 300% under its new all-disco format, grabbing the teen audience from traditional Top 40 champion KENO-

According to the April/May sweep, KORK-FM launched an 11.3 share, followed by KLUC-FM at 8.7, KXTZ-FM at 8.5 with both KENO-AM and sister station KENO-FM, an AOR operation, at an 8.0.

The second half of the top 10 results read country formatted stations KRAM-AM at 7.6 and KVEC-AM at 7.4, adult contemporary KMJJ-AM at 7.2 and MOR properties KORK-AM at 7.0 and KDWN-AM at 6.7.

AOR station KFMS-FM, the other half of KVEG-AM, came in 11th at 4.8, all-news KNUU-AM at 4.6, followed by all-disco KLAV-AM at 3.9 and KVOV-AM, the soul station at .9.

The biggest, most noticeable

changes came with KENO-AM dropping from a previous 13.6 fire place share to 8.0 and KXTZ-FM based in nearby Henderson, doubling from a former 4.6 to its present

"We've finally reached stability with our seven regular announcen as well as taking a more personalized approach to our automated system." says KXTZ-FM program director Brian St. Peters.

The 41,000-watt station takes requests, switched from TM of Dallas, to Master Broadcast Services in Pennsylvania and plays such artists as the Bee Gees, Barbra Streisand and Chuck Mangione.

KENO-AM and FM chief Scott Gentry expressed disappointment about the AM rating drop, directly attributing the fall to KLAV-AM disco format.

"They got the fickle teenage audience, being the new station on the scene," Gentry conceded. "We're pleased with FM which has only been on the air two years."

It was the first time ever that KLUC-FM beat out other rock-onented stations KENO-FM and KFMS-FM as well as its AM side.

## NBC-TV's 'Top 10' Is **Music Flavored Pilot**

By ED HARRISON

LOS ANGELES-The NBC-TV pilot of "Top 10," airing Oct. 27, is aimed at being a successful mass appeal music-oriented program in prime time.

According to producer Chris Bearde, "Top 10" will be a "hybrid version of 'Hit Parade' and a 'Top of the Pops' with laughs, featuring the nation's top 10 songs (or as close to the top at air time) performed by a repertory cast of singers as well as promotion tapes supplied by record labels.

The only live guest will be the Village People who perform a few

Paul Drew is acting as musical consultant and was instrumental in the final choosing of material.

Realizing the difficulty in present-

ing a prime time music show, Bearde is also incorporating "Monty Pythonish" comedy for mass appeal that include looks at the top 10's of various subjects such as Beatle hit. NFL fumbles and "other bits of use less information." Says Bearde "Just by saying 'top 10' gives the show a focus."

Bearde makes it clear that the show is geared towards the general public and not the music industry. None of the material performed will be numbered, but will represent "what is hot" at the time.

Bearde states that all of the music "will be very recognizable" as the show deals with pop music as opposed to rock music."

The repertory cast of singers includes Dianne Steinberg (Lucy in the "Sergeant Pepper" film), Danny Beard and Mark Holden. The "Top 10" band is being assembled by John D'Andrea and will be comprised of some of the best session players.

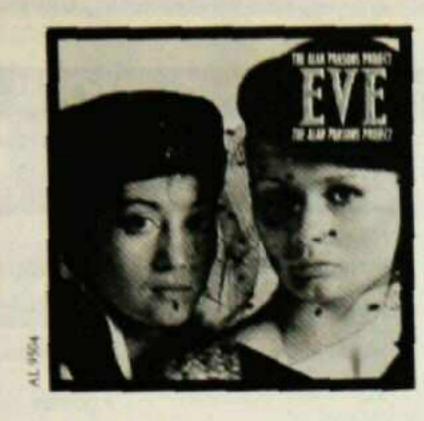
Bearde says that when the performer is not available and tapo aren't effective, singers will perform the songs set to different arrangements.

Bearde is encouraging record companies to submit promotional tapes or encourage acts to appear since the show has a potential viewing audience of 20 million.

The musical segments will not contain each song in its entirety, but a chorus and a half in melody form.

While the show will avoid disco as a label, the music will include thatel Michael Jackson, Village People and other "music of today." New acts like Moon Martin, Brenda Russell, Dwight Twilley and Tom Petty will also be introduced.

Acts will sing live to a recorded (Continued on page 32)

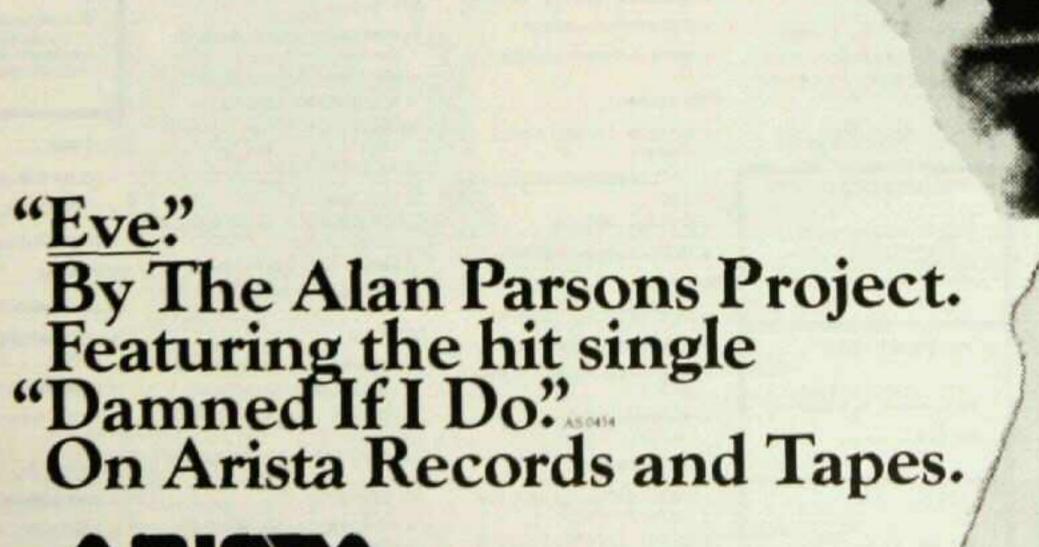


## Alan Parsons. His hottest Project yet.

From The Beatles to Pink Floyd to Al Stewart, his dazzling musical vision has won unprecedented critical acclaim. Now, following the worldwide multi-platinum success of "I Robot" and "Pyramid" comes "Eve"—the fastest-breaking album of his remarkable career!

"Eve." The album: BB-13\*/RW-18\*/CB-14\* #7-Radio & Records #10-Album Network #14-Bill Hard

Plus the hot single! "Damned If I Do." BB-62\*/RW-65\*/CB-71\*





"Eve."

ANNE MURRAY-Broken Hearted Me (Capitol) JIMMY BUFFETT-Fins (MCA) CRYSTAL GAYLE-Half The Way (UA)

KTKT-Tucson

KQEO-Albuquerque

18.9

KENO-Las Vegas

KFMB-San Diego

(Columbia)

(UA) 31-16

STYX—Babe (A&M)

(Atlantic) 20-13

\* IAN GOMM - Hold On (Stiff) 17-10

★ WINGS—Arrow Through Me (Columbia) 13-

\* IEREMY SPENCER BAND - Cool Breeze

★ MARY MacGREGOR—Good Friend (RSO)

Do FRANCE JOLI - Come To Me (Prejude)

ELECTRIC LIGHT ORCHESTRA—Confusion

D\* MICHAEL JACKSON - Dun't Stop 'Til You

. J.D. SOUTHER-You're Only Lonely

\* KENNY ROGERS—You Decorated My Life

\* EAGLES-Heartache Tonight (Asylum) 25

Pacific Northwest Region

CRYSTAL GAYLE-Half The Way (UA)

EAGLES-Heartache Toroght (Acylum)

THE KNACK-Good Girls Don't (Capital)

STREISAND & SUMMER-No More Tears

LETTLE RIVER BAND-Coul Change (Capital)

(Columbia/Catablanca)

TIM CURRY-I Do The Bock (AAM)

TIM CURRY—I Do The Rock (A&M)

COMMODORES—Still (Motown)

CRUSADERS—Street Life (MCA)

. LITTLE RIVER BAND - Cool Change

EAGLES—The Long Run (Asylum)

\* FLEETWOOD MAC -Tusk (WB) 33-25

BOB DYLAN—Gotta Serve Somebody

BARRY MANILOW—Ships (Arista)

\* STYX-Babe (A&M) 29-20

\* FLEETWOOD MAC-Tusk (WB) 25-18

. LAUREN WOOD-Please Don't Leave (WB)

\* THE KNACK - Good Girls Don't (Capitol) 22-

\* KENNY ROGERS-You Decorated My Life

. LITTLE RIVER BAND - Cool Change

(Columbia/Casabianca)

. STREISAND/SUMMER-No More Tears

\* KENNY ROGERS-You Decorated My Life

\* FOREIGNER - Dirty White Boy (Atlantic) X

EAGLES—Heartache Tonight (Asylum)

\* KENNY ROGERS-You Decorated My Life

CRYSTAL GAYLE—Half The Way (Columbia)

\* EAGLES—Heartache Tonight (Asylum) 24-

\* THE KNACK-Good Girls Don't (Capitol) 19

\* KENNY ROGERS—You Decorated My Life

\* EAGLES-Heartache Tonight (Asylum) 14-8

CRUSADERS-Street Life (MCA)

\* PRIME MOVERS

BREAKOUTS

STYX-Babe (A&M)

MFRC-San Francisco

KYA-San Francisco

(UA) 17-9

(Capitol)

(UA) 26-21

KROY-Sacramento

(Columbia)

KGW-Portland

(UA) 20-16

(Capitol)

(UA) 16-7

KING-Seattle

KLIV-San Jose

LAUREN WOOD-Please Don't Leave (WS)

TOP ADD ONS:

Get Enough (Epic) 10-5

\* STYX-Babe (A&M) 19-12

#### D-Discotheque Crossover

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

products registering the great est proportionate upward movement on the station's playlist, as determined by sta tion personnel.

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

#### Pacific Southwest Region

#### . TOP ADD ONS

SIMMY BUFFETT-Fins (MCA) J.D. SOUTHER-You're Only Lonely (Columbia) CRYSTAL GAYLE-Half The Way (Columbia)

#### \* PRIME MOVERS

EAGLES-Heartache Tonight (Asylum) (D) DORMA SUMMER-Dom All The Lights **KENNY ROGERS**—You Decorated My Life (UA)

STREISAND & SUMMER-No More Tears (Columbia / Casa) KOOL & THE GANG-Ladies Night (De Lite) SUPERTRAMP-Take The Long Way Home

#### TOBER KHJ-LA

BILLBOARD

1979

 KOOL & THE GANG—Ladies Night (De-Lite) JIMMY BUFFETT—Fins (MCA)

D\* DONNA SUMMER - Dim All The Lights (Casablanca) D-18

#### KRTH (FM)-LA

- CRYSTAL GAYLE—Half The Way (Columbia)
- (Columbia/Casablanca)
- D\* DONNASUMMER-Dim All The Lights (Casablanca) 29-18
- \* FLEETWOOD MAE-Tusk (WB) 19-11

#### KFI-LA

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- SUPERTRAMP—Take The Long Way Home (A&M)
- ★ EAGLES—Heartache Tonight (Asylum) 12-7
- \* JOURNEY-Lovin', Touchin', Squeezin' (Columbia) 23-17

#### KCBQ-San Diego

- LITTLE RIVER BAND—Cool Change (Capitol)
- WILSON BROTHERS—Another Night (Atlantic)
- ★ COMMODORES—Still (Motown) 17-10. ★ DR. HOOK—Better Love Next Time
- (Capitol) 20-17

#### KFXM-San Bernardino

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- ELTON JOHN—Victim Of Love (MCA)
- \* JOURNEY-Lavin', Touchin', Squeezin'

#### ★ EAGLES—Heartache Tonight (Asylum) 19-7 KERN-Bakersfield

#### STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

- PABLO CRUISE—I Want You Tomight (A&M)
- D+ DONNA SUMMER-Dim All The Lights
- (Casabianca) 117
- ★ STYX—Babe (A&M) 25-13

#### KOPA-Phoenix

- BARRY MANILOW—Ships (Arista)
- \* KENNY ROGERS-You Decorated My Life (UA) 17-11
- \* EAGLES-Heartache Tonight (Asylum) 14-5

#### PRIME MOVERS-NATIONAL

STYX-Babe (A&M) COMMODORES-Still (Motown)

#### **XJRB-Spokane**

- LAUREN WOOD—Please Don't Leave (WB) STREISAND/SUMMER—No More Tears
- (Columbia/Casablanca) MICHAEL JOHNSON—This Night Won't Last Forever (EMI)
  - ★ EAGLES—Heartache Tonight (Asylum) 25
  - ★ STYX—Babe (A&M) 28-20

#### KTAC-Tacoma

- \* JOURNEY-Lovin' Touchin' Squeezin' (Columbia)

#### KCPX-Salt Lake City

- DO DONNA SUMMER-Dim All The Lights (Casablanca)
- \* STYX-Babe (A&M) 19-7
- ★ MUPPETS—Rainhow Connection (Atlantic)

#### KRSP-Salt Lake City

- STREISAND/SUMMER—No More Tears (Columbia/Casabianca)
- BARRY MANILOW—Ships (Arista)
- \* FLEETWOOD MAC-Tusk (WB) 20-15
- \* ANNE MURRAY Broken Hearted Me (Capitol) 15 8

#### KIMN-Denver

- DR. HOOK—Better Love Next Time
- (Columbia/Gasablanca) ★ EAGLES—Heartache Tonight (Asylum) 23-
- \* JOURNEY-Lovin', Touchin', Squeezin'

#### KJR-Seattle

- \* EAGLES-Heartache Tonight (Asylum) 16-7
- ★ STYX—Babe (A&M) 24-14

- JIMMY BUFFETT—Fins (MCA)
- IAN GOMM—Hold On (Stiff)
- ★ EAGLES—Heurtache Tonight (Asylum) 5:1
- ★ STYX—Babe (A&M) 22-17

#### KCBN-Reno

- · CHIC-My Forbidden Lover (Atlantic)
- AC/DC—Highway To Hell (Atlantic)
- ★ HERB ALPERT—Rise (A&M) 15-5

#### KTLK-Denver

- ISAAC HAYES—Don't Let Go (Polydor)

#### Get Enough (Epic) 14-1

#### TOP ADD ONS:

#### BOB DYLAN—Gotta Serve Somebody

(Columbia) HMMY BUFFETT-Fins (MCA)

#### \* PRIME MOVERS

EAGLES-Heartache Tonight (Asylum) D) MICHAEL JOHNSON-The Night Won't Last Foreser (Epic) HERB ALPERT-Ride (A&M)

#### BREAKOUTS

BARRY MANILOW-Ships (Arista) ISAAC HAYES - Don I Let Go (Polydor) STREISAND/SUMMER-No More Tears (Columbia/Casablanca)

#### WDRQ-Detroit

- . DOOBIE BROTHERS Depending On You
- MELISSA MANCHESTER Pretty Girls (Arista)

★ COMMODORES—Still (Minimum/camerican

#### Z-96 (WZZR-FM) - Grand Rapids

(Freelight)

. BAMA-Touch Me When We're Dancing (Freeflight)

. THE CARS-It's All I Can Do (Elektra)

D\* MICHAEL JACKSON-Don 1 Stop Til You

\* EAGLES-Heartache Tonight (Asylum) HB

Get Enough (Epic) 12-3

\* EAGLES-Heartache Tonight (Asylum) 27 D\* MICHAEL JACKSON - Don't Stop 'Til You

#### WANY-Louisville

Get Enough (Epic) 15-7

- . K.C. & THE SUNSHINE BAND-Please Don't Go (De-Lite)
- BARRY MANILOW—Ships (Arista)
- \* HERBALPERT-Rise (A&M) 10-2
- \* EAGLES-Heartache Tonight (Asylum) 23-5

#### WBGN-Bawling Green

- STREISAND/SUMMER—No More Tears (Columbia/Casablanca)
- PABLO CRUISE—I Want You Tonight (A&M)
- \* KENNY ROGERS-You Decorated My Life (UA) 20-14
- \* BARRY MANILOW-Ships (Arista) 21-15

#### WGCL-Cleveland

- JIMMY BUFFETT—Fins (MCA).
- BOB DYLAN—Gotta Serve Somebody (Columbia)
- \* EAGLES Heartache Tonight (Asylum) 17-8
- \* FLEETWOOD MAC-Tusk (WB) 19-13

#### WZZP-Cleveland

- LOBO—Where Were You When I Was Falling In Love (MCA/Curb)
- . KENNY ROGERS-You Decorated My Life
- \* THE KNACK-Good Girls Don't (Capitol) D

\* STYX-Babe (A&M) D-22

#### Q-102 (WKRQ-FM) - Cincinnati

- BARRY MANILOW—Ships (Arista)
- LED ZEPPELIN—All My Love (Swan Song)
- \* HERB ALPERT-Rise (A&M) 10-6
- \* EAGLES-Heartache Tonight (Asylum) 19

#### WNCI-Columbus

- BOB DYLAN—Gotta Serve Samebody (Columbia)
- CLIFF RICHARDS—We Don't Talk Anymore. (EMI)
- \* STYX-Babe (A&M) 24-9
- \* EAGLES-Heartache Tonight (Asylum) 20-8

#### WCUE-Akron

- . CHEAP TRICK-Dream Police (Epic)
- \* RENNY ROGERS-You Decorated My Life
- \* DONNA SUMMER Dim All The Lights (Casablanca) 16-11

#### 13-Q (WKTQ) - Pittsburgh

(UA) 25-13

 BONNIE POINTER—Heaven Must Have Sent You (Motown)

STREISAND/SUMMER—No More Tears

- \* HERBALPERT-Rise (A&M) 3 1
- \* DONNA SUMMER Dim All The Lights (Casablanca) 12 CKLW-Detroit

#### SMOKEY ROBINSON—Cruisia (Matown)

- ISAAC HAYES—Don't Let Go (Polydor)

#### (Columbia) \* FOREIGNER-Dirty White Boy (Atlantic) 19 (UA) 23-4 ★ EAGLES—Heartache Tonight (Asylum) 23.

#### TOP ADD ONS.

Southwest Region

WPEZ-Pittsburgh

(Jet)

ANNE MURRAY - Broken Hearted Me (Capitol) HMMY BUFFETT-Firs (MCA) K.C. & THE SUNSHINE BAND-Please Don't Go

ELECTRIC LIGHT ORCHESTRA—Confusion

. I.D. SOUTHER-You're Only Lonely

#### ★ PRIME MOVERS

(Sunshine Sounds)

COMMODORES-Still (Motown) FLEETWOOD MAC-THEN (WB) LED ZEPPELIN-All My Love (Swan Song)

#### BREAKOUTS

J. D. SOUTHER-You're Only Lonely (Columbia) CHEAP TRICK-Dream Police (Epic)

SUPERTRAMP-Take The Long Way Home

#### KILT-Houston

 ANNE MURRAY—Broken Hearted Me (Capitol)

JIMMY BUFFETT—Fins (MCA)

- # FLEETWOOD MAC-Tusk (WB) 34-21 KRBE-Houston
- MISTRESS—Mistrusted Love (RSO) MUPPETS—Rainbow Connection (Atlantic)
- \* EAGLES-Heartache Tonight (Asylum) 16-9

#### \* STYX-Babe (A&M) 28-22

#### \* NICK LOWE - Cruel To Be Kind (17-13)

- STREISAND/SUMMER—No More Tears. (Columbia/Casablanca)
- RUPERT HOLMES—Escape (Infinity)
- \* FLEETWOOD MAC-Tusk (WB) 21-10

- STYX—Babe (A&M) . SUPERTRAMP-Take The Long Way Home
- \* KANSAS-Reason To Be (Kirshner) 22-15

#### KINT-El Paso

- . FOREIGNER-Durty White Boy (Atlantic)
- EAGLES—Heartache Tonight (Asylum)
- \* LED TEPPELIN-All My Love (Swan Song)
- WKY-Oklahoma City

BRENDARUSSELL—So Good, So Right

- (Honzon) SUPERTRAMP—Take The Long Way Home
- \* COMMODORES-Still (Motown) 19:14 \* CHRISTHOMPSON-II You Remember Me
- KTFX—Tubsa . CLIFF RICHARD - We Don't Talk (EMI)

- . COMMODORES-Still (Motown)
- D\* MICHAEL JACKSON-Don't Stop Til You
- Get Enough (Epic) 24-17

(Planet) 13-9

#### **BREAKOUTS-NATIONAL**

STREISAND & SUMMER—No More Tears (Columbia/Casablanca) SUPERTRAMP—Take The Long Way Home (A&M) LITTLE RIVER BAND-Cool Change (Capitol)

#### KELI-Tulsa

- . CRYSTAL GAYLE-Half The Way (Columbia)
- . R.C. & THE SUNSHINE BAND -Please Don't Go (Sunshine Sounds)
- \* KENNY ROGERS-You Decorated My Life
- \* THE KNACK-Good Girls Don't (Capital) 24.

#### WTIX-New Orleans

- ANNE MURRAY—Broken Hearted Me
- (Capitol) . CHEAP TRICK-Dream Police (Epic)
- \* M.-Pop Muzik (Sire) 5-2 \* COMMODORES-Still (Motown) 32-17

#### WHOE-New Orleans

. DR. HOOK - Better Love Next Time (Capitol)

BARRY MANILOW—Ships (Arista)

\* JIMMY "BO" HORNE-You Got Me Hot (Sunshine Sounds) 21-9

#### → HERB ALPERT—Rise (A&M) 5:1

- KEEL-Shreveport . K.C. & THE SUNSHINE BAND-Please Don't
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI)

Go (Sunshine Sounds)

\* COMMODORES-Still (Motowo) 25-16 \* DONNA SUMMER - Dim All The Lights

#### Midwest Region

(Casablanca) 14-7

TOP ADD ONS

COMMODORES-Still (Motown) ARRE MURRAY-Broken Hearted Me (Capital) LED ZEPPELIN-All My Love (Swan-Song)

#### \* PRIME MOVERS:

EAGLES-Heartache Tonight (Agylum) KENNY ROGERS-You Decorated My Life (UR) STYX-Babe (AAM)

(Columbia / Casablanca)

ELECTRIC LIGHT ORCHESTRA-Confusion (Inf.)

LITTLE RIVER BAND-Cool Change (Capital)

- LED ZEPPELIN—All My Love (Swan Song)
- ★ FLEETWOOD MAC-Tusk (WB) 34-24
- . LAUREN WOOD-Please Don't Leave (WB) . LITTLE RIVER BAND-Cool Change

#### ★ EAGLES—Heartache Tonight (Asylum) 17-

WROX-Rockford

\* DOOBIE BROTHERS-Depending On You (WB) 168

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PRIME MOVERS-The two

BREAKOUTS:

- ★ EAGLES—Heartache Tonight (Asylum) 27-
- STREISAND/SUMMER—No More Tears

- (Columbia) 17-10
- CHRIS THOMPSON—If You Remember Me (Planes)

#### EAGLES—Heartache Tonight (Asylum)

- WTAC-Flint . BAMA-Touch Me When We're Dancing
- BARRY MANILOW—Ships (Arista)

#### LITTLE RIVER BAND—Cool Change (Capitol)

- JIMMY BUFFETT—Fins (MCA)
- . LAUREN WOOD-Please Don't Leave (WB)
- \* STYX-Babe (A&M) X-21
- De MICHAEL JACKSON-Don't Stop Til You Get Enough (Epic)

STREISAND/SUMMER—No More Tears

#### (Columbia) 22-15

- KYYX-Seattle
- ★ FLEETWOOD MAC—Tusk (WB) 32-23

#### SPINNERS—Body Language (Atlantic) D# MICHAEL JACKSON-Don't Stop 'Til You

#### North Central Region

SMOKEY ROBINSON-Crussy' (Motumn)

- \* EAGLES-Heartache Tonight (Asylum) 28

- ★ COMMODORES—Still (Motown) 20-8

- BARRY MANILOW—Ships (Arista)

(Columbia/Casablanca)

- \* MICHAEL JOHNSON-This Night Won't Last

Forever (EMI) X-18

- \* K.C. & THE SUNSHINE BAND Please Don't

**XLIF-Dallas**  BLONDIE—Dreamin' (Chrysalis) I.D. SOUTHER—You're Only Lonely (Columbia) \* KENNY ROGERS-You Decorated My Life (UA) 20-14

#### \* EAGLES-Heartache Tonight (Asylum) 23

KNUS-FM-Dallas

- KFJZ-FM (Z-97)-Ft. Worth
- \* THE KNACK-Good Girls Don't (Capitol) 18-
- \* FRANCE JOLI Come To Me (Prelude) 20-

- - \* LED ZEPPELIN-All My Love (Swap Sengt

- BREAKOUTS STRESSAND/SUMMER-No More Tears
- WLS-Chicago
- \* THE KMACK Good Girls Don't (Capitol) WEFM-Chicago
- (Capitol) \* COMMODORES—Sail On (Motown) 10-6
- BARRY MANILOW—Ships (Arista)

. COMMODORES-Still (Motown)

\* STYX-Babe (A&M) AD-10

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# CLIFF RICHARD



Already Added On: WPGC

BTG EMI America Recon

WKXX KNUS WLAC WBBF WLOF WNC

WFBR WRYO MILA KTFX WAEB

WBGH WK KRAV WZDQ WBBQ WKWK WIDX WISM KOFM KWEN

#1

#1

Holland #3

#4 Austria

#9 Australia

#9 Switzerland



On EMI America Records

Produced by Bruce Welch

Continued from page 22

WIFE-Indianapolis

 STREISAND/SUMMER—No More Tears (Columbia/Casabianca)

BOBBY CALDWELL—My Flame (TK)

WNDE-Indianapolis

COMMODORES—Still (Motown)

\* KENNY ROGERS—You Decorated My Life

\* THE KNACK-Good Girls Don't (Capitel) 18-

WOKY-Milwaukee

 ANNE MURRAY—Broken Hearted Me (Capitol) ★ DONNASUMMER—Dim All The Lights

D\* MICHAEL JACKSON - Don't Stop 'Til You Get Enough (Epic) 20-12

KSLQ-FM-St. Louis

(Casablanca) 15-8

 CHRISTHOMPSON—If You Remember Me (Planet)

 J.D. SOUTHER—You're Only Lonely (Columbia)

★ COMMODORES—Still (Matown) 18-6

D\* BONNIE POINTER-Heaven Must Have Sent You (Motown) 15-4

KXOK-St. Louis

 ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)

COMMODORES—Still (Motown)

\* KENNY ROGERS—You Decorated My Life (UA) 13-7

\* EAGLES—Heartache Tonight (Asylum) 23-

KIDA-Des Moines

LBOARD

OCTOBER

EAGLES—Heartache Tonight (Asylum)

LED ZEPPELIN—All My Love (Swan Song)

→ MOON MARTIN—Rolene (Capitol) 23-19

D\* PATRICK HERNANDEZ-Born To Be Alive (Columbia) 15-10

KDWB-Minneapolis

THE KNACK—Frustrated (Capitol)

FLEETWOOD MAC—Angel (WB)

\* FOREIGNER - Dirty White Boy (Atlantic) 22

\* LED ZEPPELIN-Fool In The Rain (Swan Song) 15 4

KSTP-Minneapolis

STYX—Babe (A&M)

 STREISAND/SUMMER—No More Tears. (Columbia/Casablanca)

\* ANNE MURRAY - Broken Hearted Me (Capitol) 21-16

★ KENNY ROGERS—You Decorated My Life (UA) 7-2

WHB-Kansas City

 ANNE MURRAY—Broken Hearted Me (Capitol)

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

\* STYX-Babe (A&M) 19-6

★ EAGLES—Heartache Tonight (Asylum) 20

**KBEQ**—Kansas City

CRYSTAL GAYLE—Half The Way (Capitol)

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

★ STYX—Babe (A&M) 36-19

\* EAGLES-Heartache Tonight (Asylum) 34

KKL5-Rapid City

BLONDIE—Dreaming (Chrysalis)

FLEETWOOD MAC-Angel (WB)

D★ PATRICK HERNANDEZ—Sorn To Be Alive (Columbia) 2-1

D\* MICHAEL JACKSON-Don't Stop 'Til You Get Enough (Epic) 15-11

KQWB-Fargo

STYX—Babe (A&M)

YVONNE ELLIMAN—Love Pains (RSO)

\* BARBARA MANDRELL-Fooled By A Feeling (MCA) 9-5

**KLEO-Wichita** 

. SUPERTRAMP - Take The Long Way Home. (A&M)

 CLIFF RICHARDS -- We Don't Talk Anymore (EMI)

\* STYX-Babe (A&M) 26-16

\* FLEETWOOD MAC-Tusk (WB) 24-18

Northeast Region

K.C. & THE SUNSHINE BAND-Please Don't Go (Sunshine Sounds)

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

BREAKOUTS:

STREISAND & SUMMER-No More Tears (Columbia/Casablanca) ALAM PARSONS PROJECT - Domned If I Do

WABC-New York

THE KNACK—Good Garls Don't (Capitol)

. KENNY ROGERS-You Decorated My Life:

D\* DONNASUMMER - Dim All The Lights (Casablanca) 16-12

\* KOOL & THE GANG-Ladies Night (De-Lite) 15 11

FLEETWOOD MAC—Tusk (WB)

BARRY MANILOW—Ships (Arista)

\* KENNY ROGERS-You Decorated My Life (UA) 26-20

WPTR-Albany

CRYSTAL GAYLE—Half The Way (Columbia)

COMMODORES—Still (Motown)

\* KENNY ROGERS-You Decorated My Life (UA) 22-8 D\* DONNA SUMMER - Dim All The Lights

(Casablanca) 14-6 WTRY-Albany

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

\* STYX-Babe (A&M) D 18

★ EAGLES—Heartache Tonight (Asylum) 22-9

WKBW-Buffalo

ALAN PARSONS PROJECT—Damned If I Do

COMMODORES—Still (Motown)

\* BLONDIE-Dreaming (Chrysalis) 20-12

WYSL-Buffalo

DIONNE WARWICK—Deja Vu (Arista)

. CAPTAIN & TENNILLE-Do That To Me (Casablanca) \* ANNE MURRAY-Broken Hearted Me

(Capitol) 25-13.

\* CRYSTAL GAYLE-Half The Way (Columbia) 26-21

WBBF-Rochester

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

BARRY MANILOW—Ships (Arista)

\* JENNIFER WARNES-I Know A Heartache When I See One (Arista) 10-5

In Love (MCA/Curb) 27-21 WRKO-Boston

. K.C. & THE SUNSHINE BAND-Please Don't. Go (Sunshine Sounds)

. STREISAND/SUMMER-No More Tears (Columbia/Casablanca)

\* MAUREEN McGOVERN-Different Worlds (Warner/Curb) 16-8

\* EAGLES-Heartache Tonight (Asylum) 26 F-105 (WVBF) - Boston

Do ASHFORD & SIMPSON-Found A Cure (WB)

. JOURNEY-Lovin', Touchin', Squeezin' (Columbia)

D\* MICHAEL JACKSON-Don't Stop 'Til You

Get Enough (Epic) 20-14 \* FLEETWOOD MAC-Tusk (WB) 20 WDRC-Hartford

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

. LAUGHING DOGS-Reason For Love

\* FLEETWOOD MAC-Tusk (WB) 21-13

\* KENNY ROGERS-You Decorated My Life (UA) 17 10

WPRO (AM)-Providence

· VAN MORRISON-Bright Side Of The Road

 MELISSA MANCHESTER—Pretty Garis (Arista)

★ COMMODORES—Still (Motown) 15-7 \* KENNY ROGERS-You Decorated My Life

WPRO-FM-Providence

(UA) 12-4

LAUREN WOOD—Please Don't Leave (WB)

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

D\* DONNA SUMMER-Dim All The Lights (Casabianca) 10-4

WICC-Bridgeport SUPERTRAMP—Take The Long Way Home

★ EAGLES—Heartache Tonight (Asylum) 15-8

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

\* STYX-Babe (A&M) 24-4

\* KENNY ROGERS-You Decorated My Life

Mid-Atlantic Region

TOP ADD ONS

IAN GOMM-Hold (In (Stiff)) LAUREN WOOD-Please Don't Leave (WB) JOHN STEWART-Midnight Wind (RSO)

**★ PRIME MOVERS** 

EAGLES-Heartache Tonight (Asylum) LED ZEPPELIM-All My Love (Swam Song) DORNA SUMMER-Dim All The Lights (Casablanca)

BREAKOUTS

STRESSAND & SUMMER-No More Tears (Columbia/Casablanca) **ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)** THE WHO-5:15 (Polydor)

WFIL-Philadelphia

· IAN GOMM-Hold On (Stiff/Epic)

 STREISAND/SUMMER—No More Tears (Enough Is Enough) (Columbia/ Casablanca)

★ EAGLES—Heartache Tomght (Asylum) 21-

D\* DONNASUMMER-Dim All The Lights (Casablanca) D-21

WZZO-Philadelphia

 STREISAND/SUMMER—No More Tears (Enough is Enough) (Columbia) Casablanca)

STARGARD—Wear It Out (WB)

\* SUGAR HILL GANG-Rapper's Delight (Roulette) 22-9

\* FAT LARRY'S BAND-Lookin' For Love (WMOT/Fantasy) 21-15

WIFI-FM-Philadelphia

THEWHO-5:15 (Polydor)

 LAUREN WOOD—Please Don't Leave (WB) FOREIGNER − Dirty White Boy (Atlantic) 24

\* THE KNACK - Good Girls Don't (Capitol) 17-

WPGC-Washington ELECTRIC LIGHT ORCHESTRA—Confusion

 STREISAND/SUMMER—No More Tears (Columbia/Casablanca)

\* LED ZEPPELIN-All My Love (Swan Song) \* KENNY ROGERS-You Decorated My Life

(UA) 24-12 WGH-Norfolk

> . K.C. & THE SUNSHINE BAND-Please Don't Go (Sunshine Sounds) MICHAEL JOHNSON—This Night Won't Last

\* JENNIFER WARNES-I Know A Heartache When I See One (Arista) 8-5

JOHN STEWART—Midnight Wind (RSO)

Forever (EMI)

 STREISAND/SUMMER—No More Tears (Enough Is Enough) (Columbia/

Casablanca) \* EAGLES—Heartache Tonight (Asylum) 16-6 \* LED ZEPPELIN - All My Love (Swan Song)

 STREISAND/SUMMER—No More Tears (Enough Is Enough) (Columbia/ Casablanca)

ELECTRIC LIGHT ORCHESTRA—Confusion

\* EAGLES-Heartache Tonight (Asylum) 12-7

\* LED ZEPPELIN-All My Love (Swan Song)

WLEE-Richmond

WYRE-Annapolis

COMMODORES—Still (Motown)

. J.D. SOUTHER-You're Daily Lonely (Cotumbia)

Get Enough (Epic) 20-10 ★ EAGLES—Heartache Tonight (Asylum) 22

D\* MICHAEL JACKSON - Don't Stop Til You

WRVQ-Richmond

. LITTLE RIVER BAND - Cool Change (Capitol)

 CLIFF RICHARD—We Don't Talk Anymore (EMI)

D\* BONNIE POINTER-Heaven Must Have Sent You (Motown) 8-2 \* MICHAEL JOHNSON—This Night Won't Last

\* NICK LOWE-Cruel To Be Kind (Columbia)

Forever (EMI/America) 17-10 WAEB-Allentown

WKBO-Harrisburg

(Columbia)

COMMODORES—Still (Motown)

IAM GOMM—Hold On (Stiff/Epic)

\* HERB ALPERT - Rise (A&M) 9-2

 JIMMY BUFFETT—Fins (MCA) J.D. SOUTHER—You're Daily Lonely

\* FLEETWOOD MAC-Tush (WB) 20-13

★ STYX—Babe (A&M) 30-20 Southeast Region

TOP ADD ONS

BARRY MANILOW-Ships (Arista) DR. HOOK-Better Love Next Time (Capital) BLONDIE-Dreaming (Chrysalis)

PRIME MOVERS:

EAGLES - Heartache Tonight (Acylum)

(Columbia/Casablanca) SUPERTRAMP-Take The Long Way Home

STREISAND & SUMMER-No More Tears

WQXI-Atlanta BOB DYLAN—Gotta Serve Somebody

(Columbia)

★ STYX-Babe (A&M) 18-9

Z-93 (WZGC-FM)-Atlanta

Do DONNA SUMMER - Dim All The Lights (Casablanca)

. RONNIE MILSAP-Get It Up (RCA)

(Columbia) 17-10

WBBQ-Augusta RUPERT HOLMES—Escape (The Pina) Colada Song) (Infinity)

\* COMMODORES-Still (Motown) 30-11 \* LED ZEPPELIN-All My Love (Swan Song) D

WFOM-Atlanta

 PABLO CRUISE—I Want You Tonight (A&M) . STREISAND/SUMMER-No More Tears

\* KENNY ROGERS—You Decorated My Life

\* EAGLES-Heartache Tonight (Asylum) 22-WSGA-Savannah

Casablanca) \* STYX-Babe (A&M) 24-14

. IAN GOMM-Hold On (Stiff/Epic)

. STREISAND/SUMMER-No More Tears (Enough is Enough) (Columbia/ Casablanca)

. RUFUS/CHAKA KHAN-Do You Love What

★ COMMODORES—Still (Motown) 32-16

SWITCH—I Call Your Name (Gordy)

\* DR. HOOK-Better Love Next Time

D+ FRANCE JOLI - Come To Me (Prelude) 15-8.

WMJX (96X) - Miami

WFLB-Fayetteville

You Feel (MCA)

(Capitol) 34-27

WQAM-Miami

(Enough Is Enough) (Columbia/ Casablanca)

STREISAND/SUMMER—No More Tears

D. GLORIA GAYNOR-Love Is Just A Heartbeat (Polydor)

★ CRUSADERS—Street Life (MCA) 23-15

\* KOOL & THE GANG-Ladies Night

(Mercury) 24-14 Y-100 (WHYLEM) - Miami

 STREISAND/SUMMER—No More Tears (Enough is Enough) (Columbia/ Casablanca)

 NITEFLYTE—If You Want It (Ariola) \* CHRISTHOMPSON-II You Remember Me

\* COMMODORES-Still (Motown) 14-7 WLOF-Orlando

(UA) 28-18

Q-105 (WRBQ-FM)-Tampa

(Elektra) 15-10

BARRY MANILOW—Ships (Arista)

 JOHN STEWART - Midnight Wind (RSO) \* HERB ALPERT-Rise (A&M) 10.4

BARRY MANILOW—Ships (Arista)

(A&M) \* COMMODORES-Still (Motown) 15-7

\* MUPPETS-Rainbow Connection (Atlantic)

SUPERTRAMP—Take The Long Way Home

★ KENNY ROGERS—You Decorated My Life

21-15 BJ-105 (WBJW-FM) - Orlando . STREISAND/SUMMER-No More Tears

(Enough Is Enough) (Columbia)

Casablanca) . THE CAPTAIN & TENNILLE - Do That To Me

\* STEPHANIE MILLS-What Cha Gonna Do

With My Lovin' (20th Century) 22-19 \* FOREIGNER-Dirty White Boy (Atlantic) 20-

One More Time (Casablanca)

WMFI-Daytona Beach YVONNE ELLIMAN—Love Pains (RSO)

. LITTLE RIVER BAND-Cool Change

(Capitol) \* DAVID JOHANSEN - Melody (Epic) 32-26

\* K.C. & THE SUNSHINE BAND-Please Don't Go (Sunshine Sound) 40-25

WAPE-lacksonville BLONDIE—Dreaming (Chrysalis)

. SUPERTRAMP-Take The Long Way Home

(A&M) \* THE KNACK-Good Girls Don't (Capitol) 20-

\* JOURNEY-Lovin', Touchin', Squeezin'

(Columbia) 18-5

(Capitol)

WKIX-Raleigh

WAYS-Charlotte . RONNIE MILSAP-Get It Up (RCA) . DR. HOOK-Better Love Next Time

★ COMMODORES—Still (Motown) 16-7

CHRISTHOMPSON—If You Remember Me

\* K.C. & THE SUNSHINE BAND-Please Don't

★ EAGLES—Heartache Tonight (Asylum) 18-

(Elektra) . ISAAC HAYES-Don't Let Go (Polydor) \* COMMODORES-Still (Motown) 25-18

Go (Sunshine Sound) 24-19 WTMA-Charleston

(Capitol) J.D. SOUTHER—You're Unly Lanely (Columbia)

LITTLE RIVER BAND — Cool Change

\* COMMODORES-Still (Matown) 18-13 \* EAGLES-Heartache Tomight (Asylum) 22

. MITEFLYTE-If You Want It (Ariola) . SUPERTRAMP-Take The Long Way Home

★ STYX-Babe (A&M) 19-12

WORD-Spartanburg

WLAC-Nashville

. SUPERTRAMP-Take The Long Way Home

. CHEAP TRICK - Dream Police (Epid)

\* FLEETWOOD MAC-Tusk (WB) 24-18

\* EAGLES-Heartache Tonight (Asylum) 27.

(WBYQ) 92-Q-Nashville

. BLONDIE-Dreaming (Chrysalis)

. CRYSTAL GAYLE-Half The Way (Columbia) \* N.C. & THE SUNSHINE BAND-Please Don't

Go (Sunshine Sound) 21-14 \* EAGLES-Heartache Tonight (Asylum) 17.7

WHBQ-Memphis

. RICHIE FURAY-1 Still Have Dreams

SUPERTRAMP—Take The Long Way Home.

(A&M)

WRJZ-Knaxville

 STREISAND/SUMMER—No More Tears (Enough is Enough) (Columbia)

. RONNIE MILSAP-Get It Up (RCA)

\* COMMODORES-Still (Motown) 158 WGOW-Chattanooga

(Capitol) 25-19

BARRY MANILOW—Ships (Arista)

WERC-Birmingham

\* ANNE MURRAY - Broken Hearted Me

ELECTRIC LIGHT ORCHESTRA—Confusion

\* EAGLES-Heartache Tonight (Asylum) 12-9

WSGN-Birmingham

 LITTLE RIVER BAND—Cool Change (Capitol)

WHHY-Montgomery

(Capitol)

(Columbia) 19-13 \* STYX-Babe (A&M) 26-19

\* WINGS-Arrow Through Me (Columbia) III

\* STYX-Babe (A&M) 17-11

(Calumbia)

 SUPERTRAMP—Take The Long Way Home (A&M)

 ELECTRIC LIGHT ORCHESTRA—Confusion (jet)

\* BARRY MANILOW-Ships (Aristo) D-22

\* BLACKFOOT-Train, Train (Atco) 37-28

. STREISAND/SUMMER-No More Tears

. BARRY MANILOW-Ships (Arista) \* KENNY ROGERS—You Decorated My Life

\* EAGLES-Heartache Tonight (Asylum) 27

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\* COMMODORES-STill (Motown) 26-21

TOP ADD ONS:

THE KNACK-Good Gets Don't (Capital) MELISSA MANCHESTER-Pretty Girls (Arista)

\* PRIME MOVERS

VAN MORRISON-Bright Side Of The Road

99-X-New York

D\* DONNA SUMMER-Dim All The Lights (Casablanca) 17-9

JIMMY BUFFETT—Fins (MCA)

(Arista)

\* NICK LOWE - Cruel To Be Kind (Columbia)

\* LOBO-Where Were You When I Was Falling

D\* MICHAEL JACKSON - Don't Stop Til You Get Enough (Epic) 3-1 WCAO-Baltimore

22-10

\* STYX-Babe (A&M) 21-12 \* J.D. SOUTHER-You're Only Lonely

Casablanca)

(Columbia/Casablanca)

 SUPERTRAMP—Take The Long Way Home. (A&M)

\* K.C. & THE SUNSHINE BAND-Please Don't Go (Sunshine Sound) 2-1

COMMODORES-Still (Matown) STYX-Babe (A&M)

BREAKOUTS

RONNIE MILSAP-Get It Up (RCA)

 PABLO CRUISE—I Want You Tonight (A&M) \* EAGLES—Heartache Tonight (Asylum) 10-4

 STREISAND/SUMMER—No More Tears (Enough Is Enough) (Columbia/

. STREISAND/SUMMER-No More Tears (Enough Is Enough) (Columbia/

\* EAGLES-Heartache Tonight (Asylum) 17-8

\* EAGLES-Heartache Tonight (Asylum) 15.7

\* DOOBIE BROTHERS-Depending On You (WB) 12-8

. RONNIE MILSAP-Get It Up (RCA)

\* EAGLES-Heartache Tonight (Asylum) 30

. LITTLE RIVER BAND-Cool Change

 BARRY MANILOW—Ships (Arista) . I.D. SOUTHER-You're Only Lanely

WAIV-Jacksonville

(UA) 21-13

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(Elektra)

\* COMMODORES-Still (Motown) 17-12 \* K.C. & THE SUNSHINE BAND-Please Boo! Go (Sunshine Sound) 30-20

Casabianca)

(Capitol)

. DR. HOOK-Better Love Next Time

EARTH, WIND & FIRE—In The Stone (Art).

\* K.C. & THE SUNSHINE BAND-Please Doo't Go (Sunshine Sound) D-19

\* COMMODORES-Still (Motown) 5-1

 CHRISTHOMPSON—II You Remember No. (Elektra)

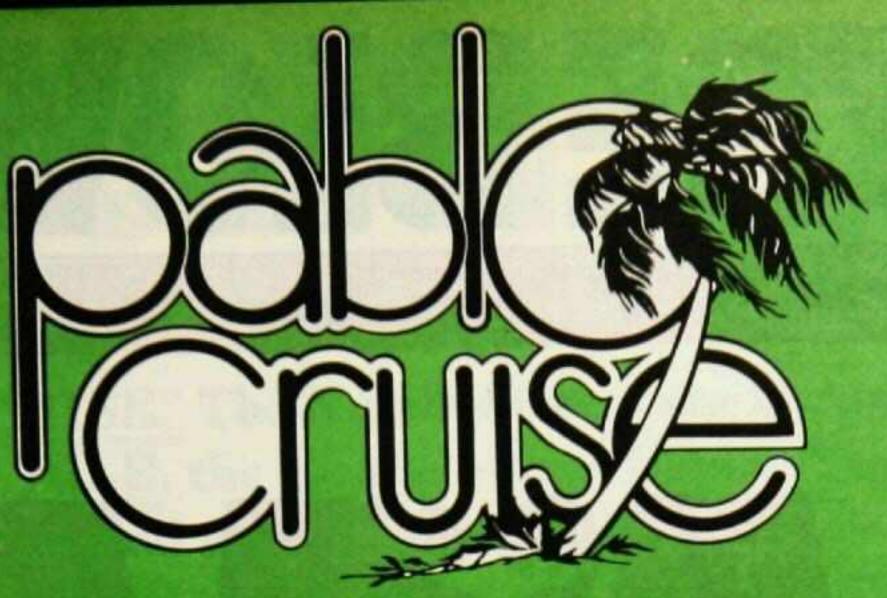
**KAAY-Little Rock** 

\* J.D. SOUTHER-You're Only Lanely

WSEZ (Z-93) - Winston-Salem

(Enough is Enough) (Columbia/ Casablanca)

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## WE'RE BLOWING



THANKS TO A&M RECORDS LTD. (ENGLAND), A&M RECORDS OF CANADA,
A&M RECORDS EUROPE, CBS INTERNATIONAL (EUROPE), ALFA RECORDS INC. (JAPAN)
AND ALL OF OUR AFFILIATES AND FRIENDS AROUND THE WORLD. CLATTE ALL REGION RECORDS. INC. ALL REGION RECORDS.

## OUR OWN HORN ... AND IT'S BEING HEARD AROUND THE WORLD!

MERIS ALPERT

"RISE," The Number One song in America...

RISE, the album, moves from 55\* to 14\* in its second week on the charts!

SUPERIRAMP

BREAKFAST IN AMERICA, the single and album are number one this week in Japan, the 17th country where the album has topped the charts! The third hit single from Breakfast In America, "TAKE THE LONG WAY HOME," is just released in America.

511

CORNERSTONE, number 10\* in Billboard and 3\* in Record World in its second week...the album and single, "BABE," both national breakouts.

THE POLICE

Their new album, REGGATTA DE BLANC, debuted in England at number One...The single, "MESSAGE IN A BOTTLE," was number One in two weeks...both released in America this week.

BRENDA RUSSEL

A great new artist whose first single, "SO GOOD, SO RIGHT," is breaking big at 33," from her debut album. BRENDA RUSSELL.

...AND STILL TO COME THIS MONTH;

JOE JACKSON I'M THE MAN
PABLO CRUISE PART OF THE GAME
SP 3712
BELL & JAMES ONLY MAKE BELIEVE
SP 4784
HEAD EAST A DIFFERENT KIND OF CRAZY.

## Billboard Album Radio Action

Playlist Top Ad Ons ● Top Requests/Airplay ★ Regional Breakouts & National Breakouts Based on station playlist through Wednesday (10/10/79)

### Top Add Ons-National

FLEETWOOD MAC-Tusk (WB) JOE JACKSON-I'm The Man (A&M) RICK DERRINGER-Guitars & Women (Blue Sky) SNAIL-Flow (Cream)

ADD ONS-The four key prod ucts 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

#### Western Region

. TOP ADD ONS

FLEETWOOD MAC-Tunk (WE) JOE JACKSON-I'm The Man (A4M) SNAIL-Flaw (Cream) 20/20-(Fortrast)

#### \*TOP REQUEST/AIRPLAY

LED ZEPPELIN - In Through The Out Dear (Swam Song) CHEAP TRICK-Dream Police (Epic) EAGLES-The Long Run (Asylum) FOREIGNER-Head Games (Atlantic)

#### BREAKOUTS

BLONDIE - Eat To The Beat (Chrytalis) THE BEAT-(Columbia) BONNIE RAFTY-The Glow (WB) APRIL WINE-Harder Faster (Capitol)

. FLEETWOOD MAC-Tusk (WB) · SMAIL-Flow (Creum)

ASAN FM - San Francisco (David Perry)

. MOLLY NATCHET-Flisher With Disserter (Fpic)

JOE JACKSON — I m The Man (A&M)

 EAGLES—The Long Run (Anylum) . CHEAPTRICK-Dream Folice (Epic)

\* BLONDIE-Eat To The Beat (Chrytain)

★ THE BEAT—(Columbia)

KWST-FM-Los Angeles (Pamela May)

FLEETWOOD MAC-Turk (WB)

JDE JACKSON — I'm The Man (A&M)

20/20+(Partrait)

· POP-Go (Arista)

. 38-SPECIAL-Rockin Into The Night (A&M)

■ LED ZEPPELIN—In Through The Out Door (Swan)

 FOREIGNER—Head Games (Atlantic): . CHEAP TROCK-Dream Police (Epic)

BOB DYLAN—Slow Train Coming (Columbia)

MPRI-FM—San Diego (Ermesto Gladden)

FLEETWOOD MAC—Tusk (WB)

IOE JACKS DN — I'm The Man (A&M)

BONNIERAITT—The Glow (WB)

20/20-(Portrait)

BLONDIE—Eat To The Beat (Chrysalis)

. LED ZEPPELIN-In Through The Out Door (Swan

◆ MOON MARTIN -- Escape From Domination.

\* FOREIGNER-Head Games (Allantic)

\* THE RMACE - Get The Knack (Capitol)

KOME FM - San Jose (Dana Jang)

. SNAIL-Flow (Cream)

FLEETWOOD MAE—Tunk (WB)

 BLONDIE—Eat To The Beat (Columbia) 20/20-(Fortrait)

AC/DC—Highway To Hell (Atlantic)

\* CHEAP TRICK - Dream Prince (Epic)

EAGLES—The Long Rum (Asylum)

\* LED ZEPPELIN-In Through The Out Door (Swan

KZRP-FM-Sacramento (Chris Miller)

FLEETWOOD MAC—Tuta (WII)

WHITESHAKE-Lovehunter (UA)

HEADBOYS—(RSO)

. SNAIL-Flow (Cream) LED ZEPPELIN—In Through The Out Door (Swan)

★ CHEAP TRICK—Dream Police (Epic)

★ AC/DC—Highway To Hell (Atlantic) FOREIGNER—Head Games (Atlantic)

EAGLES-The Long Run (Asylum) STYX - Cornerstone (A&M) FOREIGNER-Head Games (Atlantic)

#### KFML-AM - Denver (I. Gordon/N. Cook)

# FLEETWOOD MAC-Turk (WIT)

→ NICOLETTE LARSON—In The Nick Of Time (WE)

. THE BEAT - Columbia

# 20/20-(Purtrait)

SANTANA—Marathon (Columbia)

FM-Surveillance (Arista)

■ BOB DYLAN – Slow Train Coming (Columbia)

**CHARLIE**—Fight Duty (Arista) → BONNIE HAITT—The Clow (Will)

■ LED ZEPPELIN — In Through The Out Door (Swon)

#### RZEL FM-Eugene (C. Knvarik/P. Mays)

. FLEETWOOD MAC-Tusk (WH)

. JOE JACKSON-I on The Man (A&M)

RICK DERRINGER—Guitart And Women (Blue Sky)

· APRIL WINE-Harder Faster (Capitol)

IAN HUNTER-Shades Ottan Hunter (Columbia) ★ CHEAP THICK—Distant Police (Epic)

★ EAGLES—The Long Run (Asylum) · INTERVIEW - Big Oceans (Virgin)

. LED ZEPPELIN - In Through The Out Boor Cowon Song)

#### KZON-FM-Seattle (Brad Hoffman)

FLEETWOOD MAC-Tusk (WB)

. JOE JACKSON - I in The Man (A&M) SUZI QUATRO—Suzi And Other Four Letter Words.

 ■ APRIL WINE—Harder Faster (Capitol) . LED ZEPPELIM-in Through The Out Door (Swan

SAMMY HAGAN-Street Machine (Capital)

· EAGLES-The Long Run (Acylum) PAT BENATAR-In The Heat Of The Night (Chrysalin)

#### Southwest Region

#### . TOP ADD ONS

FLEETWOOD MAC - Tursk (WE) IDE JACKSON-I'm The Man (A&M) DARYL HALL & JOHN GATES-X Static (REA) RICK DERRINGER-Guitars & Women (Blue

#### \*TOP REQUEST/AIRPLAY

LED ZEPPELIN-In Through The Out Door (Swan Sting) EAGLES-The Long Run (Asylum) FOREIGNER-Head Games (Atlantic)

#### BREAKOUTS

STYX-Cornermone (A&'M)

BLONDIE-Eat To The Beat (Chrysalis) NICOLETTE LARSON -- In The Nick Of Time FARRAGHERS-(Polydor) SANTANA - Marathon (Columbia)

#### KZEW-FM-Dallas (Doris Miller)

· FLEETWOOD MAC-Tunk (WB)

SANTANA—Marsthon (Columbia)

· PATBENATAR-In The Heat Of The Night (Chrysalia)

· FARRAGHERS-(Polydor)

. LED ZEPPELIN- in Through The Out Door (Swan

\* FOREIGNER-Head Games (Atlantic)

· EAGLES-The Long Run (Acylum)

STYX-Cornerstone (A&M)

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

FLEETWOOD MAC-THIS (WH)

■ DARYL HALL & JOHN OATES—X Static (RCA)

 SUZI QUATRO—Suzi And Other Four Extler Words THE BLEND—Anytime Delight (MCA)

TOM JOHNSTON - Everything You've Heard to True

. BLONDIE-Eat To The Beat (Chrysalia) \* LED ZEPFELIN-In Through The Out Goor (Swan.

\* EAGLES-The Long Run (Asylum) \* CHEAP TRICK-Dream Police (Epic)

KRST-FM - Albuquerque (S. Cornish / J. Zalewski) . GARY MOORE-Back On the Streets (Epic)

\* SAMMY HAGAR-Street Machine (Capital)

. FLEETWOOD MAC-Tunk (WB) . IDE IACKSON-I'm The Man (A&M) . 38-SPECIAL -Rockin' Into The Night (A&M)

RICK DERRINGER - Gustars & Women (Blue Sky).

. MICOLETTE LARSON - In The Nick Of Time (WB) ★ 1994—Please Stand By (A&M)

. LED ZEPPELIN-In Through The But Door Clean

 GAMMA—Gamma I. (Elektra). FOREIGNER—Head Games (Atlantic)

### Top Requests/Airplay-National

LEO ZEPPELIN-In Through The Out Door (Swan Song)

#### #LBJ-FM-Austin (G. Muson / T. Quaries)

FLEETWOOD MAC—Tiesk (WB)

. IOEJACKSON-I'm The Man (A&M)

. RICK DERRINGER-Guitars And Women (Blue Sky)

· MOTELS-(Capital)

BUZZCOCKS—Singles Going Steady (IRS/ A&M):

 WHETESNAKE—Lovebunter (UA) \* BLONDIE-Eal To The Best (Chrysalis)

. BOMNIE RAITT - The Glow (WB) . LED ZEPPELIN - In Through The Out Door (Swan

★ BOB DYLAN—Slow Train Century (Columbia)

WRNO-FM-New Orleans (Rod Glenn) AC/DC—Highway To Hell (Atlantic)

. DARYLHALL & GATES - X STATIC (RCA)

SNAIL—Flow (Cream)

. NICOLETTE LARSON - In The Nick Of Time (WB) . LED ZEPPELIN-In Through The Out Door (Swan

ALAN PARSONS PROJECT—Eve (Arista)

\* 806 DYLAN - Slow Train Centing (Columbia) KY 102-FM - Kansas City (M. Floyd / I. McCabe)

· EMGLES-The Long Run (Asylum)

FLEETWOOD MAC-Tusk (WB)

JOE JACKSON—I'm The Mart (AEM)

 20/20-(Portrait) . DARYL HALL & JOHN DATES - X Static (RCA)

\* LED ZEPPELIN-In Through The Out Door Cown

◆ FOREIGNER—Head Games (Atlantic) \* EAGLES-The Long Run (Acylum)

#### STYX—Comeratone (A&M) Midwest Region

#### . TOP ADD ONS

FLEETWOOD MAC-Tunk (WR) JOE JACKSON-) in The Man (A&M) APRIL WINE-Harder Faster (Capitol) RICK DERRINGER - Guitars & Women (Blue

#### \*TOP REQUEST/AIRPLAY

LED ZEPPELIN-In Through The Out Oper (Swan Song) EAGLES-The Long Hum (Asylum) FOREIGNER-Head Games (Atlantic) STYX-Cornerstone (AAM)

#### BREAKOUTS

PAT BENATAR-In The Heat Of The Night (Chrysalis) POP-Go (Arista) HEADBOYS-(RSO) INTERVIEW-Big Oceans (Virgin)

#### W/WW-FM-Detroit (J. Urbiel/M. McEwen)

■ JOE JACKSON—I'm The Man (ASM)

FLEETWOOD MAC - Turk (W5)

. APRIL WINE-Harder Faster (Capital) \* LED ZEPPELIN - In Through The Out Oper Cliwan

\* FOREIGNER-Read Games (Atlantic)

\* STYX-Cornerstone (A&M) \* EAGLES-The Lung Ran (Asylum)

WLUP-FM-Chicago (Sky Daniels)

IOE JACKSON—I'm The Man (A6M)

 FLEETWOOD MAC—Trisk (WH) GAMMA—Gamma I (Elektra)

· HEADBOYS-(RSO) · IAN HUNTER-Shades Of lan Hunter (Columbia)

· APRIL WINE-Harder Faster (Capital) \* LED ZEPPELIN-In Through The Out Door (Swan

★ EAGLES—The Long Run (Asylum) WLVQ-FM-Columbus (Steve Runner)

. CHEAP TRICK-Dream Police (Epic)

→ HOUNDS—Puttin On The Dog (Columbia)

. FLEETWOOD MAC-Tusk (WB) . PATBEMAYAR - In The Heat Of The Night . JOE JACKSON-I'm The Man (A&M)

\* EAGLES-The Long Rue (Asylum)

. CHEAP TRICK-Dream Palice (Epic)

⋆ LED ZEPPELIN—In Through The Out Door (5 wan \* FOREIGNER-Head Games (Atlantic)

JOE JACKSON — I'm The Man (A&M)

# 8-52's-(WB)

# 20/28-(Portrail)

WMMS-FM - Cleveland (John Gorman)

. FLEETWOOD MAC-Tusk (WE)

INTERVIEW—Big Oceans (Virgin)

 NICOLETTE LARSON - In The Nick Of Time (WB) **▼ EAGLES**—The Long Run (Asylum)

# LED ZEPPELIN-In Through The Out Door (Swan

# FOREIGNER-Head Games (Atlantic)

■ THE KNACK—Get The Knack (Capitol) WYDD-FM-Pittsburgh (J. Robertson/J. Minney)

FLEETWOOD MAC~Tunk (W8)

. RICK DERRINGER-Guitars And Women (Blue Sky) · THE BEAT-(Columbia)

 JOE JACKSON → Fm The Man (A&M) . U.K.-Night After Night (Polydor) . LED ZEPPELIN - In Through The Gut Door (Swan

MOLLY HATCHET-Flictin' With Disaster (Epic)

. CHEAP TRICK - Dream Police (Epic) · EAGLES-The Long Run (Asylum)

WARX-FM - Detroit (Ted Ferguson)

. JOE JACKSON-I'm The Man (A&M)

. FLEETWOOD MAC-TUSE (WE)

■ APRIL WINE—Harder Factor (Capitol) ■ RICK DERRINGER - Guitars & Women (Blue 54y) ■ LED ZEPPELIN—In Through The Out Door (5wan

w EAGLES-The Long Run (Acylum)

STYX—Cornerstone (A&M)

KSHE-FM-St. Louis (Ted Habeck) FLEETWOOD MAC—Turck (WB)

▼ FOREIGNER—Head Games (Atlanta:)

 ■ ELTON JOHN — Victim Of Love (MCA): . JOE JACKSON - I'm The Man (A&M)

 ■ 38-SPECIAL—Hockin' Into The Night (AEM) · PDP-Go (Arista) LED ZEPPELIN - In Through The Out Door (Swan

# EAGLES-The Long Run (Asylum)

STY1—Cornerstone (A&M)

#### · FOREIGNER-Head Games (Atlantic) Southeast Region

#### . TOP ADD ONS:

FLEETWOOD MAC-Tusk (WB) JOE JACKSON-I'm The Man (A&M) WHITESHAKE - Lovehunter (UA) SNAIL-Flow (Cream)

#### \*TOP REQUEST / AIRPLAY

EAGLES-The Long Hun (Adylum) LED ZEPPELIN-in Through The Gut Door (Swan Seng) STYX - Cornerstone (A&M) THE KMACK-Get The Knack (Capitol)

#### BREAKOUTS:

WEATHER REPORT—# 30 (ARC/Columbia) U.K.-Night After Night (Polydor) BLUE STEEL-No More Lonely Nights (Infinity) STEVE HILLAGE—Aura (Virgin International)

#### WKLS-FM-Atlanta (Rich Plombino)

. WHITESNAKE-Lovehunter (UA) \* THE RNACK-Get The Masch (Capitol)

\* EAGLES-The Long Run (Asylum) \* STYX-Cornerstone (A&M) ★ MOLLY HATCHET—Fiirtin' With Desaster (Epic)

WRAS FM - Atlanta (Mark Williams)

20/20-(Portrait)

 BLUE STEEL—No More Lonely Nights (Infinity) . WEATHER REPORT-H:30 (ARC/Enlumbia)

STEVE HILLAGE – Aura (Virgin International)

 IOE IACKSON—I'm The Man (A&M) \* TALRING HEADS-Fear Of Music (Sire)

. U.K. - Night After Night (Polydor)

# B-52'5-(WH)

\* RORY GALLAGHER-Top Frienty (Chrysalis) . GARY NUMAN & TUBEWAY ARMY - Replicas (Afco) TOP ADD ONS

FLEETWOOD MAC-Tusk (W8) JOE JACKSON -I'm The Man (A&M) THE BLEND-Anytime Delight (MCA) FM-Surveillance (Arista)

\*TOP REQUEST / AIRPLAY EAGLES-The Long Run (Azylum) LED ZEPPELIN-In Through The Out Door (Swart Song) CHEAP TRICK-Dream Police (Epic)

BREAKOUTS ROY SUNDHOLM - The Chinese Method (Polydor, Ensign)

(Columbia) JEAN-LUC LPONTY-A Taste For Passion (Atlantic)

 JOE JACKSON—I'm The Man (A&M) FM—Surveillance (Arcsta).

\* LED ZEPPELIN - In Through The Out Door (Swan Song)

ROY SUNDHOLM -- The Chinese Method (Polydor)

# EAGLES-The Long Hun (Asylum)

★ KENNY LOGGINS—Reep The Fire (Columbia) . THE BEAT-(Columbia)

\* LED REPERLIE -- In Through The Dut Door (Swan

IAN HUNTER-Shades Of Ian Hunter (Columbia)

WBAS-FM-Long Island (Bernis Bernard)

IOE JACKSON—Fire The Mair (A&M)

· RICK DERRINGER - Sustant And Women (Blue Say)

CARLENE CARTER-Two Sides Two Every Woman

. FLEETWOOD MAC-Time (WB)

ROY SUROHOLM - The Chinese Method (Payda)

 THE BLEND-Anytime Delight (MCA) \* FOREIGNER-Head Games (Atlantic)

 AMERICATHON—Soundtrack (Lummar) \* LED ZEPPELIN-In Through The Out Door (Swan

\* STYL-Conservations (AKM)

WMMR FM - Philadelphia (Dick Hungste)

\* FLEETWOOD MAC-TIMA (WE)

KENNY LOGGINS—Keep The Fire (Columbia)

 SPORTS—Don't Throw Stones (Arista) · EAGLES-The Long Run (Adylum)

STYL-Enrocettore (AAM)

\* THE KNACK-Get The Knack (Capital) \* NEIL YOUNG & CRAZY HORSE-Rust Never Sleeps (Reprise)

20/20-(Portrait)

\* EAGLES-The Long Run (Asylum)

\* LED ZEPPELIN-In Through The Out Door (Swan

WLIR-FM-Long Island (D. McNamera/L. Kleinman)

FLEETWOOD MAC-TIME (WB)

IAN HUNTER—Skades Of lan Hunter (Culumbia)

SINCEROS—The Sound Of Sonbathing (Columba)

\* VAN MORRISON-Into The Music (Wit) EAGLES-The Long Run (Advium)

 FM—Surveillance (Arista) APRIL MINE—Harder Faster (Capital)

\* EAGLES-The Long Rum (Arylum)

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

\* LED ZEPPELIN-In Through The Dut Door Firm

. FLEETWOOD MAC-TIESK (WB)

. LIVEWIRE-PIER HUD (ASM) . RICH DERRINGER-Guitars & Women (Blue Sky)

IAN HUNTER—Shades Of Ian Hunter (Columbia)

\* LED ZEPPELIN-In Through The Out Door (Seat)

\* CHEAPTRICK-Dream Police (Epis)

\* JETHRO TULL-Stormwatch (Chrystells)

 BRAND K—Product (Pamport) FLEETWOOD MAC—Tunk (WE)

HEADBOYS—(RSU);

\* BLONDIE-Est To The Beat (Chrysalis) \* CHEAP TRICK - Dream Police (Epic)

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Ensign). U.K.—Night After Night (Fulydor)

WCMF-FM-Rochester (B. Martin/T. Lewards)

. FLEETWOOD MAC-Took (WE)

· CHEAPTRICK-Dream Police (Epic)

STYX-Cornerstone (A&M)

KENNY LOGGINS-Keep The Fire (Columbia) IAN HUNTER-Shades Of lan Hunter

#### WHEW FM-New York (Maryanna McIntyre)

. LEGSATER-Here (WB)

. FLEETWOOD MAC-Tunk (WB)

# BLONDIE - Eat To The Seat (Chrysalis) → CHEAP TRICK—Dream Police (Epic)

\* FOGHAT-Boogie Motel (Bearsville)

\* EAGLES-The Long Run (Asylum)

\* FOREIGNER-Head Games (Atlantic)

\* THE CARS-Candy (I (Elektra) . THE BLEND-Anytone Delight (MCA) THE KNACK—Get The Knack (Capital) 20/29-(Portrail) WSHE-FM - Ft. Lauderdale (Michelle Robinson)

 RICK DERRINGER—Guturs And Wumen (Blue Sky) WHITESNAKE—Lavebunter (UA)

**National Breakouts** 

BLONDIE—Eat To The Beat (Chrysalis)

THE BEAT-(Columbia)

HEADBOYS-(RSO)

WQXM-FM--Tampa (Nick Van Cleve)

. FLEETWOOD MAC-Tush (WB)

. GAMMA-Gamma I (Elektra)

SANTANA—Marathon (Calumbia)

WHITESNAKE—Lovehunter (UA)

. EAGLES-The Long Hun (Asylum)

\* HMMY BUFFETT-Volcano (MCA)

. FLEETWOOD MAC-THER (WB)

. FLEETWOOD MAC-Tusk (WB)

· SMAIL-Flow (Cream)

IOE JACKSON—I'm The Mail (ASM)

U.K.—Night After Night (Polydor)

\* EXCLES-The Lung Run (Astrium)

\* CHEAPTHICK-Bream Police (Epic)

. JOE JACKSON-I'm The Man (A&M)

. JAMES WHITE & THE BLACKS-(Zee)

. DARYL HALL & JOHN GATES - X Static (RCA)

. SEAN-LUC PONTY - A Taste For Passion (Atlantic)

\* BOS DYLAN - Slow Train Coming (Columbia)

★ WEATHER REPORT—8:30 (ARC/Columbia)

\* FRANK ZAPPA-lon s Garage Act 1 (Zappa)

. TALKING HEADS-Fear Or Music (Sinc)

Northeast Region

. FLEETWOOD MAC-Tuck (V/B)

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

\* STYX-Comerstone (A&M)

SNAIL—Flow (Cream)

. LED ZEPPELIN-In Through The Out Door (Swan)

\* EAGLES-The Long Hun (Asylum)

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

\* STYL-Connections (ASM)

. LED ZEPPELIN - In Through The Out Door (Swan

\* LED ZEPPELIN-In Through The Out Door (Swan

· JOHN COUGAR - (Rive)

. FLEETWOOD MAC-Tuck (WE) . JOE JACKSON - I'm The Man (ASM)

WGRQ-FM ~ Buffalo (Irv Goldfa/h)

\* CHEAP TRICK - Dream Police (Epic) ★ STYX—Cornerstone (A&M)

 JEAN-LUC PONTY—A Taste For Passion (Atlantic) . JOE JACKSON-I'm The Man (A&M)

 THE BLEND—Anytime Delight (MCA) RICK DERRINGER—Guitars & Women (Blue Ski)

■ LED ZEPPELIN—In Through The Out Door (Swan.

WYSP-FM - Philadelphia (Steve Sutton) . FLEETWOOD MAC\_Took (WE) . IOE IACKSON-I'm The Man (A&M)

 TOM JOHNSTON - Everything You've Heard In True THE KNACK—Get The Kouck (Capital)

NEIL YOUNG & CRAZY HORSE—But Never Strept

. IOE JACKSON-I'm The Man (ALM) 38-SPECIAL—Rockier Into The Night (A&M)

\* EAGLES-The Long Run (Azylum)

WBCN-FM - Buston (Kate Ingram)

 RICK DERRINGER—Gustars And Wilmen (Blue Skx) . JEAN-LUC PONTY-A Taste For Passion (Allantic)

WEATHER REPORT—8:30 (ARC/Columbia)

· EAGLES-The Long Hum (Arytum) THE CARS—Condy (I) (Bektra)



Billboard photo by Cathie Flynn

Sight Moment: New National Radio Broadcasters Assn. president Sis Kaplan, center, shares a laugh with Mutual executive vice president Gary Worth, left, and association executive vice president Abe Voron during a Mutual-sponsored cocktail party at the opening of the organization's convention in Washington.

## Imaginative Programming Seen As Answer To AM Radio Future

Continued from page 1

alled for imaginative program-

Burkhart cited as an example a new format which draws heavily on

Burkhart did not mention the fornat by name, but he cited markets where "Music Of Your Life" stations are succeeding.

He pointed to Hempstead, N.Y., where daytime WHLI-AM has scored an 867% audience gain from April/May to June/July in Mediatrend study and in Springfield, Mass., where WMAS-AM has gained 660% in audience in Arbitron ratings over the past year.

When one programmer in the audience suggested "radio has not addressed itself to older people" and added "the masses are not under 25." Schulkey agreed.

But Burkhart argued, "There's more adult programming now than there's ever been."

George Burns of Burns Media Consultants reasoned that "a great radio station whispers in your ear 'you're okay.' If you're 51 and the station plays the Cars, it's telling you fou're not okay."

Burns added that he sees room on the radio for live big band broadcasts and he predicted that block programming, in disuse since pretelevision days, would make a major comeback in the '80s.

dent of Mutual Broadcasting, noted that old-time radio shows were the most mentioned in a poll of what listeners would like to hear. Mutual did the study as an aid in planning programming for a satellite network system it plans to install.

Worth also predicted stations will provide more information and less music. Marlin Taylor, president of Bonneville Broadcast Services, said the '80s would herald a second video age with the growth of cable, videocassette recorders and videodisks.

"Videodisks will put radio at a great disadvantage." he said. "Bill-board is placing its bets in this area with its first International Video Music Conference (Los Angeles, Nov. 15-18). I'm sure Jim Gabbert (outgoing NRMA president) had this in mind when he decided to get out of radio and go into iv. Taylor said.

He advised to make radio "more fun" and get audiences "more involved." Taylor complained "there is too much sameness to radio programming today."

Burkhart, who consults WKTU-FM New York, was asked to explain the decline of the disco station which jumped to No. I with an 11 share in Arbitron and has since lost about half its audience.

Burkhart explained that "everytime a station goes through the roof and tears up a market, it settles down after that. The bloom is off the bush, but the bush remains."

But he conceded that "something is wrong" the way WBLS-FM New York took away WKTU's audience. He said a Univ. of Dallas study shows blacks don't like pure disco-WBLS offers "disco and more"—so WKTU is moving to a more "Top 40ish" format to cater to "Latins and whites." Burkhart explained that the New York market is 22% black and 22% Latin.

Lee Abrams, who is partner with Burkhart, advised that AOR would become the Top 40 of the '80s.

Schulkey may have tipped off what his long awaited AM syndicated format might be. He advised the best AM format for the future would be country.

Asked about the lack of beautiful music records, Schulkey said beautiful music formats have already gone to custom recording.

This panel discussion was the highlight of this three-day convention that sparkled with a host of well thought-out programming workshops.

This sixth convention of the radioonly alternative to the National Assn. of Broadcasting, marked another major step in the growth of this organization.

Not only did the attendance of 4,000 broadcasters and exhibitors set a new record, but substantial participation by networks—ABC, NBS, RKO and the Mutual all had major suites—shows that the organization has expanded beyond its small-market beginnings.

As predicted (Billboard, Oct. 13, 1979), Sis Kaplan, whose Sis Broadcasting operates WAYS-AM/WROQ-FM Charlotte, and WAPE-AM Jacksonville, was elected president to succeed Gabbert.

Disco's Zooming In 7-Market Analysis

Continued from page 3

a year ago. Next to disco, progressive is the fastest growing major format, up 88% from last year's 1,338 listeners to 2,514. Religious and big band are growing at rates exceeding 100%, but their numbers are small.

AOR expanded its audience by 20%, up from 4,160 listeners a year ago to 5,029. Black, hurt by the growth of disco, is down 38% from 6,110 listeners to 3,762.

Oldies is also off sharply, down 33% from 1,187 to 792. Top 40 is down 18% from 995 to 813. Country is off slightly (.04%) from 2,936 to 2,802. Country's eighth place standing in these top markets compared to a fourth place standing in 174 markets in the April/May Arbitrons shows it continues to be a format with its basic strength in smaller

A surprise in this current analysis is the growth of mellow, up 59%, from 1,438 to 2,289 listeners.

Among teens disco edges slightly ahead of AOR for second place. Disco has 1,493 listeners while AOR has 1,432. Contemporary continues as the teen favorite with 2,188 listeners.

Among listeners 18 plus, beautiful pulls ahead of other formats for an undisputed first place with 10,098 listeners. This is followed by contemporary with 8,000 and MOR with 5,783.

AOR is the favorite among men 18 to 24 with 1,442 listeners. Men 25 to 34 perfer contemporary with 1,263 listeners while men 35 to 44 and 45 to 54 and 55 to 64 chose beautiful for 806, 1,174 and 1,218 listeners respectively.

Women 18 to 24 and 25 to 35 listen to contemporary in the largest numbers with 1,346 and 1,448 listeners respectively. Beautiful music is prefered by older women.

#### Salute KLAC-AM

Farm, an amusement park in nearby Buena Park, saluted Los Angeles' KLAC-AM Oct. 6 from 7 p.m. to 2 a.m. as part of its Country Music Party.

Performing at the park were Tammy Wynette, Ray Price, Rex Allen Jr., "Mr. Blue Grass" Monroe and others. KIAC, which was broadcasting from Knott's, also interviewed some of the artists over the

#### 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.

#### JULY 1979 THRU AUGUST 1979

		AVE	RAGI	QU	ARTE	RHO	DUR-	ME	TRO S	SURV	EY A	REA			
THE STATE	TOTAL	TRYAL	MEN					WOMEN						11.202	
FORMATS	PERSONS 12+	U. T. TOUGO	18-24	25- 34	35- 44	45-	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12-	FORMATS	
ADR	5029	3597	1442	621	110	66	1	855	330	29	39	18	1432	ACR	
LOR .	4150	3017	1137	552	115	32	10	696	291	60	64	20	1143	ACR	
MAUTER.	10278	10098	166	461	806	1174	1218	253	564	808	1443	1319	180	BENUTIFUL.	
DEAUTHUL	9497	6163	158	479	693	1130	988	316	702	756	1369	1305	122	BEAUTIFUL	
DIC SAND	272	270	1	7	5	51	55	3	13	8	69	48	2	RIG BARD	
MG BAND	114	110	2	3	6	8	71	3	4	29	13	10	4	BIG BAND	
REACE	3762	2994	463	352	240	127	70	480	516	267	243	107	768	BLICK	
SLACE	6110	4611	799	751	209	148	63	916	824	383	316	98	1499	BLECK	
CLASSICAL	1276	1257	38	125	108	130	170	29	104	101	113	87	13	CLASSICAL	
CHASSICAL	3820	1673	53	153	181	228	159	100	162	92	129	116	147	CLASDICAL	
CONTEMP	10158	8000	760	1263	574	360	198	1346	1448	733	574	139	2188	CONTEMP	
CONTENT	9402	6907	791	394	495	280	209	1284	1251	695	408	257	2494	CONTEMP	
COUNTRY	2802	2703	112	194	360	365	203	103	208	312	261	248	99	COUNTRY	
COURTER	2936	2835	78	264	287	265	248	94	324	303	262	265	101	COUNTRY	
Disco	6333	4840	529	BAZ	310	144	67	1158	770	280	142	74	1453	BECO	
0500	0	0	0.	0	0	0	.0	0	0	0	0	0	0	DESCO	
LINEC	55	54	1	Z	2	1	1	1	6	9	1	6	1	THIC	
ETHNIC	233	220	8	1	8	32	42	4	14	9	18	18	13	ETHAN	
100	881	855	118	218	3.5	82	23	70	149	52	24	9	26	102	
1027	937	821	105	199 350	70 152	26	15	479	138 458	56	34	26 58 15	111	1022	
METTON	2289	2090	210			44	43			100000	74		199	MEILOW	
MELLOW	1438	1323	195	236	6.7	25	7	330	310	74	40		115	METTOM	
MOR	5998	5783	178	608	539	528	461	208	587	525	657	483	215	MOR	
MOR	5846	5619	218	522	584	599	449	219	473	535	570	511	227	#0k	
NI'NS	6159	6059	123	361	446	601	722	78	227	334	523	659	100	MENS	
MONS	6008	5919	94	436	407	601	619	69	313	354	580	648	89	NEWS .	
OLDIES	792	755	71	214	57	35	3	80	157	53	39	22	37	DUDIES	
COURS	1187	1123	151	295	84	8	24	175	257	57	28	11	54	DIDIES	
PROG BOCK	2514	1977	369	314	22	28	5 4	220	209	10	29	12	200	PROG ROCK	
FROS ROCK	1338	1138	TO YOU	1	21	1	1	1	9	33	29	45	5	PROGROCK RELIGIOUS	
RELIGIOUS	271 96	93	0	6	7	8	3	0	3	33	9	10	3	RELIGIOUS	
	- marin	1922	65	184	172	m	57	56	266	356	173	163	116	SPANISH	
SPARISH	2038	100000	111886	184	125	1000	(0)	- CERT	100	1	730973	1000	100	THE REAL PROPERTY OF THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TWO IS NAME	
SPANISH TALK	1598	1498	109	260	1	328	51	84	282	261	118	125 782	67	SPANISH	
	5149	2000	1000		228	378		59	106	248	481	1000	52	TALK	
TALK.	4461	4409	75	225	248	319	417	28	99	1 20	100	614	100	TOPAN	
TOP 40	813	512	1	110	27	12	2	95		28	27	9	301	TOP 40	
TUP AD	995	587	80	86	29	21	1	27	112	58	36	11	408	TUP NO	

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

# The Miracle Promoter!

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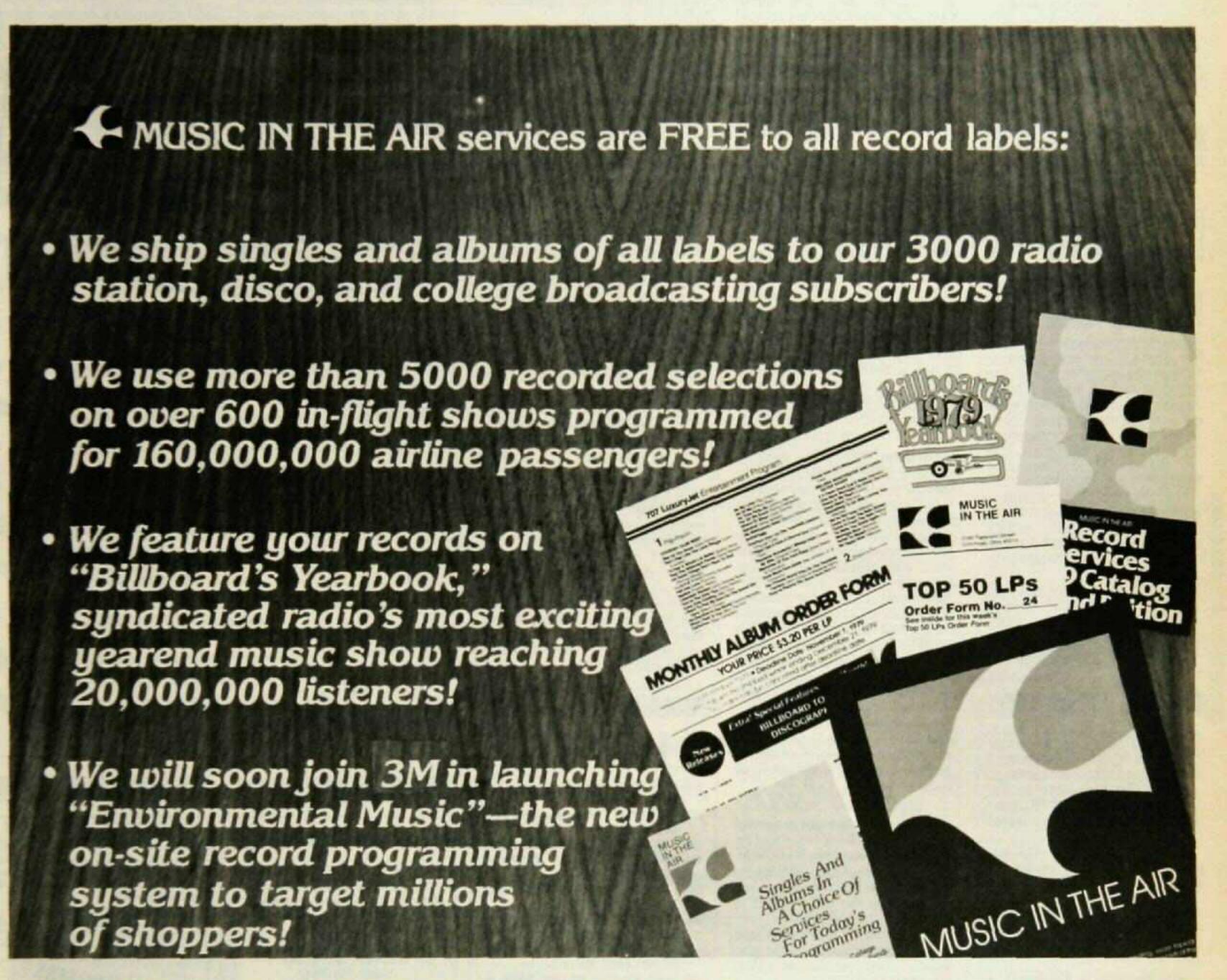
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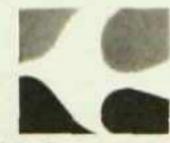
For almost 20 years we have been in the business of recommending records for play and shipping them to qualified programmers who want to get all the records they need from one knowledgeable source. Over 3000 radio stations rely on MUSIC IN THE AIR's total record services, including Weekly Singles Subscriptions, Monthly and Automatic Album Subscriptions, Disco Record Services, as well as our new Top 50 LPs and Monthly Album Order systems.

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Phone DENIS HYLAND, General Manager Music in the Air / (212) 764-7307 and learn more about the promotional miracle of the 80s!



MUSIC IN THE AIR

We make it easy for you to play!

By DOUG HALL

Now the displacement is beginning to happen. Joe Martelle, station manager and morning man at WCSH-AM Portland, Ore., has been replaced after 3½ years with a machine.

gramming conference last month.

His morning show is being taken over by the "Harrigan and Charlie Show," which is syndicated by Audio Stimulation of San Diego.

The show kicks off Monday (15)

LOS ANGELES-"The pot of

gold at the end of the rainbow" is the

slogan for a Polydor promotion, ac-

cording to Bill McGathy, national

album promotion director for the la-

bel. The label is giving away a

Kruggerand, an ounce of gold, to a

winner in each of several markets.

Though the entering and drawing

are done in various retail outlets,

several radio stations are participat-

ing in promoting the contest. They

are WIYY-FM in Baltimore,

WMJQ-FM in Rochester, N.Y., Buf-

All of this is to promote Rainbow's

The "Top 10" concept was

dent Fred Silverman and former

ented television shows, having pro-

duced Elvis Presley's first tv special

in 1968, had three years with the

Andy Williams and Sonny & Cher

shows as well as the Diana Ross,

Jackson Five and Bob Hope spe-

John Robbins is directing with

Jeffrey Brown and a small staff of

writers scripting the pilot. Gary

Nickerman is designing the graphics

which Bearde says will have the look

of album covers. If the 60-minute pi-

lot is successful, "Top 10" will be-

come a mid-season replacement

Music Specials

ABC Radio Networks, promises this

show "will be the highlight of the

rock groups in its finest perform-

"It captures one of America's best

"Supergroups" will continue

All the new programming is

apparently attracting new affiliates.

Richard McCauley, ABC vice presi-

dent, announced that 21 new sta-

tions had been added to the CBS

system, 10 to Information, five to

American, four to entertainment,

and two to contemporary.

Continued from page 20

series" that began last May.

through the 1980s, he added.

Bearde is a veteran of music-ori-

CBS chief Jim Aubrey.

Pro-Motions

and is being promoted with a series of on-air tryouts for the spot, some by prominant Mainers. The trick to the promotion is that Charlie and Harrigan are the last to try out and, of course, they win the competition. Just another touch from Audio Stimulation to give the team a homegrown flavor.

The station also has a new general manager, Jim Doyle from WLAM-AM Lewiston, Me., and is being consulted by former KSFO-AM program director Don Hoffman.

Ralph Wimmer is the new p.d. at WQRK-FM Norfolk, Va. He comes

also receives tickets to Rainbow con-

Polydor presented a live broad-

cast Sunday (14) from the Paradise

in Boston of Bram Tchaikovsky. Sta-

tions participating were WCBN-FM

in Boston, New York's WNEW-FM.

Albany's WQBK-FM, Providence's

WBRU-FM, Phildelphia's WYSP-

Ed Ochs, West Coast publicity

staffer at Infinity Records, says his

label is celebrating its first birthday

via a Halloween concert with its new

Southern California act, Blue Steel.

Staged in conjunction with KMET-

FM as part of that station's "Rock-

tober" festivities, there will be a cos-

tume party where air personalities

Jack Snyder and Paraquat Kelly will

be the judges to decide which cos-

tume is best. All these in costume get

a KMET Blue Steel T-shirt with the

top three receiving cash prizes plus

every Infinity LP released so far.

The concert is a special low budget

Also involving Infinity, KHJ-TV

here sent a news crew to cover the ar-

rival of the first shipments of albums

by Pope John Paul at a Wherehouse

Atlantic's the Records performed

at Los Angeles' Roxy Oct. 6 and the

show was simulcast over KLOS-FM.

San Francisco's KSAN-FM did the

same the next night when the band

performed at the Old Waldorf in

Also, Atlantic group City Boy

taped an interview Oct. 8 for Nar-

wood Productions' syndicated "Alli-

Hary Allen and Ron Lanham of

Elektra/Asylum brought Elliot

Easton of the Cars to KQFM-FM

(Q-100) Portland, Ore., for an on-air

interview and an autograph party

for 25 listeners who has been se-

Atlantic Records arranged a

"booze and box lunch on a bus pro-

motion" with WBLS-FM New York.

Horace Burrell and Ben Hill worked

on the project for Atlantic, which in-

cluded appearances by the

Trammps and Kleeer in buses

parked in front of the station's stu-

WABC-AM and WNEW-AM,

both in New York, are among the

stations participating in Atlantic

Records contest promoting the

"Muppet Movie" soundtrack al-

bum. Albums, private screenings of

the film and Susan B. Anthony dol-

lars are being given away.

that city.

son Steele Show."

lected in a contest.

outlet in Torrance, Calif. Oct. 5.

show with admission being \$3.

FM and Hartford's WCCC-FM.

cert in his area.

from WGH-AM Newport News, Va. and is the former p.d. at WRVQ-FM Richmond. He succeeds Steve Martin, who has left the station. . . . Tony Martino and Alan Harris introduced "The Disco Classics Hour" Sunday (14). The show will run each Sunday

Tom Clay, who quit radio two years ago to open a recording studio. is back on the air at KZLA-FM Los Angeles from 10 a.m. to 2 p.m. Clay should have been included in the list of DJs who have made records which recently appeared in these columns. Clay's record: "What The World Needs Now."

Dave Anthony, KLUC-FM, P.O. Box 14805, Las Vegas, Nev. 89114. can be reached at 913-272-2122.

prise guest on Michael Tozzi's show on WIQQ-FM Philadelphia recently. Collins, who has been on tour with Brand X, discussed a forthcoming Genesis album. Robin Lumley and Peter Robinson of Brand X were also guests on the show. ... WHN-AM New York midday jock Lee Arnold recently hosted Johnny Paycheck as a guest DJ. Paycheck also performed live from Manhattan's Lone Star Cafe.

## HOT 100

103-I DO THE ROCK, Tim Curry, A&M 2166

104-MORE THAN ONE WAY TO LOVE A WOMAN, Raydio, Arista 0441

105-I JUST CAN'T CONTROL MYSELF, Nature's Divine, Infinity 50027 (MCA)

107-IS IT LOVE YOU'RE AFTER, Rose Royce,

108-DON'T YOU WANT MY LOVE, Debbie Jacobs, MCA 41102

109-SOONER OR LATER, Rex Smith, Columbia 1-11105

110-NO MORE LONELY NIGHTS, Blue Steel, Infinity 50029 (MCA)

## Top LPs

201-VARIOUS ARTISTS, Bread & Roses, Fan tasy F-79009

202-PRISM, Armageddon, Ariola SW 50063

204-CARLENE CARTER, Two Sides To Every

205-THE MOTELS, Motels, Capitol ST-1196

207-LAUREN WOOD, Lauren Wood, Warner Bros BSK-3278

Children, Columbia JC-36141

209-HARRY CHAPIN, Legends of The Lost And

210-KENNY ROGERS & DOTTIE WEST, Classics, United Artists UALA-946

from 11 to midnight.

Western Cities Broadcasting is taking applications for on-air positions in several large Western cities. Tapes and resumes should be sent to J.R. Greeley, p.d. at KEWI-AM Topeka is looking for on-air talent, specifically a woman. Ninety days ago the station had two women announcers. Today it has none and that won't look well with the Federal Communications Commission. Greeley says the mail is too slow. He

Phil Collins of Genesis was a sur-

Bubbling Under The

101-KNEE DEEP, Funkadelic, Warner Bros. 49040

102-YOU CAN DO IT, Al Hudson & The Partners, MCA 12459

106-YOU GET ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (T.K.)

Whitfield 49049 (Warner Bros.)

## Bubbling Under The

203-JEAN LUC-PONTY, A Taste For Passion, Atlantic SD 19253

Woman, Warner Bros. BSK-3375

206-STIX HOOPER, The World Within, MCA. MCA-3180

208-LONNIE LISTON SMITH, A Song For The

Found, Elektra BB 703

WGBS-AM Miami tied-in with a local appearance of the Bee Gees by playing a six-hour "History Of The Bee Gees" on the day of the concert. The documentary was originally presented in two parts this past May.

Ken Barlow is hosting a one-hour weekly oldies show each Sunday at 10 p.m. on KOFM-FM Oklahoma City. ... Joe Roberts, who holds down the 9 a.m. to noon slot or WRFM-FM New York, is host for the Columbus Day Parade coverage on WPIX-TV New York this year

WCAP-AM, Lowell MOR outlet will go from 1 kw daytime only to 5 kw full-time. The station broadcass at 980khz.

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falo's WBUF-FM, Chicago's WLUP-FM, Madison, Wis.'s, WYXE-FM, Philadelphia's WIOQ-FM, Dayton's WTUE-FM, Omaha's KQKQ-FM and Pittsburgh's WDVE-FM.

#### new LP, "Down To Earth," of which the second place winner in each amarket will receive along with the entire Rainbow catalog. This winner NBC's 'Top 10'

 Continued from page 20 track, since Bearde believes that it is more effective than live singing. brought to Bearde by NBC presi-

cials:

series.

ances.

## Billboard Hot Soul Sing

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l			A. S. Congres	ing recitizing or observation without the place we	offeren (tal	den e	nes from	ne publisher				
	This Week	Last Week	Weeks on Chart	*STRE Performer—singles registering great off proper/sensit opered progress this seek TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	Die Noet	Last Neek	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licenson)	This Neet	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist, Label) (Publisher, Licenser)
	4	1	,	KNEE DEEP-Funkaming (G. Clinton), Warner Bros. 49040 (Mal-Buz, BMI)	34	28	10	1 LOVE YOU - New Birth (2 Baker, 1, Washburn), Arista 7760	由	79	2	STRANGER-LTD () Riley, J.L. Onborne), A&M 2192
	2	2	13	DON'T STOP TIL YOU GET ENOUGH - Michael Jackson (N. Jackson, E. Philingson), Loc	35	26	13	OPEN UP YOUR MIND-Sap Band (R.J. Wilson, C.K. Wilson), Marcury 74080.	由	80	3	(Aims, McRovecod, ASCAP/Irvine/McDorsbov, RMI)  MELLOW, MELLOW RIGHT ON—Lawrell (G. Redmond, L. Brownies, F. Simon, J. Simon)
	女	7	,	UADIES NIGHT— and & The Goog (G.M. Brown: Noti & The Goog), De-1 for 80)	台	43	5	(Total Experience, BM()  NEVER CAN FIND A WAY (HOT  LOVE)—Versen Burch (V. Burch, H. Redmin Jr., J. Gaban), Chocolate	曲	81	2	AVI 300 (Ensign. BMI)  RAPPER'S DELIGHT—Segar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien). Segar Hill 542 (Bushette)
ļ	4	6	12	(Mercury) (Delightful/Gang, BMI)  RESE—Harb Mpert (A. Armer, R. Sadaczi, AAM 215)	由	52	5	DOIN' THE DOG-Crees D'Cocce (2. Camille, C. Barker), Vineture 172 (Barcain, SMI)	由	82	2	(Sugar Hill, BMI) WEAR IT OUT—Stargard
	5	3	17	1 JUST WANT TO BE-Caree	38	32	11	GROOVE ME—Fern Kinney (X. Fleyd), Malace 1058 (T.K.) (Malace/Roffignac, BMI)				(R. Wright, C. Fearing, R. Bunnells), Warner Bros. 49066 (Patmos/Charleville, BMI/Chas/Modern American, ASCAP)
				(G. Jehnson), L. Blackman), Chicalate Oby 819 (Casablanca) (Setter Days, SMI/Setter Nights, ASCAP)	39	36	12	I FEEL YOU WHEN YOU'RE GONE-Gamptons	血	83	2	(D. Fekeris, F. Patren), Polydor 2021 (Patren Vibes, ASCAP)
Ī	•	5	16	(E. R. Lefflanc, H. Lane, N. Crier, P. Service). (Ansta, ASCAP/Corners, BMI) Arista 0426	40	41	9	(Gangsters), Heat 01978 (Jimi Mack, BMI)  READY FOR YOUR LOVE—Chapter 8 (D. Washington), Ariola 7763 (Woodburg/Chapter 8/U.S. Aratella, BMI)	山	84	2	DON'T DROP MY LOVE—Anita Ward (F. Knight), Juana 3425 (T.K.) (Knight After Knight, HMI)
	7	4	16	FOUND A CURE—Authord & Simpure (N. Authors, V. Simpure), (Nick O-Yal, ASCAF) Name: Bros. 8070	4	51	5	MY FLAME - Bobby Caldwell (B. Caldwell), Doubt 18 (7.8.) (Sherfyr, Lindseysons, BMI)	由	49	-	MOVE YOUR BOOGIE BODY—Bar Kays (J. Alexander, L. Dodass, A. Jones, M. Geard, F. Thompson, W. Stewart, C. Albert, L. Smith, H.
1	1		18	FIRECRACKER—Mass Production (R. Williams), Catalian 44254 (Adaptic) (Two Pages, ASCAP)	42	12	18	GOOD TIMES—chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic. HMI)				Henderson, M. Byroom, E. Goy), Mercury 76015 (Ear Kays/Warner Tamerlane, 6MI)
-	d	11	10	BREAK MY HEART-David Ruffin (D. Garrer), Warner Brox. 49030		34	21	PLL NEVER LOVE THIS WAY AGAIN - Discone Warwick (N. Kerr. W. Jennings), Arista 5419 (Irving, RMI)	血			EGO TRIPPING OUT Marvin Caye (M. Gaye), Tamia 54305 (Mutuwn) (Rogine, ASCAP)  NO. LOVE. NO. WHERE
4	10	10	12	(Granesile Forgettee, BM1)  SING A HAPPY SONG—O'zays (K. Gantile, L. Huff), P.J.R. 9-3707 (CBS)	血	54	5	COME TO ME-France Juli. (T. Green). Prejude 8001 (Dicada PRO)/Trumor. BMI).	血	8/	2	NO LOVE, NO WHERE, WITHOUT YOU Linda Williams (L. Williams), Aresta 0442 (IVSDA, BMI)
1	11	9	10	(Mighty Three, EMI) SAIL ON-Commodures	血	55	3	I CALL YOUR NAME-Switch (B. De Barge, G. Williams), Gordy 7175 (Wotown) (Jobete, ASCAP)	血	88	2	BE EVER WONDERFUL—Nackie Robbins (M. White, L. Dunn), A&M 2180 (Saggifes, ASCAP/North, BMI)
	_	18		(), Riche (r.), Motoen 1466 (Jobete-Commuteres Entertainment, ASCAP) CRUISIN' - Leukey Bakiman	46	44	14	BETTER NOT LOOK DOWN-8.8. Eing (). Sample, W. Jennings), MCA 4)062 (brying/Four Knight, BMI)	由	89	2	CONCENTRATE ON YOU-Stanley Terrestime (H. Johnson), Elektry 46533 (Johnto, ASCAP)
	由 由	19		(N. Roberton, M. Tarplin), Tamia S4306 (Motowo) (Bertam, ASCAP)  1 JUST CAN'T CONTROL	血	57	5	(OOH-WEE) SHE'S KILLING ME—Johnnin Taylor (M. Bucken, R. McGarmera), Calumbia 1 11084	血	41	-	JUST A TOUCH OF LOVE—Slave (M. Adams. D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cobilion 45005 (Atlantic) (Cobilion/Spurtree/Slave Song/It's
	щ	**		MYSELF - Nature's Divine (M. Stekes, L. Smith, H. Carter), tellenty 50027 (MCA) (Millow Gat, BMI)	山	78	2	(Muscle Shoats Sound, BMI) DO YOU LOVE WHAT YOU FEEL—Butus And Chaka	81	53	7	Still Our Funk. BMI)  I LOVE TO SING THE SONGS -
	14	15	1	COME GO WITH ME-Taddy Pendergram (K. Gamble, L. Huff), P.I.K. 9-3717 (OSS) (Migday Three, (MI))	49	16	20	(D. Wolleski), MCA 41131 (Overdon, ASCAP) TURN OFF THE LIGHTS—Teddy Pendergrass			200	1 SING—Barry White (R. White, P. Politi, V. Wilson, F. Wilson), 20th Century Fox 2416 (RCA) (Seven Songs/Ba Oake, BMI)
-	由	17	10	BETWEEN YOU BABY AND ME-Curtin Nayfield & Linds Clifford IC Mayfield, RSO 341 (Mayfield, BMI)	50	48	9	(K. Gamble, L. Huff), F.I.R. 3696 (CRS) (Mighty Three, BMI) REACHIN' OUT—Lee Moore (F. Moore), Source 43068 (MCA) (Accent, BMI)	由	-	-	TO BE LOVED - Michael Henderson (B. Gordy Ir. T. Carlo), Buddeh 615 (Arista) (Marrimac, ASCAP)
-	台	20	1	DIM ALL THE LIGHTS—Donne Summer (O. Summer), Canadiance 2201 Cannel Summer, Night, 9MI)	由	61	4	YOU'RE SOMETHING SPECIAL—Fire Special (R. Banks, T. Green, R. Johnson), Elektra 46531	由	-		I ONLY HAVE EYES FOR YOU Heaven & Earth (A. Dubin), Mercury 76012 (Remick, ASCAP)
11	17	14	20	THE BOSS—Diana Rem (R. Address, Y. Simpson), Motowo 1462 (Rich G VA), ASCAP)	由	62	5	(At Home/Baby Dump, ASCAP) WHILE WE STILL HAVE TIME—Gody & Boy (T. Wortham, C. Biggs), Canabianca 2202	山			YOU KNOW HOW TO LOVE ME - Phyllin Hyman () Milame, R. Lucas), Aresta 0463
1	18	13	16	AFTER THE LOVE HAS  GONE—Larts, Mind & Fire (S. Foster J. Scryeton B. Champlin), (North/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc.	由	63	4	(Mighty Three, BMI)  REMEMBER WHO YOU  ARE—Sty & The Family State	85	38	10	(Frozen Butterfly, BMI)  FOOL ON THE STREET—Rick lames (R. James), Gordy J171 (Motown) (Jobeln, ASCAP)
100	由	24	9	SO GOOD, SO RIGHT—grands famel	54	49	9	(S. Stewart, H. Bunkt), Warner Briss, 49062 (Frence: BMI/Bubba, ASCAP) DO IT WITH YOUR BODY—7th Wunder (J. Witaver, R. Ehcol), Parachute 527 (Cacabiance)	86	86	2	AROUND AND AROUND—Wands (U. McCultough, F. Floyd), Ocean/Ariola 7590 (Ultanda-LA/FOHE ASCAF/Kreimers/Six Continents, BMI)
N A	20	21	9	(Buttand Rose, ASCAP)  LOVER AND FRIEND—Name Reporter	由	65	4	(Wrapub. BMI/Echo Roma. ASCAP) HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited	山		-	(J. Simon, V. Pike), Spring 3003 (Mercury) (Propie BMI)
	由	50	3	(M. Riperton, Rudolph, St. Lewis, Docier), Capital 4751 (Minner's/Bull Pan, 8981) STILL—Communicate (L. Ricciae), Mintown 1474 (Nobels, Commodores)	56	58	5	(B. White: F. Witsen, P. Puliti). Unlimited Gold 9 1409 (CBS) (Seven Sings/Be Dake, BMI) SUMMER LOVE—David Gover	由	40		MEET THE BEAT—East Coast (C. Palmieteri, T. Barbella), RSO 1902 (Moorestruck, BMI)
	22	22	11	Extertainment, ASCAP)  STRATEGY—archie Bell & The Breits	由	67	3	(C. Worsuck, M. Wells), Mercury 76006 (Related/Wellcom, BMI) KING TIM III—Fathack Band	山			YOUR LONELY HEART—Natalie Cole (N. Cole), Capital 4767 (Cole Arama, BM)
1 TO 1		30	9	(C. McFedden, J. Whitehead, J. Cahne), P.J.R. 9-1715 (CSC) (Wighty Three, SMI) YOU GET ME HOT-Jenny "Be" Horse	由	68	4	(F. Demery B. Curtic). Spring 199 (Mercury) (Cirta. BMI) THE SECOND TIME AROUND—Shalamar	90	56	7	WE GOT TO HIT IT OFF-Millie Jackson (B. Lattimore). Spring 3002 (Mercury) (Sherlyn, BMI)
	由			(N.W. Casey, R. Frech), Sunskine Sound 1014 (T.A.) (Sherlys/Hartick, SMI)	由	69	2	(L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII. Rosy, ASCAP) MY FORBIDDEN LOVER—Chic	91	59	9	YOU CAN DO IT-al Hudson & The Partners (A. Myers, K. McCard), MCA 12459 (Perks, BMI)
200	24	25	8	(Filate) Memory 76002 (Valide los, BWI)  1 BETCHA DIDN'T KNOW	由	70	4	(B. Edwards, N. Rodgers), Attentic 3620 (Dec. BMI)  I DON'T WANT TO BE A FREAK—Dynasty	92	45	9	SMILE-The Rance Allen Group (IL Allen, S. Allen), Stax 3721 (Fantacy) (Stora/Fosstlanta Lane, IBM)
-	由	31	ı	THAT—RC & The Sometime Band (F. Kaught, S. Dees), T.K. 1925 (Moonsong/East Memphes/Two-Keight, 8MI)	由	71	2	(L. Sylvers, N. Beard, D. Griffey), Solar 1)694 (RCA) (Spectrum VII/Rosy, ASCAP) IN THE STONE—Earth, Mind, & Fire (M. White, D. Foster, A. Willis).	93	93	6	CLOSER Johnny Rosh (I. Nash, E. Brown, D.E. Brown Iv., W. DeLandru). Epic 8-50737 (Vanus, BMI/Arma), ASCAP)
ø	由	40	6	DON'T LET GO-Issac Neyes (J. Stone), Polydor 2011 (Screen Germ EM), 8M()				ARC/Columbia 1.11093 (Saggifor, ASCAP/Ninth/Irving/Forter	94	60	10	FANTASY Bruss Pagan (N. Alien, J. Rusenblatt, B. Dietrich, B. Pagant).
1	血	39	5	I WANNA BE YOUR LOVER-Frince (France) Martier Bros. 49050 (Ecosy, BMI)	由	72	2	A SONG FOR DONNY—Whitepers (D. Hathaway), Salar 11739 (RCA)	95	100		RED HOT Mary Witten (F. Butter, J. Duarte), Motown 1467
	28	29	8	MORE THAN ONE WAY TO LOVE A WOMAN - Raydin (R. Parker Jr.) Arista (44) (Raydinia, ASCAP)	由	73	3	(Kouttle ACAP)  I FOUND LOVE—Deniece Williams (LD Williams I Backett R Nichols) ARC	96	46	17	(Johete, ASCAP) FULL TILT BOOGIE—Uncle Laule
	25	27	7	IT'S A DISCO NIGHT—The bdey Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T. Nack 3-2287 (CBS) (Bosona, ASCAP)	古	74	3	LOVE HURT ME, LOVE HEALED ME—Lanny Williams	97	64	13	(W. Murphy, G. Pietillis, Martin, 3335 (T.K.) (Finarphy, BMI/Hitstatin, ASCAP) I GOT THE HOTS
1	30	23	13	STREET LIFE—Crusaders (). Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)	由	75	3	I Footings, J. Wieder, T. McFaddeny, MCA 41118 (Spec G-Liter Inbets-Track, BMI) BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott), Atlantic 3619	98	85	5	FOR YA-Double Expensive (II. Baker), Safouri 2091 (RCA) (Burries East, BMI)  OPEN UP FOR LOVE—Siren
	曲	37	7	IS IT LOVE YOU'RE AFTER—Bose Royce (Miles Gragory), Whetheld 49049 (Warner Bris.)	由	76	3	(Somac BMI/Louise lack ASCAP)  GLIDE - Pleasure (N. Phillips, B. Smith), Fantary	99	90	4	(J. Devis), Midtong 513 (Midseng/Monsterous, ASCAP)
	由	42	6	(May Twelfth/Warner Tamerlane, SMI)  RRRRROCK—Feey (I. Ledesma), Dash 5054 (T.K.)	由	77	3	LOOKIN' FOR LOVE—Fat Larry's Band (L. James, D. James), Fantany (WMO), 867	39	30		LOOSE—Controllers (F. Knight, M. Ward), Juana 3424 (T.K.) (Knight After Knight/Every Knight, BMI)
No.	33	33	9	(Sherlyn/Lindseyanne/Buckaron BM1)  LADIES ONLY — Aretha Franklin (A. Franklin), Atlantic 3605 (Pundit, BM1)	58	66	7	(Parker/WIMOT, BMI)  LET'S TURN IT OUT—Skey  (R. Muller), Saburul 2102 (RCA)	100	91	3	
-			1		1	211	1	(One To One, ASCAP)		1	15	Linear Section 1

## Soul Jacksons' **World Tour** Bonanza

By JEAN WILLIAMS

LOS ANGELES-The Jacksons are reportedly breaking attendance records along with grosses in the first week of a world tour.

The tour, the first such promoted entirely by a black promoter, Leonard Rowe Productions of Atlanta, supposedly has soldout each engagement todate.

According to Rowe, the Jacksons, with LTD on the bill, soldout in advance, two shows at the New Orleans Municipal Auditorium Oct. 2-3. The dates grossed \$140,998 from 16,588 tickets sold, claims Rowe.

One of the unusual aspects of these shows, including Philadelphia's 20,000-capacity Spectrum Friday (12), is the rarity of black audiences buying up all tickets prior to the shows.

"We have promoted a lot of shows and almost never are they soldout before the event. Black acts, for the most part, tend to get large numbers of walkups at the shows and promoters have come to expect this.

"In Philadelphia, I had to ask Georgie Woods (WDAS-AM air personality and concert promoter) to pull the ads off the air Tuesday (9) because there just weren't any more tickets around," says Rowe.

He notes that at Baton Rouge's 12,500-seat Centralplex the troupe grossed \$116,633 from 13,676 tickets sold breaking the house record. while turning away approximately 4,000 persons. At Huntsville, Ala.'s, 9,000-seat Von-Braun Civic Centre -10,288 tickets were sold for a gross of \$85,523, with an estimated 3,000 being turned away.

The Jacksons are traveling with the most elaborate and expensive package of their careers. According to Rowe, "The group has five semitractor trailers and the set is so large it takes from 8 a.m.-8 p.m. to set up. It's costing a lot of money but it's all paying off. The internal set cost \$500,000 to build, and the Jacksons have purchased \$100,000 in new uniforms." The set was designed by the Jacksons and Rowe.

Michael Jackson, one of the hottest record acts around, stands at number five this week on Billboard's Top LPs and Tape chart with his "Off The Wall" LP, while moving into the number two position with his single "Don't Stop Til You Get Enough" on the Hot 100 chart. He holds at number two on the Soul Singles chart and No. I on Billboard's Soul LPs chart.

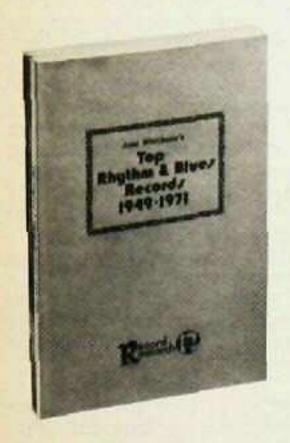
J.J. Johnson, who gave up his duties as program director at KDAY-AM Los Angeles, shifting to the 6-10 p.m. DJ slot to free him for other ventures, is now hosting "In Studio, Pop/Rhythm Review" for the Weedeck Corp.

"In Studio" is a weekly syndicated radio program specifically produced for black radio, targeted for the young listener. The show features music, interviews and focuses on all dimensions of black music and entertainment.

"The Pop/Rhythm Review" segment offers 10 31/2-minute features, 21/2 minutes of interviews and news and one minute of national commercial. There is no charge for the "Pop/Rhythm Review" and "In Studio" is priced according tontherial market size.

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### General News

**BMA PRESIDENT IRATE** 

## Black Promoters, **Artists Spar Again**

By ROBERT FORD JR. & NELSON GEORGE

NEW YORK-Another bizarre chapter in the ongoing conflict between black concert promoters and major black performers was added at a "unity" press conference Tuesday (9) called by the Black Music Assn. that featured a number of major artists but no promoters.

Flanked by Maurice White of Earth, Wind & Fire and Teddy Pendergrass, an obviously upset Black Music Assn. president Kenny Gamble declared that the organization "would no longer do business" with the United Black Concert Promoters (a group formed by the association) because the group did not send a representative to the conference in this city.

But concert promoters president Dick Griffey, when contacted in Los Angeles, said he was unaware that his group would not be represented at the meeting and he was "very much" in favor of what the Black Music Assn. was trying to do.

Griffey said he could not attend the meeting for business reasons but that he was under the impression that concert chairman Georgie Woods would represent the group.

According to Griffey and Black Music Assn. managing director Jules Malamud, Philadelphia-based Woods was scheduled to ride to the meeting with Gamble. But when Gamble called on Woods he refused to attend. Woods could not be reached for comment.

Griffey said that there was no organized attempt by his group to boycott the meeting and he apologized to the association and the artists involved for whatever problems were caused.

But Gamble obviously felt that the concert promoters were boycotting the meeting as an emotional protest to its efforts to establish a dialog between promoters and artists. Gamble denounced the promoters' tactics as being more emotional than business. Gamble called for new. young promoters to come and take the place of the promoters who boycotted the gathering.

Gamble announced that the performers had formed a performing artists rights committee to be headed by Pendergrass. The group will formulate a code of professional ethics and business conduct for concert promoters and attempt to mediate disputes between artists and agents, managers and merchandisers as well as promoters.

Others on the committee include Maurice White, Betty Wright, Dexter Wansel and Bobbi Humphrey.

## Less Is More For Les McCann Promo

By JEAN WILLIAMS

LOS ANGELES-Richard Steckler, Les McCann's manager decided the best way to promote McCann's new A&M LP, "Tall Dark & Handsome," was not to promote it at all.

As a result, says Steckler, "We're getting something new to us, AM airplay. A&M sent the record out and said nothing at all about the product. There also was no promo-

"If A&M had taken the record to stations and said this is the new Les McCann album, it would automatically have been jazz. As a result of the no promotion plan, Les' LP was the most heavily added album on r&b stations across country for two consecutive weeks. The label took a chance by not saying anything about "Tall Dark & Handsome" and both r&b and jazz stations are playing it.

"This is the most immediately accepted LP I have ever had," claims McCann, who has 54 LPs to his credit.

"Tall Dark & Handsome" contains everything from disco to r&b to jazz, "and as a result of this, I now have young people buying my records. Many of them didn't know who I was until this LP. I have had people tell me they didn't know I was a piano player," says McCann.

His first attempt at disco, "Dance Again," was written by LTD, which also wrote a second disco disk for him. "LTD came to me and said, 'let us help you to get a hit. 'Dance Again' is being played in discos, although tha's not the cut being aired on radio.

"The tune being aired is 'If There's Anything Better Than Love," and I wrote it. I have also gone to outside producers something I seldom do. Bobby Martin and Benny Golson worked hard putting this project together."

McCann explains that he rarely uses other producers because "I don't need an outside producer when I'm doing jazz. But when I'm going in a different musical direction, I want outside help. My wife, Charlotte, helped by coaching me vocally."

Vocalist Helen Lowe also is featured on McCann's LP. Lowe, too, is managed by Steckler.

With the new LP, acompanied by contemporary artwork on its jacket, comes an expansion of performance venues.

According to Steckler, "Les will tour but not like he did in the past. He will not be strictly a nightclub performer. Les will do concerts just as any other contemporary act."

McCann embarks on a tour next month accompanied by the musicians who worked with him in the studio. "This is a group of studio musicians who also are showmen and good singers," says McCann.

Following the U.S. tour he does six weeks in New Zealand, Australia, Japan and Hawaii.

Steckler points out that the release of the LP in foreign territories will coincide with McCann's visits to the countries.

An offshoot of "Tall Dark & Handsome" is a television pilot of the same title in which McCann is a talk show host.

The show being produced by AGA Productions, hopefully for a 90-minute weekly show, will have McCann interviewing people from all walks of life, including noted industry figures.

"I'm not asking the people the same type of questions we always hear-things like, 'now tell me about your last LP.

Billboard SPECIAL SURVEY For Week Ending 10/20/79

ADC Hand, Atlantic SD 525

TALK THAT STUFF

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## Soul LPs

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		Charl	+STAR Performer-LP's registering			Chart	
Week	Week	ou C	greatest proportionate upward prog- ress this week	Week	Week	On C	
This We		Weeks	TITLE Artist, Label & Number	This W	Last We	seeks	TITLE Artist, Label & Number
£	last	*	(Dist. Label)	£	2	×	(Dist. Label)
ŵ	1	8	OFF THE WALL	39	31	17	DO YOU WANNA GO
			Michael Jackson Epic FE 35745	1		3	PARTY F" 5 The Sunshine Bang
Ħ	5	5	KOOL & THE GANG Ladies Night, Dr Life				T K. TK-611
3	3	6	IDENTIFY YOURSELF	M	49	3	STRATEGY Archie Bell & The Dreits, P.I.R. 12
			0 Jays, P.I.R. FZ 36027 (CBS)	41	38	12	36096 (CBS) A NIGHT AT STUDIO 54
4	2	10	MIDNIGHT MAGIC Commodores, Mutown M8-926	100	0.000	-	Various Artists. Casablanca NBLP 2 7151
5	4	8	STAY FREE Ashford & Simpson.	42	30	7	HAPPY FEET
1000			Warner Bros. HS-3357		Heat!		Al Hudson & The Soul Partners. MCA MCA-1087
6	6	9	RISQUE Chic, Atlantic SD 16003	43	44	4	SO DELICIOUS Pockets, Columbia (C 3600)
7	7	17	TEDDY Teddy Pendergrass.	44	47	3	PRIORITY Fointer Sisters, Planet F 9003
			P.I.R. FZ 36003 (CBS)				(Elektra Acylum)
8	8	14	SECRET OMEN Cameo, Chocolate City	M	54	5	HEAVEN & EARTH Fantasy, Mercury SRM-1-3763
9	9	30	DISCO NIGHTS	46	43	10	BACK ON THE STREETS Tower Of Power
			G.Q., Arista AB-4225				Columbus JC 35784
10	10	18	DIONNE Dionne Warwick	47	41	8	OUTRAGEOUS Richard Pryor
11	11	18	Arista AB 4230	山	58	4	BREAKIN' THE FUNK
			Earth, Wind & Fire, Arc/Columbia FC 35730	4			Faze O, She 742 (Atlantic) IN THE BEGINNING
12	12	20	STREET LIFE	-			Nature's Divine. Infinity 9013 (MCA)
13	13	11	Crusaders, MCA MCA 3094 PLEASURE	50	50	28	MORNING DANCE
14	14	24	Future Now. Fantasy 9578 WHATCHA GONNA DO	51	48	4	Spyre Cyra, Infinity INF 9004 GOIN' HOME FOR LOVE
19	14	24	WITH MY LOVE	3.	40		limmy "80" Home, Sunshine Sound 7805 (T.K.)
	1		Stephanie Mills, 20th Century T 583 (RCA)	52	45	14	WHEN LOVE COMES
15	15	23	MINNIE Minnie Riperton			1	CALLING Deniece Williams,
16	10	22	Capitol SO 11936 SWITCH II	4	-	_	Arc/Columbia IC 35568  RAIN FIRE
16	18	22	Switch, Gordy G7 988 (Motown)				David Oliver, Mentury SRM 1-3751
西	20	18	WHERE THERE'S SMOKE Smokey Robinson,	54	39	26	GAP BAND Mercury SRM 1-3158
由	21	4	Tamia 17-366 (Motown) DON'T LET GO	55	51	25	WILD & PEACEFUL Teens Marie, Gordy
19	19	13	Isaac Hayes, Polydor PD-1-6224 HEARTBEAT	56	55	24	G7-986 (Motown) ANY TIME, ANY PLACE
(7/7)	100		Curtis Mayfield, RSD 75-1-3053				Oramatics, MCA AA-1125
20	16	18	THE BOSS Diana Ross, Motown M7 923	57	61	4	A SONG FOR THE CHILDREN
21	17	28	IN THE PUREST FORM Mass Production, Atlantic SD-5211				Columbia JC 36141
由	42	2	RISE	58	63	2	Dexter Wansel, P.I.R. IZ 36024
23	22	23	Herb Alpert, A&M SP 4790 BAD GIRLS		69	2	(CBS) FEEL IT
			Donna Summer, Casablanca NBLP 2 7150	W	03	1	Noel Pointer, United Artists UALA 973
24	24	6	RAINBOW CONNECTION IV	60	57	15	THIS BOOT IS MADE FOR
			(Warner Bros.)				FONK-N Bootsy's Rubber Band.
25	25	4	XII Fatback Band, Spring	61	60	29	Warner Bros. BSX 3295 LOVE TALK
4	32	3	SP 1-6723 (Pelydor)  LA DIVA		20		Manhattans, Columbia IC 35693
由	34	3	Aretha Franklin, Atlantic SD 19248 SO SOON WE CHANGE	62	64	5	Dazz, 20th Century I 594 (RCA)
щ	34	3	David Ruffin, Warner Bros. BSK 3306	63	66	14	Stanley Clarke, Nemperor K22
28	23	16	DEVOTION	64			35680 (CBS) THE WORLD WITHIN
4	37	5	BRENDA RUSSELL			7	Strx Hooper, MCA 3180
		15	Brenda Russell, Horszon SP 739 (ASM)	Ш			BROWNE SUGAR Tom Browne, Arista/GRP GRP 5003
台	-		UNCLE JAM WANT YOU Funkadelic, Warner Bros. BSX 3371	66	65	15	Lenny Williams, MCA MCA-3155
31	29	22	CANDY	67	E.		BIG FUN Shalamar, Solar BXL1-3479 (RCA)
200			Con Funk Shun, Mercury SRM 1 3754	68		100	MATHIS MAGIC
仚	40	3	FRANCE JOLI France Joli, Prelude PRI 12170	69	Mile	Litt	Johany Mathis, Calumbia JC 36216 SMILE
33	27	12	FIVE SPECIAL				Rance Allem Group, Star STX 4127 (Fantasy)
34	35	5	Five Special, Elektra 6E 206  BOBBY BLAND	70	70	2	BEST OF FRIENDS Lenny White, Elektra 6E-223
1516	12017	100	I Feel Good, I Feel Fine, MCA MCA 3157	71	-	NIII)	BURN
35	28	19	WINNER TAKES ALL	72	52	13	Meltra Moore, Epic JE 36128  ANOTHER TASTE
36	36	27	ROCK ON				A Taste Of Honey, Capital S00-11951
37	26	9	Raydvo, Aritta AB 4212 TAKE IT HOME	73	73	2	MARY WILSON Mary Wilson, Motown M7 927
77.50		12	B.B. King, MCA MCA 3151 DO IT ALL	74	-	****	CHAPTER 8
38	133	1113	MW II CINA	-	ASSESSMENT OF TAXABLE PARTY.	1	AMILE AMILE

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## Computer Technology Grows, Publishers Hear

By JOHN SIPPEL

LOS ANGELES - Early computer utilization by music publishing entities indicates the technology has vast application, the first fall meeting of the Assn. of Independent Music Publishers here was informed.

The Universal Studios' computer has assisted the music department in numerous ways, Irwin Coster, head of the local music library illustrated. When the producers of television's "The Last Convertible" urgently required music of the period covered in the series. Coster was able to pick the computer memory bank and find out what stock arrangements of the '40s were immediately available from publishers. Coster explained how one can adjust whole music copies more easily via the computer.

Motion picture and ty producers consistently require music overnight. Coster has programmed into the Universal computer a complete classification of folk music by ethnic grouping listing from whom the music would be available.

Coster also demonstrated how. when a composer brings in a melody, the computer can establish through comparing the new melody to thousands of tunes collected in its bank whether the melody infringes. Coster said the Universal computer was first linked to the library with a key punch, which recently has been augmented with a terminal

BMI's local office is linked to the licensing organization's central computer in New York City, enabling Bill Okie, who heads computer services here, to probe a memory bank of more than one million song titles as to who wrote and who published the individual title. He explained that the BMI bank, for example, showed

there were 276 different songs titled "I Love You" and 128 different songs titled "Come To Me." Persons researching a song must have the exact title of the song. Okie explained. Confidential earnings of publishers and writers are available to authorized persons via the BMI computer, Okie added

ASCAP here does not have a di-

## 3M & Billboard Music Arm Link On Programming

NEW YORK-3M and Billboard Publications' Music In the Air division have entered into a joint venture whereby the Billboard division will produce original artist hit recording programs for background music, according to Don Conlin, head of 3M's Sound Products and Pat Keleher, vice president of Music In The Air.

Specifically, the 3M/Billboard agreement calls for special programs to be produced in 16-hour library formats for the 3M "Cantata" playback tape unit.

According to Conlin, 3M's "Cantata" system brings the music source to the business location, so that the customer can choose from specific music modes, rather than take the one type of music everyone receives over the piped-in system.

A new, low-energy "Cantata" was introduced late last year in the U.S. and worldwide introduction is underway this month. The new unit can be coupled in pairs through a switching system to provide ultra long-play for locations.

Keleher notes that Music In The Air has been providing music programming in several media, including in-flight audio entertainment for the past 15 years, record services to radio stations for the past 20 years through Record Source International and syndicated radio production.

3M, servicing 100,000 locations, has licensing agreements with ASCAP, BMI, SESAC, The Harry Fox Agency and AFM.

rect link with its New York computer base, Todd Brabec said. Within a day, however, information requested here can be provided from the Gotham base, he explained.

Segel-Goldman, local business management agency, has computerization to provide music publishing services for its clients, Mary Mattis stated. While the system is 90% perfected. Mattis envisions a much diversified and broader group of services in the future. He explains that intricate and difficult methodology, such as converting foreign currency subpublisher payments into U.S. currency is now automatic.

The experienced computer per-

sons on the program, who included Harold Peck of Halan Computer Services locally, shrugged off giving specific costs of computer service. stating individual needs would have to be discussed before costing out could be provided.

Peck discouraged for the present thought of a publisher going into his own computer, and, along with Mattis, indicated it would be better off to start with a consultant who had his own hardware.

Peck urged that publisher information be sent to service organizations, which, he felt, could provide statements for 40 cents and checks for 30 cents each, for example.

## 12-Inch Single Woe

Continued from page 1

inch title fail or be overshipped. these failures can be expensive since there is no real cut out or discount market for these products.

"The 12-inch single is not dead, no matter what anybody may say," says Ray Caviano, president of RFC Records and head of Warner Bros." dance music department. Depending on how much it crosses over, a 12-inch single by a new artist can sell from 50,000 to 125,000 to the dance amusic crowd, says Daviano.

"But we are going to have to have a cautious approach, and be very sefective about what we put out as a 12-inch single," continues Caviano. It makes no sense to release a 12inch single at the same time and with the same mix as an album cut because then it will cut into album

However, the 12-inch single is an important tool, he says, in breaking a new artist, creating excitement in discos and among the radio stations that monitor 12-inch sales.

Business is excellent, we sell a chunk of the 12-inchers," says Ray Espinosa, sales vice president for Stratford Distributors which specializes in the 12-inch singles market. Espinosa says that despite the price rises his market has remained solid. He says, for instance, that he was able to sell 15,000 copies of Herb Alpert's "Rise" single "in no fime at all."

The 12-inchers are selling steadily, even if the prices are going up. The rock things are doing well, too, though it is a little hard to get a rock person to come near the disco wall." adds John D'Antoni, field manager and buyer for the Disc-o-Marchain.

The big hits are doing well, but

#### Nitzsche Bugged

LOS ANGELES-Bug Music Group is administering Jack Nitzsche's publishing company, First Kiss. Nitzsche has composed for such films as "The Exorcist" and "One Flew Over the Cuckoo's Nest." First Kiss will publish the scores for the film "When You Comin' Home Red Rider?" and "Heartheat."

#### Stewart Folio Out

LOS ANGELES-In conjunction with John Stewart's "Bombs Away "Dream Babies" LP, Chappell and RSO are releasing the matching folio to the LP through their exclusive print distributor. Throdore Presser. The book retails for \$6.95.

you can't get them when you need them because record companies discontinue them when they are still hot," comments David Deutsch, record buyer for Sam Goody. He points to what has become an industry practice with some record companies discontinuing hot 12-inchers to protect LP sales by the same artist.

"The 12-inchers are doing well but they are a threat to the LPs," says Sikhulu Shange, whose Sikhulu Records & Tapes Distributors acts as a one-stop to some 50 accounts in Harlem, the Bronx and areas of New

"If I have a hot 12-inch single and an LP, the LP sales slow down until I run out of the 12-inch single. I think the record companies should stop the 12-inch singles. If you make a disk, put it into the LP."

"The 12-inch singles are a waste of money, and I am out of that market," says Bob Reno, president of Midsong Records, one of the companies that pioneered the format. "The hits may sell well, but what do they tell you about the non-hits? These don't sell at all, and there is no aftermarket for them.

"They cost 70 cents to manufacture, and if the record stiffs, they all come back. Even if you have overshipped by 50,000, that will cost you \$35,000 and will wipe out whatever profit you have made on earlier sales. If your returns exceed 15% you are in trouble," adds Reno.

"We have cut down our 12-inch releases by about 50%," says Priscilla Chatman, director of artist development at Salsoul, the company that released the first 12-inch singles. "We are also not going to have as many mixes on a single song. We are now telling our acts to record for the mass audience in mind, and we will try to have the same mix on the LP as on the single. It was getting too confusing with the various mixes and they were taking away from LP

"Also, we had the problem that with some of the hot mixes, when the bands went out on the road, if they did not have expensive equipment they were not able to duplicate the recorded sound on stage.

Sources at Atlantic Records, too, which has been able to sell 500,000 copies and more of 12-inchers by such acts as Chic and Sister Sledge, say that the company is cutting down on its commercial 12-inchers. They say that they will not be putting out any 12-inchers on new artists unless there is a definite demand already established via action on the seven-inch single.

WARNER BROS. MUSIC CHIEF

## 'Age Of Realism' Here, Bly Asserts

By IRV LICHTMAN

the '80s with an "age of realism" qualification and he'll be making the New York scene with far more frequency.

He's Mei Bly, recently named president of Warner Bros. Music (Ed Silvers has moved up to chairman), who has just completed a three-week stay here.

"I don't want to rehash the stateof-the-business articles I've read in the press, but I'm bullish about the '80s as long as we recognize the age of realism that's upon us. We're going to make deals on the true value of the talent involved.

found that we'd require extraordinary success in order to make a profit, so the deals were handed to our competitors. We feel we can make reasonable deals based on our prowess in professional activity, our strong print division and tinternational ties. That's more important than an 'auctioning' effect for as many advance dollars as you can get."

Warners this year either. "Our first

NEW YORK-He's bullish on six months were the company's best, and while I admit I expect mechanicals to show a slight downturn for the last six months, it should be noted that mechanicals account for less than a third of our income."

> As for New York, Bly and Silvers are on a visit schedule that will see either one in New York on a virtual year-round basis.

> "We haven't just discovered New York, of course, but on this trip I've sensed a great renaissance in activity," Bly maintains.

He cites the "exciting" fusion of rock and disco here, the "myriad" "After we've fine-penciled re- of clubs showcasing new talent cent deals that came our way, we and a "timeliness in trends that's now totally apparent," all of which make the city "extremely important from a music publisher's standpoint."

Bly also reasserts Silvers' earlier intentions of getting the company's label operation, Pacific Records, in full gear again. Alan ("Undercover Angel") O'Day's new album, "Oh. Johnny," is about to be marketed along with a title single, and near Bly isn't crying the blues for completion is a David Pomerantz album.

## Country Music Week Hurt

Continued from page 3

of the year, went to "Talkin' In Your Sleep," written by Roger Cook and Bobby Wood, and published by Chris Wood and Roger Cook Music.

ASCAP named Rory Bourke as its country songwriter of the year, with top publishing plaudits to the Polygram Public Publishing Co., Chappell and Co., and Intersong Music.

SESAC bestowed its Paul Heineck citation of merit to WSM-AM's "Grand Ole Opry," the venerable radio institution whose 54th birthday is the reason behind this week's madness.

At the CMA membership meeting Thursday (11), the Sounding President's award went to Ben Smathers of the Stoney Mountain Cloggers. Other CMA awards were given to John Boylan, producer of the single of the year, "The Devil Went Down To Georiga," and Larry Butler, producer of the LP of the year, "The Gambler."

Activities were as far-flung geographically as they were date-wise. It took a two-county area to hold the wide array of functions comprising the latest version of country music fever. Some events were in downtown Nashville, some in the suburbs, and most of them centered at the Opryland U.S.A. complex.

The last official events petered out in the wee hours of Sunday (14) morning-a full week after the Nashville Songwiriters Assn. International kicked off the week with its Hall of Fame Ceremony and Banquet. Wayland Holyfield received the organization's president's award.

Thursday turned out to be the busiest day of the week, containing the CMA membership meeting. MCA Records show, Republic Records dinner, Cachet Records Show, a barbecue launching the Nashville office of Casablanca West Records, the SESAC Awards, a Top Billing showcase at the Exit/In and a private party at the home of MCA Records Nashville chieftan Jim Foglesong.

The label shows again were a popular item with the CBS Records show drawing a packed house of 4,400 at the Grand Ole Opry House. Other labels with shows were RCA. Capitol and United Artists.

#### Intersong Handling Pope's Songs Here

NEW YORK-Intersong Music-U.S.A. is the subpublisher in the U.S. and Canada for material on Infinity Records' "Pope John Paul II Sings At The Festival Of Sacrosong" album.

The Sacrosong festival of religious music was founded 11 years ago when the Pope served as Cardinal Wojtyla, Archbishop of Krakow, Infinity marketed the album during the Pontiff's visit to the U.S. One of the songs, "The Moment Of The Entire Life," was written by the Pope.

#### Knicks Dribbling With 'Get Ready'

LOS ANGELES-The New York Knicks basketball team has acquired rights from Jobete Music Publishing and Motown Records to use Smokey Robinson's track of "Get Ready" as its theme during the forthcoming basketball season for locally and nationally televised games.

Robinson's voice will be replaced for the track that will be used in the telecasts that began Saturday (13) lerial

## OCTOBER 20

## Sound Business



Billboard photo by Tony Costa

FINAL MIX—Red hot producer Mike Chapman, left, and Tanya Tucker listen to a track from the artist's upcoming MCA LP at MCA/Whitney Studios in Los Angeles. It's the first time the pair have collaborated on a project.

## **AES In N.Y. Will Introduce** Ampex's Analog 24-Tracker

LOS ANGELES - Ampex is introducing the ATR-124 analog 24-track recorder at the upcoming November AES New York, which the firm claims incorporates the best features and performance of the ATR-100 Series, as well as newer technology.

The ATR Series of multi-track recorders, also available in a 16track configuration, features, according to Ampex, the smooth tape handling characteristics developed by the firm for computer tape transports and first offered to the audio industry in the ATR-100 recorder/ reproducer.

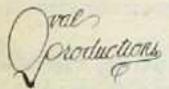
The recorder employs a closed loop DC servoed transport that maintains constant tape tension at each reel in all operating modes without pinch rollers.

Both reel motors and the single drive capstan are servo controlled.

#### RECORDING ENGINEERING CLASSES

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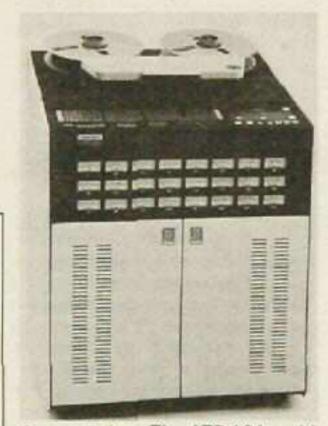


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Among other features, according to the firm, are:

Flux gate record heads that combine the recording and sync playback windings on one head are utilized in the recorder, giving the user Sel Sync response that approximates normal reproduce response.

A variable speed shuttle control lets the engineer control the forward and reverse motion of the tape by sliding his finger along the switch. Shuttle speeds can be regulated from slow to 300 i.p.s.



Ampex Debut: The ATR-124 multitrack recorder from Ampex, also available as a 16-track, will bow at the AES.

The recorder has a 16-track capability, giving it versatility for double system recording in a quad videotape recorder environment.

The system features programmable monitoring with memory and a battery-powered backup memory that retains setup instructions in the event of a power failure

Dual microprocessor controls are utilized in all ATR multi-track recorders.

The system also features record mode diagnostics that alert the engineer through flashing VU meter lights if there is a record malfunction.

Other standard features of the recorder include Pick Up Recording Capability (PURC), which permits the editing or dubbing of new material without creating errors at either end of the new insert.

The ATR multi-track series also provides four assignable record. playback and Sel Sync equalizers per channel.

Single point search-to-cue with tape looping is also standard. With the tape loop feature, the recorder will automatically go into rewind when it reaches a preset stop point, return to the start point, and then go back into play continuously.

A new multi-point search-to-cue, designed to replace the standard single point search-to-cue, provides

#### **New Equipment** In Calif. Studios

LOS ANGELES - Kendun Recorders Service Corp. here and Artisan Sound Recorders, now part of Kendun, have upgraded with new equipment.

A new Solid State Logic console has been put into Kendun's Studio B in Burbank. Kendun's "super studio" D was the first to have a Solid State Logic board installed.

Studio C in Artisan Sound now contains two fully equipped mixdown rooms with C featuring an automated MCI JH-556 console. New TAD speaker elements have gone into all eight Kendun/Artisan control rooms for recording and mustering.

#### JVC Unveils Mastering Room

LOS ANGELES-The JVC Cutting Center here has opened a second disk mastering room equipped to cut both half-speed and real time.

Special features include a Neumann cutting lathe with a custom designed stylus, a quartz lock motor on the lathe for stable speed and transformerless electronics in lathe and console.

Jack Hunt is the resident engineer for the new room. Current projects in the room include Little Feat and exclusive cuttings for Direct Disk and Nautilus Records.

#### Spectrum Sound Is Open In Nashville

NASHVILLE-Spectrum Sound. a new full-service sound reinforcement company, began its initial phase of operation here Aug. 20. handling sales, installation and servicing for most major lines of sound equipment.

Spectrum plans to offer complete custom designed portable sound systems for touring acts, as well as the servicing of country touring shows and installation of permanent audio systems in nightclubs, discos and auditoriums.

Spectrum president is Ken Porter.

#### \$1 Million Facelift For Electric Lady

NEW YORK-Electric Lady Studios here has completed a fourmonth. \$1 million renovation, according to Steve Bramberg, general manager.

Equipment now offered at the complex includes Westlake fourway monitors, a Neve 8078 console with NECAM computerization, and both 3M and Studer tape machines. Also available on request is a Sony PCM 1600 2-track digital tape machine

#### Buy Tenn. Studio

NASHVILLE-Nugget Recording Studio in Goodlettsville, Tenn., has been purchased by Robby Roberson and Terry Hough. The 24track facility expects to be re-opened this month.

a capacity of 99 memories. A complete remote control panel that is identical to all the functions on the main panel is also available in the same panel.

Auxiliary output monitoring amplifiers give the engineer the ability to have separate output for sync playback. A two-to-one conversion kit for one-inch, eight-track heads is

also available.

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 10/70/70 Copyright 1979, Britboard Publicula Contemporary

			Chart	These are best selling middle-of-the-road singles compiled radio station air play listed in rank order.
į	Week	Week	8	
Ì	This y	Lest	Weeks on	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	1	1	5	BROKEN HEARTED ME
	2	2	14	Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP) WHERE WERE YOU WHEN I WAS FALLING IN LOVE
	3	3	5	YOU DECORATED MY LIFE
	4	4	17	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
	5	6	12	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, EMI)
	6	13	4	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
	7	5	15	AFTER THE LOVE HAS GONE  Earth, Wind & Fire, Arc 3 11033 (Columbia) (Ninth/Garden Rake/Irving/Fod Frees, BMI/Bobette, ASCAP)
	8	11	9	SO GOOD, SO RIGHT Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
	9	9	10	SAIL ON Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
	10	7	17	ALL THINGS ARE POSSIBLE  Dan Peek, MCA/Sangbird 41123 (Word)
	11	25	5	(Christian Soldier, ASCAP/Home Sweet Home, BMI) HALF THE WAY
	12	12	24	Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezongs, ASCAP) LEAD ME ON
	13	8	17	Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)  DIFFERENT WORLDS  -
	14.	10	22	Maureen McGovern, Warner/Curb 8835 (Bruin, BMI) I'LL NEVER LOVE THIS WAY AGAIN
ı	15	17	9	ONE FINE DAY Rita Coolidge, A&M 2169 (Screen Gems-EMI, BMI)
ı	16	20	7	WHEN I THINK OF YOU Leid Garrett, Scotti Bros. 502 (Atlantic) (Shephard's Fold/Saber Tooth, HMI)
ı	17	14	11	THEN YOU CAN TELL ME GOODBYE Toby Beau, RCA 11670 (Acutt Rose, BMI)
	18	SI	11	Charine Rich, United Actists 1307 (MakaMillion, BMI)
	19	15	9	GET IT RIGHT NEXT TIME Gerry Rafferty, United Artists 20507 (Colgems-EMI, ASCAP)
	20	16	11	GOOD FRIEND Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/8
l	21	31	3	HOLD ON Ian Gomm, Stiff/Epic 9:50747 (Albion, BMI)
	22	19	23	SAD EYES Robert John, EMI America 8015 (Careers, BMI)
ı	23	48	2	SHIPS Barry Mandow, Arista 0464 (April Music/Ian Hunter, ASCAP)
ı	24	21	17	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappel/Begonia Melodies, BMI)
١	25	24	18	MAIN EVENT Bartra Stressand, Columbia 3 11008 (Primus Artists/Diana/Rick's, BMI)
	26	23	8	SPOOKY Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
ı	27	26	23	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
	28	22	12	Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
۱	30	27	26	MORNING DANCE Spyro Gyra, Infinity 50:011 (MCA) (Harlem Music/Crosseyed Bear, BMI) ARROW THROUGH ME
ı	31	32	8	Wings, Columbia 111070 (MLP/Welbeck, ASCAP) FOOLED BY A FEELING
	32	47	2	Barbara Mandrell, MCA 41077 (Pi-Gem, BMI) STILL
	33	28	19	Commodores, Motown 1474 (Jobete/Commodores, ASCAP)  I KNOW A HEARTACHE WHEN I SEE DNE
1				Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
ı	34	30	10	BRIGHT EYES Art Garfunkel, Columbia 1-11050 (Blackwood, ASCAP)
ı	36	33	12	DANCIN' 'ROUND AND 'ROUND  Olivia Newton John, MCA 7958 (Warner Tamertane/Ten Speed, BMI)  RAINBOW CONNECTION
ı	37	38	5	Kermit The Frog. Atlantic 3610 (Welbeck, ASCAP)  DEPENDIN' ON YOU
ı	38	40	22	Doobie Bros. Warner Bros. 49020 (Soquel Songs, ASCAP/Snug. BMI) HEART OF THE NIGHT
ı	39	NEW C		Poco, MCA 41023 (Tarantual, ASCAP) WHAT CAN I DO WITH THIS BROKEN HEART
				England Dan & John Ford Coley, Big Tree 17000 (Atlantic) (Cold Zinc BMI First Consourse/Silver Nightingale, ASCAP)
۱	40	45	3	Orleans, Infinity 9006 (Lucid, BMI/Orleansongs, ASCAP)
	41	77		Styr. A&M 2188 (Stygam/Almo, ASCAP)
	43	37	5	CRUEL TO BE KIND Nick Lowe, Columbia 3-11018 (Anglo-Rock/Albion, BMI) SUSPICIONS
	44	41	19	Eddie Rabbitt, Elektra 46053 (DebDave/Briarpatch, BMI)  ANGEL EYES
	45	39	5	Abba, Atlantic 3609 (Countless, BMI)  LADY LYNDA
	-	150		Beach Boys, Caribou 99030 (Brother/Jardine, BMI/Welojarston/Mesa Lane, ASCAP)
	46	46	8	TOUCH ME WHEN WE'RE DANCING Bama, Free Flight 11629 (RCA) (Hall Clement, BMI)

Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)

K.C. & The Sunshine Band, TK 1035 (Sherlyn/Harrick, BMI)

Dolly Parton, RCA 11705 (Song Yard, ASCAP)

Dr. Hook, Capitol 4785 (House Of Gold, BMI)

SWEET SUMMER LOVIN'

PLEASE DON'T LEAVE

BETTER LOVE NEXT TIME

PLEASE DON'T GO

50

NEW ENTRY

MEN (MIRE

NEW CATES

Latoya Jackson doing overdubs at One Step Up, Wally Cox producing. Kevin Kern engineer ing. Also there. Patti Brooks laying down tracks. for Casablanca with Steve Bedell producing. James Simcik engineering

Ken Mansfield producing La Costa for Capitol at Sound Castle. Also, Richard Orshott producing Craig Minjanian for Warner Bros., Joe Chiccarelli engineering. And Poce due in shortly with producer Richard Orshoff to begin a new album. The studio has recently added a new Studer A 800 24 track tape machine.

Jim Wetherly recording for Elektra/Asylum at Producer's Workshop, Jim Ed Norman producing. Tom Kelly recording his first Infinity alburn at Sunset Sound, Jai Winding producing. Humberto Gatica engineering

Gary Scott arranging, conducting and playing keyboards on Robert John's upcoming LP for EMI-America being cut at Studio Sound, George Tobin producing. Scott also arranged for the recent Deborah Washington L F on Ariola as well as B.T. Express for CBS.

Jacques Morali and Henri Belolo producing the Village People and the Ritchie Family at Rusk Sound for Casablanca, Juergen Koppers engineering with help from Steven D. Smith and David Clark.

Gary Klein working on Barbra Streisand's upcoming LP at Sound Labs, John Arrias engineer ing Other projects there include. John Mills overdubbing Sandy Farina for Infinity, Paul Rothchild mixing for Bette Midler's upcoming him "The Rose" with engineering help from Bill Gerski; Nat Jeffrey producing the Marc Tanner Band for Elektra/Asylum, Bobby Thomas engineering, and Dave Appel and Hank Medress producing Tony Orlando for Casabianca.

Keith Olsen producing the Babys for Chrysales at Sound City. Gentle Giant also there producing itself with engineer Gooff Emmerick. . . . Snuff Garrett producing Carol Chase for Casablanca West at Britannia ... Pardo Jones finish ing a new Chi-Lites sangle for TK at Doctor Musix, Peter Hirsh engineering. ... Bob Welch finishing up a new Capitol LP at Capitol Studios, Carter producing

The Haii mobile truck has been active lately. traveling to Dallas to cut Willie Nelson at the Palladium, Artie Congero and John Fiore engineering. The truck also cut Dan Hicks at the Golden Bear, Huntington Beach, Calif., Steve Goldman and John Fiore engineering.

Rose Mann, formerly with the Record Plant, moves to Kendun as traffic manager, Also, David France, formerly with WEA International, joins Kendun as director of artist relations and music

At Secret Sound, N.Y. Fandango, produced by Ed Newmark and Warren Schatz, engineering by Jack Malken and Michael Barry, working on a Automatt, San Francisco, action: Herbie Hancock working on a new Columbia LP, David Rubinson producing and engineering, Leslie Ann Jones assisting; Pearl Harbor and the Explosions recording its first LP for Warner Bros. with David Kahne producing and Jim Gaines en gineering, and the Tasmanian Devils coproducing with Erik Jacobsen its first LP for Warner Bros., Mark Needham at the board

\_ Travis Turk engineering Bobby Bare for CBS at Nashville's Soundshop. ... Tommy James cutting tracks for Millennium at House Of Music, West Orange, N.J. Craig Bishop engineering. Also there, the Good Rats mixing a double live LP with Mickey Marchello producing, Charlie Conrad and Bobby Cohen at the board, and Bernie Yakus assisting. And Southside Johnny & the Asbury Jukes mixing live tracks for its upcoming film with Stephen Galfas, Al Dellentash and Marty Tudor behind the board

Eagles producer Bill Szymczyk producing Bob Seger tracks for that artists upcoming Capitol

#### Oval's Engineering Classes Due Nov. 1

LOS ANGELES-Oval Productions of Hollywood begins a series of classes in recording engineering

Classes will meet twice weekly for eight weeks. Instructors will be Stephen Cohn and Raffaello Mazza. who recently formed Oval Productions, a record production firm.

LP at Bayshore, Coconut Grove, Fla. Szymczyk also producing Joe Vitale's first solo LP for Elektra/Asylum Andy Williams beginning an LP of country songs at Jack Clement recording studios. Nashville. Dick Pierce producing. Billy. Sherrill engineering

Jim Vienneau coproducing Bama along with

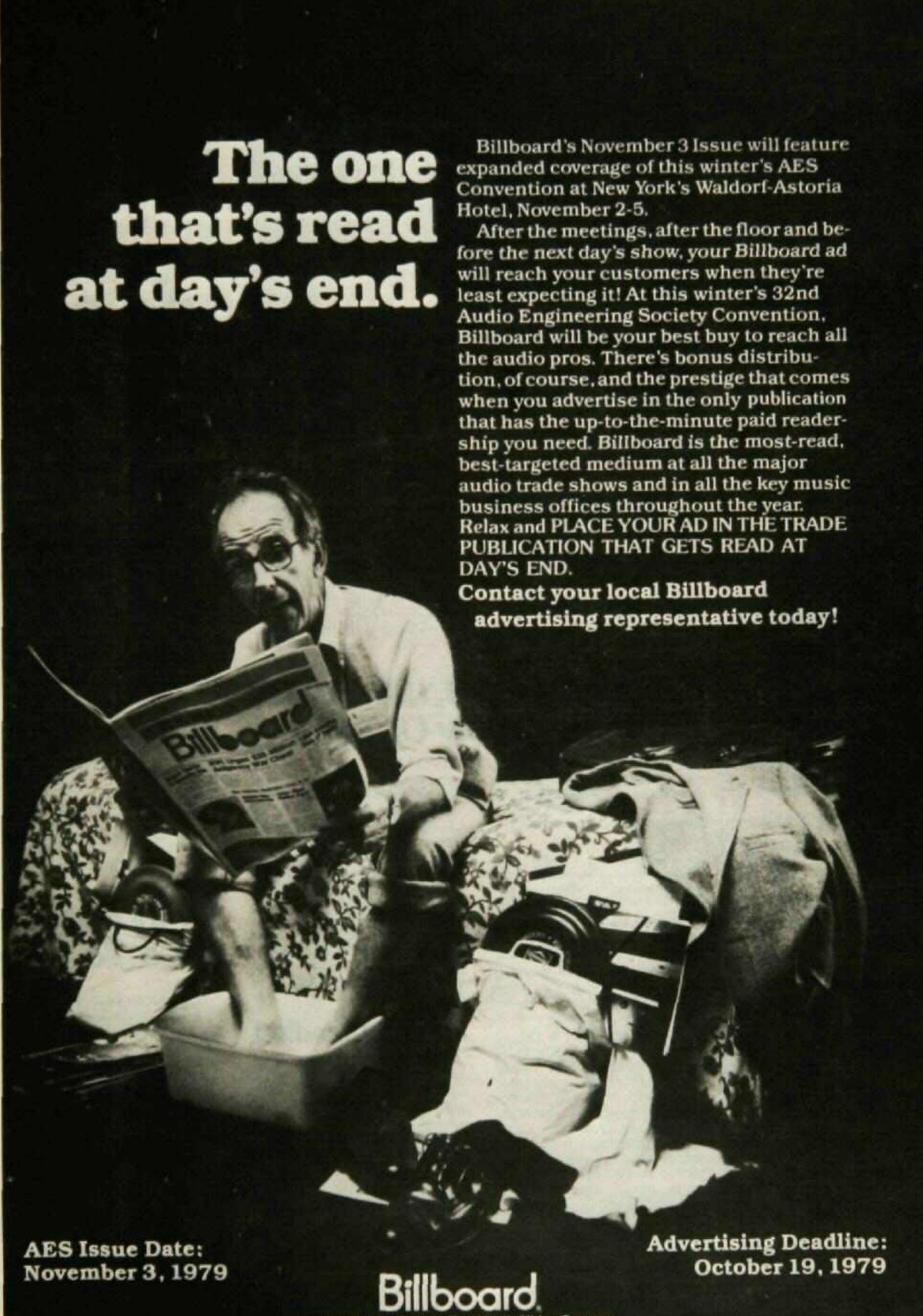
Shoals, Ala\_tor RCA/Free Flight, Terry Skinner, Steve Moore and Howard Toole behind the board ... Average White Band working on a new Atlantic LP at New York's Soundmixers, Tim Bomba and Gene Paul handling engineering John Pavietic and Pezhand produc-

ing Perband at Chicago's Tanglewood Studios for Passport Records, Payletic engineering

Walter Kahn and Rick Kunis producing Mizz for Casablanca at Queen Village recording studio, Philadelphia. Terry Woodford and Clayton Ivey producing the FCC Band on RCA/Free Flight at Wishbone Studios, Muscle Shoals, Ala-

Ron Lagerlof and Hershey Reeves at the board. Woodlord and Ivey also producing Mac McAnally for RCA/Free Flight there

Dobie Gray working in a new Infinity album at Fame recording studios, Muscle Shoals, Ala, Rick Hall producing. Mike Daniel, Walt Aldridge and Don Daily engineering.



The Weekly Authority in Tape/Audio/Video Coverage.

# Talent

# New Chicago Liquor Law Hits Young Bands

CHICAGO—Booking agents, managers and club owners are having to make fundamental changes in the way they do business as they face adjustment to a new state drinking age limit of 21.

Last June, Chicago enacted a new ordinance prohibiting anyone under 21 from buying a drink. The limit will be enforced statewide under new Illinois legislation that takes effect next Jan. 1.

Immediately affected by the ordinance are managers who rely heavily on acts with a strong teenage appeal. They are finding that clubs are reluctant to book acts that don't have an across-the-board appeal.

"We had to lay off the new wave groups a little," says Jim McNamara, booking agent for Gaspar's. "They just weren't drawing the older crowds. I have to book acts that appeal to a broader spectrum."

Jam Productions, which handles booking for the prestigious Park West, is approaching the problem from a different direction.

"This fall we're going to do some non-alcoholic early shows with groups that draw a young crowd," a source at Jam explains. "If it works out then we'll try it at some of our other places."

Local acts are finding themselves with fewer gigs because some of the larger clubs in the area are going with concert-type events.

"Black Oak Arkansas is going to be playing some of the larger clubs in the area," says Mickey Street of

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Street Music Productions, "Persons over 21, are looking for class acts when they go out to listen to music. They won't accept anything less.

Ltd., agrees. "Clubs are going to have to change with the times. The old systems aren't valid anymore. Attendance is down significantly



Billboard photo by Chuck Pulin

LAUGHING KOJAKS—Members of Columbia's act the Laughing Dogs appear as the "Kojaks" to open their show at the Bottom Line in Manhattan recently.

"I'm trying to groom my acts to be more versatile," Street continues. "Things have changed in this city. A few years ago a group had to play original music or get laughed off the stage." Street says audiences now will accept good copy bands.

"I've been gearing my bands to play Top 40 music," Steve Siegal of Creative Sounds says. "People forget that when groups like Cheap Trick and Styx were getting started, they were playing Top 40 material. Rock clubs are going to have to go to lighter material if they expect to draw an older crowd."

Mark Zivin, of Group Therapy

since the new statute went into effect. Let's face it, the pie isn't as big as it used to be."

The first casualties of the suddenly tight Chicago rock scene are the smaller clubs where musicians have traditionally scuffled and polished their acts. Many of the groups that used to play for beer and sandwiches in neighborhood rooms now can't find anywhere to play.

"Anybody opening a new club in the city is crazy," says Ken Voss, publisher of the Illinois Entertainer. "Yet there are 10 new clubs opening in the Chicago area alone. Mothers, on Division St. had to close for a

#### Chicago Area 3,100-Seater Booking Variety Of Talent

By ALAN PENCHANSKY

CHICAGO—Northwest Indiana and the Chicago metropolitan area will be served by a new 3,100-seat talent venue opening its doors in December.

The venue, the Holiday Star Theatre located in Merrillville, Ind., is being booked by Marquee Concerts of L.A. and will stage pop, country and MOR presentations.

Donna Summer and the Oak Ridge Boys are set to play the new hall in its first month of operation. The facility is entirely new, a reported \$6.5 million project 3½ years in the works.

Official opening date is Dec. 6, with "4 Girls 4"—Rosemary Clooney, Rose Marie, Margaret Whiting and Helen O'Connell—on the bill.

The theatre, owned by Whiteco Industries Inc. will be managed by Bill Wellman, formerly associated with the Bridgeview Theatre in Valparaiso, Ind. The producer for the theatre is Richard Kordos.

Wellman says Whiteco's basic business is outdoor advertising. The Holiday Star Theatre is part of a sprawling building complex including a 353-room Holiday Inn hotel that is owned by Whiteco. The hotel and the theatre will be connected by a covered bridge, allowing drink service in the lobby, explains Wellman.

The new house was constructed with proscenium thrust stage and provides main floor seating for 1,899. No seat in the theatre is more than 104 feet from the stage focus.

Located 40 miles from downtown Chicago via interstate highway, the theatre hopes to draw from the metropolitan Chicago area and will advertise in major daily papers here.

Oak Ridge Boys are scheduled Dec. 11-16, Donna Summer Dec. 19-23. Mitzi Gaynor has been booked for New Year's Eve, says Wellman.

All seating will be at one price, Wellman says. Oak Ridge Boys will be sold at \$10.75, with \$15.75 asked for Donna Summer.

#### Zane Expanding

PHILADELPHIA—Zane Management, Inc., locally-based management firm for recording artists, songwriters and record producers headed by attorney Lloyd Zane Remick, is expanding its activities with the establishment of an Iz Productions division.

Steve Schulman, executive vice president of Iz Productions, says the new division will specialize in the discovery and development of new artists and provide a full complement of services to "nurture their growth."

Talent roster of the parent Zane Management firm includes jazz artist Grover Washington Jr., Instant Funk, Bunny Sigler, Mike Pedicin Jr. and writers-producers Richie Rome, Phil Hurtt, Victor Carstar-

phen and Skip Drinkwater.

couple of weeks. You know things are getting rough when Mothers has to close."

Vito Renzi, owner of the Gazebo on Lincoln Ave., finds he can't afford to give new groups a chance.

"Usually I'd book acts with an established following," Vito notes.
"And then once or twice a week, on the slow days, I'd give a new group a break. But I can't do that anymore; the competition has become too stiff. You've got to have strong programs all week long."

Across the street from the Gazebo, the venerable Wise Fools Pub has changed its policy slightly.

"We feature jazz and blues," says David Ungerleider, owner of the club. "But sometimes we would do a rock show and draw a crowd from DePaul Univ. around the corner. But I can't do that anymore. Thiny percent or 40% of our rock showeustomers were 19 and 20 years old. I'm going to stick with what works."

"Rock clubs in the suburbs are expecting a 20% to 30% drop in busness next year," says Mickey Street. "That means there will be less work than ever for local groups. The big clubs like B'ginnings will do better than ever, but they will do it with national acts, people like Lou Reed and Patti Smith," he adds.

Zane Bresloff, of Twogether Productions, doesn't think there necessarily has to be a depression for local acts.

(Continued on page 40)

#### AT SAN FRANCISCO THEATRE

#### Dylan Tour Starts For Graham Nov. 1

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham will present Bob Dylan in a unique week-long series of concerts in early November at the 2,200-seat Fox-Warfield Theatre here.

Dylan, backed by an 11-piece band, will inaugurate a national tour with performances Nov. 1 through Nov. 8 with no performance Monday, Nov. 5.

The shows at the visually delightful and immaculately maintained 1920s theatre, with unobstructed sightlines from double-wide red velvet theatre seats, will mark the first time Dylan has actually headlined his own production within the city confines of San Francisco.

Previous performances have been given at such venues as the Berkeley Community Theatre and Oakland Coliseum Arena where the 12,000 capacity is in marked contract to the intimate confines of the Fox-Warfield. Dylan did appear in San Francisco on Thanksgiving Day 1976 as a major guest at the Band's "Last Waltz" concert.

Graham, for lack of a suitable venue, has done few shows within the city since the closing of Winterland.

Graham says neither Dylan nor

manager Jerry Weintraub, with whom Graham will coproduce the shows, has seen the inside of the theatre. "This was just a situation where they trusted me," notes Graham.

The Fox was exclusively a movie house until earlier this year when the management contracted with MorningSun Productions for that firm to bring in live music. MorningSun had limited success at the venue; some presentations drew well, but the firm also got stung with some postponements and poor turnouts.

Graham says his new agreemen with the theatre, under which he expects to present a steady schedule of acts, was initiated by the theatre management, "who called us as soon as it was legally permissible for them to do so.

"It's so easy for a producer to chase a miracle, but it's always surprising when the miracle actually occurs. In this case, we were consumating our arrangement with the Warfield at exactly the same time that we were able to connect with Dylan regarding the start of his tour."

Ticket prices are \$15 and \$1250 with a limit of six tickets per buyer

#### Philly Pops Debuts In Nov.; Nero To Direct & Conduct

By CARY DARLING

LOS ANGELES—Pops may not be solely synonymous with Boston much longer. With pianist-composer Peter Nero as musical director and principal conductor, the Philly Pops makes its debut Nov. 25 and 26 at that city's 2,900-seat Academy of Music. The season opens with a tribute to the late Boston Pops conductor Arthur Fiedler.

An all Gershwin program kicks off the debut of the fledgling 70-piece orchestra. "It's all Gershwin because Fieldler and I did two albums together that were 75% Gershwin," says Nero. "One was all Gershwin and the other was half Gershwin."

The Philly Pops came about as the result of efforts by Moe Septee who, along with the Philadelphia All-Stars Forum, sponsors cultural events in the city. The orchestra is made up of members of the Philadelphia musical community who come from the local ballet and operation.

with the Philadelphia Orchestra though most are freelance musicians, so there are few problems will conflicting schedules.

Nero, who has guest-conductor pops concerts for various orchestra throughout the country, plans to bring his ideas of what a pops of chestra should be to Philadelphia. It this area, he feels he can avoid being compared to Fiedler.

"Arthur laid it down for everyone to follow," begins Nero. "But every body, I think, has branched out of their own. Fiedler was a not a player. In his early days, he was a violing with an orchestra but when his started conducting, he didn't play anymore.

"Also, the style of the pieces write is more up-to-date. There's certain amount more daring that the normal pops program. I've programmed music from 'The Wiz'."

(Continued on page 4

# Top Boxoffice

Billboard SPECIAL SURVEY For Week Ending 10/7/79

Total

Ticket

Sales.

Ticket

Price

Scale

Gross

Receipts

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ARTIST-Promoter, Facility, Dates

DENOTES SELLOW! PERFORMANCES

Arenas (6,000 To 20,000)											
1	1	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/Concerts West, Col.	18,299	\$10 \$15	\$213,980°						
1	2	Greensborg, N.C., Oct. 2  KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS-	18,771	\$9-\$10	\$179,546"						
1		C.K. Spurlock Productions, Col., Cleveland, Ohio, Oct. 6			*171 055*						
	3	Stigwood/Jerry Weintraub W/Concerts West, Col., Columbia, S.C., Oct. 3	12,151	\$10-\$15	\$171,065*						
	4	ABBA-Concert Productions Int'L. Maple Leaf Gardens, Toronto, Canada, Oct. 7	16,400	\$9.50 \$10.50	\$166,000*						
	5	JETHRO TULL/UK-Concert Productions Int'l., Maple Leaf Gardens, Toronto, Canada, Oct. 5	17,471	\$8.50 \$9.50	\$159,160						
	6	EARTH, WIND & FIRE-Frank J. Russo, Inc., Civic Center, Providence, R.I., Oct. 4	13,260	\$11.50	\$152,490*						
	7	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS— C.K. Spurlock Productions, Rupp At Arena,	14,864	\$9-\$10	\$144,649*						
	8	Lexington, Ky., Oct. 5  THE JACKSONS/LTD—Rowe Productions, Municipal Aud., New Orleans, La., Oct. 2 & 3 (2)	16,588	\$8.50	\$140,998*						
	9	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/Concerts West, Col., Jacksonville, Fla., Oct. 4	10,117	\$10-\$15	\$140,580*						
	10	BEACH BOYS/PRISM - Jerry Weintraub/Concerts	13,742	\$8 50 \$9 50	\$135,489						
	11	West, Summit, Houston, Tx., Oct. 5  DOOBIE BROTHERS/NIGHT—Electric Factory	16,015	\$5.50-\$8.50	\$120,325						
	12	Concerts, Spectrum, Philadelphia, Pa., Oct. 7  REO SPEEDWAGON/MOLLY HATCHET—Feyline Presents/Schon Productions, McNichols Arena,	13,350	\$6.50 \$8.50	\$116,683						
	13	Denver, Co., Oct. 7  THE JACKSONS/LTD—Rowe Productions, Centroplex, Baton Rouge, La., Oct. 5	13,676	\$8 50 \$9	\$116,633*						
	14	KISS/JOHN COUGAR-Contemporary Productions.	12,333	\$7.50 \$9.50	\$116,345						
	15	Checkerdome, St. Louis, Mo., Oct. 2  BLUE OYSTER CULT/RAINBOW—Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., Oct. 5	12,650	\$8.75	\$110,621						
	16	DOOBIE BROTHERS/NIGHT-Richard Cohen Productions, Arena, Suffern, N.Y., Oct. 6	9,765	\$8.50-\$9.50	\$92,169						
	17	STYX/MORNING STAR-Brass Ring Productions, St.	9.984	\$7.50 \$9.50	\$89,861"						
	18	Univ_ E. Lansing, Mich., Oct. 5  JIMMY BUFFETT/DEBORAH MC COLL—Jerry Weintraub/Concerts West, Col., Portland, Oreg., Oct.	11,000	\$8.59	\$87,360*						
	19	THE JACKSONS/LTD-Rowe Productions, Civic	10,288	\$7.50-\$8.50	\$85,523						
	20	Center, Huntsville, Ala., Oct. 6  AC/DC/BLACKFOOT/MOTHER'S FINEST—Enfam.	12,688	\$6.\$7	\$83,819*						
	21	Col., Knosville, Tenn., Oct. 2  THE JACKSONS/LTD—Rowe Productions, Freedom Half, Louisville, Ky., Oct. 7	10,256	\$7.50-\$8.50	\$83,088						
		Auditoriums (Under	6,000)	5,000)							
	1	THE CARS-Don Law Co., Music Hall, Boston, Mass.,	12,600	\$7.50-\$8.50	\$104,558*						
	2	Oct. 1 & 2 (3)  AMERICA/NEW RIDERS—Richard Cohen	4,903	\$8.50	\$41,676*						
	3	Organization, Armory, Wilkes Barre, Pa., Oct. 5 REO SPEEDWAGON/MOLLY HATCHET—Feyline	5,560	\$6.50-\$7.50	\$39,090						
	4	Presents, Johnson Gym, Albuquerque, N.M., Oct. 6  ABBA-Don Law, Co., Music Hall, Boston, Mass.,	4,200	\$7.50-\$8.50	\$34,006*						
	5		3,944	\$7.50 \$8.50	\$31,941°						
	6	Promotions, Mem'l. Aud., Columbus, Ohio, Oct. 2  KENNY LOGGINS/SNIFF'N' THE TEARS—	3,557	\$8.50	\$30,235*						
		Contemporary Productions, Kiel Opera House, St. Louis, Ma., Oct. 3									
	7	WAN MORRISON/LITTLE BROTHER MONTGOMERY— Monarch Entertainment, Capital Thea., Passaic, N.J., Oct. 6	3,442	\$7.50-\$8.50	\$28,053°						
	8	AC/DC/BLACKFOOT/MOTHER'S FINEST—Sound Seventy Productions, Civic Center, Dothan, Ala.	3,818	\$6.50-\$7.50	\$26,397						
	9	VAN MORRISON-Don Law Co., Orpheum, Boston, Mass., Oct. 4	2,800	\$8.50-\$9.50	\$25,548*						
	10		2,861	\$7.50	\$21,458*						
	11	The state of the s	2,514	\$8.50	\$21,369"						
	12		2,700	\$7.50	\$20,250"						
9	13	TRIUMPH/HARLEQUIN - Concert Productions Int'l./ Donald K. Donald, Arena, Peterborough, Canada, Oct. 6	2,645	\$7 50 \$8	\$20,110						
9	14		2.601	\$7.50 \$8.50	\$19,846						
	15	LL CALE/OZARK MTN. DAREDEVILS—Feyline	2,460	\$7.50	\$18,450						

2,273

I.I. CALE/OZARK MTN. DAREDEVILS-Feyline

Presents, Noble Thea.; Norman, Okla., Oct. 6

STANLEY CLARKE/TOWER OF POWER-Monarch

Entertainment, Eastman Thea Rochester, N.Y.

Oct. 5.

\$6.50 \$8.50

\$18,450

\$17,952

## Triumph In U.S. Triumph; No Manager

NEW YORK-Triumph, the three-man band from Canada which plays what it calls "precious metal" rock, has its own approach to building a career. The band has seen its RCA "Just A Game" LP ride comfortably on the U.S. charts for more than five months.

For one thing Triumph manages itself, and for another, it has never opened for any other band. Even as a young club band from Toronto it would insist on headlining any show on which it appeared.

"It works just fine for them, not having a manager, since they are all intelligent people," claims Troy Blakely, vice president, West Coast operations, of the Diversified Management Agency, which books Triumph's tours.

"Also, Gil Moore, the drummer, was a booking agent so he has that experience while Mike Levine, the bass player, has worked for a record company."

With two of the three band members having industry experience. and the third, guitarist and singer Rick Emmett, doing most of the writing and strategy, business decisions by the band are done through a majority vote.

The musicians say that every year every one of them gets outvoted on some major project. Trimedia Inc. is the U.S. company of the band.

"It's not that we think all managers are bad." comments Emmett. "Management plays an important part for bands that don't understand the business. But we managed ourselves in the beginning, then we had management, and now we are on our own again. We found we could do it better ourselves."

By managing itself the band comes into contact with promoters around the country much more often than do most touring bands. There is no buffer between the musicians and the businessmen, and this has turned out to be an advantage. say the Triumph members, since they are able to build rapport with promoters after successful concerts which leads to new and bigger book-

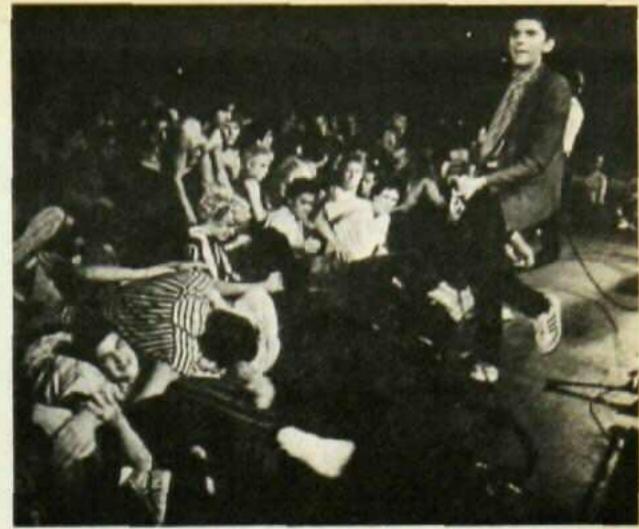
While the musicians have been able to build a solid career taking care of all their own business, they concede it does take a lot of time. and it can be exhausting.

"I would like to get to the point where I have someone working for me with whom I can spend half an hour and he will tell me everything he has done for me, and I will tell him everything he has to do, and that will be it," says drummer Gil ROMAN KOZAK Moore.

#### Showdown Concert **Books Top Talent**

LOS ANGELES-Rick Nelson and the Stone Canyon Band, Hoyt Axton, John Hartford, the Dillards and Jim Connor headlined the third annual Great American Showdown. The event was Saturday-Sunday (13-14) at Pio Pico Park in Jamul, Calif., near San Diego.

Sponsored by Showdown Productions, the show started each day at 10:30 a.m. and continued until dusk Others who performed were the New Expression. Geoff Stelling and Hardtimes, Footloose Cloggers, Tall Cotton, Don Livingston, Poway Posse Cowboys, Oh! Ridge, Bill Brackett, the Pringles and Grassfire.



L.A. BUZZ-Members of the audience put their bodies behind the music when the Buzzcocks play the Santa Monica Civic Center in California. The IRS Records group is now touring the U.S.

# Talent Talk

Paul Simon's first Warner Bros. LP will be the soundtrack of the still untitled Warner Bros. film which he penned and in which he stars. The LP is Simon's first release of entirely new material since his 1975 Grammy winning "Still Crazy After All These Years." The plot of the film is drawn from his own experiences, with its focus on a touring rock musician at a crossroads in his life in conflict with the changing times. Filming will begin in Cleveland then move onto other lo-

The RIAA imposed four month waiting period for gold and platinum certification may be causing changes in artist relations. Although Abba's "Voulez-Vous" album shipped in June. Atlantic brass could not make the usual presentation of gold and platinum disks to the group at a party following its New York debut. Instead, the Swedish quartet got special plaques depicting its catalog and commemorating its association with the label

Abba has 29 hours of film from its U.S. concert tour with the final portions to be shot and edited in London for "Abba Live In Concert." Reportedly the group has two offers from different television networks for the film. While on tour, the illness of one member caused the group to cancel its Washington performance Christine McVie, Lindsey Buckingham, Stevie Nicks, John McVie and Mick Fleetwood (Fleetwood Mac) were honored Wednesday (10) with a star in the Hollywood Walk OI Fame.

The Other End, New York, is beginning a Monday night showcase at its cabaret room, with open auditions for comedians and small groups from 6 to 9 p.m. Better known groups should submit tapes to Stafan Rudolph at the club. The showcases at the dining room of the club are being discontinued. Johnny Cash and June Carter Cash were not at the Country Music Awards last week. Instead, they were spotted at New York's Bottom Line cheering the appearance of Carlene Carter, who recently wed British new wave pioneer Nick Lowe. Lowe was not at the show

pearance at the Palladium in New York at the end of the month includes Ivan Kral of the Patti Smith Group, Bryan James of the Damned and Glen Matlock, formerly of the Sex Pistols. The recent appearance of Earth, Wind & Fire in @ New York was marred by youth gangs outside on Madison Square Garden who robbed patrons

Iggy Pop's backup band for his scheduled ap-

going to the show. There were 15 arrests. Peter Frampton was given a personalized O Navy football jersey when he played at the Naval Academy prior to the homecoming game against Air Force ... The U.S. Tobacco Co. is hosting a luncheon and press party for Charlie Daniels to promote Copenhagen, Skoal and Happy Days chewing tobacco ... A dark horse ... eh frog

in the race for the Grammie is Kermit, who is garnering write in votes as lead male frog of the year, reports Atlantic Records.

ROMAN KOZAK and JEAN WILLIAMS

# Signings

Nigel Harrison, songwriter and bass guitarist for Blondie, to Chinnichap Publishing. He cowrote the last Blondie single, "One Way Or Another," off the "Parallel Lines" LP. Recording artist/songwriter Tom lans to Mel Dav Music. He recently signed to Infinity Records with an LP for January. Pearl Harbor & the Explosions to Larry Robins of B Management for personal management. The group is on a West Coast tour with the Talking Heads. ... Tyrone Barkley, former lead singer with the Undisputed Truth to Midsong Records, with a new single Man Of Value to be released shortly

England Dan & John Ford Coley are booked by Dick Gilmore at the Agency for the Performing Arts, not by Fred Lawrence, as was previbusly reported. All members of Warner Bros. B-52's (Keith Strickland, Ricky Wilson, Cindy Wilson, Fred Schneider and Kate Pierson) to

Jack Blanchard and Misty Morgan to Autumn Hill Records, Nashville, with first single due this month .. David Smith to MDJ Records in Nastrville. Georgia Lt. Gov. Zell Miller to ASCAP Nashville with a song he wrote. 'They Can't Ration Nothing I Ain't Done Without." RCA recording artists Dave & Sugar to Dick Blake International for bookings Rick Klang to an exclusive staff writer contract with Shaggy Dog Music Klang currently has a song on the country charts, "That Over Thirty Look," recorded by Faron Young on MCA Records. Sunset artist Bobby G. Rice to exclusive booking agreement with Bob Bean Talent in Nashville.

Vocalist Linda Marlene to Music Manage ment Co. for record production and management ... Sun Records' Orion to BMI with his first single. Washing Machine

Scandinavian rocker Roy Sundholm to Pulydor Records in the U.S. via agreement with London-based Ensign Records The Chinese Method" is the debut LP. Writer/artist Barbara Wyrick to Intersong Music



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## Campus **Brooklynites** Launching a **Promo Drive**

By CARY DARLING

LOS ANGELES-New York's Brooklyn College, an urban commuter campus in competition with the New York Palladium for concert dates, is launching a promotional campaign to get its name before the public.

In preparation for a recent Shirts date, the school staged a free concert. "We had an outdoor concert with local bands and we gave away free albums," says Howard Levine, director of Brooklyn College Concerts. "We gave away posters, buttons and personalized T-shirts to give students a sense of identity."

This identity. Levine feels, is important as Brooklyn is a commuter campus of 12,000 students. "There is no captive audience." Levine states about the lack of residents. "Every concert T-shirt you see are all from Madison Square Garden or the Palladium and we're trying to get that same type of spirit."

In conjunction with the lack of identification with the school by students. Levine also feels hampered because Brooklyn can't advertise its concert date until the non-college date in the area, by the same act, is a sellout. "We get around it by hustling-a lot of promo and giveaways. But, it's a lot easier just to buy an ad." says Levine.

Still. Brooklyn College staged four shows last year with Bill Cosby, Boston, the San Francisco All-Stars and the Shirts. A date with Patti Smith was cancelled, Two of these performances, by Bill Cosby and Boston, were sellouts at Brooklyn's 2,400-seat Whitman Hall where concerts are staged.

This year Levine expects to book a concert each month, with no future acts set. The school's budget is \$30,000 with one-third of that coming from Budweiser Inc., which acts as a co-sponsor.

The college also has tickets for its concerts available through the local Ticketron outlets. Ticket prices average about \$5. "What we're trying to do by offering such cheap entertainment is to undercut competition. Also, I feel student-run entertainment on campus should be priced economically because students are

on a budget," notes Levine.

The shows, however, are not directed just to students. "The composition of our audience is tremendously varied. We do have our students who are regular concert attendees. But once you involve outside advertising, like Ticketron, then we do draw from the whole community and New York City," says Levine.

When the college is permitted to advertise, after a non-college date has sold out. Brooklyn utilizes WNEW-FM, WPIX-FM, WLIR-FM, the Village Voice and The Sunday New York Times.

The free concert concept, where a no admission show by local acts is given a week before the paid admission gig, is planned to be used six times in the school year.

Though Levine has no such concerts firmed, the College will move into booking jazz and other nonrock contemporary acts. "The composition of all of New York City. and especially Brooklyn, is drastically changing. Entertainment on campus will be diversified," states Levine. "We plan to get into jazz and even reggae."

Talent In Action

THE EAGLES JIMMY BUFFETT

Aloha Stadium, Honolulu

The Eagles launched its first U.S. tour in more than a year Sept. 30 here. Its one-hour. 50 minute set, which included 16 sangs covering most of its Top 40 hits and a sample of material from its newly released LP "The Long Run," seemed to satisfy most of the more than 24,000 young people who were primed for the

performance. Using two additional backup musicians, the Eagles, Glenn Frey, Don Henley, Don Felder, Joe Walsh and Timothy Schmit seemed a little stiff in the beginning of the show as they opened with "Hotel California" and "Already Gone." But a couple of tunes later, during "Desperado" and "Lyin' Eyes," the group's cohesion began to take place.

It was the emergence of Walsh doing fancy guitar work and becoming the group's focal point for the rest of the show that won over the crowd in the long run.

While Frey's guitar playing seemed up to par, Henley appeared to have come up with new drum lines in the majority of the group's songs. But it was Walsh who dominated the evening musically from halfway through the show.

After "One Of These Nights," Walsh helped lead an energetic version of "The Long Run" and "Those Shoes," and if the audience's reaction was a shade less than maniac due to its relative lack of familiarity with these songs, it did break loose in appreciation for a spirited version for "Life In The Fast Lane," one of the best songs in the show.

By 11:10 p.m., the group had left the stage, but came back for a 15-minute encore that included "Take It Easy" and "The Best Of My Life."

Except for Walsh, none of the individual members tried to gain much singular attention, either musically or with between-songs rap. Vocally, the Eagles were clear and strong.

The stage was designed very simply with the shadows of the buildings on the "Hotel California" LP cover projected on a light yellow background on both sides of the stage. There were no other visual distractions

Jimmy Buffett opened the evening's festivities with 80 solid minutes of fun and musical diversity, with a six-piece backup band that helped make his small club approach work in the atmosphere of a huge sports stadium.

Throughout his 15-song set, which included "Too Late," "Don't Say Manana," "Pencil Thin Moustache," "Volcano," "Come Monday," "Why Don't We Get Drunk And Screw," "Fins" and "Margaritaville," he maintained a firm grip on the audience, chatting frequently between numbers. His version of "Chanson Pour Les Petites Enfants" from his newest LP, "The Quite And Sensitive," struck a chord with the crowd and was received as positively as his biggest hit.

DON WELLER

#### EARTH, WIND & FIRE

Madison Square Garden, New York

Superb musicianship, a fine sense of show manship and a touch of magic were all parts of Earth, Wind & Fire's near sellout concert appear ance here Oct. 5.

The premier band in black music played 25 songs in 151 minutes. There was no opening act

This nine-piece band opened the evening in an unusual manner. It appeared on a pyramidshaped stage in red tuxedus and performed a short medley combining an instrumental and two of its best songs, "Can't Hide Love" and "Devotion." Along with three attractive female vocalists cooing in the background, this created the feel of an old style r&b revue.

Much of the early part of the concert was taken up with instrumentals and material from its disappointing recent Columbia album, "I Am." Six songs into the evening the musicians discarded their tuxedos and suddenly appeared in white jump suits. Just as swiftly the tempo of the set changed.

Philip Bailey's falsetto on "Star" and group leader Maurice White's husky crooning of "Stay As You Are" seemed to spark both the band and the audience Earth, Wind & Fire then played two of its classic compositions, "Reasons" and "That's The Way Of The World" with the cool fire that made its recorded versions so memorable.

On "Reasons," Bailey's voice was as beautiful as ever, stretching out into the upper reaches of the vocal register with no strain. "That's The Way" was noteworthy for the intelligent trombone solo of Louie Satterfield, just one of many fine contributions by the tight four piece horn section Earth, Wind & Fire uses to complement its music.

Shortly after this, the band used one of the illusions magician Doug Henning designed for it. In this one, bassist Verdine White was engulfed by a box lowered from the ceiling. A few moments later out pops his brother Maurice play ing the kalimba, an African instrument.

Again the band played instrumentals full of African and South American rhythmic elements On these tunes the talents of tenor saxophonist Andrew Woolfolk and guitarist Al McKay were highlighted. While these instrumentals were musically interesting one wishes this time could have been used to play past favorites like "Evil," "Mighty, Mighty" or even recent charted songs such as "Shining Star" or "Write A Song For You."

Still this is a minor criticism when one considers the preponderance of quality music in the Earth, Wind & Fire catalog. **NELSON GEORGE** 

#### DAVID LOGGINS

Exit/In, Nashville

After a lengthy performing/recording hiatus, David Loggins returned to the stage in full force Oct. 4 to support his first Epic album in two

Both concerts were soldout, attesting to his undiminished popularity and reputation as an artist and songwriter. The crowd was treated to a solid hour-plus, approximately dozen-tune set that featured three solo songs before Loggins brought out his band.

One of his acoustic numbers, an unrecorded new composition titled "When I Told Her A Lie," reduced the audience to hushed rapt silence as Loggins' soaring voice filled the room.

Initial fame came to Loggins through the al most overnight success of "Pieces Of April" and "Please Come To Boston," two of his earliest (and probably still best-known) songs. He excels at delivering poetic, reflective ballads with romantic messages, but it quickly became obvious that Loggins has now broadened and extended his musical style to include liberal helpings of rock'n'roll and r&b. This diversity was well received and illustrated his talents in new ways.

Loggins' inherently adaptable vocal range showcased well against the energy his six-piece band provided, especially with the spicy lead guitar work of Jon Goin and the joyous sax and clarinet solos contributed by Blue Jay Patton. Of particular effectiveness were "Goodbye Eyes," "You Made Me Feel Love" and "The Fool In Me," his current single which segued crisply into "Face In The Window.

Perhaps the strongest currents of electricity were generated by Loggins & Co.'s encore, a fast-paced rocker titled "Tell Me Anything But The Truth," It finished up the show in a blaze of steam and proved that, in this performer's case, absence has done nothing to lessen his appeal.

KIP KIRBY

#### NANA MOUSKOURI

Avery Fisher Hall, New York

Mouskouri, who records for Cachet Records, played two nights to SRO audiences Sept. 23-24, bringing a country flavored international pop sound to an appreciative crowd.

Backed by an excellent and innovative sextet called the Dlympians, Mouskour was on stage nearly 215 hours, with a 17 song program that ranged from Greek folk tunes to a stirring version of Bob Dylan's "Hard Rain" sung in French.

The unique, dramatic vocal quality that has made her so popular abroad, was in evidence from the first notes. Her soprano is facile, and her appearance is full of womanly charm.

What is remarkable about Mouskouri is how easily her repertoire links past and present, as well as different cultures. She moves smoothly from Dylan to Edith Piaf to a 15th century French love song and back to a country tune such as "Love Is A Rose," and it is a wonderful example of the universality of pop music.

The audience demanded and received three encores, the last one consisting of an a cappella rendering, without a mike, of "Amazing Grace." Mouskouri is not just a singer, she is an all around entertainer. DICK NUSSER

#### **SOUTHSIDE JOHNNY &** THE **ASBURY JUKES**

Civic Auditorium Santa Monica, Calif.

The new wave, and the furor surrounding it, has obscured many worthwhile "old wave" artists. Southside Johnny & the Asbury Jukes is one such act that has been dismissed as old hat but this Sept. 27 show proved this band is not ready to throw the towel in just yet. Its first L.A. show in two years was a triumph for a band that has

been on the verge of success for a long time.

Though greeted by much less than a full house, the New Jersey band put on a tireless 24song, one hour and 50-minute set that had the crowd out of its seats much of the time. Kicking off with "All I Want is Everything," the 11-piece outfit mined a form of soul-rock which claims James Brown and his Fabulous Flames as inspiration as opposed to Sly or Hendrix.

It could be argued that Southside Johnny is merely a poor man's Bruce Springsteen as he covers much the same lyrical and musical territory. However, whereas Springsteen projects an aura of the lone hero on the highway in his clean street machine, Johnny is back on the liquor store parking lot hanging out with the boys.

Johnny also works with a bigger band than does Springsteen but the sound and staging never becomes cumbersome. The five-piece born section, with pudgy but constantly moving trombonist Richard Rosenberg possibly could put on a show on its own. Guitarists vocalists Billy Rush and Joel Gramolini, despite some annoying histrionics in parts, also did their share to liven proceedings.

Some of the upbeat songs tended to run together but there were plenty of highlights such as the fiery "Talk To Me," the swaying "The Time" and the rocking "Fever." All were accompanied by Johnny's agile but gravely vocals and CARY DARLING manic stage movements.

#### ROBERT PALMER

Beacon Theatre, New York

Palmer's blend of pop and rock, along with clean-cut sex appeal, went over just fine with his female admirers here Sept. 28. His 100-minute set moved along at an energetic clip and ultimately proved to be a refreshing program.

Palmer followed the A's, a five-piece band that takes a calisthenic approach to its riveting rock. In contrast, Palmer's opening midtempo song, "Every Kind Of People," forced the 70% capacity crowd to shift listening gears from fourth to first without warning. But the Island Records artist recovered with a rhythmic chugger that set the pace for the rest of the evening.

Highlights among the 21 songs included his current hit, "Bad Case Of Loving You," and the title cut from his "Sneakin' Sally Through The Alley" debut several years back. A cover of Lowell George's "Sailin' Shoes" also drew a good response, and the reggae boogle tinged "Woman Is Smarter" found favor with the obvious segment of the crowd.

As the night progressed, Palmer's vocals changed to match the increasingly rock material, going from merely grainy at the outset to the coarse side of sandpaper by the end of the two-song encore. But it was effective and entirely appropriate

The five-piece backup band, contributing some tasteful synthesizer and guitar support, remained anonymous for the most part, and, with the exception of two teasingly brief guitar solos, surrendered the spotlight to Palmer.

BOB RIEDINGER JR.

#### STANLEY TURRENTINE PASSENGER

Roxy, Los Angeles

Reed man Turrentine and his four sidemen-John Miller, keyboards; Jon Hart, bass; Joe Ravo. guitar, and Joe Damone, drums-dished up a heady 70-minute, seven-tune traditional jazz set before an appreciative near-capacity crowd

Cleverly staged, the set opened sans Turrentine. It was an effective ploy in that it gave the stellar foursome a chance to show its individual skills in well-constructed solo turns-this, before the man with the horn came out to lead the band and, ultimately, the show with his dominating powerhouse horn work (mostly tenor

Not that the crowd complained; if responded wildly to Turrentine's self penned "Don't Mess With Mr. I," the third number, during which he opened up and wailed long and loud. Also, he ran the gamut of high and low-noting eloquently.

Other highlights included: Michel Le Grand's "Pieces Of Dreams," "Concentrate On You" from Turrentine's latest Elektra/Asylum LP "Betcha" and the title tune itself, "Betcha." The set ended the same way it began-sans the leader-and the "salt and pepper kids," as they were called, broke it up with some torrid impro-

Opening act, Passenger, a new jazz-rock fivesome (keyboards, drums, bass, guitar, sax) gave a mildly impressive six-tune, 40 minute ride at the beginning of the evening, registering tepid to semi-sanguine crowd reaction, despite its propensity for profuse instrumental amplifica tion. JOE X. PRICE

#### COWSILLS

Blackie's Bar, Los Angeles

Resurfacing in LA's sprinkling of new work venues, the Cowsills have shed the sugar, & rated image of the '60s as evidenced by its 14. song set here Oct. 4.

Kicking off its 37-minute set with "Cocaine Drain," a sultry rocker, the five-member unt weaved a tapestry of clean, hook-filled tune. uplifted by the lack of past hits, with Susar Cowsill's sterling vocals and brother Bob's no nonsense guitar work pulling it all together

The impetus of the Top 40 material, almost all Cowsill originals, was undeniably rockabily but the group which signed with Columbia let February proved its accessibility to a broad asdience by easily pivoting from a staccato style of power pop to broken hearted ballads.

The jean-clad, loose-shirted quintet performed as though its 10-year stage absence never happened. Belying her Rachel Sweetsh deliverance by her plain, earthy stance, 20-yearold Susan has seasoned a skillful, even powerful voice since her prepubescent singalong days.

Joined by brothers Bob and frenetic drumme John on vocals, Susan dished up a convincing rendition of the Ronettes" "Be My Baby," captalizing on the band's knack for spanning muscal time barriers.

Hardly discernible from the patrons as the socialized before the set, the Cowsils were boldy applauded after each number by the puni ish crowd. The band amiably acknowledged a casional spurts of hooting with brief charte. succeeding in both familiarizing and winning over the audience

While plunging into the thriving club circut here, the Cowsills are setting the stage for the release of a nearly-completed album.

SHAWN HANLET

#### CISSY HOUSTON Les Mouches, New York

What makes this Columbia recording artist to special is how she uses her fine sense of timing great voice and good taste to interpret contemporary songs. These skills were well displayed Sept. 27 at the cabaret section of the remodeled West Side disco.

For example, Houston's version of Some times When We Touch" communicated all the tenderness the lync implies, but her full one and control make it seem deeper and far nor touching than Dan Hill's original. Her verseus overused pop standards such as "He lint Heavy" and "Just The Way You Are" were p necessary, but still good.

However, the highlight of her nine song ! minute performance was the Temptations' insic "I Wish It Would Raim." Using pauses multiand other subtle tricks of an experienced sage she more than captured the emotion of the melancholy song. Her five-member supporting band, led by Donny Harper on plane and his ground vocals, provided excellent accompaniment

Houston's only problem was that the cateri approach runs counter to much of her mostly recorded material. With producer Michael Jago she has been making New York sound discurre ords. This material is not appropriate for a cata ret act, but suggests that Houston is good # two different directions at the same time Int kind of creative schizophrenia could ham to NELSON GEORGE career in the long run.

#### Chicago Nightclubs

Continued from page 38

"A lot of people are mistaking! slowdown in the economy for 1 slump in the music scene," Bresiol claims. "My acts are in demand be a good act will always be in deman! The days are gone when an ame teurish group can work every night The new statutes are troublesons and will cause a few problems, but a won't be the major problem."

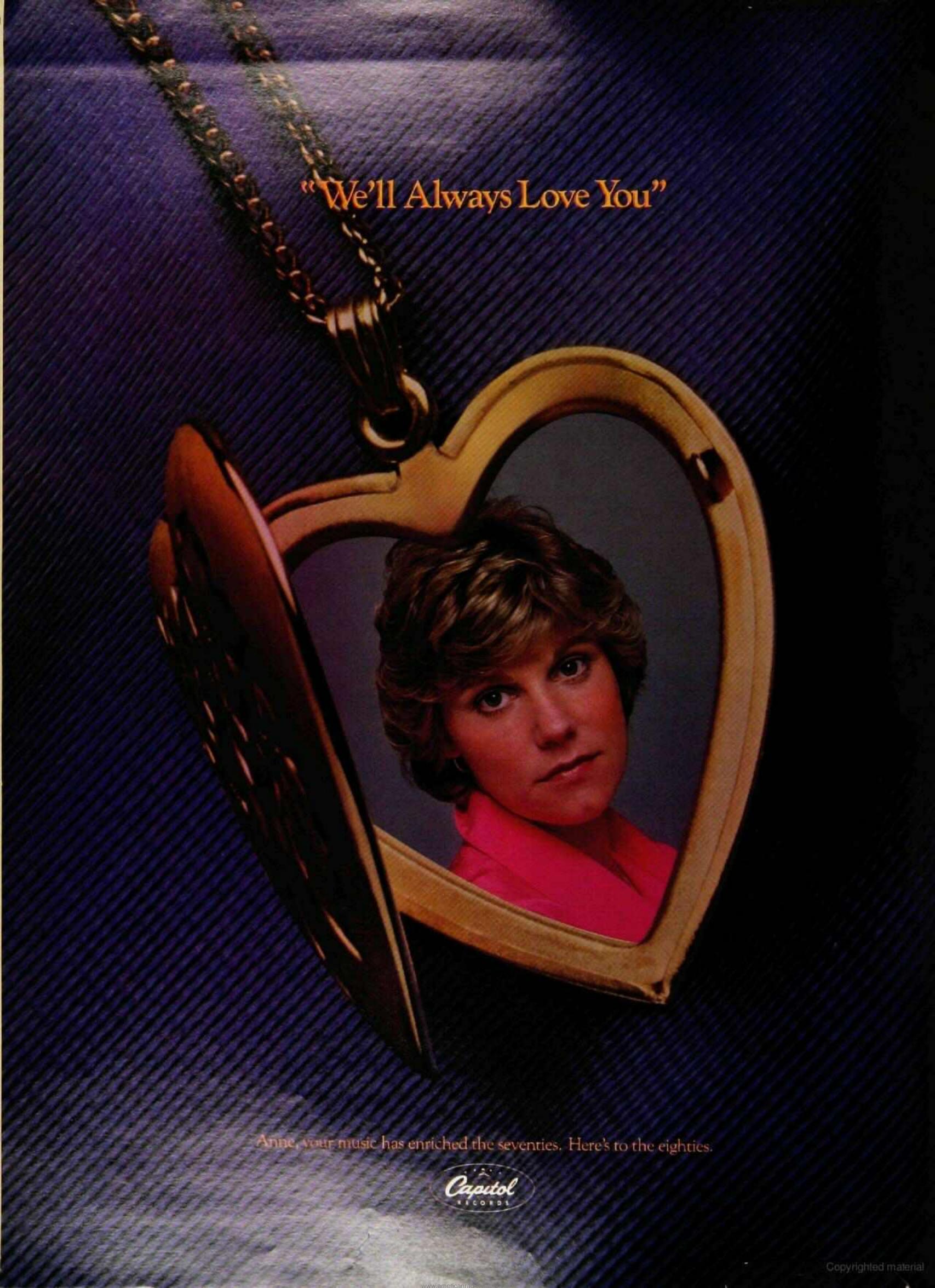
Val Kellenberger, of Mercur Records, sums up the feelings a many about the new ordinance

"With the things that are happen ing in the music industry and the economy, you'd think the state would try to help out, instead of his dering. It just seems like real bel timing to me."

MILAN SAMARDID

ANNEMURRAY





# Facing the Big Time

# Her Own Way

#### By GEORGE ANTHONY

In Hollywood they call her the Garbo Of Pop, but tell Anne Murray that and she laughs out loud

"I'm not a recluse," says the husky-voiced blonde with the solid gold pipes. "I don't know where people get these ideas."

I do. If Rodgers & Hammerstein had met Anne Murray before they created a character named Ado Annie for "Oklahoma!," that lyric might have changed to: "I'm just a girl who can say no."

At 33, the Canadian born supersongstress shows signs of mellowing at last. Not that she's actually saying "yes," mind you. But at least she's willing to risk a "maybe." An Anne Murray "maybe" is the next best thing to bankable, and can mean as much as \$1 million in her personal checking account.

Not that she's eliminated the word no from her professional vocabulary. She still refuses to move to California, making her home in Toronto instead. And she still insists on recording her albums there, much to the chagnin of West Coast nay-sayers. who still believe Rodeo Drive is the center of the universe.

But Anne Murray had the last laugh when the Rolling Stones and other discerning disk-cutters started to flock to that Canadian city to wax their songs. And if Billboard chart records are any indication, she hasn't suffered. After she hit the pop charts in 1970 with "Snowbird," the song that made her a star, she followed up with 17 charting singles in the following 10 years, highlighted by top 15 entries with "Danny's Song." "Love Song." "You Won't See Me," "I Just Fall In Love Again," and 1978's No. 1 "You Needed Me."

In the meantime she was racking up even higher scores on the country charts, establishing herself as an unusually prolific crossover artist. "Snowbird" was again her first chart bid in 1970, hitting 10, with "Cotton Jenny," "Danny's Song," "What About Me." "Love Song," "He Thinks I Still Care," "Son Of A Rotten Gambler." "The Call," "Walk Right Back," "You Needed Me," "I Just Fall In Love Again," and "Shadows

In The Moonlight" all going top 20.

Her last three hits tell a fascinating story in themselves. "You Needed Me" hit the No. 1 spot on the pop chart and reached the number four position in country, but "I Just Fall In Love Again" and "Shadows In The Moonlight," respectable although not spectacular pop hits, both rocketed to the top spot on the country chart.

Such chart activity does not displease Murray, who once did



Murray won her first Grammy in 1975, best performance by a emale country vocalist, for "Love Song."





At the University of New Brunswick, Murray is awarded an Honorary Doctor of Letters.





a television special called "Anne Murray: Number One With A Bullet," "because that's every singer's dream." She still remembers the week Billboard listed "You Won't See Me" as No. 1 on the Easy Listening chart, while the flip side, "He Thinks I Still Care," was numero uno on the country chart. And this year, of course, she reached the No. 1 pop slot with "You Needed Me."

Her albums have also fared remarkably well. She first appeared on the pop chart with her "Snowbird" album in 1970, then followed with "Anne Murray" (1971), "Talk It Over In The Morning" (1971), "Anne Murray & Glen Campbell" (1971), "Annie" (1972), "Danny's Song" (1973), "Love Song" (1974), "Anne Murray Country" (1974), "Highly Prized Possession" (1974), "Together" (1974) and "Keeping In Touch" (1976). Her last two albums have topped all her previous disks. "Let's Keep It That Way," which contained pop and country hits ("You Needed Me," "Walk Right Back") went platinum (her first disk to do so), and her latest album "New Kind Of Feeling" climbed higher on Billboard's pop list than any other collection she's waxed.

Her new album, "I Will Always Love You," came out recently, featuring the new single by Randy ("You Needed Me") Goodrum, "Broken Hearted Me." And Capitol Records, with whom she recently re-signed after lengthy and reportedly expensive negotiations, is prepping "Anne Murray's Greatests Hits Vol. 1" for next year.

Some Garbo, Some Pop.

(Continued on page AM-4)

# Anne Murray

"You turn down a few things and you get a rep," says the lady with the bedroom voice that belies her girl-next-door appeal. "Just because I don't go to Regine's doesn't mean I'm a

Then why won't she go to public places, like restaurants? "I like home cooking, even mine," she replies dryly.

"All the restaurants I like in Vegas are in hotels."

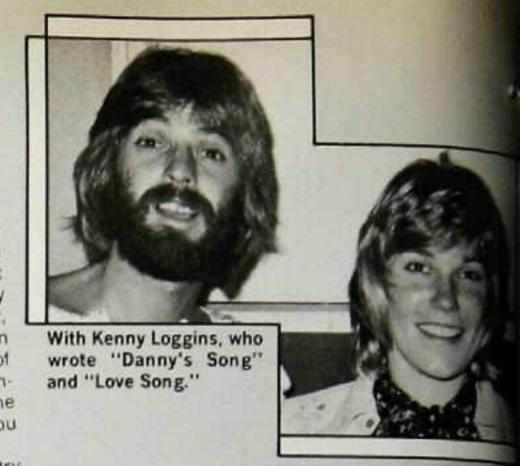
Hotels don't hate her, especially in Vegas. She said no to that town too (while her managers gnashed their teeth) for six years until the Aladdin coaxed her back. Now she has a megabuck deal with the Riviera for six weeks work. Included in the deal are a dozen rooms for her musicians and staff plus a three-bedroom home, fully staffed, for the lady who hates ho-

The girl who once complained she didn't like "being served up like dessert" to nightclub audiences in gambling spas has a Cherries Jubilee price tag now. Not that she's suffered financially up to now. Her annual income passed the \$1 million mark some time ago, without Vegas paychecks.

What counts now is that she is finally in control of her own career. She went the other route for a while, leaving hit-making record producer Brian Ahern to experiment with "a more L.A. sound." She didn't like it and found Jim Ed Norman, and the results are apparent. Her brief liaison with Shep Gordon of Aive Enterprises was part of her private fact-finding tour, and now she's more convinced than ever that Annie knows best.

Proof of that, if further evidence is needed, was her monster hit "You Needed Me," a smash disk all over the world. This year she won the Grammy for best female singer of the year, outclassing Olivia Newton-John, Carly Simon, Donna Summer and Barbra Streisand. Typically enough, her first Grammy, for "Love Song," was for best female country singer, a category in which she was again nominated this year, this time for "Walk Right Back." "You Needed Me" also won the top prize-song of the year-at this year's Academy of Country Music Awards, and a few years ago her name was emblazoned in Nashville's Music Hall of Fame. She is also in the running for Country Music Assn. single of the year ("You

"When 'Snowbird' became a hit I was labelled as a country Needed Me") and female vocalist. (Continued on page AM-18)



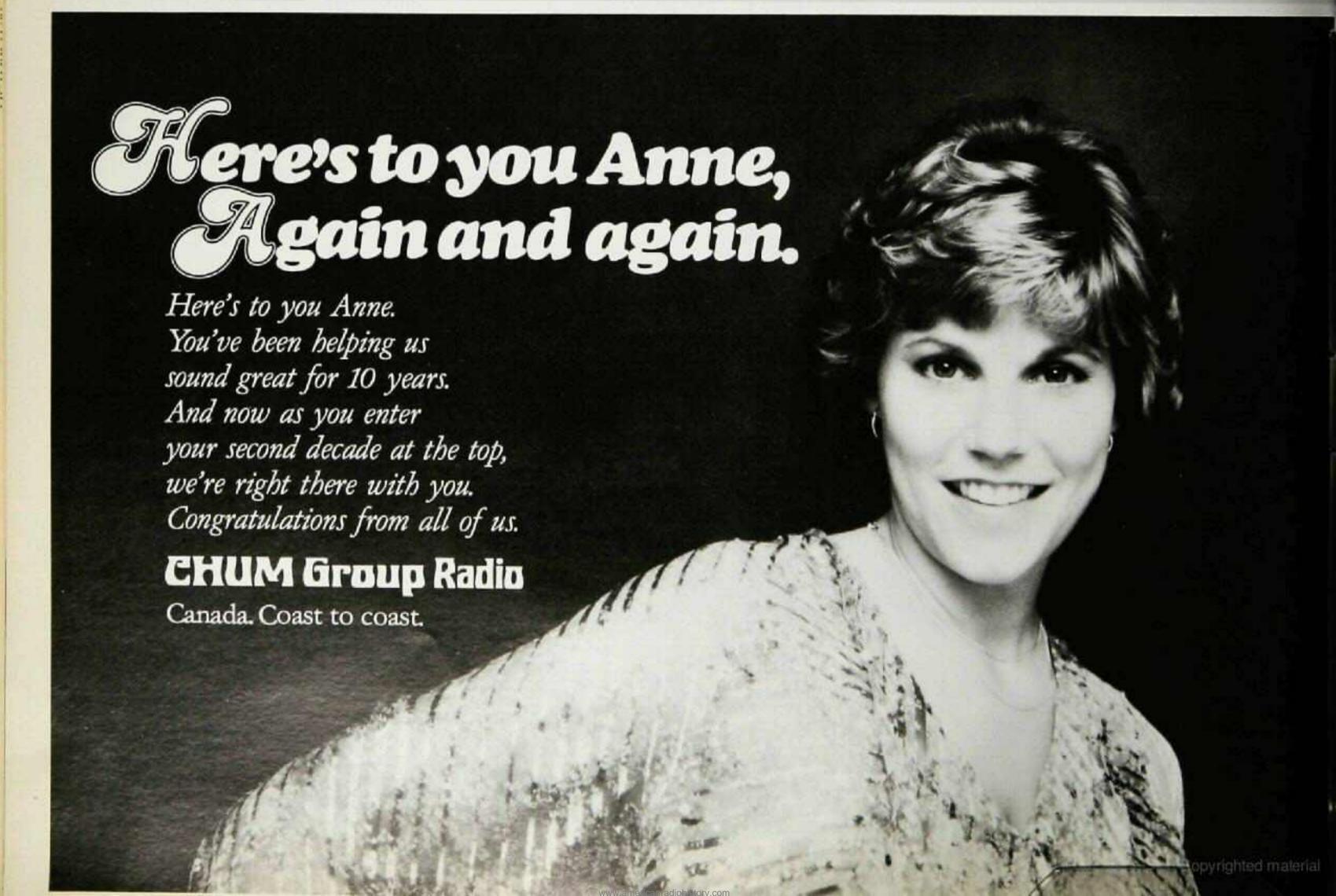


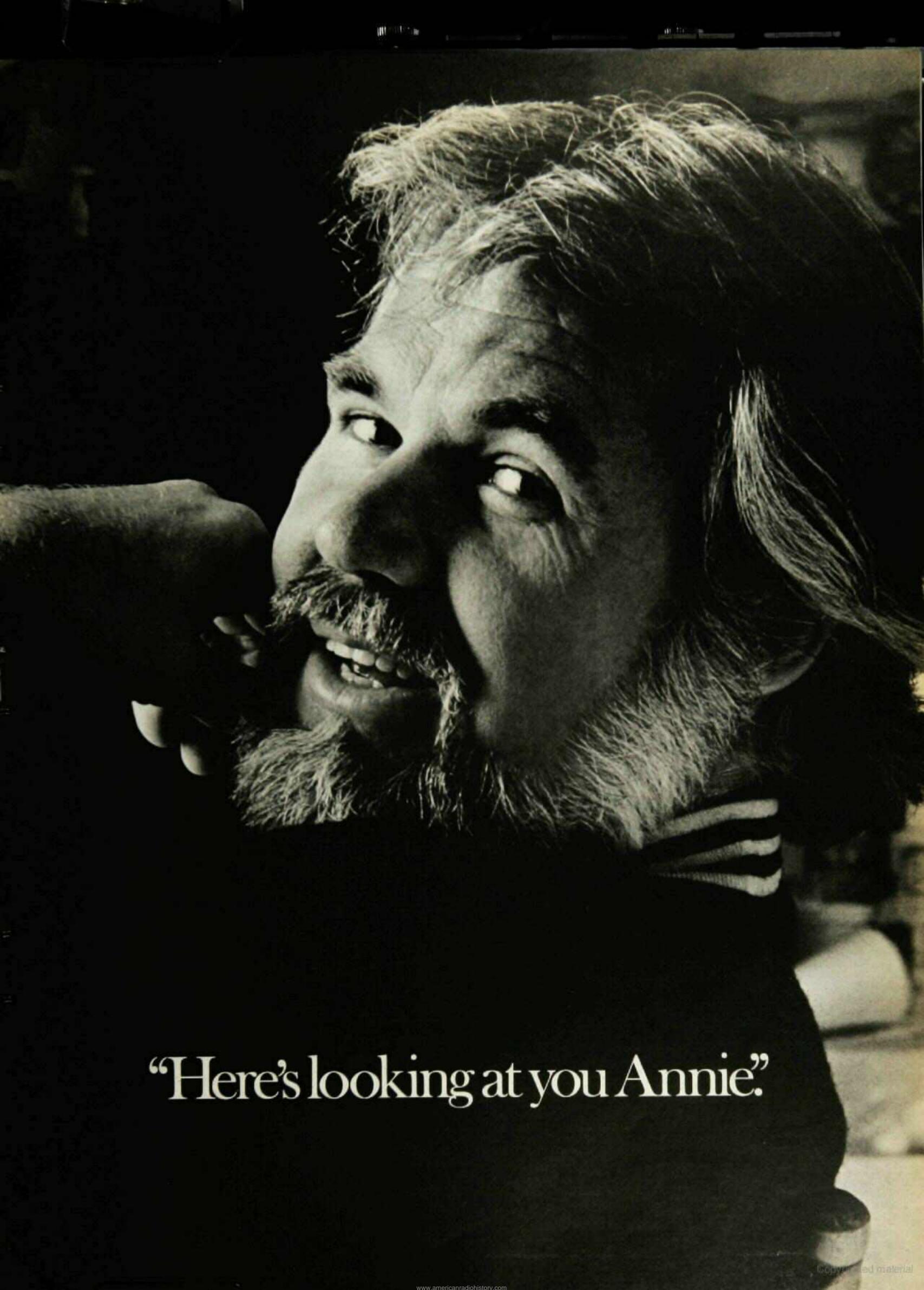
From Canada (accepting one of many Juno Awards) to Nashville's Country Music Hall of Fame and Museum, Anne Murray brings new meaning to the word crossover.





Originating in Canada, Murray's "Ladies' Night" tv special has since been shown in the U.S. and overseas.





20

BILL LANGSTROTH first met Anne Murray in 1964 when she auditioned for a job on his CBC-TV summer show, "Singalong Jubilee." Co-host and unbilled associate producer of the series, Langstroth auditioned her with 85 others. She was

"We auditioned for chorus first," he recalls, "and I remember she sat on a stool, accompanying herself on baritone uke, and led the others in 'Mary Don't You Weep,' which was a hot folk song in the sixties.

Today, he teases her by telling her he thought she "was a regular Pete Seeger with boobs, except she wasn't in trouble with the Un-American Activities committee." But in reality he remembers hearing a sound he'd never quite heard before.

"After we were done there were only two of them left, Anne and another girl. But we couldn't hire her because we had all the altos we needed. I told her to keep in touch."

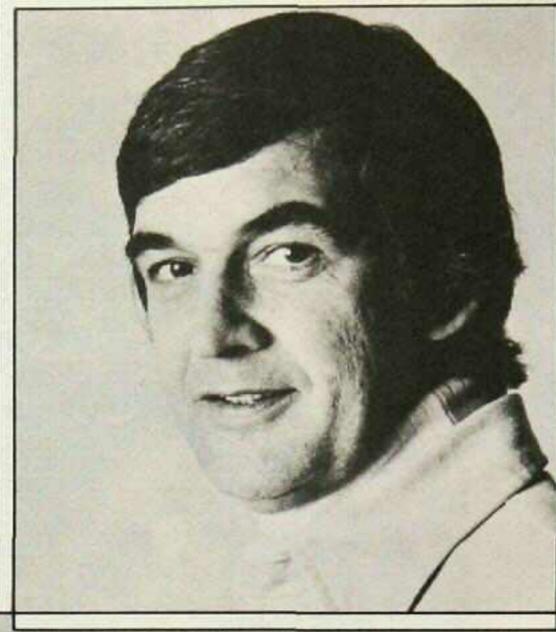
Two years later he sent wires and cables, trying to track her down at the University of New Brunswick

"She gave me a lot of lip," he says with a wry smile. "I told her she should try again. She said 'No way, I'm not coming to your stupid auditions!' But I kept talking and she showed up, and we hired her.

"After we signed the contracts she said, 'Oh, by the way, I'm not gonna be able to do the first six shows, because I gotta have a knee operation.' We just sat there stunned. We were Big Smart Show Biz people, and we had just been taken royally. The producer said 'To hell with her. We're only doing 13 shows. Get someone else.' So naturally we waited for her.

Brian Ahern was our musical director then, and he got so excited when he heard her voice that he wanted her to start recording right away. In the meantime she'd signed a contract to teach in Prince Edward Island-she was still set on being a teacher-and we devised all sorts of ruses to keep her singing."

She stayed with the show for four years, gaining new fame when it jumped to a network slot in the fall of 1969. By 1968,



Bill Langstroth, who discovered Murray in 1964 and married her in 1975: "She sat on a stool, accompanying herself on baritone uke. . . . "

\$1.98 and had already sold 40,000 copies. She and Brian Ahern had a contract with Arc for a second album if they gave her a bigger budget

"I called Brian Ahern and Bill Langstroth and told them I wanted to talk. The three of them came to Toronto shopping for labels. They saw three companies-they came to me last. and that was the first time I met her.

"I surprised her that day because I said yes to almost every thing Brian wanted. All they wanted, really, was a bigger budget, so they could cut the kind of album they knew they could make."

White signed her to Capital in July, 1969 ("it was one of the fastest signings ever done") and she went into the studio in

"I think there was an instant feeling of trust on both sides." says White. "She's a little tougher now, but she still faces you down with that direct don't-bullshit-me look in her eyes."

He took the 10 best songs from her first two Canadian Capitol albums ("This Way Is My Way" and "Honey, Wheat & Laughter") and created her first U.S. album, "Snowbird."

"There are still a dozen songs left over from those first two albums that have never been released in the U.S.," he adds "Capitol has been after them for some time, but we don't feel they represent Anne as she is today."

He uses the word "we" professionally. After 20 years at Capitol in Canada, starting as promotion and marketingman. ager and moving up the rung to his post as vice president at a&r. Paul White joined Balmur's management team in April 1978 and is now director of creative development for the company's upcoming roster.

"It's been a long, long time and we're still not bored with each other," says White. "So we must be doing something right." (Continued on page AM-4)



Brian Ahern, who met her on "Singalong Jubilee" in 1964 and produced her first 10 albums: "She had a really good instrument and she seemed to know how to use it."



Leonard Rambeau, left, her manager, who asked her to sing at a fund-raiser in 1968: "We offered her the princely fee of \$125." Paul White, right, who signed her to Capitol in 1969: "I think there was an instant feeling of trust on both sides."

however, she and Langstroth realized that business had become personal-"by August of that year we were definitely, uh, you might say aware of each other"-and decided to concentrate on their off-camera relationship. Langstroth had helped get her a few club bookings and turned such matters over to young Leonard Rambeau, who was already priming the press for her appearances.

Langstroth married Anne Murray on June 20, 1975. They have two children-William Jr., born Aug. 31, 1976, and Dawn, born April 16, 1979. Still in demand as a performer. Langstroth now enjoys a successful career as an independent television producer and freelance photographer, and recently completed the still photography for the Richard Harris-Beverly-D'Angelo thriller, "High Point."

BRIAN AHERN first met Anne Murray when she showed up for auditions for "Singalong Jubilee."

"I thought she had a really good instrument," recalls Ahern, "and she seemed to know how to use it. I remember writing her a whole lot of letters, trying to convince her to make records. But she was set on becoming a physical education teacher in those days, and it look a lot of persuasion.

"We did the album for Arc, which was a cheapie, and then I took her to Toronto to talk to Capitol. It was only after she became a star, with a hit record, that she moved to Toronto.

"It was very odd, you know, when I think about it. A very unusual thing, for an artist to become a star from a studio session. When we did 'Snowbird' I would have liked to have used

U.S. musicians, because there were no studio musicians in Canada.

"Now there are 24-track studios in Toronto, but in those days there was nothing. No studios, no managers, nothing. In those days U.S. record executives in Canada were more or less field men whose job was to make sure that U.S. records sold their quota in Canada. They weren't really there for us. So we had no place to go for advice.

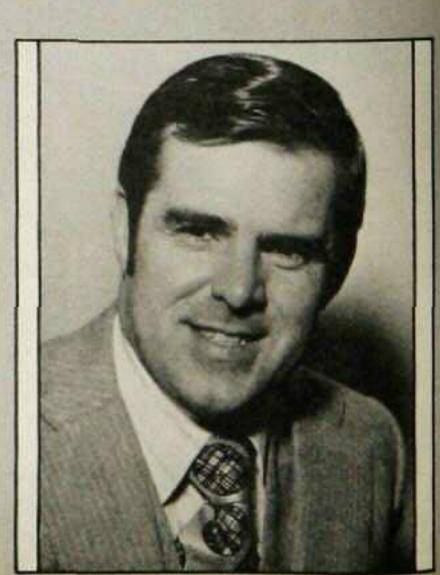
"We did 'Snowbird' with six tracks. Six tracks. We started off with Anne's voice and me on guitar. Then I played bass, and drums too, as I recall. And I sketched out the strings for Rick Wilkins-on my guitar, because I can't write music-and somehow he got it together."

Brian Ahem produced Anne Murray's first 10 albums, and together they made musical history. He later produced the alburns of Emmylou Harris, whom he also wed. He has just completed her Christmas album-"we have three others in the works"-and his latest album, "Johnny Cash: Silver Anniversary" was released in late August.

PAUL WHITE was the a&r director of Capitol Records in Canada when he saw Anne Murray on "Singalong Jubilee" in

"She was just in the chorus then, but every week they would feature one of the singers. I found out which night her turn was coming up and stayed in to watch her. Then I called Alex Clark, our salesman in the Maritimes, and asked him to check her out.

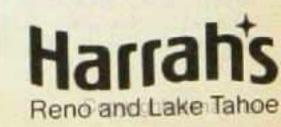
"Alex said, "I think you're too late. She already has an alburn out on Arc. He was right. Her album was selling for



Lyman MacInnis, Murray's business manager since 1971. "We took to each other right away, and both of us better Maritimers didn't hurt."



Even in the cool, clear Autumn that beautifies the Sierra, Anne Murray is a breath of fresh air. We're proud to engage her as she begins her second decade of entertainment.



# Beginnings



Fred Lawrence, her agent since 1973: "When her agent left I campaigned to represent her . . . I thought she was the best female singer in the business."

LEONARD RAMBEAU first met Anne Murray in December 1968, in Dartmouth, Nova Scotia. Then 23, he'd seen her on ty and heard her on radio and suggested she'd be ideal for a fund raising concert for his youth club.

"We offered her the princely fee of \$125," he recalls, "and she did it."

Later he took her out a few times-"we saw a few shows, went to a couple of basketball games"-and asked her questions about her career: how far did she want to go? And how did she plan to get there?

The following November he booked her first major solo concert, for Saint Mary's U. Alumni in Halifax, Nova Scotia, She was paid \$2,000. He was on campus at that time, working for the Department of Manpower and Immigration's student placement office. "If I ever decide to do this full time," she told him, "I'd like to talk to you." The next day her first Capitol album, "This Way Is My Way," was released in Canada.

By June 1970, the U.S. was humming "Snowbird." When she complained because sudden fan mail and phone calls were runing her private life, he borrowed \$16 from her and got her a post office box number in Halifax.

"Snowbird" went gold that fall. Anne moved to Toronto in January 1971 and telephoned him in April. "I want to talk to you," she said. "Can you come up?"

He arrived in Toronto in May and together they formed Balmur, the corporation that has become her personal music empire. Today Leonard Rambeau is president of Balmur and Anne Murray's personal manager, and today Balmur's telephone number is 485-GOLD.

Although phenomenally successful, his management philosophy is deceptively simple. "There are lots of egos at Balmur," says Rambeau, "the same as everywhere else. But we make it a point to never forget who the star is. If the star does well, we do well. If she doesn't, we don't."

He makes sure she does.

LYMAN MacINNIS met Anne Murray in the spring of 1971, when she moved to Toronto. Her lawyer at that time, Tony Gray, knew MacInnis represented a number of celebrated hockey players, so when Anne said she wanted financial advice he recommended MacInnis.

MacInnis was intrigued. He knew who she was because he'd seen her on tv. but the only thing he really knew about Anne Murray was that his wife was one of her biggest fans.

"Anne called and made an appointment, and we had lunch,"



Jim Ed Norman, left, her current producer since 1976's "Let's Keep It That Way." "We asked her all the usual things. . . . She spent most of the time sizing me up." Randy Goodrum is at right.

MacInnis recalls. "We took to each other right away, and both of us being Martimers didn't hurt."

Two weeks later he met Leonard Rambeau.

"She'd been working on Leonard to quit his job in Halifax and manage her full time. We had a meeting-sat around the dining room table at my home, as a matter of fact-and made the deal. It was a whole new concept-a manager working for an artist, instead of just getting a commission," adds MacInnis. "And a few weeks later, on April 14, 1971, we formed Balmur." Since then he's handled all business aspects of her corporation.

"I'm really the business manager for both Anne and Balmur," he says. "But with one big difference-I don't work for Balmur."

When Anne first sought him out he was an accountant with Coopers & Lybrand; now his clients consult him in the skyscraper offices of Touche Ross & Co.

"Consequently I work for Anne. not Balmur," he points out. "Often I serve as a buffer between them, for her protection from her own company. It's a unique relationship. Balmur knows her career side: I know her financial side and Balmur's financial side. And what's good for Balmur isn't always best for Anne."

MacInnis has also established himself as a top financial analyst in print and broadcasting circles, but Anne Murray and her music empire are especially close to his heart.

"It's not just the Maritimes link," he adds thoughtfully. "It's her talent. She just gets better and better. There's absolutely nobody like her."

DAVID MATHESON first met Anne Murray in 1972 when her law ver, Tony Gray, moved to Australia.

"Lyman called me and asked me if I'd like to do some work for her. I'd seen her on 'Singalong Jubilee' and seen some publicity about her, but I wasn't that familiar with her work. I just knew she was there.

"She'd moved to Toronto then, but she was still trying to make it. I was from New Brunswick, and Maritimers knew Maritimers, but I hadn't done that much in the music business, although I'd been involved in theatre, film and tv deals.

"She was just at the point where things were getting more sophisticated, legally, than she was used to. She'd signed a deal with Shep Gordon, and we negotiated her 1974 contract with Capitol, which was much bigger than her original deal in 1971.

"It was an exciting time, because Anne was exactly what her image exuded. To really get to know her was to realize that she was very much what she was onstage or on the tube."

Matheson wanted to understand his new client's lifestyle, so he joined her on a few gigs in California. "I gained real insight into what she was going through, and what tours were all about, and how rough they could be. It takes a while for Anne to really open up, but seeing her perform every night gave me a chance to see the befores, the afters and the inbetweens. I started to appreciate the fact that she had really paid her dues."

David Matheson has been Anne Murray's attorney ever since. "When you work for an artist you can really see that they're determined, no, dedicated, to achieve what they want to achieve, and you become part of it. Her whole team-Leonard, Lyman, Bill-is based on personal relationships, people who refuse to let each other down. It's too bad all artists can't create that kind of environment for themselves."

Matheson says she purposely avoids the business end of show business. "She's made a point not to get involved in the business side, other than her overall approval of it. Leonard and Lyman are the key to that, because she has such confidence in them. And I think that's the key to her vitality as an artist. She's not counting the house, she's singing to the people."

When she and Bill Langstroth bought a sprawling home in Thornhill, Ontario, he recalls, she called MacInnes to ask him if he thought \$1,200 would cover the cost of broadloom. "Try \$15,000," said MacInnes.

"It was all the same to her," says Matheson, "But don't be fooled by that. The lady is sharp. You negotiate a lengthy contract and sit. down to explain it to her and she pops right back with the most perceptive questions you can imagine. She has an uncommon sense of common sense; there's no clutter in that head of hers."

PAT RICCO JR. first met Anne Murray on May 3, 1972 in a rehearsal studio at Eastern Sound in Toronto.

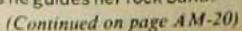
"That was the first time we actually talked, I guess," says Riccio. "Brian Ahern and I had been friends for years, and I'd played piano and organ on every album she'd made up to that time. But we'd never had much contact inside the recording studio."

He remembers the date because they had only three days to rehearse before she opened in Chicago, "She was just back from Europe and her keyboard man had been in an accident or something, so I had to fill in. I slept with those charts for three days."

In 1975 her musical director Skip Beckwith had opted to go into production, and she needed a new person to lead her band. Riccio was elected.

"I was really uptight about it at first, but I'd had a lot of big band training with my father"-popular Toronto bandleader Pat Riccio-"so everything fell into place. We went to Europe in May-England, Denmark, Germany, France, Sweden, the works. A real trial-by-fire. We'd do to shows with musicians who couldn't speak English, guys who played different chords than we did. It was the first time for everything. Did I clean up my act fast!"

Today Pat Ricco Jr. is Anne Murray's personal conductor, leading the NBC orchestra with the same ease as he guides her rock band.

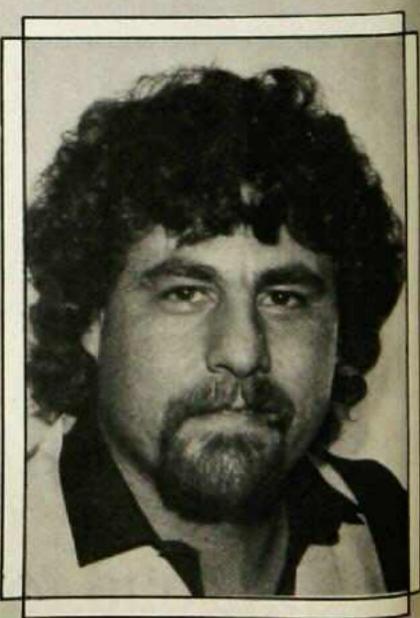




David Matheson, her attorney since 1972: "It was an exciting time, because Anne Murray was exactly what her image exuded."



Warren Baker, her road manager who joined on as equipment manager in 1973. "To be honest with you, I didn't know who she was . . . I believed in her the minute I met her."



Pat Riccio, her music conductor and key board player since 1972. "She was just back from Europe and her keyboard man had been in an accident, so I had to fit in.

apa

AGENCY FOR THE DERFORMING ARTS, INC.

# Dear Anne IT'S OUR PLEASURE...

Sincerely

Agency for The Performing Arts, Inc.

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We're For Voll Voll re For Usl

Following successful engagements in 1974 and 1977 your September 9th concert in 1979 sold out two weeks after tickets went on sale by mail! -- A full four months prior to the engagement!

We look forward to four sold out days with you in September of 1980.

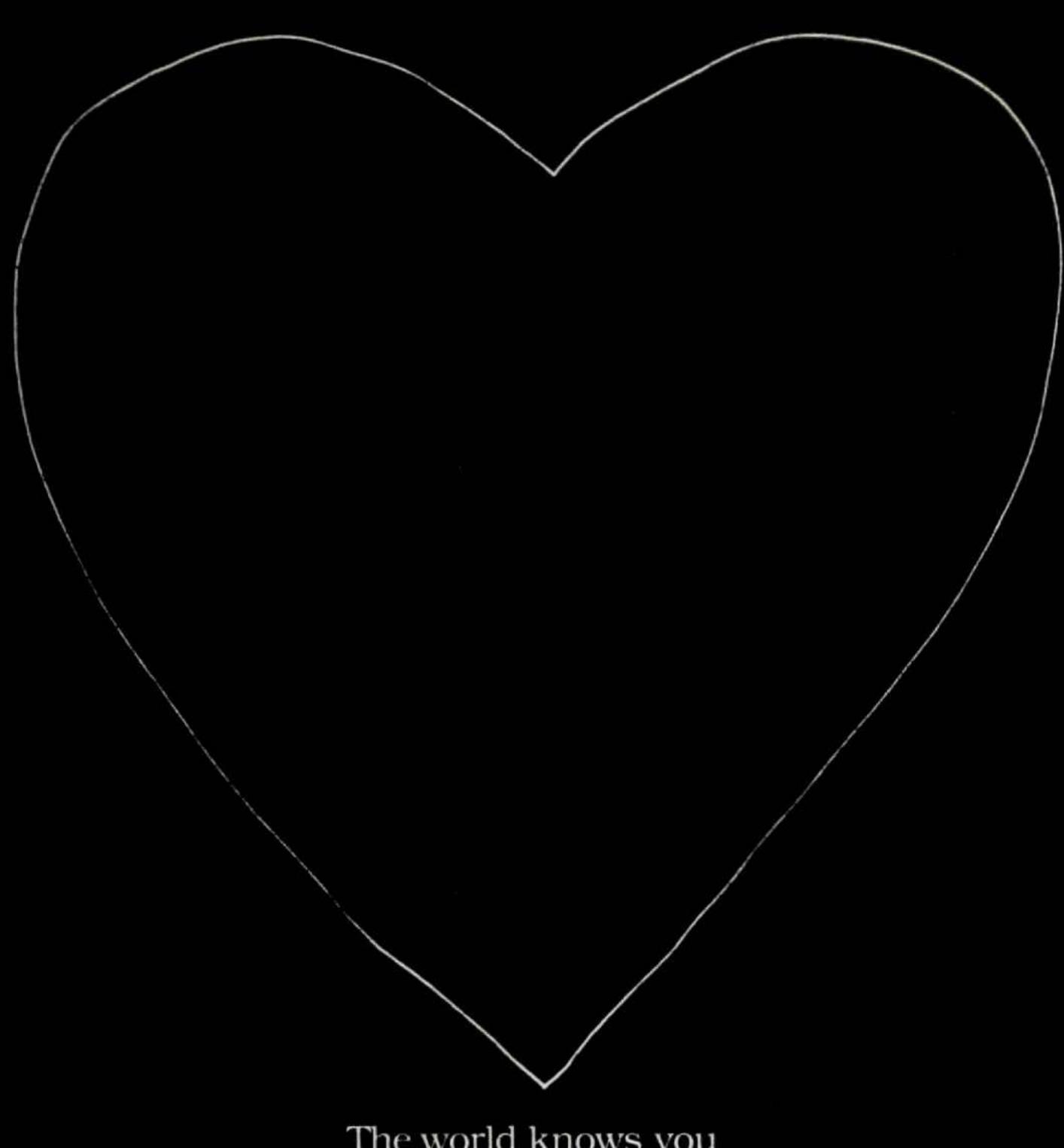
Congratulations!

Besides that -- We love you!

# SOUTH SHORE: MUSIC CIRCUS

New England's Summer Entertainment Center Cohasset, Massachusetts Congratulations to a most precious lady.

DAVID



The world knows you as a great singer.
I'm fortunate to know you as a great woman.

Leonard

# ANNE MURRAY BALANCE SHEET

#### **ASSETS**

Talent

Personality

Warmth

Attitude

LIABILITIES

None

**NET WORTH** 

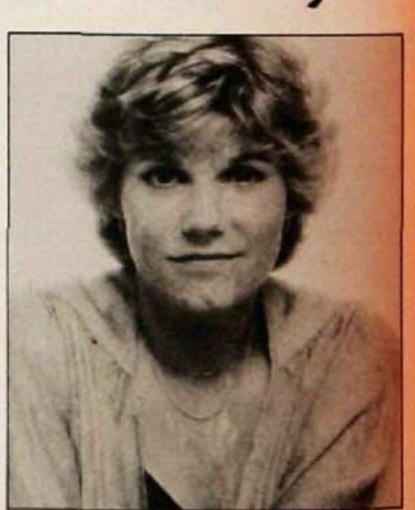
**Priceless** 

I have examined the balance sheet of Anne Murray as of October 15, 1979. In my opinion it presents fairly her net worth in accordance with generally accepted standards applied in the measurement of determining personal success.

Ryman

love you anne
GLEN CAMPBELL

# Anne We need you



With friends like you we can make every year the Year of the Child.



WEEK AFTER WEEK! RECORDS AND TAPES BIGGER AND FASTER. REASON WHY...

SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!

# SUPERQUOTES FROM RETAILIN AND THE BILLBOM

# RETAIL PROFITS:

"It makes selling records a whole lot easier for us... and for our customers."

> - David Estes, Manager TOWER RECORDS (Las Vegas)

"Now our customers can find exactly what they want. It really helps out sales."

- Greg Schmit, Manager TOWER RECORDS (Panorama City)

"They obviously help to sell records to customers who wouldn't necessarily have bought anything in the first place."

- Paul King, Store Director PEACHES (Denver) "Our customers purchase new product more now because of ... the chart. We even see parents using the charts to buy records for their kids ... "

"A definite boost to our profits. Keep them coming!" - Sheri Weser, Manager RECORD THEATRE (Rochester)

- Carl Keel, Head Buyer FLIPSIDE/RECORDLAND (Lubbock)

# RETAIL DISPLAYS:

"We hang them up every week and will continue to do so ... The new super size is easy to use and to place in the store."

> - Lyle Minnick, Store Director PEACHES (Hollywood)

"Fantastic!...Top LP and Hot 100 Traffic Center charts are displayed adjacent to their respective bins. Customers now have something to look at"

> - Howard Rosen, VP WEE THREE RECORDS (Conshohocken)

- Diane Mitchell, Catalog Buyer

"We put it up right by the counter, and customers love it!"

> - Bill Cochran, Manager RECORD THEATRE (Erie)

"We have great usage for the Disco Top 40 and Hot 100 charts in special in-store locations."

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- Greg Hettrick, Asst. Manager TOWER RECORDS (Seattle)

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- John Grandoni, Buyer/Advertising Mgr. CAVAGES RECORD STORE (Buffalo)

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- Ken Herman, Store Director PEACHES (Bethel Park)

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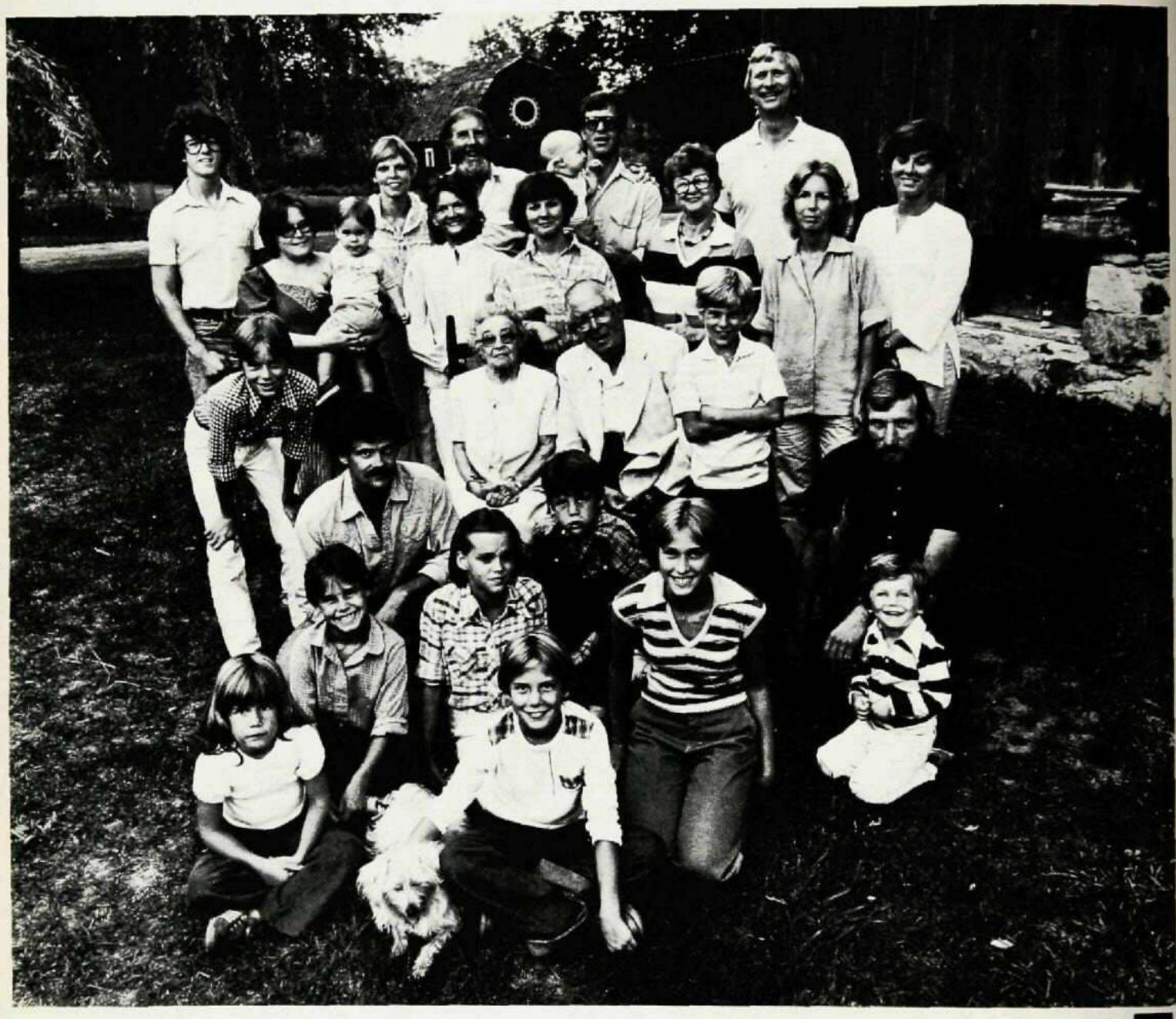
- Jim Angiulo, Asst. Buyer PEACHES (Columbus)



Billboard.

PULL IT OUT. PUT IT UP. EVERY WEEK.

# NO FAMILY IS SAFE FROM CHILD ABUSE. NOT EVEN YOURS.



A Public Service of This Magazine & The Advertising Council

ncil Ac

Let's say you're lucky. Your family isn't one in which child abuse occurs.

But, because it is estimated that there are more than one million cases of child abuse in America each year, the chances are someone you know, or someone your child knows, is a victim of child abuse.

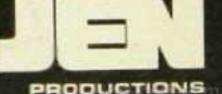
Child abusers are as much the victims of a vicious cycle as the children they abuse — whether the abuse is physical, sexual, emotional, or neglect. Abused children learn abuse as a way of life. When they become parents, they pass that learning on to their own children. If your child were to marry an abused child, you probably wouldn't know about it until your first grandchild was born. And then it might be too late, unless those parents receive help. Get more information, now, on how you can help break the cycle of child abuse.



# Dear Anne, "...Sounds good to me." Here's to continued success.



P.S. See you in November.



## ANNE

CONGRATULATIONS AND THANKS
FOR EIGHT GREAT YEARS, AND
THE OPPORTUNITY TO PRODUCE
THE CHILDRENS ALBUM.

Pot Ricio Fr

## **DEAR ANNE**

IT'S REALLY SOMETHING
TO WORK WITH THE BEST!
YOUR BAND LOVES YOU!

John Andrew Maurice Carchiol

Veter Cardinali Brian Setto George / Des

Bill hughes

adan Mason

Deborah Scheel



The songs:

"YOU NEEDED ME"
"A BROKEN HEARTED ME"

The artist:

ANNE MURRAY

The writer:

RANDY GOODRUM

Thanks Land

International success has become increasingly important in today's ever-shrinking world for the artist who wishes to stake a legitimate claim on the title of star. Anne Murray is one of the few who have not only staked that claim, but to complete the metaphor, struck gold, all over the globe. To have done so without ever permanently deserting her home country of Canada, and infrequently venturing overseas, makes her one of even fewer—perhaps even unique.

In 1969, Murray was beginning to stir a national consciousness in Canada. When Capitol U.S. released the single "Biding My Time" backed with "Snowbird," the flipside turned out to be an international smash hit, thus bringing the Maritime Mafia, as they were jokingly called, into the limelight in Canada's musical capitol of Toronto. Among them was Bill Langstroth, who would later become her husband, manager Leonard Rambeau and Brian Ahern, now producer and hus-

band of Emmylou Harris.

Climbing to fame in the era of the Canadian content legislation, which was enacted in 1971, her career has generally been stronger in Canada than in the U.S. or other territories. With a decade of recording in Canada behind her, she has nine gold albums, multiple platinum, and the honorary distinction of obtaining a gold dedication recently from an LP she recorded primarily for her own children's satisfaction. Released by Capitol, it is humorously titled "There's A Hippo In My Tub."

In addition to being a regularly top-billed performer across Canada, she holds the rare distinction of selling out the Royal Alex Theatre in Toronto. The significance of this is more evident when one knows that the only other person to have

One could say many more things about Murray's success in her home country: her many successful television specials and her interest in fledgling artists and support of Canadian musicians and talent, are outstanding aspects. But the last word comes from Capitol of Canada's general manager Dave Evans, who simply states: "Let's just say she's been paying the hydro bills around here for quite some time."

Jumping across the Atlantic to England, Murray belongs to that elite band of artists who do not need constant chart placings to maintain their popularity in the U.K. Ever since she was introduced to the British popular music audience through "Snowbird," Murray has remained a firm favorite, of gold record status. She last visited the U.K. six years ago when she made a sellout appearance at the Royal Festival Hall in Lon-

don. Since then, she has concentrated on the North American market, but that is soon to change.

1980 will see a major European tour, for which dates are currently being arranged. A new album is being scheduled by Capitol U.K. and the singer will make a short promotional visit, early next year, to film a guest slot on "The Muppets."

Murray's last album in the U.K., "New Kind Of Feeling," issued in March, was noted there as the beginning of her second decade as a British favorite. Says Capitol's U.K. general
manager, Martin Cox: "Anne is of course one of our most
prestigious artists. Her new album, "I'll Always Love You" will
be issued here in November and there is a possibility that we
may compile a special "Greatest Hits' package sometime next
year. Furthermore, her tv special 'Anne Murray's Ladies
Night' is to be screened by Britain's ATV network.

"Her material is ideal for the popular U.K. easy listening programs and all of her singles automatically become BBC Radio Two 'Pick of the Week' selections as soon as they are released." In the uncertain, here today, gone tomorrow world



Murray chats with a sumo wrestler during her tour of Japan in 1977.



Gold is struck in Australia for "Let's Keep It That Way." From left, Bruce Portman, Murray, Don Zimmerman, Rupert Per

of records, "automatic" is a word reserved for few.

On the European continent. Murray has enjoyed particularly warm response in Sweden. Ever since her first visit there she has remained a consistent album seller on the Swedish market. Murray first visited the Scandinavian country in October, 1972, as part of a European tour, which also took her to the U.K., Germany, Belgium, Holland, Spain and France. In Stockholm, she taped two tv shows, and these were an important breakthrough. The shows were a big success and the next year she topped the Swedish charts with the single "What About Me?"

In April, 1975, she was back in Sweden for a ty appearance, as the guest star on one of the most popular shows there, and also recorded a radio special at that time. In the same year, Swedish ty aired a Danish produced program titled "Song bird, Snowbird" featuring Murray. Since then, she has been seen regularly on various ty shows originating from both Canada and the U.S.

Murray says herself that she likes Sweden very much, not only because her records sell so well there, but, "the climate in Sweden is rather the same as in Canada. It makes me feel at home."

Continuing on around the world, and taking a leap into the (Continued on page AM-22)

Annie,

Congratulations on your many years of success, and your beautiful contributions to music and entertainment.

I am proud to be on your team.

W.B.

#### ANNE,

Congratulations on the hits, the Grammy, two beautiful babies, and most of all a beautiful voice that always makes my job easier.

> All my love, Dan

#### **ANICOM SOUND**

would like to thank
Anne Murray,
Leonard Rambeau,
Pat Riccio,
Warren Baker,
the band,
A.P.A.,
and everyone at Balmur
for six challenging and
rewarding years.
To be associated with Anne Murray
is to be associated with the finest people
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# Fler Own 20ay

◆ Continued from page AM-4

singer," she explains in that smoky, come-hither voice. "Which was very nice, except I wasn't a country singer. I didn't even know what that was,

"Then I started touring with Glen Campbell-we even did an album together-and the label stuck."

Touring with Campbell gave her a taste of Vegas, and she spit it out. "They told me I couldn't wear 'hot pants'-this was 1971, remember-and I thought, who needs this?

"Mind you, at that time I was not really equipped to handle

Las Vegas."

The song called "Snowbird" had thrust her into international fame, and admittedly she wasn't ready for it. Most pop singers who become instant stars embrace their new fame greedily. The results are often disastrous for them, personally and professionally. Anne Murray had no desire to embrace her new fame. Instead, she ran away from it.

"I was plucked out of Springhill, Nova Scotia and dropped on a Hollywood soundstage," she recalls with a wry smile. "I felt like Dorothy in Oz. Exactly like Dorothy, come to think of it.

All I wanted to do was go home."

Years later, she met Joey Bishop on a talk show and he accused her of snubbing him back in those early days.

"You were the hottest thing in music with that hit record of yours," Bishop reminded her, "and you didn't even say hello to me."

"I was right off the plane from Nova Scotia," she explained, amazed by his peculiar memory of events. "And you were such a big star I was too shy to say hello!"

Multiply such incidents by a thousand, add one apprehensive down-home singer from the Maritimes, and voila. The Garbo of Pop is born.

"So much of this business is phony that it sometimes gets to you," she says with a shrug. "It certainly got to me. I just wanted to make records, do a few concerts, and hide."

Ironically enough it was her return to Vegas that sparked her new attitude. "I was sitting in my suite one night after the show, and I looked out at the Strip and saw the huge neon billboard with my name on it, spelled out in those giant letters they use. Then I looked across the street at Caesars Palace and saw Frank Sinatra's name, in the same giant letters. And I said to myself, 'Face it, Anne—you're in the business.' "

Now she regards her portable Country Singer label as an asset, not a liability. "It started to get easier," she confides, "when I learned how to sing country songs." But the label perplexed her when she was recording songs by such diverse popcomposers as Peter Allen, Burt Bacharach and Carole King and alternating between symphony dates and gigs at the Bottom Line in New York and the Roxy in L.A.

"When I was just starting out a deejay in L.A. said, 'You can't fool me, Anne-I Know 'Snowbird' is a drug song.' "

She shakes her head, grinning, "I was so naive then, I didn't even know what he was talking about. I should have said, 'Oh, you found out! You sly fox, you.' That would have made me a Pop Singer a lot faster," she adds with a knowing wink. "Still, I must be doing something right."

What she's doing is breaking all the rules, and she knows it. She didn't even take a day off when she married tv producer Bill Langstroth three years ago, but she took a full year off when she gave birth to their son William Jr., now two.

"I wanted that time to myself," she says flatly. "I needed it. And I was right to do it. I had a baby, spent time at home. I got a taste of that and it was real nice."

Of all the songs in the 16 albums she's cut so far, the lyrics of "Real Emotion" describe her off-stage personality best.

Nothin' much happens to me!

I like to watch a lot of tv/

Losin' myself in the afternoon . . .

Friends who drop by to say hello, however, are likely to find Benny Goodman sitting by the pool, or Dusty Springfield puttering around in the kitchen. Anne Murray fans are legion, and some of them are more famous than she is.

On a recent KIIS radio show Elvis Presley's former girlfriend Linda Thompson revealed that Anne Murray was Elvis' favorite female vocalist. "There are only two things I love about Canada," says Elton John—"hockey and Anne Murray." And her infrequent stints in Hollywood draw such diverse notables as John Lennon, Bernadette Peters, Harry Nilsson and Alice

She brushes those names aside too. "More hype," she says with a grimace. She'd rather talk about her new daughter Dawn, born this April during her latest six-month hiatus.

"Having a family is something I've dreamed about, and it's nicer than I ever thought it would be," she reports, all smiles. "It's given me a security and confidence I never had before."

Now she works only when she wants to, where she wants to-hence last month's (Sept. 19) sold out concert at Carnegie Hall. Not that everything she wants comes her way. She's been inked to do "The Muppet Show" twice now, but various conflicts have cancelled her out

"Now they're talking about spring," she sighs. "I certainly hope so. I want a duet with Miss Piggy!"

Her new motherhood prompted her to record an award-winning album of children's songs ("There's A Hippo In My Tub") already a bestseller on Sesame Street records. And she'd rather discuss her participation in The Year Of The Childshe's Honorary National Chairperson of the Canadian Save The Children Fund—than comment on the rave reviews she's won in every major U.S. publication from Rolling Stone to Newsweek.

New video specials loom large in her future, although her

penchant for saying no makes her hard to please. In the pass she's limited her U.S. ty appearances to occasional talk-show stints with Merv, Dinah, Mike and Johnny, doing infrequent guest shots with such high-ratings hosts as Perry Como and Engelbert Humperdinck,

She still tries to do one to special annually in Canada, and guests on those outings range from Mike Douglas to Valerie Harper, "Ladies Night," her recent all-femme special with Phoebe Snow and Marilyn McCoo, will be aired in the U.K. this

"I've done about 20 specials here and in Europe, I suppose," she says matter-of-factly. "But I like my shows to live up to that word special, and it's difficult to achieve that every time."

In Canada, where she's justifiably regarded as a national treasure, word of an impending Anne Murray special spreads like wildfire. When she taped a sequence for one show in a shopping mall, 6,000 fans turned up to watch. When she flew to Prince Edward Island to tape a sequence at a Boy Scout Jamboree, 16,000 youths followed her in a march to the beach.

"It's a bit unnerving at times," says the singer with typical understatement. "But you get used to it."

When Dino de Laurentis saw her picture in Variety he called to see if she would consider playing the lead in "Hurricane." She thought the whole thing was a lark and explained she was already booked solid for a year. Mia Farrow ended up with the role, and "Hurricane" ended up as one of the major disasters of the year.

"But who can tell?" she adds with a shrug. "I've turned down some songs that have been hits for other people-Kill. ing Me Softly," 'I Honestly Love You'-because I didn't know if they'd be hits for me. It's a very subjective thing."

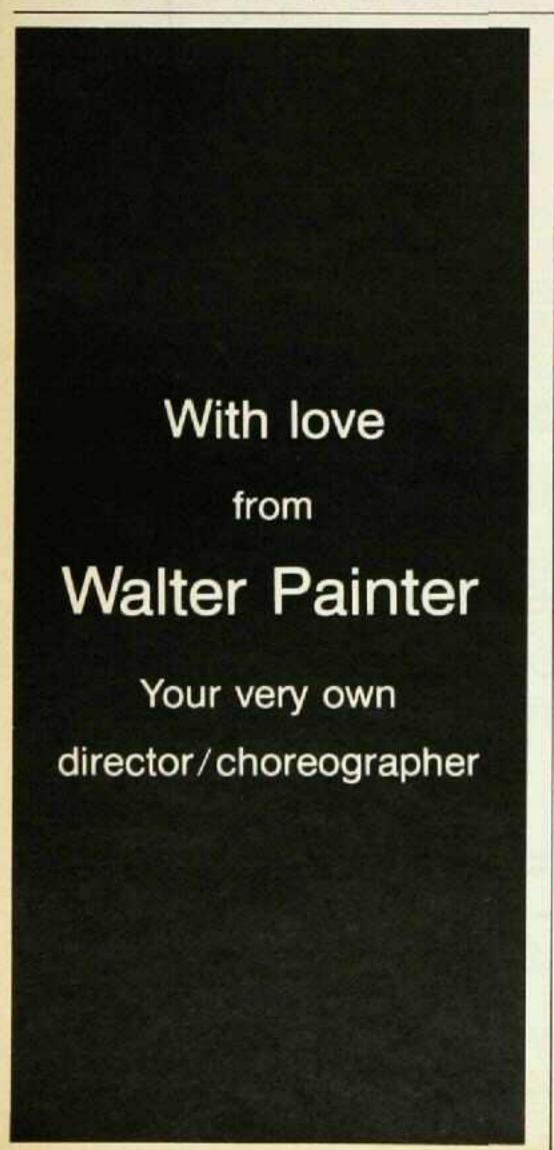
So is her career.

"Years ago," she says, suddenly pensive, "I learned you have to please yourself before you can please other people And I learned the hard way."

And if she suspects her sense of humor will always keep her sane, she'll get no argument here. When she finally returned to Las Vegas, she went to her first rehearsal, accompanied by her ever-present manager Leonard Rambeau, and found her musicians and backup singers waiting for her with a funny look on their faces. They were all in their proper places, but there was just one hitch: there was no room left on the stage

"LEN-ard!" she guffawed, clutching her manager's arm. "There is no Big Time!"

Her boxoffice receipts disagree. And ahead of her is a world tour that will take her from Tokyo to Moscow; some extra special tv specials, and more recording dates-all of which suggest that reluctant superstar Anne Murray is ready to face the music at last.





#### Juul Haalmeyer's "Homemade Tarts"

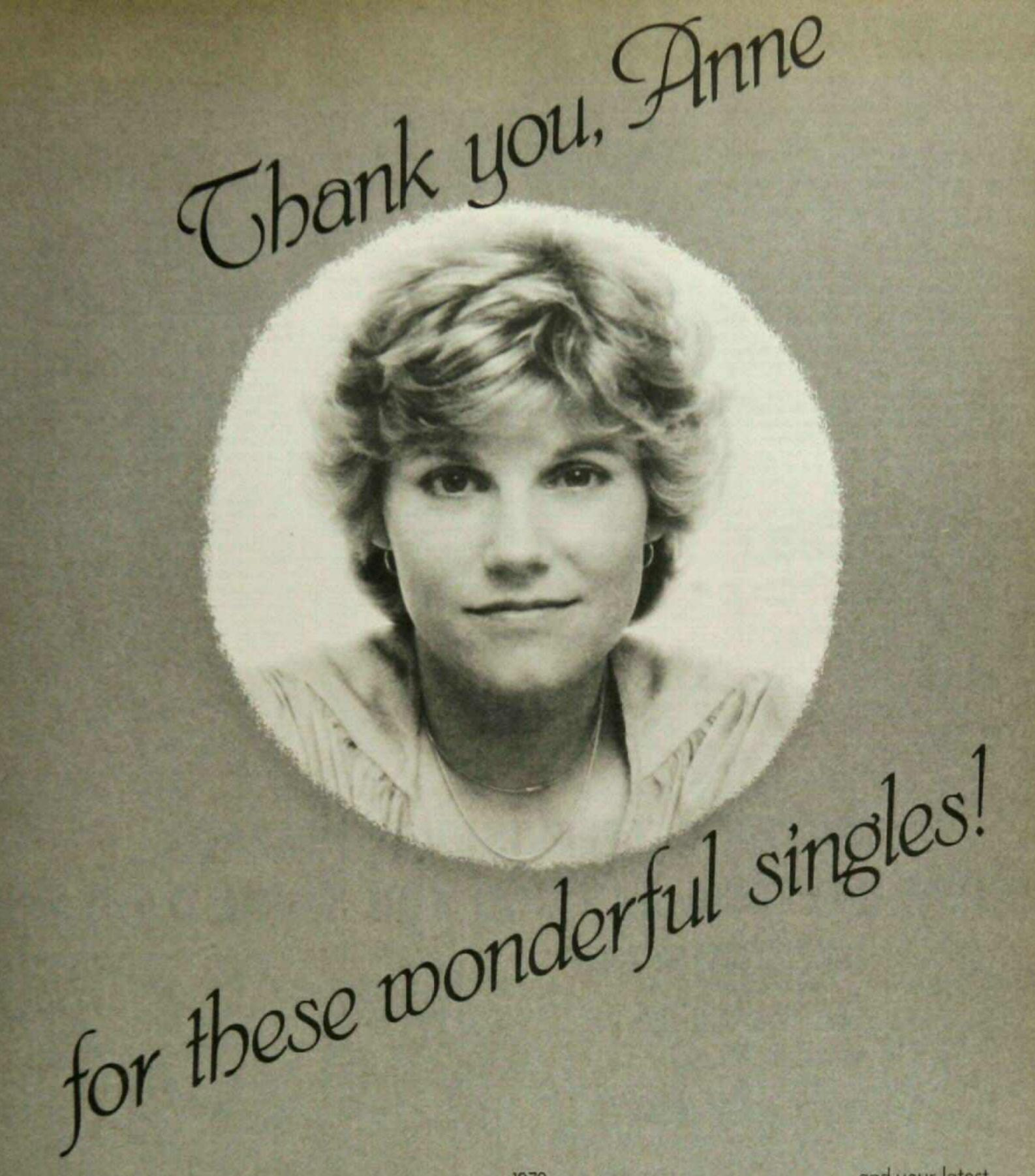
(costumes for discriminating tarts)

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1978
YOU NEEDED ME
Written by: RANDY GOODRUM
Produced by: JIM ED NORMAN

SHADOWS IN THE MOONLIGHT
Written by: RORY BOURKE & CHARLIE BLACK
Produced by: JIM ED NORMAN

and your latest—
BROKEN HEARTED ME
Written by: RANDY GOODRUN
Produced by: JIM ED NORMAN



LOS ANGELES

NASHVILLE

NEW YORK

TORONTO

Continued from page AM-8

"It works for us," he says simply. "And I can tell you why. Mutual respect. We disagree on a lot of things outside the business, but when it comes to a professional approach she's unbeatable. As a boss, and she is my boss, she's always there for me. And she knows I'll always be there for her. I give her the things she needs to know, that the guys are straight, that they look good, that they sound great.

"But you see, we're both musicians. She's the best singer I've ever known in my life. Even after hours of rehearsing I never get tired of hearing her sing. And I can't imagine feeling

that way about anyone else."

WARREN BAKER first met Anne Murray in Sept. 23, 1973 when Chip Largman sent for him to assist him with her act.

"To be honest with you," says Baker, "I didn't know who she was. I had never even heard 'Snowbird,' Anne was signed with Alive then, and Shep Gordon had Larry Hitchcock working on her act. Larry brought Chip in, and Chip brought me in from New York. I had a B.A. in drama from George Washington University and suddenly I was Anne Murray's equipment manager.

"She said, 'I have good vibes about you.' She really needed an equipment manager; I've never seen someone with so much stuff for a basically intimate show. She had so much stuff that I had to figure out a way to save money when we travelled by air, and I did. On one 10-month tour alone we saved \$20,000 doing things my way, and she and Leonard loved that," he recalls with a chuckle. "Suddenly there was a raise in my pay envelope."

Soon after that he became her lighting designer: "Anne was my first musical act. Up to then I'd done lighting for off-Broadway shows, like the National Lampoon show 'Lemmings' and Earl Wilson Jr.'s 'Let My People Come.' But I'd never done a musical act before."

He took charge of her show in the spring of '74 and then spent a year in New York when she took her 12-month hiatus

to give birth to her first child.

"I had just signed a deal to be lighting crew chief for Ted Nugent when Anne called to say she needed me. She'd just had William and was about to do a concert at Stratford, Ontario, in that huge Shakespearean theatre. I flew up to Toronto and staged it, and we were a smash. Then I rushed back to do 26 shows in six weeks with Nugent."

After she and Shep Gordon parted company Murray brought Baker back once more, this time to co-ordinate her tour of Japan. He's since supervised her shows in Vegas and her historic one-week stint at the Royal Alex in Toronto, when

she became the first concert artist to play that venerable legitimate theatre.

"My association with her has given me a credibility that money can't buy," he says. When she took six months off to have her second child, Baker busied himself as company manager for Joel Grey's nightclub tour and lighting and staging director for Charlie Rich.

"Anne and I are both people-type persons. Except I'm a street person. She helps curb some of my city gruffness. She's been very supportive. She believes in me. I believed in her the minute I met her; I guess that's what she meant by 'good vibes.' And I guess that's why we work so well as a team."

FRED LAWRENCE first met Anne Murray in 1973, when she was doing a Thanksgiving show at the Troubador.

"I was very familiar with her work," he recalls. "To tell you the truth, I was already a fan. She'd had me hooked with 'Snowbird.'

"Come to think of it, I believe I'd met her years earlier, when I was still at CMA, because I had booked her weekend dates at the Sahara Tahoe."

He was at ICM when he saw her at The Troubador, and so was she. "When her agent left I campaigned to represent her-even then I thought she was the best female singer in the business-and I got her."

When he decided to leave ICM he flew to Reno in September 1977 to see her. "Anne and Leonard and I sat and talked for four hours. I told them why I was leaving and why I was going to APA, and they went with me."

Fred Lawrence has been Anne Murray's exclusive agent in the U.S. ever since. ("She outdraws hockey in Canada-what can I do for her there?" he quips.) He's currently booking her tour of Australia, New Zealand, Hong Kong and Japan as well as firming up her 1980 European tour.

"Every major star wants her for their network Christmas specials-Mac Davis, Perry Como, Johnny Cash, Kenny Rogers, Bob Hope. She's going to do a couple of them. But the next major U.S. tv event for Anne will be her own special. We're very close to signing a deal. Yes, I know you've heard that before," he adds chuckling. "But she's very particular about what she wants to do. That's the only reason for the de-

"I know it's hard for people to grasp, but she's simply not like anyone else. She's an original. And she won't stand for false notes, in anything she does. This girl won't be unnatural for anybody.

"Right now she is firmly entrenched as one of the top recording artists in the world. Yet two months ago we were having dinner and she looked me straight in the eye and said. 'People keep telling me I'm hot. Am I hot?"

"I've known her all these years, but frankly I was flabbergasted."

Lawrence believes her management is a solid extension of herself. "I've been an agent for 10 years and I've never worked as well with a manager as I have with Leonard Rambeau. And I don't care whether you print that or not. And furthermore," he says, "I've never known a personal manager who's known his client as well as he does.

What's next for the Canadian songbird, according to Lawrence, depends entirely on her.

"You've heard her sing. She brings an intensity, an honesty, to lyrics that few singers have ever achieved. I can see her eventually becoming a very fine actress. If she chooses to be one. She will always sing, and she will always sell records But I don't see any limits for Anne Murray."

JIM ED NORMAN first met Anne Murray in 1976 when she was doing a television show in Los Angeles.

"I was over in London, conducting strings for the Eagles when I met Leonard Rambeau," he recalls. "Leonard wanted us to get together the next time Anne came to L.A.

"I didn't know her albums because I've never been much a an album person. But I knew her singles, especially some the country singles that hadn't been pop hits. Like that Kenn Rogers song she did so well, "Stranger In My Place."

A few months later Anne Murray flew to Hollywood to do Seals & Croft special and Jim Ed Norman went to her dressing room to say hello.

"We asked her all the usual things-where she wanted to from here, what direction she was looking for, that sort of thing. She spent most of the time sizing me up.

"I told her that I thought the albums she had done with Tom Catalano were, for me, off the mark. But if she wanted to get back to where she'd been, and start making some hit sin. gles again, I was interested."

So was she. Together they produced her greatest char climbers, "Let's Keep It That Way" and "New Kind Of Fee ing," as well as her just-released album "I Will Always Low You." He and Anne have since completed a fourth album which they're keeping under wraps until the time is right.

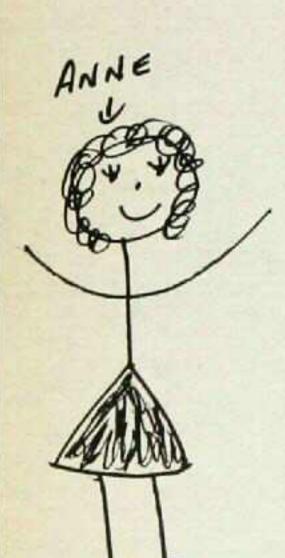
"I think she's a phenomenal singer, but so are some other female singers. The thing that distinguishes her is her ease she sounds very comfortable when she sings. She's the most effortless singer I know-which may be why she's always able to communicate the lyric of the song as well as the melody.

"In any case," adds her new record producer, "we make beautiful music together." GEORGE ANTHONY

#### CREDITS

Editor, Earl Paige. Assistant Editor, Susan Peterson Art: Fran Fresquez and Mimi King.

# ... AFTER 4 TELEVISION SPECIALS, YOU'RE GETTING SO GOOD YOU SHOULD DO FIVE!



# '76 "KEEPING IN TOUCH"

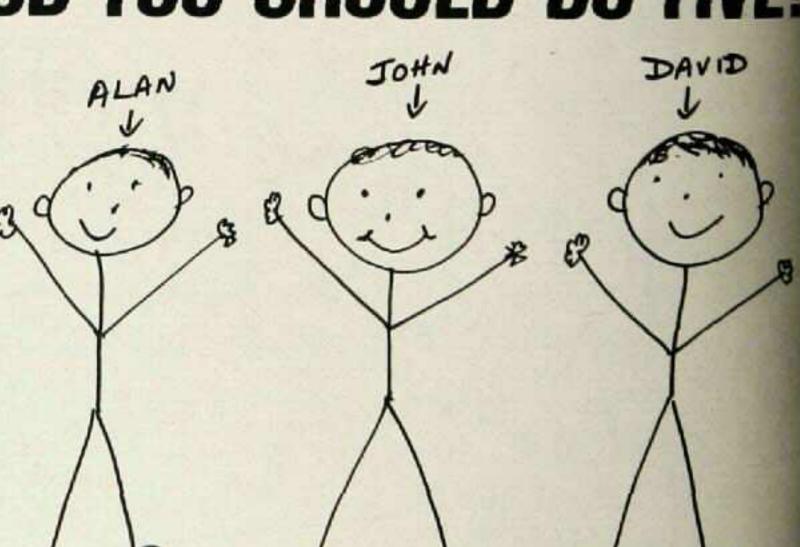
#### '77 "NUMBER ONE WITH A BULLET"

. . (cuter still)

- . . . first CBC variety special sold to U.S. commercial TV
- . . . ACTRA nominee: "Best Variety Special of the Year"
  . . highest rated CBC special of '78

#### '79 "ANNE MURRAY in Jamaica"

highest rated variety special in Canadian television history!!!

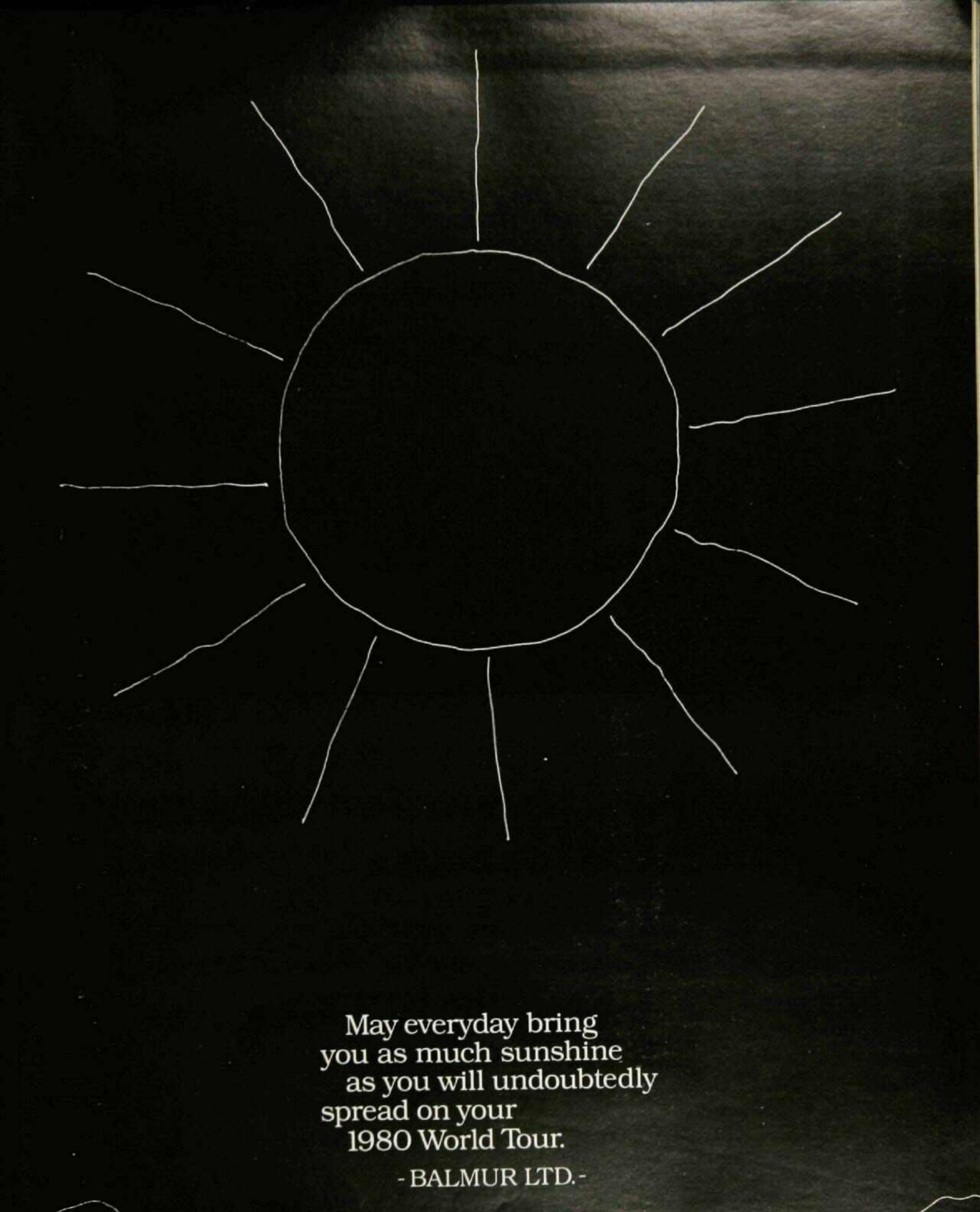


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You're a very nice person and we care for you deeply . . .

ALAN THICKE\_Producer/Writer JOHN LABOE & DAVID COOK\_Associate Producers

P.S. We're charging this ad to your next special.



DEAR ANNE MURRAY

I HAVE A NEW KIND OF FEELING
SO LET'S KEEP IT TOGETHER.

EVEN IF THERE'S A HIPPO IN MY

TUB, WE'RE KEEPING IN TOUCH.

IN ANNE MURRAY COUNTRY (CANADA)
YOU'RE OUR HIGHLY PRIZED
POSSESSION.

WHETHER IT'S A LOVE SONG, OR

DANNY'S SONG, LETS TALK IT

OVER IN THE MORNING, TOGETHER.

YOU'RE STRAIGHT, CLEAN AND
SIMPLE, HONEY, WHEAT AND
LAUGHTER.

YOU'RE OUR SNOWBIRD.

I'LL ALWAYS LOVE YOU,

SAM

& ALL 127 SAMTLE RECORD Man STORES

COAST TO COAST

#### Nova Scotia Zo New South Wales

· Continued from page AM-16

southern hemisphere, one can hear Anne Murray records regularly over the airwaves in both Australia and New Zealand. The Australian charts first sported the Murray name in 1973, when "Danny's Song" scored big, followed by "What About Me?" and "Love Song." In October of 1978, the big breakthrough down under came with "You Needed Me," which hit number two and made Anne Murray a household name. Since then, "I Just Fall In Love Again" and "Shadows In The Moonlight" have both done well.

In the area of albums, Murray has fared exceptionally well in Australia. "Let's Keep It That Way" went platinum and "New Kind of Feeling" has so far earned gold. This is no small achievement in Australia, as EMI's Capitol product manager, Rob Buchanan, is quick to point out: "Not many female artists make gold in this country. Sales wise, Anne is on par with Linda Ronstadt and Rickie Lee Jones."

A recently released Australian compilation, "This Is Anne Murray" is steadily climbing the charts, again representing unusually strong acceptance for a female artist. Murray has not yet visited Australia, though EMI is hinting at a concert tour in 1980, the effects of which would undoubtedly enhance her standing in the market.

Next door in New Zealand, Murray has recently scored gold for "You Needed Me," "Let's Keep It That Way" and the children's LP "There's A Hippo In My Tub." The "Hippo" success was particularly interesting as it was used in conjunction with the Year of the Child telethon there, with the record company turning over the profits to the UNICEF campaign.

To further strengthen her position in the East, there are tentative plans for a tour in April of 1980 of Australia, New Zealand, Japan (where she successfully toured three years ago) and Hong Kong, "Let's Keep It That Way" also earned gold status in the latter country.

rom Nova Scotia to New South Wales, Stockholm to Sydney, Anne Murray's distinctively rich vocal stylings are heard and appreciated. No longer just one of Canada's national treasures, she truly belongs to the world.

This story was prepared with the assistance of David Farrell in Canada, Philip Palmer in the U.K., Leif Schulman in Sweden, Glenn Baker in Australia and Susan Peterson in Los Angeles.

#### DISCOGRADAU

SINGLES

SNOWBIRD\* (1970) SING HIGH-SING LOW\* (1970) TALK IT OVER IN THE MORNING (1971) COTTON JENNY \* (1972) DANNY'S SONG\* (1973) WHAT ABOUT ME\* (1973) SEND A LITTLE LOVE MY WAY\* (1973) LOVE SONG\* (1973) YOU WON'T SEE ME (1974) JUST ONE LOOK (1974) DAY TRIPPER (1974) SUNDAY SUNRISE\* (1975) THE CALL\* (1975) THINGS\* (1976) WALK RIGHT BACK\* (1978) YOU NEEDED ME\* (1978) I JUST FALL IN LOVE AGAIN\* (1979) SHADOWS IN THE MOONLIGHT\* (1979) BROKENHEARTED ME\* (1979) Indicates charted both pop and country

CHARTED COUNTRY ONLY:
A STRANGER IN MY PLACE (1971)
PUT YOUR HAND IN THE HAND (1971)
HE THINKS I STILL CARE (1974)
SON OF A ROTTEN GAMBLER (1974)
UPROAR (1975)
GOLDEN OLDIE (1976)
SUNDAY SCHOOL TO BROADWAY (1977)

ALBUMS
SNOWBIRD\* (AUGUST, 1970) CAPITOL ST579
ANNE MURRAY (FEBRUARY, 1971) CAPITOL ST 567
TALK IT OVER IN THE MORNING (SEPT., 1971)

CAPITOL ST821
ANNE MURRAY/GLEN CAMPBELL (NOV., 1971)
CAPITOL SW869
ANNIE (APRIL, 1972) CAPITOL ST 11024
DANNY'S SONG (APRIL, 1973) CAPITOL ST 11172
LOVE SONG (FEB., 1974) CAPITOL ST 11266
COUNTRY (AUGUST, 1974) CAPITOL ST 11324

CAPITOL ST 11354 TOGETHER (OCTOBER, 1975) CAPTIOL ST 11433 KEEPING IN TOUCH (SEPT., 1976) CAPITOL ST

HIGHLY PRIZED POSSESSION (NOV., 1974)

11559 LET'S KEEP IT THAT WAY\*\* (JAN., 1978) CAPITOL ST 11743

NEW KIND OF FEELING\* (FEB., 1979) CAPITOLSW

\* Indicates RIAA certified gold

\*\* Indicates RIAA certified platinum

Anne Murray

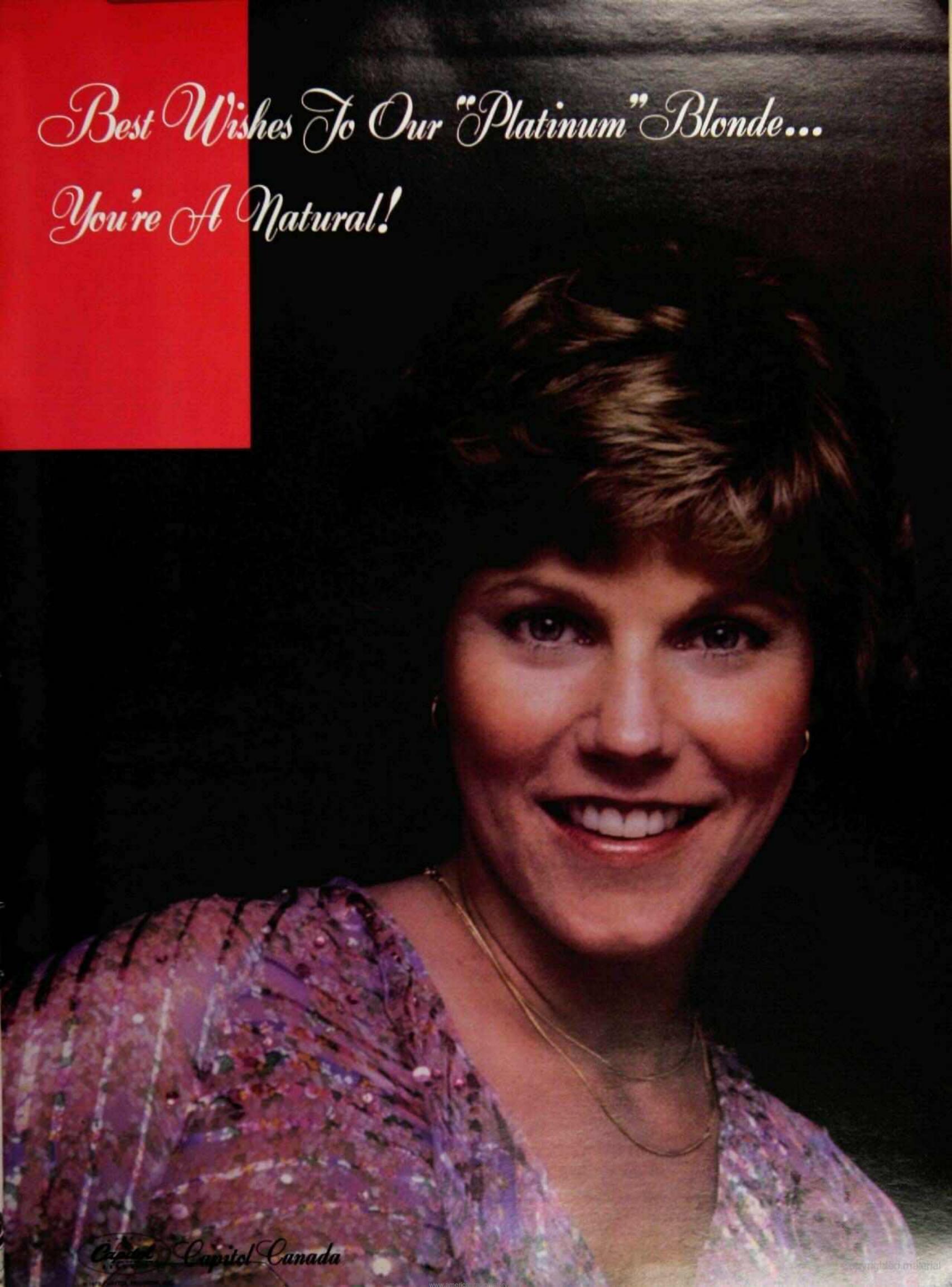
#### Prince Edward Lounge

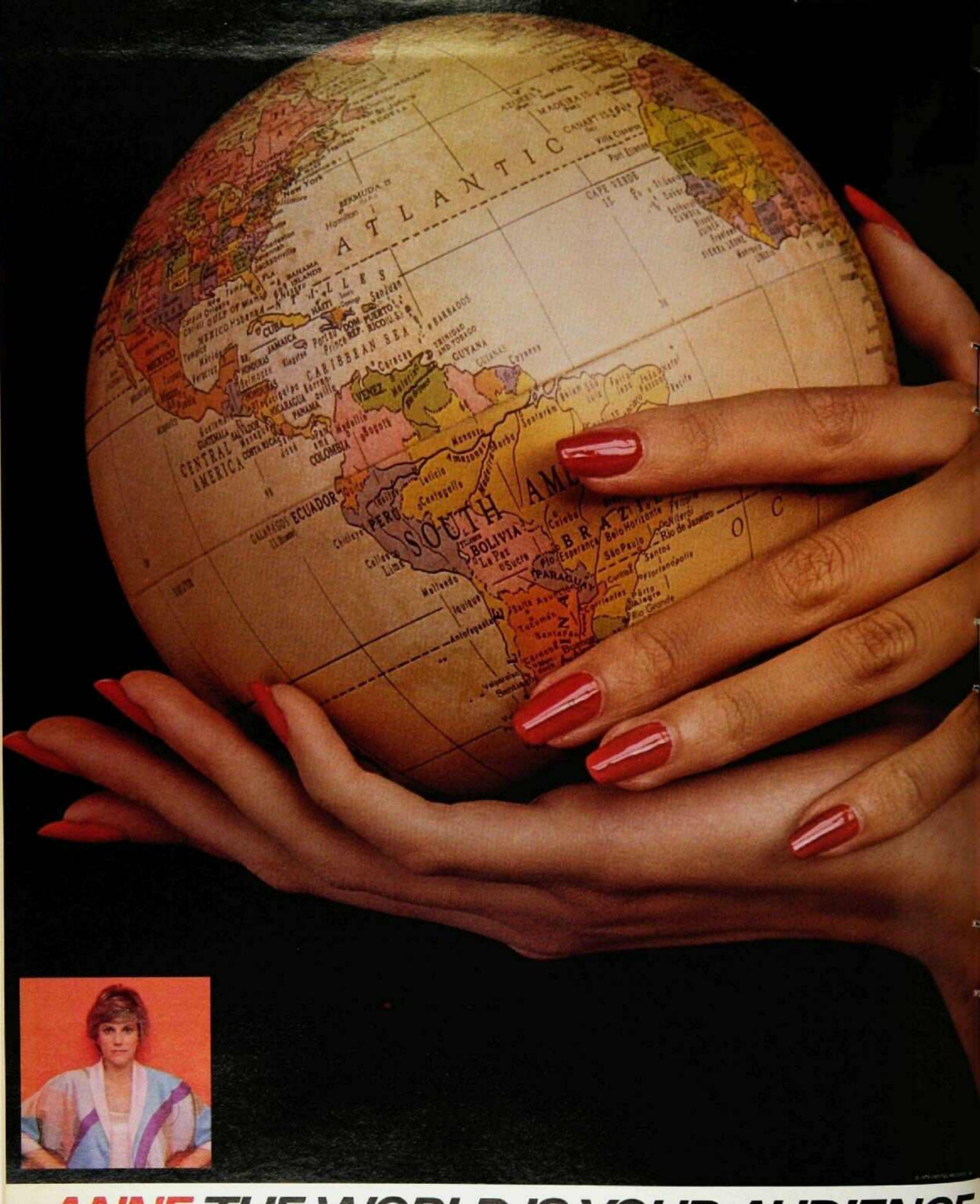
What makes Anne so special to us, Is that she knows where her roots are And always will. We are proud to be one of the first places that Anne has ever performed and has never forgotten.

Prince Coward Lounge 22 Weymouth Street Charlottetown, Prince Edward Island Canada Dear Anne,
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CAPITOL INTERNATIONAL DIVISION



#### Billboard SPECIAL SURVEY For Week Ending 10/20/79 (Published Once A Month) Best Classical LPs. TITLE, Artist, Label & Rumber 27 MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003 **GERSHWIN: Manhattan Soundtrack** New York Philharmonic (Mehta), Columbia IS 36020 32 ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061 **NEW YEAR'S IN VIERNA** 23 Boskovsky, Vienna Philharmonic, London Digital 10001-2 MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004 NEW LISTER BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421 NEW CREEK Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre). Angel SZDX-3868 MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388 23 JULIAN BREAM & JOHN WILLIAMS: Live RCA ARE 2-3090 PETER GRIMES Britten, Davis, Philips, 6759-014 NOW CHEST CHOPIR: Nocturnes Arrau, Philips 6747-485 23 PACHELBEL: Kanon Stuttgart Chamber Orchestra (Munchinger) London CS 7102 PIPA CONCERTO: Boston Symphony China Tour (Ozawa), Philips 9500 692 NEW DRIVE MUSIC OF DELJUS: Academy of St. Martin In The Fields (Marriner), Argo ZRG 875 NEW DRIVE RAMPAL: Greatest Hits Vol. II. Laskine, Stern, Columbia M34176 MOZART: Piano Concertos 21 & 17 Ashkenazy, Philharmonia Orchestra, London CS 7104 London Symphony (Mata). RCA ARL 1-3353 BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128 15 53 HITS FROM LINCOLN CENTER: Pavarotti London OS 26577 19 MUSSORGSXY: Pictures At An Exhibition Develand Orchestra, Telarc Digital 10042 28 DEBUSSY: Images Jacobs, Nonesuch H-71365 23 MASSEMET: Cendrillion 19 Von Stade, Columbia M3 35194 37 23 STRAVIMSKY: Firebird Saite Atlanta Symphony (Shaw), Telarc Digital 10039 NEW COURSE BACH: Complete Cantatas Vol. 22 Leonhardt Harmoncourt, Telefunken, Telefunken 26.35364 MON SHORT OFFENBACH: Orpheus Capitole de Toulose Orchestra (Plasson), Angel SZCX 3886 NUMBER OF THE PERSON BARTOK: Music For Strings, Percussion & Celesta Ormandy, Angel SZ 37608 27 FREDERICK FENNELL CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038 VIRTUOSO VIOLINIST: Itzhak Periman 27 Pittsburgh Symphony, Royal Philharmonic (Previn/Foster) Angel S 37456 35 EINSTEIN ON THE BEACH Phillip Glass Ensemble, Tomato 4-2901 29 193 JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233 31 20 14 YOURI EGOROV: At Carnegie Hall Peters International, PLE 121 32 15 58 BRAVO PAVAROTTI: Pavarotti London-PAV 2001 33 14 **BEETHOVEN:** Eroica Symphony L.A. Philharmonic (Guilini), DG 2531 123 34 HEM ENTRY BEETHOVEN: Emperor Concerto Israel Philharmonic (Mehta), London Digital 10005 35 22 14 BRAHMS: German Requiem Chicago Symphony (Solti), London OSA 12114 32 MASCAGNI: Cavalleria Rusticana LEONCAVALLO: Pagliacci Pavarotti, Freni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125 37 32 10 JOHN WILLIAMS PLAYS MUSIC FROM JAPAN, ENGLAND & LATIN

AMERICA

31

33

67

10

39

Columbia M 35123

**BRUCH: Violin Concerto** 

SCHUMANN- Kraisleriana

Zukerman, L.A. Philharmonic (Mehta), Columbia M 35132

RAMPAL: Japanese Melodies for Flute & Harp

Rampal & Laskine, Columbia M-34568

Egorge Peter's International PLE 113

## Classical

## Philadelphia Orch. Issued In 3-LP Set By Franklin

By IRV LICHTMAN

NEW YORK-Forty years of Eugene Ormandy/Philadelphia Orchestra recordings are saluted in a 30-record collection from the Franklin Mint Record Society in association with the Philadelphia Orchestra Assn.

The 30 recordings, housed in six packages of five albums each, are being made available through mailorder in a limited run of 5,000 packages.

In addition to the albums, a separate volume contains an Ormandy signature page and printed text of interviews with personalities on Ormandy's career.

Subscribers to the series will pay \$58.50 plus 95 cents postage and handling for each of the six packages, with the separate signature/interview to be sent to subscribers at a point yet to be determined.

According to Stan Walker, vice president of the Franklin Mint Record Society, the repertoire was culled from Ormandy/Philadelphia works on the RCA, CBS and Angel labels, including performances never marketed before. The lone Angel offering, in fact, includes a yet-to-be-released new recording of the Tchaikovsky "Violin Concerto" with Itzhak Perlman.

While the Franklin Mint Record Society usually deals in larger volume, Walker says the series marks a special tribute to Ormandy and was not intended for a mass market campaign. Right now, the series is being promoted via mail-order only. though other media may be used later on. The Philadelphia Orchestra Assn, will also sell the series through its own mailing list.

The Franklin Mint Record Society is in the midst of a broad campaign on 100 "greatest recordings of all-time" in the classical area. comprised of two recordings in each volume.

As for the Ormandy signatures, Walker says the maestro is about halfway through signing the signature pages.

## Classical Notes

Utah Symphony concerts will be led by 14 guest conductors this season as a replacement for the retired Maurice Abravanel is sought. Close observers of the Cleveland Orchestra indicate that Lorin Maazel's days as music director may be numbered. Maazel recently accepted the music directorship of the Vienna State Opera, adding to his already heavy schedule of European responsibilities.

An East German record company is essuing socialist composer Hans Eisler's complete works on 42 records. Eisler was cited by the House Un-American Activities Committee in 1947 and deported from the U.S.

Richard Bonynge conducts the New York Philharmonic for soprances Marilyn Horne and Dame Joan Sutherland in their first recital to gether a "Live From Lincoln Center" PBS broadcast. Oct. 15. John Cage's reading of his book "Empty Words," recorded by Tomato Records' Heiner Stadler, will be released in a 14 disk limited edition set that mixes the composer's voice with electronically processed sounds. The recitation took three full days of taping

CONCESSOR LESS SURFACE NOISE?

#### **U.K. Nimbus Produces** Long Play 12-Inch 45

LONDON-Independent U.K. classical label Nimbus Records has developed a 45 r.p.m. 12-inch LP which it claims will combine the virtues of greatly reduced surface noise and much extended dynamic range with typical album playing times of 25 minutes or more per side.

First release, pianist Marta Dayanova playing Chopin Scherzi, is already available here, and subsequent releases will use 45 r.p.m. except when programming demands unusually long sides.

Negotiations for a U.S. distribution deal, where Nimbus albums have only previously been available on import or through several audiophile labels like Direet Disk Labs and Audio Source, should be complete

within a month, according to the label's Eugene Beer.

During its 21/2 years of operation Nimbus has established a reputation for disks of exceptionally high quality. All recording and pressing facilities are housed under one roof at the firm's Ross-On-Wye headquarters, with annual production capacity of 500,000 units. Records are handchecked, virgin vinyl is used. recordings are made in natural acoustic environments and no compressing or limiting is permitted, with a number of releases direct-cut.

Unlike the majority of audiophile disks, however, Nimbus recordings retail in the U.K. at standard \$10 LP prices, and the same will be true of the new 45

(Continued on page 47)

#### NERO PERMANENT CONDUCTOR

#### **New Philly Pops Orchestra** To Be Debuted Nov. 25-26

Continued from page 38

Jazz is no stranger to Nero's pops concerts and there will be some in the initial Philly Pops shows. With the orchestra he will perform "An American In Paris," "Rhapsody In Blue" and other Gershwin standards.

However, with a trio consisting of piano, bass and drums Nero will play numerous Gershwin compositions in a different style. These pieces include "Our Love Is Here To Stay," "Bidin My Time," "They Can't Take That Away From Me' and "I Got Rhythm."

"It's kind of a special chart for 'I Got Rhythm.' It runs about seven minutes but it goes at breakneck speed. It's done in five variations of classical styles," states Nero.

He is not worried about alienating his audience. "The formula that works the best is to meet the audience halfway," notes Nero. "You may have to compromise on one piece but at least you've given a clue as to where you stand. Then you can hand them something else which they will be much more willing to accept. You've gotten their confidence.

"I've also felt the use of familiar material where the theme is something they know is important. If I'm writing something completely new. I'll be careful to program it in the middle of things that have instant audience appeal."

Diversity is something he feels is necessary, even including some classical works in a pop setting. "With orchestras where I've played repeat performances, I started throwing in some classical material, heavy rather than light. When I played Atlanta for the third year, I performed 27 minutes of Mussorgsky's Pictures At An Exhibition',"

Unlike many conductors, Nero disdains written programs. "I'd rather tell the audience what it's about than have it right there in front of them. Like with 'Pictures,' there are 12 different pictures in there and that's a lot to announce." says Nero. "But I do it, and in the way I do it I try to bring it into perspective.

"I say that when Mussorgsky wrote this, it was big in his day. It went up to number eight on the charts with a bullet. This kind of ap-

proach to that kind of music takes it off the unreachable pedestal it has been on," he continues.

The Philly Pops is scheduled for four concerts this season though the remaining two dates, and repertoire. have not been set. "I hope to double the number for the second season. The orchestra can travel too. We can cover a 300-mile radius at the present time," he says.

Negotiations are going on to consider recording the concert debut to while television may be titlized in the future.

Though he now has an orchestra to call his own. Nero plans to continue freelance recording and guest conducting. Coming up in the near future. Nero premieres an as yet unwritten composition at the Chatauqua Institution in New York which PBS may televise. But the Philly Pops adds another dimension.

"It's not that I don't have freedom with the other orchestras. They trust me but they'll say don't play this or don't play that because we just had it a month ago," says Nero. "So, it becomes a programming problem. Now I have control from the begin-

#### Pavarotti On London 7-Incher 45 Single

CHICAGO-Luciano Pavarotti's recording of "O Sole Mio" will be released on a seven-inch 45 r.p.m. single disk by London Records. London says it will be the popular tenor's first seven-inch format release in the states.

Pavarotti's new "O Sole Mio" LP is being supported by a marketing campaign from London. The album contains a selection of Neapolitan songs with orchestral accompaniment.

The single, backed with "Torna A Surriento," will list at \$1.29.

London says a new sales plateau for the tenor's recordings is being eyed, and "crossover" charting of the new LP is expected. The label cites recent media attention to the opera star, including a Time magazine cover story, a People magazine article and network tv coverage of Pavarotti's recent Chicago recital for Pope John Paul II. Copyrighted material

CMA VICTORS—Among the happy winners at the 1979 CMA Awards show are, left to right, Hank Snow, elected into the Country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the show; We will be a shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the shown to the country Music Hall of Fame; Kenny Rogers who also emceed the Nelson, entertainer of the year; female vocalist winner Barbara Mandrell; and Charlie Daniels, a three-time winner. See story on page 45.

# Cook & Wood's 'Sleep' Winner Of BMI Honors

By KIP KIRBY

NASHVILLE-"Talkin' In Your Sleep," written by Roger Cook and Bobby Wood and published by Chriswood and Roger Cook Music, outstripped a field of 83 contenders to win the 10th annual Robert J. Burton Award at the annual BMI Awards Tuesday (9) as the most-performed BMI country song of the

The yearly festivities, held in a huge canopied tent at the BMI Building on Music Square East, saw 115 songwriters and 66 publishers of 83 songs presented with BMI citations of achievement. These awards are given for popularity in the country music field based on broadcast performances from April 1, 1978 to March 31, 1979.

Tree International scooped up 10 citations to qualify once again as BMI's leading publisher. This brings Tree's total number of BMI accolades to 116.

Billy Sherrill duplicated his previous success by walking away with top writer honors, picking up four awards for this year and bringing his BMI total to 58 citations.

Following behind Sherrill were writers Bob McDill, Dolly Parton, Ben Peters and Rafe Van Hoy with three awards, Steve Davis, Stephen Dorff, Larry Gatlin, Wayland Holyfield, Curly Putman, Eddie Rabbitt and Even Stevens each received two citations.

Runners-up to Tree for publishing honors this year were the Welk Music Group with eight awards, Pi-Gem Music Publishing Co. with five and Algee Music Corp. with four.

As an invitation-only black-tie crowd of nearly 800 industry executives, producers, publishers, songwriters and guests filled the specially-constructed tent on Music Row, BMI president Edward M. Cramer and vice president of BMI's Nashville office, Frances Preston, made the presentations. Cramer noted that "BMI will be paying the largest bonuses in its history for the first quarter of 1979, so let's not talk ourselves into a recession."

Drenching rains did nothing to dampen the spirits of the assembled invitees. Present for the occasion were Thea Zavin, senior vice president of BMI, New York; Ron Anton and Neil Anderson, vice presidents,

BMI L.A.; Nashville mayor Richard J. Fulton: Tennessee commissioner of tourism Irving Waugh; Barbara Mandrell; John Conlee, Chet Atkins; Ray Stevens; Jerry Reed; Eddy Arnold; and CMA instrumentalist of the year Charlie Daniels.

Also on hand in the audience to receive awards were songwriters Jim Webb ("By The Time I Get To Phoenix") and John Hartford ("Gentle On My Mind").

Acuff-Rose Publications, Inc., Briarpatch Music, Debdave Music, Inc., Velvet Apple Music and Warner-Tamerlane Publishing Corp. each won three awards. American Cowboy Music Co., Ben Peters Music, Duchess Music Corp., First Generation Music Co., Peer International Corp., Peso Music, Rightsong Music, Inc., Stigwood Music, Inc., Shade Tree Music, Inc. and Window Music Publishing Co., Inc. each walked away with two awards.

A total of 10 of the BMI-honored tunes received citations marking previous awards. The EMP Co. was given a 12th year award for Jim Webb's "By The Time I Get To Phoenix," while Kris Kristofferson's "For The Good Times" chalked up its ninth award for publisher Buckhorn Music Publishing Co., Inc.

Second-year citation garnees included "Baby I'm Yours" by Van McCoy, published by Blackwood Music, Inc.; "Blue Bayou" by Joe Melson and Roy Orbison and "Break My Mind," written by John D. Loudermilk, both published by Acuff-Rose Publications, Inc.

"Here You Come Again" by Barry Mann and Cynthia Weil, published by Screen Gems-EMI Music, Inc. and Summerhill Songs, Inc. cornered its second citation, as did "Lay Down Sally" by Eric Clapton (PRS), Marcy Levy and George Terry, published by Stigwood Music, Inc.; "Never My Love," by Donald and Richard Addrisi, published by Warner-Tamerlane Publishing Corp.: "Ready For The Times To Get Better" by Allen Reynolds, published by Aunt Polly's Publishing Co. and "Two Doors Down," written by Dolly Parton and published by Velvet Apple Music.

The complete list of 1979 BMI (Continued on page 43)

#### 'Opry' Garners Top SESAC Presentation

NASHVILLE - WSM-AM's "Grand Ole Opry" received the Paul Heinecke citation of merit, SESAC's highest honor named after its founder, at the SESAC awards presentation.

Presenting its country music awards for 1979, SESAC held its 15th annual awards function at the Woodmont Country Club in Franklin, Tenn.

More than 500 music industry luminaries, including publishers, writers, artists and executives attended the SESAC salute to its leading writer and publisher members.

The "Opry" received the honor for its role as "America's oldest continuous radio show and its unsurpassed leadership over the past 54 years in the promotion and exposure of country music to millions of devoted fans throughout the vast clearchannel WSM area."

Previous Heinecke citation recipients are the Country Music Assn., former Tennessee governor Winfield Dunn, the late Nashville talent impresario Hubert Long, and Irving Waugh, former president of WSM, Inc., and now commissioner of the Tennessee Dept. of Tourism.

SESAC granted top awards for musical excellence in 11 categories to artists, writers, publishers and music users.

Named country music writer of the year at the Thursday (11) ceremonies was Charlie Black. "World's Most Perfect Woman" won country song of the year. It was written and recorded by Ronnie McDowell.

British promoter Mervyn Conn won the ambassador of country music award. "Best Of Barbara Mandrell" claimed best country LP honors. Best LP cut, said SESAC, was "Hold Me" written by Glenn Ray of Gator Music.

"Love Lies" was the most recorded country song, according to the performing rights organization. "Convoy" won the international award.

Edward A. Jones and Elaine Rhoades received recognition as the most promising country music writers of the year.

The SESAC Hall of Fame Award went to the Kendall's past hit "Heaven's Just A Sin Away."

"Country Crossroads" was selected as the top country syndicated series, and Mike Oatman of KFDI-AM-FM, Wichita, Kan., was named broadcaster of the year.

(Continued on page 46)

# **Bourke Leads ASCAP Awards** With 7 Winners

By MIKE HYLAND

NASHVILLE-Rory Bourke was saluted as the ASCAP country songwriter of the year with seven individual awards Wednesday (10) at the 16th annual ASCAP Country Music Awards banquet. Also honored as the country publisher of the year were the Polygram Publishing Co., Chappell & Co., and Intersong Music. Chappell was also last year's winner for publisher of the year, and runnerup in that category in previous years.

An audience of more than 700 top songwriters, recording artists, music publishers, record producers and recording executives filled the Tennessee Ballroom of the Opryland Hotel in Nashville for the annual event.

The music licensing organization. celebrating its 65th anniversary, enjoyed its greatest year todate in country music as ASCAP President Stanley Adams and Southern regional executive director Ed Shea presented plaques honoring more than 100 ASCAP Country chart hits.

In addition to Bourke, other multiple songwriter ASCAP awards this year: Burt Bacharach, Andy Badale, Betty Ann Barber, Charlie Black, Earl Conley, Don Cook, Hal David, Lionel Delmore, Julie Didier, Lew Douglas, Dino Fekaris, Jerry Foster, the late Bob Hilliard, Archie Jordan, Casey Kelly, Jeannie Kendall, Don King, Sam Lorber, Johnny MacRae, Mel McDaniel, Nick Noble, Freddie Perren, Bill Rice, John Schweers, Jeff Silbar, Michael Smotherman, Frank Stanton, Sonny Throckmorton and Jim Weatherly.

In addition to Chappell & Co., other companies winning more than one ASCAP award were: April Music, Chess Music, Chip 'N' Dale, Cross Keys, Cypress Music, ETC Music, Easy Listening Music, Famous Music, Bobby Goldsboro Music, T.B. Harms, Keca Music, Milene Music, Edwin H. Morris & Co., Music City Music, Perren Vibes Music, Royal Oak Music, Terrace Music, United Artists Music, Warner Bros., Welbeck Music, Wiljex, and World Song

Named as ASCAP's country producer of the year was Larry Butler. Record producers winning multiple awards: Ray Baker, Pat Carter, Tom Collins, Brien Fisher, Buddy Killen, Eddie Kilroy, Bob Montgomery, Billy Sherrill and Bill Walker

Artists winning multiple ASCAP awards this year: Bill Anderson. John Anderson, R.C. Bannon, Gles-Barber, Bobby Borchers, Gles Campbell, Kenny Dale, Janie Fricke, Crystal Gayle, Don Gibson Mickey Gilley, David Houston, the Kendalls, Cristy Lane, Zella Lehr Louise Mandrell, Mary K. Miller Ronnie Milsap, Anne Murray Kenny Rogers, T.G. Sheppare Margo Smith, Peggy Sue and Done

The ASCAP Special Country Mo sic Award was presented to vetera ASCAP songwriter Johnny Maria Marks' credits include "I Heard The Bells On Christmas Day," "Rockin Around The Christmas Tree, and the standard "Rudolf The Red-Nosed Reindeer." In past years, this special award for contributions to the world of country music, went to such distinguished figures as country-swing pioneer Bob Wills and former Nashville mayor Beverly Briley.

ASCAP head Adams saluted the award winners, noting that "more and more the music we honor a these occasions is literally the mais of the American People-urban and country, North and South We are proud to have been part of country music's past. We are delighted who a part of country music's present We look forward to being a major factor in country music's future."

The multi-media audio/visus presentation that accompanied the award presentation was product by ASCAP assistant regional diretor Merlin Littlefield and was b rected by Judy Gregory, director of writer/publisher administration

In addition to award winners came from around the world w tend, guests included Georgia Gov. Zell Miller, who is also ASCAP member, and Nath Mayor Richard Fulton. Along Adams, ASCAP board mer-Sidney Herman, Gerald Maria win Z. Robinson, Wesley Roca Mike Stewart were also present

Also attending were member 4 the CMA, as well as Paul Minu ASCAP managing director, Pag. Adler, director of members

Continued on page

#### Talkin' In Your Sleep' Tagged As BMI's Burton Award Winner

Continued from page 42

ward-winning country songs, writers and publishers:

AIN'T NO CALIFORNIA-Sterling Whippie. Tree Pub-

MIMAYS ON A MOUNTAIN WHEN I FALL-Chuck ward, ATV Music Corp., Shade Tree Music BASY FM BURNING-Dolly Parton, Velvet Apple Mu-

BABY FM YOURS-Van McCoy, Hischwood Music. BERUTIFUL WOMAN-Street Davis, Billy Sharrill,

orro Wilson, Algee Music Corp. BLUE BAYOU-Joe Melson, Roy Orbinon, Acust Rose

**BOOGIE GRASS BAND**—Rinnie Reno, Bucksnort Mu-

BREAK MY MIND-John D. Loudermilk, Acurt Rose

BURGERS AND FRIES-Box Peters. Pi-Gam Music

BY THE TIME I GET TO PHOENIX- I'm Watch the

COME ON IN-Michael Clark, Beechwood Microc ep., Window Music Publishing Co.

COMBOYS DON'T GET LUCKY ALL THE TIME - Dullas ges (PRO-Canada). Deubleplay Music of Canada

CRYIN' AGAIN-Rafe Van Hoy, Tree Publishing Co. **DEVOTED TO YOU-Boudleaux Bryant, House of** 

DO YOU EVER FOOL AROUNG-Don Griffin, Jerry rickland, Mullet Music Corp., Rogan Publications. DO YOU KNOW YOU ARE MY SQUESHINE-Dun River. wold Reid, American Cowboy Music Co.

EVERLASTING LOVE-Mac Gayden, Buzz Cason, Ris-

EVERY WHICH WAY BUT LOGSE-Milton Brown, Stawe Dorff, Small Garrett, Malkyle Music Co., Peso Mu-Macner Tamerlane Publishing Corp.

EXERYTIME TWO FOOLS COLLIDE-Jeffrey Tweel, indow Music Publishing Co. FOR THE GOOD TIMES-Kris Kristofferson, Buck

en Masic Publishing Co. PRIENC, LOWER, MIFE-Johnsy Psycheck, Billy

lemil, Algee Music Corp. GEORGIA ON MY MIND-Hongy Carmichael, Stuart

urell, Peet International Corp. HAPPY TOGETHER-Garry Bonney, Alan Gordon, The that Bay Music Co.

**HEARTBREALER**-Carolie Bayer Sager, David Wolf-Begonia Melodies, Songs of Manhattan Island Mu-Ca., Unchappell Water.

MEARTS ON FIRE-Eddie Rubbitt, Even Stevens, Dan

HELLO MEXICO (AND ADIOS BABY TO YOU)-Steve wis. Billy Sherriff, Client Softter, Algen Music Corp.

HERE TOO COME AGAIN-Borry Mann, Cynthia Weil. nen Gens EMI Music, Summerhill Songs.

HOPELESSLY DENOTED TO YOU-John Fartar, Enin Music Corp., John Farrar Music, Stigwood Music, I BELEVE IN YOU-Gene Duniage Sawgrass Masic

I CAN'T WAIT ANY LONGER-Bill Anderson. Buddy Ber, Stallion Music.

I CHEATED ON A GOOD WOMAN'S LOVE-Del Rene want, Debetown Music. I DON'T NEED A THING AT ALL - Ine Allen, Ion Allen

I JUST FALL IN LOVE AGAIN-Stephen Dorff, Harry byd, Gloria Sklerov, Hobby Horse Music, Peso Music. I JUST WANT TO LOVE YOU-David Malloy, Eddie abbit, Even Stevens, Briarpatch Music, Debdave Mu-

I NEVER WILL MARRY-Fred Hellerman, Sanga Mu-

I WOULD LIKE TO SEE YOU AGAIN-Larry Atwood. sarlie Craig, Gee Whiz Music.

IF THE WORLD RAN OUT OF LOVE TONIGHT MI chael Garvin, Blake Meyrs, Duchess Music Corp. PLL BE TRUE TO YOU -Alan Rhody. Tree Publishing

IT DON'T FEEL LIKE SINNIN' TO ME - Curly Putman. Mike Nosser, Tree Publishing Co.

IT'S A HEARTACHE - Honnie Scott (PRS). Stree Wilte (FRS), Fi-Gent Music Publishing Co.

IT'S ALL WRONG, BUT IT'S ALL RIGHT - Dolly Parton. **Yelvet Apple Music** IT'S BEEN A GREAT AFTERNOON-Merie Haggard.

Shade Tree Music I'VE ALWAYS BEEN CRAZY -- Waylon Jennings, Waylon

I'VE DONE ENGUEN DYIN' TODAY - Larry Gatlin. First Generation Music Co.

TVE GOT A WINNER IN TOU-Wayland Holyfield. Don Williams, Maplehill Music, Yogue Music.

LADY, LAY DOWN-Rate Van Hoy, Tree Publishing LAY DOWN SALLY-Enc Clapton, Marcella Levy.

George Terry, Stigwood Music LET'S TAKE THE LONG WAY AROUND THE WORLD

Naomi Martin, Pi-Gem Mutic Publishing Co. LOVE ME WITH ALL YOUR HEART-Carlos Martinoli (SADAIG), Carlos Rigual (SACM), Mario Rigual (SACM), Sunny Skylar, Peer International Corp.

A LOVER'S QUESTION-Brook Benton, Jimmy Williams, Eden Music, Rightsony Music. The Times Square Music Publications Co.

LOVIN ON-Ben Peters, Ben Peters Music. MAYBELLEME-Chuck Berry, Russell Fratto, Alan Freed, ARC Music Corp.

MUSIC IN MY LIFE-Mac Davis, Songpainter Music. NEVER MY LOVE-Donald Address, Richard Address, Warner-Tamerlane Publishing Co.

NIGHT TIME MAGIC-Larry Gattin, First Generation

NO, NO, NO (I'D RATHER BE FREE)-Wayland Holy field, Bob McDill, Hall-Clement Publications, Maplehill Music, Vogue Music

ON MY KNEES-Charlie Rich, Maureen Music. ONLY ONE LOVE IN MY LIFE-R.C. Bannon, Warner Tamerlane Publishing Corp.

PITTSBURGH STEALERS-Larry Kingston, Jim Rushing Hall Clement Publications PUTTIN' IN OVERTIME AT HOME-Ben Peters, Ben

Peters Music RAKE AND RAMBLIN' MAN -- Bob McDill, Hall-Clem-

ent Publications. READY FOR THE TIMES TO GET BETTER - Allen Reynolds. Aunt Polly's Publishing Co.

RED WINE AND BLUE MEMORIES-Billy Sherrill. Mark Sherrill, Carmol Taylor, Algee Music Corp. ROSE COLORED GLASSES - George Baber, John Con-

lee. House of Gold Music. Pommard Publishing Co. SAVE THE LAST DANCE FOR ME-Doc Pomus, Mort Shuman, Rightsong Music, Trio Music Co.

SHE CAN PUT HER SHOES UNDER MY BED ANT. TIME-Bob Halley, Super Songs Unlimited. TALKIN' IN YOUR SLEEP-Roger Cook, Bobby Wood.

Chriswood Music, Roger Cook Music. TEAR TIME-Jan Crutchfield, Forrest Hills Music. THAT'S WHAT MAKES THE JUKE BOX PLAY-Jimmy

Work, Acuff Rose Publications. THERE AIN'T NO GOOD CHAIN GANG-Hai Bynum.

Dave Kirby, Tree Publishing Co. TONIGHT-Rafe Van Hoy, Tree Publishing Co. TWO DOORS DOWN - Dolly Parton, Velvet Apple Mu-

TWO MORE BOTTLES OF WINE-Delbert McClinton, Duchess Music Corp.

ME RELIEVE IN HAPPY ENDINGS -- Bob McDill, Hall Clement Publications.

WHEN CAN WE DO THIS AGAIN-Curty Putman. Sonny Thrackmorton, Tree Publishing Co.

WHEN I DIE JUST LET ME GO TO TEXAS-Bobby Borchers, Ed Bruce, Patsy Bruce, Sugarplum Music Co., Tree Publishing Co.



ILSAP'S DRAW—RCA's Ronnie Milsap draws the winner in a Sound Waresuse/RCA contest revolving around the artist's album "Images." Also picred are Wayne Edwards, RCA's regional promotion manager; Jim Yates, CA branch manager, Dallas; and holding the prize, Ray Schmitt of Sound Warehouse.

WHEN I STOP LEAVING (TLL BE GONE) - Kent Rob. bins, Pr Gern Music Publishing Co.

WHO AM I TO SAY - Aim Reid, American Cowboy Mu-

WITH LOVE-REA Allen R., Hoxer Music. WOMANHOOD-Bobby Braddeck Tree Publishing

TOU DON'T LOVE ME ANYMORE - Alan Ray, Jeffrey Raymond, Briarpatch Music. Debdare Music YOUR LOVE HAD TAKEN ME THAT HIGH - Lark Dun-

ham, Galen Riese, Twitty Bird Mooic Publishing Co.

#### LITTLE GIANT

## 6-Month Firm Bows 2d Co. To Do Gospel

NASHVILLE-With six months of operation under its corporate belt, the Little Giant Record Co. has managed three releases with three more coming this month. It has also just announced plans to initiate a separate gospel label to be called Street Song.

Little Giant was founded in April 1979 by Roy Sankovich, its president, and Mick Lloyd, who serves as the label's a&r vice president. The company made its debut with a duet single featuring Lloyd and Jerri Kelly, a country cover version of a former pop hit titled "The Pied Piper." This was followed by a single on artist De De Upchurch, "I'm As Much Of A Woman (As You Care To Make Me)," and an album with Kelly currently in release in Ger-

Also signed to the label is Bobbe Seymour & the Nashville Rhythm Section, a group comprised of noted area session musicians, and both a single and album are scheduled for release this fall.

Street Song Records, currently being formed by Lloyd and Jim Meyers, will be a Christian contemporary label with an MOR slant; its first artist is Diane Laubaugh.

Since its inception, Little Giant Record Co. has added national promotion director. Dee Ygama, while Dick Broderick serves as consultant for international marketing and distribution.

The publishing wing for the label, JMR Enterprises, contains exclusive writers Kelly, Lloyd and Steve Whisenhunt, and there is also a separate company called R & M Sounds which handles artist management for Upchurch.

In addition to their positions as the Little Giant Record Co., both Sankovich and Lloyd serve as directors for the new Music City Song Festival, a country and gospel songwriting competition incorporated this year.

Forthcoming for the label are a U.S. release on Kelly's LP and a single by Lloyd, "Here's To The Next Time." In November, Little Giant plans to ship a single featuring the prize-winning song and vocalist from the results of the Music City Song Festival.



AXTON HONORED—Mae Boren Axton blows out the candles on her birthday cake at a special industry reception honoring her contributions to the music business. Assisting in the festivities are, from left, Steve Bauer, owner/manager of Close Quarters Hotel; Rick Sanjek, vice president of creative projects for Pete Drake Productions; Nashville's sheriff Fate Thomas; Denny Brewington, music attorney; Toni Bauer, assistant manager of Close Quarters; Cathey Kennerly, administrative assistant, Jeremiah Records; and Rick Shulman, ATV Music.

#### Small Fairs Trying, But Stella Parton Is Coping

POMEROY, Ohio-Stella Parton is proving it pays to persevere on the small fair circuit.

With her stage set up on the back of a flat bed truck, located not far from a tractor pulling contest, midway rides and the farm exhibitions, Parton and her band, more times than not, must put up with an ineffective sound system.

As if all this isn't bad enough, the evening has turned so cold that she's forced to obscure her alluring bareshouldered costume with a tattered and hastily borrowed jacket.

Another day, another county fair But the crowd looks friendly, and Stella Parton has a show to do.

Parton is one of the dozens of country music artists who spend much of the late summer and early fall troubadoring the small to medium-sized county fairs. Unlike superstars who can limit themselves to the big money and well equipped states of the gigantic state fairs, entertainers of Parton's stature still have to make the best with less.

Reflecting on these limitations after performing to a packed grandstand at the Meigs County (Ohio) Fair. Parton has no complaints.

"These are better than any other audiences," she says, gesturing toward a crowd of well-wishers and autograph seekers. "They make me do my best."

To be sure, this particular audience loves Parton, and she returns their affection by remaining patiently beside the makeshift stage for almost two hours after her show to say hello, shake hands and sign autographs.

Barry Ingle, road manager and lead guitarist for Parton's sevenmember troupe, says the Meigs Fair is typical of the 60 to 65 they will work this year.

"Fairs are always more difficult to do," he explains. "Getting a good sound outdoors is particularly hard. And most of these fairs depend on

artists to provide their own sound system.

But Ingle agrees that fair audiences are something special. "A lot of these people wait all year for this. They really want to be entertained." Their enthusiasm, he confirms, is reflected in the record and souvenir O sales that occur after the show. Ingle says that fair audiences are generally @ better buyers than those at indoor concerts.

The best fairs to play, in Ingle's estimation, are those that allow free co access to the show as part of the general admission ticket. "Separate prices for everything strains the traffic more than it can bear."

The demands of travel and the cost of fuel add to making the fair circuit exhausting. Because the fairs are held over a relatively short period of time and because the smaller ones pay only moderately, road schedules must be tightly packed if performers are to turn a profit. Ingle says that even though the fuel shortage seems near an end, there is still some risk to weekend travel.

EDWARD MORRIS

#### Moe & Joe Play 3-Month Tour

NASHVILLE-Country's newest musical duet. Moe Bandy and Joe Stampley has begun a cross-country tour that will take the performers into major venues throughout the U.S. in the next three months. Following the act's kick-off date

Sept. 24 at the Lone Star Cafe in New York, the act showcased at Nashville's Exit/In Oct. 3, the Palomino in L.A. on Oct. 26 and makes a television guest appearance on "Austin City Limits," to be taped Nov. 8.

The tour represents a cooperative venture between the two artists' management, record labels and booking agencies. Ronnie Spillman, Bandy's agent from Encore Talent, Stampley's management/agency in Tulsa, the Jim Halsey Co., and CBS Records in Nashville combined resources for presentation of the tour, which is being staged by Barbara John.

Each performance date on the tour will feature Bandy and Stampley singing selections from their current "Just Good Ol' Boys" album, as well as solo segments highlighting both artists.

#### **BMA Reps Are Hosted By CMA**

NASHVILLE-The Country Music Assn. hosted a country supper recently for representatives of the Black Music Assn.

The Black Music Assn. held an organizational meeting in Nashville prior to the dinner.

The Country Music Foundation conducted a tour of the Country Music Hall of Fame and Museum

for the visitors, concluding with a cocktail reception at the Hall of Ralph Peer, CMA president, and

Tom Collins, chairman of the board, welcomed the visiting board members to the supper. Black Music Assn. representatives were later taken to the "Grand Ole Opry."



CEMENT HANDS-Capricorn artist Delbert McClinton cements a deal with Peaches to display his hand prints in the sidewalk of the chain's Philadelphia store.

#### SONGWRITERS President's **Award Goes** To Holyfield

NASHVILLE-The Nashville Songwriters Assn. international inducted five new members into its Hall of Fame and honored Wayland Holyfield with its coveted president's award at its 10th annual Hall of Fame dinner and ceremony at Nashville's Regency Hyatt House Oct. 7.

Also honored was the organization's executive director Maggie Cavender, who was presented a special citation from BMI for her efforts in promoting the cause of the songwriter in Nashville.

Joining the ranks of the previous recipients are Elsie McWilliams, the Rev. Thomas A. Dorsey, Joe South and the Louvin Brothers, who were presented with the songwriters Manny statuette, a bronze hand holding a pen.

More than 500 industry persons including songwriters, artists, publishers and music executives attended the event, which kicked off the start of country music week activities.

The awards ceremony was emceed by country radio and tv personality Ralph Emery with the keynote address given by Atlanta publishing executive Bill Lowery.

McWilliams is known for the many blues influenced country songs she cowrote with the late Jimmie Rodgers. Among their more famous tunes are "Waiting For A Train," "Mississippi Moon" and "Blue Yodel."

The Rev. Dorsey is the composer of such gospel standards as "Take My Hand, Precious Lord" and "Peace In The Valley." The Louvin Brothers, Charlie and the late Ira, are among the best-known stars of the Grand Ole Opry. Among their most famous compositions are "Born Again," "If I Could Only Win Your Love" and "When I Stop Dreaming."

South, the youngest member to be inducted into the Hall of Fame, is known for such standards as "Walk A Mile In My Shoes," "I Never Promised You A Rose Garden" and his double Grammy-awarded hit "Games People Play."

MIKE HYLAND

# Billboard Hot Country Singles

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			or by any	y mean:	s, elect	tronic, i	nechanical, photocopying, recording, or otherwi	ac will	Gut In	prior	written permission of the publisher
*	ek	T		Week	Week	, E	* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				tionate upward progress this week.
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This W	Last W	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Wen	Last Wee	Weeks on Chart	TITLE - Artist (Worter), Label & Number (Dest. Label) (Publisher, Licen
仚	8	9	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1 11966 (Larry Gatlin, BMI)	由	45	3	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46535 (Bocephus, BMI)	由	84	2	SEA OF HEARTBREAK—Lyon Anderson (H. David, P. Hampton), Columbia 1 11104 (Stapes Bernstein, ASCAP)
2	2	11	BEFORE MY TIME—John Contee (B. Peters), MCA 41072 (Ben Peters, BMI)	由	38	6	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut () Chestnut). MCA/Hickory/Gurb 41106 (Acutt Hose, BMI)	70	51	14	MY SILVER LINING—Mickey Gilley (R. Murrah, T. Murrah), Epic 8-50740 (Blackwood/Magic Castle, BMI)
女	10	6	YOU DECORATED MY LIFE—Renny Rogers (D. Hupp, B. Morrison), United Artists 1315 (Music City, ASCAP)	由	40	5	FIRST THING EACH MORNING (Last Thing At Night)—Cliff Cochran (K. Fleming, D.W. Morgan), RCA 11711 (Pi-Gem. BMI)	71	47	12	IF I FELL IN LOVE WITH YOU-Res Allen (R. VanHoy), Warner Bros. 49020 (Tree, BMI)
4 5	4 5	11	FOOLED BY A FEELING—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41077 (Pi Gem. BMI) YOU AIN'T JUST WHISTLIN'	由	41	5	WINNERS AND LOSERS—R.C. Bannon (K. Bell, T. Skinner, J.L. Wallace), Columbia 1 11081 (Hall-Clement, BMI)	血	HEW		(J.R. Cash), Columbia 1-11102 (House DI Cast, Sar
,		10	DIXIE—Bellamy Brothers (D. Bellamy), Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP)	由人	44	5	SWEET DREAMS—Reba McEntire (D. Gibson), Mercury 57003 (Acuff Rose, BMI) THE ONE THING MY LADY NEVER PUTS	73	75	4	A LITTLE BIT SHORT ON LOVE—Billy Walker (B. Walker). Caprice 2059 (Best Way, ASCAP)
6	6	10	IN NO TIME AT ALL/GET IT  UP—Rannie Militap (A. Jordan, R. Leugh)/(T. Brasfield, R. Byrne).  RCA 11695 (Chess/United Artists, ASCAP)/	41	16	10	INTO WORDS—Mel Street (M. Huffman), Sunset 100 (Prater/Menilark/April, ASCAP)  I DON'T DO LIKE THAT NO MORE/	74	76	4	TODAY I STARTED LOVING YOU AGAIN—Arthur Prysock (M. Haggard, B. Owens), Gusto 4-9023
7	7	10	(I've Got The Music, ASCAP)  DREAM ON—The Oak Ridge Boys (D. Lambert, B. Potter), MCA 41078 (Duchess, BMI)	-11	10	10	NEVER MY LOVE—The Kendalls (R. VanHoy, S. Throckmorton)/(J. Foster, B. Rice). Ovalion 1129 (Cross Keys, ASCAP/Tree, BMI)/	由	85	2	(Blue Book, BMI)  SQUEEZE BOX—Freddy Fender (P. Townshend) Starffide 9-4904 (CBS)
4	9	8	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B. Tosti)/B. Reneau (O. Blackwell, J. Hammer), RCA 11705 (Song Yard, ASCAP)/(Unichappell, BMI/Chappell, ASCAP)	42	43	6	(Jack & Bill, ASCAP)  THE SUN WENT DOWN IN MY WORLD  TONIGHT—Leon Exerette (R. Murrgh, S. Anders), Briando 104 (Magic Castle/Blackwood, BMI)	由	HEW E		(Towser/Eel Pin, BMI)  HEROES AND IDOLS (Don't Come Easy)—David Smith MDJ (DO4 (NSD) (Music Craftshop/Shedd
4	n	8	HALF THE WAY—Crystal Gayle (B. Wood, R. Murphy), Columbia 1-11087	43	3	12	IT MUST BE LOVE—Don Williams (B. McDill), MCA 41069 (Hall-Clement, BMI)	由	MIM E	ш	House, ASCAP)  I HATE THE WAY I
由	12	10	(Chriswood, BMI/Murfeezonges, ASCAP)  I AIN'T GOT NO BUSINESS DOIN'  BUSINESS TODAY—Razzy Bailey  (J. State, D. Morrison), RCA 11682	4	37 55	12	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan), RCA 11672 (Pi-Gem, BMI)  GOOD TIME CHARLIE'S GOT THE BLUES—Red Steagall	78	81	2	LOVE IT—Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9 50791 (Song Doctor/Big Hair; BMI)  PHILODENDRON—Mundo Earwood
山	13	5	COME WITH ME—Waylon Jennings (C. Howard), RCA 11723 (First Lady, BMI)	4	59	3	(D. O'Keele), Elektra 46527 (Warner-Tamerlane/Road Canon, BMI) CRAZY BLUE EYES—Lacy J. Dalton	79	69	5	(M. Earwood), GME 108 (Massc West Of The Peans, BMI) THAT OVER THIRTY LOOK—Farms Toung
山	15	6	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson () Allen), Capital 4772 (Tree, BMI)	由	60	3	(L.J. Dalton, M. McFadden), Columbia 1-11107 (Algee, BMI) STRANDED ON A DEAD	4	MEN	1	(R. Klang, B. Arr), MCA 41046 (Rightnerg, EMI)  BECAUSE OF LOSING YOU—Rarrel Feth (Foster, Rice), Collage 10 (Jack & Bill, ASCAP)
仚	14	8	PUT YOUR CLOTHES BACK ON—Joe Stampley		63	2	END STREET—The ETC Band (E. Conley), Warner Bros. 49072 (ETC/Easy Listening, ASCAP)  I'VE GOT A PICTURE OF US	81	72	5	I WANNA GO BACK—Nick Noble (B. Martin, P. Coulter), TMS 612 (September, ASD
由	19	6	(B. Sherrill, S. Davis), Epic 9-50754 (Alger, BMI)  MY OWN KIND OF HAT/HEAVEN WAS A  DRINK OF WINE—Merle Haggard	台			ON MY MIND-Loretta Lynn (B. Harden), MCA 41129 (King Coal, ASCAP,	82	87	3	ENDLESS—David Wills (G. Harrison, D. Pfrimmer), United Artests 1319 (Pi-Gem. BMI)
由	20	5	(M. Haggard, R. Lane)/(S.D. Shafer), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff-Rose, BMI) BLUE KENTUCKY GIRL—Emmylou Harris	白白	61	3	A RUSTY OLD HALO—Hoyt Axton (B. Merrill), Jeremiah 1001 (Ryland, ASCAP)  MISSISSIPPI—The Charlie Daniels Band (C. Daniels), Epic 9-50768 (Hat Band, BMI)	由	MEN	CHIT	YOU PICK ME UP (And Put Me Down)—buttle West (R. Goodrum, B. Maher), United Artists 1326
16	17	10	(J. Mullins), Warner Bros. 49056 (Sum Fire, BMI)  CRAZY ARMS—Willie Nelson (R. Mooney, C. Seals), RCA 13673 (Tree, Cham, BMI)	<b>企</b>	64	2	BUENOS DIAS ARGENTINA—Marty Robbins (8 Raleigh, U. Jurgens), Columbia 1-11102 (F.A., ASCAP)	84	56	15	(Chappell/Sailmaker/Weltheck/Blue Quill, ASSAP) YOU'RE MY JAMAICA—Charles Pride
17	18	9	SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B. Wyrick, T. Woodford), United Artists 1314 (I've Got The Music, ASCAP/Song Tailors, BMI)	52	42	11	THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Evis Presley (T. Seals, D. Rice/(D. Linde) RCA 11679	85	67	15	(K. Robbins), RCA 11655 (Pi-Gem, BMI)  I MAY NEVER GET TO  HEAVEN - Conway Twitty (B. Anderson, B. Killen), MCA 41059 (Time, BMI)
18	1	12	(S. Throckmorton): Warner/Curb 49024 (Tree, BMI)	53	39	9	(Danor, BMI)/(Combine, BMI) WHAT MORE COULD A MAN NEED—Tommy Overstreet	86	86	4	SAN FRANCISCO IS A LONELY TOWN - Nick Nices (B. Peters), MCA 41100
命		7	SAIL ON—Tom Grant (L. Richie, Jr.), Republic 045 (Jubete/Commodores, ASCAP)	54	49	15	(C. Rains), Elektra 46516 (ATV/Rainsongs, BMI)	由	new	CHIL	(Shelby Singleton, BMI)  CAUGHT WITH MY FEELINGS
命	22	7	NO MEMORIES HANGIN' ROUND — Ruseanne Cash & Bobby Bare (R. Crowell), Columbia 1 11045 (Coolwell/Granite, ASCAP)	由	ME	Lill Control	(A. Fleetwood), Columbia 3-11027 (Brandwood/Mullet, BMI) MY WORLD BEGINS AND ENDS WITH	88	88	,	DOWN—Mary Low Terrer (D. Byrd, M.L. Turner), Churchill 7744 (Plan Dell Churchill, BMI)  DO I EVER CROSS YOUR MIND—Se to
由	23	4	BLIND IN LOVE—Met Titles (B. Gorbin), Elektra 46536 (Sabal, ASCAP)				YOU/WHY DID YOU HAVE TO BE SO GOOD—Dave & Sugar (S. Pippin, L. Keith)/(J. Fester, B. Rice), RCA 11749 (Tree/Windchimes, BMI)/(April, ASCAP)		I I I	-	(D. Partne), International Artists 501 (CMS) (Owegar, BMI)
由由	24	4	BROKEN HEARTED ME—Anne Murray (R. Goodrum), Capitol 4773 (Chappell/Sailmaker, ASCAP)	56	46	12	ROBINHOOD—Billy "Crash" Craddock (L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)	89	89	2	I JUST WANDER WHERE HE COULD BE TONIGHT—HIRA. 4 Jerby (H. M. Gorneliut), IBC 0004 (Scott-ch & Brandy, ASCAP)
2,500	33	4	THE LADY IN THE BLUE MERCEDES—Johnny Duncan (D. Darst, G. Gentry), Columbia 1 (1097 (Algoe, BMI)	由	N 5		WALKIN' THE FLOOR  OVER YOU Ernest Tubb & Friends (E. Tubb), Cachet 44507 (Rightsong, BMI)	90	52	12	LIVIN' OUR LOVE TOGETHER—Billie to Spears (B. Peters), United Artists 1305
仚	28	6	(B. Reneau, D. Goodman), Ovation 1127 (P) Gem. BMI/Chess, ASCAP)	血	68	4	HIDE ME (In The Shadow Of Your Love)—Judy Argo (J. Hudson, N. Seratt), MDI 4633 (NSD) (Branch/Armac, BMI)	91	77	6	(Ben Peters, BMI)  THE COWBOY SINGER—Sumry Curtis (S. Curtis), Elektra 46526 (Skol, BMI)
25	25	8	HOUND DOG MAN—Glen Campbell (T. Stuart), Capital 4769 (Gabion/Fancy That, ASCAP)  LOVE ME NOW—Rannie McDowell	59	50	14	ONLY LOVE CAN BREAK A HEART—Kenny Dale	92	III.	Lutter	THE PART OF ME THAT NEEDS YOU
27	27	7	(P. Kelly), Epic 9-50753 (Tree, BMI)  BABY MY BABY—Marga Smith (M. Smith, N.D. Wilson, M. David), Warner Bros.	台	70	3	(H. David, 8. Bachsrach), Capitol 4746 (World, ASCAP) THE WILD SIDE OF LIFE—Rayburn Anthony with Kitty Wells	93	100	Citt	(M. Chapman, N. Chinn), Dak 002-79 (Chinoschap, BMI)  YOU CAN BE REPLACED—Leas Rauch (B. Anderson, J. Crutchfield), Derrick 124 (Miss I
由	29	6	49038 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)  YOU'RE A PART OF ME—Charly McClain	由	71	2	(W. Warren, A. Carter), Mercury 57005 (Unart, BMI)  (Stay Away From) THE  COCAINE TRAIN—Johnny Paycheck	94		(NIET	Champion, BMI)  CILINDOWN CIDECHOW—lam
由	30	9	(K. Carnes), Epic 9-50759 (Chappell/Brown Shoes, ASCAP) I HEAR THE SOUTH	由	80	2	(I. Paycheck), Epic 9-50777 (Algee, BMI)  YOU ARE ALWAYS ON MY MIND—John Wesley Ryles	95	98	2	() Bourland) SCR 180 (Mickey Folk, BMI) SHACKLES AND CHAINS—Disporte Scuthers & Mac Wiseman
由	21		CALLIN' ME—Hank Thompson (R.C. Bannon, J. Bettis), MCA 41979 (Warner Tamerlane/Sweet Harmony, BML/ASCAP)	由		Kill I	(N. Carson, M. James, J. Christopher), MCA 41124 (Rose Bridge/Screen Gems EMI, BMI) TELL ME WHAT IT'S LIKE—Brends Lee (B. Peters), MCA 41130 (B. Peters, BMI)	96	nin		(J. Davis), CMH 1522 (Peer, BMI)  WHEN OUR LOVE BEGAN—Gampe fame (M. Shernil, B. Raneau), Jane 103 (Hi Ball)
		5	YOU'RE MY KIND OF WOMAN—Jacky Ward (M. Sherrill, J. Whitmore, L. Kimball), Mercury 57004 (Al Gallico, BMI/Galleon, ASCAP)	65			LONELY TOGETHER—Diana (B. Springfield), Elektra 46539 (House Of Gold, BMI)	97	NI.	(KIE)	YOU'RE A PRETTY LADY,
血血	32	3	HANGIN' IN AND HANGIN' ON—Buck Owens (B. Owens), Warner Brus. 49046 (Blue Book, BMI)  I CHEATED ME RIGHT OUT				GET YOUR HANDS ON ME BABY—Dale McBride (II McBride), Con Brio 158 (Con Brio, BMI)	98		10	(G. Cleamer), Linemen 10838 (NSD) (An Cap. III MY EMPTY ARMS—Ann. J. Morton
由	34	4	OF YOU Moe Bandy (B.P. Barker), Columbia 1 11090 (Baray, BMI) YOU SHOW ME YOUR HEART (And I'll	4		2	(Nye Fleming, D.W. Morgan), RCA 11735 (Fe-Gem, BMI)	99	MIN		(K. Bach), Prairie Dust 7632 (NSD) (Music Craftshop/One More, ASCAP) I'M LEAVIN' YOU ALONE—Emir
☆	35	4	Show You Mine)—Tem T. Half (T.T. Half), RCA 11713 (Hallnote, BMI) SAY YOU LOVE ME—Stephanie Winslew	TO A			LOVIN' STARTS WHERE FRIENDSHIP ENDS—Mel McDaniel (D. Linde, A. Rush), Capitol 4784 (Combine, BMI)			2	(E. Rowell), Grass 5305 (Blue Creek, BMI)
			(C. McVie), Warner/Curb 49074 (Michael Fleetwood/ Warner-Tamerlane, 6MI)	M	/	1	(I Wanna) COME OVER—Alabama (M. Berardi, R. Berardi), MDI 4634 (NSD) (Blackwood, BMI)	100	91	-	(A Badale G Johnson F Stanton) Country Internetional 142 (Pess I) 15(AF)

## ASCAP Pegs Rory Bourke As 'Country Songwriter Of the Year'

Continued from page 42

Louis E. Weber, assistant to the president and director of broadcast licensing and customer relations. Karen Sherry, director of public relations; membership representatives Jim Gianopulos and Lisa Schmidt, and Ted Williams, p.r. membership liaison.

Attending from the West Coast were Michael Gorfaine, Western regional director for repertory; Todd Brabec, Western regional director for business affairs; and Allen Levy, West Coast publicity director.

The complete list of 1979 ASCAP award winning country songs, writers, publishers, producers and

ALL I EVER WEED IS YOU - Jimmy Holiday/Eddie Reeves, Ray Charles Enterprises (Ricer Music Co. To I Linded Artists Music Co., Larry Buller, Abony Rogers and Dottie West, United Artists.

ALL OF ME-Gerald Marks/ Seymour Smoots, Bourne Ca / Marlong Mosic Corp., Willie Netson, Willie Nobon,

ANY DAY NOW-Burt Bacharach (Bob Hilliard, Inter song Mesic, Rosene Card, Don Gibson, Hickory.

ANYONE WHO ISN'T ME TONIGHT - Julie Didler / Casay Kelly, Bubby Goldsboro Music, Larry Butler, Kenny Rights and Dattie West, United Artists.

BACK OR MY MIND AGAIN - Control Pierce / Chisries Quilles, Chess Mose; Tom Collins/Roome Milsan. For me Wilsan, RCA.

REST FRIENDS MAKE THE WORST ENEMIES-Julia Didlet Carry Kelly, Bobby Golddoors Motor, Ray Baker, David Houtitee, Elektra.

BLUER THAN BLUE-Randy Goodrum, Let There Se Manue Springsreek Massic, Roy Dea, Beverly Hitchel.

to CAN YOU FOOL-Michael Smotherman, Royal Oak Water, Tom Thacker and Den Campbell for Dininbus Productions. Det Campbell, Capital.

COCA COLA COMBOY-Sam Alchiev, Sever Music Street Bower, Mel Tills, MCA.

CRYIN AGAIN-Dan Cook, Cross Keys Publishing Ca., Roo Chancey, Oak Ridge Boys, ABC.

\* DANGER HEARTBREAK AHEAD-Don Cook, Cross News Publishing Co., Pad Carter, Lieba Letz, RCA.

us DARLIN-Oscar Blundemer (PRS), September Mu-"SK Carp./Yellow Dog Music, David Burgess; David Rog-

MTLERT-Michael Kesser, Timace Music, Jack Sil-Mmm/T.C. Sheppard, T.C. Sheppard, Warner/Curb.

DREAMIN'S ALL I DO-Earl Contey, ETC Music/Early Littering Music City, Sene Eichelberger and Phil Grisseft for ESC Productions, Earl Thomas Conley, Warner

EASY FROM NOW ON-Susanna Clark/Carlene Car. a fer Song of Cash, Brian Albern, Emerylou Harris, Warner

FADED LOVE AND WINTER ROSES-Fred Rose, & Milene Music, Ray Baker, David Houston, Elektry. FANTASY GLAND-Buzz Casen, Buzz Casen Publica-

1 Sees, Ray Baker, Treddy Weller, Columbia. FOREYER ONE DAY AT A TIME: Edity Raven, Milene of Motic, Rossie Gard, Don Gibson, Hickory.

CONNE BACK MY BLUES-Billy Edd Wheeler, Deepy Holew Music Corp., Jerry Rees/Disp Young, Jerry

COLDEN TEARS—John Schweers, Chess Music, Jerry Bradley/Dave Rowland, Dave and Sugar, RCA.

HANDCUFFED TO A HEARTACHE-Bobby David. Mckerillo Co./Mandy Music, Vincent Aickerillo, Mary A. Miller, Interp.

I CAN'T FEEL YOU ANYMORE-Maradith Demort. Aing Coal Music, Owen Bradley, Loretta Lynn, MCA. I COULD SURE USE THE FEELING-Mel McDaniel

Music City Music. Larry Butler, Earl Scruggs Revue, Co-IF I HAD A LOVELY TIME—Don Clock/Sonny Throckmor

Use, Cross Keys Publishing Co., Bries Fisher, Kendalls, I JUST CAN'T STAY MARRIED TO YOU-Rary Bourke.

Chappell & Co., Charlie Black for Lee Stoller Enter prises, Christy Lane, LS. I JUST FALL IN LOVE AGAIN-Larry Herbstritt, Cot-

Ster Pickin' Songs, Jim Ed Norman, Anne Morray, Capi I JUST WANT TO FEEL THE MAGIC-Rory Sourke!

Mel McDaniel, Chappell & Co., Eddie Kilroy, Bobby Bor-

I KNOW A HEARTACHE WHEN I SEE ONE-ROLY s/Bourke/Charlie Black, Chappell & Co., Rob Fraboni Flennifer Warnes, Arista

I REALLY GOT THE FEELING-William McCord, Songs of Bandier/Koppleman, Gary Klein for the Entertainment Co. with Dully Parties/Charles Koppleman, Execwhite Producer, Dolly Parton, MCA

I THOUGHT YOU'D NEVER ASK-DOW Cook, Cross Keys Publishing Co. Buddy Killen, Louis Mandrell and R.C. Bannon, Epic

I WANT TO SEE ME IN YOUR EYES-Arthur Kent/ Frank Stanton, Chip "N" Dale Publishing, Gene Kennedy, Peggy Sue, Door Knob.

I MANT TO THANK YOU-Rory Bourke, Chappell & Co., Eddie Kilroy, Kim Charles, MCE I WILL SURVIVE - Dino Fekacy Freedie Perren, Perren Vibes Music Co., Larry Butler, Bitlie Ja Spears. United Artists.

IF I GIVE MY HEART TO YOU - Jimmy Brewster Jim. mie Crane. Al Jacobs, Miller Music Corp., Norro Wilson. Margo Smith, Warner Bros.

IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME David Bellamy, Bellamy Broth ets Music/Famous Micor Corp., Michael Lloyd, Ballams Brothers, Warner/Curb.

I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE-Johnny MacRae Bob Morrison, Music City Music, Billy Shervill, Janie Fricke, Columbia

FM GORNA LOVE YOU - Michael Smotherman, Royal Oak Music Seventh Son Music. Glen Campbell and Tom Thacker for Ottombus Productions, Glass Campbell,

I'M THE SINGER, YOU'RE THE SONG-JETTY GOLD stern. For Out Music/LAIM. Music/Leeds Music Corp., Jury Goldstein, Tanya Tocker, MCA.

IT'S MY PARTY-John Gluck/Wally Gold/Herb Weters, World Song Publishing, Ray Ruff, Sherry Brane,

IT'S TOO SOON TO SAY GOODBYE- Joe Ashley, Will mx Publishing Co., Bill Walker, Tern Hollowell, Con. Brio.

JUST BETWEEN US - Mickey Newbory Milene Music David Kastle, Bill Woody, Hickory

JUST LONG ENOUGH TO SAY GOODBYE-Jerry Fosber/Bill Rice. April Music. Forder and Rice Productions. Mickey Giller, Epic.

LADY LAY DOWN-Don Cook, Cross Keys Publishing Co., Bud Logan, John Conlee, ASC

LEAVE IT TO LOVE-Joe Hunter, Sound Corp. Music. Joe Hunter/Jim Whiting, Jim Taylor, Checkmate.

LAST MIGHT, EVRY MIGHT-Bob Morroom, Music City Music, Jerry Kennedy, Raba McEntice, Mercury,

LET'S TAKE THE LONG WAY AROUND THE WORLD-Archie Jordan, Chess Music, Tom Collins/Ronnie Milsap, Ronnie Milsap, RCA. LITTLE THINGS MEAN A LOT-Edith Lindeman Carl

Stuty, Leo Fest, North Wilson, Margo Smith, Warner LIVE ENTERTAINMENT - Don King, Wilpex Publishing

Co. Bill Walker, Don King, Con Boo. LO QUE SEA (WHAT EVER MAY THE FUTURE BE)-

Jens Garron, Mr. Mort Music/Music Craftshop, Jess Garron, Jess Garron, Charta LOVE IS SOMETIMES EASY-Sandy Posey, Amy's

Mon's Music News Duty's Songs, Tummy Cognill/ Billy Robinson, Sandy Posey, Warner Batts. LOVE ME AGAIN-David Lusley, Aime Music Corp.,

David Anderic Booker T. Jones, Rita Coolidge, A&M. LOVE ME LIKE A STRANGER-John Schwerts/David Willis, Chiesa Music, John Schweers, Cliff Cochran, RCA.

LOVE SONGS JUST FOR YOU - Martha Gayle Barber. Miliene Music, Neison Larkit, Glenn Barber, 21st Cen-

LOVE SURVIVED-Jerry Faster/Bill Rice, 7.B. Harms Co. (Jack and Bill Music Div.), Jimmy Bowen, Roy Head, ABC

LOW DOG BLUES-Linnel Delmore, Cypress Music. Nurro Wisse, John Anderson, Warner Bros.

MAKE LOVE TO ME-George Brumes/Allen Copeland/Paul Marex/Walter Melrose/Bill Norvas/Benny Pullack/Leon Roppolio/Mel Stitzel, Edwin H. Morris & Cu., Srien Fisher, Cates, Ovation

MIDDLE-AGE MADNESS-Earl Conley, ETC Music Easy Listening Music Corp., Gene Eichelberger and Phil. Grissett for ETC Productions, Earl Thomas Conley.

ONCE IN A BLUE MOON -- Sam Lorber / Jeff Silbar. Bobby Goldsboro Music, Pat Carter, Zella Lehr, RCA.

ONLY LOVE CAN BREAK A HEART-Burt Bacharachi Hall David, World Song Publishing, Bob Montgomery, **Memmy Dale, Capital** 

PLAY HER BACK TO YESTERDAY-Michael Hughes Bob Morreson, Music City Music, Johnny MacRae, Mel. McDamel, Capitol

PLAY ME A MEMORY-Milton Blackford/Richard Leigh, United Artists Music Co., Pat Carter, Zella Lehr,

PLAYIN HARD TO GET-John W. Thompson, Bobby Goldsboro Music, Billy Sherrill, Janse Fricke, Columbia. REUNITED-Dino Tekaris/Freddie Petren, Perren Vides Music Co., Buddy Killen, Louis Mandrell and R.C. Bannon, Epic.

RIDERS IN THE SKY-Stan Jones, Edwin H. Morris & Co., Brian Ahern, Johnny Cash, Columbia.

SANTA BARBARA-Hall David/Archie Jordan, Casa David/Chess Music. Tom Collins/Ronnie Militag, Ronnie Missap, RCA

SECOND HAND EMOTIONS - Rory Bourke/Charles Black, Chappell & Co., Eddie Kilsoy, Faron Young, MCA. SEPTEMBER SONG-Maxwell Anderson/Kurt Weill. Chappell & Co./Hampshire House Publishing Corp. Booker T. Jones, Willie Nelson, Columbia.

SHADOWS IN THE MOONLIGHT-Rory Bourker Charle Black Chappell & Co., Jim Ed Norman, Anne Murray, Capitol

SHARING THE NIGHT TOGETHER - Edward H. Struz. ick II. Shoals Music Mill Publishing. Ron Haffkine. Dr. Hook, Capitol.

SHE BELIEVES IN ME-Stave Gibb, Angel Wing Music. Larry Butler, Kenny Rogers, United Artists. SHE'S BEEN KEEPING ME UP NIGHTS-Sam Lorber

John R. Potts/Jeff Silbar, Bobby Goldsboro Music, Bob Montgomery, Bobby Lewis, Capricorn. SHOULDER TO SHOULDER (ARM TO ARM)-Bob Morrison, Music City Music, Jim Foglesong, Roy Clark,

SIMPLE LITTLE WORDS-Douglas Johnson, Cristy Lane Enterprises, Charles Black for Lee Stoller Enter prises, Cristy Lane, LS.

SINCE I FELL FOR YOU-Buildy Johnson, Warner Brus., Norro Wilson, Con Hunley, Warner Bros.

SLEEP TIGHT, GOOD NIGHT MAN Sam Lorber/Jeff Silbar, Bobby Goldsboro Music, Kyle Lehning, Bobby

SLOW DANCING - Jack Tempohin, Juzz Bird Music/ W H Music Corp., Billy Sherrill, Johnny Doncan, Co. **fumbia** 

beck Music Corp., Felton Jackts, Elvis Presley, RCA. STAY WITH ME-Lew Douglas/Nick Noble, United Artists Music Co. PMG Corp. (ZooBe Music Co. Dw.).

STILL A WOMAN - Mack David, Easy Listening Missic Corp., Norro Wilson, Margo Smith, Warner Bros. STORMY WEATHER - Lett Sayer (PRS), Chrysalis Mu-

Lew Douglas, Bothly Thomas, Nick Noble, Churchill.

sic Corp. David Malloy/Jim Malloy, Stella Parton, Elektra. SWEET DESIRE-Jeannie Kendall, Terrace Music.

Brice Fisher, Kendally, Ovation. SWEET FANTASY-Rory Bourke, Chappell & Co., Edthe Kilroy, Bobby Borchers, Epic.

TAKE ME BACK-Charty McClain/Larry Rogers, Bill Black Music/Partnership Music, Larry Rogers, Charly McClain, Epic

THAT'S WHAT YOU DO TO ME - Johnny MacRan/Bob Morrison, Music City Music, Larry Rogers, Charly

THE DREAM NEVER DIES-Richard Cooper (CAPAC). Welbeck Music Corp., Buddy Killen, Bill Anderson and

THE FEELING'S SO RIGHT TONIGHT -- Don Rings Jaff Walker, Wiljex Publishing Co., Bill Walker, Don King, Con Brio.

THE GAMBLER-Don Schilds, Writer's Night Music. Larry Butlet, Xenny Rogers, United Artists.

THE GIRL AT THE END OF THE BAR - Lional Dalmors. Cypress Music, Norro Wilson, John Anderson, Warner

THE GIRL ON THE OTHER SIDE-Lew Douglas/Nick Noble, R. & T. Publishing/Maryon Music Co., Lew Douglas/Nick Noble, Nick Noble, TMS THE LOVE SONG AND THE DREAM BELONG TO ME-

Andy Badain, Gene Kennedy Frank Stanton, Chip N Date Publishing, Gene Kennedy, Peggy Sue, Door Knob. THE NEXT BEST FELLING (TO LOVING TOU) - Weston V. Chip Hardy Danny Hice, Hice Haus Music, Vincent Rickerillo for Intergi Productions, Mary K. Miller, RCA.

THE SOFTEST TOUCH IN TOWN-Harlan Sanders. W B Missic Ctrp. Dave Burgess, Bobby G. Rice.

THE SONG WE MADE LOVE TO Renneth Wahie. April Music/Widmont Music, Foster and Rice Productunes, Mickey Gilley, Epic.

THE WISDOM OF A FOOL-Roy Altred Abner Silver. Planetary Music Publishing Corp., Jerry Kennedy, Jacky

THERE'S ALWAYS ME-Don Robertson, Gladys Music Fred Foster, Ray Price, Minument. THIS IS A LOVE SONG--lim Weatherly, Keca Music.

Buddy Ailten, Bill Anderson, MCA. TOWER OF STRENGTH-Burt Bacharach/Bob Hill hard. Famous Music Corp., Johnny Morris for Gingerbread Productions, Narvel Felts, MCA

TULSA TIME - Dunny Flowers, T.B. Harms Co. (Bibo Music Publishing Div.), Garth Fundis/Don Williams. Don Williams, ABC

TWO HEARTS TANGLED IN LOVE-Warren W. Wimberly, It. Publicare Publishing Co., A.V. Mittelstedt.

Kenny Dale, Capitol. TWO LONELY PEOPLE-Tom Benjamin Ed Penney. Milene Music, Ray Eaker, Moe Bandy, Columbia.

TWO STEPS FORWARD AND THREE STEPS BACK-Molly Ann Leikin, Hot Cider Missic/World Song Publish ing Ray Ruff, Susie Allanson, Elektra.

WHAT IN HER WORLD DID I DO-Bobby Fischer Bobby Fischer Music/Broken Lance Music, Bob Mont. gomery, Eddy Arnold, RCA WHAT'S THE NAME OF THAT SONG? - Betty Ann Bar

ber, Meritark Music/April Music, Nelson Larkin, Glenn Barber, 21st Century WHEN A LOVE AIN'T RIGHT-Bob Morrison/Johnny

Wilson, Music City Music, Larry Rogers, Charly WHEN I DREAM-Sandy Musion, Jando Music, Allen

Reynolds, Crystal Gayle, United Artists. WHERE DO I PUT HER MEMORY-lim Weatherly. Keca Music, Jerry Bradley/Charley Pride, Charley

WHY HAVE YOU LEFT THE ONE (YOU LEFT ME FOR)-Mark True, Mother Tongue Music, Alten Reyn. olds, Grystal Gayle, United Actists.

YOU DON'T BRING ME FLOWERS -- Alan Bergman Marilyn Bergman/Neil Diamond, Stonebridge Music/ Threesome Music Co., Tom Collins, Jim Ed Brown and Helen Cornelius, RCA

YOU FEEL GOOD ALL OVER-Sonny Throckmorton. Cross Keys Publishing Co., Buddy Killen, T.G. Sheppard, Warner/Curb.

YOU WERE WORTH WAITING FOR - leaning Walker. Wil)ex Publishing Co., Hill Walker, Don King, Con Brio. YOU'VE GOT SOMEBODY, I'VE GOT SOMERODY -- MI chael G. Johnson, Garpax Music Press/Sea Dog Music, Gary S. Paxton, Vern Gendin, Elektra.

#### **Tubb Headlining**

NASHVILLE-Ernest Tubb & the Texas Troubadors will headline the Atlas Artist Bureau convention show at the Opryland Gaslight Theatre Friday (22)

AIRS ON CBS-TV

## Rogers And Daniels '79 CMA Champions

NASHVILLE-Although it wasn't quite a clean sweep, singer Kenny Rogers managed to outdistance his competition in three of five nominated categories, including male vocalist of the year, at the 13th annual nationally televised CMA Awards Show Monday (8).

And Willie Nelson, making a rare appearance on the program to perform two numbers with his band, received a standing ovation at the packed Opry House as he received the coveted entertainer of the year

Petite Barbara Mandrell walked away with the female vocalist of the year honors which she accepted tearfully, while Charlie Daniels matched Rogers' tally with three awards of his own.

Daniels' triumphs, obvious crowd pleasers, came for single of the year ("The Devil Went Down To Georgia," which he wrote and recorded with his group, the Charlie Daniels Band), instrumentalist of the year and instrumental group of the year.

Rogers, who hosted the slickly published 90-minute production. was the odds-on favorite to dominate the honors. He received his awards for album of the year ('The Gambler," produced by Larry Butler), vocal duo of the year with partner Dottie West and male vocalist of the year

The Statler Brothers picked up their seventh vocal group of the year award, an honor relinquished in 1978 to the Oak Ridge Boys after a consecutive reign of six years.

The across-the-board popularity of "The Gambler" also earned its composer. Don Schlitz, the CMA's song of the year award.

Dolly Parton's announcement of Willie Nelson as entertainer of the year brought the audience to its feet as waves of applause rang out through the Opry House. The pigtailed, blue-jeaned performer, apparently taken by surprise, accepted the award shyly, mentioning the contributions of all the "greats of country music like Little Jimmy Dickens and Faron Young who have made country music what it is."

Hubert Long, the late founder of Hubert Long International, and Hank Snow, who has recorded for RCA Records since 1936, became the 32nd and 33rd members to be inducted into the Country Music Hall of Fame as their bronzed plaques were unveiled onstage.

The gala was broadcast live over CBS-TV and featured musical performances and/or presentations by Crystal Gayle, Larry Gatlin, Anne Murray, Ronnie Milsap, Dave and Sugar, the Oaks, Minnie Pearl, Eddie Rabbitt, Jerry Reed, Leon Russell and Willie Nelson, Ray Stevens, Mel Tillis, Dottie West, Barbara Mandrell, Dolly Parton and Chet Atkins.

Following the program, NBC Radio carried a live 90-minute simulcast from the post-awards party. Carried over more than 180 affiliate stations throughout the U.S., it represented the largest country music radio network ever assembled, according to a CMA spokespurson. The show was hosted by singer Bill Anderson, with radio personalities Ralph Emery and Bill Robinson conducting on-the-spot live interviews with award winners and guest celebrities.

This year's CMA Awards also marked the first time that the organization has staged a post-awards buffet. Large tents with food and cocktails were set up in the Opryland Plaza to accommodate several thousand invited industry guests and entertainers following the conclusion of the tv program.

## Country Radio More 'Now'

Continued from page 20

music you're playing, but it can be done with the proper blending of oldies."

Hennes predicted that there would be such extensive crossover from pop to country and reverse crossover from country to pop, that country will become "the dominant format of the 1980s."

Cramer, crediting the Country Music Assn. for successfully promoting stations to go to a country format, noted an "incredible rapid growth" of country stations in the

Cramer reasoned that "the country music station of today is really the MOR station of a few years ago with a wider base audience than hard country. This means that today's country music operator is now in competition with adult contemporary and Top 40."

Cramer noted that Arbitron "indeed shows high audience sharing with these stations in most markets." For this reason, Cramer warned "competition will be keener for the country operator for the next few years."

Cramer emphasized that program directors must "program your station to your market. WHN-AM, New York, and WMAQ are fine radio stations. They're successful because they're programming what their market wants to hear."

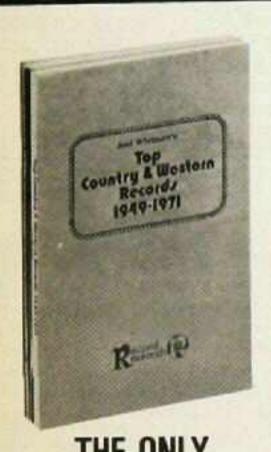
Noting that both of these stations have added a Commodores record, Cramer added, "That's a good record for them, but not necessarily for you." Cramer also advised management, "If the p.d. says he can't get service from the record company, give him a budget so he can buy them. Record service is not going to get better. It will get worse," Cramer warned.

Questioned about the status of older country artists such as Ernest Tubb, Hennes advised that "older artists must be more into what's happening today."

Hennes defended playing pop records such as Debby Boone's "You Light Up My Life" with the comment that "you play them if you're trying to draw an adult contemporary audience." Cramer added that the record was voted the favorite by truckers in a poll.

Hennes said: "You must play classic music, what will be remembered 20 years from now." He suggested that "You Light Up My Life" and "You Don't Bring Me Flowers" were such songs.

The panelists also warned against playing country covers of pop tunes. Cramer commented, "You play inferior product when you play covers." But Hennes said he thought it was acceptable to play Barbara Mandrell's "Reunited/lyrighted material



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## Country



Tourney Toppers: Club in hand, songwriter-singer Ed Bruce, left, accepts the plaudits of Danny Morrison, Mike Shepherd and John McCartney for his longest-drive victory.

## Assaults On Par Highlight 6th Scramble

NASHVILLE-Norm Anderson. head of the Columbia Recording Studios, and songwriter Dave Kirby, along with teammates Jim Jeffries and Bob White, gained first place honors at the sixth annual Nashville Music Scramble.

Held at the Temple Hills Golf Course Sept. 17, the tourney lured a large contingent of country music executives, writers and artists.

Bob Beckham of Combine Music. songwriter Johnny Wilson and John Dorris of Monument Records led the runnerup team. Winning third place honors were Jack Barlow, Bill Walker, Jeanine Walker and Tom

Other music business figures scoring high in the tourney were Johnny Slate, Danny Morrison, Chuck Chellman, Wayne Carson, Larry Gatlin, Jim Owen, Rudy Gatlin, Gene Vowell, Tom Rodden and Herb Burnette.

Longest drive winners were Ed Bruce and Mary Reeves Davis. Bill Walker and Mike Shepherd were two of the closest-to-the-hole win-

Among those winning the sponsor's trophy were Combine Music, Mercury Records and SESAC

#### Paul Heinecke Kudos To 'Grand Ole Opry'

Continued from page 42

Highlighting the "New World of SESAC," the firm showcased some of the young SESAC composer-artists, including Craig Moore of Kimpat Records.

Another showcase featured the contemporary group Leslie Robinson and Mike Ryan, and the Front Porch String Band, a Bluegrass band

SESAC chairman Alice H. Prager and Norman Weiser, president, hosted the invitation-only event.

Other SESAC executives leading the activities were Charles Scully, vice president; Dianne Petty, director of country music; Jim Black, director of gospel music; Vincent Candilora, director of affiliation; Elaine Guber: director of promotional activities; David DeBolt, public relations coordinator, Nashville; Dan Harrison, public relations coordinator. New York: and administrative assistants, Jennifer Bryan and Lisa DeMontbreun, Nashville.

## Nashville Scene

By KIP KIRBY

Phonogram/Mercury artist Sonny Throckmorton hobnobbed with Hollywood stars James Garner and Lauren Bacall, among others, on a recent trip to L.A. Throckmorton was there to work with producers who're making a movie out of his hit song, "Middle-Age Crazy."

Watch for release of "Sesame Street Comes To Nashville" record LP later this year ... Crystal Gayle borrowed Cher's hairdresser for her upcoming CBS-TV special. Sequences taped at the Opry House in Nashville features guests Judy Collins and B.B. King. Codirecting Gayle's debut special is fashion photographer Francesco Sca-

The Stamps recently filmed the Earl Carney tv show in Winston-Salem, N.C. Also on the group's agenda is a week long appearance at Nashville's Cajun Wharf during the annual disk jockey convention/"Grand Ole Opry" Birthday Celebration this year

Jeffrey S. Kruger, the first recipient of Britain's Country Music Assn's Scroll of Merit, in Nashville visiting his gospel publishing firm and recording a new trio called Lady Love.

Along the movie front, is Barbara Mandrell inked to appear in a movie with Peter Fonda? And speaking of Fondas, sister Jane will star in a film with Lily Tomlin and Dolly Parton titled "Nine To Five." Supposedly the script deals with the office lives of three secretaries (now what would Dolly know about that?)-and Parton says she's lost some of her "100 and plenty" pounds to face the cameras this fall.

Tanya Tucker competed with other celebrities in a jeep race sponsored in Riverside, Calif., which is scheduled to air over CBS sometime. later this year .... And MCA's John Wesley Ryles contributes this item for Scene's infamous "When You're Hot, You're Hot" Dept.: Ryles says he's so hot that on a recent road tour, a club he finished playing burned down to the ground. That's taking things a little too far, we'd say.

Elwood Bunn & Down Yonder performed recently at Nashville's Third Avenue Merchants Assn. County Fair. Bunn has been the subject of a PBS special titled "Street Performers," as well as on ABC's "20/20" and NBC's "Real People" programs

Con Brio Records' Dale McBride headlining a benefit in Austin. Tex., to raise funds for the Blue Bonnett Boys Ranch. On the same show with McBride: Barbara Fairchild and Fiddlin' Frenchy Burke. Orlando Records' top draw. Leon Everette, also into fund-raising activities, hosting a radiothon over WGUS-AM for the Easter Seal Fund in Augusta, Ga. Everette, however, came up with a new angle: he sold \$546 in kisses while singing "Still Loving You" at a club appearance following the radiothon, which will be added to the benefit's total of \$8,700.

A rainsform did nothing to dampen the spirits (or the golf game) of Moe Bandy and Charlie Daniels recently when they met on the green in Salt Lake City. "After all," says Bandy, "it takes us as long to play seven holes as it takes most everyone else to play 18!"

KVOO-AM held its eighth annual picnic at the Tulsa Fairgrounds with more than 30,000 persons attending to hear music by various guests

Things Go Better With Coke: Freddy Fender has cut national jingles for Coca-Cola lexiuring

Billboard Billboard SPECIAL SURVEY For Week Ending 10/20/79 Country LPs.

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	pho	tocopy	ing re	cording, or otherwise, without the prior written permission of the public
1	Heek	*	"E	* Star Performer-LPs registering proportionate upward progress this week.
	INS W	Last Wee	Week on Chi	TITLE-Artist, Label & Number (Distributing Label)
7	1	1	25	GREATEST HITS-Waylon Jennings, RCA AHLI 3378
1			-	
	2	2	22	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic 3E 35751
L	1	6	4	KENNY-Kenny Rogers, United Artists LWAK-979
1	1	5	11	3/4 LONELY—T.G. Sheppard, Warner/Curb BSN 3353
	5	4	16	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 65-194
	6	3	45	THE GAMBLER-Kenny Rogers, United Artists UA-LA 934-H
	7	7	18	ONE FOR THE ROAD-Willie Nelson and Leon Russell, Columbia NC 20360
7	1	9	18	IMAGES—Ronnie Milsap, RCA AHL 13346
1	9	10	15	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
100	0	14	3	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
	11	12	24	THE BEST OF DON WILLIAMS, VOL. II-Don Williams, MCA 3096
	12	13	18	GREAT BALLS OF FIRE-Dolly Parton, RCA ARL 13361
	H	20	6	VOLCANO—Jimmy Buffett, MCA 5102
	T	17	8	SHOT THROUGH THE HEART-Jennifer Warnes, Anuta A8 4217
	15	15	5	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
100	16	8	21	LOVELINE—Eddie Rabbitt, Elektra 6E 181
10	17	18	9	OUR MEMORIES OF ELVIS, VOL. II-Elvis Presley, RCA AQLIBAGE
1	18	11	9	YOU'RE MY JAMAICA-Charley Pride, BCA AHLI-3441
1	19	21	27	CLASSICS - Kenny Rogers & Dottie West, United Artists UALA SASH
134	20	16	24	BLUE KENTUCKY GIRL-Emmylou Harris, Warner Bros. BSR 3318
1	21	22	6	STAY WITH ME/GOLDEN TEARS-Dave & Sugar, RCA AHLL 3360
I	1	31	2	STRAIGHT AHEAD-Larry Gatlin And The Gatlin Brothers Band, Colors 36250
1	23	23	11	THE LEGEND AND THE LEGACY, VOL. 1-Ernest Tubb, Cachel Ct. 23001
D	+	33	28	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AT 1135
	1	34	10	RANDY BARLOW, Republic 5024
100	+	32	3	FOREVER-John Conlee, MCA 3174
1/2	27	19	91	TEN YEARS OF GOLD-Kenny Rogers, United Artists UA-LA 835H
1	28	26	76	STARDUST—Willie Nelson, Columbia JC 35305
	29	25	35	NEW KIND OF FEELING-Anne Murray, Capital SW 11849
1	30	28	20	CROSS WINDS-Conway Twitty, MCA 3085
1	31	24	11	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 2154
1	32	27	46	WILLIE AND FAMILY LOVE—Willie Nelson, Columbia NC 7 35642
1	+	42	57	EXPRESSIONS—Don Williams, MCA AY 1069
	34	39	8	A RUSTY OLD HALO-Hoyt Axton, Jeremiah JH5000
	35	29	11	MR. ENTERTAINER-Mel Tillis, MCA 3167
100	36	41	36	THE BEST OF BARBARA MANDRELL, MCA AV 1119
13	37	38	2	JUST GOOD OL' BOYS-Moe Bandy & Joe Stampley, Columbia # 3638
100	4	-		SHOULD I COME HOME—Gene Watson, Capital ST 11947
	1		1211	DON'T LET ME CROSS OVER-Jim Reeves, RDA AHLI 3454
	40	40	20	SERVING 190 PROOF-Merle Haggard, MCA 3089
	41	45	49	ROSE COLORED GLASSES—John Conlee, MCA AV 1105
	42	36	5	JIM ED & HELEN-Jim Ed Brown & Helen Cornelius, RCA AHLI 3258
	43	37	88	LET'S KEEP IT THAT WAY-Anne Murray, Capital ST 11743
	44	46	53	MOODS—Barbara Mandrell, MCA AV 1088
	45	48	4	ALL AROUND COWBOY-Marty Robbins, Columbia IC-36085
100	46	-3-0	(1)(1)	JERRY REED LIVE, RCA AHL1/3453
	47	100	2	IF LOVE HAD A FACE-Razzy Bailey, RCA AHLI-3391
18	48	35	69	WHEN I DREAM-Crystal Gayle, United Artists UALA 858 H
	49	30	7	SILVER-Johnny Cash, Columbia JC 36085
10	50	44	2	THE ORIGINALS—Statler Brothers, Mercury SRM 1-5016
L	- 17			THE ARRANGE AND PARTY OF THE PA

artists, including Mercury's Reba McEntire. Precision Pressing plant president Joe Talbot gave a special 90 minute tour of the operation to RCA employes. It was aimed at familiarizing the marketing personnel of the label's Nashville of fice with ground-level functions involved in running a mastering and pressing facility.

the Tex Mex spokesman extolling the soft and

Free Flight/RCA artists FCC have developed clever trick for thanking radio stations that he been playing the group's record, "Baby I You." ... FCC members sing the stations' 10 at custom "scat version" that features the ball tight harmonies. FCC continues its cross-coal road tour soon.

## Tape/Audio/Video



N.Y. HI FI EXPO—The Metropolitan Opera's Renata Scotto and Giorgio Tozzi
get a demo of classical WNCN's signal from Matt Biberfeld at the opening of
the New York Hi Fi Stereo Music Show, which drew 36,000 Oct. 4-7 at the
Statler Hotel, according to producer Terry Rogers. Below, the Sam Goody
area draws steady traffic to try out B.I.C. two-speed tape decks to record live
groups.





HF TRIO—Institute of High Fidelity executive vice president Bob Gur-Arie, eft, executive director Gertrude Murphy and president Jerry Kalov relax at hi i expo after IHF Audio Conference that drew 150, and membership meeting that overwhelmingly endorsed proposed merger into the EIA/CEG.



M STEREO DEMO—Sansui's F. Ito, left, and Kevin Dauphinee show off rm's modified tuner to IRA Rosen of RBI rep firm in demonstrating the Kahn AM stereo system, using that firm's transmitter, right foreground.

## N.Y. Hi Fi Expo Up; A/V Is Big

NEW YORK—With AM stereo, digital recording and the new home video equipment providing impetus, the third annual New York Stereo Hi Fi Show wound up about 6% ahead of last year's newspaper strike-hit attendance, with 36,000 reported by producer Terry Rogers for the Oct. 4-7 run at the Statler Hotel here.

Heavy rains two nights helped dampen attendance, but not spirits for most of the 80 participating manufacturers, dealers and distributors, who reported generally enthusiastic response to the new product lines for the big holiday selling season, after a rather soft first nine months for the audio industry.

Two of the five competing AM stereo systems were demonstrated, with Harris Corp. taking its own display space and Sansui Electronics showcasing the Kahn transmitter, using a modified TUX-1 tuner to provide 30 dB separation at 1 kHz, from 20 Hz to 15 kHz.

Sam Goody again had the biggest chuck of space, providing an umbrella for more than 20 small record company, accessory and audio firm displays; a highly disco dance environment, and in conjunction with WNEW-FM, a Video Rock Theatre using Advent projection systems in a "living room of tomorrow."

The Goody disco, which ran one hour after closing all four nights, utilized Technics turntables, JBL speakers, SAE electronics, Pickering (Continued on page 48) FOCUS ON 'SOUND'

## Maxell Uses Disks To Promote Tapes

By STEPHEN TRAIMAN

NEW YORK-In a first for the blank tape industry, Maxell Corp. of America has commissioned a series of three sampler LPs to promote its premium UDXL-I and II cassettes as well as the firm's open-reel product.

With the firm's Gene LaBrie, vice president, sales and marketing, listed as executive producer, Maxell is offering consumers the choice of a rock, jazz or classical sampler with the purchase of three 90-minute UDXL tapes in a major fall promotion

The albums, all featuring a mix of new and old top acts, groups and classical soloists and orchestras, are remastered on Maxell UD 50-120 open-reel at RCA Studios here, and are manufactured by RCA Special Products.

In the liner notes, which LaBrie created with the aid of Paul Miller, Maxell's advertising manager, it is emphasized "We're in the high fidelity business, and that means we must care about both good music and good sound. These albums represent a discriminating selection of music, remixed and remastered, to present the finest in production and performance values."

An additional bonus is a subtle boost for Maxell's open-reel products, which have never been pushed to the degree that the cassettes in particular, and 8-tracks have been

While there was no formal com-(Continued on page 48)

## Lieberman: Blank Tape \$\$ Big; Home Video Potential Seen

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—The importance of blank tape in the rackjobber product mix today and the potential for video tomorrow were driven home at the recent Lieberman Enterprises national convention here.

Blank tape sales of Lieberman rack accounts are running at record levels according to the company, and Memorex and 3M played major roles in the convention.

Memorex, Lieberman's biggest supplier of blank tape, presented Lieberman with its "Total Excel-

cludes equalizers, an 800-watt power

amplifier, high and low frequency

The professional audio line in-

cludes the new 1690 mixing console,

the 2200 incremental power system

and Altec's exclusive Mantaray

Recording/broadcast products

are designed for recording studios

and broadcast facilities and includes

mixers, amplifiers, monitors, high

and low frequency speaker systems

FOAM SHIELD

horns and 15-inch woofers.

lence" sales award and also made cash and prize awards to rack employes in announcing sales and display contest results.

According to Ed Barris, Memorex O Minneapolis account executive, Lieberman could become the leading Memorex rack customer for the first time this year. Barris said the company was within \$400,000 of exceeding its leading competitor.

An award to the Lieberman branch with biggest sales was presented by Barris to the Minneapolis office. Barris, also indicates that there will be a new sales contest for the Lieberman one-stop chain, which expanded throughout the country in 1979.

3M is making possibly its strongest bid for rack sales, and announced new sales and display contests to support Lieberman ordering. A special custom videotape presentation was shown, stressing the 3M commitment to retail sales, the range of 3M quality offerings, and touching briefly on 3M's involvement in digital recording developments.

Prospects for racking of prerecorded home video products also were discussed at the Lieberman (Continued on page 48)

#### PRO MARKETS

### 4 Altec Dealer Franchises

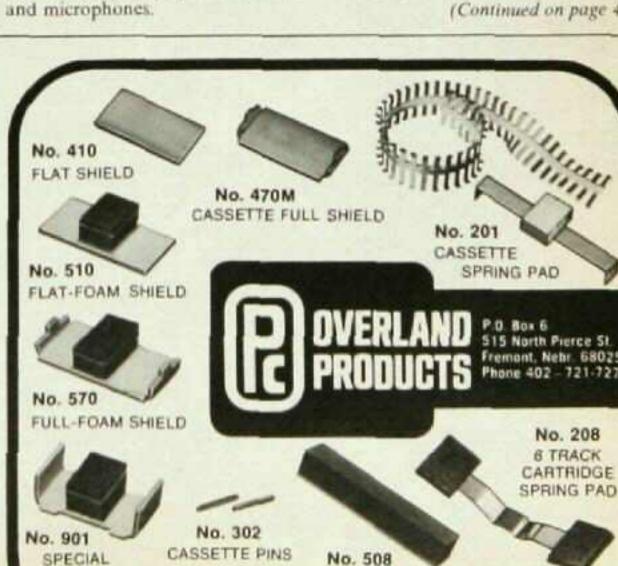
horns.

LOS ANGELES—Altec Corp. has formed four new dealer franchise categories. They include: Stanley Screamer products, disco, professional audio and recording/broadcasting.

According to Gary Rilling, industrial/professional products sales manager, the new franchises are being made available through Altec's commercial sales department and district managers to select dealers who meet Aftec's standards and sales approach.

Stanley Screamers, new professional speaker systems designed in conjunction with Altec sound contractor Stanal Sound, are available in two versions, road finished or utility finished. The products include subwoofer systems, small and large slope monitors and two-way, bi-amp ready systems.

The new disco product line in-



8 TRACK FOAM PAD

SPECIAL DESIGNS ON REQUEST

#### U.K. NIMBUS: 'LONG-PLAY'

benefit is lost."

Continued from page 41

p.m. LPs. The Dayanova album is sted at that price, and a four-LP ox set expected shortly will stock at 32.

The idea for 45 r.p.m. singles ame out of a custom pressing order or disco maxi singles. With a minnum of lathe modifications but a naximum of care in the cutting process, it was found enough time ould be put on a side to warrant the long-player" tag.

In the short term at least, Nimbus

sees the disk as a more practical development even than digital. As Beer explains, "with digital you have various different projected replay

various different projected replay systems, none of which are available. All recordings are put on analog disks, pressing standards generally are pretty abysmal, and the upshot is that by the time the customer plays the album all the

The Nimbus approach is not patented, not a technological innovation as such. In theory any manufac-

## 12-INCH 45

turer sufficiently keen to produce a quality product could do the same. Initial reaction among buyers has been very positive and Nimbus directors Newma Libin, Gerald and Michael Reyonolds are optimistic for growth.

Overall catalog will have 40 titles by year end, and sales are rising rapidly from recent levels of around 3,000 units monthly. A 10-monthold U.K. distribution deal will be renewed shortly, and the U.S. pact is expected. NICK ROBERTSHAW

## Tape/Audio/Video

## Lieberman Sees Potential Of Video

· Continued from page 47

meet. Developments in video are being closely watched; however, Lieberman is not carrying any prerecorded video product at the rack level today.

MCA Distributing president Al Bergamo, a convention speaker, termed the videodisk "in our opinion the future of the record industry."

Remarked David Lieberman, board chairman: "We may be selling plays or Tom Watson showing you how to improve your golf swing.

"Our company," he told the 250 Lieberman personnel, "will be on the ground floor of that activity."

Lieberman's entry into prerecorded video will be conditioned primarily by product pricing, explained Harold Okinow, company president.

Preponderance of X-rated product also is a key factor. X-rated product will rule out video from the racks, he indicated.

Okinow sees potential for the videodisk at rack only if software is priced a few dollars more than LP. The executive believes the RCA system will be most likely to meet this criteria, but the videodisk will cut into LP sales, Okinow thinks.

## N.Y. Hi Fi Expo Brings Optimism

Continued from page 47
cartridges and lighting effects by
LATEC International.

In the main Goody area were displays by Ampex, TDK, Walco, Savoy, BASF, Dust-Off, Display Specialties, Allsop, B.I.C., Monster Cable, JBL, SAE, Memorex, Atlantic and RCA Records, Advent, Infinity, Denon, 3M Scotch, Pickering and Allied Artists Video.

Response for many exhibitors was encouraging after a year that has been less then rewarding due to the overall state of the economy. Dynavector of California reportedly wrote \$10,000 worth of wholesale orders for its cartridges during the show, and the several audiophile labels represented, including Direct Disk Labs and distributor Audio-Technica, noted continuing interest in the premium-priced albums.

Stereo Warehouse made the official intro of Fuji's Metal Tape, previewed at the Summer CES, with samples of the C-46 at \$9.95 list, and C-60 at \$10.97, with limited national distribution by year-end, according to Fuji's John Dale.

With dealer hours Thursday afternoon prior to the official opening, and Sunday morning, the general consensus was that business is picking up but it is still a tough market-place, with price resistance by consumers battling with a shrinking retail margin as manufacturers also are feeling the profit squeeze.

Helping celebrate the opening were hi fi pioneer Avery Fisher joined by the Metropolitan Open's Renata Scotto and Giorgio Tozzi

It was the 25th year of producing hi fi shows for Terry Rogers and husband Bob, and the AM stereo introduction had parallels in the debut of FM stereo at their 1961 event in Washington, D.C.

Next up for the Rogers organization is their first event in Chicago, Nov. 8-11 at the downtown Pid-Congress Hotel, with a return for the biennial Detroit show next February at Cobo Hall.

## Maxell Boosting Tape With Disks

• Continued from page 47

ment from LaBrie, Maxell is certainly eying the continuing move to premium mastering products and the growth of the semi-pro home recording market that is still an open-reel stronghold.

- The classical sampler includes flautist Jean-Pierre Rampal and mandolinist Bonifaco Bianchi, both with the I Solisti Veneti; organist Virgil Fox at the Royal Albert Hall organ and also with the Philadelphia Orchestra; Sir Georg Sola conducting the Chicago symphony in the final movement from Beethoven's "Symphony No. 9;" Eugen-Ormandy conducting the Philadelphia Orchestra in Coplandi "Fanfare For The Common Man" and the conclusion of Britten's "Young Person's Guide To The Or chestra," and guitarist Julian Bran with the Monteverdi Orchestra.
- In the jazz album, perhaps the best of the trio from an all-around musical viewpoint, are Louis Belison in "Quiet Riots;" Paul Desmond, "Body And Soul;" Oscar Peterson, "Take The 'A' Train;" Chick Corea, "The Golden Dawn;" Dizzy Gillespie, "Ozone Madness;" Woody Herman and the New Thundering Herd, "Four Brothers;" Henry Mancini, "Baretta's Theme," and Mark-Almond, "New York State Of Mind/Return To The City."
- Daryl Hall and John Oates in "August Day;" Starbuck, "It Feels So Good;" The Alan Parsons Project "Genesis, Chapter I, Verse 32: Rufus/Chaka Khan, "Take Time." Odyssey, "Easy Come, Easy Go! Hold De Mota Down;" the Strawh, "Deadly Nightshade;" Triumph "Blinding Light Show/Moonchild Omaha Sheriff, "What's It All For and Harvey Mason, "Sho Nuff Groove,"

#### Cetec Gauss 'Doubles'

LOS ANGELES—Cetec Gauss a offering consumers double powered loudspeakers at no additional cost a customers, according to the firm.

All of the 12-inch, 15-inch and It inch speakers have been upgrade to handle twice the power of existing units in the Cetec Gauss line.

The new power ratings will be 30 watts RMS for lead guitar types as 400 watt RMS for bass and low in quency units.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetting features include an 8MHz quartz bias oscillator in each slave, slanted loopbin with an adjustable capacity and new transport design for improved tape path, built-in variablefrequency cue tone generator, all TTL control logic and plug-in electronics.

Behind the DP-7000 stand technology and reliability proven through a wide range of our professional sound equipment up to the 24-track recorder. For details, please contact your nearest Otari.

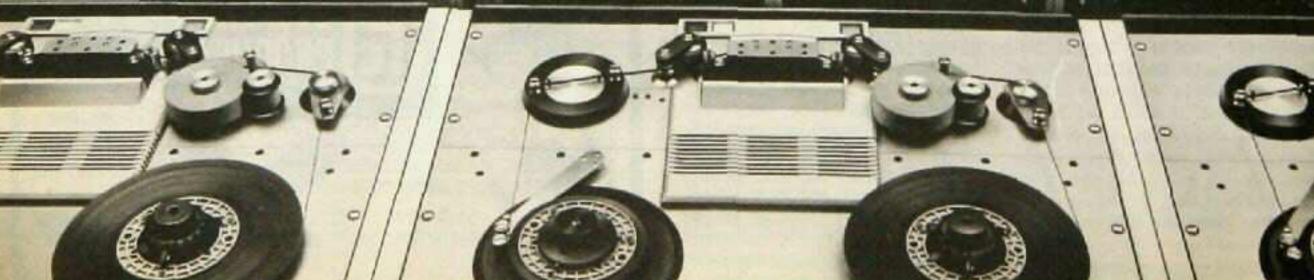
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981 Industrial Road, San Carlos, California 94070

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Otari Electric Co., Ltd.
429-18 Minami Ogikubo Suginami-ku, Tokyo 167
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Introducing the second-generation 64:1 duplicating system.

## OTARI DP-7000





Among new video units shown at he Japan Electronics Show, Oct. 5-10 in Osaka, are a new Philips-comsatible optical videodisk system rom Sanyo, which has such features u slow/fast motion, freeze frame ind random access indexing for the astitutional market, with mechanial-type players like RCA, Matsuhita and JVC for the consumer narket ... Matsushita introduced aree new portable color cameras, unally for the domestic market ith possible export to the U.S. later. neluded are the VZ-C650, a 3.7ound unit with optical viewfinder t about \$613 (\$1 U.S.=225 yen): Z-C620, 4.4 pounds with electronic ewfinder and handgrip at \$836, nd the top-line VC-600, 6.6 ounds, with electronic viewfinder ad 6:1 zoom lens at \$880. All three e a new is-inch vidicon tube and tandby power reduction mecha-

Exchange of patent rights on a side range of audio and video prodas between Sony of Japan and inuding Philips of Holland lasersed videodisk and digital audio sk systems, under a comprehensive greement announced last week. mes as no surprise. Sony's videosk already is compatible with the hilips optical system, and Sony also as demonstrated 25-hour digital adio playback on the same player, hile the Philips 415-inch "Compact isc" digital audio technology now Il be available to Sony. The real spact is the interchangeability of oducts in what could become a pont Sony/Philips alliance against e efforts of the mechanical-based deodisk systems of RCA, Matsusta and JVC

sms, to lengthen battery life.

New York's Hurrah rock disco sted an innovative multi-screen leo demo Oct. 10 of rock films seted from the Time-Life Video talog and new productions by deeVision, in a new joint entermment venture that will be inisted on a regular basis at the club of Tuesday (16).

Key video music production acrity includes Trans-American des, Los Angeles, with post proaction completed on the Jon Rosean/David Paradine production he Bruce Forsyth Special" for itish television, with Sammy avis Jr. and Anthony Newley. ... impact Video Systems provided obile taping facilities for the Tubes LA's Creek Theatre with the Yel-\* Magic Orchestra from Japan, r a 90-minute Kramer/Rocklen gudio Productions special to be n on Japanese tv.... "The Kenny igers Special," airing in Novemon CBS-TV, with Mac Davis d the Charlie Daniels Band, had st production completed at the cific Video Center in L.A., with e firm's mobile unit used for tap-& Universal Amphitheatre seg-

## RepRap

Newest reps for Burns Audiotronics, U.S. tributor of Beyer microphones and headmes, are Ted Pappas, Chicago, for pro 5, and Electronic Manufacturers Repretatives, Northbrook, III., Steve Colky, for sumer lines, in metro Chicago, Southern consin, Northern Illinois and Lake/Porter inties, Indiana; Jerry Kaplan, Flushing consumer lines in metro New York, rthern New Jersey, and Dan Neumeier & ociates, Detroit, consumer and pro lines Michigan.

Video People: Alan Fields named vice president/corporate planning for Paramount Pictures, with first project a six-month study of home entertainment, cable tv and pay tv markets outside the U.S. ... Rand Blei-

meister joins WCI Home Video as national sales manager, from similar post at Allied Artists Video Corp. The WCI subsidiary is developing prerecorded videocassette and videodisk programs for marketing

through WEA Corp. ... Chuck Baker, Altec Lansing communications director, is hosting a weekly L.A. cable tv show "Footnotes," focusing in part on the music industry. ... At Panasonic Video Systems,

Dick Salem is promoted to national manager, closed circuit tv, from Midwest region manager, and Mike Dollacker is upped to Northeast region manager, from district sales STEPHEN TRAIMAN manager.

### JBL. WHEN EXCELLENCE COUNTS.

Whenever and wherever excellence in sound is essential. JBLs are essential.

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And no other speaker has the benefit of JBL's history of over three decades of experience in professional sound.

The JBL heritage of excellence and reliability can be found in a wide variety of applications.

At outdoor concerts ranging from rock to Beethoven, thousands of listeners can hear the artists clearly . . . thanks to JBLs.

In recording studios, you'll find more JBLs than any other monitor. In fact, most major albums are mixed or mastered on JBLs, according to a recent Recording Institute of America survey.

Under the lights at discos around the world, more dancers are moving to JBLs...by far the leading disco speakers (Billboard's International Disco sourcebook).

Night club performers rely on JBL's

new Cabaret Series loudspeakers-the first JBLs made especially for club musicians.

Theater owners who want their audiences to experience today's great new multiple sound tracks are installing IBLs.

And serious musician/songwriters who rely on home recording are following the lead of the big recording studios: They're turning to JBLs, too.

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find JBL.

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FIRST WITH THE PROS.





FIRST INSTALLATION-Sal Nastro, center, president of Preferred Sounds Inc. (PSI), major Rye, N.Y., tape duplicator, is flanked by ElectroSound Group chief Dick Burkett, left, and Audiomatic president Milt Gelfand as he takes delivery on the first microprocessor-controlled Series 8000 ElectroSound cassette duping system in the U.S. Sale was handled by Audiomatic for PSI, upping its daily capacity to 100,000 units.

**WOOLWORTH & TESCO** 

## Major U.K. Chain Stores **Beef Up Video Marketing**

By NICK ROBERTSHAW

LONDON-U.K. retail multiples are increasingly using video to beef up marketing impact in key record departments. Recent announcements come from Woolworth and Tesco, two of the best-known names in High Street trading

Woolworth has for some time run video promotion material supplied by Captain Video in many High St. outlets. The Captain Video contract has now expired and will not be renewed, but in its place Woolworth chief record buyer Bob Egerton has announced the chain plans new format in-store video films which will

be shown on a monthly basis in 120 of its leading record departments.

These will be supplied exclusively by display company Realmheath. making its first foray into video production, and reflect a deepening of Woolworth's whole involvement with record merchandising. In fu-

ture, says Egerton, stocking policy will be extended from the original chart-oriented approach to include more emphasis on new acts and independent and specialist product.

"We want to do more to help new acts, and we hope they will be well represented on forthcoming video films. We also mean to carry more fringe records in certain stores."

Meanwhile, Pickwick is providing supermarket food chain Tesco with what it calls a new concept in instore merchandising. The company already supplies product to 135 stores, and has now begun refitting the first of these with its Music World record shops.

Explaining the concept. Pickwick marketing manager Tony Harding says Music World, which would cover 12,000 to 15,000 square feet within a Tesco store and carry about 1,000 titles, would also feature what he believed to be the first back-projected video screen in the U.K. as part of the wall of the department. Captain Video would supply video promotion tapes.

## DISCOM Booked Up

By HENRY KAHN

PARIS-Exhibit space for DI COM, the new European disco ext bition organized by MIDEM's Be nard Chevry, is now almost ful booked. The five-day show oper Oct. 22 in the Parc des Exposition Porte de Versailles, and takes plan within the framework of establish entertainment equipment fi CISCO

Record companies set to exhib include Barclay, CBS, Pathe Ma coni, Phonogram, Polydor, RC WEA Filipacchi, Aquanus and Ca rere. Equipment firms includ Crown Industries, Clemancon, De trovision, Supravox, Regiscene an Orbis. From Britain alone there a around 50 companies set to atten among them HH, Optikinetics, L sertronics, Harman, Pulsar, Tanno Racal Zonal, Rank A/V, Thron ar QUAD.

Some 3,000 square feet of exhib space has been provided, with each unit costing around \$2,000. The event itself is modeled on the sur cessful MIDEM formula, with bot software and hardware sides of the music industry brought together in market environment, and a sprinklin of seminars and meetings added.

RTL, which plans live rad broadcasts from the show on each its five days, will host an award presentation Oct. 23 in Le Palai while radio station Europe No. 1 w open a new disco in the Lido on the Champs Elysees during the coun of the week.

#### Nortronics Push: Tape Deck Care

NEW YORK-The Recorder Care division of Minneapolis-based Nortronics has come up with a seven-part series of mailers to alert consumer and trade editors, and the consumers and dealers they reach to the benefits of effective maintenance for tape recorders.

Last mailer accompanied a full press kit, also available to reps and their dealers, covering the need for maintenance, importance of VTR maintenance, test and alignment tapes for ensuring quality sound, facts about bulk erasing and degaussing, and comparing demagnetizers and bulk erasers.

OCTOBER 20

## Tape Duplicator

King Instrument Corp., Westboro, Mass., is shipping its new "Basic One" low-cost manual cassette loader, and also is making available a new 25-minute Super 8 m.m. color/sound training film on its splicer and loader.

The "Basic One" features the same engineering and construction as the automatic self-feed model, according to president Jim King Sr., with identical splicer and tape footage mechanism for loading either precise length blank or prerecorded cassettes. Early reports indicate a "motivated" operator can produce 1,200 C-60s in a eight-hour shift.

At \$5,890 U.S. FOB from the factory or through Ampex Sale organization in Mexico. Central and South America, the unit already has been ordered by an Argentine duper, a Hong Kong blank manufacturer, several large religious

organizations, a technical school and several recording studios, King reports.

The splicer/loader film explains in detail maintenance and training procedures for the splicer in use on the loader, according to Bill Cline, sales vice president. It is narrated in English with scripts available in German, Spanish, French and Italian, at \$128 postpaid from King, 80 Turnpike Rd., Westboro, Mass. 01581.

Otari in San Carlos, Calif., has introduced a compact version of its professional DP-4050 incassette duplicator systems, the DP-5050-C2. Featuring a cassette master and two slaves, it has the capacity of adding up to nine additional slaves in groups of three. Suggested list price for the master with two slaves is \$2,950, and the unit will be featured at the upcoming Audio Engineering Society convention, Nov. 2-5 in New

tions at Cetec Gauss are designed to strengthen the Los Angeles tape duplicator and professional audio firm's technical expertise and marketing environment, according to president Mort

Bart Bingaman, with the firm 10 years, is named chief engineer, tape duplication operations; Jim Williams is new director of engineering, with his quality assurance manager slot taken by Jerry Fisher, joining with prior experience in CBS and RCA quality control positions.

In the speaker products are, joining from JBL are Larry Phillips, named marketing director, with prior service at Tannoy, Cerwin-Vega and TEAC, and Walter Dick, named chief engineer, formerly manager, transducer engineering.

Five new management additions and promo-



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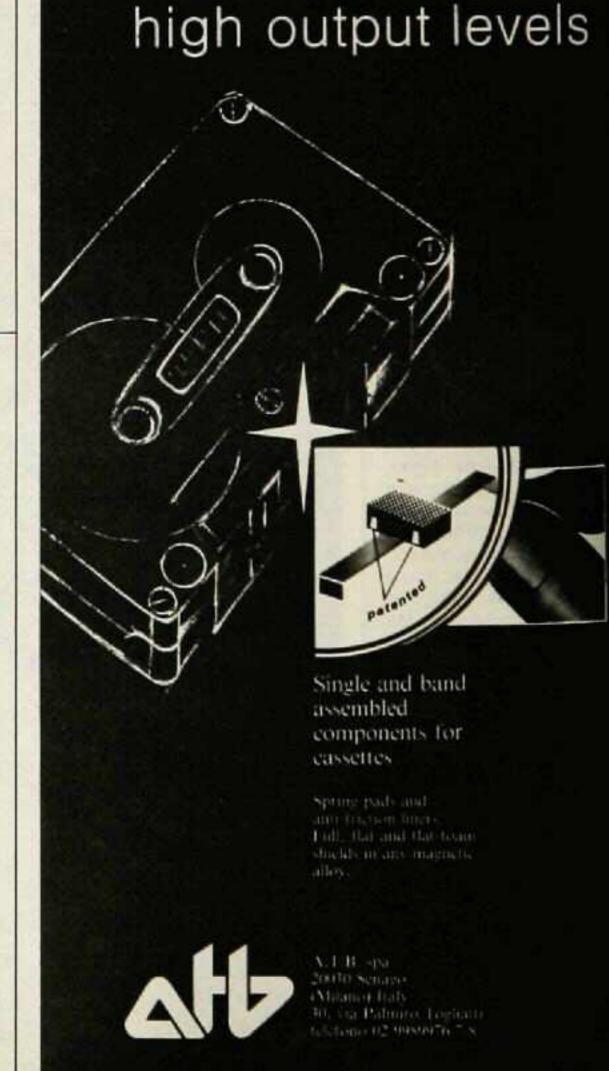
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## LABEL-FRANCHISE CONCEPT

## Disco-Ritz Intl Bows As Multi-Faceted Co.

NEW YORK-In an unusual nove, a group of Pittsburgh entrereneurs are attempting to tie-in a ew disco franchise operation with te rejuvenation of an old record lael to create a multi-faceted com-

Disco Ritz International, is eaded by Lou Guarino, who also eads the re-activated World Artist ecords. According to Guarino, bisco Ritz, is based on a concept of stegrated collapsible sound and ght modules geared to facilitate sy conversion of hotel lounges nd/or ballrooms to discos. The incept can also be used in freeunding clubs.

The first club in the proposed yain, a wholly-owned company fality, is located in a Howard Johnin Motel in Monroeville, a suburb f Pittsburgh. It is a 6,300 square not facility with a state-of-the-art ound system designed by the Power sation of New York. This company all also be responsible for the degn of the sound packages used in absequent franchises.

The room's light show is said to inorporate in excess of 100,000 lights ach reflected seven times via a sysm of mirrors. This number of lights an be tailored to suit any size room. The underside of the dance floor suses an additional 5,000 lights agnified three times. There is also network of an additional 5,000

specially designed lights suspended over the dance floor.

Guarino hopes to sell the concept to leading hotel chains throughout the U.S. and around the world, and states that negotiations to that effect are already underway.

The franchise operation will range in price from a \$50,000 module skeleton, to a \$1 million finished product. Ritz International will construct the turn key operation, train its personnel and supply spinner and records library. Many of the records used are expected to be supplied by World Artists Records, Initial release in this genre will come from a group named Lady Ritz. The group's first album titled, "Puttin' On The Ritz" is to be distributed by independent distributors in the U.S.

Pino Abba of Milan, Italy will be responsible for the distribution of label products overseas.

Another arm of Ritz International's concept is a group of dancers, choreographed by Mario Melodia. According to Guarino, they will be available to franchise operations to perform and teach new dance steps, including one called The Ritz.

#### **CORAL GABLES & FORT LAUDERDALE**

## Gautier Makes Big Florida Plans

MIAMI-Richard Gautier, president of London Town Discotheques. a London-based design and construction firm, has opened a new branch in Coral Gables.

Gautier, a former deejay at Radio Caroline, the private offshore radio station in England, and later a BBC staffer says his company's first U.S. project is designing a \$450,000 discoat Turnbarry, part of the Aventure development in Fort Lauderdale.

London Town Discotheques is also working on two other projects, a private disco in Coconut Grove, one in a franchise of clubs to be called Legends and one in Dallas.

"We've worked primarily in Europe and have built more than 100 discotheques in England, France, Germany, Italy, Bermuda and the Philippines," Gautier claims.

Gautier's list of clients is prestigious. It includes Canadian Pacific Hotels, Hilton International, Holiday Inns, Sheraton Hotels, Princess Hotels, and Strand Hotels. The firm also worked on such London clubs as Tramp, Dial 9, La Prive and Re-

London Town Discotheques is also opening an office in Sydney. Australia and one in Los Angeles de-

By SARA LANE voted to lighting and sound design

Gautier states: "We aren't confining our services to South Florida. This office puts us in an excellent position for the South American market. I'll be spending a good deal of time in the U.S. since we have an extremely capable executive running our UK operations."

Robin Phillips, a graduate of the Univ. of Miami with a masters degree in communications, is London Town's operations director for North and South American and the Caribbean.

Gautier began his London Town Discotheques in 1964 while managing theatres owned by the Beatles. "The basis of our company is to provide a disco service to the hotel and club industry. A total package with services that include interior design. audio/visual lighting disk jockeys and music."

Explaining the move to the U.S. Gautier states, "We were asked by several of our American clients to come here. We're the oldest established company in the disco business, and that's what clients are looking for."

Gautier feels the primary factor contributing to London Town Discotheques' success is that each club is created individually: "We don't do a sausage machine type of approach. We give our client the utmost in individuality, creating new ideas which are not repeated, so they have an exclusive club."

Discos are here to stay, in one form or another. Gautier says, although he contends that they are going to have to become more professional, offering more to their customers than "just a dance floor and bar."





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Hi/Fi Stereo Buyers Guide

#### NO ALCOHOL SERVED

## 2 Old Supermarkets **Become Dance Clubs**

By MAURIE ORODENKER

ing demand for bigger and bigger discotheques is forcing more and more developers to turn to large warehouse-type spaces in order to accommodate the growing need in this market.

The trend is evident in places like Phillipsburg, N.J. and Levittown, Pa\_where developers are converting two old supermarkets into non-alcohol clubs.

In Phillipsburg, developer James Jiorle is seeking a zoning variance which will pave the way for the conversion of the old Food Basket supermarket into a teen disco catering to a 14 to 18 age group.

The club, if approved, will be open four nights a week and will be available for rental to private functions. At this time it has only 30 parking spaces, while it needs between 90 and 100 to qualify for a variation of the zoning law.

Plans for the club include a 3,000 square foot dance floor, a fountain and a second raised dance platform.

Jiorle is gearing for a New Year's eve opening, and plans to use a mix of live and recorded music. Admission will be \$2.50 per person and only soft drinks will be served.

Over in Levittown, developer Bill Simon is spending an estimated \$500,000 to convert a former A&P supermarket into a ballroom that will offer patrons a choice of the fox trot and big band music in addition to disco. Simon, a roofing contractor, has been a ballroom buff all his life, and along with his wife, Adair, has won more than 60 medals for this type of dancing.

Simon says he had always hoped to own and operate a ballroom, and had been in constant search for the right place. The burnt out supermarket with its 21,000 square feet

was ideal for his needs.

PHILADELPHIA-The escalat- Doble for a Spanish dance with sentimental meaning for the Simons, and will feature a plush Spanish decor. It will also feature a state-of-theart sound system. Forty thousand dollars is reportedly being spent on the club's 9,000 square foot dance floor, with another \$12,000 allocated to the sound. Canadian maple, considered ideal for ballroom-type dancing, is being used on the raised dance floor.

The room will be open to the public Wednesdays through Sundays, and will be available for private functions the rest of the time. Admission will be \$6 for dancing to live music and \$5 when prerecorded music is offered. Like the Phillipsburg club, no alcohol will be served. Dancing lessons will, however, be available.





the new Dan Hartman 12 inch 33% r.p.m. titled "Vertigo/Relight My Fire." The opening instrumental section (3:03 minutes) is definitely a new direction from the artist's previous material.

A pulsating beat backed with xylophone and assorted electronics make this an exciting and haunting introduction to the disk. "Relight My Fire" (6:41 minutes) combines the artist's vocals with piano. This disk is part of an upcoming LP titled "Relight My Fire." The surprise is a duet that Hartman does with Loleatta Holloway. giving added punch and a gospel-like effect. Produced by Dan Hartman, the remix is by John Luongo and Mike Barbiero

Ren Wood's "Everybody Get Up" on ARC Records is a 12-inch 33% r.p.m. taken from the album "Out Of The Woods." Although the length of this disk is a tight 5:51 minutes, the impact is one of solid energy provided by a midtempo beat with a flavor similar to "This Time Baby." Included is a break similar to the effects utilized in "Ring My Bell."

"Have A Little Faith In Me" is the lead cut and LP title from Evelyn Thomas' ABI Records release. "No Time To Turn Around" shines through with handclapping, string and brass combination. Interspersed are several percussion breaks with Thomas's vocals sailing smoothly through this 9:50 minute sizzler. "My Head Is In The Stars" has a perky feeling and a catchy melody along with bongo breaks which build to a fine crescendo. The remix is by Rick Cianatos.

Tom Savarese (known for his eclectic and advanced music style) has put his talents to use in effectively mixing the Aural Exciters LP "Spooks In Space."

The sound by Bob Blank is bizzare, haunting and worthwhile.

From Spring Records comes the Fat Back 12inch 33% r.p.m. "King Time III" at 6:13 minutes. Taken from the group's latest LP, the disk contains a deejay rap which is catching on fast, not only in uptown Manhattan, but in other parts of the country. WKTU-FM is utilizing a break from "Good Times" over which G. Keith Alexander raps about his show.

The Village People has released a two-record LP titled "Live And Sleezy" on Casablanca. The group recorded segments from a live performance at the Greek Theatre in Los Angeles. The second disk contains newly recorded material with its new lead singer Ray Simpson. Cuts most noteworthy are "Sleezy" and "Rock N' Roll is Back Again." For a change, the group has given thought and concept to progressive development and producer Jacques Morali has realized the group's greater potential.

Virgin Records has "Dancing Is Dangerous," the LP title, and "The Night They Invented Love" by Noel. The right ingredients for disco are contained here but revamping and remixing are necessary to insure disco play.

Barbra Streisand and Donna Summer have released their much publicized joint effort "No More Tears," (Enough Is Enough) on Streisand's forthcoming "Wet" LP. This record, with only selected airplay at the moment, will be available on a 7-inch disk from Columbia and a 12-inch from Casablanca. Produced by Gary Klein for the Entertainment Co. in association with Giorgio Moroder Productions, this disk builds from slow and pretty to an infectious uptempo beat. The duet works well.

A 12-inch 33½ r.p.m. disk of interest from Hot Box Records is "It's Allrite To Truck All Night," by Barbara Markay.

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## Billboard's Disco Action

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#### ATLANTA

#### This Week 1 DON'T STOP 'TIL YOU GET ENOUGH-Michael

- fackron-Epic (12 inch) 2 COME TO ME-all cuts-France July-Prelude (LP)
- 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP)
- 4 LOVE INSURANCE-Front Page-Panorama (12 inch)
- 5 DANGER-Gregg Diamond-TK (12-inch)
- 6 HARMONT-Suri Lane-Elektra (LP/12 inch)
- 7 THE BREAK-Kat Mundu-TK (12 inch)
- # BACKSTREET-Patti Whatley-Warner/BFC (17 inch)
- 5 POW WOW/GREEN LIGHT-Core Daye-New York Intl. (LF/12-inch)
- 10 POP MUZIK-M-Sire (12 inch)
- 11 FEVER-all cuts-Fever-Fantasy (LP)
- 12 GET LOOSE/SEXY THING-Bob McGilpin-Butterfly-
- 13 PUT YOUR FEET 10 THE BEAT-Referble Family-Casablanca (LP/12 inch)
- 14 SADNESS IN MY EYES/BOYS WILL BE BOYS-Duncan Sisters-Earmant (LP/12 anch)
- 15 HOLLYWOOD-Freddie James-Warner (LF/12-inch)

#### BALT./WASHINGTON

- 1 FANTASY-Bruni Pagan-Bektra (12-inch)
- 2 DON'T 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
- 4 WHEN YOU TOUCH ME-Taana Gardner-West End (LP/12-inch)
- 5 HARMONY/OOH LA LA-Suzi Lane-Elektra (LP/12
- 6 TAKE A CHANCE-Queen Samantha-Tr. (12 inch)
- 7 LADIES NIGHT-Roof & The Gang-De-Lite (LF/12inch)
- 8 I DON'T WANT TO BE A FREAK-Dynasty-Solar (12)
- SADNESS IN MY EYES/BOYS WILL BE BOYS-Duncan Sisters-Earmant (LP/12 inch)
- 10 COME TO ME-all cuts-France Joh-Prefude (LP)
- 11 LOVE INSURANCE-Front Page-Panorama (12-inch)
- 12 THE BREAK-Rat Mandu-TK (12-inch)
- 13 LOOKING FOR LOVE-Fat Larry-Fantasy/WMOT (12)
- 14 FEVER-all cuts-Fever-Fantacy (LP)
- 15 FLL TELL YOU-Sergio Mendes-Elektra (17 inch)

#### BOSTON

#### This Week

- DON'T STOP 'TIL YOU GET ENDUGH-Michael Jackson-Epic (LP/12-inch)
- 2 MOVE ON UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP/12
- 3 HARMONY/OOH LA LA-Suzi Lane-Elektra (LF/12-
- (LP/12-inch) 5 WHEN YOU'RE #1-Gene Chandler-20th Century

POW WOW/GREEN LIGHT-Cory Daye-New York Intl.

- LADIES HIGHT-Kool & The Gang-De Life (LP/12)
- 7 FANTASY-Brunt Pagan-Elektra (LP/12 inch)
- POP MUZIK-M-Size (12-inch)
- COME TO ME-all cuts-France Juli-Frelude (LP) 10 I JUST WANT TO BE-Cameo-Chocolate City (12)
- 11 THE BOSS-all cuts-Bians Ross-Molown (LP/12-
- 12 THE BREAK-Kat Mandu-TR (12 mch)
- FOUND A CURE/STAY FREE/NOBODY KNOWS-Ashford
- & Simpson-Warner (LP/12 inch)
- WHEN YOU TOUCH ME-Taana Gardner-West End
- 15 LET ME KNOW (I Have A Right)-Gloria Gaynor-
- Polydor (12-inch)

#### CHICAGO

#### This Week

- 1 DON'T STOP 'TIL YOU GET ENOUGH-Michael lackson-Epic (LP/12 inch)
- 2 DEPUTY OF LOVE-Don Armando-Buddah (12 inch) 3 POP MUZIK-M-Sire (12 inch)
- 4 LOVE INSURANCE-Front Page-Panorama (12 inch)
- COME TO ME-all cuts-France Joli-Frelude (LP) 6 LADIES NIGHT-Kned & The Gang-De Life (LP/12)
- HARMONY/OOH LA LA-Suzi Lane-Elektra (EP/12)
- MOVE ON UP, UP, UP/DESTINATION'S THEME/MY
- #1 REQUEST-Destination-Butterfly (LP/12-
- 9 E=MC!-Giergin Muruder-Casahlanca (LP)
- 10 ROCK (T-Liggs, Inc.-Casablanca (12 mch)
- 11 ONE WAY TICKET-Eruption-Ariota (LP/12 inch)
- 12 THE BREAK-Kall Manda-TK (12 mch)
- 13 WHEN YOU TOUCH ME-PARADISE EXPRESS-LAANA Gardner-Westend (LF/12 inch)
- 14 POW WOW/GREEN LIGHT-Cory Daye-New York Intl. (XP/12 inch)
- 15 SADNESS IN MY EYES/BOYS WILL BE BOYS-Duncan Sisters -- Earmarc (LP/12 inch)

#### DALLAS/HOUSTON

- I MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP/12
- 2 HARMONY-Suzi Lane-Bektra (LP/12-inch)
- 3 LOVE INSUMANCE-Front Page-Pangrama (12 inch)
- 4 POP MUZIK-M-Sire (12-inch)
- 5 FEVER-all cuts-Fever (LP)
- 6 COME TO ME-all cuts-France Inti-Prelude (LP)
- 7 I DON'T WANT THE NIGHT TO END-Sylvin Vartan-RCA (12-inch)
- 8 HOLD ON I'M COMING-Karen Silver-Arista (12 inch)
- 9 DON'T STOP 'TIL YOU GET ENOUGH-Michael Jackson-Epic (LP/12-inch)
- 18 THE BREAK-Rat Mandu-TK (12 inch)
- 11 POW WOW/GREEN LIGHT-Cory Daye-New York Intl (LF/12-inch)
- 12 DANGER-Gregg Diamond-TK (12 inch)
- 13 PLL TELL YOU-Sergin Mendez-Elektra (12 inch)
- 14 ROCK IT-Lipps, Inc Casablanca (12 inch)
- 15 PUT YOUR FEET TO THE BEAT-Potchie Family-Casablanca (LP/12-inch)

#### DETROIT

#### This Week

- COME TO ME-all cuts-France Joh-Prelude (LF)
- MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (19/12
- 3 WHEN YOU TOUCH ME-Tanna Gardner-West End (LF/12-inch)
- 4 FEVER-all cuts-Fever-Fantasy (LP)
- 5 POP MUZIK-M-Sire (12-inch)
- 6 PUT YOUR FEET TO THE BEAT-Ritchie Family-Casablanca (LP/12-inch)
- 7 DANGER-Gregg Diamond-TK (12-inch) 8 LOVE INSURANCE-Front Page-Pangrama (12-inch)
- 9 GROOVE ME-Fern Minney-TK (12-inch)
- 10 HARMONY-Suri Lane-Elektra (LP/12 inch) 11 DON'T LET GO-Isaac Haves-Polydor (LP/12 mch)
- 12 GIVE ME BACK MY LOVE AFFAIR-Sister Power-Ocean (12-inch)
- 13 THAT'S WHAT YOU SAID-Loleatta Holloway-Salsoul
- 14 LET ME KNOW (I Have A Right)-Gloria Gaynor-Palvdor (12-inch)
- 15 FANTASY-Brum Fagan-Elektra (LP/12-inch)

#### PHILADELPHIA LOS ANGELES

#### This Week

- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP/12
- 2 LOVE INSURANCE-Front Page-Panorama (12 inch)
- HARMONY-Suri Lane-Elektra (LF/12-inch)
- 4 THIS IS HOT-Pamela Stanley-EMI (12 inch)
- 5 POP MUZIK-M-Sire (12 inch) 6 ROCK IT-Lipps; Inc.-Casablanca (12 inch)
- 7 FEVER-all cuts-Fever-Fantasy (LF)
- 8 COME TO ME-all cuts-France Joh-Prelude (LP) 9 ANOTHER CHA CHA-Santa Esmeralda-Casablanca
- (LP/12 inch) 10 HOLD ON I'M COMIN-Karen Silver-Arista (12-inch)
- 11 E=MC\*-Giorgio Moroder-Casablanca (LP)
- 12 THE BREAK-Kat Mandu-Tr. (12 inch)
- 13 WHEN YOU TOUCH ME PARADISE EXPRESS-Tuana Gardner-West End (LP/12-inch)

14 PUT YOUR FEET TO THE BEAT-Ritchie Family-

- Casablanca (LP/17-inch) 15 GET LOOSE/SEXY THING-Bob McGilpin-Butterfly
- (LP/12-inch)

#### MIAMI

- MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP/12)
- Z POP MUZIK-M-Sire (12-inch)
- DON'T STOP 'TIL YOU GET ENGUGH-Michael fackson-Epic (LP/12-inch)
- A COME TO ME-all cuts-France Inli-Prelude (LP) 5 POW WOW/GREEN LIGHT-Cary Days-New York Intl.
- (LF/12 inch)
- HARMONY-Suri Lane-Elektra (LP/12-inch) 7 LOVE INSURANCE-Front Page - Panorama (12-inch)
- WHEN YOU TOUCH ME-Taana Gardner-West End
- 9 FEVER-all cuts-Fover-Fontacy (LP) 10 E → MC\* – Giorgio Moroder – Casabianca (LF) 1) THE BREAK-Kat Mandu-TK (12 inch)
- 12 GET UP AND BOOGIE-Freddie James-Warner (LP) 12 (nch)
- L3 MUSIC MAN/REVENGE—Revanche—Atlantic (LF) 14 ANOTHER CHA CHA-Santa Esmeralda-Catablaoca
- 15 SADNESS IN MY EYES/BOYS WILL BE BOYS-Duncan Safers-Earmarc (LP/12 inch)

#### **NEW ORLEANS**

- This Week 1 FEVER-all cuts-Fever-Fantary (LP)
- MOVE ON UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP/12
- 3 HARMONY-Suzi Lane-Elektra (LP/12 inch)
- 4 LOVE INSURANCE-Front Page-Panorama (12 inch)
- DON'T STOP 'TIL YOU GET ENOUGH-Michael Jackson-Epic (LP/12-inch)
- 6 SADNESS IN MY EYES/BOYS WILL BE BOTS-Duncan Sisters-Earmarc (LP/12 inch)
- 7 MUSIC MAN/REVENCE-Revunche-Atlantic (LP)
- 2 ROCK IT-Lipps, Inc. Casabianca (12-mch) 9 THE BREAK-Kat Mandu-TK (12 mch)
- 10 HOLD ON I'M COMIN'-Karen Silver-Arista (17 inch) 11 COME TO ME-all cuts-France Joli-Prelude (LP)
- 12 WORLD WIDE PARTY-Max Berlin-Emergency (12) 13 POW WOW/GREEN LIGHT-Cory Days-New York Intl.

**NEW YORK** 

(LP/12-inch) 14 POP MUZIK-M-Size (17-inch)

#### 15 E=MC\*-Giorgio Moroder-Casablanca (LP)

- 1 DON'T STOP 'TIL YOU GET ENOUGH-Michael Jackson-Epic (LF/12-inch)
- HARMONY-Tun Lane-Elektra (LP/12 ench)
- MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP/12inchi
- 4 POP MUZIK-M-Sire (12 inch) 5 LOVE INSURANCE-Front Page-Panorama (12 inch)

6 FANTASY-Brum Pagan-Bektra (LP/12 mch)

8 WHEN YOU TOUCH ME-Taana Gardner-West End (12 inch)

7 DEPUTY OF LOVE-Don Armando-ZE (12 inch)

9 COME TO ME-all cuts-France Joli-Prelude (LF) 10 FOUND A CURE/STAY FREE/NOBODY KNOW-Ashlord

& Simpson-Warner (LP/12 inch)

- 11 LADIES NIGHT-Kool & The Gang-De Lite (12 inch)
- 12 THE BREAK-Kat Mandu-TK (12-inch) 13 THE BOSS-all cuts-Diana Resa-Motown (LP/12-
- 14 POW WOW/GREEN LIGHT-Cory Days-New York Intl.

15 E=MC\*-Giorgio Moroder-Casabianca (LP)

- This Week 1 LADIES NIGHT-Mool & The Gang-De-Life (12 inch)
- 2 DON'T STOP TIL YOU GET ENOUGH-Michael Jackson-Epic (LP/12-inch)
- 3 COME TO ME-all cuts-France Inti-Prefude (LP) 4 DON'T LET 60-Isaac Hayes-Polydor (LF/12 inch)
- 5 LOOKING FOR LOVE-Fat Larry-Fantasy/WMOT (12-
- 5 FOUVERT-John Gibbs/Jam Band-TEC (12-inch)
- 7 WEAR IT OUT-Starguard-Warner (12-inch) 8 FANTASY-Brutti Pagan-Bektra (LP/12-inch)

9 THE RAPPERS DELIGHT-Sugar Hill Gang-Sugar Hill

11 SWEET RELEASE/BOOGIE MAN-Direct Current-TEC

- 10 STAND UP, SIT DOWN-AKE-RSO (12 inch)
- (LP) 12 LOVE INSURANCE-Front Page-Panoruma (12-inch)
- 13 THE BREAK-Nat Mandu-TK (12-inch) FOUND A CURE/STAY FREE/NOBODY KNOWS-Ashlord
- MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST-Destination-Butterfly (LP/12

& Simpson-Warner (LP/12 inch)

#### PHOENIX

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:

- MOVE ON UP, UP, UP/DESTINATION'S THEME MY #1 REQUEST-Destination - Butterfly (LP/12-
- 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 COMIN'-Karen Silver-Arista (12 inch)

GET LOOSE/SEXY THING/54-Bob McGilpin-Butterfly

- (LP/12-inch) GIMME BACK MY LOVE AFFAIR/SISTER POWER-Sister
- Power-Grean (12 inch) 7 E-MC\*-Giorgin Moroder-Catablanca (LF)

8 STAND UP, SIT DOWN-AKE-RSD (12 inch)

- REVANCHE-all cuts-Hevanche-Atlantic (LF) CATCH THE RHYTHM-Baris Midney-RFC/Warner (LP/ 12-inch)
- 11 ANOTHER CHA CHA-Santa Esmeralda-Casablanca 12 TUMBLE HEAT-Michele Freeman-Polydor (12 mch)
- POW WOW/GREEN LIGHT-Cory Daye-New York Intl. (LP:12 inch) THE BITCH-Olympic Hunners-Polydor (LP/12 inch)
  - GET UP AND BOOGIE-Freddie James-Warner (LP/ 12-inch)

#### PITTSBURGH

- This Week
- DON'T STOP TIL YOU GET ENOUGH-MAN Jackson-Epic (EP/12-inch) MOVE ON UP, UP, UP/DESTINATION'S THESE #1 REQUEST-Destination-Butting (Dog
- 3 POP MUZIK-M-Sire (12-inch)
  - HARMONY-Suzi Lane-Flektra (12-mos)
  - 5 FOUND A CURE/STAY FREE/WOODDY ENGINEER

  - COME TO ME-all cuts-France Job-Press
  - # HOLD ON I'M COMIN'-Naren Silver-Arms ()
  - LOVE INSURANCE-Front Fage-Patterns (1) PUT YOUR FEET TO THE BEAT-Eithe Family
  - Casablanca (LP/12 inch) LADIES MIGHT-Kool & The Gang-De-Life IDA
- WHEN YOU TOUCH ME PARADISE EXPRESS-
- Gardner-West End (LF/12-metr)
- 13 FANTASY-Brune Pagan-Bektra (19/12-nos) THE BREAK-Kat Mandu-TR (12-moh) LET ME KNOW (I Have A Right)-Giore Contr-

#### SAN FRANCISCO

1 FEVER-all cots-Fever-Fantary (LP)

Palydor (12-milt)

- 2 HARMONY-Sur: Lane-Elektra (LF/12 mes) 3 E-MC+-Giorgio Moroder-Casablanca (LP)
- 4 TAKE A CHANCE-Queen Samuelty-If (17 mm) 5 MOVE ON UP, UP, UP/DESTINATIONS THENE OF

#1 REQUEST-Destination-Butterly (LP/1)

- 6 COME TO ME-all cuts-France Int-Freigh I.P.
- 8 LOVE INSURANCE-Front Page-Fanorana (1) acts 9 FOUND A CURE/STAY FREE/WORDOT KNOWS-AREA

7 POP MUZIK-M-Sins (12-mch)

- & Simpson-Warner (LP/12-mxt) 10 THE BREAK-Kat Mando-TK (12 inch)
- 11 FANTASY-Bruni Pagan-Elektra (LF/12 mm)
- 13 HOLD ON I'M COMIN'-Karen Siver-Artts [1] 007 14 PUT YOUR FEET TO THE BEAT-Riche Finity-Casablanca (EP/12-inch)

12 MUSIC MAN/REVENCE-Reverthe-Martie (LP)

#### Sinters-Earmarc (LP/17-acts)

15 SADNESS IN MY EYES/BOYS WILL BE BOYS-Dame

- SEATTLE/PORTLAND
- 1 POP MUZIK-M-Sire (12-inch) 2 GET LOOSE/SEXY THING-Bob McGillon-Batterly (LP/12-inch)
- Jackson-Epic (LP/12 inch) A PUT YOUR FEET TO THE BEAT-Ritches Fund-Casablanca (LP/12-inch)

3 DON'T STOP TIL YOU GET ENOUGH-Midsel

- 5 FEVER-all cuts-Fever-Fantasy (UP) 6 GIMME BACK MY LOVE AFFAIR/SISTER FORES-SIST Power-Ocean (LP/12-rich)
- 8 MOVE ON UP, UP, UP/DESTINATIONS THERE W

7 I DON'T WANT THE NIGHT TO END-Siving Natur-

#1 REQUEST-Destination-Butterly (1)

- 9 HARMONY-Suzi Lane-Elektra (12-inch) 10 RRRRRROCK-Fory-TK (12 mch) 11 THE BREAK-Kat Mandu-TK (17-inch)
- 12 HOLD ON I'M COMIN'-Karen Silver-Anta (12-13 LOVE INSURANCE-Front Page-Passing 823 (III

14 COME TO ME-all cuts-France lati-Philade [J]

#### 15 E=MC'-Giergie Moroder-Casablance (J7)

MONTREAL I FREDDIE JAMES-Everybody Get Up And Sup-

(12-inch)

- 2 KAT MANDU-The Break-RCA (12-mch) 3 FRANCE JOLI-Come To Me-Cap (LP) 4 THE RING-Savage Lover Lon (12 inch)
- 6 KAREN SILVER-Hold On I'm Comm'-Qua (trad) 7 AL HUDSON AND THE PARTNERS-TON CON TO S.

5 RUTH WATERS-Never Gonna Be The Sent-RO

- MCA (12-inch) 8 MICHAEL JACKSON-Don't Stop Til You Get Sent 9 ASHFORD AND SIMPSON-Found A Cure-Miss
- (12-inch) 10 SISTER POWER-Give Me Back My Love After-34 (12 inch)
- 11 DISCOTHEQUE-Intro Disco-TE (12 mg) 12 STEPHANIE MILLS-Put Your Body in II-83
- 14 LOVE DELUXE-Here Comes That Sound Appr-80 (12-inch)

13 GIORGIO-E-MC'-Pol (LP)

inch)

15 LUCKY NUMBER-Lene Lovich-CBS (LF)

& Simpson-Warner (LP/12-inch) MUSIC MAN/REVENGE-Hevanche-Atlantic E.F. BILLBOARD'S SPOTLIGHT ON HOME VIDEO

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

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

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

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

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

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

- Creative Input of Artist and Producer the evolution of a totally new video music entertainment form necessary for a mass market.
- Marketing the New Products initial experiences of music retailers, rack-jobbers, one-stops, and branch distributors marketing videotape, and how to prepare for the videodisk...

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

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

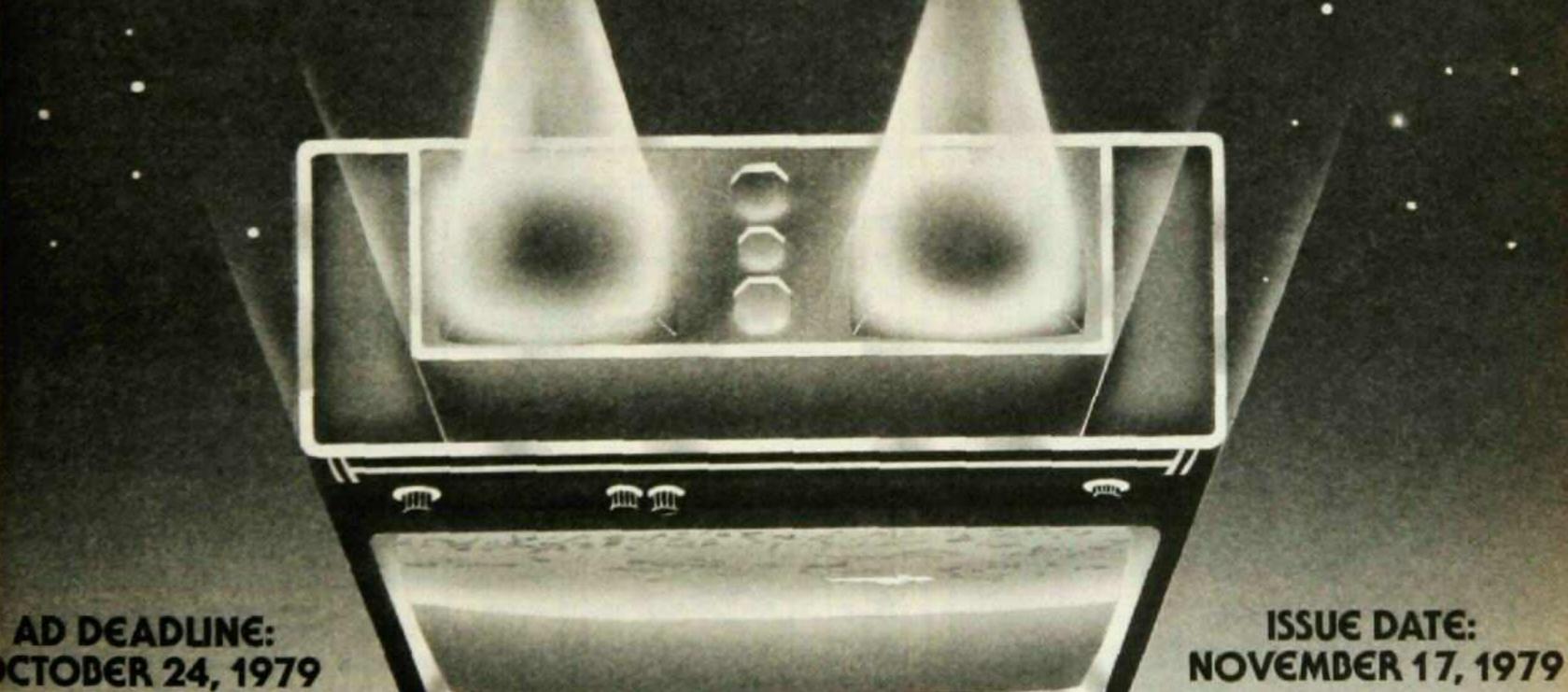
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Act today for the best possible placement of your advertising message!

#### **Bonus Distribution:**

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



Billboard

## Vegas Jocks Form New Group; **Old Record Pool Fading Away**

By HANFORD SEARL

LAS VEGAS-A new disco DJ record group has been formed here involving the top 15 clubs to better product flow, upgrade promotion activities and achieve reporting status.

Formerly the Las Vegas Record Pool under Wayne Thorberg, the one-month-old organization has been named the Nevada Disco DJ Assn. with Jim Strange elected president.

"One of the main purposes of this new group is to provide leadership while promoting membership DJs," says Strange, a veteran DJ here. "This will be a democratically run operation."

Membership fees have been set at \$35 a month with an initial \$50 initiation fee, explains Strange, who will be assisted by director of promotions Joel Cameron and secretary Mike Bailey

The new association, christened Aug. 1, was the result of policy and practice differences of opinion initiated by numerous DJ members. Thorberg's two-year business was purchased by the new group.

A number of expressed changes are the exclusion of club owners, a better product flow, disco artist appearances at clubs and better communication between membership DJs.

According to Strange, five disco DJs from the Northern Nevada area are represented with the new group while a stronger effort is being made. to include Salt Lake City spinners.

"It's important to have a well-run organized pool. Wayne did a great job getting it established, but a step forward was needed," says Strange. who is the head DJ at T.G.I. Fridays. a teen-oriented, non-alcoholic disco-

Cameron, meanwhile, who also spins occasionally at the same club, has been working with Motown's Apollo group remixing cuts, while Bailey is in charge of music at Prelude, one of three gay discos here.

## Here are some reasons why GLi is #1 in disco throughout the world



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Billboard

## Disco Top 100

			LIPLE EXPENSE OF THE PARTY OF T				photocopying, recording or or erwise, without the prior and permission of the publisher
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Pitels So Charl	TITLE(S), Artist, Label
山	1	9	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-	台	55	5	I DON'T WANT TO BE A FREAK-Dynasty-Solar (12-inch) YD 11693
4	3	10	inch) FLY 3103/FLY 13934  DON'T STOP TIL YOU GET ENOUGH—Michael	血	61	7	000H WHAT A LIFE-Gibson BrosIsland (12- inch) CP 706
4	4	10	Jackson-Epic (LP/12-inch*) FE 35745 HARMONY/OOH LA LA-Suzi Lane-Elektra (LP/	52	38	11	Polydor (12-inch) PDD 513
4		7	12-inch) 6E 207/AS 11417 POP MUZIK-M-Sire (12-inch) DSRE 8887	53	45	18	THIS TIME BABY—Jackie Moore—Columbia (12 inch) 23-10994
5	2	11	COME TO ME-all cuts-France Joli-Prelude (LP) PRL 12170	54 55	46 52	4 7	TJM-all cuts-TJM-Casablanca (LP) NBLP 7172  I JUST WANT TO BE-Cameo-Chocolate City (12)
6	5	10	LOVE INSURANCE—Front Page—Panorama/RCA	56	56	4	inch*) NBLP 2008 SWEET TALK-Robin Beck-Mercury (LP) SRM 1
4	10	7	(12-inch) YD 11677 BEAT OF THE NIGHT/PUMP IT UP-all cuts-	57	58	8	3787 TUMBLE HEAT—Michele Freeman—Polydor (12)
4	12	7	Fever-Fantasy (LP) F-9580  LADIES NIGHT-Kool & The Gang-De-Lite (LP/12-	58	51	12	open up for Love-Siren-Midsong (12-inch)
9	7	11	inch*) DSR 9513  THE BREAK—Kat Mandu—TK (12-inch) TKD 155	59	53	13	WHATCHA GONNA DO ABOUT IT-Rozalin Woods-
10	8	11	FANTASY-Bruni Pagan-Elektra (LP/12-inch) 6F- 215/AS 11423	由	66	7	SWEET RELEASE/BOOGIE MAN-Direct Current-
11	11	12	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	61	47	5	QUE TAL AMERICA—Two Man Sound—IDC Records
ŵ	15	7	E=MC <sup>a</sup> -all cuts-Giorgio-Casablanca (LP) NBLP 7169	62	64	2	(12-inch) 12-4 GO DANCE—Billy Moore—Emergency (12-inch)
13	9	15	FOUND A CURE/STAY FREE/NOBODY KNOWS— Ashford & Simpson—Warner (LP/12-inch) HS	63	60	9	IT'S A DISCO NIGHT-Isley Brothers-T-Neck (IP)
14	14	9	3357/DWBS 8874 PUT YOUR FEET TO THE BEAT—The Ritchie	64	67	8	12-inch) PZ 36077/4Z8-2289 LOVE DANCIN'—Marlena Shaw—Columbia (LP/12
4	17	7	Family—Casablanca (LP/12-inch*) NBLP 7166 WHEN YOU TOUCH ME/PARADISE EXPRESS—	由	-	-	DIM ALL THE LIGHTS—Donna Summer—
			Taana Gardner-West End (LP/12-inch) WES 107/PDD 513	66	68	5	Casablanca (12-inch*) J'OUVERT—John Gibbs/Jam Band—TEC
16	13	9	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245	由	76	3	(12-inch) 61A RRRRRROCK—Faxy—TK (12-inch) TKD 412
血	21	5	SADNESS IN MY EYES/BOYS WILL BE BOYS— Duncan Sisters—Earmarc (LP) EMLP 4001	68 69	69 70	3	MARISSA-Machine-RCA (12-inch) JD 11707  I HAVE A DESTINY-Deniece McCann-Butterfly
山	22	7	ANOTHER CHA CHA-Santa Esmeralda-Casablanca (LP) NBLP 7175	由	80	2	(LP/12-inch) FLY 3106/13937 KING TIM 111—Fatback Band—Spring (LP) SP.1-
4	33	5	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE (12-inch) ZEA 12-003	71	71	17	6723 SHINING/NIGHT RIDER—Venus Dodson—Warner/
	26	6	TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415	72	72	5	RFC (LP/12-inch*) 3348 SHARE MY LOVE—D'Llegance—RSO
4	23 25	8	DANGER—Greg Diamond—TK (12-inch) TKD 408 HOLLYWOOD—Freddie James—Warner (LP/12-	73	75	4	(12-inch) RSS 306  BACKSTREET—Patti Whatley—Warner/RFC (12-
23	16	7	inch") DWBS 8857 HOLD ON I'M COMIN'—Karen Silver—Arista (12-	74	74	10	LOVE THANG—First Choice—Salsoul (12-inch) 66
24	19	9	inch) CP 707  SEXY THING/GET LOOSE—Bob McGilpin—Butterfly	75	78	4	STREET LIFE—Crusaders—MCA (LP) 03094
25	20	8	(LP/12-inch) FLY 3104/31940  ROCK IT—Lipps, Inc.—Casablanca (12-inch*)	面	ata (		GET IT UP—Ronnie Milsap—RCA (12-inch) ID 11683
16	18	18	THE BOSS-all cuts-Diana Ross-Motown (LP/12-	77	77	3	YOU'RE THE ONE—Rory Block—Chrysalis (12-inch CDS 2334
4	29	7	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/	78	89	2	DON'T DROP MY LOVE—Anita Ward—TK (12-inch)
4	30	5	WMOT (12-inch) D-137 THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800	山	afer t		TKD 420 KEEP ON MAKING ME HIGH-Unyque-DIM
29	27	10	Ocean (12-inch) DR 7501	81	82	10	Records (LP/12-inch) DIM-26  ROCK ME—Cerrone—Atlantic (12-inch) SDKO 134
30	28	10	WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80	82	86	3	SING, SING, SING—Charlie Calello Orchestra— Midsong (LP) MS1-010
31	32	6	THAT'S WHAT YOU SAID—Loleatta Holloway— Salsoul (12-inch) GG 503	83	63	19	YOU CAN DO IT—A! Hudson & the Partners—MO (LP/12-inch) AA 1136/13926
	36	4	HOW HIGH—Salsoul Orchestra featuring Cognac— Salsoul (12-inch) SG 305	84	88	2	HANG ON IN THERE BABY/MY KNIGHT IN BLACK LEATHER—Bette Midler—Atlantic (12-inch) 0580
33	31	9	CATCH THE RHYTHM—Caress/Boris Midney— Warner/RFC (LP/12-inch*) RFC 3384	85	93	2	(not just) KNEE DEEP-Funkadelic-Warner (LP/ 12-inch*) BSK-3371
34 35	24 34	12 14	STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS	86	ate (		GIRL YOU NEED A CHANGE OF MIND-Paul Lewis-Sunshine Sound (12-inch) \$50-4214
36	39	13	302 AS RISE—Herb Alpert—A&M (12-inch) SP 12022	87	MCH (	111	WHATCHA DO TO ME-Louis Love-Ocean (12- inch) 7504 A/S
山	43	3	DON'T LET GO-Isaac Hayes-Polydor (LP/12- inch*) 1-6224	88	100		LOVE MASSAGE-Musique-Prelude (LP) PRL-
<b>d</b>	44	4	I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra (12-inch) AS 11425	89	1	111	THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch) BXL1 3479/JD-11733
39	40	4	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216	90	Hel	-	HIT ME WITH YOUR RHYTHM STICK—tan Drury— Stiff/Epic (12-inch) 48-50779
40	37	7	Vartan – RCA (12-inch) PD 11594	91	59	12	DON'T YOU FEEL MY LOVE—George McCrae— Sunshine Sound (12-inch) SSD 212
41	42	5	SWEET BLINDNESS-Mighty Pope-Warner/RFC (12-inch) DRCS 8885	92	No. 12	-	BODY LANGUAGE—Spinners—Atlantic (12-inch) DSKO 205
42	35	10	HANDS DOWN-Dan Hartman-Blue Sky (12-inch) ZS8-2778	93	65	10	WE ALL NEED LOVE—Traiano—Capitol (12-inch) 8518
Û	57	3	WEAR IT OUT-Stargard-Warner (12-inch) DWBS 8891	94	73	18	GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER-Chic-Atlantic (LP/12-inch)
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企	49	4	ONE WAY TICKET—Eruption—Ariola (12-inch) AR- 9020	96	79	10	(LP) EMLP 7502 ON YOUR KNEES—Grace Jones—Island (12-inch)
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47	41	21	PUT YOUR BODY IN IT/YOU CAN GET OVER— Stephanie Mills—20th Century (LP/12-inch)	98	87	2	RSS 370 SLEAZY—Village People—Casablanca (LP) NBLP-2
48	48	5	T583/DC 103  DON'T STOP-L.A.XPrelude (LP) PRL 12171	99	85	4	THE BITCH—Olympic Runners—Polydor (LP/12
4	62	2	THE RAPPERS DELIGHT-Sugar Hill Gang-Sugar	100	84	6	TELL ME, TELL ME—Curtis Mayfield—RSO (LP/12
V.A.			Hill (12-inch)		1		inch) RS-1-3053

\*non-commercial 12-inch

## Melba Moore Leaps Into New Recording Challenge

By IRV LICHTMAN

NEW YORK-Going disco is a newer phase of the music communications mix of Melba Moore.

With an accomplished background in the musical theatre, concerts, tv and films, she's collaborated with major disco producer/writer Pete Bellote in a new Epic album, Burn." for which she has played an authorship role for the first time in her disk career.

Some would argue that the disco formula is one in which performers an easily lose their identity. Not so, avs the artist.

"All kinds of music have their guidelines and parameters," she explains, "but you can't lose identity by listening to your inner personulity and if you're constantly moving through them."

Her creative mating with Bellote worked, she feels, because "he noused the spirit of the bigger than ife image I try to portray on stage," even though she admits he knew intle of her career background. "But, he knows what people want," she adds, "and the communication between us was there."

Whether it's recordings or concert appearances, her approach has a common denominator: to be honest with one's feeling and to perform for the audience, not for one's self.

Moore's first songwriting venture on disks is the result of the rough demos she played for Bellote and Epic executives Don Dempsey and Lennie Pietze. "They liked about four of the 10 songs I had on the demos. Bellote had some melodic ideas, so I did the lyrics for these." One result is her own publishing company. Eptember Music (ASCAP).

In the months ahead, there'll be a Midwest and Western concert schedule, which kicked off Sept. 29. Some are her own evenings, others are with singer Lou Rawls. Her upcoming to dates include the Bea Arthur Special, on which she sings the single from the album, "Miss Thing," a role on "Love Boat" and a syndicated "Jack Jones Palace Show" taped in Canada.

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## French Aiding Hollywood Palace

This story prepared by Justine Korman in Paris and Dick Nusser in New York

PARIS—They say there is nothing like Le Palace in the world, but the glitter and glamour of the City of Light's largest disco will soon be transported to Hollywood.

people are mesmerized by laser light beams and 3,500 watts of sound pumping out the latest new wave, rock, pop. reggae and disco hits, while gyrating barhops in bright red designer suits keep the crowd from getting thirsty.

Le Palace is the carefully-realized vision of Fabrice Emaer, who scored first with elite spots such as Le Club Sept, and now wants to bring "beauty and sophistication" to a mass audience. As the crowds who flock here Wednesday through Sunday attest, the masses obviously like it

There is no dress code, no exclusive membership, no mysterious selection process at the door. Anyone who has the sixty francs (about \$15) is free to enter and be royally entertained.

Originally built as a music hall in 1923. Le Palace had been used as a cinema and a legit theatre before Emaer turned it into a spectacle more than a year ago.

Live concerts featuring a wide range of international rock and pop stars, dance companies, movies and a laser show described as "second to none" are only part of the nightly attraction. The most important act, Emaer says, is the people themselves.

"Freedom and narcissism" are the keys to the disco experience, he notes, describing it as a "social phenomenon" geared to "public people."

"There are no restrictions on the dance, no special steps," he says. "The emphasis is on the beat."

Guy Cuevas, the exuberant Cuban born DJ, says his approach to spinning is "half musical/half psychological." His objective is to break down the dancers' reserve.

Visitors to Le Palace can expect to hear not only what is in vogue on the disco charts, from Ashford & Simpson to the latest from Diana Ross and Earth, Wind & Fire, they will also be treated to rock, salsa. Brazilian music, reggae and even some disco-flavored jazz from Stanley Clarke and others.

"I try to play the best in any kind of music, and late at night I like to surprise them and play something not very commercial," he adds.

That formula is what gives Le Palace its reputation among Parisians for being a trend-setting, avantgarde atmosphere—despite its "open door" policy.

Rather than focus primarily on his technical prowess in mixing and cuing. Cuevas strives for "a mood, sending vibrations and surprises along with the music."

The Le Palace light show is also built around the unexpected. It often begins with a single laser beam "dancing" to the music, then building in dazzling and unpredictable ways. A neon globe blinks as it descends from the ceiling, while a curtain on the stage parts to reveal a grid of rainbow lights, which turn suddenly into mirrors, and then glide away to reveal palm trees and a veranda, complete with characters in the scene.

When a visitor thinks that's all that can be done, fog envelopes the stage and curls around the dancers feet while stownsmeripagediditistoryleones of

While Emacr is responsible for the direction of the entire operation, he is assisted by a staff culled from the worlds of fashion, art and design. The engineers and designers who have helped make Le Palace what it is have had extensive experience in

theatre, television and opera, as well

as night clubs.

The equipment that makes Le Palace reverberate so brightly includes three Denon DP3000 turn-tables; two TEAL A7300, and one TEAL A130 tape deck; four SAE 2600 amps, four JBL 6022 amps and two JBL 5234 frequency dividing network amps, plus two Technic SH9090 equalizers. Mixers used include a Freevox series 2000 SD. A Sound Sweep SOSO; an Echolette Echo 4000; and a Synte Bodot DSE are used to generate special sound effects.

Since it opened. Le Palace has been the scene of many of Paris' leading social and fashion events. Concerts have included appearances by the Village People, Bob Marley, Devo and Bette Midler So far this year concerts by Ricky Lee.

Jones. Lene Lovitch, Sister Sledge, Chaka Khan and the Crusaders are scheduled, giving an idea as to the scope of the entertainment policy.

Emaer presides over his staff from the elegant library table that is his desk. It sets under a portrait of himself dressed like an emperor surrounded by his court, which is what Emaer's office resembles.

#### Regine's Policies Headed For Court

NEW YORK-The exclusionary admissions policy of a famous discotheque here may be headed for a court test Thursday (18).

Jimmy Aufiero, owner of the Monsigniore II restaurant, filed Suit against Regine's in 1977 because he was allegedly refused entrance to the Park Ave. disco. Aufiero also alleged that he and his wife were pushed by an employe of the disco who prevented them from walking past the door.

If no settlement is reached in the suit which asks more than \$1 million in damages, jury selection will begin on the above date.





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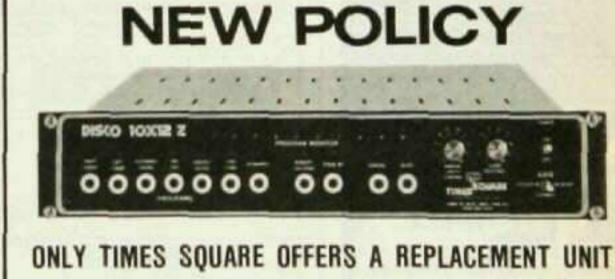
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## General News

## More 'Vacation' Studios Sprout

Continued from page 1

installation on a boat. The 85-foot motor yacht Cherokee III Marine Studio, an offshoot of Cherokee recording studios in Los Angeles, begins operations in the early part of 1980 basing in Marina del Rey.

At a time when record labels and producers are increasingly more conscious of controlling production costs, these newer vacation studios are offering extremely attractive weekly and monthly rates that often

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include room and board. In fact, some vacation studio operators claim the self-contained group can produce a project at one of these facilities faster and for less than they might spend in a major city recording center-even factoring in air

While the environmental aspects of these studios are an obvious lure. these studios are also boasting equipment and maintenance on a par with big city facilities.

One barometer of the vacation studio's success is that most existing ones-such as Canada's Le Studio and Long View Farm in Massachusetts-are reporting that business, as well as interest in their facilities, is up substantially this year.

"Originally," according to Martin. "I wanted to build my dream studio in Hawaii but that's a long way from prospective European clients. I think Montserrat is a happy medium."

Located in the British West Indies, Montserrat is 11 miles long, seven miles wide and contains 12,000 in-

Cost is \$16,000 per week plus charges for tape and cassettes. The rate includes accommodation for up to 10 persons in either of two villas with maid service and hotel, transport for clients, luggage and equipment from airport and return, daily collection from villas or hotel with a bus and driver at the client's disposal and breakfast in villas, snacks during the day and a main meal in the evening, including wine, at the stu-

Other "extras" include use of powerboat and driver for swimming

and water skiing.

The impressive electronics include a Neve board. MCI and Ampex tape machines and JBL. Altec and Tannov monitors, as well as a wide assortment of outboard equip-

Initial clients have included Climax Blues Band, America, Jimmy Buffett and Gerry Rafferty. And Martin indicates that response has been strong since Air Montserrat became operational earlier this year and a second room is already in the offing.

According to Indian Creek Recording's Marty Manry, Indian Creek is 80 miles west of San Antonio, ensconced in rolling hill and lake country.

"Sure," says Manry, "we're stepping out a limb a little bit but it's time Texas had a facility of this type.

We're looking to pitch it as an environmental studio. Horseback riding will be available. One factor here is that the weather is attractive all year around. And we're only a short hop away from places like Taos, N.M., if clients want to spend a weekend skiing in the winter. It's the best of both

With equipment to include a new generation Neve console, reportedly the first Neve in the state: Ampex tape machines and monitors such as JBL and UREI time-align, Manry has not fixed a rate structure as yet.

"We should be operational by March of next year." Built from the ground up. Indian Creek will not only feature a rustic studio but living quarters as well.

Sea-West Hawaii is a transplant from Scattle. For the past several years, Rick and Donna Keefer have operated Sea-West in that Pacific Northwest city as both a fixed location and remote facility. Clients there included Heart.

The Scattle operation is now closed, according to Donna Keefer, and a new beachside facility outside Honolulu is being readied. And the transported remote rig will cater to live work in the islands.

Con Merten, Cherokee manager and director of creative services, indicates that equipment on the Cherokee III will be compatible with Cherokee's Trident equipment at its home base.

The motor yacht will have a 3,200mile cruising range and Merten expects it will be used for recording sessions up and down the Califorpects it will be used for recording nia/Mexican coastline.

Complete with captain, steward and cook. Merten states: "It will be " primarily an overdub and mixdown facility. One unique aspect, though, is that the equipment is being permanently installed, not equipment that's being put in temporarily."

The boat studio should be operational after the first of the year, he footnotes, with no definite rate 3 structure fixed as yet but \$10,000 a week is being considered.

"It will probably go by the week," Merten adds.

"Business has been tremendous," boasts Andre Perry, owner of Le Studio, located in Morin Heights, Ouebec. The scenic, five-year-old studio, 50 miles from Montreal in the Laurentian Mountains, is on 250 acres of land and includes a private

The facility is adding a Solid State Logic, Ltd. console and will soon add 46-track capability via interlock as well as a Sony digital recorder.

Le Studio's rates are \$2,000 a day which includes lodging for eight in a \$350,000 chalet environment.

"We don't make it a holiday," says Perry, "but a working environment, I think it's a lot more creative for the self-contained group."

Recent clients have included Chicago. Cat Stevens and the Bee Gees. Producer Perry also completed a Wilson Pickett LP there for EMI-America.

Randall Barbera, studio manager for Long View. North Brookfield, Mass., indicates business has been strong in the last few months with advance bookings also strong. "We're having our best year, in fact," he notes.

The J. Geils Band is completing a new EMI-America LP there and more recent clients include Arlo Guthrie, Pat Metheny, the Blend and Tim Curry.

Located on 150 acres, both a farmhouse and barn contain stateof-the-art equipment.

"There's a standard of what's good," he says, cand we're summed

(Continued on page 65)

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## International

## WEA Sparks Row Over Italian Fests

By DANIELE CAROLI

MILAN-WEA Italiana has stirred controversy here with the claim that it's the object of serious discrimination by private promoters booking acts for major song festivals televised by RAI, the state-owned national

The charge has exposed to public scrutiny the manner in which these contests appear to be organized, with record companies paying to have their artists represented, paying those artists for performing (since the promoters expect that performance for free) and paying to cover travel and accommodation

In addition, labels have sometimes been asked to provide the promoter with free disks, it's claimed, for jukebox distribution.

The row boiled over when the Venice Song Festival, televised live, featured no WEA acts. The company called a press conference, at which it demanded greater say in such vital pop events organized by both RAI and the Associazione dei Fonografici (AFI), the industry trade body.

WEA Italiana's Franco Vincenzini hammered home his points at the conference. National tv plugs were vital for the success of records in Italy, he said, and noted that there are four key events of national significance: the Festivalbar (separate report, this issue) and the Festivals of San Remo, St. Vincent and Venice, all handled by independent and private promoters.

Said Vincenzini: "We don't question their right to choose the artists. except that we must accept such festivals are covered by television. Promoters ask record companies for money in order to include contracted artists, and they ask because they know how important to is to disk sales.

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"We cannot tolerate this kind of hidden action any longer."

The Venice event was organized by promoter Gianni Ravera. Alleged Vincenzini: "He had already refused to include WEA acts in the lineups of the 1978 Venice Festival and of the St. Vincent Festival this year, even if we paid, as usual, for their inclusion.

"But in both cases, RAI-TV intervened to avoid the exclusion of a major company like WEA, and agreement was reached.

"For Venice this year," continued the WEA executive, "we submitted chartmakers Michele Pecora and Leif Garrett, plus Nicolette Larson, up-and-coming here. All three were discarded by Ravera, claiming they weren't suitable for the event. So we've decided to make it clear we

(Continued on page 62)

#### LABELS MOVE ON SONY FOR TAPING HITS

By GLENN BAKER

SYDNEY-Seven major record companies here have instigated joint legal action against Sony (Australia).

Affidavits allege that the firm has been using a high-speed cassette duplicator at its Sydney city sales and service division to copy unlawfully prerecorded cassettes for customers purchasing new blank tapes.

For a fee of less than \$1 per tape (U.S. \$1.13), it's alleged that Sony has been copying current chart titles for customers, offering a service of "less than five minutes' wait," with the added facility of three copies simultaneously.

Action has been taken by the Australia Record Industry Assn., with each of the seven majors nominating one artist whose works have been duplicated without approval.

(Continued on page 60)

## Imports Vex Irish: Fast Cutouts Hun

By KEN STEWART

DUBLIN-Illegal imports into Ireland are hitting the music business harder than ever, but the crossborder trade, plus the country's membership of the European Economic Community, make it hard for the industry to stage an effective counterattack.

John Woods, president of the Irish branch of the International Federation of Producers of Phonograms and Videograms (IFPI), admits: "Little can be done, because of the border situation." He agrees that industry guarantees to international licensors are badly affected.

He continues: "We're protected by a 30% import duty, but the border to Northern Ireland, which is part of the U.K. market, is only 50 miles from Dublin, and it's an easy avenue for smuggling. So smugglers can sell at 30% cheaper than our standard

that nation's Festivalbar song con-

test; and the Wiz Stars, whose "A

Brand New Day" reached No. 1 in

EMI America has been enjoy-

ing its largest U.S. hit to date with

Robert John's "Sad Eyes," and is

also registering in the same market

with Michael Johnson's "This Night

Kenny Rogers, popular in those

foreign territories with an appetite

for country music, is following his

multi-million selling "Gambler" LP

on United Artists with another,

"Kenny," and a hot 45, "You Deco-

rated My Life." And another UA

act, Gerry Rafferty, has delivered

several million sales worldwide with

his two albums, "City To City" and

· Australia's Little River Band

has sustained its U.S. and Australa-

Won't Last Forever."

prices, just by avoiding the V Added Tax.

"And with the U.K. market in cession, there are many offers of cial bargains on overstocks and de tions. It seems that some deletiparticularly of U.S.-originated pr uct, take place at the same tin the product is released in the l and Ireland.

"For some major record r panies here, failure to match release dates means they can 50% to 75% of initial sales, deping on the spontaneous value of product."

But Woods sees some salve through "the true character of the ish in times of stress or internation recession." Efforts to increase in development of the business meeting with success, and tende keep the industry buoyant.

"Local companies are build and Irish branches of interest firms are in a healthier position their colleagues elsewhere."

This build-up has been he says Woods, by the introduction second local television cha which screens BBC-TV musics such as Top Of The Pops "The Old Grey Whistle Test general magazine programs.

"This means the record ind now has full national coverage the second radio channel, large voted to pop, rock and new war having a similarly beneficial of This, plus a greater awareness of play and promotion, gives us at panding market, even in times of cession.

But the Irish industry hasn't helped by industrial problems, being an 18-week national strike (Billboard, July 28, which prevented the internate exploitation of the country's so largest industry, tourism.

However, the visit of Pope Paul II gave tourism a boost at spired tribute records which stimulate local business (sept story, this issue).

## UK Trade Requesting Imports Of

LONDON-The Gramop Record Retailers Committee h demanding from the British nographic Industry a list of proved" wholesalers from whole ports can be bought without to legal or "disciplinary" action record companies defending a rights.

This is the latest step in the in try disputes over imports GRRC has instructed Harry II its secretary, to approach BPI list of outfits dealing in bona imports and are "prepared to their product is legitimate."

Tipple says the Record W salers Assn. had failed to keep to dertaking to produce such "Now we want the BPI to act. vide a list, and so take the one the dealers. If wholesalers are to sell imports, they must be to sible for verifying that produ fered is legitimate and won't the anger of record companies

"My association feels the "ing aspect of trading today con removed by wholesalers agree indemnify dealers in the was

## Worldwide Recovery For EMI?

### New And Established Names Help Upward Sales Trend

By ADAM WHITE

NEW YORK-Earlier this year. one of the industry's unkinder quips drew an analogy between EMI and the Titanic-although, it was said, "at least the Titanic had a good band."

The joke, of course, referred to the well-publicized financial difficulties of EMI's music division, which lost over \$30 million during the six months ended June 30 (Billboard, Oct. 13, 1979).

This disaster led, in turn, to the British conglomerate's negotiations with Paramount Pictures for a joint venture in music, which itself ran aground (on the rocks of the asking price?) in September.

Yet despite the tribulations of the year's first six months, senior EMI executives can probably now afford to smile at the joke. Because, to continue the oceanic analogy, they're busy raising the Titanic.

In the last couple of months, EMI's music operations have been enjoying a global hot streak:

- The Knack's \$18,000 debut alburn on Capitol has reported sales of four million copies worldwide, with significant and sustaining chart action in the U.S., Canada, Britain, Japan. Australia, Germany, Italy and other territories.
- · Cliff Richard, who this year celebrates his 21st year under contract to EMI Records, is approaching two million sales internationally for his "We Don't Talk Anymore" single, a major chart item throughout Europe and Australasia. His album, "Rock'n'Roll Juvenile," is also performing well, as is the new EMI package by his erstwhile backup band, the Shadows (both titles have been in the U.K. top 10).
- Dr. Hook's "When You're In Love With A Beautiful Woman" has been a multinational hit, including top 10 status in Germany, and Capitol estimates sales at around the one million mark so far, as the band embarks upon its 10th trip to Europe in support of a new album, "Sometimes You Win," and single, "Better Love Next Time."
- Two EMI Europe acts have delivered big-selling Continental hits: Alan Sorrenti, whose "LA And NY" album and "Tu Sei L'Unica Donna Per Me" single have both occupied No. 1 in Italy, the latter also winning

#### **New Cannes Venue**

CANNES-Galas during the first MIDEM of the '80s, next Jan, 18-24 in Cannes, will be held at a newly constructed theatre at the Palm Beach Casino, adjacent to the wellknown Port Canto Yacht Club.

Reason for the switch is the demolition of the Winter Casino, to make way for the new Cannes convention center to be built on the same sitethough that's sparked local controversy as some community groups seek to have the project aborted (Billboard, July 28, 1979).

The traditional MIDEM opening party will also be held at the Palm

Beach Casino.

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#### sian popularity with a new Capitol album, "First Under The Wire," a big chart item in both regions (next year, the band will seek to extend those achievements into Europe). In addition to current own-label business, EMI is experiencing strong sales in certain foreign territories as licensee for Arista, Motown and RAK.

"Night Owl."

Holland.

Atista's Alan Parsons Project has superstar status in the German market (Billboard, Sept. 22, 1979) and its new "Eve" album is also active in some Far Eastern and Latin American centers.

presently on an international tour in support of their strong-selling "Midnight Magic" album, while Bonnie Pointer's "Heaven Must Have Sent You" is breaking in Latin territories,

Motown's Commodores are

including Mexico.

And RAK's Racey and Smokie have been enjoying chart action in Britain, Australia, Germany, South Africa, New Zealand and elsewhere.

Observers agree that this flurry of fall business is insufficient in itself to restore EMI Music to full fiscal health, but it does suggest that the worst is now over, and that the company's artists and repertoire still carry international clout.

Furthermore, EMI may have the benefit of some more heavyweight product by the year's end, if Stevie

(Continued on page 62)

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## 'Semi-Pro' Discos Thrive In Russia

By VADIM YURCHENKOV

MOSCOW-The disco craze so dominant in Western countries has not passed Russia by. There are hundreds of discotheques in the country, even in the remote and sparsely populated areas of Tashkent, Middle Asia and Siberia. But it is a business operating on very different lines to its Western counter-

To begin with, Russian discos are amateur or semi-professional, with a strong accent on students' clubs and trade union palaces of culture.

Second, although there is no private music business in Russia and all activities are the province of statesponsored bodies like Melodiya, Gosconcert and VAAP, disco has not yet become the sphere of any one agency or office. There is not even a national federation or union of discos to regulate their development.

It is true there have been some developments. The central committee of Komsomol (youth league) has conducted research, and Ministry of Culture official A. Petukhov, who is in charge of disco affairs, plans a national seminar to be held at Novosibirsk in November. But the pace is slow, and there is a real likelihood the disco craze will be over and forgotten by the time a real disco business is established nationally.

National magazine "Klub" has devoted considerable space to the topic, and editor Arkadii Petrov is perhaps the leading Russian expert on disco. Articles cover various aspects of the business-music, talent, equipment, deejay training-and in this way has greatly helped in the running of amateur and semi-pro discos around the country.

But one of the great problems is that although leading pop writers like David Tukhmanov have used disco elements in their songs, there is practically no national disco music. Melodiya has not released a single disco album to date, and its first venture into the field will apparently be limited to the release of three or four licensed disco LPs in small numbers. maybe 4,000 units in all, for record club members in Moscow.

In the meantime, semi-pro discos operate on imported disco records posted or brought in from abroad, and also on non-disco material, including national pop music and songs. They have also responded to the shortage of repertoire by incorporating non-musical elements including pantomime, slides, films and poetry, and in this way might even be said to have expanded the conventional disco format as adopted in Western countries.

## **U.K.** Wholesaler Acquires

LONDON-Only a year after setting it up, Solomon & Press has sold its Scottish wholesaling operation to Manchester-based Wynd-Up Records for a sum in six figures sterling.

Margins much tighter than those available from its home business in Northern Ireland appear to have been a major factor in S&P's decision.

The takeover is effective Oct. 31, when Wynd-Up will start trading from the S&P warehouse in Glas-

## Pop Pulled At Chappell

LONDON-Chappell of Bond Street, owned by the Polygram leisure group and established as one of the biggest music retail outlets in this city, is to close its pop record department.

As from Jan. 1, 1980, the store will concentrate on the sale of musical instruments, sheet music, with a new and specialist classical record/tape section planned for the lower ground floor.

Also closed down will be the audio division, which has been handling hi fi equipment, television sets, and video product and accessories.

Stephen Gottlieb, chairman of Chappell Music Centres Ltd., says: "The fast-changing face of retail trade in the U.K. has forced this concentration of our most profitable areas. We look now for increased turnover as a result of the upcoming changes."

The pop record department has pulled big crowds in recent years as a result of its album-signing sessions with many top pop stars.

Industry understanding is that talks are going on between Chappell and Philips Industries over the future of the ground floor, which originally housed the pop department.

gow. S&P managing director Mervyn Solomon denied the Scottish operation was losing money; on the contrary, he said, it had begun to show a good profit.

"Wynd-Up had already begun to distribute in Scotland, and they saw the potential there and made us a very good offer."

Colin Reilly, Wynd-Up managing director, agreed there was tremendous scope in Scotland. Scottish dealers had in the past come to be regarded as the poor relations of the UK retail trade.

Alisdiar Ogilvie, Wynd-Up director in charge of the new venture, said the company would carry all major manufacturers' product, and would sell at dealer price. "It will be the first time a wholesaler there has not added his own percentage on top."

Ogilvie said the firm would also be selling Pickwick product, hitherto distributed exclusively in Scotland by Clyde Factors, and would have an extensive accessory department.

With the exception of general manager Eddie Webster, who was leaving, all existing S&P staff would be kept on. "We are expecting great things from this move," said Ogilvie, "we already have around 200 customers in Scotland and this will enable us to give a better and expanded service."

#### Australian Labels Move On Sony

fied.

Continued from page 58

These are Bob Dylan (CBS), Little River Band (EMI), Dolly Parton (RCA), Kevin Johnson (Festival), Donna Summer (Astor), Linda Ronstadt (WEA) and Jon English (Polygram).

At a hearing before Justice Powell in the Equity division of the New South Wales Supreme Court Oct. 3, Sony consented to an interim injunction restraining all further cassette duplication.

The seven writs issued are claim-

PIRACY UNDER DEBATE

## Cut \$ On 'Spoiler' Research

LONDON-Piracy, video copyright and the effects of the commercial television blackout were key topics at a wide-ranging Music Publishers' Assn. forum held here over three days last month.

Delegates heard John Deacon, director-general of the British Phonographic Industry, stress that piracy was theft pure and simple. More than 8 million albums and tapes had been confiscated since the early

Deacon also revealed that the BPI was no longer financing research, so far abortive, by Southampton University on a spoiler signal, and added that in the long term a blank tape levy was the answer to illegal home taping.

Bob Montgomery, managing director of the Mechanical Copyright Protection Society, spoke at a video session chaired by MPA president Ron White and attended by BUMA/STEMRA general manager Ger Willemsen from Holland. Something had to be worked out regarding royalty payments on video, said Montgomery, or else it would remain a contentious issue into the 1980s.

"We want to earn money from video, not kill the market. We must meet with the manufacturers so that both sides can get together and work to let the market develop."

The lengthy ITV strike, still no nearer resolution, was having disastrous effects on writers and composers working in the medium, said Michael Freegard, general manager of the Performing Right Society. Around \$400,000 a month was being lost in PRS fees to British and overseas writers.

## **Roussos Concerts Prove SRO**

SYDNEY-In Australia, "The Roussos Phenomenon" has proved to be more than just an album title, as advance sales for the singer's October concert tour became almost as frenzied as for the 1977 Abba dates.

In every major city, complete houses have been sold within 24 hours, up to eight weeks in advance of performance. In Adelaide, four Festival Theatres (2,000 capacity) were sold by mail order, with a fifth subsequently opened for counter sales.

In Melbourne and Sydney, three 5,500-seat venues were sold out. while Perth reported SRO for two Entertainment Centre performances (8,000 each).

As each show was announced, tickets were snapped up within hours. Promoter Kevin Jacobsen has estimated that approximately 90,000 Australians will have attended the all-indoor concerts by the close of the tour, possibly a record for such indoor presentations in this market.

Polygram also reports exceptional disk sales for Roussos' Phonogram albums, incluing 250,000 for "The Roussos Phenomenon," 150,000 for "Forever And Ever," and 25,000 for all but two other titles on release.

Promotions manager Sam Hamilton is confident that, by the end of the tour, all but two foreign-language albums will have sold to platinum (50,000) level here.

#### First American Deals

NEW YORK-Seattle-based First American Record Group has signed to Edigsa S.A. for Spain and Portugal, in a three-year deal. Initial product to be released includes albums by the Brothers Four, Ian Whitcomb and Pete Fountain.

First American is projecting representation in other territories, and Dave Hubert, in charge of the company's international relations, expects to announce more deals soon.

## Pope Disks Ready For Eire Mart

DUBLIN-A slew of papal at burns is shaping up in the wake of the Pontiff's historic visit to Ireland First out of the box will be "official" releases from Polygram and North ern Ireland label, Outlet, with CB Ireland distributing a third album compiled by producer Charlie McNally for his Knock imprint

Polydor Ireland managing diretor, John Woods, inked a worldwide deal before the Pope's visit, and Iris television and radio tapes form the basis of the company's LP.

In Ireland, it will be on the RTE (Radio Telefis Eireann) label and backed by tv advertising. RTE vi donate net proceeds to charity.

Woods has rights to further muterial-notably the open-air masse which, between them, attracted something like one-third of Eire entire population-but will wait to see how crowded the market becomes before finalizing more re-

Outlet Records, having acquired official rights to record the Pontiffi public appearances, accumulated 60 hours of taped material during the visit. First fruits, an album entitled "Souvenirs Of The Historic Visit Of His Holiness, John Paul II, To lts. land," will retail for around \$11.

McNally is seeking U.K. and U.S. distribution deals for his own production, made with portable equipment and no official permission. No problems are anticipated, however, since McNally claims copyright dosnot exist in spoken word recording.

Internationally, the Pope may soon become one of the world's mor prolific recording artists, and label will really have to bend over badwards to avoid charges of cashings on his unprecedented crowd-pulling capacities, as demonstrated in the summer visits to Poland, Irelandani America. MIDEM \*79 participant will recall that, even then, the spinoffs had begun, with Gillette-Madson one of the first off the marin with Papal-promoted product.

## Sorrenti Triumph At Festivalbar Show Set For Television Throughout Europe, Elsewhere

MILAN-EMI recording artist Alan Sorrenti emerged as the top prize winner of the 16th Festivalbar song contest, staged at Verona's Roman Theatre.

Entry was his major (No. 1) Italian hit, "Tu Sei L'Unica Donna Per Me." Disk is shaping up as a chart item in other European territories, including Germany.

The Festivalbar's final night, televised nationally the following evening by RAI-TV, saw Sorrenti awarded a gold disk for his song. Audience numbered 25,000 in the theatre, with another 10,000 following the show outside via giant speak-

ing a permanent injunction, plus compensatory and punitive damages. In some instances, co-plaintiffs in the form of international com-

joined themselves to the action. K. Matsuzaki, managing director of Sony (Australia) Pty. Ltd., declined to comment on the matter while action was pending, though he did say that the legal situation of tape duplication needs to be clari-

panies (Casablanca Records, CBS

Records International, etc.) have en-

The contest featured 28 acts, comprising 15 Festivalbar competitors and 13 special guests. In attendance were journalists representing 90 Italian and foreign publications, and some 400 Italian local radio and ty stations.

RAI's deal included distribution rights of the film to Canada, West Germany, the Netherlands, Belgium, Spain, Portugal, Greece, Turkey, Australia and selected territories in Central and Southern America.

Behind Sorrenti's winning entry, best placings were obtained by Miguel Bose's "Super Superman" (CBS), Loredana Berte's "E La Lana Busso" (CGD), Pooh's "Io Sono Vivo" (CGD), Patrick Juvet's "Lady Night" (Barclay/Ricordi), Rockets' "Electric Delight" (Rockland/ CGD), and Le Orme's "Fine Di Un Viaggio" (Philips/Polygram).

The two-hour final show featured all these acts and seven other Festivalbar finalists: Roberto Soffici (Fonit-Cetra), Ann Steel (Durium), Toto Cutugno (Carosello), Laura Luca (Ricordi), Bottega Dell'Arte and Pino Daniele (EMI) and Eugenio Finardi (Cramps).

Guest artists were: Alberto Fortis, Demis Roussos, Umberto Balsamo, Angelo Branduardi (Polydor) Ret-

tore (Ariston), Beppe Cantarell Marcella (CBS), Viola Valentino (CGD), Number One Ensemble (Radio), Dee D. Jackson (Dunum Adriano Pappalardo (RCA), Gep and Gepy and D.D. Sound (Baby) and Alunni Del Sole (Ricordi), the latter act having won the 1978 even with the MOR single "Liu."

Miguel Bose, whose entry washed placed in the contest section for foreign entries, also received a gold

Highlights of the show were "Int" segments from the Rockets, Eugenia Finardi and his group and Le Omn which received a special prize from the "Sorrisi E Canzoni" maganit for the classical/pop fusion achieved in its new album "Fe rian."

The "Festivalbar '79" double is burn compilation, released by Poly gram via its Philips label, which in cludes all the contest entries by agreement with the participation companies, is already showing in the national chart, and four single taken from the show, those by Bose Sorrenti, Pooh, and Berte, are also moving.

Additionally, there looks like full hit status from the songs by Balsars and Rettore, both performed on the final night of the event.

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## Fest: Dispatching Talent Abroad

NEW YORK—While acts such as the Knack, Cliff Richard, Little River Band and Alan Sorrenti are helping to reverse EMI's recent financial woes (separate story, this issue), the company is preparing to pitch a second wave of talent into the global marketplace.

The lineup includes Dr. Hook, Moon Martin, Robert John, the Motels and, possibly, Tavares, Between them, they'll be heading for Holland, Spain, Germany, Britain, Sweden, Italy, Belgium and France.

The man charged with blueprinting and directing the assault is Helmut Fest, Hollywood-based vice

## \$ Recovery For EMI?

Continued from page 58

Wonder and the Rolling Stones deliver new albums, as hoped.

Barry Manilow's "One Voice" LP will generate useful revenues, too, before the expiry of Arista's international license deal with the company Dec. 31. The new beneficiary of the Clive Davis-helmed label is, of course, Ariola, although its status in markets where the German-owned firm is not self-sufficient is rather unclear.

EMI's current global sales activity, and the promise it holds for 1980, is unquestionably boosting morale within the company—particularly outside the U.S. (the North American operations, including Capitol, were a "notable exception" to the parent's poor financial performance worldwide to June 30).

And it's lending credence to the view, first expressed when the joint venture plan with Paramount Pictures fell through, that EMI Ltd, will not now sell any part of its music interests to stay financially affoat. Other divisions of the conglomerate head the list of potential sacrifices, it's thought, though there's no news of what divestitures will be made, and when.

It also seems fair to assume that EMI Music chairman and chief executive, Bhaskar Menon, has finally fine-tuned his international management team, now that longtime EMI executive (with brief spells at Decca and Motown) Ken East has been named president and chief operating officer.

And with East as his right-hand man in music, Menon is presumably free to chart the division's long-term course into the '80s-hopefully avoiding icebergs.

#### **Austrian Loss**

VIENNA-Two key figures in the Austrian music industry have died: Frank Beh, president of the local branch of the International Federation of Producers of Phonograms and Videograms (IFPI) and managing director of EMI Columbia, and professor Walter Hambock, owner of the Austro-Scotia music publishing firm.

Beh supervised the formation of Columbia Music after his arrival here (from EMI Electrola) in 1966, and was instrumental in developing the careers of Austrian pop artists like Marianne Mendt and Wilfried.

Former concert pianist and composer, Hambock established the Phoebus publishing company in his native Vienna, then moved to Scotland in the early '60s to form Austro-Scotia. Firm has many Viennese folk song copyrights. president of international for Capitol/EMI America/United Artists.

Coordinating the marketing campaigns in each of the territories is Kick Klimbie, London-based director of European operations for the three-label group.

Both are relatively new to these posts (Fest was international a&r director with EMI Electrola in Cologne, Klimbie was director with EMI Holland in Haarlem) but both have the benefit of Continental experience for tasks which require sensitivity to each market's idiosyncracies.

Fest's philosophy doesn't follow the traditional line when it comes to exporting American acts to Europe. "There's a tendency to use U.S. chart numbers as leverage for European sales and promotion," he explains.

"I think there's a better way. Why not use the time after the product's release and before the U.S. chart action to gain some foreign visibility?

"The Knack was on tour in Canada, Britain and Europe when 'Get The Knack' was released worldwide last June. In August, when the album and 'My Sharona' were at No. in America, the band was touring Australia, New Zealand and Japan.

"So by the time they began their American tour at the end of last month, they had major hit status in Canada, Australia, New Zealand and Hong Kong, with significant impact in England, Austria, Belgium, France, Germany, Holland, Israel, Japan and Switzerland."

This approach isn't always possible, Fest concedes, but it certainly bears consideration. The Motels is another case in point.

"Their first U.K. European tour this month precedes American chart action, as their album, 'Motels,' has only just been released." So the band is off on a trip which takes in television in the U.K. ("The Old Grey Whistle Test") and Germany (Mike Leckebusch's "Musikladen") plus more in Sweden, Holland and France. Leckebusch will also shoot footage for a 45-minute special on the band, to air this fall.

The Motels will then perform club and concert dates in England, Stockholm, Amsterdam, Hamburg and Paris.

Three of the acts set for Europe are already known there, of course, namely Moon Martin, Dr. Hook and Wilson Pickett.

Of Martin, Fest observes: "Moon broke through on his first two European tours in support of his 'Shots From A Cold Nightmare' album last year and early this.

"Now he and his band, the Ravens, are going over for their third and most extensive tour from the end of this month, backing the 'Escape From Domination' album."

The "Moon's Over Europe/Fall '79" swing begins in Munich, and embraces appearances in Brussels, Amsterdam, Paris, Lyon, Montpelier, Stockholm, Hamburg, Berlin, Cologne, Frankfurt and six or seven U.K. dates. Most of the shows are in

#### **Unveil Cooder Duet**

SYDNEY-Ry Cooder has been touring Australia as a duet act with multi-instrumentalist David Lindley presenting a show designed especially for this market and which will be premiered in the U.S. early next year.

Says Cooder: "Australia is a very receptive place for us both, and the ideal country to debut our new act." Says the critics: thumbs up. conjunction with tv appearances and tapings.

Dr. Hook's excursion features two weeks of tv shows and taping, designed to support the band's new album, "Sometimes You Win."

It's Dr. Hook's 10th trip to Europe, and includes to stops in Amsterdam, Madrid, London, Munich and Venice (last as part of the annual Festival of Venice, for widespread European airing).

Wilson Pickett is known throughout Europe from his Atlantic heyday, and introduces his EMI America debut album, "I Want You," via television in Germany, England, Sweden, Italy, Holland and France later this month. First 45 from the disk, "Groove City," differs from the U.S. release, and is tailored to those markets.

Robert John's name means less in Europe than that of Pickett, though he should pick up some recognition thanks to his 1968 hit, "If You Don't My love," and, of course, his current U.S. smash, "Sad Eyes."

John will be taping several tv and radio shows in England, Holland, Germany and France this month, and meeting the press. Then he'll be off for appearances in Australia and New Zealand, where "Sad Eyes" has been a significant chart item.

To Helmut Fest, all these excursions by the EMI group artists represent an investment in the future and a saving in the short-term. Why the saving? Well, he says he'd far rather send an act somewhere in person than spend upwards of \$20,000 on a videotape for dispersal to the various markets.

Fest holds that video as a promotional tool is overrated, and it doesn't take into account the fact that many key European tv shows want the artist live.

There are exceptions, he admits, citing video-hungry markets like Australia, Italy and Switzerland (last-named especially for in-store use).

#### PRS DEMAND FOR UPFRONT FESTIVAL \$

Right Society is considering demanding maximum royalty payments in advance from promoters of rock festivals. The move follows the collapse of the company owned by Fred Bannister, organizer of the Knebworth open-air event (Billboard, Sept. 29, 1979).

Among Bannister's debts, the PRS is listed as an unsecured creditor owed \$20,000. An approximate advance of \$12,500 had been paid to the society against Knebworth royalties, but with audiences larger than expected, the total sum due is estimated at between \$35-80,000.

PRS head of licensing. Michael Hudson, says: "The royalties we are allowed to charge for events like Knebworth are ridiculously low anyway. In view of what has happened and similar experiences in the past, we may have to consider changing our policy.

"In future, we may ask for the maximum possible advance in exchange for an undertaking to refund any excess once box office returns are made known."

Such a step would be further evidence of the Society's clear determination to protect its members' interests fully. Each year the PRS undertakes around 4,000 legal proceedings to recover unpaid royalties. WEA Italiana Eyes \$11 N

CALA'MPISO — Whatever discrimination it may be suffering in the matter of disk-boosting song festivals (separate story, this issue), WEA Italiana is optimistic about reaching \$11 million in sales by the close of this year.

This would place it among the nation's top five record companies, with a market share of around 7.5% (double its 3.7% piece in 1978, that figure heavily boosted in the second half by the introduction of own distribution).

These projections were disclosed at WEA Italiana's recent annual sales meeting, held in this Sicilian village and attended by some 250 salesmen, artists, wholesalers and others.

Managing director Guiseppe Velona also claimed that sales for the first half of 1979 were no less than 123% ahead of the same period last year, while sales development manager Gabriele Pasquale produced statistics which showed that the company's single sales in the first half stood at 1.2 million, compared with 480,000 in the last half of 1978.

Also present at the confab was WEA International's Lee Mendell, who reported an upturn in the division's overall sales in the first six months of the year. This growth was attributable to expansion of WEA International interests in cable and satellite television and movies, he said, as well as records and publishing.

The music industry's current troubles were not minimized at the meeting, however, with Pasquale pointing to piracy activity and the lack of new local trends as compounding the problem in Italy.

Accordingly, said Guiseppe Velona, WEA Italiana will be taking steps to improve sales promotion, introduce new data processing technology, operate a more restrictive returns and discount policy, and enlarge domestic repertoire.

In this connection, Italian repertoire manager Alberto Nicorelli announced a pair of new distribution deals, with independent labels operated by singer Umberto Napolitane (Amiamoci) and producer Paolo Olmi (Chantalain). Singer Franco Simone is also to join WEA with his own label.

A series of product presentations, featuring Elektra/Asylum, Warner Bros., Atlantic and WEA International repertoire, punctuated the conference, and three concerts were presented, with, among others, the New Trolli, Franco Simone and Michele Pecora.

## Spark Song Fest Controversy

Continued from page 58
cannot possibly accept such a situation."

Vincenzini said the present fee for entering an act in the Venice Festival is around \$2,400 (approximately two million lire), and presented invoices issued by Ravera for WEA artist participation at previous events, averaging \$1,200 to \$1,800.

There was confirmation at the WEA press confab that a telegram protesting Ravera's policy in the selection of Venice Festival entries had been sent to the RAI-TV directors by the following record companies: Ariston, Baby, Carosello, Cinevox, Saar, Ri-Fi and WEA.

The telegram reads: "As only seven companies were represented at the event, the undersigned companies, having been excluded despite all being AFI members and owning important national and international catalogs, dissent from the discriminatory attitude of a private agency, which is implicitly supported by RAI-TV. We ask for a meeting to discuss the matter."

Vincenzini said the issue affects every record company in Italy, because RAI's reduction of overall music programming has rendered the festivals essential for artist promotion.

He asked that they be "managed properly," with the direct assistance of the AFI and the cooperation of the whole industry.

Alfredo Rossi, president of Ariston, said that RAI should be responsible, as the public organization mounting such events; it should not depend on a private promoter's personal convenience. "I ask for greater respect for the work and professionalism of the record industry in Italy."

And Vincenzini noted that, besides paying Ravera a fee for each artist participating in his events, record companies were sometimes asked to provide the promoter with free disks for jukebox distribution, and that they were asked to coverall expenses for the acts' travel and accommodation, and to pay them for performing—since the promoter does not renumerate artists, who are expected to appear free at such pre-tigious events.

Label participants at the Venice Festival comprised RCA (10 estries), Polygram (six), CBS (four) and three each from Ricordi, Four-Centra and CGD; EMI had one

The WEA press conference has been well covered here by the media, although a survey of other record companies displays divided opinion. It's said, for instance, that Raven

and his agency have expenses to cover, and have to work for a profit like the rest of the industry.

It's also claimed that not all recent companies are asked for a participation fee or free records. Another point is that the promoter's task is all assemble a suitable lineup for festvals, selecting artists, not record companies—and is dependent on artist availability on the festival dates.

Further opinion suggests that WEA's conference presented the impression that national television is the only effective promotion channel for records, when there are observed is local radio and tv, concert tous discos, general press and specialist publications. In fact, recent chan LPs by ELO, Supertramp, Pan Smith, Peter Tosh, Bob Marley and more had no support from national tv here.

And RAI-TV's response to the telegram sent by WEA and the other labels? At presstime, none yet

#### New Day At Blaze

LONDON-Following the Flamingo Records imprint, Carlin Massic Corp. chief Freddy Biensock and director Mike Collier launch second new label, Blaze, and month, with a single by U.S. grown New Day.

www.americanradiohistory.co

## O BER

## Billboard Hits Of The World

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#### BRITAIN (Courtexy of Music Week) As of 10/12/79

SINGLES

MESSAGE IN A BOTTLE, Poice. VIDEO KILLED THE RADIO STAR. Buggles, Island DREAMING, Blondie, Chrysalis

DON'T STOP TIL YOU GET ENOUGH, Michael Jackson, Epic WHATEVER YOU WANT, Status Quo. Vertigo SINCE YOU'VE BEEN GONE,

Rainbow, Polydor CARS, Gary Numan, Beggars IF I SAID YOU HAVE A BEAUTIFUL

BODY, Bellamy Brothers, Warner Brothers. 28 ONE DAY AT A TIME Lana Martell.

LIVE ON STAGE, Kate Bush, EMI EVERYDAY HURTS, Sad Cale, RCA LOVE'S GOT A HOLD ON ME Dollar. Carrere

SAIL ON, Commodores, Motown CRUEL TO BE KIND, Nick Lowe.

**YOU CAN DO IT, AI Hudson, MCA** CHOSEN FEW, Deoleys, GTO STRUT YOUR FUNKY STUFF. Frantique, Philadelphia Iti,

QUEEN OF HEARTS, Dave Edmunds. THE PRINCE, Madness, 2-Tone

DON'T BRING ME DOWN, Electric Light Orchestra, Jet. TIME FOR ACTION, Secret Affair, I-

WE DON'T TALK ANYMORE, CHY Richard, EMI O.K. FRED, Errol Dunkley, Scope STREET LIFE, Crusaders, MCA

SLAP AND TICKLE Squeeze, AAM WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol

38 THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band. 27 BACK OF MY HAND, Jags, Island

32 DIM ALL THE LIGHTS, Donne Summer, Casabianca TUSK, Fleetwood Mac, Reprise REGGAE FOR IT NOW, BIS Lovelady,

Charisma THE LONELIEST MAN IN THE WORLD, Tourists, Logo DON'T BE A DUMMY, John Ducann.

Vertigo STAR, Earth, Wind & Fire, CBS POINT OF VIEW, Maturibi, Maturibi

THE GREAT ROCK 'N ROLL SWINDLE, Sex Pistols, Virgin MAKING PLANS FOR NIGEL, XTC.

GOTTA GO HOME EL LUTE, Boney M. Atlantic/Hansa SING A HAPPY SONG, O'Jays, Philadelphia Intl.

SPIRIT BODY AND SOUL, Notan Sisters, Epic

LPs. REGATTA DE BLANC, Police, A&M. EAT TO THE BEAT, Blondle. Chrysalis

THE PLEASURE PRINCIPLE Gary Muman, Beggars Banquel THE LONG RUN, Eagles. Asylum OCEANS OF FANTASY, Boney M. Atlantic/Hansa

THE RAVEN, Stranglers, United **Artists** DISCOVERY, Electric Light Orchestra, Jet

STRING OF HITS, Shadows, EMI OUTLANDOS D'AMOUR, Police. OFF THE WALL, Michael Jackson,

Epic PARALLEL LINES, Blondie, Chrysalis UNLEASHED IN THE EAST, Judas Priest, CB5

ROCK'N'ROLL JUVENILE, CHIP Richard, EMI BREAKFAST IN AMERICA.

Supertramp, A&M 13 DOWN TO EARTH, Rainbow, Polydor 16 12 IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song REPLICAS, Tubeway Army, Beggars Banquet I AM, Earth, Wind & Fire, CBS 18 GREATEST HITS 1972-78, 10cc. 19 22 Marcure 20 24 VOULEZ VOUS. Abba. Epic 21 NEW ANOTHER KIND OF BLUES, UK Subs, Gers THE MISADVENTURES OF THE HERSHAM BOYS, Sham 69, Polydor QUADROPHENIA, Soundtrack, Polydor SLOW TRAIN COMING, Bob Dylan. CBS NIGHT OWL, Gerry Rafferty, United Artists MANILOW MAGIC, Barry Manilow, Arista MIDNIGHT MAGIC. Commodores. 27 Motows THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros. LOVE HUNTER, Whitesnake, United 29 NEW MANIFESTO, Roxy Music, Polydor WELCOME TO THE CRUISE, Judy 31 28 Tzuke, Rocket WAR OF THE WORLDS, Jeff

STOPWATCH, Jethro Tull, Chrysalis

Wayne's Musical Version, CB5

SURVIVAL, Bob Marley & Wailers,

BAT OUT OF HELL Ment Loaf,

LAST THE WHOLE NIGHT LONG.

LIVE AND LEARN, Elkie Brooks,

I'M THE MAN, Joe Jackson, A&M

23 STREET LIFE Crusaders, MCA

Cleveland Intl/Epic

James Last, Polydor

Island

ALM

SKY, Ariola

**34 NEW** 

38 NEW

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/15/79

SINGLES This Last Week Week 2 WE DON'T TALK ANYMORE, CHI Richard, EMI 1 EL LUTE, Boney M. Hansa 3 BOY OH BOY, Racey, RAK I WAS MADE FOR LOVIN' YOU. Kiss. Casablanca A WALK IN THE PARK, Nick Straker Band, Decca KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa SO BIST DU, Peter Maffay, Telefunken DON'T BRING ME DOWN, Electric Light Orchestra, Jet Ruts, Mercury 11 WHEN YOU'RE IN LOVE WITH A

6 I DON'T LIKE MONDAYS, Boomtown BEAUTIFUL WOMAN, Dr. Hook, Capital DAS LIED VON MANUEL, Manuel & Pany, Polydor MY SHARONA, Knack, Capitol **ERIGHT EYES, Art Garfunkel, CBS** 13 GLORIA, Umberto Tozzi, CBS 14 TU SEI L'UNICA DONNA PER ME. 15 Alan Somenti, Decca MOSKAU, Genghis Khan, Jupiter UNDER FIRE Clout, Carrere 17 15 I WANT YOU TO WANT ME, Cheap 20

RING MY BELL, Anita Ward, TK. 15 WHATEVER YOU WANT, Status Quo, 20 NEW Vertigo 1-2-3-4 RED LIGHT, Teens, Hansa KNOCK ON WOOD, Amii Stewart, 22 19

Harrisa BREAKFAST IN AMERICA. Supertramp, A&M POP MUZIK, M. MCA 24 22 FABULOUS LOVER LOVE ME. **25 NEW** Amanda Lear, Ariola

Trick, Epic

BAD GIRLS, Donna Summer, Casablanca ARE 'FRIENDS' ELECTRIC, Tubeway Army, Beggars Banquet/Aves

28 NEW EL LUTE, Michael Holm, Ariola FREI UND ABGEBRANNT, Bernhard Brink, Hansa

ICH LIEBE DICH, Peter Ortoff. Aladin/EMI

OCEANS OF FANTASY, Boney M. Hansa

EVE. Alan Parsons Project. Arista TRIUMPH DER GOLDENEN STIMME. Karel Gott, Polydor DIE STIMME DER PRAERIE, Ronny,

K-tai STEPPENWOLF, Peter Maffay, Telefunken

ZAUBER DER GITARRE, Ricky King, Epic BREAKFAST IN AMERICA.

Supertramp, A&M **GENGHIS KHAN, Jupiter** TEENS AND JEANS AND ROCK N'ROLL, Teens, Hansa

TRAEUMEREIEN, Richard Clayderman, Telefunken COMMUNIQUE, Dire Straits, Vertigo SOUVENIRS AUS GRIECHENLAND. Francis Goya & Les Helleniques,

K-tel DISCOVERY, Electric Light Orchestra, Jet DYNASTY, Kiss, Casablanca

VOULEZ VOUS, Abba, Polydor 12 DIRE STRAITS, Vertigo LIVE KILLERS, Queen, EMI 17 20 GREATEST HITS, Simon & IS NEW Garfunkel, CBS

19 NEW BAD GIRLS, Donna Summer. Casablanca 20 16 TAME & MAFFAY 2. Johnny Tame & Peter Mattay, Telefunken

> JAPAN (Courtmy of Music Labo) As at 10/8/79

SINGLES This Last Week Week KANPAKU-SENGEN, Masashi Sada. Froofright (KK Masashi) SEXIAL VIOLET No. 1, Masahiro Kuwana, RCA (Nichion) SMILE ON ME, George Yanagi & Rainy Wood, Burbon (Freeway) GEINGATETSUDO 999, Godiego,

Nippon Columbia (NTV) YOAKE, Chiharu Matsuyama, Canyon (STV Pack) OMOIDEZAKE, Sachiko Kobayashi,

W. Pioneer (Dalichi) AMERICAN FEELING, Circus, Alfa (Alfa) YUUKI-CA-AREBA, Hideki Saijou,

RCA (Geiel) SHINAYAKA-NI-UTATIE, Momoe Yamaguchi, CBS Sony (Tokyo) CALIFORNIA CONNECTION, Yutaka Mirutani, For Life (NTV) AL NO-SUICHUKA, Keiko Matuszaka,

Columbia (Nichion) NIJI TO SNEAKER NO KORO, Turip, Express (Shinko) POLAR STAR, Junko Yagami,

Discomate (Yamaha) MONDAY MONALIZA CLUB, Pink Lady, Victor (NTV/T&C) BREAKFAST IN AMERICA Supertramp, A&M (PMP)

MANGEKYO, Hiromi Iwasaki, Victor (TV Asahi / NTV / Ceiel) WANTED, The Dooleys, GTO (PMP) OMOISUGOSHI-MO-KOI-NO-UCHI, Southern All Stars, Invitation

(PMP) 18 YOSEBA-TINONI, Toshi Itoh/Happy 15 & Blue, Canyon (Victor) OYAJI-NO-UMI, Kenkichi Muraki,

LPs BREAKFAST IN AMERICA. Supertramp, A&M 10 NUMBERS CARAT, Southern All

Philips (Yusen)

STars, Invitation **NEW HORIZON, Circus, Alta** DREAM POLICE, Cheap Trick, Epic IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song

**VOULEZ VOUS, Abba, Discomate** GET THE KNACK, The Knack, Capitol KOKYOSILL GINGATETSUDO 999.

Original Sound Track, Columbia ALICE 7, Alice, Express **DUVE, Yumi Matsutoya, Express** 11 11

GINGATETSUDO 999, DRAMA-HEN, Columbia

12 YOKOHAMA, George Yanagi & Rainy Wood, Bourbon ITSUKA TSUMETAT AMEGA, Iruka, **13 NEW** 

Orplid YUME-KUYDU, Masashi Sada, Freefright

15 HEART, Keiko Mizukoshi, Polidor KUWANA NO. 5, Masahiro Kuwana, 16

DOWN TO EARTH, Rainbow, Polidor 18 SONG FOREVER, Takao Heriguchi, Express 19 MORNING, Satoshi Kishida, CB5/

SORA-O-TOBU-TORI-NO-YOUNT.... 20 Chiharu Matsuyama, Canyon

AUSTRALIA

(Courtesy Kent Music Report) As of 10/8/79 SINGLES

This Last Week Week BORN TO BE ALIVE, Patrick Hernandez, CBS. MY SHARONA, Knack, Capitol I WAS MADE FOR LOVIN' YOU. Kiss, Casablanca HOT SUMMER NIGHTS, Night, Planet

WE DON'T TALK ANYMORE, CHIF Richard, EMI I DON'T LIKE MONDAYS, Boomtown Rats, Mercury

UP THERE CAZALY, Two-Man Band, GOLD, John Stewart, RSO DON'T BRING ME DOWN, ELO, Jet

10 SOME GIRLS, Racey, RAK LET'S GO, The Cars, Elektra HIT AND RUN, Jo Jo Zep & Falcons. 12 Mushroom

BAD CASE OF LOVIN' YOU, Robert 13 Palmer, Island IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.

15 11 YOU CAN'T CHANGE THAT, Raydio. Arista THE NIPS ARE GETTING BIGGER, 16 NEW Mental As Anything, Regular

ARE FRIENDS ELECTRIC, Tubeway Army, Atlantic COOL FOR CATS, UK Squeeze, A&M

GOOSE BUMPS. Christie Alien. 19 NEW Mushroom NICE LEGS, SHAME ABOUT THE FACE, Dave & The Derros,

Mushroom

SLOW TRAIN COMING, Bob Dylan, CBS. DISCOVERY, ELO, Jet

IN THROUGH THE OUT DOOR, Lad Zeppelin, Swan Song GET THE KNACK, Knack, Capital DYNASTY, Kiss, Casablanca 5 6 5, J.J. Cale, Shelter

CANDY-O, The Cars, Elektra BREAKFAST IN AMERICA. Supertramp, A&M BOP TILL YOU DROP, Ry Cooder,

BOMBS AWAY DREAM BABIES, John Stewart, RSO FIRST UNDER THE WIRE, LITTLE River Band, Capitol

Warner Bros.

ENGLISH HISTORY, Jon English, Mercury REPLICAS, Tubeway Army, Atlantic

MARATHON, Santana, CBS EVE. Alan Parsons Project, Arista 15 RUST NEVER SLEEPS, Neil Young & 16 Crary, Reprise 11 THE VERY BEST OF LEO SAYER. Chrysalis

SCREAMING TARGETS, Jo Jo Zep & The Falcons, Mushroom NIGHT, Night, Planet 19 NEW INTO THE MUSIC, Van Morrison, **20 NEW** Mercury

ITALY

(Courtesy Germano Ruscitto) As of 10/9/79 SINGLES Last

Week Week

This.

TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI

FORSE, Pupe, Baby/CGD-MM GLORIA, Umberto Tozzi, CGD-MM IO SONO VIVO, Pook, CGD-MM SPLENDIDO SPLEDENTE, Dorratella Rettory, Ariston E LA LUNA BUSSO', Loredana Berte. CGD/MM RING MY BELL, Anita Ward, TK 11 13

HOT STUFF, Donna Summer, Durium COMPRAMI, Viola Valentino, CGD MM RICOMINCIAMO, Adriano 13 10

SUPER SUPERMAN, Miguel Bose,

BALLA, Umberto Balsamo, Polydori

SOLI, Adriano Celentano, Clan/CGD-

CBS/CGD-MM

Phonogram

Pappalardo, RCA ELECTRIC DELIGHT, Rockets. 12 Rockland/CGD-MM GOODNIGHT TONIGHT, WINES, EMI GOOD TIMES, Chic, Atlantic/WEA

LADY NIGHT, Patrick Juvet, Barclay / Ricordi FINE DIUN VIAGGIO, Le Orme, Philips/Phonogram BAD GIRLS, Donna Summer, Durium BACKDOORMAN, Giants, Polydor/ 20 NEW

Polygram

HOLLAND (Courtesy Billboard Benefux) As of 10/9/79 SINGLES

This Last Week Week BRAND NEW DAY, WIZ Stars, EMI DON'T STOP, Michael Jackson, Epic SURF CITY, Jan & Dean, Dureco ARUMBAI, Massada, Telgram QUIEREME MUCHO, Julio Iglesias, CBS WE DON'T TALK ANYMORE, CIM Richard, EMI WE BELONG TO THE NIGHT, Ellen Foley, Cleveland Intl/Epic IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner SAIL ON, Commodores, Motown SURE KNOW SOMETHING, Kiss. Casablanca WILLEM, Willem Duyn, Philips 10 GANGSTERS, The Specials, Chrysalis TUSK, Fleetwood Mac, Warner Bros. I DON'T LIKE MONDAYS, Boomtown Rats, Mercury MARCHING ON, B-Z-N, Mercury 11 LOST IN MUSIC, Sister Sledge. Atlantic WHATEVER YOU WANT, Status Quo. Vertigo YOU CAN DO IT, Al Hudson & Soul Partners, MCA

## Logo Shrinks

20 NEW STREET LIFE, Crusaders, MCA

**19 NEW** 

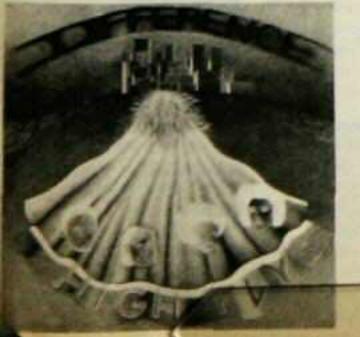
LONDON-How small can a small independent become in this difficult trading year?

MESSAGE IN A BOTTLE, The Police.

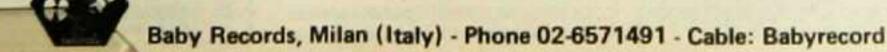
Still smaller, judging by Britain's Logo Records, which has just trimmed staff to the point where managing director, Goeff Hannington, is taking over the duties of departing marketing manager, Keith Peacock.

RCA-distributed Logo has only enjoyed one hit since March, though it's looking to new albums by Duncan Browne, Tax Loss, Streetband and the Tourists to help it grow again.

Another sign of the times: the label is offering pre-release shipments of new product at \$5.50 retail, half the usual \$11 list price in this market.



## READY FOR "DISCO CHARTS"



## Canada Superstar Albums **Strain Capacity?**

By DAVID FARRELL

TORONTO-The barrage of superstar product flowing through the disk distribution pipeline throughout Canada these days is straining pressing plants and threatening to reduce the sales percentage gain some labels thought they would achieve this year. Supplies are not matching retailers' demand.

The delayed opening of a new Cinram pressing facility in Markham. Ontario, and the fact that MCA and RCA shut down their own pressing plants several years ago is making it tough on manufacturers anxious to fill orders for both new releases and catalog product in time for the Christmas selling season.

Cinram's Jacques Philosophe would not comment on when the new plant would be fully operational, but some industry executives suggest the facility might miss the peak pressing season entirely as bugs are worked out of the machin-

Large pressing plants in Toronto. which handle the bulk of this country's pressing needs, are running to capacity, and the industry is now looking to CBS' Don Mills plants, which just completed installing four new double, fully automatic presses, bringing its total number of presses to 40. CBS hopes to have an estimate on how much more capacity this gives the plant by next week.

Ironically, many pressing plants opted to shut down during July and August, allowing for staff vacations. in order to be ready for the fall pressing surge. Capitol's Malton plant stayed open throughout the summer. however, pressing mostly Capitoldistributed product.

Meanwhile, the future expectations of the Canadian disk industry are obscured for the time being as the effects of the U.S. recession and stabilization of the Canadian dollar are assessed.

One area of concern voiced by several key manufacturing participants, behind closed doors, is the mass expansion of retail establishments in the past 14 to 18 months, combined with a continuing trend of bargain basement pricing.

Low balling has become standard practice in Canada and Polygram appears to be leading the way in trying to get the retail community to mark up from the wholesale price, as opposed to marking down from the suggested list price, a strategy developed in the U.K.

Assistance on this story provided by Dick Nusser.

If talk becomes policy at Polygram, the company is expected to release several major album titles next year that carry no suggested list price on them.

Says one staffer: "The idea is mostly psychological, but its effect will hopefully see some realistic prices being affixed to the records."

Polygram, like most companies, is constantly under pressure from major accounts complaining about being under-sold on the street, although their volume allows them to buy in cheaper than some of the key low ballers who handle a basic inventory of chart titles.

"The guy who is trying to run a full-service, full line retail store is getting hurt," opines the Polygram spokesman.

Some of the low ballers could be pressed into liquidation sales, it is predicted.

Notes Records On Wheels chief, Vito Ierrulo: "The industry needs to scrutinize its practices. What we need to do is sell less for more (5s). but at present the obsession is with more for less."

On the subject of mid-price or budget lines used to introduce new artists, lerrulo is even less kind:

"It is madness," he says. "People don't care what the price is for a good record. If they want it, they buy it. Just because it has a lower price doesn't offer the consumer an incentive to buy a record. The index is in the quality of the record, not the price. The Kiss ("Dynasty") album is a perfect example. A \$9.98 record that hasn't been discounted that heavily and it's selling, against cheaper priced LPs."

## Concern Over Blank Tape \$

TORONTO-The growth of blank tape sales in the Canadian market is becoming a topic of concern among leaders in the disk and pre-recorded tape industry. Prerecorded tape sales, meanwhile, are lagging.

In a recent report from the Canadian Recording Industry Assn., total disk sales increased over prerecorded tape sales by 278% for the first three months of 1979, in contrast to gains of 193% in 1978 and a 177% increase in 1977.

Blank tape processing plants are expanding here and stereo dealers recently reported, in a six-month roundup of the hardware industry, that all forms of cassette recorders were the big sales leaders this year.

Unfortunately, the industry has no accurate sales figures to gauge just how much the market is hurting.

CRIA president Brian Robertson is urging government officials in Ottawa to collate information pertaining to blank tapes sales so the industry can assess the situation. Robertson is also pressuring manufacturers and suppliers to come

through with statistics on how much blank tape is moving in the market.

Government statistics show sales of prerecorded 8-tracks dropping from 8.2 million in the first six months of 1978 to 5.7 million in the same time period this year.

Prerecorded cassette sales gained only a marginal one million units this year in the first six months, up from 2.8 million for the first half of 1978.

Some observers feel the blank tape market is fueled by the rise in used disk outlets.

In the Toronto market alone there are eight retail outlets dealing in both old and new disks, many of the latter being promotional copies of current chart items. The rule-ofthumb for these shops is to buy disks, promo copies or used platters. for \$1 and mark them up 100% or sometimes 150%.

One store owner says many customers buy an album for \$3 and return it a short time later, collecting a rebate of \$1. In the interim they have taped it at home, possibly making more than one copy.

#### General News IN STEP 2 OF CAREER TRANSFORMATION

## Once Darlings Of Gay Discos, Village People Broaden Appeal

By PAUL GREIN

LOS ANGELES - Producer Jacques Morali is looking to movies, Las Vegas and eventually even a Broadway show to broaden the Village People's base. This is step two of a career transformation which has already seen the group evolve from being the darling of gay discos two years ago to its current status as a mass-appeal record and television variety act.

On its new double album, "Live And Sleazy" (which enters the chart this week at number 64), the group broadens its style a bit to incorporate rock rhythms (on "Sleazy," sung by "construction worker" David Hodo) and even a soul ballad-"Save Me," sung by "G.I." Alex Briley, a former backup singer for Bobbi Humphrey.

The act wants to continue expanding its musical approach but it is aware it shouldn't lose sight of what makes it distinctive. "Many acts do ballads well," says Hodo, "but they can't all do what we do."

Morali says the decision to add more of a rock element on "Sleazy" was deliberate. "That's where music is going," he says. "Not that people are tired of dance music; they're just tired of the traditional 4-4 disco beat."

The group has also changed its visual image, from the harmless smiles on the "Go West" album cover to a tougher, more menacing look on "Live And Sleazy." "That was our idea," Hodo says. "No more Osmonds."

The group says it's more involved than before in decisions regarding its music and packaging. "Our producers weren't sure what they had before." Hodo says, "but now they're more open to our suggestions."

While Morali says that with its strong visual identity the group can work for 10 years, members of the group don't have a clear long-range view. "How many of us want to be up there wiggling for teenagers when we're 35?" quips Randy Jones (the cowboy). Felipe Rose (the Indian) echoes the thought: "I don't want to be wearing a loincloth when I'm 40."

For the immediate future, Morali has mapped out a blitz for the group continuing through late next year. Filming on its PG-rated starring vehicle "Can't Stop The Music" concludes in November, followed by its sixth promotional tour of Europe in December, a concert tour of Australia, Japan and Hawaii in January 1980, concerts in Europe in February and March, release of the film soundtrack in April, the movie premiere in June, a major North American tour in July and August, and then either a Las Vegas premiere or recording of the next studio album for a fall 1980 release.

The movie, financed by EMI. originally had a budget of \$12.5 million, according to Morali, though it has since climbed to \$15 million. All six members of the group have a piece of the picture, as do Morali and partner Henri Belolo, who are coproducing with Allan Carr.

The film will feature seven new for 31/2 minutes of footage, according



Coming Attractions: Members of the Village People in their trailer on MGM set in Culver City, Calif., between takes on the \$15 million musi-"Can't Stop The Music." From the left are: Ray Simpson, Felipe Rose, Dr Hodo and Randy Jones.

to Richard Weiner, the group's road manager.

This is not the first movie involvement for the group: it did a song in a French film a year ago which also featured the Ritchie Family, another of Morali's acts. That female trio will also do a tune in "Can't Stop The Music" and on the double-disk Casablanca soundtrack.

The group says it turned down offer for a television series from \$ and Marty Krofft, best known

"Donny & Marie." But it b recently committed to a number specials, including "Top 10," T Wild And Crazy '70s" and B Hope's Thanksgiving special, all NBC, and Dick Clark's "New Yes (Continued on page) Billboard SPECIAL SURVEY For Week Ending 10/20/7 Special Survey Hot Latin LPs

#### Copyright 1979, Billboard Publications, Inc. No part of this publication may be regretated in a refrieval system or transmitted in any form or by any means electronic methodologying, recording or otherwise, without the prior written permission of the publication. SAN ANTONIO (Pop) NEW YORK (Pop) TITLE-Artist, Label & TITLE-Artist, Label & Number (Distributing Label) Number (Distributing Label) MANOLO MUNOZ JULIO IGLESIAS En accion Gas 4209 Emociones Alhambra 3122 WALLY GONZALEZ GILBERTO MONROY El Tiketito Falcon 5026 Interpreta a B. Capo Artomax 515 CHELO CAMILO SESTO Las cuentas claras Muzart 1758 Sentimientos Pronto 1042 JOSE DOMINGO JOSE JOSE Lo pasado pasado Pronto 1046 Motivos Mericana melody 5628 JULIO IGLESIAS **NELSON NED** Mi manera de amar Westside latino 41.19 Emociones Alhambra 3122 ROBERTO PULIDO **FELITO FELIX** El primo ARV 1056 Vida mia Mega 3003 CHELO LEONARDO PANIAGUA Mas Jose A Jimenez Muzart 1768 Chiquitita Discolor 4406 RAMON AYALA DANNY RIVERA Soldado raso Fredy 1126 Serenata Pina 18 **CAMILO SESTO** ESTRELLAS DE ORO Sentimientos Pronto 1042 America 1005 RIGO TOVAR RAUL MARRERO Con mariachi Mericana melody 5629 La casa Mericana 154 MERCEDES CASTRO Vengo a verte Muzart 10744 SOPHY Balada para un loco Velvet 8016 RENACIMIENTO TONY CROATO 74 Esta es mi canción Ramex 1026 DS 1004 JUAN GABRIEL SUSY LEMAN 13 Al otro lado del puente Pronto 1056 Alguien como tu Pronto 1051 PERLA DEL MAR OSCAR DE LEON La medallita Joey 2058 TH 2063 VICENTE FERNANDEZ LOS HIJOS DEL REY 15 El tahur CBS 892 Karen 43 JENNY HECTOR LAVOE La voz infantil Muzart 10761 El infierno Fania 545 RUBEN NARANJO JOSE LUIS RODRIGUEZ Los exitos El sarape 1146 Por si volvieras TH 2057 **YOLANDA DEL RIO** MANOLO MUNOZ Arcano 3456 En accion Gas 4209 **VICENTE FERNANDEZ** PEDRITO FERNANDEZ Mi amigo el tordillo Caytronic's 1550 La de la mochila azul Caliente 7299 ROLANDO OJEDA **ELIO ROCA** Aquellos boleros Alhambra 50-150 En Mexico Mercurio 1914 **LUCHA VILLA** CHUCHO AVELLANET Las consentidas de Jose A. Jimenez Muzart Es una cancion de amor Velvet 8019 JUAN GABRIEL CAMILO SESTO Te llegara mi olvido Arcano 3444 Los exitos Pronto 1058 ANEXO #3

Alhambra 159

Discolor 8801

Algar 14

LOS VIRTUOSOS

EL REGRESO DEL SUPERTRIO

LOS TIGRES DEL NORTE

El tabur Fama 577

Pronto 1048

JIMMY EDWARD

Am-Fm Texas best 1003

ANGELA CARRASCO

musical numbers and one old one, "Y.M.C.A.," which will utilize 250 extras and reportedly show the Village People walking on water. Another of the production numbers, "Milk Shake," required six 12-hour shooting days and 57 camera setups

## New Companies

Sterling Recording Studios estabhed by John Tschorn at 1230 E. ermaid Lane, Wyndmoor, Pa.

Across the Miles Music Publish-Co. established by William P. ale, c/o David Steinberg, 813 idener Building, Philadelphia 107. (215) 667-7191

Dial-A-Hit Music Publishing Co. up by Henry Smith, Lewis Tower ulding, 225 S. 15th St., Philaphia 19102

D.T.S. Co. formed as an indendent public relations/ publicity/ ist development service by David lidor and Tom Silverman. Adas: 1641 Third Ave. New York 328. (212) 734-2328.

Sail/PVK formed by Sail Records Boston and PVK Records of Lonn as a joint venture to promote d distribute the product of both apanies worldwide. First LP will "In The Skies," by former Fleeted Mac guitarist Peter Green. idress: Box 418, Manchester, tss. 01944, (617) 526-4635.

p Front Management formed by Lambrecht, president. First nings are rock groups Rosedale # Magik Dayze. Address: 1202 E. h St., Santa Ana, Calif. 92701, 4) 531-8711

Pinbull Records launched by John M. Wilkinson and Art Webb, who also managing the group Kryswhich has the company's first gie release. Address: 9601 Wilmire Blvd. Beverly Hills 90210 3) 271-2463

Parallel Records & Tapes formed Rocky di Giallenico, executive sident. First acts are local band Weirz and football star Bernard ever. Distribution locally is ough California Record Distribu-Inc. Address: 1414 Summit dge Dr., Beverly Hills 90210. (213) 7-3651, (213) 479-5680.

Turnstyle Records and Criollo

#### ercury Shifting iblicity To N.Y.

VEW YORK-Phonogram/Mery Records is shifting its national olicity base from Chicago to New

according to Lou Simon, senior e president and director of maring, the move reflects company ief that the city "remains the cenfor the majority of national gen-I interest press and contemporary sic publications."

The restructuring sees the apntment of Sherrie Levy as direcof national publicity, after jointhe label as associate director of olicity on the East Coast.

imon also points out that the npany will maintain a publicity sence in Chicago, Nashville and Angeles.

Although all key labels not headaffered here have a publicity sence in the city, it's rare that this action is directed out of New rk. Some years ago. Warner Bros. cords publicity department was ected out of New York, but a shift os Angeles was made in the early

Records formed by Latin Percussion Ventures to concentrate on Latin/ disco and jazz/disco product Address: P.O. Box 88, Palisades Park, N.J. 07650, (201) 947-6090.

Synchronous Media Productions formed by Terry N. Terry for video. audio and systematic media development services. Address: 2804 Dobie Rd., Mason, Mich. 48854 (517) 372-4973.

Sound & Rhythm Ltd. Records and Publishing formed by Vince Anthony. First release is a disco-gospel record, "Blessed Be God." Address: 150 Logan Ave., Staten Island, N.Y. 10301, (212) 442-6833.

Tomorrow Today Public Relations reactivated by Candy Leigh with Leona Faber as full partner. Agency currently represents Melanie. Warner Bros. Music Publishing. Hurrah and the Market at Citicorp. Address: 405 E. 54th St., New York 10022, (212) 832-3150.

\* \* \*

Rock Me Records formed by Rock Me Ltd. principals Michael Porter and Jimmy Zisson. First release, which will be distributed in the New England area, is by a local group, Reckless. Address: 24A Agassiz St., Cambridge, Mass. 02140. (800) 854-6005 and from California (800) 422-4241.

One B Management launched by Larry Robins, who recently exited his post with New Direction Management. Address: 8827 Burton Way, Los Angeles 90048, (213) 550-1948

D.I.S. Co., public relations and artist development agency, formed by David Salidor, director, and Tom Silverman, in charge of business affairs. Bob Small functions as head of special projects. Address: 1641 Third Ave., New York 10028, (212) 734-2328.

Jon Small Management formed by the former director of management at Home Run Productions. First client is D.L. Byron, signed to Arista Address: 166 E. 61 St. New York 10021, (212) 888-0144.

Vegas East Productions launched by Mari M. Harley and Gerald A. Chavis to offer services for songwriters, artists, labels and publishers. Address: 1008 Walnut St., Wilmington, Del., 19801, (302) 655-9773.

Carousel Artists Management Inc., formed by J. Lloyd Grant, general counsel: Dolores DeGuzman. president; and Normane Allston, executive vice president. Firm offers management services for recording artists. Address: 1414 Ave. of the Americas, New York 10019, (212) 688-5825

Roy B. Records formed by the former president of Emergency Records. Debbie Backus is vice president. Address: 333 E. 55 St. New York 10022, (212) 751-6248.

Creative Lighting & Sound Systems launched by John Bilar Firm is involved in design, sales and installation of custom large screen video projection systems for entertainment, education and broadcast requirements. Address: 1201 W. Alton Ave., Santa Ana, Calif. 92707, (714) 754-7455.

## Interest Rates Affect Business

Continued from page 1

With the avowed goal of ending inflation, the Administration is willing to risk a deeper recession, with attendent unemployment, less disposable income and the possibilities of lower purchase levels of records and tapes, along with many other commodities in the leisure field.

General News

A sampling of comments from major branch distributors, rackjobbers, one-stops and retailers finds a consensus that more layoffs can be anticipated in all operations, and the bottom line will become more important than ever-unfortunately at the possible expense of more sales.

Ironically, the "new" policy pronouncements by WEA. CBS and Polygram on tightened credit and returns practices are pre-empting the need for distributors and dealers to cut back even more on inventory levels.

"Some labels are pressing to order, I hear," says Stu Schaefer, Handleman vice president and treasurer. "We're buying much closer to our needs, and those of our customers, but the major labels' recent changes in policy on returns and credit would have got us to that point anyway."

He notes that Handleman's large customers are paying their bills promptly, but feels that regional racks with more smaller dealers might be more affected in keeping a good cash flow to meet their bills and earn those vital 2% discounts for on-time payments.

Al Franklin, whose Franklin Music World in Hartford, Conn., is a

major independent, emphasizes "you have to take advantage of every deal, really scramble to get the best possible buys from the labels or one-stops, and you have to pay on time to get that 2% that really is our margin of survival."

Imminent expansion plans aren't really affected, since most stores set for late 1979 openings are well along. "It doesn't presently affect our current plans to open 75 new retail locations through the end of the year," says Chuck Smith, Pickwick International president. "But as far. as future expansion is concerned, it depends on how long the situation lasts as to how we might have to cut back.

At Polygram Distribution, president John Frisoli sees the lessened availability of money as a prime problem, particularly in an undercapitalized industry where the effect can be both more dramatic and traumatic.

"When labor rates go up, you can tighten your belts but still have the availability of more labor, when interest rates go up, you can use your dollars more prudently, but when those dollars aren't available, then you have a far more serious and significant problem," he maintains.

His comments are echoed by Elliot Goldman, Arista executive vice president, who sees a shakeout at the retail level following the recent cutbacks at the manufacturing level. "In terms of those operations on an undercapitalized basis or those large dealers paying bills with returns and on extended dating, it may happen first with them," he believes.

"It's unfortunate in certain eircumstances, but overall a better outlook leading to a more sensible and healthy retail structure," Goldman

Touching on Arista's own situation, he notes it is a little premature, as the Anola/Bertesmann takeover has just occurred, and "we're just getting into financing.

He points out that payments of large sums up front in artist contracts will be considered far more carefully in view of the high carrying charges for that money. And the advance of significant sums even to established artists doing well will get a long hard look to justify the significantly higher expense of that ad-

All those contacted indicate an uncertainty over the effects on consumer buying power, but both Franklin and Handleman's Schafer regret the deep cutbacks in manufacturer co-op ad support and instore merchandising efforts.

"I see the labels giving up more on the top end (sales) to get more at the bottom end (profits)," says Schafer. "But if they don't help generate the excitement to pull the people back into the stores, then the situation will only get worse."

There is general agreement that the more realistic manufacturing levels, more pragmatic buying and closer attention to returns and costs of all kinds will have only beneficial effects for the U.S. industry in the long run, despite the near-term results of a depressed economy and potentially lower sales levels.

"If we work together to buy and sell more prudently," Polygram's Frisoli maintains, "then we will all conserve that scarce and expensive commodity called cash."

## **AFM Contract Talks Open**

Continued from page 3

order for a more comprehensive agreement to be shaped in the fu-

"I frankly don't know if this will be discussed," an industry spokesman says. "This may not be the context for those discussions."

Victor Fuentealba, president of the AFM, wouldn't comment on videodisks or videocassettes, but he notes that the use of video promo tapes and films for commercial television broadcasts would be raised during the negotiations.

Fuentealba describes the video issue as "a grievance," but doesn't rule out the possibility that a "tightening of language" in the section defining what constitutes a "record" may be called for. An addendum to the basic agreement alludes to "other devices reproducing sound."

The disco dubbing issue stems

from the use of instrumental tracks to accompany live performances. Again, the AFM chief describes this as a "grievance" rather than an issue to be negotiated into a new contract. It doesn't involve lip-synch performances where an act mouths its own vocals.

"We know it is being done," Fuentealba asserts. "We just don't know who it is that gives these tracks to the artists."

Arrangers and orchestrators are also demanding concessions from the recording industry, which will be handled for them by the AFM. This involves payment of separate fees for orchestrating and arranging when the same person performs both tasks.

Inflation and the rise in the basic cost of living are at the heart of the talks, Fuentealba adds.

#### ATTORNEY'S SALE

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Encino, Ca 91434 (213) 981-9421

#### **New Studio Growth**

Continued from page 57

pletely MCI-equipped and have monitors like JBL and Altec. The rate card is \$190 an hour which includes room and board.

Since opening in February of 1978 as Shade Tree, on the grounds of the Lake Geneva, Wis., Playboy Resort, Shade Tree's Andy Waterman claims business is continuously on the increase: \$1,250 locks up the studio for the whole day.

"What we stress," says Waterman, "in addition to the environment, is the high level of productivity. Typically, clients put in a 12 to 15-hour workday. It's an efficient situation."

Shade Tree is MCI and Studerequipped.

Indigo Ranch, located on 60 acres in the Malibu, Calif. hills, has a rate of \$1,500 a day and coowner Michael Hoffman indicates business has been strong. The facility is three years old.



Billboard's

stored in a retneval system, or transmitted, in any form or by any means, electronic ele



BARBRA STREISAND/DONNA SUMMER-No More Tears, (Enough Is Enough) (4:39); producer: Gary Klein; writers: P. Jabara, B. Roberts; publishers: Olga/Fedora BMI. Columbia/ Casablanca 111125. The two hottest female stars of the year combine talents here, taking turns on lead vocal and also dueting. The opening is a soft ballad, favoring Streisand's booming delivery; the ending is a frenetic disco rocker, giving Summer a bit more of the spotlight

MICHAEL JACKSON-Rock With You (3:20); producer Quincy Jones; writer, R. Temperton; publishers; Almo ASCAP/Rondor Epic 950797 (CBS) Jackson's followup to his No. 1 "Don't Stop Til You Get Enough," is another funky disco number. The sound this time is less frenetic with rhythm and vocals being more laidback. Hook is very infectious.

LITTLE RIVER BAND-Cool Change (3:56); producers John Boylan, Little River Band; writer G. Shorrock; publisher Screen Gems-EMI BMI. Capitol P4789. Second single from group's LP again highlights Glenn Shorrock's smooth lead vocals and its classy mellow rock style. The recent single, "Lonesome Loser," went top 10.

DIONNE WARWICK-Deja Vu (3:40); producer Barry Manilow, writers: Isaac Hayes, Adrianne Anderson, publishers: Ikeco/Angela BMI. Arista AS0459. Warwick follows her top five Arista debut hit with a sinuous, mondy ballad cowritten by Isaac Hayes. While "I'll Never Love This Way Again" was very much in the Barry Manilow mold, here Warwick's own cool, relaxed style is allowed to shine.

CAPTAIN & TENNILLE-Do That To Me One More Time (3:45); producer: Daryl Dragon, writer Toni Tennille, publishers Moonlight & Magnolias BMI. Casablanca NB2215. The veteran hit-making duo bow on Casablanca with a moving ballad that has the same kind of emotional content as "The Way I Want To Touch You." A tasty flute solo is used as an effective break.

ROBERT JOHN-Only Time (3:02); producer. George Tobin, writers: M. Piccirillo, G. Goetzman, publisher. High Sierra ASCAP, EMI America P8023 (Capitol). The follow to the No. 1 "Sad Eyes" focuses on John's high-pitched, Bee Gee-like vocal style. It's a lovely midtempo offering that also features a full string backdrop.

NICK LOWE-Switchboard Susan (3:46); producer: Nick Lowe; writer: M. Jupp; publishers: Almo/Bluebeard ASCAP Columbia 111131. The plush pop of "Cruel To Be Kind" gives way to a thunderous rock sound with more of an early rock and blues feel. Simple backing and punchy vocals interweave to deliver the goods.

NIGHT-Cold Wind Across My Heart (3:27); producer Richard Perry, writer Tom Snow, publishers, Braintree and Snow BMI. Planet P45907 (Elektra/Asylum). Night's followup to "Hot Summer Nights" is a powerful rendition of this Tom Snow gem. The vocals of Chris Thompson and Stevie Lange bring out the song's emotion.

#### recommended

CHICAGO-Street Player (4:15); producers. Phil Ramone, Chicago; writers: D. Seraphine, D. Wolinski, publisher Bal-Ioon Head ASCAP, Columbia 111124

KARLA BONDFF-When You Walk In The Room (2:57); producer: Kenny Edwards, writer: J. DeShannon, publisher. Unart BMI. Columbia 111130.

CITY BOY-The Day The Earth Caught Fire (3:58); producer Robert John Lange; writers: Mason, Thomas, Slamer, publish ers: City Boy/Zomba BMI, Atlantic 3612.

BILLY THORPE-Dream-Maker (3:45); producer Spencer Proffer, writer: Billy Thorpe; publishers Rock of Ages/Careers BMI. Polydor PD2025.

GAMMA-I'm Alive (3:13); producer. Ken Scott, writer. Clint Ballard: publisher Camelback Mountain ASCAP Elektra E46555

YACHTS-Yachting Type (2:48); producer: Richard Gottehrer,

writer H. Priestman; publisher Chappell ASCAP Polydor PD2027

CINDY BULLENS-Trust Me (3:30); producers: Cindy Bullens, Mark Doyle; writer Cindy Bullens, publishers. Gooserock/ Fleur BMI. Casablanca NB2217

SLY STONE-Dance To The Music (3:00); producer: none listed, writer S. Stewart, publisher Daly City BMI. Epic 950795 (CBS)

GENYA RAVAN-Steve . . . (3:29); producer: Genya Ravan; writers: Rayan, Taylor, publishers: Fox Fanfare/14th Floor BMI/20th Century/Alysonne ASCAP. 20th Century Fox TC2430.

BOULDER-Heartbeat (3:32); producer: George Daly, writers: B. Harris, M. Stinger, D.W. George, T. McKinney, publishers: Boulder and Redleather/Yellowleather BMI. Elektra E46553.

writer Edgar Riley Ir.; publishers: Caseyem/Green Card/ Duchess (MCA) BMI MCA 41137. GEORGE THOROGOOD AND THE DESTROYERS—In The Night

AXE-Life's Just An Illusion (3:36); producer: Michael Lloyd;

Time (3:08); producer: Danny Lipman, writers: Henderson, Rivers: publishers: Electrocard/Intense ASCAP, MCA 41136. DOLLAR-Shooting Star (3:48); producer: Christopher Neil;

writer David Courtney; publishers: World Song/Facehaze ASCAP. Carrere CAR7208 (Atlantic) MICHAEL NESMITH-Cruisin' (3:49); producer: Michael Nes-

mith; writer Michael Nesmith; publishers: Peaceful Music/

Warner Tamerlane BMI. Pacific Arts PAC108. DUKE JUPITER-Like Our First Night (3:53); producer. Glen

Kolotkin, writer. Marshall Styler, publisher. Powerglide BML Mercury 76016.



LINDA CLIFFORD—I Just Wanna Wanna (3:34); producer: Juergen Koppers, writers R. Stone, T. Baldursson; publisher Baldursson ASCAP, Curtom/RSO RS1012, Clifford displays her vocal range on this midtempo track from her forthcoming "Here's My Love" LP. The tune boasts clean production and backing orchestration that doesn't overshadow the vocals.

CAMEO-Sparkle (3:58); producer. Larry Blackmon; writers: Anthony Lockett, Larry Blackmon, publishers: Better Days BMI, Better Nights ASCAP, Chocolate City CC3202 (Casablanca). Popular outfit turns in a beautiful love ballad. Strong lead vocals, combined with effective use of female backup, make this disk a standout. Subtle horn and keyboard add to the record's appeal.

#### recommended

TYRONE DAVIS-Be With Me (4:08); producer: Leo Graham; writers P Richmond D Ellis, R Locke, publishers: Content/ Tyronza BMI, Columbia 111128

FAZE-O-Breakin' The Funk (3:30); producer Clarence Satchell; writers: Keith D. Harrison, Robert Neal Jr., Ralph Aikens Jr.; publisher: Match BMI. She SH800 (Atlantic).

CAROLINE CRAWFORD-I'll Be Here For You (3:29); producer Hamilton Bohannon; writer, Hamilton Bohannon; publishers: Bohannon Phase II/Intersong U.S.A. ASCAP. Mercury

LEROY HUTSON-Right Or Wrong (3:40); producer: Leroy Hutson, writers: N. Hutson, L. Hutson, publishers: Aopa/Silent Giant ASCAP, Curtom/RSO RS1011

GEORGE DUKE-I Want You For Myself (3:48); producer: George Duke; writer G. Duke, publisher: Mycenae ASCAP Epic 950792 (CBS).

WILSON PICKETT-I Want You (3:36); producer: Andre Perry, writers Roussel, Simon, Pickett, publishers Merlin N.V./ Sock Cymbal ASCAP/PROCAN, EMI-America P8027 (Capitol).

MIGHTY CLOUDS OF JOY-Rainy Day Friend (3:40); producer: Frank Wilson; writers: T. Bradford, T. McFaddin, J. Wieder, publishers; Spec-o-lite Jobete ASCAP/Treco BMI. Epic 950788 (CBS)

ROBIN BECK-Sweet Talk (3:24); producer: Kenny Lehman; writers: R. Beck, T. Jones, W. Morrison; publisher: Darian BMI. Mercury 76010.

RENA SCOTT-We Can Make It Better (3:38); producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Scarab BMI. Buddah BDA614 (Arista).



EDDIE RABBITT-Pour Me Another Tequila (3:25); producer: David Malloy; writers: Eddie Rabbitt/Even Stevens/ David Malloy: publishers: DebDave/Briarpatch, BMI. Rabbitt's soft singing style lightens this midtempo tune high lighted by excellent guitar work and bright accents of piano. This song is closer to Rabbitt's country roots than the popinflected "Suspicions."

CHARLEY PRIDE-Missin' You (2:26); producers: Jerry Bradley and Charley Pride; writers: Kye Fleming/Dennis Morgan; publisher. Pi-Gem, BMI. RCA J811751. Eerily effective undertones in the arrangement give this production a "Ghost Riders In The Sky" flavor that's well matched up to Pride's own deep resonant vocal. An unusual and distinctive tune and a welcome change of pace for this artist

CONWAY TWITTY-Happy Birthday Darlin' (2:50); producers. Conway Twitty and David Barnes, writer: Chuck Howard, publisher: Butter, BMI, MCA 41135. A combination narrative and ballad of love in the traditional country vein that Twitty uses so well. Flip side, "Heavy Tears," is an even stronger song that slips and slides with energy and good feeling and deserves airplay.

THE STATLER BROTHERS-Nothing As Original As You (2:21); producer Jerry Kennedy, writer: Don Reid; publisher: American Cowboy, BMI. Mercury 57007. This is another delightful tribute to Americana folklore in song, a favorite topic with these artists. It's dotted with references to Washington, D.C.'s characteristic monuments though, as the lyrics say, nothing compares with the object of true love.

VERN GOSDIN-Sarah's Eyes (3:07); producer: Gary S. Paxton; writers: Shirl Milete/Vern Gosdin; publishers: Hookit/KaySey, BMI/SESAC Elektra E46550 Gosdin's latest is a moving ballad utilizing harmonica, electric guitar and background vocalists. Producer Painton's tasty use of strings highlights the track without being overbearing.

JIM REEVES-Oh, How I Miss You Tonight (2:10); producers: Chet Atkins/Bud Logan; writers: Benny Davis/Joe Burke/Mark Fisher, publisher: Bourne, ASCAP, RCA JH17737. Taken from the re-recorded album "Don't Let Me Cross Over," this track features Deborah Allen in a duet with Reeves. A slowly moving ballad, this is a traditional country track with a string arrangement which gives the song color

CON HUNLEY-I Don't Want To Lose You (2:47); producer Norro Wilson, writers: Norris D. Wilson/Billy Sherrill/Steve Davis; publishers: Dusty Road/Algee, BMI Warner Bros. WBS49090. Starting out with a cocktail-type piano intro and a brief narration by Hunley, the song builds into a strong vocal delivery augmented by saxophone and other instruments.

KENNY DALE-Sharing (3:10); producer: Bob Montgomery; writers: S. Pippin/I. Slate, publisher: House Of Gold, BMI. Capitol P4788. A willowy electric guitar intros this tune. a midtempo ballad with a strong, clear delivery from Dale. Supported by strings and the recurring guitar, Dale glides through the track via the able production of Montgomery

#### recommended

FRANK IFIELD—Yesterday Just Passed My Way Again (2:58); producer: Tom Collins/Wesley Rose, writer: Darlene Shafer: publisher: Acuff Rose, BMI Warner Bros. WBS 49095.

CHRIS NIELSEN-Everyone's Laughin' But Me (2:30); producer. R. Harlan Smith, writer. R. Thornberry, publisher Helping Hand/Greenhorn, BMI. Royalty RUS 1000-79.

PEGGY SUE and SONNY WRIGHT-Gently Hold Me (2-5) producer Gene Kennedy; writer: Mack Jackson, publish Door Knob, BMI, Door Knob DK 9 113A



PEACHES & HERB-Roller-Skatin' Mate (6:48); protes Freddie Perren; writers: Dino Fekaris, Freddie Peren po lisher Perren-Vibes, ASCAP, Polydor PR0116. The Perren Fekaris collaboration is an anthem for the growing roller for trend. Dynamic production and the group's vocal store make this a disco natural.

ANN-MARGRET-Love Rush E-Minor (3:58); protes Paul Sabu; writer. Paul Sabu; publisher: Kreimen, M Ocean/Ariola 7511. Veteran personality jumps into decree a strong, handclapping effort. Her vocals are exception strong and are well suited to this style

#### recommended

CHANSON-Rock Don't Stop (3:50); producers David Bill liams, James Jamerson Jr., writers: D. Williams, J. James Jr. publishers: Kichell-Jamersonian/Cos-K, ASCAF L-

CORY DAYE-Pow Wow (3:58); producer: Sandy Law writers: Sandy Linzer, L. Russel Brown, publishers Unicta pell/Featherbed/Larball, BMI New York Int I IHITI (RCA).

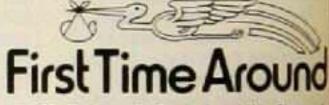
LIQUID GOLD-Dance Yourself Dizzy (3:32); produce Adrian Baker, writers: Adrian Baker, Eddie Seago, publisher ATV/Duchess, BMI. Parachute RR2902 (Casahlanea)

J. MICHAEL REED-Reach Out For Love (3:59); producer & vin A. Davies; writers: Alvin A. Davies, H.B. Channey and lisher: 2000 A.D., BMI, Casablanca NB2218.



recommended

RICHARD STEPP-Hold On (3:34); producer: Andy DiMartie writer, F. Lisdero, publisher Termer, BMI. Infinity INFSUE



SHOES-Too Late (2:42); producer: Mike Stone, with Gary Klebe; publisher: Shoetunes, BMI Elektra E455 Elektra's big fall push is on this group, which has a warm has tlesque sound, highlighting tight, close harmonies, tash p tar work and an instantly accessible melody.

JUDIE TZUKE-Stay With Me Till Dawn (3:35); protest John Punter, writers: Judie Tzuke, Mike Paxman, poblish Unart, BMI. Rocket PIG41133 (MCA). This record by English songstress Tzuke is rapidly climbing the English than Tzuke's smooth vocal weaves up and down the scale crain, a sensuous and dreamy romantic mood. The sweepar chestration adds drama to the ballad.

MISTRESS-Mistrusted Love (3:30); producer. These Jefferson Kaye, writer: B. Hopkins, publisher, Mistres 38 RSO RS1009. This midtempo tune creates a haunting at moody effect, thanks to a distinctive vocal style and first rangement

Picks-a top 30 chart tune in the opinion of the review panel shall voted for the selections released this week; recommended-a be predicted to land on the Hot 100 between 31 and 100. Review sile-

## **European Educational Print Market Surges**

NEW YORK-A steadily growing educational print market abroad is reported despite school budgetary cuts similar to belt-tightening in the U.S.

"The big factor helping things along," explains Burt Litwin, vice

#### B52's To BMI

LOS ANGELES-All members of the group the B52's, which record for the Warner Bros. label, have affiltated with BMI as writers and publishers. Warner Bros. recently released the band's debut LP "The B52's."

president of Belwin-Mills, "is the strength of band instruction in such markets as Germany. England and the Scandinavian countries, especially Sweden and Norway.

"School band instruction is so strong in Sweden and Norway that we've put out versions in those languages of our 'Band Today' series."

Litwin says that a re-emphasis of the firm's thrust in educational and other print product in England and Europe was a major item on the agenda of the firm's international meeting Sept. 9-10 in London, the first international gathering since

the firm's acquisition by Esquire last January.

Attending from Esquire were Abe Blinder and Bernard Krauss, chairman of the board and president, respectively, of Esquire, while repre-

#### Fees For School

· Continued from page 4 bill by key representatives and senators.

Matthews is counting on heavy participation from college presidents, educational association leadership and other influential individ-

uals in the letter-writing campaign.

senting Belwin-Mills were Litwin, Martin Winkler, president, Cyril Gee, managing director of Belwin-Mills Music Ltd. Others present included representatives from Denmark, France, Germany, Holland, Norway and Sweden.

Litwin says the company intends to put further emphasis, too, on representation of American pop catalogs in Europe.

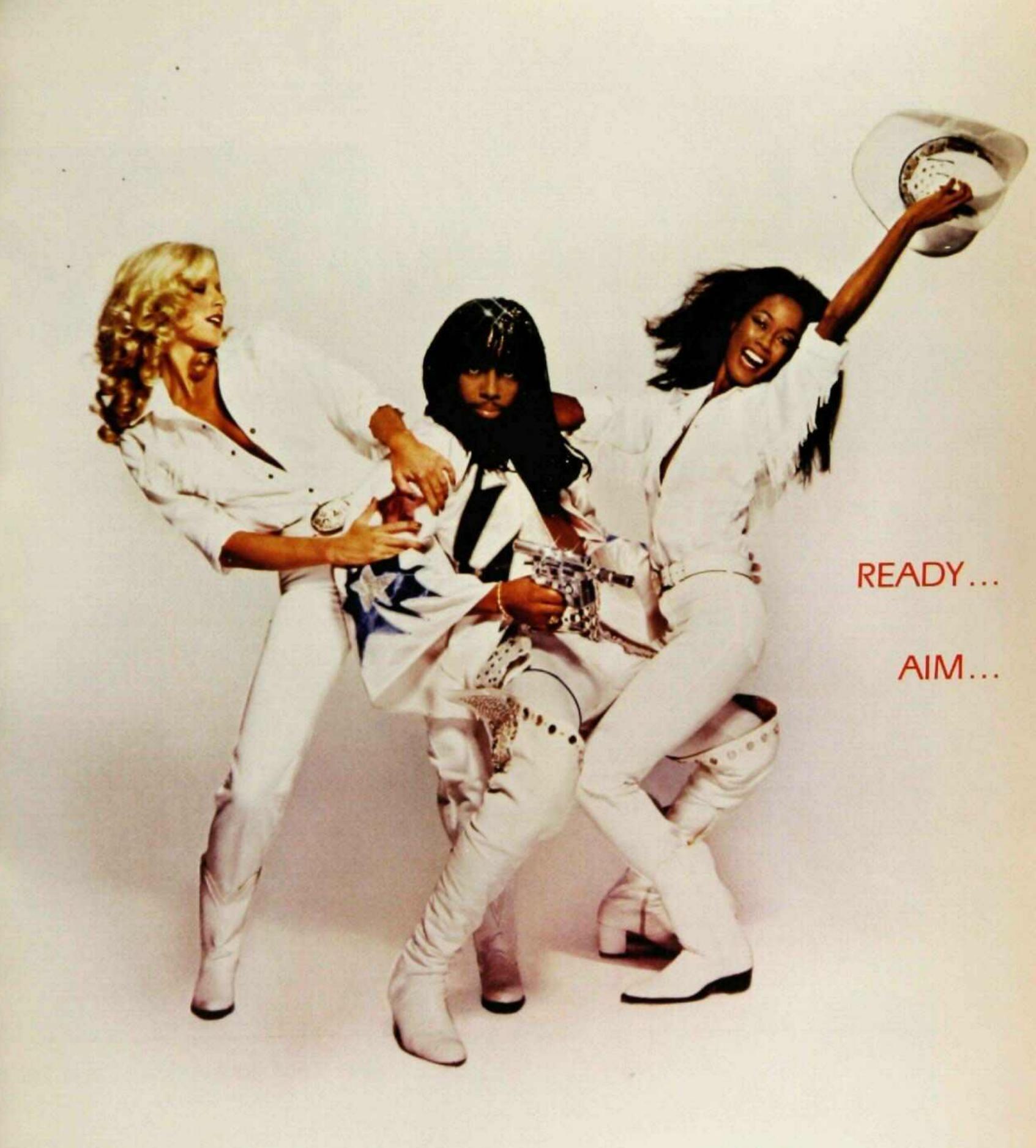
Belwin-Mills operates whollyowned companies in England, France, Spain and Sweden, while using the services of subpublishing agents in other territories.

### Symposium Oct. 27

LOS ANGELES-The Committee For The Arts of the Bert Hills Bar Assn. presents its secon annual Artists Symposium: For Me sicians, Singers And Songwitten the Embassy Auditorium in Los Ar geles Saturday (27).

#### 200 At Photo Show

CHICAGO-WXRT-FM uni Photo Reserve sponsored the find annual Photo Reserve Rock & Roll Photo show Oct. 3. More than 20% guests were in attendance at Gapar's rock club for the photo exhibit and cale, buffer dinner and live sic by BB Spin.



20, 1979, BILLBOARD

OCTOBER

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TIVIN' INSIDE YOUR LOVE

Heath Brothers, Columbia IC 35816

Warmer Bros. 2BSK-3277

George Benson

IN MOTION

## 10 States Pledge To Boost Jazz

By VICTOR HARRISON

CINCINNATI-The Southern Arts Federation, a consortium of 10 Southeastern state arts agencies, held its first Regional Jazz Forum in Atlanta Sept. 27-30. The general purpose of the forum was to identify jazz needs and problems in the Southeast. The program was coordinated by Lou Hockett, director of the agency's regional touring program which includes jazz performing artists. The states represented at the forum were Alabama, Florida, Georgia, Kentucky, Mississippi, Louisiana, North Carolina, South Carolina, Tennessee and Virginia

Each of these states arts agencies selected three knowledgeable jazz professionals to represent them. Included in this selection were jazz musicians, teachers, arts administrators, journalists, filmmakers, and promoters.

The first two days were primarily

concerned with exploring problems and possible solutions on a regional level. These meetings were facilitated by June Spencer and included a wide-range of animated discus-

#### Gryphon Hookups

LOS ANGELES-Gryphon Records, as part of its increased activities, has set international deals with Teldee for continental Europe and Nippon Phonogram for Japan.

Teledec has begun releasing the first four Gryphon LPs which were previously handled by RCA in the

Upcoming projects will be LPs by Don Sebesky, Joe Beck, Michael Urbaniak, Lena Horne and Bob Brookmeyer. Additional artists on the roster include Mel Torme, Phil Woods and Barry Miles.

sions and debates concerning regional jazz issues.

The remainder of the forum was used for state meetings, film and video presentations and explanations of various NEA jazz program activities which included artists-inschools and a panel discussion.

The forum also included jam sessions by participants and free concerts by Jack DeJonette and New Directions, Woody Shaw and local jazz artists performing at the Atlanta Free Jazz Festival at Piedmont Park.

It was decided at this first regional jazz forum that "jazz is an integral segment of the performing arts and should be fostered, promoted and supported in accordance with its importance as a natural resource." In support of this statement, a 10 member steering committee was organized to represent the jazz interests of each of the 10 participating Southeastern states. The steering committee is chaired by Bob Dulberg, director of Performing Arts for Community & Education, Inc. located in Miami

In addition to developing policies and goals, the steering committee will be responsible for selecting the jazz artists who will tour the Southeast as part of the regional touring program which over the past three years has included Oregon, the Gary Burton Quartet and Jimmy Owens.

Billboard SPECIAL SURVEY For Week Ending 10/20/79

## Billboard Best Selling Jazz LPS

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	20	STREET LIFE Crusaders, MCA MCA 3094	26	23	22	FEVER Ray Ayers, Polydor PD 1 5204
2	28	2	RISE Herb Alpert, A&M SP 4790	27	26	9	HOT Maynard Ferguson,
3	3	10	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	28	25	45	Columbia JC 35124 TOUCHDOWN Bob James, Tappan
4	4	3	8:30 Weather Report, Arc/Columbia PC2-36030	29	29	13	Zee/Columbia JC 35594 CONCEPTION: THE GIFT OF LOVE
5	2	29	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)		0:50		Bobby Hutcherson, Columbia JC 34814
6	8	7	FEEL IT	30	30	12	Deodate, Warner Bros. BSK 3321
	200	200	Noel Pointer, United Artists UALA-973	31	35	64	PAT METHENY Pat Metheny, ECM
7	7	8	WATER SIGN The Jeff Lorber Fusion, Aresta AB-4234	32	-		1 1114 (Warner Bros.) THE WORLD WITHIN Stix Hooper, MCA 3180
8	6	24	HEART STRING Earl Klugh, United Artists UALA-942 (Capital)	33	32	7	TALE OF THE WHALE Matria, Warner Bros. BSK 3360
9	5	15	MINGUS	34	33	41	ANGIE Angela Bolill, GRP/Arista GRP/5000
10	9	14	Joni Mitchell, Asylum 5E 505  I WANNA PLAY FOR YOU  Stanley Clarke, Nemperor KZ-2	35	40	31	HOT DAWG David Grisman, Horizon SP731 (A&M)
11	10	16	35680 (CBS)  BROWN SUGAR Tom Browne, Arista/GRP GRP 5003	36	36	16	PARADE Ron Carter, Milestone M 9088 (Fantasy)
12	11	17	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, ASM 5P-6701	37	34	23	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)
13	12	13	EUPHORIA Gato Barbieri, A&M SP-4774	38	42	15	DREAMER Caldera, Capitol ST 11952
14	18	24	NEW CHAUTAUQUA Pnt Metheny, ECM ECM-1-1131 (Warner Bros.)	39	41	3	MICHAEL PEDICIN JR. Michael Pedicin Jr. P.I.R. JZ 36004 (CBS)
15	15	6	ROOTS IN THE SKY Oregon, Elektra 6E-224	40	22	16	PART OF YOU Eric Gale, Columbia IC 35715
16	16	6	A SONG FOR THE CHILDREN Lonnie Liston Smith, Columbia JC 35141	41	31	9	ARROWS Steve Kahn, Columbia JC 36129
17	19	8	DUET Gary Burton & Chick Corea ECM ECM I 1140 (Warner Bros.)	42	38	3	KEYED IN Joanne Brackeen, Tappan Zen/Columbia JC 36075
18	13	8	HIGH GEAR Neil Lucien, Housens AP 738 (A&M)	43	37	4	QUADRANT los Paus, Patrio 2310837
19	14	12	BETCHA Stanley Turrenting, Elektra 7E 217	44	45	2	CHILDREN OF THE WORLD Stan Getz, Columbia JC 35992
20	20	26	PARADISE Graver Washington Jr.	45	43	3	TALL, DARK AND HANDSOME Les McCann, A&M 5P4780
21	21	37	CARMEL los Sample, MCA AA-1126	46	46	14	THE LOVE CONNECTION Freddie Hubbard, Columbia JC 36015
22	17	10	THE GOOD LIFE Bobbi Humphrey, Epic 1E-35607	47	47	2	LOVE FOR SALE The Great Jazz Trio, Jones City IC 6003
23			B.C. Billy Cobham, Columbia IC 35993	48	44	23	LIVE
100	44	-	The state of the state of 12333				Jean Luc Fonty

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Allantic SD 19229

FEEL THE NIGHT

Ronnie Foster, Columbia JC 36019

Lee Mitenour, Elektra 6E 197

DELIGHT

#### AIRLINE PLAY AIDS IN GIG

LOS ANGELES-Dave Pell and his Pres Conference landed a gig at the recent Monterey Jazz Festival because festival director Jimmy Lyons was on a five-hour Western Airlines Flight.

And during that confined time he tuned into the jazz music channel on the aircraft and heard the Pres Conference's GNP Crescendo LP played over and over.

That did it. He contacted leader Pell and arranged the debut appearance on the closing event. PS-the band did extremely well and Pell acknowledges that the airplane airplay by Bill Stewart helped get him the prestigeous booking.

## Jazz Beat

LOS ANGELES-Scott Pohl of WFMK-FM in East Lansing, Mich., reports that he's been conducting a local "Jazz Album Countdown" show now that the Orcas Productions syndicated show has gone off the air.

'We format the show this way, Pohl notes. During the three hours we count down the top 15 albums on the Billboard jazz chart. We also feature brand new releases plus a jazz classic each hour."

Pohl would like to hear from other stations who have a similar show or would like to hear his version. Contact him at PO Box 991.

Kneptune International Records of Vancouver, Canada, is releasing the LP "Truly Yours" by Trummy Young Featured on the date are Barney Bigard, Pee Wee Erwin, Dick Hyman, Paul Madison, Milt Hinton and Bobby Rose-

The LaMont Johnson sextet played Sunday (14) at the San Diego Museum of Art's Copley Auditorium. The performance is the first of three to be offered by the museum. The Steve O'Connor quartet is up next, Oct. 28 ... the first annual New York City Jazz Festival Oct. 4-6 at Damrosch Park by Lincoln Center was dedicated to Lester Young and Charlie Parker. Dizzy Reece mitiated and organized the festival under the auspices of the North American Musicians Artists Society and Foundation.

Closeup

EAGLES-The Long Run, Asylum 5E-508. Produced by Bill Szymczyk.

It's easy to understand why Eagles manager Irving Azoff has registered five of this album's 10 songs with the Motion Picture Assn. of America as titles for possible movie projects. The lyrics in many cases read like film synopses: the character and situation development which principal writers Don Henley and Glenn Frey can achieve in a few lines is remarkfury of "Life In The Fast Lane." But the judgment is no less harsh as Henley and Frey go in for the kill "His jacuzzi runneth over/Sull, he just couldn't get off! He's just another power junkie/Just another silk-scar monkey."

The Hollywood lifestyle is used as a metaphor for danger and decadence in two other songs. The Disco Strangler," like the film "Looking For Mr. Goodbar," is an examination of a disco-hopping



The Eagles

This is best demonstrated on "The Sad Cafe," a bittersweet remembrance of the band's early days at the Troubadour club in West Hollywood. The song, written with Joe Walsh and J.D. Souther, both remembers the early idealism ("We thought we could change this world! With words like 'love' and 'freedom'") and reflects poignantly on what's happened since then: "Now I look at the years gone by And wonder at the powers that bel I don't know why fortune smiles on some/ And lets the rest go free."

The song is dedicated to the late John Barrick, a one-time road manager for the band. Its melancholy tone is set with a moody alto sax solo

by David Sanborn.

Another impeccable track is the fast-climbing single, "Heartache Tonight," a rowdy, rocking celebration of teenage seduction; sort of a high school "Tonight's The Night." The energy level and anticipation build as the song unfolds, with steady handclaps cheering our protagonist on until an exuberant hoot suggests he may have accomplished his mission.

Far removed from the boisterous good-naturedness of that cut is the mellow, moody "I Can't Tell You Why," cowritten and sung by the newest Eagle, Timothy Schmit. The tender tune is a model of understated beauty and restraint.

Restraint is also the key to "King Of Hollywood," a devastating look at the casting couch syndrome. The slow, deliberate melody and cooly dispassionate vocal suggest a calmer, more reasoned outlook than was present in the shoot-from-the-hip young woman who meets a trage fate. A bruising guitar hooks sets the menacing tone.

"Those Shoes," cowritten by Henley, Frey and Don Felder, is another look at a woman on the go who ges in over her head: "Desperation in the singles bars/All those jerk-offs a their fancy cars/ You can't believe your reviews." Unfortunately the ominous lyric is paired with a heavyhanded arrangement-an oppressive combination.

It is followed by an even more so vere track, "Teenage Jail," counting by J.D. Souther. The theme is a unversal one-boredom in the clasroom-but the leaden treatment makes it a more joyless experience than school could ever be.

At this point the album could us a bit of comic relief, and gets it from "The Greeks Don't Want No Freaks," a rowdy number with the mischievous spirit of "Animal House." The song is sparked by fut background vocals by "the Monstertones" featuring Jimmy Buffett.

Joe Walsh cowrote and sings "In The City," a raspy rock cut in the movie "The Warriors."

"The Long Run," already pegged as the next single, is a simple tocker which has Henley's gruff lead wall supported by smooth backup has monies: an Eagles trademark.

The title is an apt comment on the album, which arrives two years and 10 months after the Eagles' last LP With the success of all but two d three of the 10 tracks here, the group has risen to the challenge-even considering today's greatly inflated superstar expectations. PAUL GREIN

#### Bee Gees Join Ampex Tape Team

LOS ANGELES-The Bee Gees have joined Ampex Corp.'s lineup of recording artists who use and endorse the firm's Grand Master recording tape.

The group will be featured during the 1980 calendar year in a continuation of Ampex's current "Tape Of The Stars" advertising campaign for its premium blank recording tape

The first ad will appear in the Christmas retail selling period in such key consumer national publications as Playboy, Rolling Stone. National Lampoon, Stereo Review and Circus Weekly.

The theme of the program center on the concept that top recording stars master their hits on Grand Master tape because of quality and performance characteristics that also apply to home recording-

Other artists in the program, be gun at last June's Consumer Ela tronics Show in Chicago, includ Blondie, Blue Ovster Cult, Atlan-Rhythm Section and Alicia Bridge



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## Billboard's 1 lop Album Picks.

Number of LPs reviewed this week 40 Last week 26

allboard SPECIAL SURVEY For Week Ending 10/20/79

DE JACKSON-I'm The Man, AAM SP4794, Produced by Kershenbaum. Jackson knows he's not the best looking on the block but he doesn't let that stop him. This atticomes through on nearly every song on the followup to accessful "Look Sharp" LP. His vocals and lyrics are bit while the arrangements are simple but effective. While harsh punk has gone out of style, in favor of pop, Jackbrings back the emotion of punk with an indictment of talem ("I'm The Man") and California in particular m't Wanna Be Like That"). On other cuts, this Britisher s his jaundiced eye to soured relationships. Using a variof textures, from reggae to midtempo ballads, Jackson up to the expectations generated by "Look Sharp." ed cuts: "It's Different For Girls," "Kinda Cute." "On Radio. The Band Wore Blue Shirts. "I'm The Man." valers: lackson is in the forefront of the post new wave.

HE POLICE-Reggatta De Blanc, ALM SP4792. Produced he Police, Nigel Gray. This English trio continues to fuse se with rock into a sensuous mix on their second effort by Sting's commanding vocals, the band produces repetibut seductive raggae rhythms which are overlayed with thy rock textures and thoughtful lyrics. As with the first m, the sound is sparse but never boring. The finest cut is stage In A Bottle" which is already a smash in the U.K. ed cets: "Message In A Bottle," "It's Alright For You." ng On The Night," "Walking On The Moon."

waters: Last LP went top 30 and produced the top 40 hit.

ICOLETTE LARSON-In The Nick Of Time, Warner Bros. 370. Produced by Ted Templeman. Ex-backup singer Larwho scored a big bit with Neil Young's "Lotta Love" is with a strong second set. The production values on the manks to Templeman's guiding hand, are superb, as is musicianship provided by some of LA's first rank side-Larson's throaty, husky vocal style is intact as she as over rock, pop and pazz flavored tunes. Strings and a embelish the final product. The songstress also seems to interpreting the songs of others as she does again Dooble Brother, Mike McDonald, who cowrote one track.

est cuts: "Just In The Nick Of Time." "Daddy." uble." Let Me Go. Love. "Bancin' Jones." ealers: Larsan's last LP went top 20.

CX JAMES-Fire It Up. Motown G8990M1. Produced by lames. The top exponent of black rock funk, or "punk "as he calls it, James has come up with another strong in that works as a synthesis between such influences as es Brown and Sly Stone with hard white rock. The music It tough and moving with ambitious arrangements (also by lames) weaving in fextures and sonic colorings bea boogle risk, but not a disco beat. Fans can sit to it or to d and it works equally well on all levels. James all of his own material, creating, like George Clinton, own musical fantasy world.

est cuts: Come Into My Life," Fire It Up," Stormy Love in The Night

colors lames is a platinum seller whose star is still on

ANE MURRAY-I'll Always Love You, Capitol S0012112. foced by Jim Ed Norman, Murray's most diversified set ife combines breezy midtempo ballads featuring gently odering melodies with somewhat funkier, harder-soundtimes like "Why Don't You Shick Around," which closes ode me. Murray taps a number of top songwriters for the ecal here, including Dave Loggins, Jesse Winchester, Eric Tom Snow, Mentor Williams and Randy Goodrum, who wrote "You Needed Me," Murray's biggest hit todate. biggest surprise is a cheery remake of the Monkees' stream Believer," written by John Stewart. Norman's for production equals his work on "Let's Reep It That and "New Kind Of Feeling," Murray's last two LPs. Exof string and horn arrangements highlight the 10 tracks. est cuts: "Broken Hearted Me" (first 45), "Daydream Be t. Why Don't You Stick Around," Good Old Song. ve Got Me To Hold On To.

ealers. Classy cover art should be displayed

VONNE ELLIMAN-Yvonne, RSO RS13038. Produced by ert Appere, Steve Barri. Propelled by the dynamic single Pains this may be Elliman's strongest LP offering to-Her vocals are dynamic as is the material. Outstanding e level of arrangement and musicianship as some of best session players are tapped. A lot of the tunes are by and uptempo with pop, rock, disco and even jazzy eleis Strings provide a tasty orchestral backdrop and augguitars, bass, keyboards, percussion and drums as well riving from work

est cuts: Love Pains," Savannah," Everything Must BEE. "How Long." Sticks And Stunes/Hit The Road Rock Me Slowly.

calers: Elliman's track record continues to build.

LY & THE FAMILY STONE-Back On The Right Track, Firer Bros. BSK3303. Produced by Mark Davis. One of the loary groups of the late '60s returns with a strong outing is heavy on the funk. While some of the material tends to d alike, others can be compared to the songs of Sty & the ly Stone's heyday. One of these highlights is the chugg-The Same Thing" which features a bit of philosophy as the best of the band's work. Sly a vocals still munitain a charm for which he was known and the backup band is tight. Title track has a lice gospel touch

Spetlight.



FLEETWOOD MAC-Tusk, Warner Bros. 2HS3350. Produced by Fleetwood Mac with Richard Dashut, Ken Caillat. Fleet. wood Mac's hotly anticipated followup to "Rumours" continues in the band's tradition of making precision soft rock music with an accent on beautiful melodies, fluid harmonies and superb vocal work. Given that this is a two record set, the band injects a few tracks that deviate from the traditional Fleetwood sound such as in "Tusk," the album's initial single. Yet the majority of tracks boast the group's swelte gently rocking sound that won't disappoint. In fact, there are a number of tunes that sound as if they were culled right off the "Rumours" LP. The band has always been a stickler for quality and the playing of Mick Fleetwood, drums, Lindsey Buckingham, guitar, John McVie, bass, Christine McVie, keyboards, and Stevie Nicks is first-rate all the way. Nicks, Buckingham and Christine McVie penned all 20 songs which covers a broad base of styles.

Best cuts: Storms, The Ledge, Brown Eyes, Never Make Me Cry, Walk A Thin Line, That's All For Every one," Sisters Of The Moon," "Tusk," "Over & Over

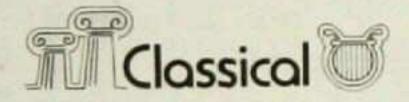
Dealers: Despite its \$15.98 price tag, this is one of the most awaited albums of the last five years by a bona fide. supergroup

Best cuts: The Same Thing," "Remember Who You Are," Sheer Energy," Back On The Right Track. Dealers: This is Sly's first album in years.

BELL & JAMES-Only Make Believe, A&M 5P4784, Produced by Bell & James. This songwriting team seemingly came out of nowhere last year with the disco-pop hit "Livin" It Up." On this followup outing, the pair offers an infectious blend of pop-soul that is reminiscent of Hall & Dates, the Spinners and the O'Jays. Their extremely strong, fluid vocals and clean production values give the sound a certain sheen. The standout cut is the jazz flavored "Fare Thee Well" with its outstanding saxophone work by Ernie Watts and guitar by Jeff "Skunk" Baxter. This cut is more of a blending of Steely Dan and Hall & Dates than traditional soul sounds.

Best cuts: Fare Thee Well," "(Babe) You Don't Love Me Like You Should," "Only Make Believe," "Say It's Gonna Last Forever.

Dealers: Last album went top 40 on the pop charts.



THE HOROWITZ CONCERTS 1978/79-Vladimir Horowitz, RCA ARL3433. The fabled keyboard wizardry is captured at full strength in Rachmaninoff, Schumann and Liszt selections, all Horowitz first recordings. A spectacular rendering of Less's difficult "Mephisto Waltz" caps the program, which expands upon an RCA series of live recordings by the master pianist. Very classy jacket art too.

O SOLE MIO: FAVORITE NEAPOLITAN SONGS-Luciana Pavarotti, Teatro Comunale Bologna Orchestra, Guadagno, London 0526560. The audience for Neapolitan songs includes opera and classical fans, ethnic Italians and listeners to MOR and semi-classical. Thirteen repertoire favorites are assembled in this collection with very full arrangements, including "Torna A Surriento," Funiculi Funicula" and the title cut. Continued strong demand for this singer's records is



THE SPORTS-Don't Throw Stones, Arista AB4249, Produced by Pete Solley. Australian sextet has made quite a splash in its homeland and if this U.S. debut is any indication, it may do the same here. Immediate influences are early Van Morrison and Graham Parker though the band deftly carves its own niche. Unlike many of the new rock acts, every thing isn't frantically uptempo. There are varying textures although the 12 cuts have the same rock energy associated with a lot of the new bands. The single, "Who listens To The Radio," is already making headway here but it isn't the only gem to be found

Best cuts: "Don't Throw Stones." Who Listens To The Radio. "Mailed It To Your Sister," Reckless

Dealers: Pitch to Elvis Costello/Joe Jackson/Cars lans.

THE HEADBOYS, RSO RS13068. Produced by Peter Kerr. Scotch quartet plays what could be determined primitive pop scathing abrasive rock which nevertheless is riddled with hooks. The sound is basic and raw lending a feel of a

60s garage band. Nevertheless, there is a quality here that works and it is rooted in that simplicity. Although there are a couple of pop ballads ("Silver Lining," "Gonna Do It Like This ), this effort careens along with the speed of an out of control rollercoaster. Bob Heatlie's saxophone adds bite to "Take It All Down" while fiddler Aly Bain lends a nice touch to Silver Lining

Best cuts: "Rickin' The Kans," "The Shape Of Things To Come, "Silver Lining," Stepping Stones Dealers: Pitch to younger new wave devotees

BUZZCOCKS-Singles Going Steady, IRS SP001 (A&M). Produced by Martin Rushent. This four man English group specializes in short and energetic rock n'roll songs-16 in all on this U.S. debut disk. One of the original U.K. new wave bands, the Buzzcocks has had a number of singles doing respectably at home. Like the Clash, the band plays very fast and is very intense, but the melodies, the tight harmonies, and the pop hooks are there.

Best cuts: "What Do I Got," "Oh Shit," "Everybody's Happy Nowadays," "Just Lust," "Noise Annoys." Dealers: Band has a dynamic stage show.

ALDA RESERVE-Love Goes On, Sire SRX6079 (Warner Bros.) Produced by Marshall Chess, Ed Stasium. This New York band turns in a set of nine sparse rock songs with Roxy Music and Talking Heads undertones. Lead vocalist Brad Ellis. possesses a deep, throaty voice which is strangely attractive and at some times annoying. Backing instrumentation is minimal at points foo much so. However, the quarter is able to come up with some notable songs, the best of which is "Cure For Me with its Kinks like main guitar riff.

Best cuts: "Cure For Me," "Some Get Away," "Love Goes On, "Ancient Lies."

Dealers: This is Sire's most important American signing since Talking Heads.

ROY SUNDHOLM-The Chinese Method, Ensign/Polydor PD16233. Produced by Vinnie Castellano. Sundholm is a singer/songwriter from England who rocks out in a pleasant style that ranges from mid-Beatles to Byrds, with slightly tougher chordings. His voice is clear and his lyrics ring true. He's backed by several excellent lead guitarists, plus the Rumour's Bob Andrews on piano, a brass section that's tight and low key, and a drummer who gets complicated, but otherwise keeps time like a clock.

Best cuts: "Did You Ever Have A Heart." Back in The Neighborhood, "Robbed," The Way The Story Ended Dealers: Play selected cuts in store, display the cover art

## Billboard's Recommended LPs

#### pop

THE DIRT BAND-An American Dream, United Artists UALA974H. Produced by Jeff Hanna, Bob Edwards. This may be the Dirt Band's most inviting and commercial set thanks to the spirited and often infectuous arrangements. On the title track, Linda Ronstadt contributes harmony vocals with Jeff Hannah's lead. Most tracks are uptempo, tunes with members Al Garth and Merel Bregante contributing outstanding horn and percussion work, respectively. Best cuts:

"An American Dream," "In Her Eyes," "Take Me Back," "New

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SOUNDTRACK-Life Of Brian, Warner Bros. BSK3396. No producer listed. There are only two songs here, the "Brian" theme, which is a takeoff on the "Goldfinger" song, and "Always Look On The Bright Side Of Life." a cheerful ditty sung by a host of the crucified at the film's end. The rest of the LP consists of spoken portions of the controversial film, which is now among the most successful in the U.S. Best cuts; All of it.

RICK DERRINGER-Guitars And Women, Blue Sky 1236092. (Epic). Produced by Todd Rundgren, Rick Derringer. This is a solid, even if not too adventurous LP from a durable and consistant vocalist/guitarist whose efforts simply cannot be dismissed. Derringer does a yeoman's job here on 10 rock songs aided by a solid rhythm unit (two written by Cheap Trick's Rick Nelsen). The harder he rocks the better he sounds. Best cuts: "It Must Be Love," "Need A Little Girl," "Guitars And

PAGES-Future Street, Epic NJE36209. Produced by Bobby Colomby. Pages is a Los Angeles band that plays the pre-Knack sort of L.A. pop rock. It is pretty and well wrought, even if not very energetic. The musicians in this five man band are obviously proficient, using jazz and country elements to add depth to the music. At times the band sounds like a hybrid between the Eagles and Steely Dan, though it is not nearly as distinctive as either. Best cuts: Take My Heart Away." "Who's Right, Who's Wrong." "Future Street.

LEONARD COHEN-Recent Songs, Columbia JC36264 (CBS). Produced by Leonard Cohen, Henry Lewy. Poet, author, singer/songwriter Cohen returns with his seventh album, and it's nothing like his often brilliant, eccentric pairing with Phil Spector on his last LP. Instead, Cohen returns to the somber mood of his earliest work. Gothic images and all. Instrumentation is sparse, dotted with gypsy violins, a mariachi band and harmonies with Jennifer Warnes Best cuts: "Our Lady Of Solitude," "The Gypsy's Wife," "The Smokey Life."

FASHION MUSIC-Product Perfect, IRS SP002 (A&M). Produced by Fashion, Miki Cottrell. This group would look to be in the Kraftwerk/ Gary Numan style of robot rock, and though it is closer to the rock'n'roll mainstream, repetitive electronic effects are used and the LP celebrates a technocratic rigidity in its lyrics is this the thinking man's Devo? Best cuts: @ "Burning Down," "Hanoi Annoys Me," "Technofascist."

MOTHER'S FINEST-Live, Epic JE35976. Produced by Bobby Colomby, Jimmy Lovine. This rock soul funk band from Georgia has done some interesting things but this effort is not one of them. Instead of doing some of its better original material, included are tired versions of "Somebody To Love," "Magic Carpet Ride" and "Mickey's Monkey" which are blasphemous when compared to the originals. Musically, this sextet is well schooled and lead vocalist "Baby Jean" Kennedy on has a griffy, Chaka Khan quality but the talents are sadly wasted here. Best cuts: "Don't Wanna Come Back," "Fire," "Give You All The Love."

#### Jazz

FLORA PURIM—Carry On, Warner Bros. BSK3344. Produced by George Duke. By now, Purim's freaky voice no longer is a novelty. Here she has heavy accompaniment by a big band, and her lyrics are published on the album's inner sleeve. She sings 10 songs, all with a Brazilian feel, which come off more as novelty pop than American jazz. But Purim has her followers, and they should like this Best cuts: "Carry On," Sarara.

CANNONBALL ADDERLEY-What I Mean, Milestone M47053. Produced by Orrin Keepnews. Bill Evans and Wynton Kelly are audible on these 15 tracks made in 1961 by the late Florida alto saxist. It's a pleasing mixture of standards and originals spread over four sides. Vic Feldman's vibes (and piano on two tracks) also are commendable. Best cuts: "Goodbye," "Waltr For Debby." "Star Eyes."

WES MONTGOMERY-Groove Brothers, Milestone M47051. Produced by Orrin Keepnews. Montgomery, who died 10 years ago, still stands as one of the world's all time most gifted guitarists. These masters from original Riverside and Fantasy sessions display his talent with his brothers Buddy and Monk Best cuts: "Remember," Snowfall, "It I Should Lose You.

#### disco

YELLOW FEVER-Herbie Mann, Atlantic SD19252, Produced by Silvio Tancredi. Flutist extends his range into the disco field with a laidback playing style as he rides over the accustomed thump, thump, thump dance tempo presently in vogue for clubs. Background voices and some brass pop in intermittently. A past hit, "Comin' Home Baby" gets the dance tempo treatment as does the film tune. Walk On The Wild Side." The cuts are long enough for body movement but there's nothing cerebreal about this project. Best cuts: "Yellow Fever." "City Of Dreams," "Kidnappin" Lover."

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 Ir., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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**DEJA VU-Dionne Warwick** (Arista AS 0459) WAIT FOR ME-Daryl Hall & John Oales

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THIS	T MEDI	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		THIS	NUN WITH	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	UST	WAS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	13	RISE-Herb Alpert (Herb Alpert, Randy Badazz), A. Armer, R. Badazz, A&M 2151	ALM	血	57	2	SHIPS—Barry Manilow (Barry Manilow, Ross Dante), I. Hunter, Arista 0464	由	79	3	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamb 54306 (Motorm)
2	1	13	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742		36	36	10	FOUND A CURE—Ashford & Simpson (Nickelas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870 WBM	由	82	2	HIGHWAY TO HELL-AC/DC (Robert John Lange), Young, Young, Scott, Atlantic 3617
1	7	11	POP MUZIK—M R. Scott, Sire 49033 (Warner Bros.)	CPP	血	43	7	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079 WBM	血	84	2	IT'S ALL I CAN DO-The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46546
4	4	11	SAIL ON - Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466	CPP	血	47	7	FINS—Jimmy Buffett (Norbert Putnam), J. Buffett, D. McColl, B. Chance, T. Corcnian, MCA 41109 WBM	血	83	3	(Emir Deodate), G.M. Brown, Kool & Gang, De Lite 201 (Mercary)
10	6	18	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick	ALM	39	13	12	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne Jet 95060 (CBS)  B-3	由	REW C	111	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capital 4789
A	8	9	(Barry Manilow), R. Kerr, W. Jennings, Arista 0419  DIM ALL THE LIGHTS—Bonna Summer (Georgio Moroder & Pete Bellotte), D. Summer, Casabianca 2201	WBM	4	48	6	RAINBOW CONNECTION—Kermit The Frog	T	85	2	PRETTY GIRLS — Melissa Manchester (Steve Buckingham), L.D. Bello, Arista 0456
7	3	23	SAD EYES—Robert John • (George Tobin), R. John, EMI 8015	CPP	41	16	18	K. Ascher, Atlantic 3610 CLM BORN TO BE ALIVE—Patrick Hernander	由人		TILL	CONFUSION — Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 95064 (CB3)
8	5	18	MY SHARONA—The Mnack * (Mike Chapman), D. Fieger, B. Averre, Capitol 4731	MBW	由	46	9	(Jean Vaniou), P. Hernandez, Columbia 310986 CPP  STREET LIFE—Crusaders (Willton Felder, St.: Hooper, Joe Sample), J. Sample, W. Jennings,	W	87	2	(Steve Barri), M. Price, D. Waish, S. Barri, RSO 1007
P	15	3	HEARTACHE TONIGHT—Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Seger, J.D. Souther, Asplum 46545	WBM	由	50		(Willoo Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054  PLEASE DON'T LEAVE—Lauren Wood	77	81	6	PLAIN JANE—Sammy Hagar (Sammy Hagar), S. Hagar, Capital 4757
山山	38	4	STILL - Commodores (lames Anthony Carmichael, Commodores),			30	3	(Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043 CPP	日本	88	2	SLIP AWAY—Ian Lloyd (Bruce Fairbairn), R. Ocasek, Scotti Bros. 505 (Atlantic) WE DON'T TALK ANYMORE—Call Richard
11	11	19	L Richie, Motown 1474  HEAVEN MUST HAVE SENT YOU - Bonnie Painter (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland,		44	19	15	THE BOSS—Diana Ross (Richolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462 WBM	4	MEN C		(Bruce Welch), A. Tarney, EMI America 9025 (Capital)  IN THE STONE—Earth, Wind & Fire
山山	14	7	YOU DECORATED MY LIFE—Kenny Rogers	CPP	台	54	4	VICTIM OF LOVE—Elten John (Pete Bellotte), P. Bellotte, S. Levay, J. Riz, MCA 41126 WBM		. V		(Maurice White), M. White, D. Foster, A. Willis, ARC/Columbia 1- 11093
13	1	14	(Larry Butler), D. Hupp, B. Morrison, United Artists 1315  LONESOME LOSER—Little River Band	B-3 WBM	46	29	9	ARROW THROUGH ME—Wings (Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070 B-3	四人	92	3	GET IT UP—Ronnie Milsap (Ronnie Milsap), T. Brasfield, R. Byrne, RCA 11655
山	18	7	(John Boylan, Little River Band), D. Briggs, Capitol 4748  DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones,		47	49	8	SURE KNOW SOMETHING—Riss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2205 ALM	W 83	86	2	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia-1-11105  HEY, HEY, MY, MY—Neil Young & Crary Horse
山山	40	3	Gramm, Atlantic 3618 TUSK—Fleetwood Mac	WBM	1	53	5	LET ME KNOW (I Have A Right)—Gloria Gaynor (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021	63			(Noil Young, David Briggs, Tim Mulligan), M. Young, Reprint 49031 (Warner Brus.)
1	28	9	(Fleetwood Mac, Richard Dashut, Ken Caillet), L. Buckingham, Warner Bros. 49077  PLEASE DON'T GO—K.C. & The Sunshine Band	WBM	曲	60	4	HALF THE WAY—Crystal Gayle (Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087 CPP	84	39	11	GOOD FRIEND—Mary MacGregor (Elmer Bernstein & Horman Gimbel), E. Bernstein, N. Gimbel, #SO 938
			(Casey/Finch), H. W. Casey, R. Finch, TK 1035 SPOOKY—Atlanta Rhythm Section	CPP	台	61	4	5:15—The Who (John Entwhistle), P. Townshend, Polydor 2002	血	, ALW E		ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCR)
M M	20	14	(Buddy Buie), Buie, Cobb/Sharino, Middlebrooks, Polydor 2001 LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	CPP	51	51	22	LEAD ME ON-Masine Hightingale (Denny Diante), A. Willes, D. Lasley, Windsong 11530 (RCA) ALM	血	MEN E	-	DO THAT TO ME ONE MORE TIME—The Captain & Tennille
	22	8	GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Fieger, Capital 4771	WBM	52	52	7	REASON TO BE—Kansas (Kansas), K. Livgren, Kirshner/CBS 9-4285 ABP/BP	87	91	3	(Daryl Dragon), T. Tennille, Catablanca 2215  TOUCH ME WHEN WE'RE DANCING—Bama (Jim Vienneau, Bama), T. Shinner, J.L. Wallace, E. Bell, Free
979	26	8	HOLD ON—Ian Gomm (Martin Rushent), L. Gomm, Stiff/Epic 9-50747	WBM	白	56	4	DREAMING — Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379 ALM	88	44	7	Flight 11629 (RCA) I'VE NEVER BEEN IN LOVE—San Quatra
21	21	11	GET IT RIGHT NEXT TIME—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)	CPP	日十四十	70	2	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, AAM 2193 ALM	4	ate 5	111	(Mike Chapman), M.A. Connell, RSO 1001 TRAIN, TRAIN—Blackfoot
BER.	24	8	SPOOKY—Atlanta Rhythm Section (Buddy Buie), Buie, Cobb/Sharino, Middlebrooks, Polydor 2001 LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036 GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Fieger, Capital 4771 HOLD ON—Ian Gomm (Martin Rushent), I. Gomm, Stiff/Epic 9-50747 GET IT RIGHT NEXT TIME—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capital)  COME TO ME—France Ioli (Tony Green), T. Green, Prelude 8001 WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobe (Bob Mootgomery), S. Lorber, J. Silbar, S. Jobe, MCA/Curb 41965 I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes	WBM	由由	68	2	(Alon Haffkine), S. Papen, L. Keith, J. State, Capitol 4785	4			(Al Halli & Henry Weck), S. Medlocke, Atro 7207 (Atlantic) SHE'S GOT A WHOLE NUMBER—Settle Herman
OTO 23	23	13	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobe (Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, MCA/Curb 41065	CPP		67	4	STARRY EYES—The Records (Will Birch, Dennis Weinreich), W. Birch, J. Wicks, Virgin 67000 (Atlantic)  ALM	91	89	3	(Robert W. Walker), K. Herman, R. Walker, Radio 417  FOOLED BY A FEELING—Barbara Manérell (Tom Collins), K. Fleming, D.W. Morgan, MCA 41077
0	27	17	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes	411	仚	69	3	DREAM POLICE—Cheap Trick (Tom Werman), R. Nielsen, Epic 9-50774 CPP	92	90	6	YOU STEPPED INTO MY LIFE-Wayne Newton (Robert Cullen & Wayne Newton), B. Gibb, R. Cibb, M. Gibb, James
由		12	(Rob Fraboni), R. Bourke, E. Chater, C. Black, Arista 0430 THIS NIGHT WON'T LAST	CHA	58	58	5	DO YOU THINK I'M DISCO-Steve Dahl (Tom Pabich, David Webb), S. Dahl, R. Stewart, C. Appice, Ovation 1132 WBM	93	MEN I	117	H 101
			FOREVER — Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capitel)	CPP	由	MEW E	111	NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein), P. Jabara, B. Roberts, Columbia/Casablanca 1-11125				IT'S A DISCO NIGHT—Isley Brothers (E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper, R. Isley, E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper, R. Isley, T-Neck 52287 (DRS)
	1 1000	3	BABE-Styx (Styx), D. DeYoung, A&M 2188	ALM	4	72	3	MY FORBIDDEN LOVER—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3620 WBM	94	55	16	DIFFERENT WORLDS—Maureen McGevers (Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb MISS (Warner Bros.)
白白	10000	7	GOTTA SERVE SOMEBODY—Bob Dylan (Jerry Wester, Barry Beckett), B. Dylan, Columbia 1-11072	WBM	由	73	2	I NEED A LOVER—John Cougar (John Punter), J. Mellencamp, Riva 202 (Mercury)  B-3	95	10	111	SINCE YOU'VE BEEN GONE—Cherie & Marie Corres (las Winding), Ballard, Capitol 4754
29	1 3	13	MIDNIGHT WIND—John Stewart (John Stewart), J. Stewart, RSO 1000  CRUEL TO BE KIND—Nick Lowe	СНА	62	65	4	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454  ALM	96	96	17	I DO LOVE YOU-G.Q. (Jimmy Simpson, Beau Ray Flemming), B. Stewart, Acista 9434
30			AFTER THE LOVE HAS GONE—Farth, Wind & Fire	CPP	仚	74	2	I WANT YOU TONIGHT—Pable Cruise (Bill Schne), C. Lerius, D. Jenkins, A. Willis, ALM 2195 ALM	97	62	18	THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band
31			(Maurice White), D. Fester, J. Graydon, S. Champlin, Arc 311033 (CBS)  DEPENDIN' ON YOU—The Doobie Brothers.	ALM	由	76	6	IF YOU WANT IT-Niteflyte (Sandy Torano & Barry Mraz), S. Torano, H. Johnson, Ariela 7747	98	63	14	(John Boylan), C. Danielt, F. Edwards, J. Marshall, C. Nayword, B. Gregario, Epic 840700  WHAT CHA GONNA DO WITH
4	(Internal	9	(Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029  IF YOU REMEMBER ME—Chris Thompson	WBM	血	75	2	WHO LISTENS TO THE RADIO - The Sports (Pete Soiley), Cummings, Pendlebury, Arista 0468	36	03	**	MY LOVIN'—Stephanie Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)
1		10	(Richard Perry), C. B. Sager, M. Hamfrisch, Planet 45904 (Elektra/Asylum)	СНА	66	30	10	ROLENE Moon Martin (Craig Leon), M. Martin, Capitol 4765 WBM	99	64	5	ANGEL FYES-MA
山山	1	5	SO GOOD SO RIGHT — Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (AAM) BROKEN HEARTED ME—Anne Murray	ALM	67	34	14	BAD CASE OF LOVING YOU—Robert Palmer (Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.) B-3	100	66	19	(Benny Andersson, Bjorn Ulyseus), Benny Andersson, Bjorn Ulyseus, Atlantic 3609
			(Jim Ed Horman), R. Goodrum, Capitol 4773	CHA	68	35	14	DRIVERS SEAT — Saliff 'N' The Tears (Laigi Saluoni), P. Roberts, Atlantic 3604 WBM		200		(Nile Rudgers, Bernard Edwards), B. Edwards, N. Badgers, Atlantic 3584
A	STAR	PERE	DRMERS: Stare are awarded on the Hot 100 o	had had	and an			g upward movement. 1-10 Strong increase in sales /			-	the state of the s

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. tions / 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 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 fication as "million seller." (Seal indicated by bullet.) A Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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Don't Stop Till You Get Enough

24 Dream Foxer (Screen Gens-EMI)

(Miran, SMI)\_

Adult, BMI).

Types SMI/Jobets, ASCAP) Angel Eyes (Countless, BMn) Arrow Through Me (MPL ASCAP) Babe (Stygain / Almis, ASCAP) Had Cate Of Loving You (Rockstam, SMI) Better Love Next Time (House Of Gold, BMI). Born To Be Alive (Radmus/ Zeldgiamina, ASCAP).

Cool Change (Screen Gens/EM),

Cruel To Be Kind (Angle-Rock)

Confusion (Jul. BMI)

Druisin' (Bertam, ASCAP)

Album, BMI).

Dependin' On You (Soquel Songs. ASCAP / Snug. BMI) Different Worlds (Bruin, BMI) Dirty White Boy (Somersel/ Evantongs, ASCAP) Do That To Me One Mora Time Do You Think I'm Discs (Rive) Broken Hearted Me (Chappell) Saibreaker, ASCAP). ASCAP). Come To Me (Cicada/Trumar, 8MI)

Damned If I Do (Worlfsteigs) Drivers Seat (Complianent Tooks. Carreen/freing BMI) Escape (The Holmes Line Of Music ASCAP1 Fins (Coral Reeler, BMI) Fooled By A Feeling (Pi-Gens, BMI) Found A Core (Nick O Vol. ASCAP) Dien All The Lights (Sweet Summer Get II Right Next Time (Colgans) EMI. ASCAP) 14 Get II Up it've Got The Music. (Moonlight & Magnolius, BMI) Good Friend (Bernst/ASG) Haliburton/Summer Camp? ASCAP/BMI) Warner Bros. / Nits-Stale / Coho. Good Times (Chic, BMI) Don't Bring Me Down (Umart / Jut.

Dreaming (Hart Blue/Monster

Gotta Serve Somebody (Special

Murfeeszongs, RMI/ASCAP) Heaven Must Have Sent You (Stone

Half The Way (Chriswood

Heartache Toroght (Cass Country) Red Cloud/Gear/Ice Age, ASCAP Hay, Hey, My, My (Silver Fiddle, BMI) 68. Highway To Half (Edward fi Marks. Hold Cin (Albenn, EIMI)

I Do Love You (Chevrs, BM), in The Stone (Saggifre, ASCAP) Ninth/Irving/Foster Fees, 8Mn. I Plend A Lover (H.G. ASCAP)
I Want You Tonight (Irving / Pablo Crusse, RMI) If You Remember Me Chappell/ Red Bullett, ASCAP Unichappell/Begonia, BMI) If You Want It (Face BMI) One (Chappell, ASCAP)

Unichappell BMI/TRI/Chappell.

I've Never Been in Love (Big Next).

I'll Never Love This Way Again (Irving, BMI) It's A Drice Night (Bovins, ASCAP) 93 If's All I Cars Do (Lide: BMI). Ladies Night (Delightful/Gang. Lead Me On (Almo, ASCAP) Let Me Knew (I Have A Right) (Pernen Vibes, ASCAP)

Lonesome Loser (Screen Gerns-EMI, BMS Love Pons (World Song / Golden Chover, ASCAP) Lovin', Touchin', Squeezin' (Weed High, Nightmare, EMI) Midnight Wind (Buger Stigwood) Unichappell, BMI) My Forbidden Lover (Chic. BMI).

My Sharona (Eighties/Small Hill

Plain Jane (Big Band/Warner Tamerlane, BMI) Please Don't Go (Sherlyn/Harrick Please Don't Leave (Creeping Licking BMIL ... Pop Muzik (Robin Scott, ASCAP) Pretty Girts (Neve Bianca, ASCAP). Rainbow Connection (Welbeck, ASCAP) Reason To Be (Don Kirshner) Black whod. BMI). Rise (Almo! Badazz, ASCAP) Rolene (Rockstam, BMI) Sad Eyes (Carrers, BMI). Sail On (Jobets/Commodores, ASCAP) She's Got A Whole Number (Twin Bull/Renmal, ASCAP) Ships (fan Hunter/April, ASCAP)

Since You've Been Gone (Island,

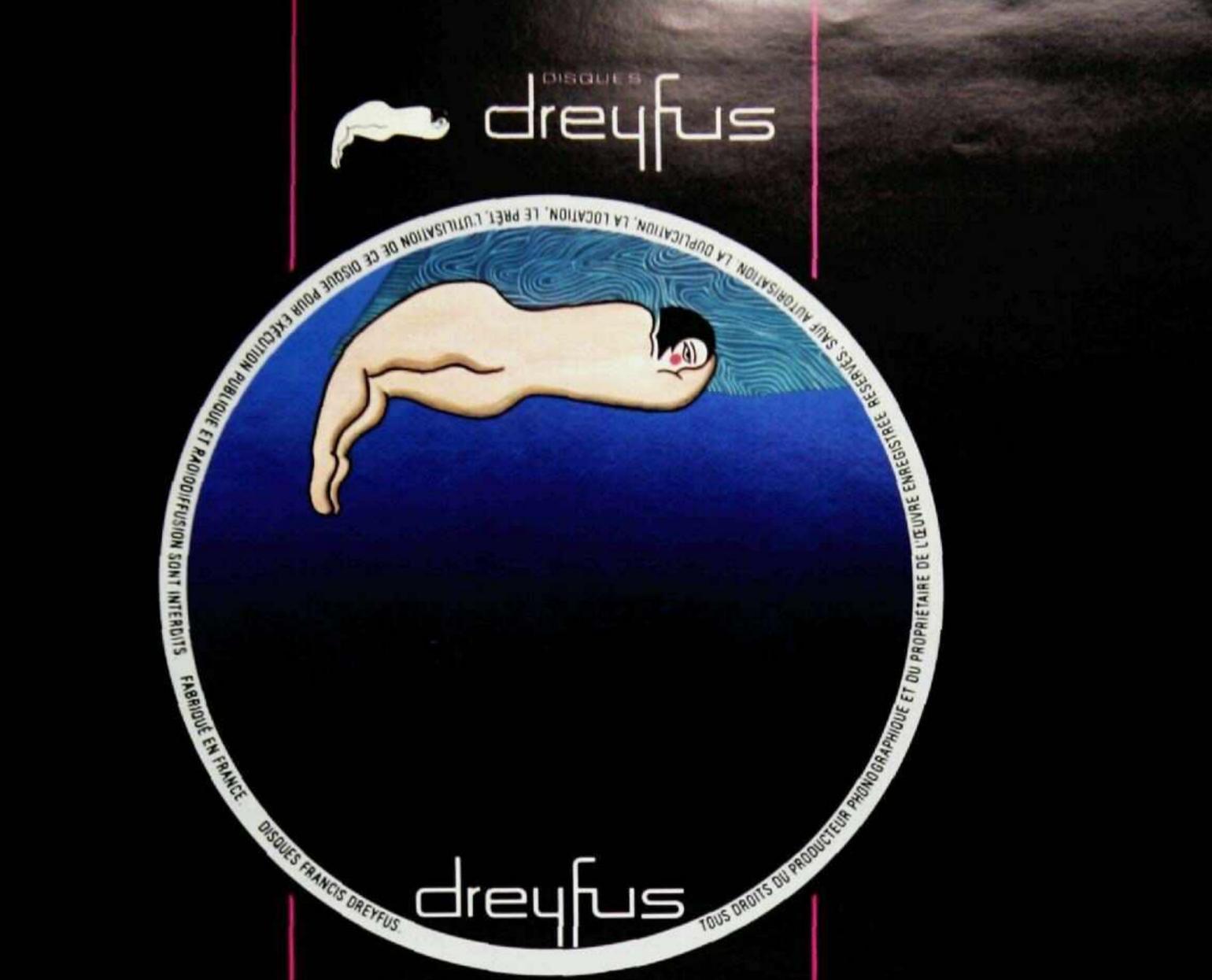
So Good, So Pright (Ruttand Read, ASCAP) Skp Away (Lido, BMI). Spooky (Lovery Music, BMI). Sure Know Something (Mad Vincent, BMI (Kiss, ASCAP) Starry Eyes (Virgin, ASCAP) Still (Jobets/Commodores, ASCAP) Street Life (Four Knights/Inving. 52 Take The Long Way Home (Almor Delicate: ASCAP) The Boss (Nick O-Val. ASCAP) 3 The Devil Went Deven To George (Hat Band, EMI). This is it (Milk Money, ASCAP) Snug, BMI)

Train, Trem (Schnal, MAC) Turk (Floristoc Mac; 1981) ... Victors Of Love (British Redail ASCAP) 78 17 We Don't Talk Anymore (ATV.) What Che Genre De Will Se Lines" (Scarat), 1988) Falling in Love (State)
Goldshore/House Or Gull.
ASCAP/(888) 10 Who Listens To The Radio (Australian Tumbers You Decorated My Life (Mark. ASCAPT

RJ 5 15 (Torone Fargle M.

90 This Night Won't Last Forever (Captain Creatal SMI) Touch sie When We're Dancing 95 (Nail Clement, SMI) No More Tears (Olga / Fedura, BMI) ASCAP). A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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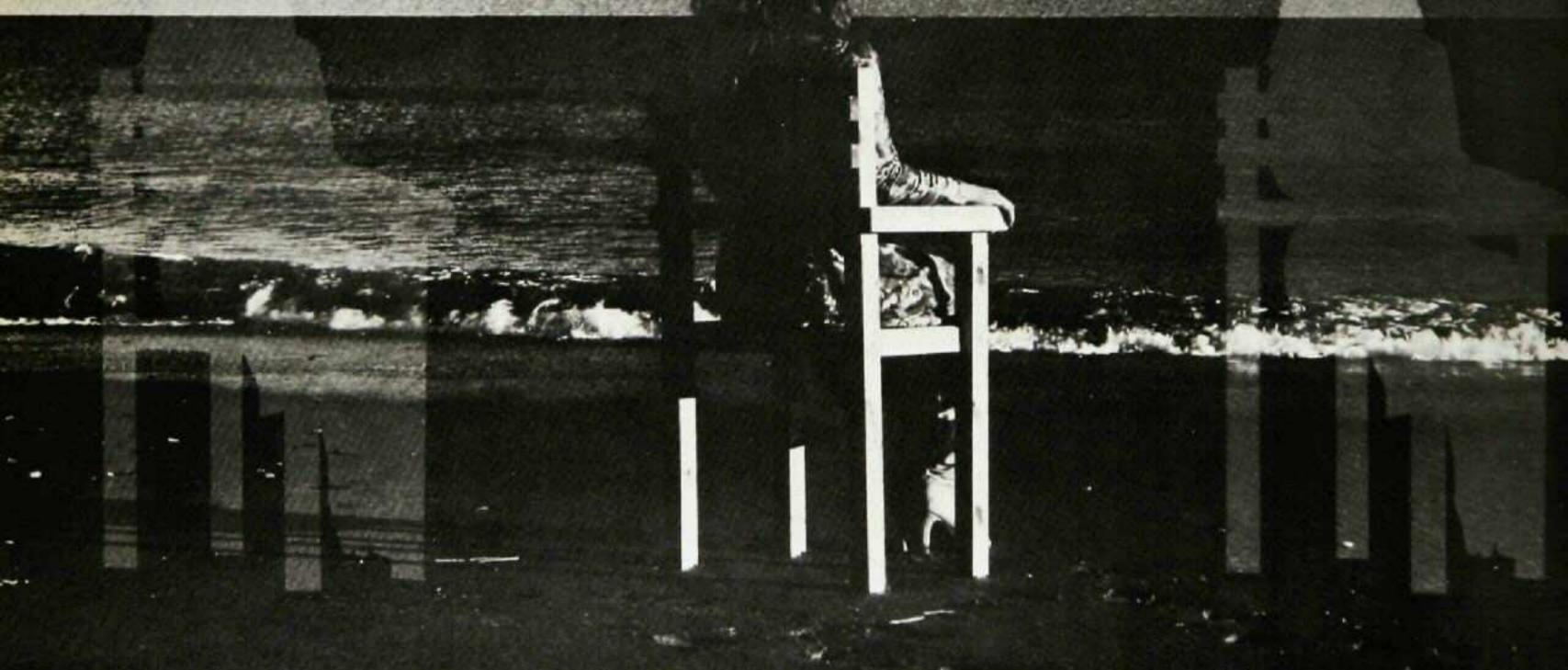
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Label, Number (Dist Label) 51 LED ZEPPELIN KOOL & THE GANG 74 SAMMY HAGAR In Through The Out Door Ladies Night treet Machine 8.98 8.98 8.98 7.98 7.98 De Life (058 8513 (Mercury) 7.98 Seption ST 13 Vehicle 7.98 7.98 7.98 40 KARLA BONDFF 72 72 POINTER SISTERS ALS URS 官 Restless Nights he Long Run 1.58 8.98 8.98 7.98 7.98 7.98 8.98 8.98 8.98 Senak P-9003 (Elektry Asylums 1.7 THE KNACK 2 19: 38 CHARLIE DANIELS BAND WEATHER REPORT 81 Get The Knack W Million Mile Rethetions 7.58 7.98 7.98 Days 10 11948 3.98 8.58 8.98 [por 7E 35755 13.98 13.98 13.98 ARC/ Galandia PCJ 56030 COMMODORES 10 FUNKADELIC 112 **VARIOUS ARTISTS** 49 13 Midnight Magic Uncle Iam Wants You 8.38 8.98 1.31 Atudio 54 Mutows M R575 8.98 8.98 8.58 Warner Bron: BSX 3371 13.98 13.98 13.98 anathtensa NULP 2 J (6) 5 MICHAEL JACKSON 155 FOGHAT 75 76 28 VAN HALEN Off The Wall Boogie Motei 8.58 8.98 8.98 DECEMBER 1987 Van Halen II. 8.98 8.58 8.38 Searthille BMS 6350 (WIII) 7.98 7.58 7.98 Warnet Briss, HS-3312 FOREIGNER 44 THE RECORDS Head Gathies 83 JUDAS PRIEST 7.98 7.98 7.98 layin 48. 13135 (Allanta) m 8.98 8.98 8.98 Milanin; 32 79999 Inteashed In The East 46 HEARTBEAT 7.98 7.98 7.98 11 aliambia N. 35179 CHEAP TRICK 11 亩 Cortis Maytield Dream Police 77 45 69 THE CARS 7.98 7.98 7.58 650 RS.1.365J 8.98 Epic PE 15773 8.58 8.58 7.98 7.58 7.58 Deine 6E:175 43 43 VAN MORRISON 3 **BOB DYLAN** nto The Music 27 30 BAD COMPANY Slow Train Loming Harter Bros. 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FE, 25795 7.98 7.98 7.98 Harrison NV 129 (AAM) 13.98 13.98 13.98 Conditionics MELF 2 7150 53 36 29 G.Q. . 88 89 18 ATLANTA RHYTHM SECTION . 25 MENNY BOGERS Disco Night Underdog Pulytie PD1 8200 Arrets All 4225 7.98 7.58 7.98 Kenny 7.98 7.987.98 8.58 8.98 8.58 Smiled Milets (1988, 57) 54 39 14 ROBIN WILLIAMS . 8 9 CHIC 104 TIM CURRY Reality What A Concept 山 8.98 8.58 8.58 Circuitianca NECF 7162 8.58 1.38 8.58 7.98 7.98 7.98 Atlantic 50 (400) AAM SE 4773 KENNY LOGGINS 20 12 17 CARS MEN CHEST **GLORIA GAYNOR** Keep The Fire 回 ALM LUTE. Candy-G 7.58 7.58 7.98 Have A Right Ottumbra 10-36172 8.98 8.98 8.58 Feebra 58-507 8.98 8.98 8.98 Pulytur PD-1-6221 56 44 56 DOOBIE BROTHERS A 21 22 19 DIAMA ROSS Minute By Minute Wener firm (CA 1)(X) LED ZEPPELIN 100 5 The Boss 8.98 8.98 8.98 Houses Of The Holy 7.98 7.98 7.98 Motown N7 573 7.98 7.98 7.98 Atlantic 19130 57 58 29 RICKIE LEE JONES Α 24 AC/DC 3 MAXINE NIGHTINGALE Rickie Lee Jones 63 92 14 Highway To Hell 7,98 7.98 7.98 Warser Bros. 85X 17% 7.98 7.98 7.98 Lead Me On Atlantic ISI-19744 7.98 7.98 7.98 Mindling RELL SADA (RCA) 42 29 SPYRO GYRA . 23 17 EARTH, WIND & FIRE 15 Morning Dance Intuity INV 9004 (MCA) 93 93 -5 LED ZEPPELIN Am 7.98 7.98 7.98 8.98 8.98 8.98 Art 95 35730 (CBS) Led Zeppelin IV Rimic St 19179 7.98 7.98 7.98 59 59 13 SCORPIONS 26 . TALKING HEADS lave Drive Fear Of Music 94 56 7.98 Memory SRM1 3795 7.98 7.98 7.98 7.98 7.98 Sire 20-5075 (Narrow Brost.) Pieces Of Eight 7.58 7.98 7.98 60 60 CHARLIE 30 更THRO TULL eght Derty stormwatch 7.98 95 95 5 RITA COOLIDGE 7.98 7.98 7.98 7.58 7.58 Arista Ali-AZZI Divywin CHR 1236 Satisfied 61 17 THE WHO 61 7.98 7.98 7.98 28 JOURNEY 28 AAM SP 4761 he Kids Are Alright Evolution 86.8 8.58 12:98 12.98 12.98 8.58 86 23 JOHN STEWART Columbia FC 33797 Bombs Away Dream Babies 52 11 RY COODER 23 62 5 FRANK ZAPPA 7.98 7.98 7.98 Bop Till You Brop YOU'S GREATE 7.98 7.98 Warsen Broo -85K 215s 7.98 7.98 7.98 7.58 Zuppa SMIS-SMIS (Mercury) SAHTANA ALM ENTER Marathon 28 23 ASHFORD & SIMPSON 64 18 TEDDY PENDERGRASS 8 63 4 8.98 8.98 8.98 Columbia FE 36154 Stay Free: eddy 8.98 \$58 1.51 8.98 8.98 8.98 PER FY HEORS ICHT 96 23 MINNIE RIPERTON 10 23 12 LITTLE RIVER BAND VILLAGE PEOPLE Minnie 7.98 7.98 7.98 山 MER SHIP Capital SO: LTV16 First Under The Wire Live And Sleary 8.98 8.98 8.98 13.98 13.98 13.98 AMERICAN MELF STREET Capital S20 11954 87 12 39 DAVE EDMUNDS 31 MOLLY HATCHET 56 11 B-52's 65 Repeat When Necessary Flirtin' With Disaster 7.987.98 7.98 7.987.987.98 Wagnes Birter, BSA 1355 Swire Song 55 H567 (Attivible) 7.987.98 7.98 Epst JE 36515 BETTE MIDLER 66 68 84 17 100 WINGS Α. 48 STEVE MARTIN highs And Whispers Back To The Egg Comedy is Not Pretty 7.98 7.98 7.988.98 8.98 8.98 8.58 2.58 Circlambia FC-550 8.98 Marson Brus. HG 2397. 67 67 13. CAMEO 97 85 VAN HALEN BARRY MANILOW Secret Omen IT WERE SHORT 7.98 7.98 7.98 Watner Brow REX 3075 THE YOICE 7.98 7.98 ROUDING Off CCLP (COURT (Constitution)) 7.98 8.98 8.98 8.5% Arteta AL 9505 102 103 25 WAYLON JENNINGS A SOUNDTRACK 108 38 FRANCE JOLI 曲 Greatest Hits Juadrophemia 7.98 7.98 7.98 France Joli 13.98 13.98 13.98 RCA AHLT 1376 whether PD 2-4225 7.98 7.98 7.98 Prefude PRS 12171 103 102 24 BLACKFOOT 10 SOUTHSIDE JOHNNY & 70 35 15 NICK LOWE ASBURY JUKES Labour Of Lust 7.98 7.98 from SO JELLY (Missold) 7.55 7.98 7.98 7.98 The Jukes Calumbia (C 3688) 7.987.98 7.98 Messey SIM 1 3753 SNIFF 'N' THE TEARS 71 19 BILLY THORPE 37 35 13 78 9 ROBERT JOHN Fickle Heart TO Children Of The Sun 7.98 7.98 7.98 7.98 7.98 7.98 7.98 7.98 7.98 EMI America SW 11007 Atlantic SD 19747

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 5 positions / 31-40 Upward movement of 5 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 outproducts 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 Job righted material sales of 500.900 units. (Seal indicated by builet.) A Recording Industry Assn. Of America seal audit available and optional to all familiar transfer and option to a star without the required upward movement of 4 positions / 21-30 Upward movement

OCTOBER 20, 1979, BILLBOARD

SEN !

## PREMIERE AMERICAN RECORDING



Lyrics by TIM RICE Music by ANDREW LLOYD WEBBER

Directed by HAROLD PRINCE

## 2-RECORD SET INCLUDES LIBRETTO WITH SCENES OF ORIGINAL BROADWAY CAST.

AFTER A SUCCESSFUL SOLD-OUT RUN IN LOS ANGELES AND SAN FRANCISCO, "EVITA" MOVES TO BROADWAY SEPTEMBER 25.

Produced by
ANDREW LLOYD WEBBER & TIM RICE

●MCA RECORDS

				Drusaders Dim Corry		89	163	my Bro	therx	167 Nick 200 LTD			132	Ed	idie Ra	bbitt	192	Switch Talking Heads		
OP	1	Po		John Cougar		153		trick H	ernand	dez 117 Jeff L 180 Lene	orber Levich		152 181		he Pri			Donna Summer Supertramp.		17
35 124	4	47	EARTH, WIND & FIRE The Best Of Earth, Wind & Gountain PC 25647	Fire E.58	8.98	8.98	168	158	17	One For The Road Catumbia 4C2 36064	13,98	13.98	13.98			100	Undercover Lover MCA MCA 3156	7.98	7.98	1
			Take If Home MCA 3151	7.58	7.58	7.98	100			Winner Takes All T Nick PZ 2 MOT7 (CBS)	13.98	13.98	13.98	200	191		EMI America SW-17010 DEBBIE JACOBS	7.98	7.98	7
34 135	15	3	Suppor Jee IC 36056 (CRS) B.B. KING	7.58	7.58	7.98	167	151	19	ISLEY BROTHERS	8.98	5.98	8.98	199	157	6	MICHAEL JOHNSON Dislogue	-		
33 114	4	9	BOB JAMES Lucky Seven			1	曲	-	ELLIS,	TOM JOHNSTON Everything You've Heard is True			0.60	198	198	100	Saturday Night Fever	12.98	12.98	12
32 132	12	14	Devotion	7.58	7.98	7.98	165	131	46	GEORGE THOROGOOD Move It On Over	7.98	7.98	7.98			-	C'Est Chic Anante: 50 19209	7.98	7.98	
			Words esp es i suna	7.58	7.98	7.98	100	121	40	Double Vision Attante 50 19999	7.98	7.98	7.98	197	194	47	MCK 3186	7.98	7.98	
41	11	3	SUZI QUATRO Suzi And Other Four Lette		F		164	168	68	FOREIGNER	7.98	7.98	7.98	196	196	2	POINT BLANK Airplay			
138	-		Physical Graffiti Sean Sing 35-700 (Attacks)	11.58	11.98	11.98	会	174	2	ARETHA FRANKLIN La Diva	7.86	2.00	7.00	195	146	11	SOUNDTRACK More American Graffiti MCR 2 11066	11.98	11.98	1
	9		Oynasty Gestience MRLF 7557 LED ZEPPELIN	7.98	7.98	7.98				Maureen McGovern Warner Brox. 85A 3327	7.98	7,58	7.98		2.00	100	The Thom Bell Sessions	3.98	3.98	
9 75	15	18	EUSS Connection	A.	6.36	0.70	162	163	7	MAUREEN McGOVERN	7.98	7.98	7.98	194	154	17	ELTON JOHN	7.98	7.98	
73	3	8	CHICAGO Chicago 13	1.98	8.98	8.98	161	161	16	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party				133	****	144	Stranger In Town	7.08	7.64	1
	1		Live And More Casablesca WELF 7119	12.98	12.98	12.98	160	160	4	LED ZEPPELIN I	7.98	7.98	7.98	197	192	74	BOB SEGER & THE SILVER	7.98	7.98	
7 105	5	58	Replicas Aux SD 38117 (Atlantic) DONNA SUMMER	7.98	7.98	7.98	159	149	21	CON FUNK SHUN Candy Messay SRM 1-1754	7.98	7.98	7.98	192	167	20	EDDIE RABBITT		E	
5 127	7	6	GARY NUMAN & TUBERAY ARMY		1 - 5			1117		Mirrors Catamina K 36009	7.98	7.98	7.98	191	159	12	MICHAEL HENDERSON Do It All Hundah HDS 5719 (Annta)	7.98	7.98	
	1		Night After Night Poyee PD I 9234	7.98	7.98	7.98	158	123	16	BLUE OYSTER CULT	7.98	7.58	7.98		413		S.O.S. Polydor Radar PD 1 4270	7.98	7.98	
	1		Annia All Citi	8.98	8.98	8.98	157	121	51	Switch Switch II			7.00				Columbia JC 15784 YACHTS	7.98	7.98	
4 115	3	28	RAYDIO Rock On	6.50	8.36	0.30	156	136	1	Sheller MCA ST 5163	7.98	7.98	7.98	189	153	11	TOWER OF POWER Back On The Streets			
3 91	1	16	JONE MITCHELL Mingus Against M. Mis	6.96	8.98	8.98		120		Monolith Kinker 77 Hote (CBC)	8.98	8.98	8.98	188	164	7	JOHN PRINE Pink Cadillac Assium SE 277	7.98	7.98	
			In The Purest Form Collision 30 5211 (Reserve)	7.58	7.98	7.98	155	118	20	Saring 3P   6727 (Palyetic) KANSAS	7.98	7.98	7.98				Bob Dylan At Bodokan Columbia MC 16067	13.98	13.98	
2 79	9	14	MASS PRODUCTION	7.98	7.98	7.98	由	165	4	FAT BACK BAND			2.00	187	187	24	BOB DYLAN	7.98	7.98	
	-	-	JIMMY MESSINA	2.70	8.36		實	192	10	John Cougar New RN, 740 (Mercen)	7.98	7.98	7.98	186	188	281	PINK FLOYD Dark Side Of The Moon	<b>A</b>		
130	8	5	J.D. SOUTHER You're Only Lonely Country C 19791	8.58	8.98	8.98		163	10	Water Sign Amaz At Al SA JOHN COUGAR	7.98	7.98	7.98	185	189	2	MEAT LOAF Bat Out Of Hell Cleveland later, PE 34974 (Epst)	7.98	7.98	
			The Main Event Countrie 15 76115	8.98	8.98	8.98	152	152	7	JEFF LORBER FUSION	7.398	7.98	1:36	1910	400		Kid Blue Asylum 68 203	7.98	7.98	
109		16	And 1 Mean It Ites Century Fox T-965 (RCX) SOUNDTRACK	7.98	7.98	7.98	151	129	48	POCO Legend	7.98	7.00	7.98	184	113	12	LOUISE GOFFIN	11.98	11.98	- 2
134	4	4	CENYA RAYAN	7.98	7.58	7.98				The Songs Remains The Same/Soundtrack Same Sing 552 701 (Martin)	11.58	13.98	13.98	183	183	14	STANLEY CLARKE I Wanna Play For You		THE RES	
111	1	13	PATRICK HERMANDEZ Sore To Se Alive				150	156	4	Notice of SEC (Warms form) LED ZEPPELIN	3.98	8.98	8.98	-			Royal Rappin's	7.98	7.98	
65	3	*	DAVID WERNER David Womer Spic 8-36126	7.98	7.58	7.98	149	99	7	ROSE ROYCE Rainbow Connection IV -	-			由	-	Par 1	MILLIE JACKSON & ISAAC	7.98	7.98	
	1	-	Don't Let Go Paydo PD 1 6219	7.98	7.98	7.98	148	128	13	TRIUMPH Just A Game RCA #113 2274	7.98	7.98	7.98	181	179	3	LENE LOVICH Stateless			
125	5	4	ISAAC HAYES	7.58	7.98	7.98	100	150	25	Stronge Man, Changed Man Puryto: Katar PD1 6211	7.98	7.98	7.98	180	180	3	IGGT POP New Values Aests A8 4237	7.98	7.98	
122	2	5	IAN COMM Gomm With The Wind				147	116	17	BRAM TCHAIKOVSKY	7.98	7.98	7.98	180	140		In Style this Sky If 16062 (Epic)	7.98	7.98	
120	9	5	MISTRESS ED IS 1 NEW	7.98	7.98	7.98	146	148	17	SMOKEY ROBINSON Where There's Smoke				179	177	4	DAVID JOHANSEN	7.98	7.98	
170	1		THE DESTROYERS Better Than The Rest WCA WCA NOTE:	7.98	7.98	7.98	145	147	5	GAMMA DIRECTS SE 219	7.98	7,98	7.98	178	166	11	FIVE SPECIAL	7.98	7.98	
2 98	8		GEORGE THOROGOOD WIT	8.98 H	1.98	8.98	144	144	6	LED ZEPPELIN II Attantis SS 19127	7.98	7.98	7.98	177	181	3	YIPES Yipes		2.00	
1 92	2		DIRE STRAITS Communique		1.38		世	**	1000	PAT BENATAR In The Heat Of The Night Cheywar 2008 2226	7.98	7.98	7.98	由	1.50	4	Just For The Record	7.98	7.98	
0 107			GERRY RAFFERTY Night Owl Under Artists UALA YSS	8.98	8,98	8.98	-			Ten Years Of Gold United Assists the LA 200 H	7.98	7.58	7.98		100	*	52nd Street Growth FC 15609 BARBARA MANDRELL	8.98	8.98	
0 101	,	10	Down To Earth Pends PD 14201	7.98	7.98	7.98	142	142	3	KENNY ROGERS	7.98	7.98	7.98	175	150	52	Atlantic SC 19114 BILLY JOEL Shard Street	7.98	7.98	
9 69	9	-	RAINBOW	13.98	13.98	13.98	141	117	29	JOE JACKSON Look Sharp				血	184	2	ABBA Greatest Hits	7.01	7.00	
8 88		17	CHUCK MANGIONE An Evening Of Magic			- State of	140	140	1	RORY GALLAGHER Top Priority Disputin CHE 1279	7.98	7.98	7.98	173	133	14	NILS LOFGREN Nils AGM SP 4756	7.98	7.98	
7 110	0 1		BLONDIE Paralle) Lines Chrysats CHR 1/82	7.98	7.88	7.98				Crime Of The Century	7.98	7.98	7.98		127	-	Molly Hatchet run it 19347	7.98	7.98	
			Shot Through The Heart Anste All 4217	7.58	7.58	7.98	139	143	6	SUPERTRAMP	7.98	7.98	7.98	1	182	2	MOLLY HATCHET	7.98	7.98	
115	5	13	ESO REL SONE JENNIFER WARNES	8.58	8.58	8.98	由	145	2	SHOES Present Tense				血	178	2	CORY DAYE Cory & Me			
5 106			BEE GEES Spirits Having Flown	A			132	139	*	ELLEN FOLEY Nightburl Develope international (4 SMISS (April)	7.98	7.98	7.98	170	121	3	GARLAND JEFFREYS American Boy And Girl ALM SP 6778	7.98	7.98	
LES I		Weeks	Title Label, Number (Dist. Labe	) 3	1.0	3		41414		Infinity Colombia AC 349 (2	7.98	7.98	7.98	170	1704	164	Presence Sean Song IS Mile	7.98	7.98	
WEEK		8	Market Research Dept (Mitboard ARTIST	3	ğ	Harri I	136	137	*	Label, Number (Dot. Label) JOURNEY				169	100	=	Label, Number (Dist. Label) LED ZEPPELIN			
		hart	Stores by the Music Populi Chart Dept. and the Ris	aprell Broom			SIS WE	LUST WE	e chia	ARTIST Title	1	TRAC	575	THIS WEEK	LAST WEEK	reks or	ARTIST Title	ALBUN	TRAC	
		E. Vin	ME IN a lettera sychol. In the loc mechanica, philosopping generation of the publisher	investigate the next than	on the No.		WEEK	MEEK	S. Char	registering greatest proportionate upward progress this week.	1	8	#	33	13	0			×	
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## Lifelines

#### Births

Son, Simon Beckett, to Story and Morris Levy Oct. 2 in New York, Father is president of Roulette Records.

#### Deaths

Merritt S. "Jerry" Franken, 70, long-time newsman and publicist, in Encino, Calif., Oct. 9. He started as a copy boy with The New York Times and later served for many years as a writer-editor on Billboard's editorial staff. He had resided in the Los Angeles area since 1959 and retired in 1977. He is survived by his widow, Charlotte Sommers Franken, also a member of Billboard's editorial staff for several years; a son, Steve, and two granddaughters.

Gene Patrick "Corky" Corcoran, 55, tenor saxophonist with the Sonny Dunham and Harry James orchestras for more than 35 years, of lung cancer Oct. 3 in Tacoma, Wash. He was featured on hundreds of records,

Al Kealoha Perry, 78, in San Francisco Sept. 14. He recorded prolif-

#### Village People

· Continued from page 64

Rockin' Eve" and "American Music Awards" shows, both for ABC.

Victor Willis, former lead singer of the group, is still signed to Morali's Can't Stop Productions, and is midway through self-producing his first solo album. Coproducer is Horace Ott, who arranges strings and horns on the group's records.

Morali points out that while the latest single, "Sleazy," has been popular in gay discos, due to a lukewarm radio response it will be flipped over this week, with the push now on the timely, upbeat "Ready For The '80s."

The group is rounded out by Ray Simpson (the cop) and Glenn Hughes (the leather man). ically in the 1930s and '40s and directed more than 1,500 "Hawaii Calls" radio shows from Honolulu with the late Webley Edwards over a 30-year period.

Paul Paray, 93, symphony conductor and composer, Oct. 10 in Monte Carlo. He conducted the Detroit Symphony from 1952 to 1963 and recorded for Mercury. He was a specialist in French classical repertoire.

Tom Mack, 65, a former vice president of Dot Records, of cancer in Sante Fe, N.M. Oct. 10. He also held a&r posts at Capitol and Decca Records, and earlier had served as road manager for the Glenn Miller, Artic Shaw and Claude Thornhill big bands in the 1940s.

#### CMA Elects 12 New Directors

NASHVILLE—The Country Music Assn. elected 12 new board members at its membership meeting. Thursday (11). The organization also presented its Founding Presidents award and top producer awards for singles and LPs.

The new board members and their category are Rich McCullough of J. Walter Thompson, advertising, Jack D. Johnson of the Jack Johnson Agency, artist manager or agent, Barbara Mandrell, artist/musician, Bill Anderson, composer. King Edward Smith IV of WSLC AM, DJ; John Davies, international, Ed Konick, publication, Ralph Peer II, publisher, Don Nelson, WIRE AM, radio/tv, Bruce Lundvall, CBS Records, record company, Hutch Carlock, Music City Record Distributors, record merchandiser; Joe Sullivan, Sound Seventy Corp., talent buyer or promoter.

Three new directors at large are C.W. Chic Doherty, MCA Reco;ds, Nashwile; Joe Galante, RCA Records, Nashville; and Irving Waugh. Tennessee Tourism Com-

The first president of CMA, Connie B. Gay, presented the first President's Award to Ben Smathers, director/choreographer of Nashville's Stony Mountain Cloggers. In addition, Tom Collins, chairman of the board of CMA presented awards to John Boylan, producer of the Charlie Daniels band's CMA single of the year, "The Devil Went Down To Georgia" and to Larry Butler, producer of the CMA LP, "The Gambler," recorded by Kenny Rogers.

## **InsideTrack**

The National Assn. of Recording Merchandisers is on the case against retail sellers of promo and demo albums. It's known that Joe Cohen has a simple printed form on the presses enabling NARM members to inform the trade association of such dealings. NARM will relay information about offenders to the labels involved. How about a copy to the publisher of most of the tunes on the album, so ASCAP, BMI, SESAC and Harry Fox can get financially involved? Publisher and composer, too, lose an equal amount of revenue in such illicit sales.

British grapevine has Motown junking its bizarre concept of packaging the forthcoming Stevie Wonder "The Secret Life Of Plants" in a specially perfumed jacket. Seems the perfume destroys vinyl, so EMI U.K. scrapped the idea. Mike Roshkind could not be reached for elaboration. Label sources say the album ships in a fortnight, with a single prefacing. Is the excellently produced to spot Wonder does for TDK tape a subtle plug for the album, with the Wonderkindt on harmonica in a verdant outdoor setting?

John Lamm, long a Washington-Baltimore promotion biggie who went into retail three years ago with the Record Den, Culpeper, Va., reports he will open store number two early next year near there and has two more outlets on the planning board. And Alan Dulberger, the Milwaukee 1812 Overture magnate who branched out to nearby Madison early this year, moves north to Appleton soon and will have a fifth store in the Beer City.

Warren Hildebrand, whose recent marriage Track missed, has created plexiglass holders for Billboard's new Traffic Center centerfold charts for his many racked accounts. He operates All-South, New Orleans. . . . Capitol Records won't be releasing "Beatles Rarities" in the U.S., although the album will be available globally. Research indicated the "rare cuts" were not so unusual in the States. Another Beatles' packet is on the planning board for the U.S. early next year. . . . Bob Dylan breaks his long embargo on tv, with a Saturday (20) stop on "Saturday Night Live."

Western Merchandisers, Amarillo, who's been jousting with hepatitis. Johnny Grant, talent coordinator for the famed Hollywood Christmas Parade, would like more record industry talent involvement in 1979. CBS Records sells the 7-inch 45 and Casablanca peddles a 12-inch version of the Barbra Streisand/Donna Summer duet on "No More Tears (Enough Is Enough)." Composer Paul Jabara got them together.

Industryites are concerned about WFAA-FM, Worcester, Mass., playing a new album in entirety every night except Saturday, when it plays as many as six new albums. Dealers report blank tape sales are booming within its listening range. ... Wacky Dick Whittington and KGIL-AM, the L.A. Valley station, split after 10 years. Seems Whittington huffily walked off the job

Wednesday (10) in a blowup over the new big band/

Except to find loads of executives out of their offices. Nov. 1-3 when the 20th annual Music Industry Golf & Tennis Tourney takes place at the Canyon Hotel, Palm Springs. . . . Look over the top of the best selling album chart and note the erosion of disco product thereon. . Even if Steve Martin's "Comedy T'ain't Purty" album might not match his first two albums' sales, his tome "Cruel Shoes" continues among the top 10 best selling books nationally. . . Watch for a big month of return RSO and Polygram just called in the "Sgt. Pepper" trait albums. . . . Kenny Kragen, who started cons ago as a college student promoting concerts, is teaming with Kenni Rogers to do more to specials.

Danny Gittelman, former Pickwick vice chairman who sold out there three years ago, is eying seriously a return to the rack business early in 1980. He's been operating Crest Productions, Fall River, Mass., booking operation. As anticipated earlier, Handleman Co. sold the man zine distribution division of its subsidiary. Sieben Little Rock, for \$2.5 million, expected to result in a 2 cents-per-share or more gain in the current quane Other Siebert operations, distribution of soft and hard cover books, rackjobbing and 10 retail stores, continue

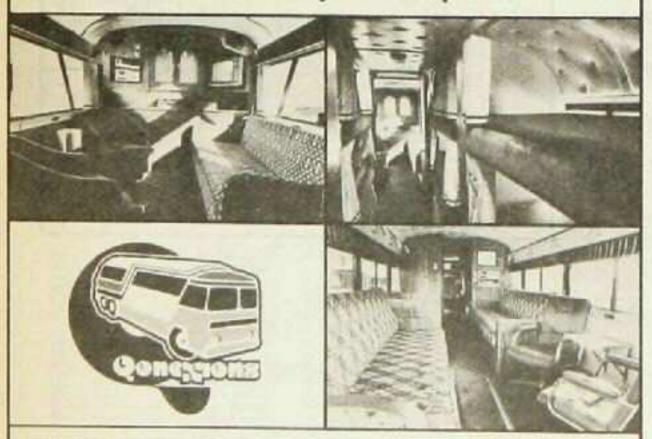
The ax is falling on many labels' acts which have produced only fringe sales over the past several years but towers would rather put their chips on a rank newcome who shows promise.

The Elektra/Asylum brass is in Palm Springs in week, having its annual vice president's meeting Amor the topics to be discussed by label nabobs Joe Smith as Mel Posner are a change in direction of E/A's black/s sion department in the wake of Don Mizell's department last week. It's said the label wants to concentrate more the marketing aspects of the division. Also to be a cussed is the naming of a new vice president of at something the label has been without for 15 months is the absence is more apparent now: a lot of air dutic had been assumed by Steve Wax, who exited the label presidency last month.

Night Of Nostalgia: ASCAP's Gotham fete On I for the new PBS series, "Song By Song" was literally a songfest as folk gathered around Forrest Penal piano to warble standard and obscure show materal Sammy Cahn sang his industry-tailored lyrics to la Styne's "Time After Time." Present too were Ethel Meman, Agnes DeMille, E.Y. Harburg, Burton Lane, She don Harnick and "Song By Song" host Ned Sheria.

Bogey B.V. of Venlo, Holland, claims to have does oped an "optical audio/visual recorder" that will utilize laser technology to "read" optical tape—polyesier limited with aluminum on which the "bits" of information are stored. Within five years, the firm says a substand Compact Cassette will offer up to five hours of vide or 60 hours of hi fi stereo audio.

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## Defective Disks Cause Marketing Beefs

· Continued from page 1

CBS admits to skipping complaints from the field on the Michael Jackson album, declaring in a statement:

"In accordance with our regular production, initial production quantities of the Michael Jackson album were tested at our factories on average home playback equipment to detect potential skipping problems and no difficulties were experienced.

"Subsequently, after receipt of skipping complaints from the field, additional records were tested on a series of different types of record players. Because the record was high modulated as mastered, we felt that this could cause skipping on inexpensive equipment utilizing a noncomplaint cartridge.

"We then requested that the record, which had been mastered at a non-CBS studio in California, be re-cut at a reduced level. The re-cut masters were put into production and all records returned to us by customers were replaced."

Bobby David, warehouse chief for Stark Record Service in N. Canton, Ohio, supplier to some 90 Camelot/ Grapevine retail stores and many leased departments, finds defectives from a major vendor up 77%.

The firm accumulated 9,695 bad LPs in the first nine months of 1978 against 17,064 in the same period this year for an increase of 76%. In 1978, there were 5,782 defective 8tracks against 10,280 units in 1979. As with others, cassette defectives remain level.

Jay Sonin of Record Hunter in New York looks at the defective situation from a credit perspective. "It's a problem for the consumer, of course, but they have no understanding of the fact that from the day we return a defective, shipping it out paid-freight, we must calmly wait up to eight months for credit vouchers."

Assistance in preparing this story provided by John Sippel.

Sonin advances two proposals to help alleviate defective problems. "When it comes to a legitimate defective, representatives of manufacturers ought to come to the store and give us credit on the spot."

In the more discriminating area of classics, the retailer also suggestes that sets of two or more LPs no longer be boxed, but packaged individually so that only the defective record need be replaced.

Not all retailers place total blame on factory-originated defectives. Sandy Jones of Cutler's Record Shop in New Haven maintains that consumer handling of records on be a problem, too. "We've got loyal customers, so we're hesitant to blame bad needles for their problems. We may print up a brochure on prepar record care."

She cites complaints on a Bar White album, only to discover a the artist repeated a phrase so of at one point that customers thou the record was sticking.

Music Plus in Los Angeles in its defective rate running from 63 8% on albums, according to Lou Figelman. That's an increase in its past two years over a prior 3% of finds.

Polygram returns/defectives a icies, Joe Voynow of Bib Distributing in Charlotte and Sid Silverns of United in Miami, both poerhouse one-stop/rack operated declare that they will be keep specific accounting records on a tory defectives from both CBS a Polygram.

Both are irked by those vendinclusion of factory defectives they implement their new retained policies in January.

Also in the South, Sam Crow Southwest regional chief for Di the Cleveland-based retail chi finds the Southwest summer heal creases his defectives. He sugges that labels go to the firm bos wraparound packaging adopted Mobile Fidelity for its half-spe mastering LPs.

Music Plus' Fogelman says
store managers report that so
good steady customers have
turned as many as differ copies
fore getting a good one

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#### FALL TOUR 1979

10/8	Providence, RI
10/9-10	Boston, MA
10/12	Bloomington, IND
10/13-14	Ann Arbor, MI
10/15	Buffalo, NY
10/17	Lexington, KY
10/18	Roanoke, VA
10/20-21	Richfield, OH
10/22	Chicago, ILL

Civic Center
Boston Gardens
University of Indiana
University of Michigan
War Memorial Auditorium
Rupp Arena
Convention Center
Richfield Coliseum
Chicago Stadium

11/1 11/2 11/4-5 11/8 11/9 11/11-12 11/13 11/15-16 11/18-19

Charlotte, NC
Raleigh, NC
Largo, MD
Murfreesboro, TN
Knoxville, TN
Atlanta, GA
Birmingham, ALA
Cincinnati, OH
Philadelphia, PA

Coliseum
North Carolina State University
Capitol Center
Middle State Tennessee University
University of Tennessee
Omni
Jefferson Civic Center Arena
Riverfront Coliseum
Spectrum

Management: Irv Azoff and Front Line Management