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NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

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## Returns a Factor In Emphasis On Package Offers

By STEPHEN TRAIMAN

NEW YORK—Heavy album returns through the first quarter apparently are a key factor in the shift from broad-based catalog offerings to more special package offers, new limited catalog deals and one-shot, short-term buy-ins for new product.

"When many of our accounts are covering some of their payables not only with returns of recent product, but also with catalog items, does it make sense to push even more catalog out there?" asks John Frisoli, head of Polygram Distribution.

"You offer a catalog stocking program like we did last year to provide an incentive to buy, but if the market can't absorb what's out there; pushing more product just doesn't make sense," he maintains.

(Continued on page 42)



Billboard photo by Irv Lichtman

**VIDISK SCREENING**—"Sgt. Pepper" flashes on an eight-foot screen to dwarf MCA DiscoVision vice president Norman Glenn Sr., who shows off the videodisk system to NARM members at the recent convention in Florida.

## Joe Smith Answers Clive Davis

See new Commentary Dept., Page 15

## Publishers Likely To Demand Full Cutout Royalties

By IS HOROWITZ

NEW YORK—Publishers may soon attempt to slow the cutout juggernaut by demanding full mechanical royalties from manufacturers funneling distress record and tape merchandise into retail pipelines.

This possibility is held out by Al Berman, president of the Harry Fox Agency, who reports increasing publisher concern over the practice. He says they are also worried about the escalating export trade in cutouts and overruns, thought to erode mechanical income from foreign record sales.

"It wouldn't surprise me if our publishers instructed me not to accept a lesser rate for schlock any longer," says Berman, whose organization, an arm of the National Music Publishers Assn., collects and distributes mechani-

(Continued on page 42)



THE BECK FAMILY album "Dancin' On The Ceiling" released on the newly formed LeJoint Label distributed by London Records and Tapes, is having sensational acceptance at major R & B and Disco levels. The group was discovered in Philadelphia and along with the guidance and skill of producer T. Life, have achieved the excitement and drive along with energy and success that every new act tries to obtain on the first album. (Advertisement)

## Publishers Staff Conclaves Evolving Into 'Conventions'

By IRV LICHTMAN

NEW YORK—Music publishers have upgraded their overall staff meetings to the point where they can be described as "conventions."

The scope of these confabs and the exotic locales in which they are sometimes held resemble the atmosphere created by some of the larger record companies at their own conventions.

Though attendees are far less in numbers than appear at label gatherings—usually running between 25 and 30 staffers—they reflect the growing complexity and sophistication of conducting day-to-day music publishing business.

In this regard, these meetings have been likened to label a&r sessions, where new material and various new

(Continued on page 10)

## Satellite Beams First Stereo TV Broadcast

By DOUG HALL

NEW YORK—Stereo television came a step closer to reality this week with the transmission via satellite of audio stereo for two Public Broadcasting Service programs to some 70 affiliate stations.

The new service, called DATE (Digital Audio For Television) made its debut Sunday (15) in a PBS program of Mikhail Baryshnikov's recent White House performance.

This ground-breaking event will be followed three days later by a second telecast using the service featuring Leonard Bernstein conducting

(Continued on page 67)



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MCA RECORDS

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# Casablanca, Epic Net Oscar Award Benefits



**ATKINS FAN**—President Carter chats with Chet Atkins whose music he has admired for 20 years, during the recent Recording Industry Assn. of American reception at the White House.

By PAUL GREIN

LOS ANGELES—Casablanca and Epic stand to gain the most from results in the music categories at the 51st annual Academy Awards announced here Monday (9).

Paul Jabara's win for best original song could spell extra sales for Casablanca's "Thank God It's Friday" soundtrack, which contains Donna Summer's original version of the tune, as well as for her "Live And More" collection, which includes a rendition recorded in concert at the Universal Amphitheatre here last summer.

"Last Dance," which won Grammys for best r&b song and best r&b female vocal performance, is the first non-ballad to win the Oscar since Isaac Hayes' "Theme From 'Shaft'" in 1971, which, with its funky, danceable rhythm, was a forerunner to the disco boom.

"Thank God It's Friday" is a Motown Casablanca production for Columbia Pictures.

The award to Summer's long-time coproducer/cowriter Giorgio Moroder in the best original score category for "Midnight Express" could also reheat that Casablanca soundtrack, which produced a Top 40 pop and disco single in "The Chase." The movie was produced by Casablanca FilmWorks for Columbia.

The Oscar to Joe Renzetti for best

(Continued on page 72)

BEE GEES MATERIAL

## Orinda Plans Debut Of Digital Overdubs

By ALAN PENCHANSKY

CHICAGO—Overdubbing, the adding of new synchronized audio tracks to tracks previously recorded, is set to make its commercial debut on the digital recording scene.

Orinda Records, an audiophile label with interest in popular music, is adopting the familiar pop production method.

A digital multi-track recording with overdubbing, presenting music by the Bee Gees, will be issued by Orinda in April. The record will carry an \$8.95 list.

According to Michael Phillips, Orinda president, it is the first time the technique has been combined with digital. The record is Phillips' second digital release, both recorded with the Soundstream digital system.

Numerous commercial issues have been recorded with digital machines, including many classical and some jazz titles. However, recording was done in stereo and mixed on location.

Eight songs associated with the Bee Gees, including several of the group's most recent hits, are performed on the record.

Symphony orchestra and rhythm group were taped separately, with the orchestral players adding their sound to the rhythm tracks. Carmen Dragon conducts the Glendale Symphony. Rhythm tracks are performed by the group Sabu with singer Cynthia Black.

All four channels of the Soundstream 4-track digital machine were used.

According to Thomas Stockham, Soundstream president, the channels were mixed down digitally. This also is claimed to be a digital first.

Orinda's "Tribute To Ethel Waters" with Diahann Carroll, released nine months ago, reportedly was the first digital recording issued in the U.S.

## Latin Labels Ask Blank Tape Levy To Reduce Dubs

By MARV FISHER

MEXICO CITY—Latin American record companies are planning to step up their lobbying efforts to have governments in the region introduce a levy on blank tape, seen as the best means of compensating for home taping losses.

Domestic piracy of this sort is believed to account for one-third of the Mexican retail market, and a staggering 80% in Uruguay.

This and other matters were the subject of discussion at the Camino Real here March 27-29, when the Latin American Federation of Phonograph Producers (FLAPP) held its semi-annual board of directors meeting.

Piracy was high on the agenda along with home taping, and there was preparation for the group's bi-

(Continued on page 59)

## ABC's Roster Adds To MCA Black Acts

By JEAN WILLIAMS

LOS ANGELES—MCA's acquisition of ABC Records is firmly establishing it in the black music business with 28-30 acts, according to John Smith, vice president of black product.

A large slice of ABC's promotion team has also moved into the MCA structure, which now augments its black product force to 15 plus Smith.

Smith admits, however, the possibility of the artist roster being cut, but he will not say by what percentage.

"We're presently reviewing artists contracts and there probably will be cuts. But with careful release scheduling and marketing plans we can work a full roster. The acquisition of ABC by MCA automatically means that MCA is in the black and country music business. My department handles jazz, r&b, disco, blues and gospel."

April and May is the first release schedule for former ABC acts by MCA. A new single from its LP "Numbers" by Rufus is set, along with product by Lenny Williams, Dells, B.B. King, Bobby Blue, Crusaders and Denise LaSalle.

Smith notes that his department is working out release schedules to take the acts through the third quarter of this year.

While MCA had begun to move into black music prior to the ABC purchase, it did not have any contemporary gospel or jazz talent.

Although Smith acknowledges the label has not firmly settled on a format for its jazz and gospel product, he says, "I don't want to see the jazz roster reduced to catalog only. It has been introduced that we go after jazz and fusion acts to further our catalog and really move MCA into jazz. The same attitude applies to gospel."

MCA's first gospel LP will be released by Tessie Hill next month. Smith notes he is looking for someone to be director of jazz and also director of gospel.

In another area, he explains that "people have been speculating about what happened to our artists and the records released during the transition period.

"Initially we felt there would be

(Continued on page 72)

## Granz Will Introduce 3rd Label

By ELIOT TIEGEL

LOS ANGELES—First there was Pablo. Then came Pablo Live. Now emerges Pablo Today, Norman Granz's newest label. The new disk line will offer a third kind of music, totally independent of the other two jazz operations.

The Today line will venture into non-mainstream jazz areas, explains Granz, adding: "It will be a catch-all for some borderline fusion music and some other things."

Among the first four LPs due for a mid-May release through RCA and Polydor distribution are three titles with a Brazilian tinge.

Granz, who says he especially likes Brazilian music, will present Sarah Vaughan performing with a lush background and Antonio Carlos Jobim and Milton Nascimento.

(Continued on page 74)

## Airlines Turn To More Pop Music

By JIM McCULLAUGH

LOS ANGELES—As new discount fares lower the age demographics of airline passengers, record companies and airlines are recognizing the increasing potential of contemporary music airline programming and are attuning themselves to it.

One label—Atlantic—is already customizing audio material for airlines.

In addition, video, rather than film, and audio via cassette, are the hardware/software wave of the future for airline entertainment programming.

These were key elements to emerge at the recently concluded Airline Entertainment Conference March 18-21 at the International Hotel Resort, Palm Springs, Calif.

The four-day conference, the first of its kind and sponsored by Billboard's Music In The Air Division, drew some 150 participants from the

(Continued on page 48)

## Chains Scrambling For Retail Sites In Chicago Area

CHICAGO—An intense search for prime retail sites is being carried out here as dealers move to extend their market penetration.

Despite weak first quarter record and tape sales and concern about larger economic issues, a healthy schedule of ribbon cutting ceremonies will be seen in upcoming months.

Expected to sign new leases in the first half of '79 are Laury's Discount Records, Flip Side Records, Hear Here Records, Hegewisch Records and others.

Chain expansion that recently has been viewed on the West Coast and

elsewhere dwarfs the type of retail strength found in rack-oriented Chicago.

Retail sights today are turned toward the western suburbs, where disk-tape outlet population is thinnest. There's also continued acute interest centered on downtown and Michigan Ave., but sky-high rents and other urban center considerations make such moves a high risk.

Suppliers and dealers agree as to the wide potential for retail growth here.

Large, full-line stores stocking many accessories are promised by Laury's Records, and by Hegewisch

Records, which plans its deepest penetration into the city.

Pickwick International will add to the growth of the retail sector with the opening of its first real superstore in the spring. The 15,000 square foot plus space is being introduced in the new Brickyard shopping mall located near Harlem and Irving Park on the northwest side of Chicago.

Trade on the far south end of the metropolitan area is dominated by Hegewisch Records with its main Calumet City store. Smaller outlets are run in Lombard, Oak Forest, Palos Hills, Whiting, Ind. and Car-

bondale, Ill.

"There will be a superstore this year, I'm hoping for at least 10,000 square feet," says Hegewisch executive Ken St. Jean.

"I'm missing things I want to carry like more accessories, more tapes," relates St. Jean. "If I had room for sheet music I'd clean up on sheet music."

The chain is eyeing an abandoned supermarket site in one of Chicago's near South suburbs, according to St. Jean.

Hegewisch's plans also call for a smaller store opening before sum-

(Continued on page 72)

APRIL 21, 1979, BILLBOARD

# Product Rolling Following Strike

## Delay In Shipping New Releases Hurts Stores

LOS ANGELES—The record/tape industry survived the 10-day freight hauling strike by the Teamsters Union but not without inconveniences resulting in delayed shipments of catalog product and new releases.

The shipment of returns back to manufacturers, slowed during the truckers' walkout, are presumably now in transport by conventional shipping means.

With trucks back on the road by Thursday (12), manufacturers, distributors and pressing plants have resumed regular modes of transport instead of makeshift means they had to resort to such as UPS, air freight, rail and independent non-unionized trucking firms.

The strike's end was timely as many dealers were running low on both catalog and new product. Many were predicting greater damage to business if the strike had lasted longer.

Says Leonard Silver, owner of Transcontinent Record Sales Inc. in Buffalo, N.Y., "The strike was hurting us. We were starting to run out of merchandise, including catalog."

Silver had been utilizing UPS during the strike and was fearing further adversity because the UPS contract is reportedly up at the end of the month.

Bob Edson, senior vice president at RSO, reports that most areas of the country were covered by independent trucking firms but there were some delays, especially in deejay mailings and other promotional shipments.

"There were some problems with reorders," he says, "but nothing catastrophic."

Edson predicts the label's April 25 release which will include new albums by John Stewart, Alvin Lee and Highway would "tell the story and illustrate just how severe the strike's impact was."

MCA's Mel Berger, West Coast district manager for the 11 Western states, is happy the strike has ended, since he had been experiencing delays of up to a week.

Shipments made to Seattle Monday (2) were not delivered until last Tuesday (10).

Berger says catalog albums and singles and the new release by Orleans on Infinity hit the streets on time. He adds that a trailer containing catalog and reorders sat in a Los Angeles terminal for more than a week due to union picket lines.

Berger says he received a delivery on Tuesday (10) from MCA's Cloversville, N.Y., pressing plant containing about 7,700 albums. Fortunately there was only a one-day delay on the albums shipped the preceding Thursday.

The major difficulty during the strike was shipments from the Cloversville and Pinckneyville, Ill., pressing facilities.

Returns, he believes, were held due to a lack of carriers, although they are probably now en route back.

By ED HARRISON

"The strike certainly put a crimp in our style," says Harvey Campbell, vice president of Mobile Record Service of Pittsburgh, major singles one-stop in the East.

He reports that Columbia aired in product, while Polygram in Edison, N.J., used "hybrid" trucking services two or three times a week when they've had "full loads." Capitol, he says, used a private trucking service.

On returns, Campbell says he had them aired back as salesman delivered them to Mobile. "It's important to get the returns back. We couldn't have kept those dollars out there."

Despite inconveniences, Fantasy managed to get Sylvester's new album to dealers. At first, the label had difficulties getting product into about half its markets, but with air freight and other trucking services used, the albums found their way into all 24 markets.



**POINTER POWER**—The Pointer Sisters, from left, Ruth, June and Anita, receive a gold disk plaque from Elektra/Asylum chairman Joe Smith. The award cites the Richard Perry-produced single "Fire" and album "Energy."

### PIONEERED BY WARNER BROS.

## Artist Development Wings Absorb Other Departments

By JEAN WILLIAMS

LOS ANGELES—Artist development is being touted as an all-encompassing label department which works with an act from signing through stardom.

Artist development, the newest major department at many labels, is absorbing other previously established divisions. Although several labels do not officially have an artist development department, all companies claim to perform some form of artist development function.

A formal artist development department was first created about seven years ago by Mo Ostin, chairman, Warner Bros. Records, and Bob Regehr, now label vice president and career development director.

Since that time, other labels have recognized the value of this concept and those forming such departments include: RCA, MCA Elektra/Asylum, A&M, Atlantic, Chrysalis, Casablanca, Polydor, Arista and CBS. CBS has two such departments, one for Columbia and another for its Epic, Portrait and Associated Labels.

Most of these labels also have art-

(Continued on page 32)

### In This Issue

CAMPUS.....	36
CLASSICAL.....	37
CLASSIFIED MART.....	41, 42
COUNTRY.....	43
DISCO.....	54
INTERNATIONAL.....	59
JAZZ.....	29
RADIO.....	16
SOUL.....	38
SOUND BUSINESS.....	28
TALENT.....	30
TAPE/AUDIO/VIDEO.....	48

FEATURES	
Commentary.....	15
Disco Action.....	56
Inside Track.....	74
Lifelines.....	67
Stock Market Quotations.....	9
Studio Track.....	28
Vox Jox.....	18

CHARTS	
Top LPs.....	71, 73
Singles Radio Action Chart.....	20, 21
Album Radio Action Chart.....	24
Boxoffice.....	36
Bubbling Under	
Top LPs/Hot 100.....	18
Classical LPs.....	37
Disco Top 80.....	57
Jazz LPs.....	29
Hits Of The World.....	64
Hot Soul Singles.....	38
Soul LPs.....	40
Hot Country Singles.....	44
Hot Country LPs.....	46
Hot 100.....	68
Top 50 Adult Contemporary.....	29

RECORD REVIEWS	
Album Reviews.....	62
Singles Reviews.....	62
LP Closeup Column.....	67

## Executive Turntable

### Record Companies

Christy Hill elevated to director of creative services international for Casablanca Records, Los Angeles, in a new corporate slot. Hill has been a long-time aide to Mauri Lathower, vice president of international for Casablanca Records. ... Joseph A. Fischer appointed executive vice president of Columbia Pictures Industries Inc., New York. He will be involved with corporate direc-



Smith

tion of the company's motion picture, television, records and amusement games businesses. Arista Records is part of Columbia Pictures Industries. Fischer joined Columbia in 1967 as controller. ... B. J. McElwee named to the newly created position of vice president of sales and merchandising at Arista Records, Los Angeles. He formerly was ABC Records vice president in charge of field sales. ... Hank Wylie tagged West Coast sales manager for Motown Record Corp., Los Angeles. He was previously affiliated with A&M Records as local sales manager. ... Jan Barnes appointed national black product promotion director for MCA Records, Los Angeles. She was national director of FM and LPs/special markets at ABC Records. ... Julian Shapiro selected to the newly created position of director of field communications at CBS Records, New York. He has been involved in numerous freelance projects the past two years for CBS Records.

Carmen Thompson appointed to the newly-created position of coordinator of production & traffic, West Coast for Infinity Records, Los Angeles. She comes from A&M Records where she held numerous jobs. ... Patti Conte pro-



Sherry

motivated to East Coast publicity manager/trade liaison for Atlantic Records, New York. She served as secretary to the national publicity director. ... Wendy Grasberg named assistant disco coordinator at 20th Century-Fox Records, Los Angeles. Previously she was coordinator in 20th's pop promotion department. ... Audrey Joseph appointed Arista Records director of national disco promotion, New York. She was national director of MK Dance Promotions prior to taking over this new position.

The following Warner/Elektra/Atlantic promotions: Joe Washington tabbed inventory/clerk/field merchandiser, Philadelphia. Lawrence Bole (representing Warner Bros. product, Cleveland); Robert Gellman (representing Atlantic product, Chicago); Wayman Johnson (representing Elektra/Asylum product, Charlotte, N.C.); James A. Smith (representing Atlantic r&b product, Baltimore) and Anthony Mollica (representing Elektra/Asylum product, Boston). Meanwhile, WEA sales representative promotions include: Manuel Rodriguez, Boston; Mark Spuzillo, Cincinnati and Linda Allison in Denver. Darrel Lloyd joins WEA as an inventory/sales representative, Denver.



Wilkins

And the following WEA field merchandisers include: Ron Cataldi (Hartford); Van James (Detroit); Ed Butler (Cleveland); Henry Smith (New Orleans); Suzanne Smith (Washington, D.C.); Lewis Young (Baltimore) and Joseph Washington (Philadelphia). ... Bill Meehan appointed manager branch sales for RCA, A&M and Associated Labels, Los Angeles. For the past year he has been key accounts salesman for A&M Pacific, L.A. ... Rock Allen Dibble new Atlantic pop promotion representative, based in New York. ... Irwin Sirota leaves Capitol Records, New York, where he was North East regional AOR promotion manager. ... Beverly Berman named administrator at Millennium Records, New York. She also will head the company's publishing/copyright department. Barbara Wamser appointed assistant to the president and product coordinator at Millennium. ... Arnie Handwerker tabbed director of national promotion of Gem Records, South Plainfield, N.J. He formerly was Fantasy Records Northeast regional promotion director. ... Allen J. Sherman selected director of production at CTI Records, New York. He was production and distribution director at New World Records. ... ASI Records reports the following promotions: Sandy Milani named production manager; Ed Lebens appointed director of consumer marketing and Lori Nivelva tagged media correspondent, all in Minneapolis. ... Van Duren drafted to assist new a&r head Douglas K. Snyder at Big Sound Records, Wallingford, Conn. ... Larry Lee Favorite has resigned as general assistant for communications at Little Darlin' Records, Nashville, while Vickie McClure is tapped national promotion director. ... Nancy Jividen appointed press and publicity coordinator for Great Circle Records, a division of the Nashville-based Benson Co. ... Martin Cerf named general manager of Riva Records/America, Los Angeles. He launched Phonograph Record Magazine during a four-year tenure as United Artist Records director of creative services.



Barnes

Marketing

Alan Coffeen named national supervisor with the Record Bar chain, Durham, N.C. He formerly was district manager. Other Record Bar changes include: Ralph King becomes marketing manager. He was an assistant to the vice president of sales. Tom Roos named to product and inventory control, shifting his duties from sales manager. Paula Stowell moves to special projects coordinator, formerly a sales secretary. And Meg Mansfield promoted to assistant to the vice president of sales. ... Henry O'Neal added to Pickwick Distribution promotional staff, Atlanta. He has worked black product for SSS Records as vice president of promotion. ... Ron Middag and Carol Lee Keller tabbed as new partners in Augie Blume & Associates, San Francisco. He is national director of album promotion for Beserkley Records. Keller was the Canadian administrator for Shelter Records and Skyhill Publishing Co.

John Lombardo tagged Intersong West Coast creative director, Los Angeles and Mark Bauman named manger for Intersong's New York staff. Recently, Lombardo worked as RCA Records West Coast a&r director while Bauman was an independent publisher. ... Mike Smith appointed branch manager for MCA Distributing Corp., St. Louis. He previously was sales representative for Polygram Distributing. ... Doug Wilkins selected as vice president of promo-

## MIDEAST PEACE SONG OUT

LOS ANGELES—A gospel peace song about the Israeli-Egyptian treaty signing has been written and officially released to both countries by Leslie Michaels and Reuben Katz.

Entitled "Carter, Begin, Sadat And Me," the song was sent to the two countries' embassies and publishing companies March 15. The

two writers are ASCAP members.

Letters, sheet music and song tapes have been sent to President Carter, Prime Minister Begin and President Sadat while Les Ron Music Co. was formed to handle distribution of souvenir sheet music.

Both Michaels and Katz are members of the Academy of Country Music.

# MIGHTY CLOUDS OF JOY

NOTHING EVEN COMES CLOSE TO THE  
POWER THEY'VE GOT WITH THEM.  
NOW THEY'VE GOT IT BEHIND THEM, TOO.

"Changing Times" is what it's all about. A new Clouds album that's gonna break like they're blessed!

Supporting The Clouds like nothing ever before is Epic Records. We extend our warmest welcome to The Clouds and Citylights — Barry Grieff and Barrie Bergman — who are bringing them to us.

"Changing Times" is a work of wonder. Who better but The Reverend James Cleveland and the talented Frank Wilson (producer of Diana Ross, Marilyn McCoo and Billy Davis, Lenny Williams) to produce such pure joy?

You know The Clouds. You gave them The Grammy. Now you get to get behind the biggest breaking album they've got. Get the good news out — it's "Changing Times," from Mighty Clouds of Joy.



**"CHANGING TIMES" MIGHTY CLOUDS OF JOY.**  
A PRODUCTION OF CITYLIGHTS RECORDS, ON EPIC RECORDS AND TAPES.





**CANADA'S SNOW**—Hank Snow, center, receives congratulations from Canadian prime minister Elliott Trudeau, left, and Hugh Joseph, right, on his election to the Canadian Hall of Fame at the Juno Awards Ceremony in Toronto. Joseph, former director of a&r, RCA, signed Snow to the label 43 years ago. While in Canada, the RCA artist was interviewed on several tv talk shows, radio shows and by newspaper writers.

## Jimmy's Web To Enlarge

NEW YORK—Jimmy's Music World is planning to expand its current network of four retail stores now that it has been freed of "debtor in possession" restrictions.

U.S. Bankruptcy Judge John J. Galgay signed an order April 4 which confirms approval of the plan of arrangement for settling with creditors of Jimmy's and its parent company, Sutton Record Distributors.

Under terms of the order, \$1.1 million has been posted with the court-appointed disbursing agent, Donald Neuman, who is permitted to pay any undisputed claims immediately.

Some discrepancies still remain to be resolved with creditors, says David Sutton, executive vice president of the parent company, but he expects the "majority of claims to be reconciled within 30 days."

When Jimmy's, then 38 stores strong, filed its a Chapter XI petition in August 1977 it listed more than 500 claimants.

The short-lived but meteoric rise of Jimmy's brought new intensity to price-war battles in the Metropolitan area. Observers traced its financial difficulties to rapid expansion and sale prices too low to support costs of operation.

Present policy of Jimmy's stores pegs shelf price of \$7.98 albums at \$5.99. Special sales bring the price down to \$4.99.

Sutton indicates that a lease is now being negotiated for a Fifth Ave. outlet, with a few more likely before the end of the year. James Sutton, chairman, will be in charge of retail expansion.

David Sutton's main responsibility will be rebuilding the wholesale operation, specializing in sales of promotional product to retailers at a \$2 to \$3 range.

### Importer Moves

LOS ANGELES—Jem Records/West, the Western U.S. half of the big importer of pop, progressive and jazz records, has moved to 18629 Topham St., Reseda, Calif. 91335.

## \$300,000 Pot To Develop Youth Jobs

NEW YORK—An ambitious, \$300,000 federally funded program to develop jobs in the music industry for disadvantaged youths is underway here with the backing of many industry figures.

The Recording Industry Training Program is an off-shoot of the highly successful Institute of New Cinema Artists, a six-year-old project founded by actor/director Ossie Davis that trains selected youths for jobs in film and television.

According to Cliff Frazier, the program's executive director, the program will run for eight months and involves 33 interns selected after a lengthy screening process which included written exams and personal interviews. The interns include black, Hispanic, white and Oriental youths with the main criterion being that they are all "economically disadvantaged."

The program, funded by the federal Community Services Administration with the money channelled through New York City's Community Development Agency, is a three-pronged effort which includes

## 'CULTURE VULTURES' N.Y. AFM Local Joins Piracy War

By IS HOROWITZ

NEW YORK—Local 802 of the American Federation of Musicians here is mustering its considerable membership to act as lookouts for pirated recordings in what president Max Arons describes as a major drive against "culture vultures."

Information relayed to his office will be forwarded to the "proper authorities" so that prosecutions under state and federal laws can be undertaken.

The long-time Local 802 chief, in his capacity as a board member of the parent AFM union, will also seek to enlist the international organization (U.S. and Canada) in the effort.

If that move is successful, it could

launch a potential army of 300,000 musicians coast to coast as spotters of spurious product.

"The antipiracy laws are good," says Arons, "but they serve no purpose if the evidence isn't gathered."

He claims the union has lost "million of dollars" in unpaid session wages, pension monies and special payment fund income to pirates, counterfeiters and bootleggers.

In a message to Local 802 members, Arons castigated "musical muggers" who steal live performances and copy legitimate recordings. "The AFM is going to do its utmost to squelch these rip-off artists," he says.

### FREEWAY IN L.A.

## New Label Tees 'Double Concept' LP

LOS ANGELES—Freeway Records has been launched here and will soon issue a "double concept" LP of Southern California music.

Principals include session players Dan and Dave Kessel, Harvey Kubernik and Joe Molina.

According to Kubernik, West Coast a&r director of MCA, who helped conceive the idea before joining the label, the LP will spotlight regional musicians and producers including Flo & Eddie, Kim Fowley, Phil Spector, American Spring with Brian Wilson, Bruce Gary of the Knack, Earle Mankey, Tommy Rock, Chris Darrow and Ruben Cuevara, formerly of Ruben & the Jets, Jim Steinman of Meat Loaf and originally from the area, may also be a participant.

The project, which has already attracted major label interest, according to Dan Kessel, combines old and young Southern California talent and is more reflective of the Los Angeles sound than the one depicted by the likes of Linda Ronstadt, Jackson Browne and the Eagles.

The title of the LP, which utilizes several Los Angeles studios, is called "Los Angeles Radio."

Future projects under the Free-

way Records umbrella include video productions of regional talent for possible cable television applications as well as a book and documentary. Future solo LPs by various members of this LP are also planned.

### Lundvall Of CBS Will Be Honored

LOS ANGELES—CBS Records Division president Bruce Lundvall has been named recipient of the City of Hope's Spirit Of Life Award to be presented May 31.

Lundvall will be honored at the Beverly Hilton Hotel ceremony hosted by the Music Industry Chapter of the National Medical Center for the City of Hope.

Meanwhile, Walter Yetnikoff, CBS Records Group president, has been appointed honorary chairman and Myron Roth, CBS Record's vice president of West Coast business affairs, will serve as West Coast chairman.

The East Coast chairman is Bob Alshuler, CBS Records Group vice president of press and public affairs.

### Industry Execs Are Supporting U.S. Program

By DICK NUSSER

production, by the interns, of a series of radio commercials related to job opportunities.

Among the industry personalities who have indicated they will lecture or conduct seminars are Robert Stigwood, Kenny Gamble and Leon Huff, George Benson, Billy Taylor, producers Jack Bruce and Jimmy Simpson, artist development executives Sandra Trim-DaCosta of Columbia and Andre Perry of Arista, former Epic marketing vice president Jim Tyrell, Frankie Crocker and Pam Hall of WBLS-FM, Roy Ayers, Sara Dash and others.

The program will provide instruction in recording engineering and production, concert production and sound, tour management, personal management, public relations, music composition and record company operations.

In addition to the above named individuals, ASCAP, BMI, the Black Music Assn., the National Music Publishers Assn. and April/Blackwood Music will supply representatives to conduct seminars or lectures on specialized subjects.

The Recording Industry Training Program will be renting studio time from the Music Farm and the Record Plant Recording Studios in order to provide on-the-job training for the interns who will be involved in developing a series of radio spots, featuring music business personalities, geared to vocational guidance.

The interns will also be producing a series of talent showcases to be held throughout New York City this summer called "The Big Apple Talent Contest." It will be open to youths 13-24 years of age and divided into r&b, rock, jazz, country and gospel categories.

The talent contest is being planned in conjunction with the city's Community Training Boards and winners will hopefully be in line for a deal with a record label.

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## HORIZON LABEL

## LiPuma: Jazz Stigma Crimping New Image

By ED HARRISON

LOS ANGELES—Horizon Records president Tommy LiPuma feels that his label's product is automatically being tossed into jazz bins because of Horizon's previous stigma as an avant-garde jazz label.

"The stigma should diminish as time goes by and more releases come out," says LiPuma, "and people get more of an idea of the cross-section of our product."

"But that doesn't help our present releases and getting past the barrier," he says.

In addition to the label's earlier reputation as a progressive jazz line that released albums by Don Cherry, Charlie Hayden and others, LiPuma cites other reasons contributing to the confusion.

He believes that Seawind, for example, because it was previously on CTI, is still being stigmatized as jazz. An instrumental album by Neil Larson, which LiPuma feels is pop in nature is also being misconstrued as jazz.

"We're trying to get across to retailers that they are selling us short by putting the product in jazz bins. People putting records into categories have to be able to define it before they can put it into a bin," says LiPuma.

He admits that if Dr. John's album, among the label's initial releases with Mark/Almond, Neil

Larson and David Grisman had been a chart record, the handicap might have disappeared more rapidly.

"The public doesn't categorize or even think about it. You're dealing with the people who market the records," claims LiPuma.

As long as Horizon's artists continue to show progress, LiPuma is willing to be patient in the erasing of the stigma as forthcoming albums will also further substantiate his point.

May releases will feature a Japanese act called Yellow Magic Orchestra which is in the vein of progressive rock acts like Kraftwerk and Tangerine Dream, a pop album by Gordon Michaels, debut from songwriter Brenda Russell, as well as future albums by Dr. John, Larsen, session player Dean Parks, Ben Sidran and Elinor Mills, who performed with Norman Connors.

Says LiPuma: "If there's any album that will convince people we're not a jazz label, Gordon Michaels is the one."

But he adds: "I won't intentionally look for pop acts. You must be true to yourself and what motivates you."

Horizon's jazz stigma relates to radio as well where Horizon is finding resistance at the AOR level.

## Nashville Boasts Its First Sony Digital Disk Session

By KIP KIRBY

NASHVILLE—Stan Getz and Ron Carter are among the jazz musicians performing on Nashville's first digital recording session utilizing professional Sony equipment which took place at Woodland Sound Studios April 7. The LP features local percussionist Farrell Morris.

The six-hour session was produced by Audio Directions, a Nashville-based audiophile company in conjunction with Digital Recording Systems Company, Inc. of Philadelphia and the Sony Corp.

When the custom album is released in mid-May, notes Audio Directions president Tom Semmes, it will mark the first digital recording to be marketed from Nashville.

On hand to oversee the technical and engineering aspects of the session were Sony's digital project engineer Louis Nanassy, Peter Jensen of Digital Recording Systems, Woodland engineer Rex Collier and Semmes.

Although another local company, Direct Disk Labs, experimented a year ago with Sony's consumer-oriented PCM-1 digital recorder, this represents the first time that the professional PCM-1600 model has been utilized in a Nashville recording session.

Also brought in for the occasion were Sony's special converter and editing unit which works in tandem

(Continued on page 74)



MY OWN—Anne Murray holds her platinum LP for "Let's Keep It That Way." On her right is APA agent Fred Lawrence.

## GRT Files Suit Over ABC Pact

SANTA CLARA, Calif.—GRT seeks in excess of \$10 million damages for excessive expenses, costs and losses it absorbed when ABC allegedly breached an agreement between the two companies recently.

In its Superior Court pleading here, GRT charges ABC breached the agreement by assigning the agreement to MCA and by causing ABC Records to sell substantially all its assets to MCA and purportedly to assign the license agreement to MCA.

GRT also is asking for a temporary restraining order and preliminary and permanent injunction restraining and enjoining MCA from manufacturing, selling or distributing ABC's tapes.

GRT charges that the purported assignment of the license agreement by ABC Records to MCA is invalid and ineffective.

The suit states that GRT and ABC Records entered an agreement Jan. 1, 1972, whereby GRT would reproduce, manufacture and distribute ABC's recorded tapes in the U.S., its territories and possessions. An additional binding agreement was entered into Dec. 12 of the same year.

The suit also claims that on or about March 4, 1979, the license agreement was assigned by ABC to MCA. As of the date of the filing, GRT had not received written notification of the assignment.

## L.A. Coliseum Eyes Superstar Concerts

LOS ANGELES—The 90,000-seat Coliseum here is pitching major promoters to bring in superstar attractions following the successful California World Festival (see story on page 30).

For the past three years, the facility has been avoided by rock superstars because of Los Angeles police attitudes and actions toward rock audiences.

But as the result of the success of last weekend's two-day festival, the Coliseum is once again attempting to lure major rock attractions.

According to Jim Hardy, general manager of the Coliseum, he had a meeting with Concerts West Thursday (12), and Bill Graham was at the festival "and I had a talk with him."

"I believe some promoters and managers were sitting back waiting for someone to test the waters. Now that it's been tested, we're looking for more major artists to come to the Coliseum."

At least Hardy can look for another California Festival. According to Jim Rissmiller, promoter of the event, the first one was successful

## Polygram Lines Get Store Push

NEW YORK—Polygram Distribution product receives a special two-week promotion tie-in with the Korvettes chain record departments under the theme of "The Biggest Names In Music Are On The Polygram Family Of Labels."

For the period, starting Sunday (8), each Korvette marketing area will feature newspaper ads on the theme, while each store will showcase Polygram product in store windows and in-store.

The stores will showcase 56 step-ups, 20 inches by 60 inches signs displaying the names of Polygram artists and special in-store displays. In-store play will focus on both hit and catalog product of all distributed labels.

The program was coordinated and implemented by Dave Rothfeld, Korvettes vice president of merchandising, buyers Ben Bernstein and Howie Schissler and Polygram New York branch manager Shelly Rudin.

In addition to Polygram's pop product, the program also includes all classical labels.

beyond his dreams, although his firm lost \$220,000. The Coliseum netted approximately \$170,000. "This festival was an investment for the future," he says.

As for other major promoters taking Rissmiller's lead, Robert Finkelstein, president of Jerry Weintraub's Concerts West, says: "Any comments regarding the Coliseum at this time would be premature. But we look at all situations."

Apparently a bad taste was left in the mouth of the rock community following a five-day Pink Floyd engagement at the adjacent Sports Arena in 1975. More than 500 concertgoers were arrested at that concert and rock promoters and groups elected to move their shows to other area facilities.

Rissmiller's financial loss of \$220,000 breaks down to \$120,000 for the rental of the Coliseum and Sports Arena and the Coliseum was slightly less than 50% of its attendance capacity.

In addition to its \$120,000 taken in from the rental of the facilities, the Coliseum also has its own concessions. Volume Services has an exclusive contract with the arena to serve concession items. "We made about \$60,000 from that," says Hardy.

## ASCAP Suits: One Settlement

NEW YORK—A settlement has been reached in one of the three suits brought by ASCAP against locations receiving music over radio receivers without payment of royalties (Billboard, Jan. 20, 1979).

The Kittery Trading Post, said to be a department store in Kittery, Me., paid \$1,500 for license fees due and admitted liability, but the company has not yet decided what form, if any, its use of music will now be.

The two remaining defendants are Cals Inc., a fast food restaurant operator located in the Chicago suburbs, and the Gap Stores Inc., a California-based retail clothing chain.

It is the case against the Gap, in federal court here, that's being watched by copyright experts as the company is expected to fight the complaint.

The Gap has 286 locations spread through 34 states and sells mostly jeans.

## ABC 'Steals' WKTV-FM's Program Chief

By DOUG HALL

NEW YORK—An ingredient of the magic that catapulted WKTU-FM to the top of the radio heap here is being stolen away to Chicago by ABC, the company which suffered most from the success of WKTU's all-disco format.

ABC has hired WKTU program director Matthew Clenott away from SIR Communications, which owns WKTU, to be program director of its Chicago FM outlet, WDAI.

WDAI recently announced it would shift from AOR to disco and its current program director Roger Skolnik said he would leave to form his own consulting firm.

Clenott, who is beginning to work on WDAI's format right away, says he won't be making WDAI "a carbon copy of WKTU, but I'll be bringing along many ideas."

that Clenott dislikes disco and is hardly a disco freak.

WDAI general manager Jack Minkow understands all this as does management at WKTU. Clenott's concern is not to be with the music, but with the social implications of the disco movement. Minkow says Clenott's distance from the music gives him objectivity and he "understands the sociological aspects of disco."

With this approach, Clenott may be the prototype of the program director of the future. Without special likes and dislikes he can be totally objective about the music.

Clenott believes "a good programmer can do any format. I believe it is a plus not to be involved in disco emotionally."

Most of Clenott's experience has been in AOR radio. He was at

Philadelphia for 4½ years before joining WKTU in January of 1978. WYSP is a Burkhart/Abrams SuperStars station. When he arrived at WKTU as assistant program director it was in a mellow format with few listeners. He was promoted to program director in June last year, only a month before the station shifted to disco.

Clenott worked closely with Kent Burkhart in the move to disco, and Wanda Ramos, consultant to the station from Burkhart/Abrams has been working closely with Clenott since in its programming.

Recalling his AOR experience at WYSP, Clenott says he now realizes that it is easy to get ahead of the public. "We had loads of things in flight rotation. I've gotten a healthy perspective. Most listeners are not





# Big 3 Music To Add Volume; Sees \$3½ Million Profit Hike

By IRV LICHMAN

NEW YORK—Big 3 Music, the print division of United Artists Music, expects to add millions of dollars in additional volume with new domestic and international programs.

The company has been under the direction of Herman Steiger for the past 15 years, and he has led the division over the past 10 years from \$800,000 a year in annual business to \$6.5 million today.

Steiger, whose employment agreement with Big 3 as general manager has just been extended, looks to increase Big 3's European income by \$1 million a year as he reports "extreme interest" in a new print distribution concept with "several major European distributors."

"Formerly, we did our European business based on the demand in each country for our own Robbins, Feist & Miller material," explains Steiger.

"Under the new arrangement, we'll be making the material of many of the publishers we represent in print available in Europe. I believe we can build this business up to \$1 million a year."

Steiger also feels new European distribution merchandising will allow Big 3 to print the minimum of 10,000 folio copies necessary to make a project in this area "worthwhile."

"Because of inflationary trends, it's really cheaper to do the printing in the States, which would also en-

able us to see to it that publishers we deal with get proper credit. Our European associations would take minimum risks, since they'll just order 1,000 or so copies as they require them."

In the U.S., Big 3 has undertaken a concentrated national tv drive to exploit adult "Play Piano For Fun" books, which include instructional cassettes along with 20 songs. This and other tv-related projects are expected to yield more than \$2½ million to Big 3, Steiger estimates.

Devised by Richard Wolfe—who works exclusively with Big 3 print material—the initial set has sold some 60,000 units so far, with Wolfe predicting a sale of 100,000 by year's end. The sets sell for \$9.98.

Steiger notes that the "Play Piano For Fun" line will also see additional songbooks, with such music areas covered as Christmas music, Broadway showtunes and MOR-contemporary material. These will list at \$9.98.

Another major songbook project for tv is the company's \$25 "Richard Wolfe's Legit Fake Book" containing 1,010 songs. Steiger says that a mail-order firm has put in an order for 10,000 of the books, which wholesale at \$12.50. Steiger notes that all these projects sold on tv will be also available through music stores.

Columbia House, which operates the Columbia Record Club, is requesting 15 more Big 3 song folios

having test-marketed 20 of the items with success that "exceeded expectations," according to Steiger.

In yet another tv-related project, Wolfe, who buys and appears in Big 3-associated time-buys, is offering a special catalog of Big 3 stock items for \$2, which can be deducted from the viewer's first purchase. The program started with 20,000 copies of the catalog, but Wolfe tells Steiger he'll need 100,000 to 200,000 more.

Big 3 is also expanding more into the Broadway scene by having obtained print rights to such scores as "On The Twentieth Century," "Ain't Misbehavin'" and "Home Again, Home Again."

In the educational area, Big 3 is presently testing a stage band book/cassette idea, with the cassette including each section of a school band in performance. Also, plans are afoot to exploit Big 3's large jazz catalog in the educational market.

Steiger says he has "a lot of encouragement" from the parent UA Music and its president Harold Seider.

"The Big 3 print division is considered one of the biggest growth sectors within the UA music publishing complex," Seider has stated.

With his administrative director, Ben Hoagland, Steiger is implementing this green light for expansion.

# Market Quotations

As of closing, April 11, 1979

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
37%	32%	ABC	7	279	36%	35%	35%	- ½
38%	34%	American Can	6	51	37%	37%	37%	Unch.
17%	14	Ampex	10	123	15%	15	15	- ½
3%	1%	Automatic Radio	-	5	2%	2%	2%	Unch.
24	21	Beatrice Foods	8	1030	21%	21%	21%	- ½
55%	45	CBS	6	368	45%	44%	45%	+ ½
26%	18%	Columbia Pictures	4	267	24%	22%	22%	- 1 ½
13%	9%	Craig Corp.	6	59	10%	10%	10%	- ½
44%	36%	Disney, Walt	12	479	40%	39%	39%	+ ½
3	2%	EMI	20	256	2%	2%	2%	- ½
23%	17	Gales Learjet	7	29	17%	17	17	+ ½
15%	13%	Gulf + Western	3	305	14%	14%	14%	- ½
17	13%	Handyman	5	104	14	13%	14	- ½
7%	3%	K-tel	20	273	8%	7%	8%	+ ½
3%	2	Lafayette Radio	-	70	2%	2%	2%	Unch.
37%	30%	Matsushita Electronics	8	11	33%	32%	33%	+ 1 ½
46%	39%	MCA	7	83	39%	39%	39%	- ½
37%	28%	Memorex	6	736	35%	33	34%	- 1
66	55%	3M	12	396	59	57%	57%	- 1 ½
42	36	Motorola	10	383	40	39%	39%	+ ½
29	24%	North American Philips	5	31	28%	27%	28%	- ½
22%	18	Pioneer Electronics	16	25	22	21%	22	+ 1 ½
25%	14%	Playboy	26	194	22%	22	22	- ½
28%	25	RCA	8	607	27%	27%	27%	- ½
10%	7%	Sony	15	3891	10%	10%	10%	+ 1 ½
8%	5%	Superscope	-	26	5%	5%	5%	Unch.
29%	22%	Tandy	8	548	23%	22%	23	- ½
10%	8%	Telecor	8	14	10%	10%	10%	Unch.
7%	4%	Telex	10	325	5%	5%	5%	- ½
3%	2%	Tenna	-	2	3	3	3	Unch.
18%	16%	Transamerica	6	583	18%	18%	18%	+ ½
41%	30	20th Century	6	207	42%	40%	40%	- 1 ½
37%	32%	Warner Communications	8	335	37%	37%	37%	+ ½
15%	12%	Zenith	12	272	14%	14%	14%	- ½

OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
-	-	1%	2%	ABKCO	7	-	4%	5%
4	21	4%	5%	Electrosound Group	-	20	2%	2%
32	27	5%	6%	First Artists Prod.	9	88	16%	17%
-	208	%	1	Orrax Corp	29	111	6%	6%
4	62	2%	2%	Recoton	6	-	2%	3
				GRT				
				Integrity Ent.	4	3	3%	11%
				Koss Corp.				
				Kulom Elec				
				M. Josephson				
				Orrax Corp				
				Recoton				
				Schwartz Bros.				

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

# CBS And RCA's Profits Decline In First Quarter

NEW YORK—Generally sluggish conditions throughout the U.S. recording industry are cited for first-quarter profit declines at both CBS Records and RCA Records, affecting the parent companies' respective bottom lines.

The CBS dip had been predicted by CBS Inc. president John Backe (Billboard, March 24, 1979), with corporate net income in January-March down 47% to \$17.8 million, despite an 11% gain in revenues to \$823.3 million.

Though no dollar figures are ever broken out on a quarterly basis, the CBS Records Group posted record revenues, up 12% from the prior year, due to a strong performance by the international division, while domestic sales had a slight decline. The profit drop was attributed to U.S. operations, with manufacturing adversely affected by the small number of new releases by the owned and custom pressed labels.

While RCA Corp. had a 13% jump for record net income of \$62.1 million on a 20% sales gain to \$1.8 billion, earnings for the \$1.725 billion consumer electronics group declined due to lowered profits for RCA Records, again traced to domestic industry business.

No figures are ever broken out for the label within the group, but last year's estimated \$500 million sales was about 30% of total group revenues, and recorded music operations also posted a new high in earnings.

STEPHEN TRAIMAN

# Schwartz Bros. Profits Up

NEW YORK—Schwartz Brothers, Inc., the wholesale/retail operation, reports record sales and income for the year and fourth quarter ended Jan. 31, 1979.

The company says net income rose 18% to \$653,308 or 85 cents per share on an 8% sales gain of \$31,732,698 for the year ended Jan. 31, compared with \$551,637 or 73 cents per share on sales of \$29,261,678.

In the fourth quarter of fiscal 1979, however, the profit percentage gain slipped to about 4%. Net income was \$469,144 or 61 cents a share on a 5% sales rise to \$10,855,071 compared with \$449,921 or 60 cents on sales of \$85,921,071.

# BASF Discloses Intl Sales Rise

NEW YORK—BASF world sales reached \$11.7 billion in 1978, an increase of 3% over 1977, while BASF Group sales at \$10.8 billion in 1978 advanced 1.7% over the previous year.

According to the firm, BASF world sales represent the total consolidated net sales of all companies in the BASF Group, thus sales of 50%-owned companies are included in full.

BASF Group sales represent sales of majority holdings in full and half of the sales of 50% holdings of their majority holdings.

The worldwide operations of BASF include the U.S. Badische Corp., which manufactures synthetic fibers and chemicals; BASF Wyandotte Corp., which makes chemicals; BASF Systems, which manufactures magnetic recording tape, and pharmaceutical inter-

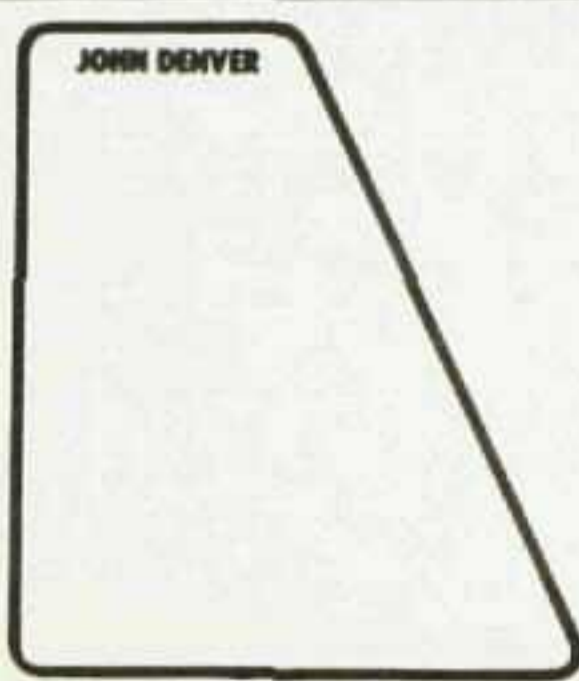
\$9,605,387 in the fiscal 1978 fourth quarter. Earnings and profit margins were up more than 50% during this period.

# Abkco Declares Quarterly Loss

NEW YORK—Abkco Industries, Inc. reports revenues of \$2,287,794 and a loss of \$14,647 or 1 cent per share for the company's first quarter ended last Dec. 31.

In a similar period in 1977, the company registered a profit of \$186,012, or 13 cents a share, on revenues of \$2,826,986.

In 1978, Abkco's revenues amounted to \$16,319,528, with the following income from various divisions: recorded music, \$7,441,029; music publishing, \$1,329,812; film production and distribution, \$7,395,547; business management, \$153,140. In 1977, total revenues were \$9,289,358.



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# Publishers Move To 'Conventions'

• Continued from page 1

deals are unveiled to conventioners.

Then, too, there is considerable time given over to pure administrative functions, wherein budgetary and financial considerations are reviewed and projections for the coming year arrived at.

Also, publishers declare more time is needed for "surveillance" of new copyright laws among key personnel and to weigh the impact of such new technologies as the video-disk and videocassette and cable tv.

Chappell Music continues its convention format this year in June at a four-day meeting at Guernsey's Inn

in Montauk, L.I., a format begun last year in Nashville.

"Our business is sometimes carried away by trends, such as disco or the Elvis Costello type of rock 'n' roll, which can make one forget the basics of music publishing," notes Irwin Robinson, president of Chappell.

This year's Chappell meeting will reflect, the executive explains, "the more sophisticated and complex nature" of music publishing. A new wrinkle on the agenda this year is "an educational" format.

"We'll be brainstorming several important questions that have a bearing on us and the publishing business in general. We're looking to come with new ideas." Other Chappell meet agenda items include a review of activities over the year, and a projection of "how we're doing" against the fiscal '79 budget.

At least five international representatives will be present to get "a better understanding of how we work on a daily basis and the things that are important to us and themselves." All told, 33 Chappell staffers will attend.

"The music publishing business has become far more complex than in my wildest imagination," maintains Ed Silvers, president of Warner Bros. Music.

The company's upcoming convention in St. John in the Virgin Is-

lands (April 23-29) reflects, Silvers says, the firm's strong ties abroad.

"Internationally, there's a far greater need for person to person contact with our foreign people. Each year our convention runs longer. We used to hold three-day meetings, but that's really not enough time to get over jet lag and to accomplish the business we want to get done."

The executive, who started the WB conventions four years ago, stresses the foreign thrust over domestic business needs, although the convention will have domestic personnel on hand to listen to new material and exchange music trends with their foreign family.

"All of us travel so much so that we see each other constantly here. With our foreign people, who have great autonomy, we have to go beyond telex communication. Also, we utilize their visits here to have them meet face-to-face in New York and Los Angeles the 'dealmakers' they are communicating with."

April/Blackwood staffers will meet again in Los Angeles a week before the CBS convention in San Francisco in August, and then again at the Country Music Assn. week in Nashville in October. Next year, a similar week long convention will take place.

"In order to stay on top of things these days in music publishing, you

have to do as labels do especially in an a&r sense," declares Rick Smith, vice president and general manager of April/Blackwood Music, which just completed its longest gathering yet at the Innisbrook Resort in Tarpon Springs, Fla., April 1-7.

"By design," he says, "CBS has desired a growth and expansion at April/Blackwood, and we now have between 90 and 100 active deals. It's absolutely essential that we keep our people abreast of what's going on."

A new feature of the meeting was a slide presentation on Tuesday evening by Al Kluger, head of April/Blackwood Publications, which began operation last January. The program showed the flow of a print production from the initial concept, to artwork, printing and the flow of goods in the marketplace. The company's print is sold and distributed by Bradley Publications.

Smith notes that one of the advantages of holding a meeting in a non-major music center was that it provided a good opportunity to acquaint staffers with new personnel who have joined the company in the past year.

Meetings are running longer at Screen Gems/EMI, states Lester Sill, president, because "the business is physically bigger." His own firm has over the past several years become responsible for such oper-

(Continued on page 72)

## Tunesmiths Suit Agreement OK'd By U.S. Judge

NEW YORK—Judge Charles L. Briant of U.S. District Court here last week issued a memorandum and order approving a proposed stipulation of settlement in the long-standing class action by film and tv composers and lyricists against various film-tv production companies (Billboard, March 31, 1979).

"The law favors compromise of complex litigation where the outcome is uncertain," stated Judge Briant. "This is precisely the sort of case which cries out for statesmanship and compromise. I find that the proposed settlement is fair to the class."

Judge Briant declared that "... the proposed settlement is approved and the Court finds the same to be fair, reasonable and adequate."

Judge Briant noted that at a hearing March 31 on the approval of the proposed settlement there was no opposition.

The class action (Elmer Bernstein, et al., versus Universal Pictures, Inc., et al.) was filed on Feb. 7, 1972.

## New ASI Distributor

MINNEAPOLIS—ASI Records has pacted for distribution in California with Pickwick International. Previously the company was represented by PRT in San Francisco and California Record Distributors in L.A.

Other changes include ASI firming with WM Distributing of Denver and Sound Records and Tapes in Seattle where it formerly was represented by ABC.



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## Chrysalis Projects \$20 Mil Gross

By JIM McCULLAUGH

LOS ANGELES—The breakthrough of Blondie as well as recent strong showings by the Babys, UFO and other artists has Chrysalis projecting its best year in the U.S.

The independent label, which broke away from Warner Bros. distribution 2½ years ago, had sales to domestic distributors its first year of approximately \$10 million.

Its second year saw a jump to \$17 million, a 70% jump, according to the label. Year end figures for 1979 are likely to fall between \$20-\$30 million.

## Deadline Near For NMPA Copyright Seminar Guests

NEW YORK—Registration for the National Music Publishers Assn. copyright workshop in Nashville April 20 closed Friday (13). All registrants must have sent forms and requests to NMPA's office here by that date.

Fees for the entire program for

"It's difficult to say what we will do," states Terry Ellis, president of the Los Angeles-headquartered label, "either in the U.S. or internationally. Our English company has established a much stronger position, particularly in the singles market in Europe. We've now had our first major record in France. And it has taken awhile working with our licensees in Canada to establish ourselves even stronger there. Blondie's 'Parallel Lines' LP is now platinum in Canada, for example."

Ellis foresees a "controlled expan-

NMPA members, or clients of the Harry Fox Agency, are \$20. All others will be charged \$50 for the day-long session.

The Nashville seminar is part of a series of meetings by NMPA that are being staged in various cities across the country.

The seminar begins at 9:30 a.m. in Nashville's Hyatt-Regency Hotel with a panel discussion led by Marybeth Peters of the Copyright Office devoted to the correct procedure for copyright administration. She is head of the Copyright Office's Information and Reference Division. She will be joined by two colleagues, Mildred Henninger and James Vassar.

Lunch will feature a talk by the Copyright Office's chief counsel, Jon Baumgarten, on the overall effect of the new law, particularly as it applies to Nashville's music community.

The afternoon session, "How The Copyright Law Is Affecting Business Decisions," will feature a panel consisting of Cedarwood Music's Bill Denny, Ralph Peer II of Peer-Southern, Wesley Rose of Acuff-Rose Music and lawyer Michael Milom. Moderator is lawyer Peter Felcher. A question and answer period will

tion" for the label with an emphasis on "selling more records by the same number of artists."

With two top 30 albums currently by the Babys and Blondie, the label's recent and upcoming releases include Ian Hunter, formerly with Mott the Hoople; Gary Brooker, ex-lead singer of Procol Harum who was produced by George Martin; Pere Ubu; John Serry, formerly with Auracle; Emigre, a Canadian pop/rock outfit; Steve Hackett, Max Gronenthal; Rory Block; Nick Gilder; Trevor Rabin; a new Blondie LP; Uriah Heep; Robin Trower; Jethro Tull; UFO; Leo Kottke; and Mary Travers, produced by Peter Yarrow.

Pat Benatar, a new female vocalist recently signed to the label, will be produced by Mike Chapman.

The Blondie breakthrough, according to Ellis, represented an act that was "new and different" but found acceptance in the U.S. hard at first.

"There was a lot of resistance on the part of radio," he observes about the LP that was shipped some eight months ago.

"We are just getting AOR play," he says, "in isolated areas like San Francisco, New York, Philadelphia and Boston, but nowhere else. Now the LP is getting major AOR play everywhere."

One new wrinkle for the company that may occur before the end of the year, Ellis footnotes, is the establishment of contracts with distributors.

"It seems like a more intelligent way to distribute our products," he observes. "After all, that's what we essentially do with our licensees outside the U.S. I think we will see that kind of thing happening between independent distributors and independent record labels in the future in light of all the recent distribution

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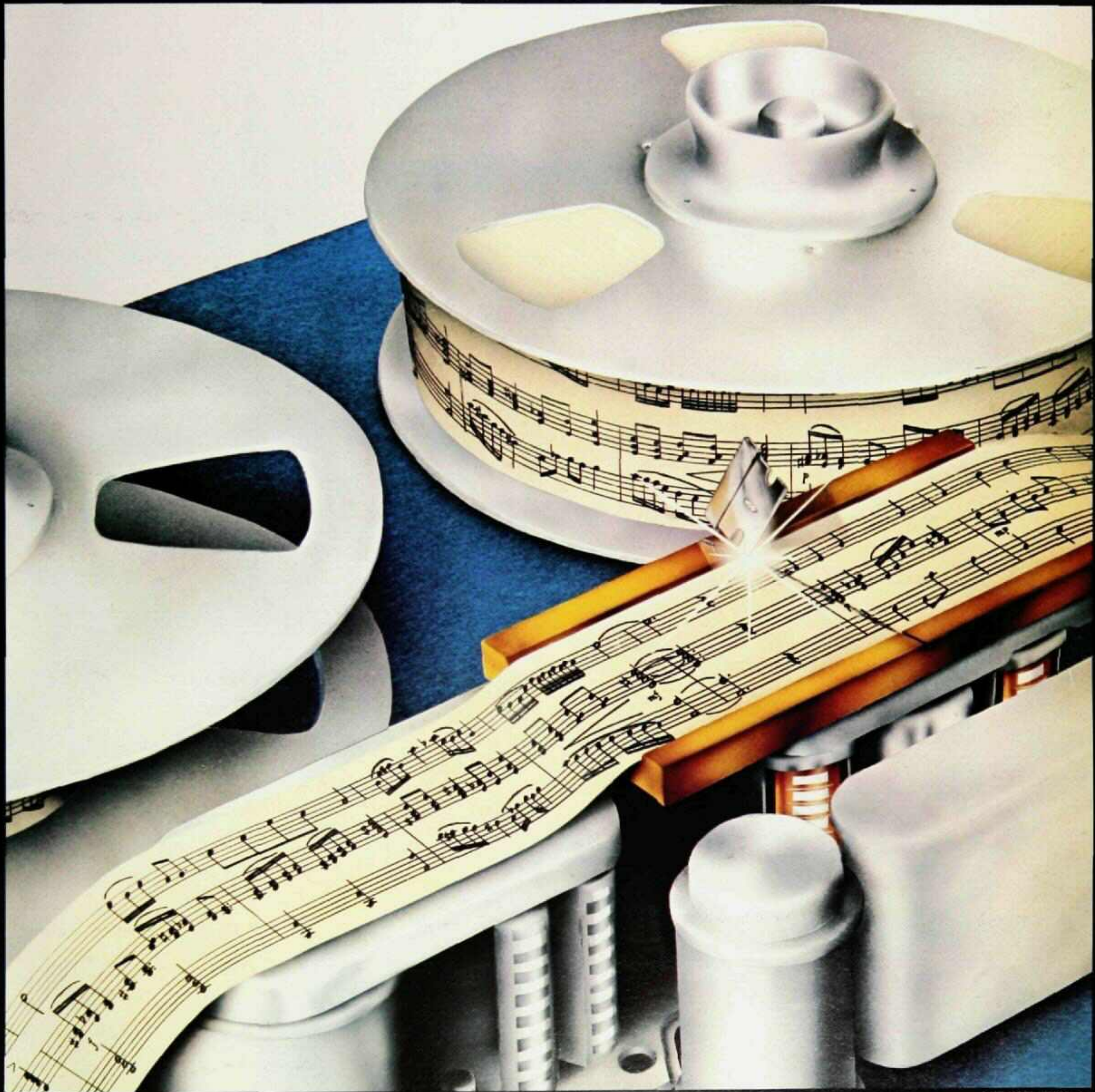
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# Who Can Argue With Clive?

By JOE SMITH

Who can argue with Clive? Clive Davis has been at the forefront of the recording industry for 15 years and his accomplishments are legion. He has added a dimension of intellectuality and taste to our business and has made daring and innovative moves throughout those years.

Well then it's impossible to dispute the man, right? Well not necessarily.

His overviews of some danger signs at the record company level are well taken. Bidding for artists, shipping records to back up our own insecurities, self-congratulation and swallowing costs on artists tours have all added up to a growing profitability problem for every company in the business.

The question I would pose to Clive is ... what's the next highest card ... what are we supposed to do about it?

He knows that there is an insecurity in the executive suites of this business that forces men and women to take steps they would never do if they felt that their corporate overseers would be supportive through an orderly growth period.

And what would Clive do if some new guy in town with a European bankroll of sixty cent dollars and the home phone numbers of the 50 talent reps began to hit on his artists? How would he react if the new guys came after the 10 or 12 carefully developed staff people he cherishes with salary and bonus deals that dwarf what he knows to be sensible?

We are not totally in control of our own destinies. We must respond to the fact that greed rides high and the personal atten-

tion that Arista, Elektra, Casablanca and others might offer to talent doesn't match the outlandish dollar offers being made by the catch-uppers who are determined to put some numbers on the board quickly.

Despite the inevitable cynicism and stoicism that 20 years in the record business have provided me, I'm still startled at how out of line some of the deals being offered around in this industry shape up. Even the big successful companies fall in line with the pack.

As for the self-hype and flash that Clive finds foolish, hey it's all part of the fun and games of our sport. Allow us that nonsense. It's part of what sets us apart from Equitable Life, Bethlehem Steel and all those other tiresome businesses we've been fortunate enough to avoid.

I haven't got lots of years to go in this world of records. I can try to hold the line wherever possible but the long range solution to shrinking profits and corporate disillusionment with it is up to the younger guys who are new in the process. If they don't bring it under control they'll have albums selling for \$30 and making no money at the bottom.

To my dear and long-time friend Clive I can only suggest that we do the best we can ... hang in there for as long as we wish and as Mel Brooks, that great

lyricist once wrote ... "hope for the best and expect the worst."

Joe Smith is chairman of the board of Elektra/Asylum Records.



Joe Smith: "We are not totally in control of our own destinies."

# "... I Can And I Do!"

By BILL WARDLOW

Clive Davis, our controversial friend, took a couple of pot shots at the trade press in these columns last week, and I want to answer him.

The first deals with advertising. That's not my area of responsibility, but when he attributes Billboard's "fantastic growth" to an industry practice of repetitive self-puffery, I must speak up. (Clive, who's ever heard of anyone in this business indulging in self-puffery? Want to name some names?)

Clive should credit this paper's growth to its continued editorial leadership—and that includes charts—which in turn delivers more readers than all its competitors combined. That means that the sharp space buyer knows this is where he or she gets the most mileage for ad dollars spent. (Self-puffery, indeed.)

When Clive jumps into the chart operation, he's in my territory. He says, "this paper in particular ... needs to reevaluate its methodology." Who's he kidding?

He knows that chart methodology at Billboard is constantly under careful scrutiny and study (both internally by Billboard's management and by outside consultants and specialists) and that its methodology is ever under review and reevaluation. He knows that the chart sample and the manner in which the charts are compiled are always undergoing change, being refined and constantly honed to a sharper edge as part of an ever on-going procedure.

It is this Billboard policy which makes our charts probably the costliest editorial feature published in the world of business papers—and that means in all industries, not only in the music/record business.

He says, "trade charts are ... too often unbalanced, biased and just plain false." I don't know whose charts he has in mind. All I know is that we invest more than \$600,000 per year (a figure certain to skyrocket in these inflationary times) to deliver to our readers the fastest and most nearly accurate charts available.

Yes, \$50,000-plus per month is a big ticket, but that's what speed and accuracy cost in market research.

Fortunately, the sale of a highly valuable by-product of our charts compilations—product research information sifted by our computers and sold to manufacturers—helps subsidize our chart operation. The manufacturers know this data is accurate and reliable.

We are proud that among the manufacturers who rely upon the accuracy of this data by buying this research service is Clive himself, one of our best customers.

So, Clive, let's each do what we do best. You make the hits. We'll chart them.

Bill Wardlow is associate publisher of Billboard and director of marketing services and chart operations.

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:

During the last two months I have been appalled at the millions of dollars spent by the record club divisions of major record manufacturers for the purpose of enticing the record consumer. While the dollars spent in this manner increase greatly, the dollars available to the record merchandisers (record clubs are not merchandisers) seem to become more difficult to obtain.

While they offer 12 or 13 records for one cent, we, and necessarily our customers, are asked to pay more for merchandise of lower and lower quality. It would seem that some of the major suppliers in the industry have discovered a way to "have their cake, and eat it too."

The Budget Tapes & Records group wishes to go on record as highly protesting these practices. We hope that retailers located in states with price resale laws will bring this to the attention of local regulatory authorities. We wonder if the various federal investigative bodies have examined these techniques.

Ideally, perhaps naively, we continue to seek equal treatment for all record merchandisers by the manufacturers.

P. Evan Lasky  
President  
Budget Tapes & Records  
Denver

Dear Sir:

There is some misunderstanding about cross referencing in the Copyright Office with respect to registration of unpublished "collections."

An unpublished "collection" (for registration purposes only) is a group of selections written by the same person or entity (or at least with one unifying author), and all the selections are owned by the same person, group of persons or an entity. This "collection" can be registered on one form with the submission of one \$10 fee but only the "collection" title is indexed in our records.

A remitter is free to give the individual on the application at space 1 (b) ("Previous and Alternative Titles) and may give previous and/or alternative titles on continuation sheets. That this information is included on applications is mandated by the copyright law.

If a remitter wishes an individual title card prepared for each selection, he or she must use one of two alternatives: (1) file a CA form after registering the "collection," or (2) register each selection in the collection separately.

There is an exception, individual selection titles from unpublished sound recordings submitted on Form SR are cataloged. Therefore, no Form CA or separate registration for the purpose of obtaining individual title cards in our records is necessary.

Charlotte Bostick-Givens  
Attorney Adviser, Performing Arts  
Examining Division  
Copyright Office

# Radio-TV Programming



Interviews Important: An important ingredient to Stan Martin's shows on WNEW-AM New York are the interviews. Here he shares a laugh with Marvin Hamlisch, a guest on the show.

## Stan Martin Offers Nostalgic Showcase

By DOUG HALL

NEW YORK—Stan Martin is a disk jockey who is making nostalgia a careful science. Working against handicaps of being preempted by basketball and hockey games, Martin put together "Feature Year" shows spanning from 1951 to 1977 blending music, history and trivia on Saturday nights on WNEW-AM here.

Typical of his approach was his recent treatment of 1960, which not only featured recordings from that year, but included an interview with Alan Jay Lerner, the composer, whose "Camelot" was that year's biggest Broadway hit.

It turned out that Lerner had been a classmate of the late President Kennedy at Choate and Harvard and he recalled, in the interview, the administration, which was closely identified at that time with the world of "Camelot."

Martin, who has been doing the "Feature Year" shows in conjunction with WNEW's "Million Dollar Weekend" nostalgia format, also took over the Monday to Friday evening spot in December.

Sports are a problem to Martin's

shows. His "Feature Year" show has been preempted for as much as five weeks running and his week night shows have been knocked off as much as four nights a week.

But his listeners remain loyal. Large numbers of them come by the station to lend old high school yearbooks, which Martin draws on for show commentary.

Martin once worried that it might sound "too hokey" for a large market like New York, but he found "it works." "I've even gotten a surprising reaction from professional people. I thought it would be mostly blue collar," he says. "I even find a lot of kids are interested in what was happening when they were born."

The only problem that comes up is when a listener will call—Martin takes a few on-air calls for these shows—and say that the year being featured was the year when a close relative died. "You have to be graceful, give them warmth and quickly turn the program to a positive note," he says.

Other tough years to deal with are 1963 and 1968—the years when Kennedy, his brother and Martin Luther King were assassinated. "We can't skirt the issue. We must do it in good taste."

The music is wide ranging and not limited to rock. WNEW, after all, is an MOR station, so all of the old MOR acts are recalled, but some shows "get a bit more rocky than the station," Martin says. "1956 and 1957 lend themselves to coverage of Elvis," he notes.

## KMET-FM Into Scalping Issue

LOS ANGELES—"The greatest complaint we get from our listeners is the rip-off by scalpers for rock concert tickets," says KMET-FM general manager L. David Moorhead. So he is throwing the station's weight behind a drive to put a measure on the June 1980 ballot to outlaw ticket scalping. (See related story in the talent section on this matter.)

The station is encouraging listeners to sign petitions for the bill while attending the California World Music Festival April 7-8 at the Los Angeles Memorial Coliseum.

The station is participating in the sponsorship of the festival. For its part Los Angeles Councilman Arthur Snyder praised Moorhead for returning to Los Angeles a major in-

## REACHING FOR DEMOGRAPHICS

# Informality Key To N.Y.'s WTFM

By VINCENT DITINGO

NEW YORK—WTFM-FM a long time beautiful music station here, has recently changed to what it calls an "adult environmental" format, reaching for the 25-54-year-old demographics. According to Dean Landsman, the new and interim program director: "We call it environmental because people live with the radio. A song has to have appeal and acceptance in the market. Our audience is not looking for us to break music; it's looking for us to provide music it likes."

This approach to programming WTFM enjoyed a gradual process over the last six months. In early fall the station went to 50-50 mix of "beautiful music and adult contemporary sounds and went into its new contemporary format March 19. The station plays music that is popular (current as well as some oldies). Landsman points out that it also plays some "adult acceptable jazz." This he categorizes as the "1979-80 recording sound of the mid-1950s cool jazz with artists like Wes Montgomery and early George Benson."

Landsman, who owns a consulting firm, has done a good amount of research since November in conducting interviews with people in specially selected geographical areas in and around New York to basically answer the question, "What groups and what artists are popular in this market and have been over a long period of time?" Some aspects of this questioning were to try to estimate how many records people buy a year, what they have in their collection and what they still listen to.

General manager Bob Zidel states that "for the continuing success of a record, we will be an important radio station." He also feels that record labels aren't recognizing the station and its new format enough because service could be better. "I don't think there's an artist we can't play. We have to listen to the song and do some research on it to decide," claims Zidel. Landsman says

the station may also play some melo-low disco cuts.

The show which highlights this format and was the vehicle used in slowly introducing the new image of the station was Dean Anthony's morning show. A New York DJ for many years (he was part of the old Top 40 WMCA Good Guy team back in the middle and late '60s), Dean brings a personable and warm touch in dealing with the audience which blends in well with the new format. He creates a friendly atmosphere where the listener feels a one to one relationship with the DJ.

Anthony likes to give the audience a chance to participate in the show. Three times a morning he plays the actors and actresses game where the audience has to guess which set of

initials Anthony is thinking of at that time and the prize is that they get to hear their name on the radio. Every Saturday morning for about 30 minutes he engages in an instant press conference where the audience calls up and asks any questions they might have about him, the station or the music it plays.

During his show he also plays excerpts from comedy albums three times a morning and has a particular artist of the week feature where he plays several of his or her songs all week long. All of these elements work in getting positive responses from the audience. Being from New York, Anthony knows what the people like and knows what works well in doing a morning show.

## Filmways Handling An Hour Of 'Kicks'

By PAUL GREIN

LOS ANGELES—Variety is the key to "Kicks," the new hour-long disco television show produced and directed by Kip Walton and distributed by Filmways. Walton performed the same chores on "Hot City," recently dropped by Viacom after 13 weeks.

The proliferation of disco shows like "Dance Fever" and "Disco Magic" is the reason a different approach is necessary, according to Walton.

"If you've seen one disco show, you've seen them all," Walton says. "That's why we're putting in extras like a repertoire company of improvisational comedians, a disco fashion show and remotes from discos around the country."

In terms of really different ideas, Walton notes that everyone in the audience is told to bring a bathing suit to relax in one of the two hot tubs on the set. "It's very sensual," he says. "There's a lot of writhing going on."

"Of course we'll have a dance contest like all the other shows," Walton says, "but we're adding some variety so that people who don't care about disco can instead enjoy the sexual or comedic elements."

"It's important to expand," Walton says. "With all the shows doing the same thing, the audience has to

see more than just dancing. After a while, what's a light flashing?"

Yet all of the comedy elements will relate to disco, such as commercials for disco products performed by the resident comedy troupe, the Flying Escavels.

The first episode aired Saturday (14) at 7 p.m. on WNEW in New York, KHJ in Los Angeles, WGN in Chicago and KTVU in San Francisco, among other stations.

The Sylvers, Evelyn "Champagne" King, Linda Clifford, Patrick Juvet and Paul Jabara are among the first acts to have taped appearances at KTTV studios here. Two acts are booked per episode, with each performing two numbers.

Jeff Kutash, who has appeared weekly on "Midnight Special" with his Dancing Machine troupe, serves

(Continued on page 57)

## Vegas In 1980

DALLAS—Before the 1979 NAB convention was underway the organization decided to shift its 1980 convention from New Orleans to Las Vegas. Next year's convention is scheduled for April 13-16. Las Vegas is becoming a perennial NAB meeting place. NAB met there last year and in 1975.

## 90-Minute Special By the Bee Gees Carded By NBC

LOS ANGELES—The Bee Gees will star in their first television special, a 90-minute program for NBC, which will trace their musical career in the 1979-80 season.

Robert Stigwood, the group's manager for 12 years, and David Frost are executive producers of the first-time venture. Frost will conduct interviews in the special.

"Even though there will be special guest stars, it will not be your typical variety show, although we expect it will be entertaining and musical, enlightening and intriguing," says Stigwood.

Filming will be shot in Miami, where the Bee Gees reside and record and in New York and Los Angeles as well as location shooting on their summer 60-city tour.

According to Stigwood, the career of Barry, Robin and Maurice Gibb, will feature their music, from days in Great Britain and Australia to today. Never-before-seen special recording techniques and comic home movies also will be spotlighted.

Special guests will be named in the next few weeks, adds Stigwood, who also will appear on the special talking about his association and years with the group.

The Bee Gees, who won five Grammys this year, recently appeared on the highly rated and acclaimed "A Gift Of Song—The Music For UNICEF Concert" also on NBC-TV, guided by Stigwood and Frost.

## NEW YORK'S WNEW GOES TO 42ND ST.

NEW YORK—A radio landmark will soon disappear from Manhattan. WNEW-AM-FM is leaving its hallowed halls of the second floor of the building at Fifth Ave. and East 46th St.

For more than 40 years passersby at that corner could peer up through the iron work emblazoned with the large golden "WNEW" letters over the windows and hope to get a glimpse of a big name DJ. There have been a lot of them, from Martin Block to the current tenure of William B. Williams and Ted Brown.

The large studio, from which Block broadcast his "Make Believe Ballroom" from his mythical crystal studio, once had a crystal chandelier, but that disappeared years ago.

The sister Metromedia stations will move to E. 42nd St. and Third Ave. in modern new studios with new equipment in the Lorillard Building, but it won't be the same. There probably won't be anything "WNEW" letters looking down at the crowds below.



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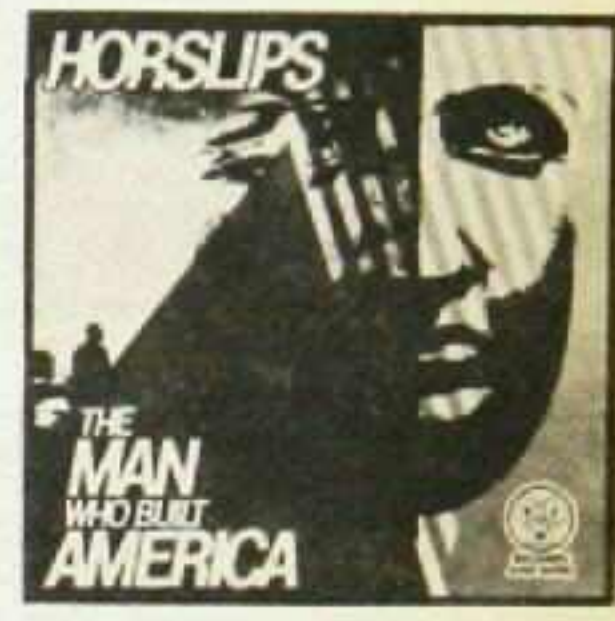
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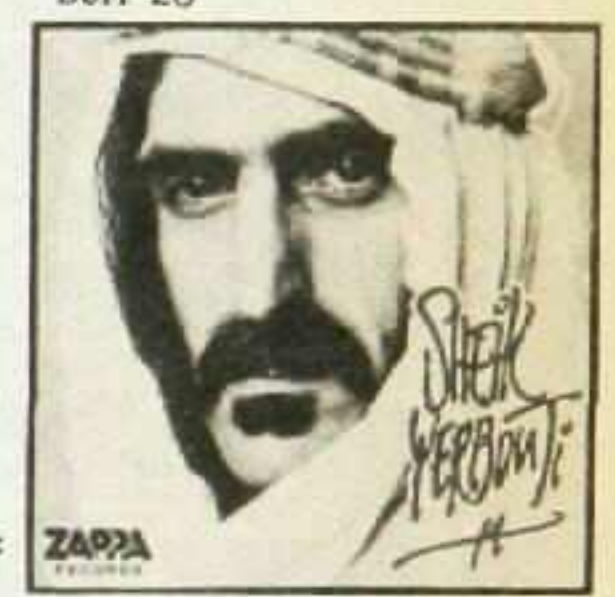
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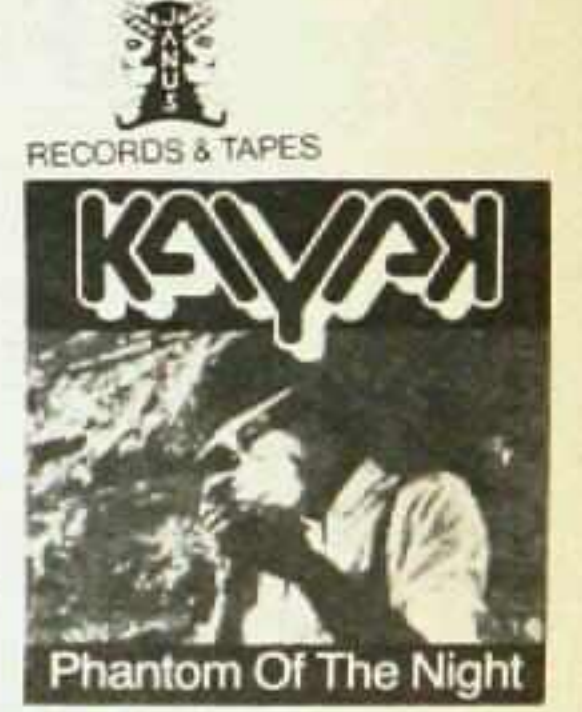
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## BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

### LOUISVILLE:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WAKY-AM	13.7	13.2	12.9	13.7	12.5	WAKY-AM
Bill Bailey Format: contemporary						
WAVE-AM	14.2	16.4	14.8	16.4	12.3	WAVE-AM
Danny King Format: MOR						
WCSN-FM	2.9	2.2	3.6	3.7	3.4	WCSN-FM
Rip Rhinehart* Format: beautiful						
WHAS-AM	17.2	16.6	14.3	15.1	15.1	WHAS-FM
Wayne Perkey Format: contemporary						
WINN-AM	8.7	7.4	7.7	6.9	9.1	WINN-AM
Jack Braun Format: country						
WKLO-AM	14.5	7.9	7.5	9.8	6.1	WKLO-AM
Don Schaeffer** Format: contemporary						
WLOU-AM	2.7	4.6	3.6	5.3	6.1	WLOU-AM
Dee Humphrey*** Format: black						
WLRS-FM	7.2	7.6	8.1	5.8	10.0	WLRS-FM
Mike Dolan Format: AOR						
WQHI-FM	4.1	8.0	5.7	5.4	7.0	WQHI-FM
Alan White Format: Top 40						
WVEZ-FM	4.8	5.5	7.9	6.0	4.6	WVEZ-FM
Ed Williamson Format: beautiful						

\*Rhinehart has been on the station for six months. He was preceded by Barry Steigers.  
 \*\*Schaeffer has been on the station for eight months. He was preceded by Bo Brady.  
 \*\*\*Humphrey left the end of last month and has been succeeded by Michael Pumphrey.

## Calif. Coastal Town Wakes Up To Jazz

By DAVE DEXTER JR.

LOS ANGELES—An increasing number of residents of the coastal city of San Luis Obispo are awakening every morning to the sounds of jazz.

At 90 on the dial, KCBX-FM signs on at 6 a.m. with an uninterrupted four-hour salvo of jazz as programmed by John Howard. At 10 a.m. there's a switch to classical music. But at 9 p.m. the turntables switch back to jazz until sign-off at 1 a.m.

San Luis Obispo, with a population of 35,000, lies midway between Los Angeles and San Francisco. It is the home of Cuesta College and California Polytechnic Univ., both with substantial student

bodies comprising youthful jazz buffs and an inordinate number of music students.

"The main thrust of our jazz programming," says Howard of KCBX-FM, "is guided by Warren Balfour of the Cuesta College faculty. Since he came here about five years ago we in San Luis Obispo have enjoyed personal appearances of performers like Stan Kenton, Thad Jones/Mel Lewis, Maynard Ferguson, Herb Ellis, Art Pepper, Louis Bellson, Bobby Shew, Ray Brown, John Handy, Pony Poindexter and the team of Akiyoshi & Tabackin with their big band.

"Balfour also is the man who took the Cuesta collegiate jazz band to the Montreux Festival in Switzer-

(Continued on page 29)

## Top 40 Fading At WMET-FM

CHICAGO—WMET-FM has begun a transitional period as it gradually phases out its Top 40 format in upcoming weeks. An AOR format, similar to programming of sister Metromedia stations in New York, Philadelphia, L.A. and San Francisco is being adopted.

According to station manager Harvey Pearlman, the changes will be fully wrought before the end of April. A new program director for the facility will be announced shortly.

Bobby Christian formerly was program director. The station has

NEW YORK—That deep, mellow voice of the New York airwaves belonging to Scott Muni is not being heard these days on WNEW-FM and it may not be in the foreseeable future.

Muni, who is program director of the progressive Metromedia outlet and handles the 2 to 6 p.m. shift, is at a crossroads in his career. Management has asked him to decide to be either a full-time p.d. or a full-time jockey. It's a decision Muni says he should not make overnight. So he took himself off the air two weeks ago and is thinking about it. He is also attending to p.d. duties. In the meantime, his show is being handled by a number of substitutes.

Away from the demands of doing a four-hour daily show, Muni is putting together a promotion for the station which will salute "35 people in 35 days of what makes rock live."

Each day a top act such as the Rolling Stones, the Beatles, Rod Stewart or Led Zeppelin will be played once an hour for a full day. And listeners who send in postcards will be able to win 10 albums of the honored artist each day.

Muni says he is facing a hard decision. "I still love the music and I love to play it, but I realize I have to make up my mind. They want me to be full-time. Being on the air I get jammed up. I can't do both jobs well."

Muni denies that there will be any change in the station's format. "We will not go to a tight playlist of 100 cuts like WPLJ (FM)," he says.

Muni is no doubt under pressure to get the ratings up. In the January Arbitron the station scored a 1.8 share and it had a 1.7 in the October/November period. Last summer the station enjoyed a 2.3 share.

## Bubbling Under The HOT 100

- 101—YOU CAN'T CHANGE THAT, Raydio, Arista 0399
- 102—KEEP YOUR BODY WORKING, Kleer, Atlantic 3559
- 103—SHINE, Bar-Kays, Mercury 74078
- 104—ACCIDENTS WILL HAPPEN, Elvis Costello, Columbia 3-10919
- 105—NIGHTTIME FANTASY, Vickie Sue Robinson, RCA 11441
- 106—NEVER GOODBYE, Tanya Tucker, MCA 41005
- 107—WHAT'S ON YOUR MIND, John Denver, RCA 11535
- 108—MIRROR STARS, Fabulous Poodles, Epic 8-1400
- 109—WHAT'S YOUR SIGN GIRL, Danny Pearson, Epic 8-1400
- 110—LIPSTICK TRACES, Amazing Rhythm Aces, MCA 12454

## Bubbling Under The Top LPs

- 201—BANG A GONG, Witch Queen, Roadshow BSL1-3312 (CBS)
- 202—SHOTGUN II, Shotgun, MCA AA 118
- 203—MUDDY MISSISSIPPI WATERS, Muddy Waters, Epic JL 35712
- 204—MIDNIGHT RENDEZVOUS, Tasha Thomas, Atlantic SD 19223
- 205—GROOVIN' YOU, Harvey Mason, Arista AB 4227
- 206—TRILLION, Epic JE 35460
- 207—ST. VINCENT'S COURT, Kim Carnes, EMI-America SW 17004
- 208—YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC, Ian Hunter, Chrysalis 1214
- 209—AMANT, Marlin 2227 (TK)
- 210—CHILDREN OF THE SUN, Billy Thorpe, Cap-

## Vox Jox

By DOUG HALL

Some guys have a lot of nerve. Take Bill O'Shaughnessy, who runs WRTN-FM (Return Radio) New Rochelle, N.Y., which features Fred Astaire, society music and a variety of crooners. He has just gotten the exiled Shah of Iran to do promos for the station.

Some of the copy, which is read by the Shah goes, "Hi, I'm the Shah of Iran and this is WRTN, a pristine jewel of a radio station"; "This is the voice of the Shah of Iran. Fast tempos and fast friends are rare commodities. That's why the Empress and I always listen to WRTN."

Even the Empress has gotten into the act. Her copy goes, "This is Farah Diba. Whenever his majesty is in a certain mood we put on WRTN. It's just the right blend of jazz, society music and those big band sounds, especially after a boring day in exile."

Robert VanDorheyden has been named p.d. at WCBS-FM New York, moving up from director of in-

formation services. He succeeds Jack Miller, who has been named executive producer of the station's morning drive programs. Miller continues as morning drive personality.

Tom Straw has been named p.d. of KVI-AM Seattle. He goes to the Golden West station from KSD-AM St. Louis where he was p.d. and mid-day air personality. He was named a finalist for the 1976 Billboard major market program director of the year. KVI was also cited as the outstanding station of the Golden West group and named 1978 Gene Autry radio station of the year. Autry is chairman and president of Golden West.

Steve Spellerberg, program director at KXRT-FM Taos, N.M., reports the two-year station well into its second year of operation and credits record contacts for helping build the new station's library.

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/12/79)

## TOP ADD ONS - NATIONAL

- BEE GEES—Love You Inside Out (RSO)
- BILLY JOEL—Honesty (Columbia)
- (D) CHER—Take Me Home (Casablanca)

### D—Discotheque Crossover

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

### KOPA—Phoenix

- DONNA SUMMER—Hot Stuff (Casablanca)
- ROD STEWART—Ain't Love A Bitch (WB)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 27-24
- ANNE MURRAY—I Just Fall In Love Again (Capitol) 21-18

### KTKT—Tucson

- RANDY VANWARMER—Just When I Needed You Most (WB)
- POLICE—Roxanne (A&M)
- PEACHES & HERB—Reunited (MVP/Polydor) 18-8
- WINGS—Goodnight Tonight (Columbia) 13-7

### KQEO—Albuquerque

- CHRIS REA—Diamonds (UA)
- BEE GEES—Love You Inside Out (RSO)
- STYX—Renegade (A&M) 39-28
- THE JACKSONS—Shake Your Body (Epic) 25-15

### KENO—Las Vegas

- BILLY JOEL—Honesty (Columbia)
- BEE GEES—Love You Inside Out (RSO)
- STYX—Renegade (A&M)
- GEORGE HARRISON—Blow Away (Dark Horse) 11-7

### KFMB—San Diego

- CHIC—I Want Your Love (Atlantic)
- PEACHES & HERB—Reunited (MVP/Polydor)
- STYX—Renegade (A&M) 17-14
- BOB SEGER—Old Time Rock & Roll (Capitol) 25-20

## Pacific Northwest Region

### TOP ADD ONS:

- SUPERTRAMP—The Logical Song (A&M)
- BILLY JOEL—Honesty (Columbia)
- ROGER VOUDOURIS—Get Used To It (Warner Bros.)

### PRIME MOVERS:

- PEACHES & HERB—Reunited (MVP/Polydor)
- BLONDIE—Heart Of Glass (Chrysalis)
- SISTER SLEDGE—He's The Greatest Dancer (Capitol)

### BREAKOUTS:

- ROD STEWART—Ain't Love A Bitch (Warner Bros.)
- RICKIE LEE JONES—Chuck E's In Love (Warner Bros.)
- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)

### KFRC—San Francisco

- ROD STEWART—Ain't Love A Bitch (WB)
- SUPERTRAMP—The Logical Song (A&M)
- SISTER SLEDGE—He's The Greatest Dancer (Capitol) 18-12
- PEACHES & HERB—Reunited (MVP/Polydor) 30-5

### KYA—San Francisco

- BILLY JOEL—Honesty (Columbia)
- LEN BOONE—There's No Me Without You (Chrysalis)
- BLONDIE—Heart Of Glass (Chrysalis) 15-9
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 26-18

### KROY—Sacramento

- RANDY VANWARMER—Just When I Needed You Most (WB)
- SUPERTRAMP—The Logical Song (A&M)
- PEACHES & HERB—Reunited (MVP/Polydor) 10-3
- WINGS—Goodnight Tonight (Columbia) 29-22

### KYNO—Fresno

- DR. HOOK—Beautiful Woman (Capitol)
- IRON HORSE—Sweet Lou Lounge (Atlantic)
- WINGS—Goodnight Tonight (Columbia) 24-18

## PRIME MOVERS - NATIONAL

- PEACHES & HERB—Reunited (MVP/Polydor)
- BLONDIE—Heart Of Glass (Chrysalis)
- (D) VILLAGE PEOPLE—In The Navy (Casablanca)

### KGW—Portland

- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- ROGER VOUDOURIS—Get Used To It (WB)
- PEACHES & HERB—Reunited (MVP/Polydor) 15-9
- GEORGE BENSON—Love Ballad (WB) 13-10

### KING—Seattle

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- BILLY JOEL—Honesty (Columbia)
- BLONDIE—Heart Of Glass (Chrysalis) 11-5
- PEACHES & HERB—Reunited (MVP/Polydor) 15-7

### KIRB—Spokane

- NIGEL OLSSON—Little Bit Of Soap (CBS)
- DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 7-1
- THE JACKSONS—Shake Your Body (Epic) 28-18

### KTAC—Tacoma

- ROGER VOUDOURIS—Get Used To It (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- PEACHES & HERB—Reunited (MVP/Polydor) 13-6
- BLONDIE—Heart Of Glass (Chrysalis) 20-14

### KCPX—Salt Lake City

- NIGEL OLSSON—Little Bit Of Soap (CBS)
- DONNA SUMMER—Hot Stuff (Casablanca)
- SISTER SLEDGE—He's The Greatest Dancer (Capitol) 30-16
- RANDY VANWARMER—Just When I Needed You Most (WB) 21-12

### KRSP—Salt Lake City

- TYCOON—Such A Woman (Arista)
- DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 14-5
- SISTER SLEDGE—He's The Greatest Dancer (Capitol)

### KIMN—Denver

- SUPERTRAMP—The Logical Song (A&M)
- NIGEL OLSSON—Little Bit Of Soap (CBS)
- THE JACKSONS—Shake Your Body (Epic) 31-22
- PEACHES & HERB—Reunited (MVP/Polydor) 20-10

## North Central Region

### TOP ADD ONS:

- (D) WINGS—Goodnight Tonight (Columbia)
- (D) CHER—Take Me Home (Casablanca)
- BOB WELCH—Precious Love (Capitol)

### PRIME MOVERS:

- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- GEORGE BENSON—Love Ballad (Warner Bros.)
- PEACHES & HERB—Reunited (MVP/Polydor)

### BREAKOUTS:

- POLICE—Roxanne (A&M)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)

### CRLW—Detroit

- POLICE—Roxanne (A&M)
- CHER—Take Me Home (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor) 10-9
- G.Q.—Disco Nights (Arista) 11-4

### WDRQ—Detroit

- MACHINE—There But For The Grace Of God Go I (RCA) 7-3

### WTAC—Flint

- LINDA CLIFFORD—Bridge Over Troubled Water (RSO)
- BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- PEACHES & HERB—Reunited (MVP/Polydor) 29-5
- WINGS—Goodnight Tonight (Columbia) 28-12

### Z-96 (WZZR-FM)—Grand Rapids

- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- ORLEANS—Love Takes Time (Infinity)
- CHIC—I Want Your Love (Atlantic) 14-8
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 12-4

### WKY—Louisville

- STYX—Renegade (A&M)
- BEE GEES—Love You Inside Out (RSO)
- BELL & JAMES—Livin' It Up (A&M) 21-15
- GEORGE BENSON—Love Ballad (WB) 20-14

### WBGN—Bowling Green

- BEE GEES—Love You Inside Out (RSO)
- RICKIE LEE JONES—Chuck E's In Love (WB)
- POLICE—Roxanne (A&M) 26-17
- THE JACKSONS—Shake Your Body (Epic) 19-12

### WGCL—Cleveland

- WINGS—Goodnight Tonight (Columbia)
- BOB WELCH—Precious Love (Capitol)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 11-6
- PEACHES & HERB—Reunited (MVP/Polydor) 18-4

### WZZP—Cleveland

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- DONNA SUMMER—Hot Stuff (Casablanca)
- WINGS—Goodnight Tonight (Columbia) 30-11
- GEORGE BENSON—Love Ballad (WB) 28-15

### Q-102 (WKRQ-FM)—Cincinnati

- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- PEACHES & HERB—Reunited (MVP/Polydor)
- BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song) 38-29
- CHIC—I Want Your Love (Atlantic) 35-27

### WNCI—Columbus

- CHIC—I Want Your Love (Atlantic)
- PEACHES & HERB—Reunited (MVP/Polydor)
- BLONDIE—Heart Of Glass (Chrysalis) 10-4
- MELISSA MANCHESTER—Through The Eyes Of Love (Arista) 25-15

### WCUE—Akron

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- LE FLAVOR—When The Whistle Blows (RCA)
- BLONDIE—Heart Of Glass (Chrysalis) 16-10
- AMII STEWART—Knock On Wood (Arista) 6-2

### I-3-Q (WRTQ)—Pittsburgh

- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- INSTANT FUNK—I Got My Mind Made Up (Salsoul) 8-19

## BREAKOUTS - NATIONAL

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- NIGEL OLSSON—A Little Bit Of Soap (Bang)

### WPEZ—Pittsburgh

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

### WTIX—New Orleans

- FRANK ZAPPA—Dancin' Fool (Zappa)
- CLAUDIA BARRY—Boogie Woogie Dancin' Shoes (Butterfly)
- PEACHES & HERB—Reunited (MVP/Polydor) 23-7
- DANNY PEARSON—What's Your Sign Girl (Unlimited Gold) 34-21

### WNOE—New Orleans

- BOSTON—Feelin' Satisfied (Epic)
- DANNY PEARSON—What's Your Sign Girl (Unlimited Gold)
- AMII STEWART—Knock On Wood (Arista) 7-1
- WINGS—Goodnight Tonight (Columbia) 30-18

### KEEL—Shreveport

- PEACHES & HERB—Reunited (MVP/Polydor) 25-14
- THE JACKSONS—Shake Your Body (Epic)

### KILT—Houston

- POCO—Crazy Love (MCA) 21-15
- EDDIE MONEY—Maybe I'm A Fool (Columbia) 14-9
- SUPERTRAMP—The Logical Song (A&M)
- DONNA SUMMER—Hot Stuff (Casablanca)

### KRBE—Houston

- BOB WELCH—Precious Love (Capitol) 14-9
- WINGS—Goodnight Tonight (Columbia) 19-8
- RANDY VANWARMER—Just When I Needed You Most (WB)
- DONNA SUMMER—Hot Stuff (Casablanca)

### D—Dallas

- PEACHES & HERB—Shake Your Groove Thing (MVP/Polydor) 14-9
- BOB WELCH—Precious Love (Capitol) 23-14
- SUPERTRAMP—The Logical Song (A&M)
- DONNA SUMMER—Hot Stuff (Casablanca)

### KNUS-FM—Dallas

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- STYX—Renegade (A&M)
- PEACHES & HERB—Reunited (MVP/Polydor) 25-14
- DIRE STRAITS—Sultans Of Swing (WB) 5-1

### KFIZ-FM (2.97)—Fl. Worth

- POCO—Crazy Love (MCA)
- BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- BOB WELCH—Precious Love (Capitol) 13-7
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- BEE GEES—Love You Inside Out (RSO)
- PEACHES & HERB—Reunited (MVP/Polydor) 20-5

### D—The Jacksons—Shake Your Body (Epic) 20-5

- WNY—Oklahoma City
- ROGER VOUDOURIS—Get Used To It (WB)
- BEE GEES—Love You Inside Out (RSO)
- PEACHES & HERB—Reunited (MVP/Polydor) 24-12
- BOB WELCH—Precious Love (Capitol) 20-11

### KELI—Tulsa

- ORSALIA—I Never Said I Love You (Infinity)
- ROXY MUSIC—Dance Away (Atco)
- PEACHES & HERB—Reunited (MVP/Polydor) 26-8
- GEORGE HARRISON—Blow Away (Dark)

## Pacific Southwest Region

### TOP ADD ONS:

- BEE GEES—Love You Inside Out (RSO)
- CHIC—I Want Your Love (Atlantic)
- BILLY JOEL—Honesty (Columbia)

### PRIME MOVERS:

- PEACHES & HERB—Reunited (MVP/Polydor)
- ANNE MURRAY—I Just Fall In Love Again (Capitol)
- STYX—Renegade (A&M)

### BREAKOUTS:

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- (D) DAVID NAUGHTON—Makin' It (RSO)
- DONNA SUMMER—Hot Stuff (Casablanca)

### KHJ—LA

- CHIC—I Want Your Love (Atlantic)
- BEE GEES—Love You Inside Out (RSO)
- PEACHES & HERB—Reunited (MVP/Polydor) 22-12
- ANNE MURRAY—I Just Fall In Love Again (Capitol) 23-18

### KRTH (FM)—LA

- BEE GEES—Love You Inside Out (RSO)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- PEACHES & HERB—Reunited (MVP/Polydor) 10-7
- WINGS—Goodnight Tonight (Columbia) 27-22

### KFI—LA

- DAVID NAUGHTON—Makin' It (RSO)
- BEACH BOYS—Good Timin' (CBS)
- PEACHES & HERB—Reunited (MVP/Polydor) 16-6
- SISTER SLEDGE—He's The Greatest Dancer (Capitol) 26-17

### KCBQ—San Diego

- POINTER SISTERS—Happiness (Planet)
- BILLY JOEL—Honesty (Columbia)
- STYX—Renegade (A&M)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- PEACHES & HERB—Reunited (MVP/Polydor) 13-1
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 27-18

### KFXM—San Bernardino

- STYX—Renegade (A&M)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- CHIC—I Want Your Love (Atlantic) 24-17

### KERN—Bakersfield

- STYX—Renegade (A&M)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- CHIC—I Want Your Love (Atlantic) 24-17

## Midwest Region

### TOP ADD ONS:

- ORLEANS—Love Takes Time (Infinity)
- DE HOOK—Beautiful Woman (Capitol)
- MAUREEN MCGOVERN—Can You Read My Mind (Warner/Carb)

### PRIME MOVERS:

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

### BREAKOUTS:

- BILLY JOEL—Honesty (Columbia)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- DOOBIE BROTHERS—Minute By Minute (Warner Bros.)

### WLS—Chicago

- PEACHES & HERB—Reunited (MVP/Polydor) 12-5
- FRANK MILLS—Music Box Dancer (Polydor) 7-2

### WEFM—Chicago

- BILLY JOEL—Honesty (Columbia)
- PEACHES & HERB—Reunited (MVP/Polydor)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 22-20
- ANNE MURRAY—I Just Fall In Love Again (Capitol) 17-5

### WROK—Rockford

- ORLEANS—Love Takes Time (Infinity)
- SUPERTRAMP—The Logical Song (A&M)
- BLONDIE—Heart Of Glass (Chrysalis) 19-13
- BOB WELCH—Precious Love (Capitol) 26-20

### WIFE—Indianapolis

- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- PEACHES & HERB—Reunited (MVP/Polydor) 7-3
- THE JACKSONS—Shake Your Body (Epic) 15-6

(Continued on page 21)

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (4/12/79)

Continued from page 20

- WNDE—Indianapolis**
- **GEORGE BENSON**—Love Ballad (WB)
  - **CHRIS REA**—Diamonds (UA)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 23-13
  - ★ **AMII STEWART**—Knock On Wood (Ariola) 2-1

- WOKY—Milwaukee**
- **REX SMITH**—You Take My Breath Away (Columbia)
  - **STYX**—Renegade (A&M)
  - D★ **CHIC**—I Want Your Love (Atlantic) 24-18
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 14-9

- WZUU-FM—Milwaukee**
- **DR. HOOK**—Beautiful Woman (Capitol)
  - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 16-3
  - D★ **THE JACKSONS**—Shake Your Body (Epic) 20-7

- KSLQ-FM—St. Louis**
- **BILLY JOEL**—Honesty (Columbia)
  - **CHER**—Take Me Home (Casablanca)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 21-12
  - ★ **WINGS**—Goodnight Tonight (Columbia) 22-14

- KXOK—St. Louis**
- **ORLEANS**—Love Takes Time (Infinity)
  - **MAUREEN McGOVERN**—Can You Read My Mind (Warner/Curb)
  - D★ **CHIC**—I Want Your Love (Atlantic) 12-6
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 13-8

- KIOA—Des Moines**
- **WINGS**—Goodnight Tonight (Columbia)
  - **BOB WELCH**—Precious Love (Capitol)
  - D★ **CHIC**—I Want Your Love (Atlantic) 23-8
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 19-9

- KDWB—Minneapolis**
- **DOOBIE BROTHERS**—Minute By Minute (WB)
  - **PEACHES & HERB**—Reunited (MVP/Polydor)
  - ★ **WINGS**—Goodnight Tonight (Columbia) 18-12
  - ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 22-17

- KSTP—Minneapolis**
- **JUDY COLLINS**—Hard Times For Lovers (Elektra)
  - **JOHN DENVER**—What's On Your Mind (RCA)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 28-21
  - D★ **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 19-12

- WHB—Kansas City**
- **RAY STEVENS**—I Need Your Help Barry Manilow (WB)
  - ★ **WINGS**—Goodnight Tonight (Columbia) 20-13
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 17-8
  - D★ **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 19-12

- KBEQ—Kansas City**
- **CHEAP TRICK**—I Want You To Want Me (Epic)
  - **NICOLETTE LARSON**—Rhumba Girl (WB)
  - D★ **THE JACKSONS**—Shake Your Body (Epic) 29-15
  - ★ **GEORGE BENSON**—Love Ballad (WB) 28-18

- KRLS—Rapid City**
- **McGUINN, CLARK & HILLMAN**—Don't Write Her Off (Capitol)
  - **NICOLETTE LARSON**—Rhumba Girl (WB)
  - ★ **NEIL DIAMOND**—Forever In Blue Jeans (Columbia) 13-10
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 18-15

- KQWB—Fargo**
- ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 22-17
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 21-12

- KLED—Wichita**
- **JOURNEY**—Just The Same Way (Columbia)
  - D★ **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 24-8
  - D★ **CHER**—Take Me Home (Casablanca) 25-16

## Northeast Region

- TOP ADD ONS:**
- **BOB WELCH**—Precious Love (Capitol)
  - **WINGS**—Goodnight Tonight (Columbia)
  - (D) **G.Q.**—Disco Nights (Arista)

- PRIME MOVERS:**
- ★ **PEACHES & HERB**—Reunited (MVP/Polydor)
  - ★ **VILLAGE PEOPLE**—In The Navy (Casablanca)
  - (D) **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)

- BREAKOUTS:**
- **BEE GEES**—Love You Inside Out (RSO)
  - **DONNA SUMMER**—Hot Stuff (Casablanca)
  - **DR. HOOK**—Beautiful Woman (Capitol)

- WABC—New York**
- **BOB WELCH**—Precious Love (Capitol)
  - **WINGS**—Goodnight Tonight (Columbia)
  - D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 23-13
  - ★ **FRANK MILLS**—Music Box Dancer (Polydor) 30-12

- 99-X—New York**
- **BABYS**—Every Time I Think Of You (Chrysalis)
  - **SISTER SLEDGE**—We Are Family (Cotillion)
  - ★ **INSTANT FUNK**—I Got My Mind Made Up (Salsoul) 25-18
  - ★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 20-11

- WPTR—Albany**
- **BILLY JOEL**—Honesty (Columbia)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 20-14
  - ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 16-9

- WTRY—Albany**
- D★ **DONNA SUMMER**—Hot Stuff (Casablanca)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 15-3
  - ★ **ORLEANS**—Love Takes Time (Infinity) 22-16

- WKBW—Buffalo**
- D★ **CHER**—Take Me Home (Casablanca) 20-10
  - ★ **RANDY VANWARMER**—Just When I Needed You The Most (Bearsville) 10-4
  - WYSL—Buffalo**

- **ENGLAND DAN/JOHN FORD COLEY**—Love Is The Answer (Big Tree)
- **BOSTON**—Feelin' Satisfied (Epic)
- ★ **WINGS**—Goodnight Tonight (Columbia) 21-10
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 14-4

- WBBF—Rochester**
- D★ **VILLAGE PEOPLE**—In The Navy (Casablanca)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 13-5
  - ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 33-20

- WRKO—Boston**
- **DR. HOOK**—Beautiful Woman (Capitol)
  - **G.Q.**—Disco Night (Arista)
  - ★ **INSTANT FUNK**—I Got My Mind Made Up (Salsoul) 18-12
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 24-14

- F-105 (WVBF)—Boston**
- **BEE GEES**—Love You Inside Out (RSO)
  - D★ **CHERLYN LYNN**—Star Love (Columbia)
  - D★ **AMII STEWART**—Knock On Wood (Ariola) 8-5

- WDRC—Hartford**
- **CHRIS REA**—Diamonds (UA)
  - D★ **DONNA SUMMER**—Hot Stuff (Casablanca)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 24-18
  - D★ **INSTANT FUNK**—I Got My Mind Made Up (Salsoul) 29-17

- WPRO (AM)—Providence**
- **NIGEL OLSSON**—A Little Bit Of Soap (Bang)
  - **SAMMY HAGAR**—Dock Of The Bay (Epic)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 17-9
  - ★ **BEE GEES**—Love You Inside Out (RSO) X-21

- WPRO-FM—Providence**
- **RANDY VANWARMER**—Just When I Needed You Most (Bearsville)
  - **REX SMITH**—You Take My Breath Away (Columbia)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 21-8
  - ★ **DIRE STRAITS**—Sultans Of Swing (WB) 6-2

- WICC—Bridgeport**
- **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **G.Q.**—Disco Nights (Arista) 29-21
  - ★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 21-10

## Mid-Atlantic Region

- TOP ADD ONS:**
- **BEE GEES**—Love You Inside Out (RSO)
  - **ORLEANS**—Love Takes Time (Infinity)
  - **BILLY JOEL**—Honesty (Columbia)

- PRIME MOVERS:**
- ★ **PEACHES & HERB**—Reunited (MVP/Polydor)
  - (D) **VILLAGE PEOPLE**—In The Navy (Casablanca)
  - **BLONDIE**—Heart Of Glass (Chrysalis)

- BREAKOUTS:**
- (D) **DONNA SUMMER**—Hot Stuff (Casablanca)
  - **ROD STEWART**—An't Love A Bitch (Warner Bros.)
  - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)

- WFIL—Philadelphia**
- **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
  - D★ **DONNA SUMMER**—Hot Stuff (Casablanca)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 20-4
  - D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 19-11

- WIFI-FM—Philadelphia**
- D★ **THE JACKSONS**—Shake Your Body (Epic)
  - **BILLY JOEL**—Honesty (Columbia)
  - D★ **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion) 28-23
  - D★ **AMII STEWART**—Knock On Wood (Ariola) 16-8

- WPGC—Washington**
- **BEE GEES**—Love You Inside Out (RSO)
  - **ROD STEWART**—An't Love A Bitch (WB)
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 10-4
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 15-9

- WGH—Norfolk**
- **BABYS**—Every Time I Think Of You (Chrysalis)
  - **BOB SEGER & SILVER BULLET BAND**—Old Time Rock & Roll (Capitol)
  - ★ **WINGS**—Goodnight Tonight (Columbia) 16-10
  - ★ **BEE GEES**—Love You Inside Out (RSO) HB-22

- WCAO—Baltimore**
- **ORLEANS**—Love Takes Time (Infinity)
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 18-7
  - ★ **DELEGATION**—Oh Honey (Janus) 27-16

- WYRE—Annapolis**
- **RANDY VANWARMER**—Just When I Needed You The Most (Bearsville)
  - **DONNA SUMMER**—Hot Stuff (Casablanca)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 22-13
  - ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 22-17

- WLEE—Richmond**
- **POINTER SISTERS**—Happiness (Planet)
  - D★ **VILLAGE PEOPLE**—In The Navy (Casablanca)
  - ★ **GEORGE BENSON**—Love Ballad (WB) 19-11
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 28-19

- WRVQ—Richmond**
- D★ **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion) 18-13
  - ★ **ANNE MURRAY**—I Just Fall In Love Again (Capitol) 13-9

- WABE—Allentown**
- D★ **THELMA HOUSTON**—Saturday Night, Sunday Morning (Motown)
  - **ORLEANS**—Love Takes Time (Infinity)
  - D★ **CHIC**—I Want Your Love (Atlantic) 14-2
  - D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 19-8

- WBQO—Harrisburg**
- **RANDY VANWARMER**—Just When I Needed You Most (WB)
  - D★ **G.Q.**—Disco Nights (Arista)
  - ★ **WINGS**—Goodnight Tonight (Columbia) 28-14
  - D★ **VILLAGE PEOPLE**—In The Navy 33-11

- TOP ADD ONS:**
- **BEE GEES**—Love You Inside Out (RSO)
  - (D) **CHER**—Take Me Home (Casablanca)
  - **BILLY JOEL**—Honesty (Columbia)

- PRIME MOVERS:**
- ★ **PEACHES & HERB**—Reunited (MVP/Polydor)
  - (D) **THE JACKSONS**—Shake Your Body (Epic)
  - ★ **FRANK MILLS**—Music Box Dancer (Polydor)

- BREAKOUTS:**
- (D) **DONNA SUMMER**—Hot Stuff (Casablanca)
  - **NIGEL OLSSON**—A Little Bit Of Soap (Bang)
  - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)

- WQXI—Atlanta**
- **RANDY VANWARMER**—Just When I Needed You Most (WB)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 11-4
  - ★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 14-7

- Z-93 (WZGC-FM)—Atlanta**
- **NIGEL OLSSON**—Little Bit Of Soap (Bang)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **STYX**—Renegade (A&M) 12-7
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 14-6

- WBBQ—Augusta**
- **NIGEL OLSSON**—Little Bit Of Soap (Bang)
  - ★ **TYCOON**—Such A Woman (Arista) 25-18
  - ★ **THE JACKSONS**—Shake Your Body (Epic) 24-11

- WFOM—Atlanta**
- **ALLMAN BROTHERS BAND**—Crazy Love (ABC)
  - **G.Q.**—Disco Nights (Arista)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 19-11
  - ★ **THE JACKSONS**—Shake Your Body (Epic) 14-6

- WGA—Savannah**
- **ENGLAND DAN & JOHN FORD COLEY**—Love Is The Answer (Big Tree)
  - **DONNA SUMMER**—Hot Stuff (Casablanca)
  - ★ **BEE GEES**—Love You Inside Out (RSO) 14-9
  - ★ **BELL & JAMES**—Livin' It Up (A&M) 12-5

- WFLB—Fayetteville**
- D★ **DONNA SUMMER**—Hot Stuff (Casablanca)
  - D★ **SPACE**—My Love (Casablanca)
  - ★ **BELL & JAMES**—Livin' It Up (A&M) 11-5
  - ★ **DR. HOOK**—Beautiful Woman (Capitol) 35-26

- WQAM—Miami**
- **DONNA SUMMER**—Hot Stuff (Casablanca)
  - **BILLY JOEL**—Honesty (Columbia)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 18-13

- Y-100 (WHYI-FM)—Miami**
- **BEE GEES**—Love You Inside Out (RSO)
  - **DONNA SUMMER**—Hot Stuff (Casablanca)
  - ★ **CHIC**—I Want Your Love (Atlantic) 26-17
  - ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 31-26

- WLOF—Orlando**
- **CHER**—Take Me Home (Casablanca)
  - **AVERAGE WHITE BAND**—Walk On By (Atlantic)
  - ★ **DIRE STRAITS**—Sultans Of Swing (WB) 21-13
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 21-20

- Q-105 (WRBQ-FM)—Tampa**
- **BOB SEGER**—Old Time Rock & Roll (Capitol)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **FRANK MILLS**—Music Box Dancer (Polydor) 9-1
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 10-4

- Bj-105 (WBjW-FM)—Orlando**
- **ORLEANS**—Love Takes Time (Infinity)
  - **CHER**—Take Me Home (Casablanca)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 24-14
  - ★ **FRANK MILLS**—Music Box Dancer (Polydor) 16-7

- WMFJ—Daytona Beach**
- **REX SMITH**—You Take My Breath Away (Columbia)
  - **SPACE**—My Love (Casablanca)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 17-7
  - ★ **ENGLAND DAN/JOHN FORD COLEY**—Love Is The Answer (Big Tree)

- WAPE—Jacksonville**
- **BOB SEGER & THE SILVER BULLET BAND**—Old Time Rock & Roll (Capitol)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion) 25-20
  - ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 26-21

- WAYS—Charlotte**
- **BEE GEES**—Love You Inside Out (RSO)
  - **ROD STEWART**—An't Love A Bitch (WB)
  - ★ **BELL & JAMES**—Livin' It Up (A&M) 21-11
  - ★ **INSTANT FUNK**—I Got My Mind Made Up (RCA) 16-10

- WKIX—Raleigh**
- **ORLEANS**—Love Takes Time (Infinity)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 21-12
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 13-6

- WTMA—Charleston**
- **CHRIS REA**—Diamonds (UA)
  - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 25-15
  - D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 17-10

- WORD—Spartanburg**
- **CHRIS REA**—Diamonds (UA)
  - **BEACH BOYS**—Good Timin' (Carabou)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 8-3
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 26-12

- WLAC—Nashville**
- ★ **EDDIE MONEY**—Maybe I'm A Fool (Columbia) 29-16
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 16-1

- (WBQY)—92-Q—Nashville**
- **DAVID NAUGHTON**—Makin' It (RSO)
  - **NIGEL OLSSON**—Little Bit Of Soap (Bang)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 18-8
  - ★ **THE JACKSONS**—Shake Your Body (Epic) 14-6

- WHBQ—Memphis**
- **POINTER SISTERS**—Happiness (Planet)
  - **BEE GEES**—Love You Inside Out (RSO)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 18-3
  - ★ **BLONDIE**—Heart Of Glass (Chrysalis) 17-9

- WFLI—Chattanooga**
- **BARBARA MANDRELL**—If Loving You Is Wrong (MCA)
  - **VILLAGE PEOPLE**—In The Navy (Casablanca)
  - **BELL & JAMES**—Livin' It Up (A&M) 24-23
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 6-1

- WRJZ—Knoxville**
- **CHER**—Take Me Home (Casablanca)
  - **EXILE**—How Could This Go Wrong (Warner/Curb)
  - ★ **GEORGE BENSON**—Love Ballad (WB) 26-19
  - ★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 31-30

- WGOW—Chattanooga**
- **WINGS**—Goodnight Tonight (Columbia)
  - **POINTER SISTERS**—Happiness (Elektra/Asylum)
  - ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 22-16
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 18-10

- WERC—Birmingham**
- D★ **DONNA SUMMER**—Hot Stuff (Casablanca)
  - **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
  - D★ **CHIC**—I Want Your Love (Atlantic) 15-9
  - ★ **ENGLAND DAN/JOHN FORD COLEY**—Love Is The Answer (Big Tree) 12-8

- WSGN—Birmingham**
- **ALTON McCLAIN**—It Must Be Love (Polydor)
  - **BILLY JOEL**—Honesty (Columbia)
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 22-5
  - ★ **BELL & JAMES**—Livin' It Up (A&M)

- WHHY—Montgomery**
- **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
  - **BILLY JOEL**—Honesty (Columbia)
  - D★ **THE JACKSONS**—Shake Your Body (Epic) 11-3
  - ★ **STYX**—Renegade (A&M) 18-10

- KAAY—Little Rock**
- D★ **CHIC**—I Want Your Love (Atlantic)
  - **ORLEANS**—Love Takes Time (Infinity)
  - ★ **BOB WELCH**—Precious Love (Capitol) 19-13
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 22-12

- WSEZ (Z-93)—Winston-Salem**
- **ROGER VOUDOURIS**—Get Used To It (WB)
  - D★ **DONNA SUMMER**—Hot Stuff (Casablanca)
  - ★ **STYX**—Renegade (A&M) 31-24
  - ★ **PEACHES & HERB**—Reunited (MVP/Polydor) 21-15

- WAV—Jacksonville**
- **OLIVIA NEWTON-JOHN**—Deeper Than The Night (MCA)
  - **DONNA SUMMER**—Hot Stuff (Casablanca)
  - ★ **FRANK MILLS**—Music Box Dancer (Polydor) 13-8
  - ★ **BILLY JOEL**—Big Shot (Columbia) 7-5

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**ACADEMY AWARD WINNER**

**PAUL JABARA**

for

**BEST ORIGINAL SONG**

**"LAST DANCE"**

AS PERFORMED BY:

**DONNA SUMMER**

in

**THANK GOD IT'S FRIDAY.**

**CONGRATULATIONS!**

from

**THE CASABLANCA RECORD  
AND FILMWORKS FAMILY.**



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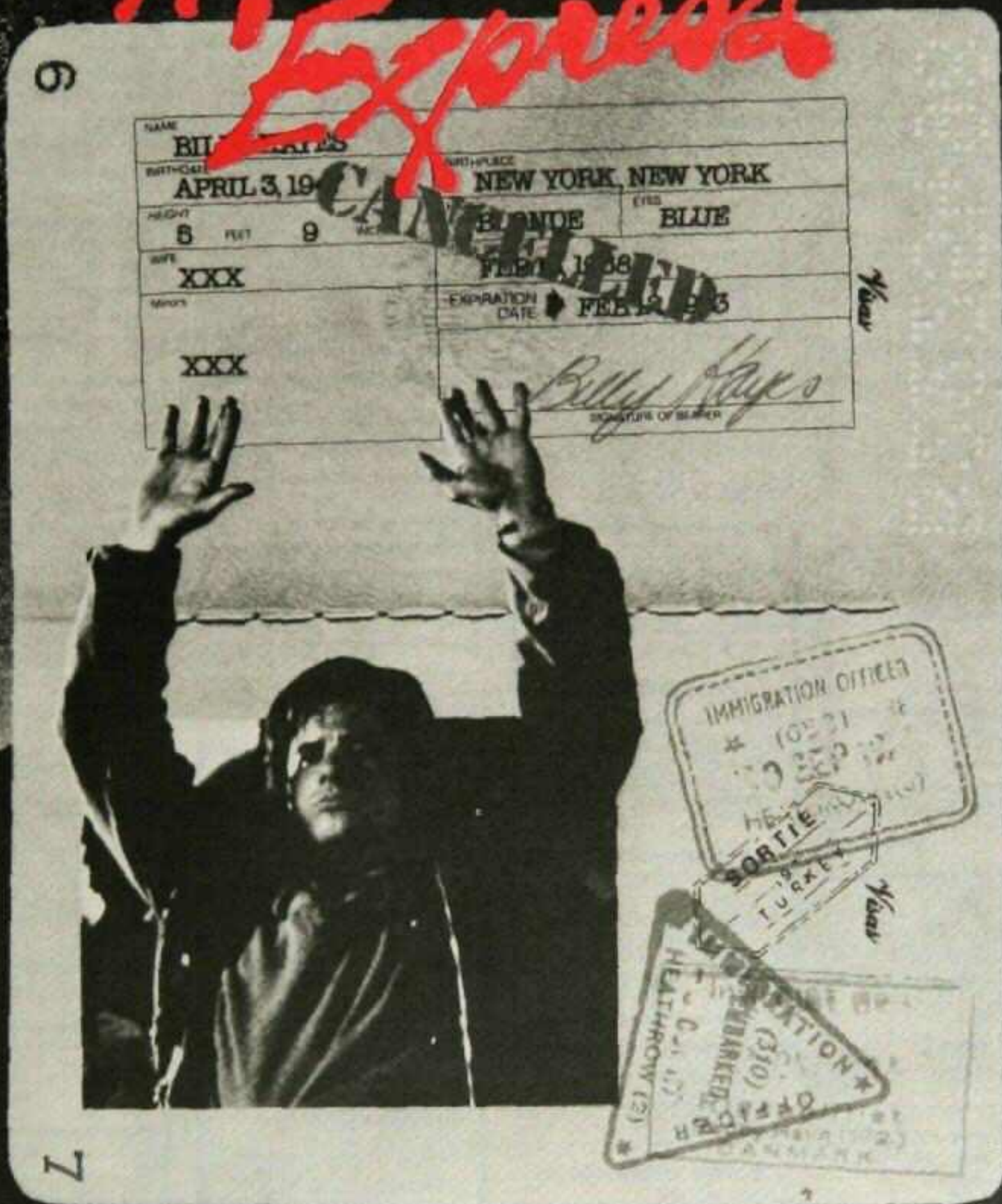
Academy Award Winner

GIORGIO MORODER

"Best Original Score"

*Midnight Express*

PASSPORT



CONGRATULATIONS!

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# Billboard Album Radio Action

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

Based on station playlist through Wednesday (4/11/79)

## Top Add Ons-National

TARNEY/SPENCER BAND—Run For Your Life (A&M)  
THE WARRIORS—Soundtrack (A&M)  
JERRY LEE LEWIS—(Elektra)  
GROVER WASHINGTON JR.—Paradise (Elektra)

## Top Requests/Airplay-National

SUPERTRAMP—Breakfast In America (A&M)  
BAD COMPANY—Desolation Angels (SwanSong)  
DOOBIE BROTHERS—Minute By Minute (WB)  
JOE JACKSON—Look Sharp (A&M)

## National Breakouts

TRUMP—Just A Game (RCA)  
IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)  
ORLEANS—Forever (Infinity)  
HERMAN BROOD & HIS WILD ROMANCE—(Ariola)

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

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

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

### KFMB-AM—Denver (Larry Bruce)

- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- PHILLIPS/MACLEOD—Le Partir Du Cocktail (Polydor)
- ADRIAN GURVITZ—Sweet Vendetta (Jef)
- SUPERTRAMP—Breakfast In America (A&M)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- STEVE FORBERT—Alive On Arrival (Nonesuch)
- AMAZING RHYTHM ACES—(MCA)

### KZLZ-FM—Eugene (Chris Kovarik)

- NO DICE—2 Faced (Capitol)
- TONY WILLIAMS—The Joy Of Flying (Columbia)
- TRIUMPH—Just A Game (RCA)
- LAKE—Paradise Island (Columbia)
- MAGNUM—Kingdom Of Madness (Jef)
- JOURNEY—Evolution (Columbia)
- VAN HALEN—II (WB)
- BLACKFOOT—Strikes (A&M)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Ariola)

### KZOH-FM—Seattle (Mavis Mackay)

- JUDAS PRIEST—Hell Bent For Leather (Columbia)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- GAMBLER—Teenage Magic (EMI/America)
- SMOKE—The Monstrous Album (RSO)
- THE CARS—(Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- DOOBIE BROTHERS—Minute By Minute (WB)
- HEART—Dog & Butterfly (Portrait)

## Southwest Region

### TOP ADD ONS:

- BLACKFOOT—Strikes (A&M)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- CHRIS DEBURGH—Crusader (A&M)
- HELLFIELD—(Epic)

### TOP REQUEST/AIRPLAY:

- SUPERTRAMP—Breakfast In America (A&M)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- BAD COMPANY—Desolation Angels (SwanSong)
- CHEAP TRICK—At Budokan (Epic)

### BREAKOUTS:

- TRIUMPH—Just A Game (RCA)
- VAN HALEN—II (WB)
- JOHN HALL—Power (ARC/Columbia)
- NEW ENGLAND—(Infinity)

### KZEW-FM—Dallas (Doris Miller)

- TRIUMPH—Just A Game (RCA)
- JOHN HALL—Power (ARC/Columbia)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- HELLFIELD—(Epic)
- NEW ENGLAND—(Infinity)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- CHEAP TRICK—At Budokan (Epic)
- BAD COMPANY—Desolation Angels (SwanSong)
- SUPERTRAMP—Breakfast In America (A&M)

### KRST-FM—Albuquerque (Bob Shulman)

- TRIUMPH—Just A Game (RCA)
- JERRY WILLIAMS—Gone (WB)
- NAB—Soundtrack (RCA)
- GROVER WASHINGTON, JR.—Paradise (Elektra)
- SQUEEZE—Cool For Cats (A&M)
- THE WARRIORS—Soundtrack (A&M)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- TYCOON—(Elektra)

### KLDL-FM—Houston (Paul Riano)

- BLACKFOOT—Strikes (A&M)
- IRON HORSE—(Scotti Brothers)
- COUCHOS—(WB)
- JOHN HALL—Power (ARC/Columbia)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- LAKE—Paradise Island (Columbia)
- CHEAP TRICK—At Budokan (Epic)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- GEORGE HARRISON—(Dark Horse)
- POCD—Legend (MCA)

### KLBI-FM—Austin (W. Bell/T. Quarles)

- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- VAN HALEN—II (WB)
- JOHN McLAUGHLIN—Electric Dreams (Columbia)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- CHRIS DEBURGH—Crusader (A&M)
- TRIUMPH—Just A Game (RCA)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE POLICE—Outlandos D'Amour (A&M)
- D.X.—Danger Money (Polydor)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

### KBBC-FM—Phoenix (J.D. Freeman)

- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- JOHN KLEMMER—Brazilia (MCA)
- CHRIS DEBURGH—Crusader (A&M)
- EVIE SANDS—Suspended Animation (RCA)
- STEVE FORBERT—Alive On Arrival (Nonesuch)
- GEORGE HARRISON—(Dark Horse)
- MICHAEL FRANKS—Tiger In The Rain (WB)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- MICHAEL MURPHY—Peaks, Valleys, Honky-Tonks & Alleys (Epic)

### KY102-FM—Kansas City (Max Fleyd)

- JUDAS PRIEST—Hell Bent For Leather (Columbia)
- BLACKFOOT—Strikes (A&M)
- NEW ENGLAND—(Infinity)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- VAN HALEN—II (WB)
- MOLLY HATCHET—(Epic)

## Midwest Region

### TOP ADD ONS:

- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SUSAN—Falling In Love Again (RCA)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Ariola)
- ROCKETS—(RSO)

### TOP REQUEST/AIRPLAY:

- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BAD COMPANY—Desolation Angels (SwanSong)

### BREAKOUTS:

- VAN HALEN—II (WB)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- ROXY MUSIC—Manifesto (A&M)
- ORLEANS—Forever (Infinity)

### WVWV-FM—Detroit (Joe Urbiel)

- THE WARRIORS—Soundtrack (A&M)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- CHEAP TRICK—At Budokan (Epic)
- DOOBIE BROTHERS—Minute By Minute (WB)
- VAN HALEN—II (WB)
- JOURNEY—Evolution (Columbia)

### WERT-FM—Chicago (Bob Galois)

- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- JOHN McLAUGHLIN—Electric Dreams (Columbia)
- ORLEANS—Forever (Infinity)
- VAN HALEN—II (WB)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SUPERTRAMP—Breakfast In America (A&M)
- ELVIS COSTELLO—Armed Forces (Columbia)
- THE CARS—(Elektra)
- ROXY MUSIC—Manifesto (A&M)

### WLVQ-FM—Columbus (Steve Banner)

- ROXY MUSIC—Manifesto (A&M)
- ROCKETS—(RSO)
- CHEAP TRICK—At Budokan (Epic)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BAD COMPANY—Desolation Angels (SwanSong)
- POCD—Legend (MCA)

### WABE-FM—Detroit (Ted Hanbeck)

- ORLEANS—Forever (Infinity)
- SUSAN—Falling In Love Again (RCA)
- CHEAP TRICK—At Budokan (Epic)
- THE BABYS—Head First (Chrysalis)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)

### KADI-FM—St. Louis (Peter Paris)

- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- BILLY THORPE—Children Of The Sun (Capricorn)
- AMERICAN STANDARD BAND—(Island)
- DAVID JAMES HOLSTER—Chinese Harmony Moon (Columbia)
- LAKE—Paradise Island (Columbia)
- GRANATI BROTHERS—G Force (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- JOURNEY—Evolution (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)

### WQFM-FM—Milwaukee (Paul Kelly)

- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Ariola)
- BLACKFOOT—Strikes (A&M)
- TYCOON—(Elektra)
- VAN HALEN—II (WB)
- JOE JACKSON—Look Sharp (A&M)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- SUPERTRAMP—Breakfast In America (A&M)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- BAD COMPANY—Desolation Angels (SwanSong)

### KSHI-FM—St. Louis (Ted Hanbeck)

- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Ariola)
- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SUPERTRAMP—Breakfast In America (A&M)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- JOURNEY—Evolution (Columbia)
- VAN HALEN—II (WB)

## Southeast Region

### TOP ADD ONS:

- ORLEANS—Forever (Infinity)
- LEAH KUNKEL—(Columbia)
- GROVER WASHINGTON JR.—Paradise (Elektra)
- JOHN HALL—Power (ARC/Columbia)

### TOP REQUEST/AIRPLAY:

- SUPERTRAMP—Breakfast In America (A&M)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- JOE JACKSON—Look Sharp (A&M)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Ariola)

### BREAKOUTS:

- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- TRIUMPH—Just A Game (RCA)

### WKLS-FM—Atlanta (Debbie Garner)

- MOLLY HATCHET—(Epic)
- JUDAS PRIEST—Hell Bent For Leather (Columbia)
- THE WARRIORS—Soundtrack (A&M)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- CHEAP TRICK—At Budokan (Epic)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

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

- AMERICAN STANDARD BAND—(Island)
- BILLY THORPE—Children Of The Sun (Capricorn)
- TRIUMPH—Just A Game (RCA)
- FANDANGO—One Night Stand (RCA)
- DUNCAN BROWN—The Wild Places (Sire)
- JOE JACKSON—Look Sharp (A&M)
- ROCKETS—(RSO)
- SUPERTRAMP—Breakfast In America (A&M)

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

- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- IRON HORSE—(Scotti Brothers)
- LEAH KUNKEL—(Columbia)
- ORLEANS—Forever (Infinity)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- APRIL WINE—First Glimpse (Capitol)

### WRAS-FM—Atlanta (Oedra White)

- TRIUMPH—Just A Game (RCA)
- GROVER WASHINGTON, JR.—Paradise (Elektra)
- JOHN McLAUGHLIN—Electric Dreams (Columbia)
- STEVE HILLAGE—Live Herald (Virgin)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- JOHN HALL—Power (ARC/Columbia)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Ariola)
- JOE JACKSON—Look Sharp (A&M)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SPYROGTRA—Morning Dance (Infinity)

### WQSR-FM—Tampa (Steve Huntington)

- ORLEANS—Forever (Infinity)
- JOHN HALL—Power (ARC/Columbia)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- LEAH KUNKEL—(Columbia)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- BOB WELCH—Three Hearts (Capitol)
- GEORGE HARRISON—(Dark Horse)

### WHS-FM—Washington, D.C. (David Eastman)

- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- JOHN KLEMMER—Brazilia (MCA)
- TRIUMPH—Just A Game (RCA)
- DEBBIE DEEGS—Night Of The Living Dregs (Capricorn)
- GROVER WASHINGTON, JR.—Paradise (Elektra)
- BILL NELSON'S RED NOISE—Sound On Sound (Harvest)
- FRANK ZAPPA—Sheik Yerbouti (Zappa)
- RICKIE LEE JONES—(WB)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Ariola)

## Northeast Region

### TOP ADD ONS:

- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- THE WARRIORS—Soundtrack (A&M)
- JERRY LEE LEWIS—(Elektra)
- GROVER WASHINGTON JR.—Paradise (Elektra)

### TOP REQUEST/AIRPLAY:

- SUPERTRAMP—Breakfast In America (A&M)
- DOOBIE BROTHERS—Minute By Minute (WB)
- JOE JACKSON—Look Sharp (A&M)
- ELVIS COSTELLO—Armed Forces (Columbia)

### BREAKOUTS:

- LAKE—Paradise Island (Columbia)
- TRIUMPH—Just A Game (RCA)
- ORLEANS—Forever (Infinity)
- JOHN HALL—Power (ARC/Columbia)

### WFLX-FM—New York (Jay Crawford)

- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- BLACKFOOT—Strikes (A&M)
- THE POLICE—Outlandos D'Amour (A&M)
- FRANK ZAPPA—Sheik Yerbouti (Zappa)
- ELVIS COSTELLO—Armed Forces (Columbia)
- JOE JACKSON—Look Sharp (A&M)

### WCMF-FM—Rochester (Gary Whipple)

- NEW ENGLAND—(Infinity)
- JOHN HALL—Power (ARC/Columbia)
- WAR—The Music Band (MCA)
- BLONDIE—Parallel Lines (Chrysalis)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)
- GEORGE HARRISON—(Dark Horse)

### WBAB-FM—Babylon (Bernie Bernard)

- HELLFIELD—(Epic)
- LEAH KUNKEL—(Columbia)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- PIERRE MOERLEN'S GONG—Downwind (Ariola)
- ROOMFUL OF BLUES—Let's Have A Party (Antilles)
- MADCATS—(Buddah)
- SUPERTRAMP—Breakfast In America (A&M)
- D.X.—Danger Money (Polydor)
- EDDIE MONEY—Life For The Taking (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)

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

- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- THE WARRIORS—Soundtrack (A&M)
- LAKE—Paradise Island (Columbia)
- ORLEANS—Forever (Infinity)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BOB STERNET—Blondes Have More Fun (WB)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)

### WOUR-FM—Syracuse (Eric Jeff Chant)

- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- TRIUMPH—Just A Game (RCA)
- JERRY LEE LEWIS—(Elektra)
- GROVER WASHINGTON, JR.—Paradise (Elektra)
- DANNY O'KEEFE—The Global Blues (WB)
- HELLFIELD—(Epic)
- JOE JACKSON—Look Sharp (A&M)
- STEVE FORBERT—Alive On Arrival (Nonesuch)
- JOHN HALL—Power (ARC/Columbia)
- ORLEANS—Forever (Infinity)

### WLR-FM—New York (D. McManis/L. Keimman)

- SPYROGTRA—Morning Dance (Infinity)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- LAKE—Paradise Island (Columbia)
- SUZI QUATRO—If You Knew Suzi (RSO)
- JERRY LEE LEWIS—(Elektra)
- TRIUMPH—Just A Game (RCA)
- THE POLICE—Outlandos D'Amour (A&M)
- RUBINOS—Back To The Drawing Board (Beserkley)
- JOE JACKSON—Look Sharp (A&M)
- MCGUINN, CLARK & HILLMAN—(Capitol)

### WYSR-FM—Philadelphia (Sean McKay)

- SUSAN—Falling In Love Again (RCA)
- BLACKFOOT—Strikes (A&M)
- RICKIE LEE JONES—(WB)
- THE WARRIORS—Soundtrack (A&M)
- JUDAS PRIEST—Hell Bent For Leather (Columbia)
- FRANK ZAPPA—Sheik Yerbouti (Zappa)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Roulette)
- ELVIS COSTELLO—Armed Forces (Columbia)

### WFLR-FM—New Haven (G. Weingarth & E. Michaelson)

- TRIUMPH—Just A Game (RCA)
- TIR HUYE—Contents Dislodged During Shipment (WB)
- LAKE—Paradise Island (Columbia)
- ELVIS COSTELLO—Armed Forces (Columbia)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- DOOBIE BROTHERS—Minute By Minute (WB)
- TOTO—(Columbia)

### WVAN-FM—Albany (Kevin Gray)

- GROVER WASHINGTON, JR.—Paradise (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)
- GEORGE HARRISON—(Dark Horse)

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# Nobody Covers Retail Like Billboard.

## In Fact, Nobody's Even Trying.

### Look Out! Year-End Retail Expansion Push

LOS ANGELES—The opening of chain record/tape stores hits an all-time peak over the next three months as many as 20 to 25 outlets from Pickwick International retail...

Stark Records  
Re...

By JOHN SIPP

Ohio, reports five more... to nab the vital pre... another giant Grape... Mid-south... Camelos in Huntsville... tur, Ala. and one in... Camelos in malls... Mall, Canton, grows... foot location, mak... other four fall mall

moves take original qu... Lee Hart... godly hold the U.S.,... at least 10... stores. T... total to 1... vada, m...

\$8.98 List LPs Sell For \$5-\$8

### U.S. Labels Irked With Canada-Made LP Flow

By JOHN SIPP

being offered his label product made in... through Mauri...

LOS ANGELES—Canadian ma... into this country... We are aware... Frank Mooney... sales distribution... "A solution is und... tan the problem... Dick Sherman... Casablanca Recor... problem six mon... formed that certa...

### More Discounts, Displays Retail Executives Offer Advice To Labels For Merchandising

By JOHN SIPP

LOS ANGELES—Executives... active in the retail marketing of... product, have plenty of positive... ideas about how they would fash... ion a label's color...

mensional point-of-purchase... materials is over." Bartel would like to... see more inflatable displays, "stuff... I could use in the middle...

keeping an inventory of his... accounts' stock," Justham says. "La... bels should set... order from the...

JOHN SIPP... ES—Store prices on recently... suggested list albums range... in \$4.99 to \$7.99. But indecise... per reaction to the \$1 list hike... and specials prices retailers will... all the LPs for in the future... mainly in the Northeast thus far... new specials pricing for the six... of the Warner Bros. Su... ending wear...

### General News

#### Numerous Labels Hopping On Bandwagon

### Oversaturation Of Picture Disks Feared

By JOHN SIPP

LOS ANGELES—U.S. retailers' exhilarating experience... with the Heart, "Rocky Horror Show" and Beatles picture... disks augurs an additional important consumer incentive... But dealers caution about an instant oversaturation that... could throttle the innovation.

Record Bar purchasing nabob Fred Traub cautions a... universe of 100,000 collectors rationally dedicated to the... cult of possessing the "limited edition" picture disk. "If the... industry releases too many picture... disks, even... the affluent collector," Traub... With picture...

will get only one while some expect two separate shipments... Traub sees the picture disk creating a real collector's bon... ner or a memorabilia section in the full-line retail outlet. He... views the innovation as a consistent profit source for issuing... labels, because "there's a ready-made market out there if la... bels issue picture disks by reliable seller... the market... Labels, which are...

Integrity Entertainment Corp. have says he has received... 3,000 units of his 4,500 order of the Beatles. He sold 1,200 of... the "Rocky Horror Show" with no trouble, he says. Man... agers in Wheelhouse, Big Ben's and His-For-All stores in... the chain report that hip customers somehow knew when... shipments were in. Some bought from six to 10 copies. Most... retailers reported hoarding by collectors as investments for... Cliff says his store were selling the disks for...

### Disk Store Paraphernalia Displays Curbed In LA

LOS ANGELES—The city... toward stopping the sale of... junky merchandise in Los... Angeles County retail stores has... been taken in Lakewood. There the... city council has enacted a measure to... curb commercial displays of such... items.

Unanimously approved by the... council, the ordinance stipulates... that window displays must be re... moved from view of those under 18... years of age. This marks the first... known effort of a California local... government to control these items... Although state law forbids the... possession of opium pipes and de... vices for the use of...

... marijuana and hashish are... immune to this definition. There... fore, stores as yet cannot be prohib... ited from selling the merchandise al... together.

The ordinance, which is due to go... into effect in late November, came... into being when Councilman Paul... Zeltner saw a display at Big Ben's... Lakewood store. This outlet is one of... four Big Ben's in Southern Califor... nia. He recognized then, he says, the... possible lure the display had for mi... non.

Although the action has been... taken only in Lakewood, such dis... plays in retail record stores are o... mmon.

### NARM Membership Attains 390

LOS ANGELES—The National... Assn. of Recording Merchandisers... rolls are increasing... a record-shar... ing rate. With its... national conven... tion five months away, NARM's ex... ecutive vice president Joe Cohen... notes the organization has added 85... paid-up members or a 21% gain... since last year's conclude...

The 85 newcomers plus NARM's... prior 305 makes a total of 390 mem... bers, highest total in the 21-year hi...

L. Michael, Central South M... Chin Randy's.

Other new NARM members are:  
Atlanta Record & Tape Service Dep... ot, Donjay Music, Dosa's Out... Stop, Double B, Downtown Records... Management, Mainstream Records... Adams Apple Distribution, Allison... Audio Products, Barry Imhoff Prod... ucts, Brown Record Service, Bu...

... Corp., Federated Recor... op., First American Records... Also: Integrated Computer S... ics, Modern Albums, Nostalgia... ics, Portal Publications, Re... Records, Sony Corp. of Ar... TDK Electronics, TEO Co... Winterland Productions... WBLE; Altac...

# If It's Happening At Retail, It's Headlining Here.

Billboard®

# PolyGram Tele

REF: C A S A B L A N C

CASABLANCA RECORD & FIL

THREE OSCARS:

FOR MIDNIGHT EXPRESS -

AND BEST SCREENPLAY ADA

FOR THANK GOD IT'S FRID

SONG "LAST DANCE."

SOME THINGS JUST KEEP G

AS TIME GOES BY.

# rogram No. 051

A (A POLYGRAM PARTNER)

MWORKS JUST WON

BEST ORIGINAL SCORE  
PTATION.

AY - BEST ORIGINAL

ETTING BETTER,

## Studio Track

LOS ANGELES—Ian Matthews recording with Sandy Robertson at Chipping Norton Studios in England, Barry Hammond at the console.

Jacob Bud, a soul/calypso group from Trinidad, overdubbing and mixing at Soundshop, Inc. for upcoming releases on Jacob Bud Records. Producer Robin Imamashah overseeing project, with Rich Adler engineering, Terry Bowen assisting.

Frank Carrillo at New York's Atlantic Studios recording a second LP for the label, Jimmy Douglas producing. **JIM McCULLAUGH**

### Listings Approved

WASHINGTON — Orchestras, opera companies, dance troupes and other arts groups can be listed in the Bell System Yellow Pages phone directories under "Arts Organizations and Information."



**GOLDEN SUMMER**—Donna Summer receives a Golden Reel award for "Live and More" at Rusk Sound Studios, Los Angeles, from Erik Jenstad, director of marketing for Ampex's magnetic tape division. She requested that the firm's \$1,000 charity donation be awarded to Grant African Methodist Episcopal Church where she did her first public singing as a child.

### IN OLD MONTEREY

## Super Sound Room Renovation Is Done

By JOE X. PRICE

MONTEREY—Dorothy and Stephen Walton, owners of the Monterey, Calif.-based recording facility, Super Sound, have completed renovation of their plush "God's Country" situated studio.

Purchased five years ago and run under absentee ownership by various appointed managers, Super Sound has been a virtual sleeping giant—sleeping, even though such acts as the Beach Boys, Paul Anka, Jean McClain and Jack Daugherty have already either mastered or mixed there.

After an additional expenditure over the last six months of \$275,000, the studio (which is now assessed at more than \$500,000 in net worth) boasts a 24-track Ampex automated console, Eventide digital delay, Eventide flangers, Allison 65K computer mixer, Urei limiters, dbx limiters, Urei graphic equalizers, ADR vocal stresser, KEPX, VSO, EMT Echo and dbx noise reduction.

Instrumentwise, it houses a 1928 Steinway Grand piano, an ARP Omni synthesizer, a Hammond organ, a complete drum set and guitar and bass amps.

Expansion also includes Studio B, construction of which is underway. It will provide 4 and 8-track recording, thereby allowing the 16/24-track automated studio to have around-the-clock availability.

Buttressing their efforts to "give the studio the status it deserves," the Waltons have imported Eastern rock promoter Jan Jacques and have hired him as publicity-promotional director.

Jacques, known for his many stunts and creative antics, was instrumental in the launching of some 13 Eastern niteries, including Bullwinkles, reputedly the world's largest, occupying 107 acres in Malaga, N.J.; Dr. Jekyll's High Times, Philadelphia; Alexander's, Brown Mills, N.J.; and Cherry Hills Centrum,

Cherry Hills, N.J., an 8,000-seater for which Jacques served as p.r. director. His promotion experience also includes another recording studio—Criteria in Miami.

Launching his new hitch with Super Sound, Jacques tossed an April Fool's Day press bash and introduced the plant in action. Singersongwriter Essra Mohawk Weatherly was carving a new LP under the a&r supervision of her husband Sam Weatherly. She'd cut other albums before—for MGM/Verve when signed to Frank Zappa & the Mothers Of Invention, for Asylum, for Reprise, for Private Stock—but always either in New York or Los Angeles studios, never before in the hinterlands.

Caught between takes of one of her originals, "One Shot In The Dark," and asked what she thought of Super Sound, she said, "Atmosphere has everything to do with making good music. If you're cutting while you're feeling good, it's reflected in the music."

The staff's nucleus is comprised of Jim Bahtendt, head engineer; Paul Smith, maintenance engineer; Deborah Van Stone, assistant engineer and Stephen and Dorothy Walton, executive directors.

Accompanying musicians on the Weatherly session were: Jesse Gress, lead guitar; Tommy Fedele, bass; and Zitto, drummer, who played on two other of Essra's albums, "Primordial Lovers" (Reprise) and "The Essra Mohawk Album" (Asylum).

Noted Sam Weatherly: "It's the first studio I've worked in a long time where I didn't lose one minute for break-downs." Weatherly, an independent a&r man, has headed Hollywood-based Wildfire Productions for 10 years.

"Anyone with money can build a studio," said Essra, "but it takes someone with taste to put it in Monterey."

## New 24-Tracker Opened In L.A. By Ex-Motown Nabob

By JIM McCULLAUGH

LOS ANGELES—Former Motown producer Clay McMurray has opened a new 24-track recording studio complex here called Love N' Comfort.

With a primary focus on mixing and overdubbing the prime electronics include an MCI-536 C automated console, MCI 24-track and 2-track recorders, UREI/Altec time

aligned monitors and a full complement of outboard equipment.

The custom designed console, the only one of its kind available on the West Coast currently, according to McMurray, features 36 in and 32 out capability, plasma display, spectrum view, VCA-DC display, built-in phase meter and six metered sends.

Located on West Pico Blvd., future plans call for a second 24-track room for tracking at the 12,000 square foot site.

Operational last January, says McMurray, the studio was 2½ years in the design and building stage.

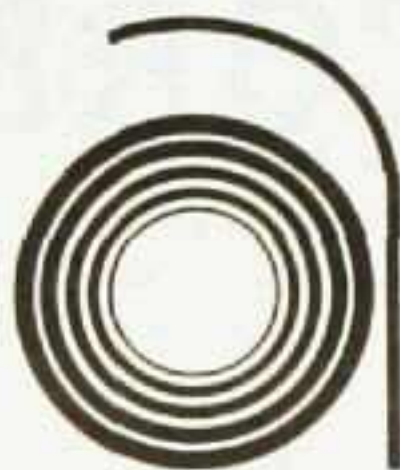
Artists who have used the facility include Natalie Cole, Leon Haywood, Chuck Brown and the Soul Searchers, Chanson, Shelly Clark, Brainstorm, Mable John and Stevie Wonder producing Syreeta.

With Motown for six years, McMurray has produced and engineered such artists as Spider Turner, Chuck Jackson, Gladys Knight, the Temptations, the Four Tops, the Supremes and others.

He was also a&r director with Whitfield Records for two years.

"We want to provide a comfortable and professional atmosphere for the artist and producer," McMurray points out.

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# Labels Push Artist Development To Hypo Acts

• Continued from page 4

ist relations departments, while others have either incorporated artist relations into artist development, never had artist relations, or have completely phased out artist relations.

EMI-UA Records is in the process of forming an artist development division and Phonogram/Mercury in its restructuring also will now include the department.

Other labels without official artist development departments relying instead on its artist relations and/or creative services marketing or promotion areas are Motown, RSO, Fantasy, Capitol and Ariola.

Most artist development directors say the concept of this department is to work with new acts and build, leaving artists relations for the more established performers.

Still others claim artist development is totally replacing artist relations because artist relations tend to be limiting. Other label executives say their entire companies work to develop acts. Practically all work in conjunction with publicity.

According to Warner Bros. Bob Regehr, "Artist development covers everything connected with live performances in conjunction with records. The idea is to build the act."

Atlantic's Perry Cooper, director of artist relations and development says: "The idea of what we do is to combine promotion with artist relations to build an act's career while that act is on the road."

Columbia Records phased out its artist relations department in 1974

in favor of artist development. Arma Andon is vice president artist development, while Al De Marino holds the same position at Epic, Portrait and Associate Labels. Epic formed its department in 1976.

Says Jock McLean, director of East Coast artist development at Columbia: "Our purpose is to be there as the product moves down the assembly line from a&r to product management. We put together a game plan as to where we will get airplay and sales, and we study the pattern to see that press, radio and live appearances all come together at one time."

Planning tours and television appearances for artists, finding booking agencies and personal management where necessary, and working with the artists on staging image and wardrobe are major functions at most artist development departments.

At Arista Records, Rick Dobbis, vice president of artist development, says his division encompasses a wide scope, being responsible not only for the artist relations aspects and liaison with managers and booking agencies, but also for product management and creative services.

This includes advertising, video, college exposure, some merchandising, control of product flow and product status reports. Arista's division was formed shortly after the label began nearly four years ago.

Russ Shaw, vice president, artist development at MCA got into the area on the ground floor, having started in Regehr's Warner Bros. de-

partment almost at the time the division was formed. Shaw later joined Chrysalis to head up its artist development and joined MCA in January this year, forming its division.



**CLASSY LADY**—Judy Collins is expressive as she sings during her recent appearance at the Roxy in Los Angeles. The veteran stylist performed all 10 songs from her 17th Elektra/Asylum album, "Hard Times For Lovers."

"Some of our duties," says Shaw, "are to work with the artist on stage presence, management, agent contact, coordinating tour support financially, working with promoters, building images, helping select material and if there is no agent, even booking dates. We're also the liaison between the artist and the record company."

Warner's Regehr notes that the concept of the department has

changed considerably since its inception, insisting that initially, "this was a low risk business; now it's high risk. As the financial end grew, the company's commitment to the artists grew."

RCA formed its artist development department nine months ago with Don Burkimer, vice president, artist development and artist tours out of L.A.

According to Burkimer, RCA no longer has an artist relations department. "Artist relations and artist development is one and the same. Artist relations is no longer essential."

"Development comes in when the act is new to the label or with an act that has not had real success." He points out that like most other labels, his department works totally with the act.

Linda Steiner, national director of artist development at Chrysalis, replacing Russ Shaw, says: "We have no artist relations department but there's little difference as far as we're concerned. We work on the entire career of the artist and we're liaison between all of the departments and the artist."

Steiner, who reports to Sal Licata, senior vice president of the label, says a new function of the division is dealing more and more with promo videos, "which we try to use in tv and other areas."

At Casablanca, Don Wasley, vice president, artist development, says: "This function is done by all department heads." The department was established five months ago to concentrate more heavily on each act.

Wasley, who reports to Bruce Bird, executive vice president, is assisted by Dorothy Tiano, who moved from the promotion and sales departments.

Others involved in artist development at Casablanca are Chris Whorf, vice president, creative services; Pete Jones, vice president, marketing; Phyllis Chotin, director of advertising & merchandising; and Howard Rosen, vice president, promotion.

At A&M Records, Martin Kirkup, director of artist development says, his two-year-old department deals with all other departments at the company.

"We also deal with a lot of budgets and there have been several changes in the division in the past two years. Before, our acts toured as a matter of course. Now we look at what touring will do for the artist because costs of touring have gone up 30%."

"If the door to the public is open, in some way touring will open it. But if that door is not open at all, touring will not help."

At A&M there also is an artist relations division which comes under the artist development umbrella.

Polydor has no artist relations department but its artist development division was formed four months ago with Jerry Jaffe, director of artist development.

Notes Jaffe: "Dick Kline (executive vice president at Polydor who I report to) and I put our heads together because we

(Continued on page 40)

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| April | 1st  | Chaparral Center, MIDLAND, Texas                    |
|       | 3rd  | Lloyd Noble Center, NORMAN, Oklahoma                |
|       | 4th  | Hammonts Center, SPRINGFIELD, Missouri              |
|       | 6th  | Assembly Center, TULSA, Oklahoma                    |
|       | 7th  | Convention Center, PINE BLUFF, Arkansas             |
|       | 9th  | Summit, HOUSTON, Texas                              |
|       | 10th | Tarrant Co. Convention Center, FORT WORTH, Texas    |
|       | 11th | Municipal Auditorium, AUSTIN, Texas                 |
|       | 12th | Convention Center, SAN ANTONIO, Texas               |
|       | 14th | Civic Center, MONROE, Louisiana                     |
|       | 17th | Freedom Hall, JOHNSON CITY, Tennessee               |
|       | 18th | Coliseum, KNOXVILLE, Tennessee                      |
|       | 20th | U. of AL Coliseum, TUSCALOOSA, Alabama              |
|       | 21st | Omni, ATLANTA, Georgia                              |
|       | 22nd | Municipal Auditorium, MOBILE, Alabama               |
|       | 24th | William & Mary University, WILLIAMSBURG, Virginia   |
|       | 25th | Mosque, RICHMOND, Virginia                          |
|       | 26th | Capital Centre, WASHINGTON, D.C., Maryland          |
|       | 28th | Civic Center, PROVIDENCE, Rhode Island              |
|       | 29th | War Mem. Coliseum, NEW HAVEN, Connecticut           |
|       | 30th | Spectrum, PHILADELPHIA, Pennsylvania                |
| May   | 25th | Civic Center, AUGUSTA, Maine                        |
|       | 26th | Cumberland Co. Civic Center, PORTLAND, Maine        |
|       | 28th | Civic Center, BINGHAMPTON, New York State           |
|       | 29th | War Mem. Arena, SYRACUSE, New York State            |
|       | 30th | War Memorial, ROCHESTER, New York State             |
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|       | 2nd  | Richfield Coliseum, CLEVELAND, Ohio                 |
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|       | 5th  | Civic Center, SAGINAW, Michigan                     |
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|       | 12th | Stadium, CHICAGO, Illinois                          |
|       | 13th | Wings Stadium, KALAMAZOO, Michigan                  |
|       | 15th | Notre Dame University, SOUTH BEND, Indiana          |
|       | 16th | Brown Co. Vets. Mem. Coliseum, GREEN BAY, Wisconsin |
|       | 18th | Civic Auditorium, OMAHA, Nebraska                   |
|       | 19th | Kansas Coliseum, WICHITA, Kansas                    |
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## Woodstock II Planned For This August

NEW YORK—Aug. 15-17, 10 years to the day after the historic Woodstock festival, there will probably be another Woodstock type of three-day concert. The backing for the project reportedly is there—all that is needed is a place to hold the event.

The new Woodstock festival is being organized by John Morris, who booked many of the acts and stage-managed the original event, and Michael Wadleigh, who produced and directed the original film, will also be filming this festival.

The original promoters of the first Woodstock, John Roberts and Joel Rosenman, are acting as consultants.

Financial backing is coming from CBS, which will record the music for release as an LP on Portrait Records, and Orion Pictures which will produce the film. Talent will be provided by Frank Barsalona, president of Premier Talent.

The principals admit that so far they have not yet found a local community willing to put up with an invasion of a projected 300,000 music fans. But, they say, New York State is sympathetic to their plans, and they are having talks with local communities about the festival, including Bethel, N.Y., site of the original event. The promoters say New York is their first choice, but they would move to another state if necessary.

So far none of the projected 30 acts expected for the festival has been announced. The organizers say they hope for "musically relevant" talent for the show, with about a third representing survivors of the original Woodstock, a third established acts and another third new and rising artists.

Tickets for the event will be priced at \$37.50 and will be sold in blocks of four. They will be distributed around the country, and will also be sold in Europe. The original Woodstock cost about \$3 million to produce. The organizers say they expect the cost to double that in 1979.

The concert LP should be ready for the Christmas market, while the film is slated for Easter 1980 release.

ROMAN KOZAK

## More Music, Less Hokum By Tubes

By ED HARRISON

LOS ANGELES—The Tubes, known by its fans for outrageous theatrical stage antics and lofty satirical albums, has modified its act to place more emphasis on music.

Its newest A&M album, "Remote Control," produced by Todd Rundgren, is an "intentional change," says lead singer and frontman Fee Waybill.

"It wasn't only to commercialize it but emphasize the music more," says Waybill. "The visuals just add gravy. In the past the visuals began taking over the music and we started fighting it."

"We had to make a radical change because that's the only way anyone could tell the difference. We wanted to make an album that would stand on its own without any supporting costumes."

Waybill says that many times after Tubes shows, he'd hear people say "now the music makes sense."

Waybill credits Rundgren for keeping the "Remote Control" concept in focus without getting too elaborate. The story line of the album is about a boy who watches so much television that he can't separate reality from his tv world.

"One of our undesirable traits is that we get too crazed in the studio and go off on tangents," says Waybill. We started something that didn't relate. Todd didn't let us go off on \$1,000 ideas."

Waybill states that with Rundgren at the production helm, the Tubes became more disciplined. "We needed to stop indulging ourselves and become more strict. We always had a problem with rehearsing. I'd rather do 10 warmup shows than rehearse."

Because the album is not your typical arty Tubes LP, Waybill is concerned that many fans might feel alienated. "We didn't go for extreme AM but a compromise," he says.

"Todd felt that there should be more accessibility. It's like walking a tightrope. We've retained our individuality as a group but at the same time meeting the masses on the same level."

Together nine years, Waybill feels it was time for the Tubes to compro-

mise somewhat. With four albums behind it now, the band has still not broken through to mass popularity.

Tubes fans, however, won't be disappointed in the new stage show which centers around the remote control theme.

There are still plenty of props, including a 20-foot tv screen "with a life of its own that undergoes various mutations." Intact are the appropriate costumes and choreography, only "less flagrant."

"There aren't as many people on the road this time," says Waybill. And it's not as flagrant a production which used to be our calling card. There used to be so much going on that it tended to de-emphasize the music.

"This show is more focused with a concentration on the music. The choreography is focused on myself and the band when it's supposed to be and on the video when it's supposed to."

"We grab the attention of the audience and manipulate it instead of throwing everything out there and seeing what sticks. The show works as a production but also as a piece of music."

## Coliseum Mob OKs Music

Continued from page 30

They did. His encore, predictably, included "Baby Hold On To Me."

The internationally regarded band UFO was next to pour it on the crowd, its smooth lead-ins on all tunes and then the abrupt jolt into fine hard rock aided in giving the people their money's worth. "Too Hot To Handle," "Cherry," "Doctor, Doctor Please" and—as dusk rolled in—"Lights Out" were among the songs in its eight-tune set.

From there on in, the audience barred no holds and, uncomfortable as it must have been squished and standing in one place for so many hours, they just rocked to the acts which followed:

For comic relief, Cheech & Chong, "just your average Chinese-Mexican comedy team"; Browns-

## Blues Shouters Take Over New York's Carnegie Hall

NEW YORK—Some of the leading figures of the avant-garde in music and art staged a Carnegie Hall concert Tuesday (10) featuring artists they believe represent the "real, true American music."

The featured performers were far from avant-garde figures themselves. They included master bluesman John Lee Hooker, Lightnin' Hopkins, Honey Boy Edwards and Clifton Chenier, regarded as one of the premier creole artists.

The concert was produced by the Technical Assistance Group, a band of craftsmen and entrepreneurs who, until now, have largely concerned themselves with staging and packaging art events and other avant-garde happenings in the fields of music and art. Their last event here was avant-garde composer Philip Glass' Carnegie concert.

One of the principals in this movement was a Paris-born patron of the arts, Christophe de Menil, who was introduced to the blues two years ago by people like Glass and composer John Cage and Lamont Young in concerts here and in the Hamptons, where Gotham's literati congregate in the summer.

Sculptor Michael Heizer, composer/musician Dicky Landry and author/director Robert Wilson helped her stage the Carnegie con-

cert. The latter pair have been associated with Glass in productions of "Einstein on the Beach," with Wilson credited as co-author of the avant-garde opera and Landry playing sax in the orchestra.

The producers paid the artists' traveling expenses plus "a standard fee" for the performance, which was unique in that it is seldom that such masters of the blues idiom are brought together for a one-night stand.

Chenier, for example, is regarded as one of the prime exponents of the Louisiana-based creole school, but he rarely appears in New York.

The concert was part of a continuing revival of interest in musical form that is credited with being the foundation of rock'n'roll.

The recent success of Rounder Records' George Thorogood, the appeal of groups such as Antilles Records' Roomfull of Blues and Bearsville's Foghat, Johnny Winters' affiliation with Muddy Waters, and the emergence of bands such as Amherst Records' Downchild indicate the blues is far from being an anachronism.

DICK NUSSER

## Talent In Action

CHIC

Palladium, New York

Though the surroundings hardly fit the group's name or alleged life style, Chic chose this aging rock palace to do its first Big Apple headline stint. While this self-contained band has obviously attracted the following necessary to headline a major hall (this first of two shows April 7 was soldout) the group still lacks the skill needed to deliver an entertaining hour of music.

Group leaders Nile Rodgers and Bernard Edwards are outstanding young musicians who, with drummer Tony Thompson, make up one of the best disco rhythm sections working today. Rodgers and Edwards compose outstanding riff-oriented dance music, but they are not much on melodies or lyrics. In a 65-minute set the weakness of the group's material become obvious.

The group also has a lot to learn about pacing. Its nine-song set got off to a hot start only to falter towards the end. One problem was that Chic performed its biggest number, "Le Freak" as the fourth song of the evening.

Chic closed the show with its first hit, "Dance Dance Dance," and encoored with a reprise of "Le Freak." Unfortunately only the end and very beginning of the set were greeted with anything more than polite applause. ROBERT FORD JR.

## BLOOD, SWEAT & TEARS

Bogarts, Cincinnati

Clayton Thomas came backed by his recently formed eight-piece version of Blood, Sweat and Tears. (Continued on page 36)

## Bleak Future For Black Concert Promoters

By FRANK MADISON

HINESVILLE, Ga.—Are black promoters on the way to extinction?

Many of them seem to think so. There's a growing feeling in their ranks they're being forced out of the entertainment industry. And the feeling is universal among both the large and small promoters.

The reason, they claim, is more and more white promoters are zeroing in on black acts, which have always been the mainstay of the black promoters.

"For some reason," states Teddy Powell, whose New York-based TP Productions has been in business for 35 years, "black entertainers feel they can make more money with white promoters."

"I don't know why. We all book into the same auditoriums, we advertise with the same newspapers and radio stations and we're selling tickets to the same people for the same amount of money. But the entertainers still seem to think it's better with the white promoters."

Powell, one of the largest and best known black promoters in the coun-

try, is echoed by Joe Meachum, a small promoter in Savannah, Ga. States Meachum: "We can't get our hands on the acts any more. They're all going with the white promoters."

"Four or five years ago," Meachum continues, "We had the opportunity to book any act we wanted, but now that's all changed. White promoters have them all locked in."

Meachum points to his own record. He, in 1976, promoted 12 shows. In 1977, that number was reduced to four. He hasn't promoted any shows at all this year, and has serious doubts as to whether he will or not.

Comments Powell: "Black entertainers will go with you until they reach a certain status, then they move to white management. And white managers will go to white promoters. Black promoters are being moved completely out of the picture."

He points an accusing finger at white managers. "Formerly, the agent handled the entertainer, but

now it's the manager who's in the driver's seat. You can count the number of black managers on the fingers of your hands."

Powell also feels things aren't all exactly above board. He states, "I know there are some kinds of kick-back going on, and you can quote me. The white promoters are saying to the managers, 'You take care of me, and I'll take care of you.' With white managers handling the acts, who do you think is going to get them?"

Meachum says he's running into the same situation at his level. "The white managers are giving all the acts to their white promoter friends. I think sometimes it's their way of paying back debts. Meanwhile, we're being left out in the cold."

Meachum says the reason for some of this may be because of the unreliability of certain black promoters. "There are instances of where the agent feels he can't trust the black promoter, but the same thing holds true for white promoters. There are some you can't trust. But

there are a lot of good black promoters and the not-so-good ones can be weeded out."

Disco music is also partly to blame for the white promoters moving in on black entertainment, Meachum comments. "Disco music has been exposing whites to black music and entertainers. All you have to do is look at the Billboard charts. You'll notice that usually five or six of the top 10 will be black."

"The race barriers are down. Since whites have had this big exposure to black music, the promoters are starting to seek out the black acts."

Powell mostly agrees with him, but thinks the change began further in the past. "Sure, white exposure to black music is what keyed the interest of the white promoters in black entertainers. But it really started happening eight or nine years ago when they first started integrating auditoriums and coliseums."

Powell flatly predicts, "Unless the situation changes, I don't think there (Continued on page 67)

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**GILBERTO'S PARTY**—Elektra/Asylum artist Gilberto Gil performs for members of the college press, radio stations and concert committees from the Boston area at a Brazilian restaurant in Cambridge. Gil entertained with songs and answered questions. The event was set up by E/A's Boston college promotion rep Lori Flaks and the local E/A office.

## UCLA Offers Contract Symposium

LOS ANGELES—UCLA Extension's first annual Music Industry Symposium will feature the recording contract in a daylong seminar on Saturday May 12 at the Bonaventure Hotel in downtown Los Angeles.

Joe Smith, chairman of Elektra Asylum Records, will be the luncheon guest speaker. Leading attorneys will discuss the key elements of recording contracts and provide an in-depth analysis of questions commonly encountered by agents, personal managers, attorneys, business managers, record company executives and artists.

Topics include creative control, promotion and distribution, merchandising and subsidiary rights, record company deals, foreign licenses and record clubs, enforcement of recording contracts, royalty provisions and other financial con-

## Folk Event At Stockton

STOCKTON, N.J.—A two-day American Folk Music Festival featuring some of the top country and bluegrass groups in the East was staged at Stockton State College here Friday and Saturday (6-7) under the auspices of the college's Folklore Society.

Leading performers of the visiting groups conducted workshop sessions throughout the day on Saturday with concerts both nights at 7 p.m. in the college gymnasium. A craft fair is also part of the planned festivities.

This is perhaps the largest folk music affair of its kind ever planned in Southern New Jersey. Jimmy Albertson, widely-known local folk singer has been assisting in booking the attractions and will also serve as emcee for the concerts.

Heading the list of performers are the Pineconers on Friday night. The group hails from the area and is devoted to the preservation of Jersey Pinelands folk music. Joining them for the opening concert will be singer John Jackson, guitar-banjoist Bob Killian singing traditional folk music, Barbara Reimensnyder and a group known as McDermott's Handy led by guitarist-singer Kathy DeAngelo. Her group is named for the late Irish fiddler Ed McDermott.

Saturday night's concert featured the Milk Creek Cloggers, the Chickenspankers, and two "Folk-tellers," Connie Regan and Barbara Freeman, of Asheville, N.C., who are reviving the old art of folk story telling.

siderations, and tax planning for the recording contract.

Program chairmen are Jay L. Cooper of Cooper, Epstein and Hurewitz, and George Short, Alef and Short Law Firm.

Speakers will include attorneys David Braun, Paul Marshall and Daniel Alef.

The fee for the seminar is \$95 which includes luncheon and materials.

## April 23-29 Date For Quinnipiac's Festival

NEW YORK—The 11th annual Quinnipiac College Intercollegiate Jazz Festival gets underway April 23-29 in Hamden, Conn.

Open to college jazz groups of all sizes, this year's festival will commemorate bandleader Benny Goodman's 70th birthday and the college's 50th anniversary.

The annual event is being co-sponsored by the Schaefer Brewing Co., the American National Bank of Hamden, New England Log Homes, Pignatoro Food Stores and the student government. Sam R. Costanzo, associate professor of music, is festival director.

## Columbia U. Benefit

NEW YORK—WKCR-FM, the Columbia Univ. broadcasting outlet, hosted a benefit concert for itself which it hopes will also provide "a definition of new music."

The station, noted for being the first to air works by new composers as well as its periodic airings of the complete works of Charlie Parker and other jazz greats, presented the concert April 1 in Carnegie Hall.

The lineup included Steve Reich, Leroy Jenkins, John Cale, Philip Glass, the Model Citizens, Rolf Schulte, Paul Alexander, David Shapiro, Nigel Rollings and David Van Tieghem.

The station Saturday (24) broadcast in chronological order the complete works of Cecil Taylor, interspersing the music with interviews.

## Vanderbilt Course

NASHVILLE—A study of the growth of country music since 1920, titled "The Country Music Story," will be presented at the "Maymester" term at Vanderbilt Univ.

The term is the period between the end of the spring semester and the start of the summer term.

Teaching the course will be Prof. Richard A. Peterson who notes the class will include guest presentations, lectures, recorded music and trips to the "Grand Ole Opry."

## Talent

### Talent In Action

• Continued from page 35

Tears March 27. This band includes none of the original members of the group and like Thomas all are Canadian and based out of Toronto with the exception of tenor player Harvey Kogen, from New York City.

Thomas and band performed a nine-song, 1½-hour set including encore. The band opened the show with a funky styled jazz/disco instrumental tune titled "Peace Pipe" which is unre-recorded. Thomas came onstage after this number and formally opened the show with "Layin' Down Rock 'N' Roll," an uptempo light rock tune he penned, which is included on his recently released ABC solo album, "Clayton." He then changed moods with "You're The One" ending it with a light reggae jam. Midway into the set Thomas and band played an eight-song medley of former Blood, Sweat & Tears hits which included "Variations On A Theme," Billie Holiday's "God Bless The Child," Clayton Thomas' "Spinning Wheel" and "Lucretia McEvil." This was an immediate crowd pleaser. The show also included "Applause/Aplause" and "Gimme That Wine."

Clayton Thomas and band are tight. His vocals are still clear and strong and he has put together a group of musicians who have no trouble imitating the brassy jazz-rock arrangement that Blood, Sweat & Tears were originally so widely known for.

During the set there were many solos featuring horns, keyboards and drums. Clayton Thomas is generous and gives his band plenty of room to stretch out. Still, there is something essential missing from this act. Other than the sentimental medley of old Blood, Sweat & Tears hits there is little resemblance to what Al Kooper and Fred Lipsius originally conceived Blood, Sweat & Tears to be. It seems that Clayton Thomas would do better by all to bill himself with band and let Blood, Sweat & Tears take its place in the history of contemporary pop music as a forerunner rather than a reproduction band or worse, a nostalgia novelty act.

VICTOR HARRISON

## NAZARETH TKO

Palladium, New York

Armed with 17 songs, Nazareth upped the db's and waged 90 minutes of audio warfare, probably one of the loudest assaults made on Palladium patrons in recent months. The crowd, which filled the concert hall to 70% capacity March 30, loved every minute of it.

The A&M group presented a strong sampling of material from its new album "No Mean City," and covered past successes including "Love Hurts" and "Razamanaz," led by Dan McCafferty's raspy vocals.

The group also introduced new member Zal Cleminson, formerly of the Alex Harvey Band. Much of Cleminson's charismatic presence stemmed from his skillful and flamboyant guitar work. He was also a sight wearing nomad head-gear and manic facial expressions as he romped about. Sparked by this uninhibited showmanship, his teammates brimmed consistently with energy and enthusiasm.

Fans were treated to hard rocking boogie in "I'm Just Looking For Some Tush" and "Kentucky Fried Blues," while also getting a taste of Nazareth's colorful yet equally compelling acoustic temperament via a two song offering that included "It's The Wrong Time."

But Nazareth's specialty is the high speed, high intensity brand of rock that makes full use of Darrell Sweet's closely miked drumming, as a frequent double and triple time propellant behind searing guitar leads and the heavy hammering of Pete Agnew's bass.

"Expect No Mercy," "Shapes Of Things" and "Born To Love" were hot tempo highlights, the latter given a gallop pacing by Sweet, who let fly percussive avalanches while the band charged on. But the group's version of the Yardbirds' old hit, "Shapes Of Things," exploded with additional impact, as the band simultaneously deployed four flare bombs across the stage and followed up with a growing cloud of fog.

TKO opened the evening with a 45 minute, nine-song set of no-frills rock. The act often recalls the power niffing of Led Zeppelin, among other heavies, while lead singer Brad Sinsel seems to draw his inspiration from the Daltry-Jagger school of vocals, and struts accordingly.

BOB RIEDINGER JR.

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock, Convention Center, Ft. Worth, Tex., April 4	13,206	\$7-\$9	\$114,305*
2	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock, Myriad, Oklahoma City, Okla., April 3	12,769	\$7-\$9	\$103,232*
3	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock, Col. Oakland, Calif., April 7	11,974	\$7-\$9	\$93,716*
4	WILLIE NELSON/LEON RUSSELL—Alex Cooley Organization, Omni, Atlanta, Ga., April 8	11,888	\$6.50-\$8.50	\$93,127
5	BILLY JOEL—Monarch Entertainment, War Mem'l., Rochester, N.Y., April 7	9,160	\$8.50-\$10.50	\$90,894*
6	RUSH/MADCATS—Cedric Kushner Productions, War Mem'l., Rochester, N.Y., April 4	10,500	\$8.50	\$89,253*
7	RUSH/GOOD RATS—Ruffino & Vaughn/Cedric Kushner Productions, Nassau Col., Uniondale, N.Y., April 6	10,400	\$7.50-\$8.50	\$85,160
8	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS—C.K. Spurlock, Convention Center, Anaheim, Calif., April 6	8,722	\$8-\$9	\$73,712*
9	BILLY JOEL—Entam, Civic Center, Roanoke, Va., April 3	7,129	\$9-\$10	\$69,290*
10	BILLY JOEL—Entam, Civic Center, Huntington, W. Va., April 4	6,909	\$9-\$10	\$68,576*
11	JETHRO TULL—Avalon Attractions, Selland Arena, Fresno, Calif., April 4	8,200	\$7.50-\$8.50	\$53,985*
12	RUSH/GOOD RATS—Cross Country Concerts, Col., New Haven, Conn., April 7	5,800	\$6.50-\$8.50	\$47,597
13	SUPERTRAMP—Bill Graham Presents, Col., Oakland, Calif., April 5	6,000	\$6.50-\$7.50	\$42,722*
14	NATALIE COLE/SISTER SLEDGE/TAVARES—Entam, Civic Center, Roanoke, Va., April 5	2,737	\$8-\$9	\$23,922

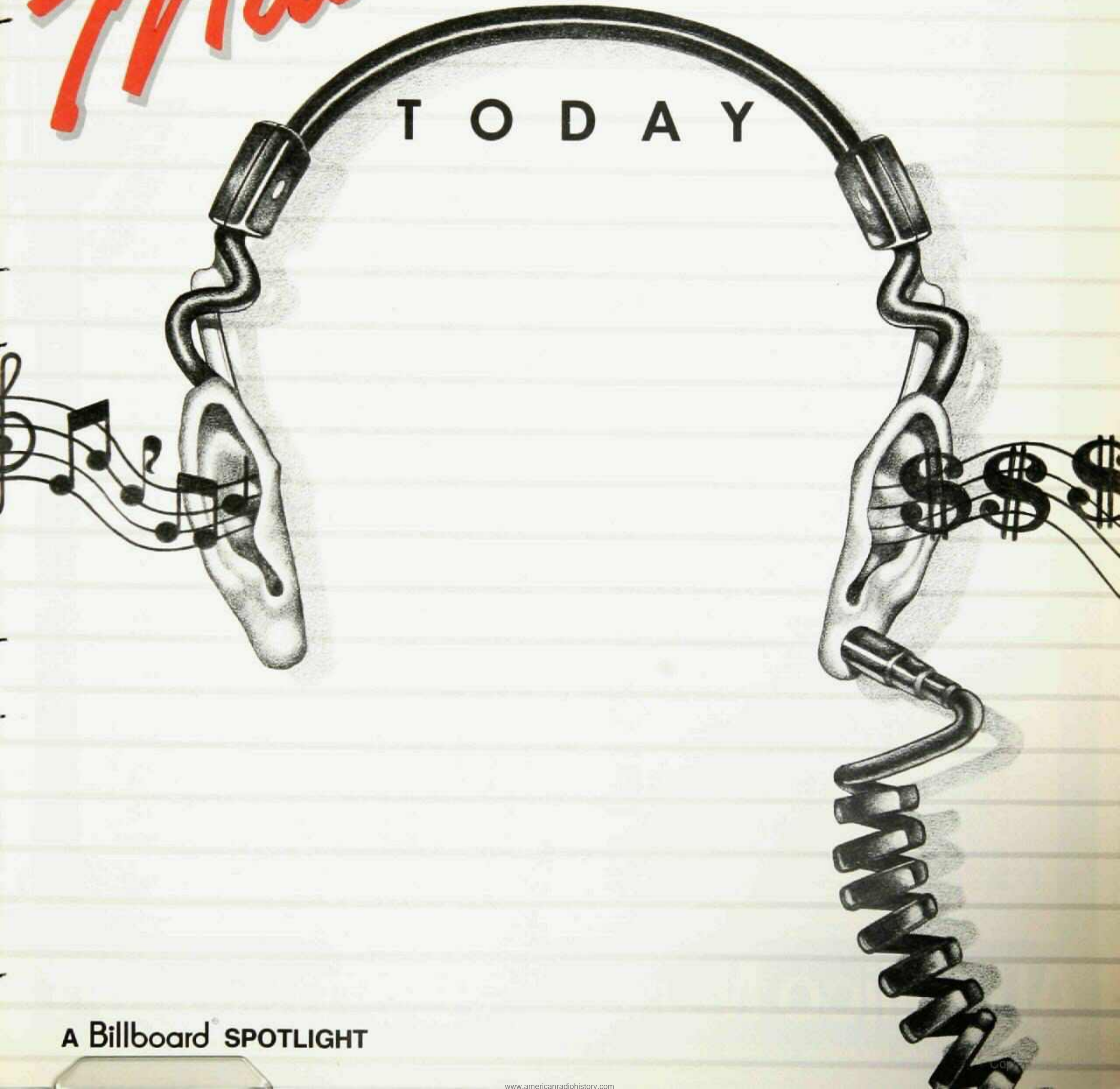
## Auditoriums (Under 6,000)

1	VAN HALEN/BAROOGA BANDIT—Bill Graham Presents, CPA, San Jose, Calif., April 6 & 7 (2)	5,189	\$7.50-\$8.50	\$42,645*
2	TED NUGENT/JEFF WATSON BAND—Bill Graham Presents, Mem'l. Aud., Sacramento, Calif., April 5	4,345	\$6.90-\$8.90	\$36,054*
3	VAN HALEN/BIG HORN—John Bauer Concerts, Univ. Of Puget Sound, Tacoma, Wash., April 3	4,200	\$7.50-\$8.50	\$35,158
4	RUSH/FALCON EDDY—Cedric Kushner Productions, Civic Center, Poughkeepsie, N.Y., April 3	3,372	\$8.50	\$28,263*
5	JUDY COLLINS—Di Cesare Engler Productions, Stanley Thea., Pittsburgh, Pa., April 7	2,951	\$8.75	\$25,159
6	SUPERTRAMP—Albatross Productions/TT Productions, Community Center, Tucson, Ariz., April 8	3,446	\$6.50-\$7.50	\$23,929
7	STEPHEN STILLS/IRAKERE—Contemporary Productions/Chris Fritz & Co., Mem'l. Hall, Kansas City, Kan., April 7	2,880	\$8	\$23,040
8	STEPHEN STILLS/IRAKERE—Contemporary Productions, Kiel Opera House, St. Louis, Mo., April 8	2,605	\$7.50-\$8.50	\$21,997
9	UFO/JUDAS PRIEST/WIRELESS—Bill Graham Presents, CPA, San Jose, Calif., April 5	2,559	\$7-\$8	\$19,716*
10	EDDIE RABBITT/MARGO SMITH—Entam, Freedom Hall, Johnson City, Tenn., April 7	2,693	\$6.50-\$7.50	\$18,800
11	J. GEILS BAND/MOLLY HATCHET—Contemporary Productions/Chris Fritz & Co., Mem'l. Hall, Kansas City, Kan., April 4	2,432	\$7.50	\$18,240
12	VAN HALEN/BAROOGA BANDIT—Bill Graham Presents, Mem'l. Aud., Marin, Calif., April 5	2,028	\$7.50-\$8.50	\$16,974*
13	B.B. KING/DELBERT McCLINTON—Stucky Productions, Thea., Tampa, Fla., April 4 (2)	2,208	\$6.50-\$7.50	\$16,283
14	J. GEIL BAND/GRANATI BROS.—Contemporary Productions, Kiel Opera House, St. Louis, Mo., April 6	1,712	\$7.50-\$8.50	\$14,464
15	MOLLY HATCHET—Contemporary Productions, Cotillion Ballroom, Wichita, Kan., April 3	2,000	\$7-\$8	\$14,448*
16	DOC & MERLE WATSON/JOHN McEUE—Feyline Presents, Rainbow Music Hall, Denver, Col., April 7	1,281	\$7-\$8	\$9,205
17	HERBIE HANCOCK/JIM WRIGHT—Feyline Presents, Rainbow Music Hall, Denver, Col., April 5	1,117	\$7.50-\$8.50	\$8,676
18	PHOEBE SNOW—DiCesare Engler Productions, Duquesne Univ. Aud., Pittsburgh, Pa., April 6	1,491	\$4.50-\$5.50	\$7,058*
19	MOLLY HATCHET—Contemporary Productions/Chris Fritz & Co., Music Box, Omaha, Neb., April 6	915	\$6.50-\$7.50	\$6,271*
20	MOLLY HATCHET/GRANATI BROTHERS—Contemporary Productions/Chris Fritz & Co., One Block West, Kansas City, Kan., April 4	830	\$7	\$5,810*

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# Music Publishing

T O D A Y



A Billboard SPOTLIGHT

# OL' MAN RIVER KEEPS ROLLING ALONG AND SO DOES A GALLICO SONG

## BMI AWARDS

TITLE	YEAR
THE NITTY GRITTY	1963
SHE'S NOT THERE	1964
THE HOUSE OF THE RISING SUN	1964
OLD RECORDS	1964
MOUNTAIN OF LOVE	1964
THE CLAPPING SONG	1965
TELL HER NO	1965
THE NAME GAME	1965
TIGER WOMAN	1965
LIVING IN A HOUSE FULL OF LOVE	1966
ALMOST PERSUADED	1966
HERE COMES MY BABY	1967
LAURA	1967
(What's He Got That I Ain't Got)	
ALMOST PERSUADED (POP)	1967
LOSER's CATHEDRAL	1967
ALMOST PERSUADED	1967
(Most performed Song of the Year)	
I DON'T WANNA PLAY HOUSE	1968
YOUR GOOD GIRL'S GONNA GO BAD	1968
YOU MEAN THE WORLD TO ME	1968
HAVE A LITTLE FAITH	1968
I LOVE YOU	1968
TAKE TIME TO KNOW HER	1968
LAURA	1968
(What's He Got That I Ain't Got)	
ALMOST PERSUADED	1968
MENTAL JOURNEY	1969
TAKE TIME TO KNOW HER	1969
TIME OF THE SEASONS	1969
STAND BY YOUR MAN (POP)	1969
HAVE A LITTLE FAITH	1969
WHAT'S MADE MILWAUKEE FAMOUS	1969
STAND BY YOUR MAN	1969
BABY, BABY	1970
(I Know You're a Lady)	
STAND BY YOUR MAN	1970
I'LL SEE HIM THROUGH	1970
THE WAYS TO LOVE A MAN (POP)	1970
SINGING MY SONG	1970
MY WOMAN'S GOOD TO ME	1970
I'M DOWN TO MY LAST I LOVE YOU	1970
THE WAYS TO LOVE A MAN	1970
SINGING MY SONG	1971
STAND BY YOUR MAN	1971
STAY THERE TILL I GET THERE	1971
I DO MY SWINGING AT HOME	1971
HE LOVES ME ALL THE WAY	1971
A WOMAN ALWAYS KNOWS	1971
RUN WOMAN RUN	1971
YOU'RE MY MAN	1971
FOR ALL WE KNOW	1971
FUNNY FACE (PRIMADONNA)	1972
HAPPIEST GIRL IN THE WHOLE U.S.A.	
(PRIMADONNA)	1972
MY MAN	1972
THERE'S A PARTY GOING ON	1972
HOLD YOUR HEAD UP	1972
FOR ALL WE KNOW	1972
IF YOU THINK I LOVE YOU NOW	
I'VE JUST GOT STARTED	1972
BEDTIME STORY	1972
GOOD LOVIN' (MAKES IT RIGHT)	1972
WE SURE CAN LOVE EACH OTHER	1972

TITLE	YEAR
I'M GONNA WRITE A SONG	1972
YOU'RE MY MAN	1972
THERE'S A PARTY GOING ON	1973
THE HAPPIEST GIRL IN THE WHOLE U.S.A.	
(PRIMADONNA)	1973
MY MAN	1973
REACH OUT YOUR HAND AND TOUCH	
SOMEBODY	1973
A PICTURE OF ME (WITHOUT YOU)	1973
SUPERMAN	
(PRIMADONNA)	1973
KEEP ME IN MIND	1973
IF YOU TOUCH ME	
(YOU'VE GOT TO LOVE ME)	1973
SOUL SONG	1973
A PERFECT MATCH	1973
GOOD THINGS	1973
SOFT SWEET AND WARM	1973
FUNNY FACE	
(PRIMADONNA)	1973
THE MOST BEAUTIFUL GIRL (POP)	1973
LET ME BE THERE (POP)	1973
SOUL SONG (POP)	1973
SUPERMAN	
(PRIMADONNA) (POP)	1973
BEACH BABY	1974
IF YOU LOVE ME (Let Me Know)	1974
LET ME BE THERE	1974
THE MOST BEAUTIFUL GIRL	1974
A VERY SPECIAL LOVE SONG	1974
THE MOST BEAUTIFUL GIRL	1975
MAGIC	1975
EVERY TIME YOU TOUCH ME I GET HIGH	1975
CAN'T YOU FEEL IT	1975
COUNTRY GIRL	1975
GET ON MY LOVE TRAIN	1975
I LOVE MY FRIEND	1975
I LOVE YOU, I LOVE YOU	1975
IF YOU LOVE ME LET ME KNOW	1975
I'M STILL LOVING YOU	1975
LET ME BE THERE	1975
A VERY SPECIAL LOVE SONG	1975
WOMAN TO WOMAN	1975
EVERY TIME YOU TOUCH ME (I Get High)	1976
ROLL ON BIG MAMA	1976
THE MOST BEAUTIFUL GIRL (3rd AWARD)	1976
'TIL I CAN MAKE IT ON MY OWN	1976
ONE OF THESE DAYS	1976
LET ME BE THERE (3rd Award)	1976
ROLLIN' WITH THE SLOW	1977
YOU and ME	1977
'TIL I CAN MAKE IT ON MY OWN	1977
ONE OF THESE DAYS	1977
THE MOST BEAUTIFUL GIRL (4th Award)	1977
THERE SHE GOES AGAIN (POP)	1978
SOUTHERN CALIFORNIA	1978
ONE OF A KIND	1978
ROLLIN' WITH THE SLOW	
(2nd Award)	1978
LET'S GET TO-GETHER	
(One More Time)	1978
ADIOS AMIGO	
THE MOST BEAUTIFUL GIRL	
(5th Award)	1978



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# INDUSTRY GENESIS: THE SONG

By IRV LICHTMAN

It all starts with a song. It's the chief component of an industry—music publishing—that fuels the \$3 billion recording business, the concept of which relies on someone's faith that a song will emerge as a hit, help establish a star and, of course, maintain or create a record company as a force to contend with.

Once the right song and the creative mix that gives it a successful life are achieved, the music publisher's job in many respects just begins.

This largely involves the merchandising of that song, so that its success is mirrored in many other areas. It involves obtaining other recorded versions, including global exposure, the song's appearance for consumer and educational field purposes in print, the use of established copyrights in the jingles field, seeking place-

ment of songs on network variety shows and through various piped-in sources such as Muzak and airline music programming.

Long before a song reaches the hopeful status of broad identity, the expertise of the music publisher is, on many levels, similar to that of a record company.

The skilled publisher professional staff can be likened to a label's a&r staff. Often, they are not only assessing the impact a new piece of material will have in the music marketplace, but also aligning that song with

Irv Lichtman is Billboard's Publishing Editor.

a particular performer whom it is believed will do it the most justice on recordings.

Interestingly so, music publishers are playing a much greater role today in the final product, even to the point of hearing at times a master before a label a&r man does. If the writer and/or writer/artist's production is part of a publishing deal, the music publisher is often placed in a position of "placing" the production, whether it be a single or an entire album.

In some corners, the music publisher has come in for criticism as being merely a "collecting agency" or "holding company." This is ironic in view of the greater responsibilities that have been placed in the hands of aggressive music publishers, particularly when an artist/writer relationship demands more than a lead sheet and a simple demo. (Continued on page P-38)

# Music Publishing

T O D A Y

## RAMIFICATIONS OF U.S. COPYRIGHT LAWS EXCITE PUBLISHERS

By IS HOROWITZ

**P**ublishing, it has often been said, is the only arm of the music industry which would not even exist in recognizable form were it not for law—the grant of an exclusive copyright.

But if the law gives, it can also take away. And all those faced with statutory inroads on income they've not had to share with publishers before are not giving up those dollars willingly.

Some 16 months after the new Copyright Act became fully effective publishers are counting their blessings, but they're far from basking in the false euphoria that all problems are behind them.

Much remains to be done, not only to enforce benefits stipulated in the new law, but to counter efforts to whittle away gains either explicit or implicit under revision.

Already, jukebox industry recalcitrance in paying the \$8 per machine called for in the law, moves by elements in the educational community to void compulsory obligation to pay performances royalties on campus concerts, and a stand-off with the recording industry over mechanical reserves formulas against record returns are only a sampling of the issues which await resolution.

Only about one-third of the estimated 500,000 jukeboxes across the country are currently accounted for in performances fees required under the act, and publishers believe many music machine operators are purposely dragging their feet in delaying actions.

As in other cases where publisher patience wears thin and the conviction grows that non-compliance is willful, they are beginning to resort to legal action. Both ASCAP and BMI, on behalf of affiliates, have gone to court over the issue and clusters of additional lawsuits are anticipated before compliance is deemed substantial.

The college concert situation is another where music performance royalties are yet to be paid in acceptable proportion, say publishers.

Despite drawn-out negotiations to arrive finally at a fee formula thought fair, many colleges have yet failed

Is Horowitz is Billboard's New York Bureau Chief.

to accommodate to the removal of "not-for-profit" exemptions in the new law. Only recently a coalition committee of disaffected educators launched a drive to have the law modified to reinstate their exemption or to shift the burden of payment to artists and/or concert promoters.

If the law's increase of compulsory mechanical royalties from 2 cents to 2¼ cents per recorded tune seems frozen in legislative print, no one on either side is convinced of its immutability. Publishers just aren't satisfied that the rate is equitable, even though it has jumped their income from this source by some 37%. And the record industry is just as adamant that, from its view, the new rate is too high.

The protagonists will face off again in Washington next January when the Copyright Tribunal meets under legislative fiat to reexamine rates. No crystal ball is needed to predict that once again record companies will push for lower rates, while publishers will seek to have them increased.

Over the long haul U.S. publishers still eye the eventual goal of a mechanical rate pegged to a percentage of a record's selling price, pretty much the standard elsewhere in the world. Whether they campaign seriously for this at the upcoming tribunal confrontation is a matter of strategy certain to engage them in pre-pleading deliberations.

If mechanicals remain an issue that divides publishers and record manufacturers, there is considerably more unity in their shared fear of the ultimate consequences of unchecked freedom for consumers to dub copyrighted material from disk or off the air. If publishers lose record sales via this practice, publishers also lose mechanical income.

With the removal of "not-for-profit" escape clauses in the new Copyright Act, both camps feel their rights are clear and unambiguous. Only copyright owners are granted the privilege of duplicating their material or assigning those rights to others. But neither underestimates the difficulty, nay, impossibility, of enforcement against private persons.

One of the first acts of the Copyright Tribunal last year was to announce a study of the extent of home taping, an initial step toward seeking a solution. The National Music Publishers Assn. also intends to study

the matter. And the recording industry, so far primarily in Europe, has placed a high priority on its resolution as well.

No one seriously contends that home dubbing can be stopped. As in the case of the European moves, the sought-for solution is expected to take the form of a proposed levy on home recording equipment and/or blank tape. Revenues then would be divided among copyright owners, both record companies and publishers. Each would, in turn, share their take with performers and writers, respectively.

This "solution," however, will not be easily achieved, even its most dedicated proponents agree. It counters democratic traditions that what an individual does in his own home for his own use is his business and no one else's. In addition, a powerful antagonist is present in the blank tape industry, which can be counted on to do vigorous battle against any step which might inhibit its snow-balling growth.

Another one of the most nettlesome areas of the new law rests with the question of fair use, particularly with respect to print. Here again a good part of the problem is educative—to bring about a change in old and ingrained habits. Educators have long been used to copying music for instructional and related purposes without restriction. It rarely gave them pause or worry if they found it more convenient or economical to photocopy parts instead of buying them.

But under the new law this is no longer permitted, other than in the case of limited and still somewhat ambiguous exceptions. Officially, through their organizations, educators accept these restrictions and together with the NMPA and the Music Publishers Assn. of the United States (the association for standard music publishers) have participated in forums designed to acquaint the educational community with fair-use rules.

Welcome improvement is reported in the case of graphic violations. But no statistics, reliable or otherwise, exist that fix the extent of previous and continuing infringements. Concern still remains. The entire complex of fair-use has been well described as "a very slippery eel."

More serious yet are continuing infringements among church groups, state publishers. Some lawsuits

(Continued on page P-39)

# Top Songs



Billy Joel, left, and the Beatles.



## BILLBOARD

Title	Publisher (s)	Writer (s)
1978: SHADOW DANCING	Joy USA (BMI), Andy Gibb (BMI), Brothers Gibb (PRS), Stigwood Music (BMI), Hugh & Barbara Gibb Music (BMI)	Robin, Maurice, Barry & Andy Gibb
1977: TONIGHT'S THE NIGHT	Riva (ASCAP)	Rod Stewart
1976: SILLY LOVE SONGS	McCartney Music Ltd. (PRS), ATV Music (BMI), MPL Communications, ATV Music (PRS)	Paul McCartney
1975: LOVE WILL KEEP US TOGETHER	Kiddie Music (BMI)	Neil Sedaka, Howard Greenfield
1974: THE WAY WE WERE	Colgems Music (ASCAP)	Alan Bergman, Marilyn Bergman, Marvin Hamlisch
1973: TIE A YELLOW RIBBON	Levine & Brown Music (BMI)	L. Russell Brown, Irwin Levine
1972: FIRST TIME EVER I SAW YOUR FACE	Storm King (BMI)	Ewan McColl
1971: JOY TO THE WORLD	Lady Jane Music (BMI)	Hoyt Axton
1970: BRIDGE OVER TROUBLED WATER	Paul Simon Music (BMI)	Paul Simon
1969: SUGAR SUGAR	Don Kirshner Music (BMI)	Jeff Barry, Andy Kim
1968: HEY JUDE	Northern Songs Ltd. (PRS), Maclen Music (BMI)	John Lennon, Paul McCartney
1967: TO SIR WITH LOVE	Screen/Gems (BMI), Screen/Gems/EMI (PRS)	Don Black, Mark London
1966: THE BALLAD OF THE GREEN BERETS	Music, Music, Music (ASCAP)	Barry Sadler, Robin Moore
1965: WOOLY BULLY	Domingo Samudio	Beckie (BMI)
1964: I WANT TO HOLD YOUR HAND	Duchess (BMI), Northern Songs Ltd. (PRS), Manitou/Duchess (PRO)	John Lennon, Paul McCartney
1963: SUGAR SHACK	Dundee (BMI)	Faye Beulah Boss, Keith McCormick
1962: STRANGER ON THE SHORE	Robert Mellin Music (BMI)	Robert Mellin, Acker Bilk
1961: TOSSIN' AND TURNIN'	Warner/Tamertane, Harvard Music (BMI)	Ritchie Adams, Malou Renee
1960: THEME FROM A SUMMER PLACE	Warner Bros. Music (ASCAP)	Mack Discant, Max Steiner
1959: BATTLE OF NEW ORLEANS	Warden Music (BMI)	Jimmie Driftwood
1958: VOLARE (NEL BLU DIPINTO DI BLU)	Robbins Music (ASCAP)	F. Migliacci, Domenico Modugno, Mitchell Parish
1957: ALL SHOOK UP	Unart, Elvis Presley (BMI)	Elvis Presley, Otis Blackwell
1956: HEARTBREAK HOTEL	Axton Mae Boren, Tree Music (BMI)	Elvis Presley, Tommy Durden
1955: CHERRY PINK AND APPLE BLOSSOM WHITE	Editions Musicales Hortensia, Chappell (ASCAP)	Louiguy, Jacques Larue, Mack David

(Continued on page P-28)

## GRAMMY

Title	Publisher (s)	Writer (s)
1978: JUST THE WAY YOU ARE	Impulsive/April (ASCAP)	Billy Joel
1977: LOVE THEME FROM A STAR IS BORN (Evergreen)	First Artists/Emanuel, 20th Century Fox (ASCAP)	Barbra Streisand & Paul Williams
Tie: YOU LIGHT UP MY LIFE	Big Hill Music (ASCAP)	Joe Brooks
1976: I WRITE THE SONGS	Artists Music (ASCAP)	Bruce Johnston
1975: SEND IN THE CLOWNS	Revelation/Rilting (ASCAP)	Stephen Sondheim
1974: THE WAY WE WERE	Colgems/EMI (ASCAP)	Marilyn & Alan Bergman, Marvin Hamlisch
1973: KILLING ME SOFTLY WITH HIS SONG	Fox-Gimbel Productions (BMI)	Norman Gimbel & Charles Fox
1972: THE FIRST TIME EVER I SAW YOUR FACE	Stormking Music (BMI)	Ewan MacColl
1971: YOU'VE GOT A FRIEND	Colgems/EMI (ASCAP)	Carole King
1970: BRIDGE OVER TROUBLED WATER	Paul Simon Music (BMI)	Paul Simon
1969: GAMES PEOPLE PLAY	Lowery Music (BMI)	Joe South
1968: LITTLE GREEN APPLES	T.B. Harms (ASCAP)	Bobby Russell
1967: UP, UP & AWAY	The EMP Co. (BMI)	Jimmy Webb
1966: MICHELLE	Maclen Music (BMI)	John Lennon & Paul McCartney
1965: THE SHADOW OF YOUR SMILE	Miller Music (ASCAP)	Paul Francis Webster & Johnny Mandel
1964: HELLO, DOLLY!	E.H. Morris (ASCAP)	Jerry Herman
1963: THE DAYS OF WINE & ROSES	Whitmark & Sons (ASCAP)	Henry Mancini & Johnny Mercer

(Continued on page P-28)

## OSCAR

Title	Publisher(s)	Writer (s)
1978: LAST DANCE (Thank God It's Friday)	Primus Artists/Olga (BMI)	Paul Jabara
1977: YOU LIGHT UP MY LIFE (You Light Up My Life)	Big Hill Music (ASCAP)	Joe Brooks
1976: LOVE THEME FROM A STAR IS BORN (Evergreen) (A Star Is Born)	First Artists Music/20th Century Fox/Emanuel Music (ASCAP)	Barbra Streisand/Paul Williams
1975: I'M EASY (Nashville)	Lion's Gate Music/Easy Music (ASCAP)	Keith Carradine
1974: WE MAY NEVER LOVE LIKE THIS AGAIN (The Towering Inferno)	Fox Fanfare Music, Inc./20th Century Music Corp./Warner Bros. Music Corp./Warner-Tamertane (ASCAP)	Al Kasha, Joe Hirshhorn
1973: THE WAY WE WERE (The Way We Were)	Colgems-EMI Music, Inc. (ASCAP)	Marvin Hamlisch/Alan & Marilyn Bergman
1972: THE MORNING AFTER (The Poseidon Adventure)	Fox Fanfare Music, Inc./20th Century Music Corp. (ASCAP)	Al Kasha, Joe Hirshhorn
1971: THEME FROM SHAFT (Shaft)	East Memphis Music (BMI)	Isaac Hayes
1970: FOR ALL WE KNOW (For All We Know)	ABC Dunhill/Al Gallico (BMI)	Fred Carlin/James Griffin
1969: RAINDROPS KEEP FALLING ON MY HEAD (Butch Cassidy & The Sundance Kid)	Blue Seals Music, Inc./Jac Music Co., Inc./20th Century Music Corp. (ASCAP)	Hal David/Burt Bacharach
1968: THE WINDMILLS OF YOUR MIND (The Thomas Crown Affair)	United Artists Music Co., Inc. (ASCAP)	Alan and Marilyn Bergman/Michel LeGrand (SACEM)
1967: TALK TO THE ANIMALS (Doctor Dolittle)	Hastings Music (BMI)	Leslie Bricusse
1966: BORN FREE (Born Free)	Screen Gems/EMI (BMI)	John Barry/Don Black
1965: THE SHADOW OF YOUR SMILE (Sandpiper)	Miller Music Corp. (ASCAP)	Paul Francis Webster/Johnny Mandel
1964: CHIM CHIM CHEREE (Mary Poppins)	Wonderland Music (BMI)	Richard & Robert Sherman
1963: CALL ME IRRESPONSIBLE (Pappa's Delicate Condition)	Paramount Music Corp. (ASCAP)	Sammy Cahn/James Van Heusen
1962: DAYS OF WINE AND ROSES (Days Of Wine And Roses)	M. Witmark & Sons (ASCAP)	Johnny Mercer/Henry Mancini
1961: MOON RIVER (Breakfast At Tiffany's)	Famous Music Corp. (ASCAP)	Henry Mancini
1960: NEVER ON SUNDAY (Never On Sunday)	LLE Corp./Unart (BMI)	Manos Hadjidakis/Billy Towne
1959: HIGH HOPES (Hole In The Head)	Maraville Music Corp. (ASCAP)	Sammy Cahn/James Van Heusen
1958: GIGI (Gigi)	Maralane Music Corp. (ASCAP)	Frederick Lowe/Alan Jay Lerner
1957: ALL THE WAY (The Joker Is Wild)	Maraville Music Corp. (ASCAP)	Sammy Cahn/James Van Heusen

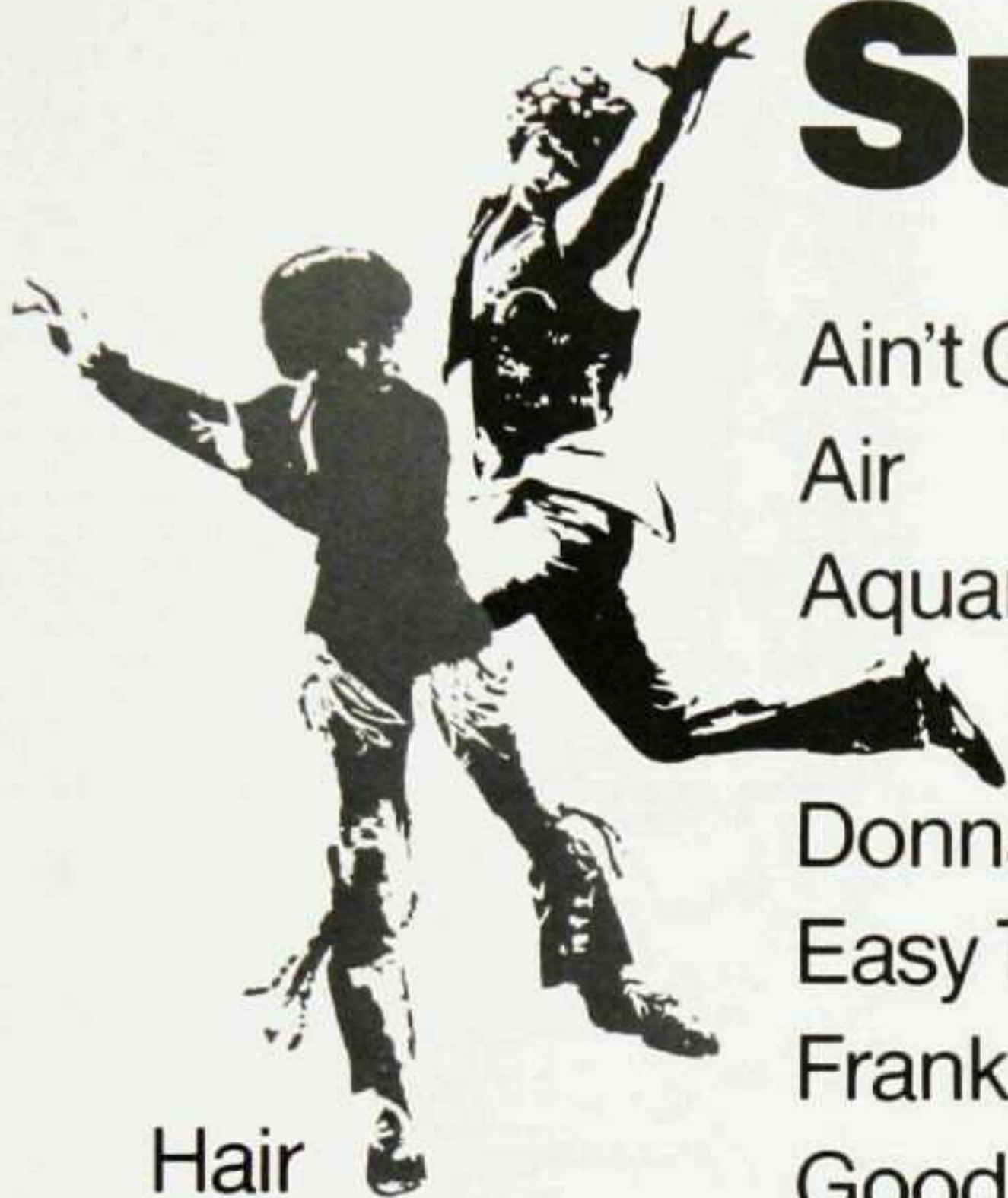
(Continued on page P-28)

What do all the artists on this page have in common? They've all recorded (and many have written) top songs of the year. Left, Judy Garland sang "Over The Rainbow," for a 1939 Oscar. Below, Keith Carradine scored an Oscar with "I'm Easy" in 1975. Right, Perry Como, whose "Prisoner Of Love" topped Billboard's 1946 charts. Far right, Andy Gibb, Billboard's 1978 winner with "Shadow Dancing."





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Aquarius

Black Boys/White Boys

Donna

Easy To Be Hard

Frank Mills

Good Morning, Starshine

Hair

Hare Krishna

I Got Life

L.B.J.

Let The Sunshine In

Manchester

Somebody To Love

What A Piece  
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# PUBLISHER 'STABLES'

## RENEWED EFFORT TO ENCOURAGE, NURTURE AND DEVELOP WRITERS

The encouragement, nurturing and development of new writers has always been the lifeblood of the music publisher.

But, the rock years, especially within the context of the "writer/artist," has tended to overshadow the classic identity of a song talent whose career rests squarely on his ability to create songs for others to perform.

To be sure, the early years of rock depended almost entirely on songs others wrote for others to perform. This led to the pioneer strategy of Don Kirshner to establish the first writing staff geared for the new revolution of pop music in the late '50s.

But, the emergence of the writer/artist in the middle '60s put less stress on the writer only, forcing music publishers to pursue a package approach: make a deal with the act who writes its own material, eliminating the songwriting "middleman" and the pressures of getting covers on individual copyrights.

Yet, wheels do turn in the industry, and while the writer/artist is very much a part of the scene, more artists have emerged who do not rely on self-generated copyrights. The very nature of today's song content has helped the trend along, with more of a one-on-one, I-love-you lyric approach. Obviously, this "softens" the song, making it rely heavily on simple, melodic music. Basically, the "music of protest and disenchantment" is all but gone from the pop mainstream.

This isn't yesterday's Tin Pan Alley approach by any means, for today's pop song structure hardly holds to the discipline of 32 bars.

Thus, the "staff" writer is very much in evidence today, with many music publishers, among them Kirshner himself, declaring that the current scene resembles the stable concept of two decades ago.

Whether it's Kirshner, or Irving/Almo or Chappell, or Warner Bros., or United Artist or The Entertainment Company, or a newer entity like Love-Zager, new writing talent is a key aspect of their professional activities, talent that is not necessarily a tested one.

As a former staff songwriter himself, Lanny Lambert, vice president of Sherlyn Music, the TK label's publishing unit, is a firm believer in a writing stable.

"The early success of TK Records was due largely to in-

house writers like Clarence Reid, Willie Clarke, Timmy Thomas, Betty Wright, Benny Latimore and, of course, Harry (KC) Casey and Richard Finch," Lambert maintains.

Lambert adds, "Several self-contained acts have spawned new staff writers such as Theophilus Coakley, David Mackey and Kirkwood Coakley of T-Connection, and Bobby Caldwell.

An unusual staff writer growth pattern is represented by United Artists Music. Three years ago, the company had no writing staff to speak of. Now, the company has at least 20 writers with exclusive relationships to UA.

The disco boom also brought more romance into songs, with its emphasis on danceable music and, more so than ever in the evolution of disco, soft melodic lines (e.g. "Last Dance").

In addition, the company, under president Harold Seider's direction, is producing a series of demo LPs showcasing newer writing talent, an unusual approach in this area.

"We're basically signing writers who are artists, but our main focus is in their writing talents. When we make a demo of their songs, we think it's an advantage that they can perform them well, but it's really designed to showcase the song and its exploitation for other acts to cut," notes Leeds Levy, assistant to the president at MCA Music.

One company, born in the 70s, is a good example of the stronger reliance on staff writers. The Love-Zager music publishing division of the production company started four years ago "with one room and one song," as Susan McCusker, a partner with Jerry Love and Michael Zager, puts it. Now, the company boasts eight staff writers, 300 copyrights, one-third of which have been recorded.

Like Love-Zager, The Entertainment Company is a big user of copyrights in terms of its own production unit.

"It is our belief," explains co-president (with Charles Koppelman) Martin Bandier, "that one of the most effective methods of creating original material is through the collaboration of the artist, producer, publisher and staff writer. Such collaboration helps the writer move in a direction favored by the artist and his producer on each song written.

"In addition, staff writers may join forces and combine their creative abilities. We are continuously looking for new staff writers to fill in areas of specialty that we may require."

"We believe in nurturing new writing talent because we al-

ways need the resource of new songs," claims Steve Bedell, head of Casablanca's music publishing division. "It's no big deal to make a demo; yet, once you get one to a producer who likes the song, he's more likely to cut more songs by the writer. That built-in factor with a writer/artist gets, of course, immediate recognition."

Larry Fogel, operations head in the East for April/Blackwood Music, says "that the industry has forced us to be more selective in developing writers, but we probably have as many staff writers in New York, Hollywood and Nashville as any other publisher."

Fogel says that in order to sign a writer "at this juncture," he has to come up with hits in a relatively short time. He says in this regard that there is no such thing as "album cuts;" all cuts on an LP today are intended for release as singles, but some of them just don't come off in the final recording process.

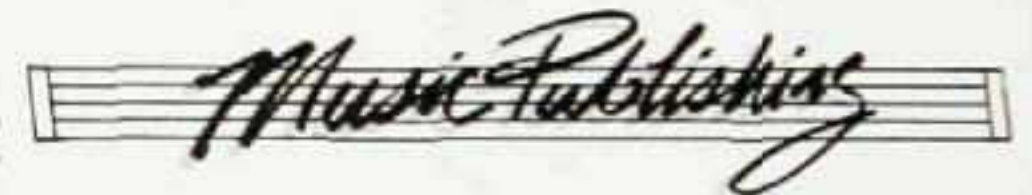
Among the important benefits of a large writing staff is the interchange of writing talent, which doesn't work all the time. But some new collaborations do click.

Also, some of the company's writing/artist talents have had writing success without stepping out yet in their recording careers.

Paul Tannen, vice president and director of professional activities of Screen Gems-EMI in New York, says, "Although the writer/artist trend is more prevalent than ever, music publishing begins with the song itself. A good active publisher is always looking for a good writer, regardless of whether he/she has had a track record or not."

Tannen says the company auditions new writers every week. "Our criteria for signing a new writer is very simple. We sign anyone coming in the door who can write a hit. Developing new writers from scratch is what the music publishing business is all about."

(Continued on page P-28)



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# U.S. PUBLISHING ON A "GOOD ROLL" By LEONARD FEIST

In the litting language of Las Vegas, the U.S. music publishing community started 1979 on "a good roll." Although inflation and the wounded American dollar distort income figures somewhat, it is clear that last year saw substantial growth. Income from licensing performing and print rights set new records. The Harry Fox Agency—licensing service of the National Music Publishers' Assn.—reported that its clients saw a healthy increase in revenues from tape, disks, film and other synchronization uses including public broadcasting. Operating efficiently at a 3% commission on mechanical royalties, HFA found itself serving more clients than ever before—4,000. The NMPA membership rose to over 185 by mid March, five times what it was 12 years ago. Those 185 companies actually represent over 1,200 publishing entities.

Part of this surge is the result of the 1976 Copyright Law, which established several new markets and raised the recording rate under the compulsory license provision. The increase is less than equitable, but it was a step in the right direction after more than half a century of gross economic injustice to writers and publishers. Income from jukeboxes, first licensed last year under the new statute, was extremely modest, and a lot of hard work lies ahead in '79 and perhaps beyond as the copyright family seeks full compliance with the '76 statute. It will be some time before the entire '76 law is clearly understood, defined, enforced and respected. We are committed to make that interval as short as possible.

What will be our goals—and problems—in the coming year and beyond? One will be education—both within the industry and among the many types of users, including those who didn't think they were required to take out licenses before the new law. In mid-1978, NMPA launched the Music Publishers Forums to give younger publishers a structure to meet and share with each other and to draw on the experience of industry veterans. Today, there are active chapters in three of the major music centers, with Arthur Braun heading the steering committee of the N.Y.C.

Leonard Feist is president of the NMPA

chapter. Tim Wipperman guiding the steering committee in Nashville and Terri Fricon the chairperson of the Los Angeles unit. In the course of our encouraging these chapters, we've had very definite proof of the increasing diversity of the contemporary publishing community—with a big jump in female participation. We're also seeing more young black and other minority talent in publishing. Conceived by former NMPA board chairman Salvatore T. Chiantia, the forums are one effort to encourage the "new wave" to step forward with their ideas and have policy input now.

NMPA has just distributed to members a compilation of how almost half of the NMPA firms are interpreting the requirements and procedures under the new copyright law. As a followup to the inquiry, NMPA has scheduled day-long sessions of copyright revision revisited in Los Angeles (March), Nashville (April) and New York (June). Other educational programs are being developed for autumn.

Since education is cheaper than litigation, one goal will be to continue to explain the new law to a broad variety of users. We've already done a lot of this in cooperation with others, and some groups such as schools and religious/church organizations have responded fairly well. There are signs that parts of the academic community are ignoring their legal responsibilities, however. We'll be monitoring compliance, and those who defy the law despite all our efforts to explain and inform will find that publishers' patience has limits. Moving the '76 act from a statute to a work reality will surely be a vital goal for several years.

American music publishers have been fighting copyright infringers for more than 61 years. NMPA will continue its support for this crusade—at home and abroad. On the foreign battlefield, we'll be contributing \$75,000 to assist the antipiracy efforts. We'll press hard at home in every way to stop print and recording infringers—pirates and counterfeiters. Home duplicating is now so widespread that something must be done about it, and the wheels for a solution to this problem are in motion.

The major goals of an increased NMPA public relations and information program will include (1) letting the public know what's illegal; (2) communicating a better picture of the often misunderstood role and con-

tribution of publishers to those in and out of the entertainment world.

It is no secret that publishers find the 2 3/4 cents recording rate fixed in the '76 law rigid and unrealistic, especially in comparison with practices in all but one other country where the rate copes with inflation by being a percentage of the sale price. The Copyright Royalty Tribunal will re-evaluate the rate system next year, and we'll certainly be striving conscientiously to focus the tribunal's attention on the inadequacies of the current provisions. In the more immediate future, we plan to cooperate with a tribunal committee that will start studying home duplicating this year. The new year will also see The Harry Fox Agency continuing its audits for its clients in depth, for change often brings some confusion and the HFA goal will be to make sure that the many licensees are systematically paying royalties at the new rates—a matter of obvious importance.

The new and unexplored possibilities of video disks and cassettes may well be among the priority goals of most publishers. We'll be observing these developments since—like the law suits involving CBS-TV and both ASCAP and BMI and the MCA v. Sony "Betamax" confrontation—they could affect the future of the music business.

Let's consider the foreign situation, and we might begin by noting that few Americans realize how much income flows into the U.S.A. and helps our balance of payments as a result of our songs. NMPA itself has been looking abroad since its beginning.

There are two immediate matters which concern us. Recently, the Canadian government removed tariffs on books. At this moment, we do not know whether this includes sheet music or any unbound publication. It is not clear either whether records are included. The Canadian government took this step instead of joining the international Florence Agreement which eliminates tariffs on such materials.

Another matter with which the association will certainly have an involvement is the discussion of a Special Protocol for the Berne Convention to permit the United States to become a member even though its new Copyright Law does not conform entirely to Berne's standards. (Continued on page P-32)

## ORGANIZATIONS

The following publishing oriented organizations are from a listing of more extensive sources in Billboard's annual Buyer's Guide. For further information, consult Buyer's Guide under the country in which the organization is headquartered.

### ARGENTINA

SADAIC (Sociedad Argentina de Autores & Compositores de Music), Lavalle 1547, Buenos Aires. (Mechanical & performing rights).

### AUSTRALIA

APRA (Australasian Performing Right Ass'n) Ltd., 25-27 Albany St., Crows Nest, Sydney, NSW 2065. (Performing rights only).

### AUSTRIA

A.K.M. Gen. mbH (Staatlich genehmigte Gessellschaft der Autoren, Komponisten & Musikverleger), Baumannstr. 8/10, A-1030 Vienna. (Performing rights only).

Austrian Music Publ'rs Union (Musikverleger Union Oesterreich), Baumannstr. 10, A-1030 Vienna.

Austro-Mechana (Gesellschaft zur Verwaltung & Auswertung mechanisch-musikalischer Urheberrechte GmbH), Baumannstr. 10, A-1031 Vienna.

LITERAR Mechana (Wahrnehmungsgesellschaft fuer Urheberrechte), Linke Wienzeile 18, A-1060 Vienna 6.

Symphony Tone Prod'n's Konzerthaus, Lofthingerstr. 20, A-1030 Vienna. (Performing rights only).

### BELGIUM

Chambre Syndicale des Editeurs de Musique de Belgique, 12 Rue de la Made-

leine, B-1000 Brussels. (Publishers' ass'n).

SABAM (Societe Belge des Auteurs, Compositeurs & Editeurs), 75-77 Rue d'Arion, B-1040 Brussels.

SODI (Societe de Gestion de Droits Intellectuels) Asbl, 13 Rue de la Madeleine, B-1000 Brussels.

### BOLIVIA

Sobodaycom (Sociedad Boliviana de Autores & Compositores de Music), Figueroa 788, Depto. I, 2nd fl., La Paz.

### BRAZIL

SBAEM (Sociedade Brasileira de Autores, Compositores & Escritores de Musica), Praca Mahatma Gandhi 2, 709-710 Cinelandia, Rio de Janeiro.

SBAT (Sociedade Brasileira de Autores Teatrais), Av. Almirante Barroso 97, 3rd fl., Rio de Janeiro.

SAE, Rua Evaristo da Veiga 35, Rio de Janeiro. (Mechanical rights only).

SICAM (Sociedade Independente de Compositores & Autores Musicais), Largo Passandu 51, 8th, 10th, 11th & 16th fls., 01034 Sao Paulo. (Mechanical & performing rights).

UBC (Uniao Brasileira de Compositores), Rua Veconde Inhauma 134, Rio de Janeiro.

### CANADA

Canadian Music Publ'rs Ass'n, 111 Avenue Rd., Toronto, Ont. M5R 3J8.

Canadian Musical Reproduction Rights Agency Ltd (CMRRA), 111 Avenue Rd., Toronto, Ont. M5R 3J8. (Mechanical rights only).

Composers, Authors & Publ'rs Ass'n of Canada Ltd (CAPAC), 1240 Bay St., Toronto, Ont. M5R 2C2. (Performing rights only).

P.R.O. (Performing Rights Org. of Canada Ltd.), 41 Valleybrook Dr., Don Mills, Ont. M3B 2S6.

### CHILE

DAIC (Departamento del Derecho de Autor de la Universidad de Chile), San Antonio 427, 2nd fl., Santiago. (Performing rights only).

### COLOMBIA

SAYCO (Sociedad de Autores & Compositores de Colombia), 20-47 Carrera 12, Bogota. (Performing rights only).

### CZECHOSLOVAKIA

OSA (Ochrannny svaz autorsky pro prava k dilum hudebnim—Authors Ass'n for Protection of Rights on Musical Works), Trida cs. armady 20, 160 56

Prague 6. (Mechanical & performing rights).

SODZA (Slovensky Ochrannny Zvaz Autorov), Zivnostenska 1, 883 27 Bratislava. (Mechanical & performing rights).

### DENMARK

Danish Music Publ'rs Ass'n, Gothersgade 9-11, DK-1123 Copenhagen K.

Gramex, Gothersgade 103-4, DK-1123 Copenhagen K. (Performing rights only—records).

KODA, Rosenvaengets Hovedvej 14, DK-2100 Copenhagen O. (Performing rights only).

Nordisk Copyright Bureau, A.L. Drewsensvej 1, DK-2100 Copenhagen O. (Mechanical rights only).

### ECUADOR

SADRAM (Sociedad Anonima de Representacion & Administracion Musical Cia. Ltda), Apdo. 3456, Lorenzo de Garaicoa 2811.

### FINLAND

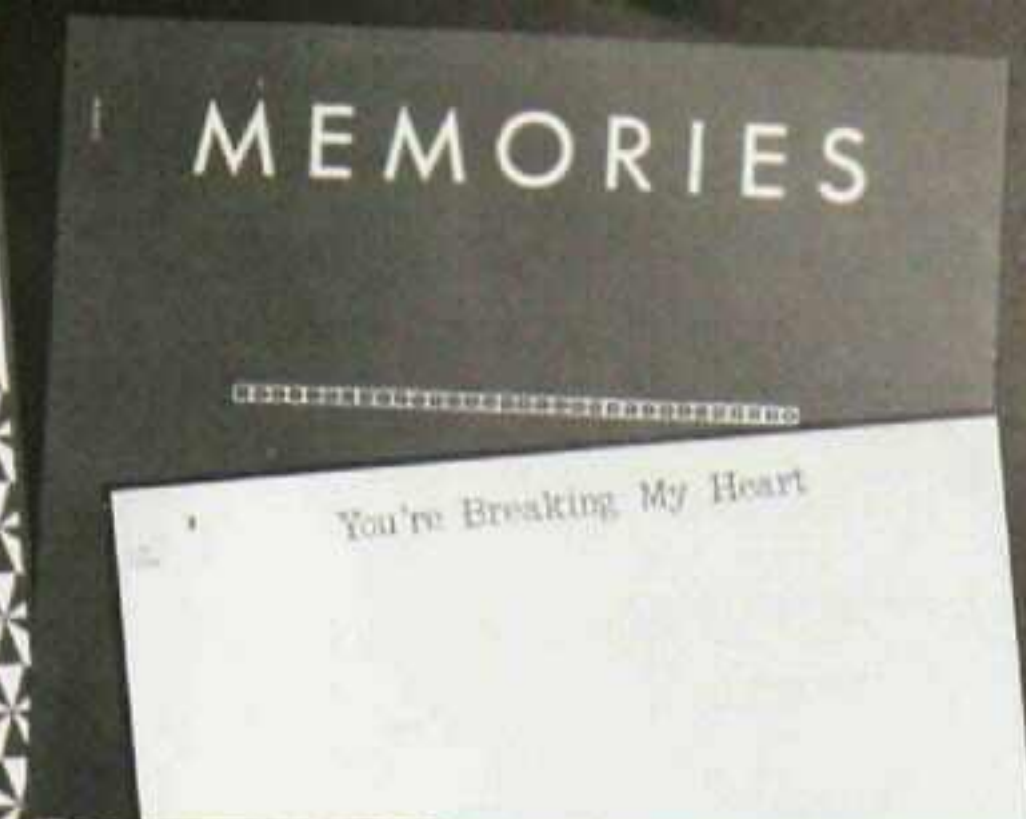
Gramex, Lauttasaarentie 1, 00200 Helsinki 20. (Radio-TV performance fees).

Sulasol (Suomen Laulajain ja Soittajain Liitto ry), Kluuvikatu 8, SF-00100 Helsinki 10.

TEOSTO ry (Saveltajain Tekijanoikeus)

Music Publishing

(Continued on page P-32)



For Years The

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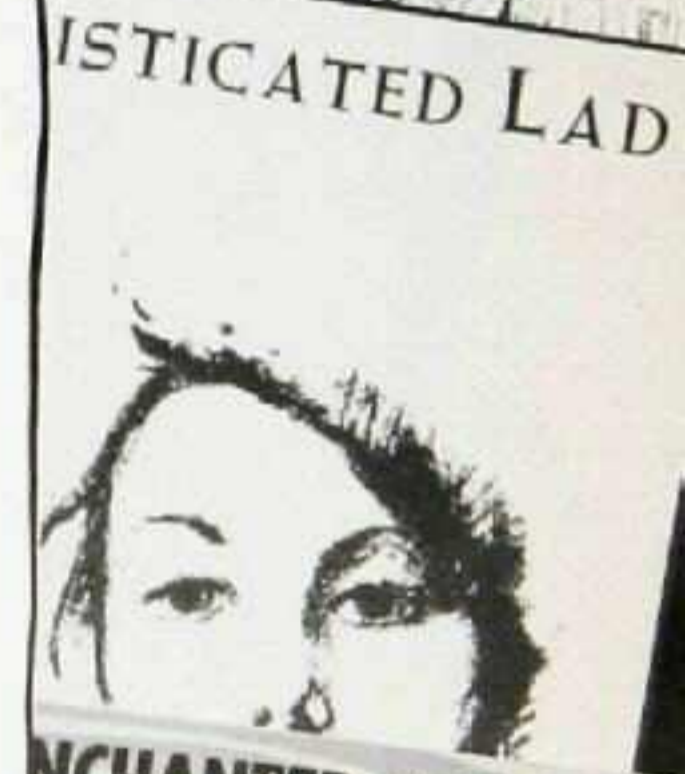
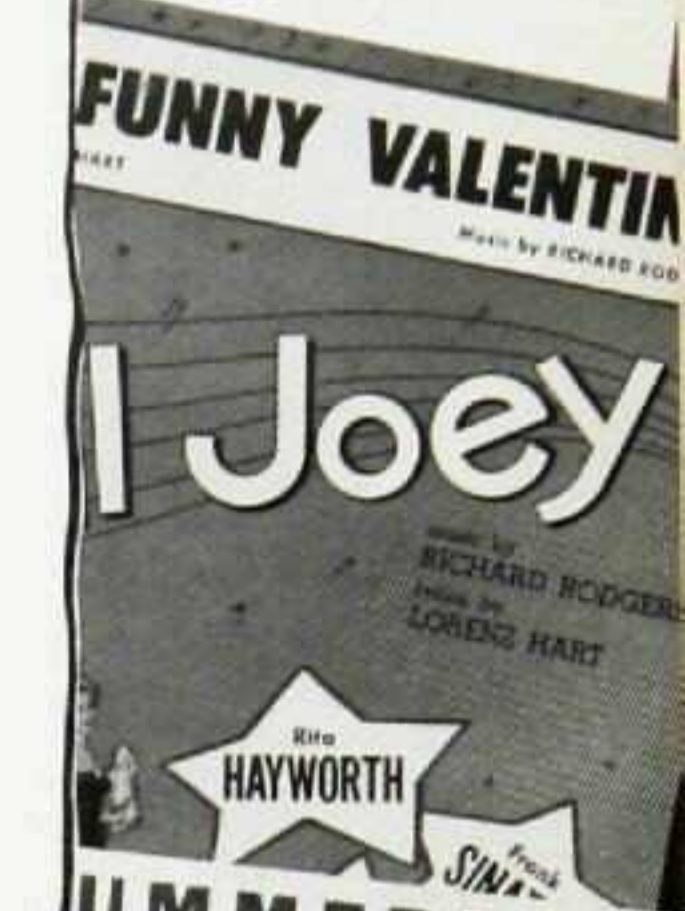
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# RIGHTS SOCIETIES GEAR FOR BURGEONING GROWTH

If performing rights societies functioned merely as collection agencies for their writer and music publisher members, they would stand coldly aloof from other matters than concern the "protection" of these rights.

That this is not so is very much in evidence by a number of factors, legal and emotional, that are matters of daily concern.

ASCAP, BMI and SESAC do not exist in a vacuum. They are responsive to the very issues that not only decide the financial fate of their members, but their creative stake as well.

They have emerged as a force for the greater good of their membership, allocating much time and effort in the marketing, if you will, of the encouragement and accomplishments of music as a whole.

Indeed, they are involved in a numbers game, but through various ways and means they make a positive and striking contribution to the role that music—whether songs or symphonies—plays in the American cultural mainstream.

As they tackle the problems of the present, the performing rights societies look to the future with confidence, if with some caution.

"The performing rights organizations and their affiliated writers and publishers are clearly facing uncertain times," maintains Edward Cramer, president of BMI.

"From virtually every area of licensing activity they are being challenged by users demanding new forms of licenses and reduced payments. The success of some of these challenges could very well have a drastic impact on the income of writers and publishers.

"In spite of everything, I'm optimistic about the immediate future. And, as tangible evidence that my feelings are more than wishful thinking, BMI writers and publishers can look forward to a substantial increase in their payments when they receive their statements for the quarter ending 1978. Moreover, we at BMI are planning for another change of our own. In order to serve our affiliates more efficiently, we will soon be moving to our headquarters to newer, larger facilities in New York City.

"Obviously, though the future is clearly uncertain, our view of it is—just as clearly—one of cautious confidence."

Stanley Adams, president of ASCAP, claims 1978 as a "year of great accomplishments for the society, and the challenges during 1979 are something we look forward to with confidence."

ASCAP writer futures, Adams adds, include the recently organized ASCAP Foundation designed to advance the cause of music in a variety of ways. "One is by making grants to prom-

ising young composers. The grants are given to composers who will not have reached their 30th birthday by Oct. 1."

"SESAC looks forward to a most exciting 1979 in the entire music field," cites Norman Weiser, president.

"Publishers and creators alike will benefit from new licensing areas which have been made available under the new Copyright Act, and all forecasts in the 'user' areas point to increased incomes which, in turn, will also benefit publishers and their authors and composers."

Obviously, none of these presidents is expressing anything in the nature of gloom-and-doom. Yet, the air of "cautious confidence" bears further explanation.

"The new copyright law," maintains BMI's Cramer, "has not yet proved to be a bonanza for writers and publishers. The income from public broadcasting is minimal. Jukebox licensing has proved to be an administrative nightmare, and the situation with respect to cable is so confused that no one yet has any idea what percentage of the money now collected should be allotted to music for 1978—a year already past."

Cramer claims that "insofar as the licensing of colleges and universities—a new area under the law—is concerned, the cooperation we've received from the academic community has, to say the least, been disappointing. Today, after more than a year, some of our great institutions of learning are still refusing to comply with the law. This means more lawsuits, more lawyers, and more legal fees."

As an aside, Cramer jests, "A slightly weary observation, but I seem to be spending more time nowadays with lawyers than I do with writers and publishers."

ASCAP's Adams points to shortcomings in "one of the important and significant parts of the new Copyright Law—the elimination of the so-called jukebox exemption."

"In short, the new Copyright Law has put the United States in synch with the copyright protec-

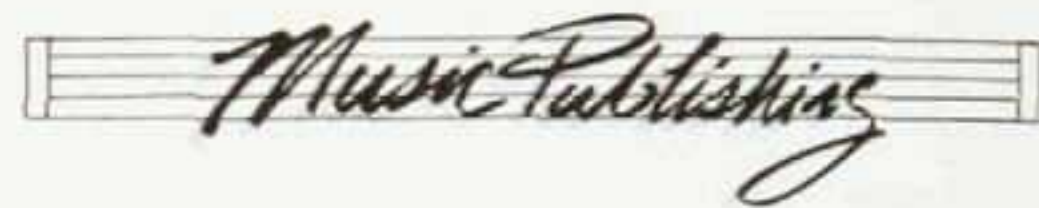
tion afforded music people in other countries throughout the world. Unfortunately, most jukeboxes are still not licensed due to the failure of many operators to comply with the law despite the very low fee of only \$8 per year per box."

As the newly elected president of CISAC, the international group of licensing organizations, Adams declares he's committed to "advocate programs to improve communication of data among performance rights societies to help guarantee that every author and composer throughout the civilized world receives the credits he or she is entitled to whenever and wherever his or her work is performed and surveyed."

SESAC's Weiser envisions a greater role for the society in the music marketplace. "Important new writers added to SESAC's roster in the recent past include Gian-Carlo Menotti, Cerrone and Don Ray, as well as numerous new publisher affiliations, both here and abroad."

If "cautious confidence" is the byword at the performing rights societies, it's apparent that gearing up for the future—with hopefully more resolutions of vexing problems—is an aggressive undertaking in the present.

Billboard



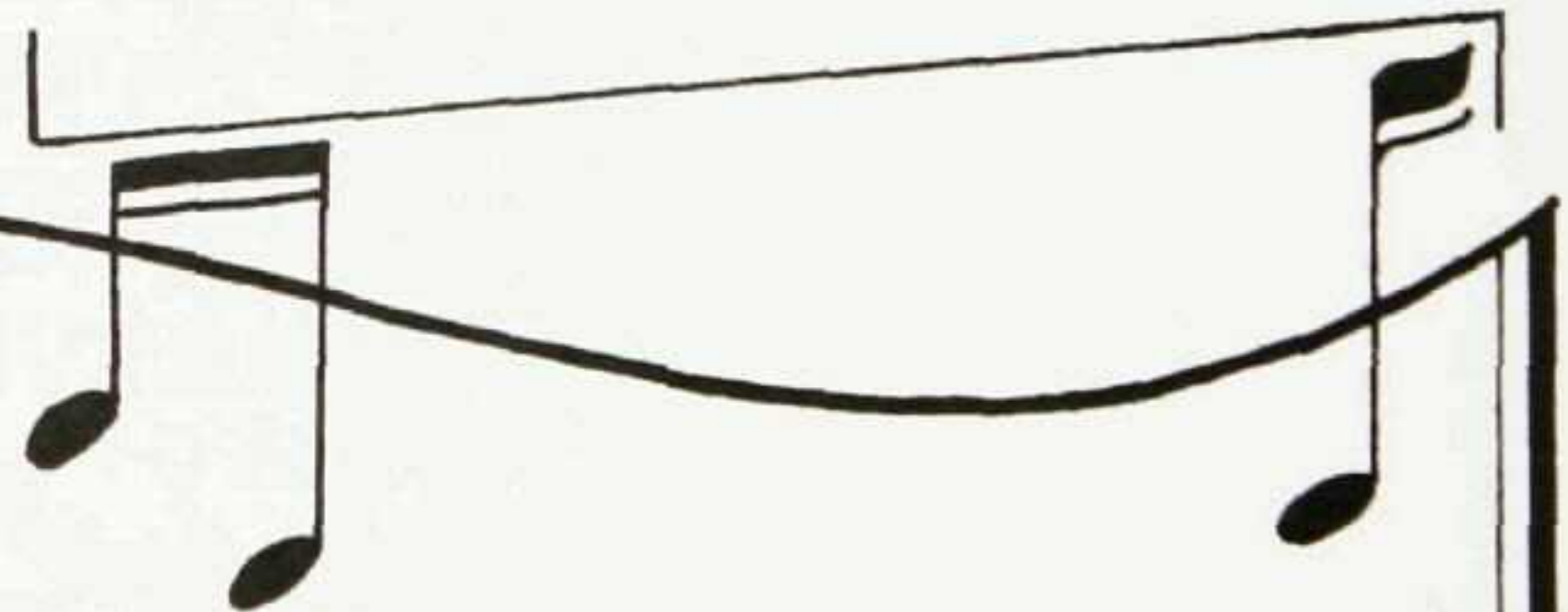
Norman S. Weiser, left, president, SESAC; Edward M. Cramer, president, BMI; Stanley Adams, right, president, ASCAP.

APRIL 21, 1979, BILLBOARD

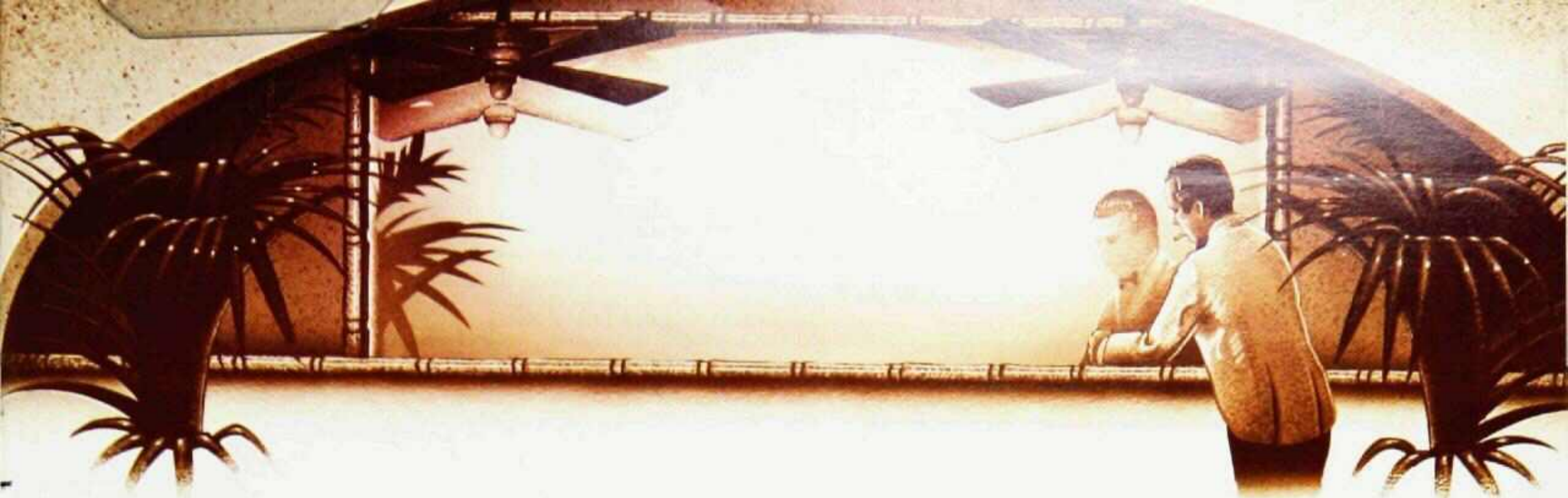
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ALMO PUBLICATIONS  
PERSONALITY FOLIOS:  
**DONNA SUMMER**, "LIVE AND MORE," "ONCE UPON A TIME."  
**PARLIAMENT**, "PARLIAMENT LIVE"  
"THANK GOD IT'S FRIDAY"  
SHEET MUSIC SALES  
**DONNA SUMMER**, "I LOVE YOU", "RUMOUR HAS IT",  
"HEAVEN KNOWS", "I FEEL LOVE".  
**CHER** PERFORMING, "TAKE ME HOME".

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## Television

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"A CHANCE TO LIVE", NBC-TV MOVIE OF THE WEEK/  
DAVID GERBER PRODUCTIONS  
"JOE AND VALERIE", NBC-TV/HOPE ENTERPRISES

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## Film

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"WINDS OF CHANGE", SANRIO PRODUCTIONS, INC.  
"FIFTH FLOOR", HICKMAR PRODUCTIONS, INC.  
"THANK GOD IT'S FRIDAY", MOTOWN/CASABLANCA PRODUCTION

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## Legitimate Theatre

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**ALEC COSTANDINOS'** INTRODUCTION TO BROADWAY.

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# INTERNATIONAL

## EUROPEAN ROUNDUP: PUBLISHERS AGGRESSIVELY EXPLOIT ALL RIGHTS

One of the major problems confronting Scandinavian music publishers today is the difficulty of collecting all the mechanical royalties to which they are entitled. Since Scandinavia is essentially an album market, it is particularly vulnerable to the familiar hazards of parallel imports and home duplication—and these two factors operate increasingly against the local publishers' chances of collecting the mechanicals which should properly be due to them.

Sture Borgedahl, president of Air Music Scandinavia and a publisher for more than 40 years, says: "Many of the albums which are sold in Sweden are imported from Germany, Holland, the U.S. and the United Kingdom and in these cases it is very hard to collect mechanical royalties. We have to exercise special care with imported finished product to make sure that the mechanicals are eventually remitted to us from the various collection agencies. We would all prefer to have the mechanicals paid in the country of importation and we are cur-

rently negotiating with the International Federation of Producers of Phonograms and Videograms in this matter.

"It is very hard when a publisher pays a substantial advance on a catalog and then finds that mechanicals on imported product featuring songs from that are paid in the country of manufacture. So in our contracts with overseas publishers we insist that mechanicals are paid in Scandinavia for all records sold in Scandinavia."

Another feature of the current publishing scene in Scandinavia is the absorption by the major publishing houses of many of the smaller companies, with the result that publishing power is vested in fewer and fewer operations.

"It is too early to say whether this trend is desirable or otherwise," says Ollé Bergman, president of Intersong, Sweden. But with the massive advances which are being sought nowadays, it is only the major companies which can survive. It is not uncommon for U.S. lawyers to ask for deals involving a \$10,000 advance and an 85%-15% split. Our policy at Intersong is to reject deals of that kind which reduce the sub-publisher to operating simply as a bank."

Bergman feels that it is much tougher to be a music publisher today than it used to be. "You have to work harder, be much more on your toes. It is also extremely hard today to get local recordings. The decline in record sales in Sweden has exacerbated this because in times of recession the record

companies tend to put a brake on local recordings. In addition there are more singer-songwriters today recording their own songs."

Both Bergman and Borgedahl report improved business in the sheet music field, with the decline in single sheet sales more than compensated by a greater demand for folios.

Says Bergman: "Years ago we used to regard the sheet music side of the business merely as a service operation. But today you can really do business with it."

Bergman has set up a distribution company for sheet music in conjunction with Stig Anderson's Sweden Music. Called Notservice AB, it distributes and markets sheet music from the Intersong, Sweden Music, EMI and April Music catalogs.

The most persistent headache for the French music publisher today, according to general manager of Editions Musicales Claude Pascal, is that too many people are looking for a slice of the same cake.

Says Pascal: "First of all you have the commercial radio stations which have their own music publishing operations. In all too many cases a condition of giving a new song any real exposure on the air is that the radio station's publishing company should have a share in the copyright.

"Then there are artists who refuse to record a new song unless their publishing companies are allowed to be co-publish-

(Continued on page P-30)

Assistance in preparing this story by Leif Schulman, *Billboard's* correspondent in Sweden, Henry Kahn, *Billboard* correspondent in France, Wolfgang Spahr, *Billboard* correspondent in West Germany, and Daniele Caroli, *Billboard's* correspondent in Italy. Copy coordinated by Mike Hennessey, *Billboard's* European Editorial Director.

## JAPANESE PUBLISHERS STRIVING TO SUSTAIN GROWTH

Japan's music copyright royalties have been marking double-digit growth for a number of years as a result of the booming production of records and tapes. But last year the record production pace slowed down, and royalties started to level off.

Now, the most important questions facing Japan's music publishers are what measures to take in order to beat the slowdown, what to do about a blanket system for the collection of copyright royalties from broadcasts, and how to deal with the rising flood of imports.

The supervision of the works of Japan's songwriters and composers is entrusted to the Japanese Society for the Right of Authors, Composers and Publishers, JASRAC. This society serves to collect royalties from the use of songs for disks and broadcasts, and it distributes them to the composers and songwriters.

At present, there are about 560 music publishers in Japan, and 80 of them are affiliated with the MPA (Music Publishers' Assn. of Japan).

JASRAC also supervises the collection of royalties on foreign music when it is used in Japan, and it distributes the in-

Haruhiko Fukuhara is *Billboard's* Tokyo bureau staff writer.

By HARUHIKO FUKUHARA

come among the subpublishing companies which have the domestic rights to overseas songs.

Last year, one of the big problems was that JASRAC was still not collecting the mechanical royalties on imported disks and it has been strongly urging JASRAC to get on with the task.

Thanks to the yen appreciation, imported disks have soared to capture a share equivalent to about 10% of the Western music market in Japan, and now the subpublishers have made it known that they want action taken. JASRAC appears to be favoring this approach, which is good news for the subpublishing business.

"Most countries collect royalties from imported disks and now in Japan we're getting close to a solution to the problem," says Masayuki Hashimoto, general manager at Victor Music Publishing, Inc.

Last year, JASRAC decided to levy royalties on material from automatic piano devices (pianocorders) based on imported cassette tapes and this has sparked discussion in the ranks of the society that imported disks are likewise recordings which should be the object of royalties. But JASRAC has left this problem untouched for the last 10 years and this accounts for the current backlash from importers.

Performance royalties, the copyright royalties applicable to music played on broadcasts, live performances and entertainment spots, have become another bone of contention among the music publishers. The fact is that the collection of these royalties from broadcasts is at a much lower level than elsewhere in the world.

JASRAC has been negotiating with the Japan Broadcasting Corporation (NHK) and the commercial broadcasters over a blanket system of royalty collection, and the Agency of Cultural Affairs stepped in last year with a proposal which is expected to bring the negotiations to a conclusion.

Under this proposal, NHK will be obliged to pay 0.69% of the total domestic and international broadcasting expenses from 1978 through 1980, and the commercial broadcasters' share will be 0.65%. This compares with the world standard of 2%. The music publishers are not very happy with the figures but will probably accept it with reluctance. Meanwhile NHK and the commercial broadcasters are opposed to the suggestion and so the negotiations are stalemated.

Since the blanket problem has yet to be resolved, there had been a freeze on plans to increase mechanical royalties since 1977.

The music publishing industry also complains that the royalties for the use of music in printed matter and live perform-

(Continued on page P-32)

## UNITED KINGDOM PUBLISHERS ADOPT FIGHTING STANCE

There is a new fighting spirit within the U.K. publishing industry and a determination to tackle its problems, according to recently appointed Music Publishers Assn. president Ron White, managing director of EMI Songs.

Because the publishing market is so closely linked to the record business, White warns that there could be major problems in store for all U.K. publishers next year as "the squeeze" on retrospective earnings from the static record market of the late 1970s, and reduced publisher margins because of increasingly competitive deals, begins to bite.

"But I still have great hope for the future," he says. "There has been a revival of enthusiasm among publishers here. The MPA has a very active popular publishers committee which includes many young and knowledgeable publishers who are determined to get down to facing our problems and finding the means of overcoming them. There is no 'head in the sand' thinking among U.K. publishers. 1979 should be a good year for tackling all our problems."

Despite a small upturn in the volume of U.K. record sales at the end of 1978 and potential extra mechanical income following record company price increases last summer, White

Peter Jones is *Billboard's* U.K. news editor.

By PETER JONES

believes that the publisher's "cake" is not likely to grow sufficiently to keep pace with inflation. (In fact, only performance income shows consistent growth, averaging about \$15 a year and just keeping ahead in real terms.)

"Because publishers' earnings are back-dated, the coming year may still be reasonably good," says White. "But in 1980 we may feel the squeeze. The cake may not shrink, but it certainly won't get any larger."

One positive aspect of the past year has been the contribution of the growing U.K. disco market, according to Carlin Music's Paul Rich.

"Disco music became incredibly important last year," says Rich, "and it is likely to continue so in 1979." Pointing to Radio Luxembourg's recent switch to an "all disco" format, he adds, "Disco is developing an acceptable musical form which is now beginning to have an influence on radio programming. This is very important to a company like Carlin which is very promotion oriented."

Geoffrey Heath, managing director of Heath Levy Music, comments that getting covers is still "very tough." In his opinion, publishers have to find songs that are not typically coverable these days—because most MOR artists no longer sell a lot of records in the U.K. "You need something a bit un-

usual to attract contemporary artists," he says, pointing to a Heathlevy song, "Shooting Star," which was covered successfully by Dollar.

Rich agrees that covers are difficult to come by in a market that is far from buoyant. Rich feels that only publishers with strong back catalogs can feel reasonably safe. "A company's catalog should be its bread and butter," he says, and points to several successful covers of "catalog songs" which Carlin has enjoyed in the past year by artists such as Darts and Showaddywaddy. "But I don't believe the time for good strong songs has gone," he adds. "In fact, with the success of disco music, artists are now recording good songs in a disco style."

Rich believes that a strong back catalog also enables a company to be more cautious, so that it can pick and choose its deals. "Many of the conglomerates are still making crazy deals," he says.

Heath doesn't see the situation regarding deal requirements changing much in the coming year. "The major companies are still making enormous deals which are contributing to a falsely expensive marketplace at present. Despite the eco-

(Continued on page P-36)







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# PRINT FORCES ITS WAY INTO PROFIT CENTERS

By EDWARD MORRIS

**P**rinted music—the self-acknowledged step-child of the music industry—has fought its way out of the cellar and is demanding its rightful place upstairs with records, concerts, and the rest of the revenue-producing family.

Within the past few years, such publishing giants as Warner Bros., Big 3, Columbia Pictures, Hansen, Almo, and Cherry Lane have successfully competed for a bigger share of the music-lover's dollar through product improvement and variety and more aggressive marketing techniques.

But the success has been accompanied by some problems. How, for instance, can cover prices be kept attractively low when printing costs keep climbing? How can the publisher and jobber maintain good relations when both sell directly to the retailer? What are the new market possibilities after the old ones have been saturated? Should artists have the same kind of control over the look of their folios as they're used to having over albums? How can the raucous immediacy of disco be profitably translated to the quiet longwily of printed music? And can retailers be encouraged to push up their printed music sales?

The major categories of popular printed music are sheets (arrangements of individual songs separately printed), personality folios (a collection of songs associated with a single performer or group), mixed folios (a collection of songs having little or nothing in common except a particular period of time, level of popularity, etc.), and matching folios (a collection of songs that correspond to songs on an album).

"With inflation and the rising cost of gasoline to put up with, people are going to be spending more time at home entertaining themselves," says Herman Steiger, director of Big 3 Music, New York City. As the print division of United Artists, Big 3 holds over 30,000 song copyrights and represents 35 major publishers. In the past 10 years Steiger says, annual sales have risen from \$800,000 to \$6.5 million.

Currently Big 3 is enjoying such folio bestsellers as Barry Manilow's "Even Now" and "Live," Barbra Streisand's "Songbird," and Jim Croce's "Photographs & Memories." Mixed folio standbys include "100 Giants of the 60s and 70s" and "100 Great Easy Listening Hits."

Steiger acknowledges that prices are escalating but contends that "Price is as secondary consideration to quality." Besides, he adds, "price per song has not gone up—there are now more songs in our books." He does think, however, that higher folio prices will increase the sales of individual song sheets.

By Big 3 estimates, there is one amateur musician for every four families in the country. To tap this market, the company is tailoring its products and sales campaigns to both

homes and schools. One of the hottest home items is a sing-along collection called "Life of the Party." It includes a words-and-music book and 10 packs of lyrics keyed to the songs in the book.

Steiger says Columbia House, a direct mail firm, bought 15 of Big 3's folio titles for marketing and found the effort so successful that it's ordered additional titles.

"Schools are exposing over half a million kids a year to music programs," Steiger says. Twice a year, Big 3 mails its catalog (with supplementary materials such as records and excerpts of arrangements) to 30,000 schools. Steiger contends that the old standards no longer interest kids whose tastes now virtually dictate much of pop music. "Nowadays," he says, "kids want to play the music they're listening to." Big 3 prints arrangements for every musical level from elementary school through college.

As an example of the length Big 3 goes to in appealing to interest in current music, Steiger notes that Manilow's hit, "Copacabana," is published in 25 different arrangements. The company is also expanding its already considerable jazz offering in response to a growing market.

Steiger keeps abreast of dealer needs through a staff of four representatives on the road and four telephone surveyors. Returns, he says, amount to about 5½% annually. "If a rackjobber returns more than 10%, we stop selling to him."

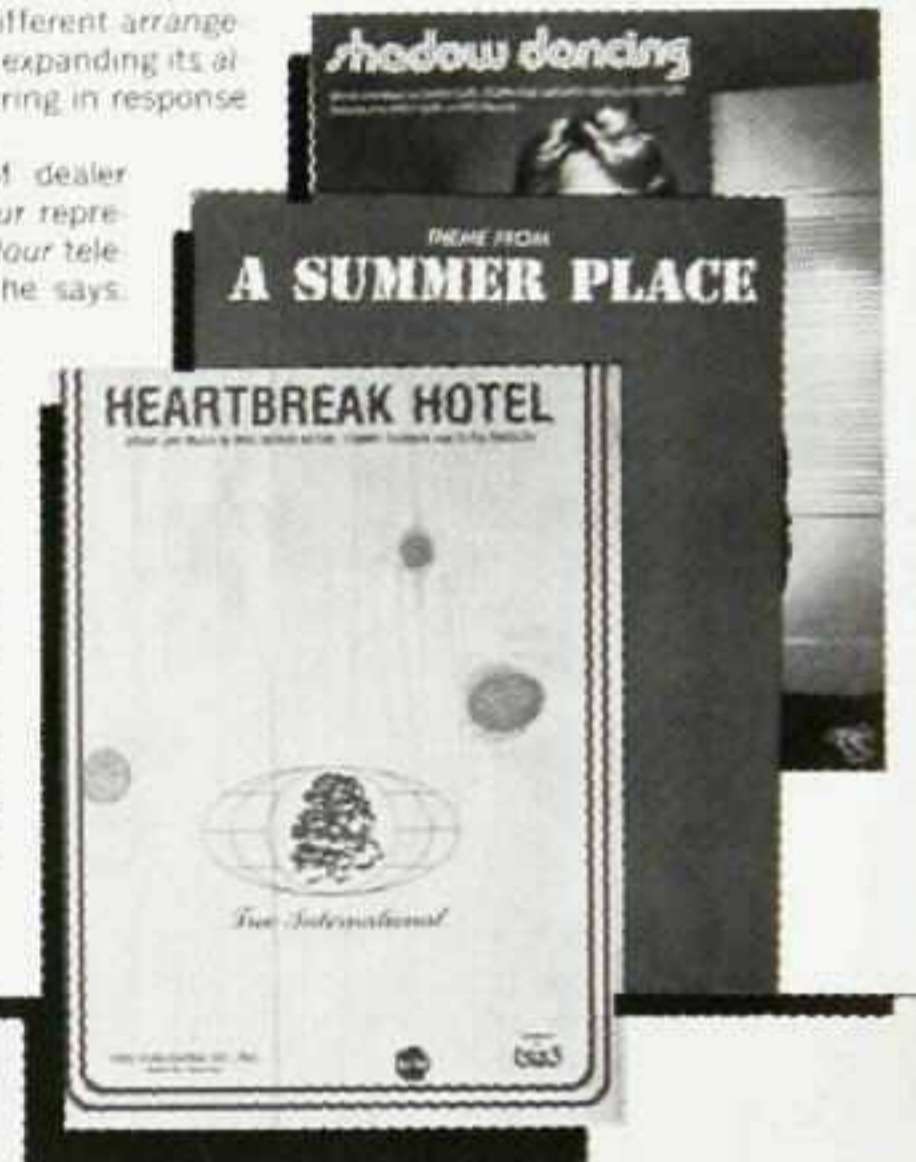
Big 3 monitors the record charts to help decide what to publish, but Steiger explains that the company also deals in standards which keep on selling for years. "We pay attention to the track record of an artist—and we like to see what kind of album action" (Continued on page P-34)

A Billboard Spotlight

APRIL 21, 1979, BILLBOARD

*Music Publishing*

Edward Morris is a freelance writer based in Nashville and Bowling Green, Ohio.



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# COUNTRY

## EAST MEETS WEST IN COUNTRY CROSSOVER

By GERRY WOOD

A few years ago it would have been easy to examine the state of country music publishing. A few calls to a few key publishers in Nashville could gauge the winds of change and measure the seeds of success.

Now, it's not so simple. Why? Because New York, Bakersfield and Los Angeles have entered a picture that has suddenly become very lucrative. From coast to coast, with Nashville lovingly landlocked in between, country music publishing has become a very big business.

Nashville publishers who have fought the good fight and have won it in getting acceptability and credibility for their songs on an international basis are now facing increased competition for those country dollars. Overwhelmed by the soaring success of their songs on country, easy listening, soul and pop charts, they are underwhelmed by the recent

Gerry Wood is Billboard's Nashville Bureau Chief.

discovery of the country music lode by writers and publishers in New York, California and other pockets of creativity.

BMI's most performed country song of 1978 was written by a couple of New York hillbillies, Cynthia Weil and Barry Mann. ASCAP has doled out country awards to such cluffers as New York's Hal David and L.A.'s Paul Francis Webster. Last February, when the Nashville Songwriters Assn. International honored 15 songs, several were non-Nashville.

SESAC has sensed the changes and now has Jim Black working pop while Brad McCuen handles country.

While Nashville publishers pat themselves on the back for landing songs on the non-country charts, non-Nashville publishers laud themselves for tossing their tunes onto the non-pop, country charts.

What does it all mean? "It means we've arrived," claims Charlie Monk, Nashville/Southern region director of April/

Blackwood Music. "We're getting songs cut from New York and Los Angeles and Europe as easily as we're getting songs cut by our Nashville writers."

Monk points to Neil Diamond and Barbra Streisand making the country charts with "You Don't Bring Me Flowers" as "the straw that broke the camel's back. After that, anything goes."

The overlapping areas between country and pop have vanished, believes Monk. "With the ascent of Dolly Parton in the jet set stream, the bridge is there now."

Where will it lead? "It'd be hard for Streisand to sing 'Six Days On The Road' or for Porter Wagoner to sing 'Mood Indigo,' but I wouldn't be surprised because of the way everything's changing."

The aforementioned Webster, Sammy Fain, Burt Bacharach and Sammy Cahn are four of many West Coast writers to gain the country charts in recent years. In Bakersfield,

(Continued on page P-32)

## RELIGIOUS PUBLISHING DISCOVERING NEW HORIZONS

By SALLY HINKLE

Religious writers and publishers have begun to look at their music form as more than a ministry or printed music-type form. They have looked into the commercial feasibilities and its avenues for exploitation and derived new categories such as Jesus rock and contemporary christian that now join the ranks of the traditional, southern gospel and black gospel forms.

More artists, who are not necessarily gospel music artists, are recording religious music more than ever before, and the lyrical contents are changing to be more relative to our lives and our problems in this current day of age.

"I think it all comes with the times," notes Hal Spencer of Manna Music in Burbank, Calif. "It's not an uncommon thing for our political and business leaders to stand up for the christian faith, and as a result, people are not as reluc-

Sally Hinkle is a Billboard reporter in Nashville.

tant to record religious music as they once were. Plus the writing has changed. The more contemporary songs of today are saying the same thing that the country and rock artists are singing about, only with a little bit different angle."

J. Aaron Brown of Canaanland Music in Nashville, an extension of the Word family in Waco, Tex., sees the gospel publishing business as just now having its birth "because it is just now beginning to reach the masses."

"I see the publishing area aligning itself with the rest of the industry in that it will continue to merge with the other forms of music, just as country has," notes Brown. "And with this intermingling, it will be hard to classify as just gospel music."

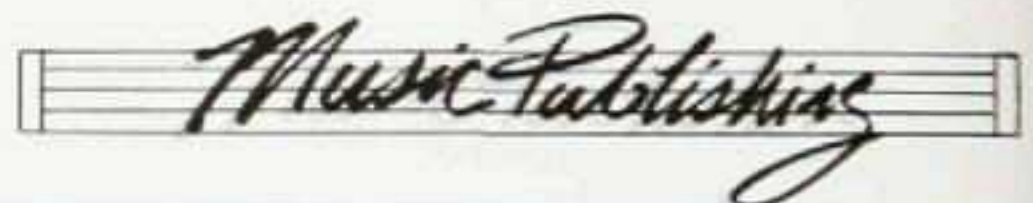
At this point, notes Brown, religious publishing has become a bit more "viable" from the writer's standpoint.

"It's beginning to look like the secular business," says Brown. "With the commercial aspects and financial rewards, writers are starting to feel that they need a publisher, and the publishers are now able to spend money on writers, such as in the area of demos. Previously, publishers hadn't felt that they could take the risk of spending money, because they didn't think they could recoup it."

"Now publishers are locking in with their writers, the writers are loving the attention, and it has made them more productive. Consequently, publishers are able to get more cuts, more income and more demos."

With the contemporary forms of religious music picking

(Continued on page P-38)



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# HOT PUBLISHERS

The following are the top 100 pop singles publishers in alphabetical order for the period from the end of February, 1978, to the end of February, 1979, as compiled from Billboard's Hot 100. The song titles are those which charted during that period for each respective publisher, and are also in alphabetical order.

### PUBLISHER

- ABC DUNHILL, BMI**  
Deacon Blues (Steely Dan, ABC)  
Jolie (Steely Dan, ABC)  
Livingston Saturday Night (Jimmy Buffet, ABC)  
Peg (Steely Dan, ABC)  
You Brought The Woman Out Of Me (Hot, Big Tree)  
You Need A Woman Tonight (Captain & Tennille, A&M)
- ALMO, ASCAP**  
Always & Forever (Heatwave, Epic)  
Blue Collar Man (Styx, A&M)  
Come Sail Away (Styx, A&M)  
The Groove Line (Heatwave, Epic)  
Holdin' On (LTD, A&M)  
Love Me Again (Rita Coolidge, Epic)  
Sing For The Day (Styx, A&M)  
Sultans Of Swing (Dire Straits, Warner Bros.)
- ANDORRA, ASCAP**  
Crazy On You (Heart, Mushroom)  
Heartless (Heart, Mushroom)  
Mama Let Him Play (Doucette, Mushroom)
- APRIL, ASCAP**  
Big Shot (Billy Joel, Columbia)  
Just The Way You Are (Billy Joel, Columbia)  
My Life (Billy Joel, Columbia)  
You Can't Dance (England Dan & John Ford Coley, Big Tree)
- ARC, BMI**  
Back In The U.S.A. (Linda Ronstadt, Asylum)  
The Gambler (Kenny Rogers, United Artists)

- ATV, BMI**  
Contact (Edwin Starr, 20th Century)  
It's Really You (Terry Spencer Band, A&M)  
I've Had Enough (Wings, Capitol)  
Let The Song Last Forever (Dan Hill, 20th Century)  
London Town (Wings, Capitol)  
On The Shelf (Donna & Marie Osmond, Polydor)  
Sometimes When We Touch (Dan Hill, 20th Century)  
Storybook Children (Bette Midler, Atlantic)  
With A Little Luck (Wings, Capitol)
- AUSTRALIAN TUMBLEWEED, BMI**  
Happy Anniversary (Little River Band, Harvest)
- BEECHWOOD, BMI**  
Bicycle Race/Fat Bottom Girls (Queen, Elektra)  
Here Comes The Night (Rock Gilder, Chrysalis)  
Hot Child In The City (Nick Gilder, Chrysalis)
- BURLINGTON, ASCAP**  
I Can't Stand The Rain (Eruption, Arista)
- CANOPY, ASCAP**  
MacArthur Park (Donna Summer, Casablanca)
- CARMEX, BMI**  
Change Of Heart (Eric Carmen, Arista)
- CHAPPELL, ASCAP**  
Before My Heart Finds Out (Gene Cotton, Arista)  
S.T.O.S. (City Boy, Bang)  
Lovely Day (Bill Withers, Columbia)  
Moment By Moment (Yvonne Elliman, RSO)  
On The Strip (Paul Nichols, RSO)  
Our Love (Natalie Cole, Capitol)  
Run For Home (Lindsay Lohan, Atco)  
Stay Awake (Continental Minstrels, London)  
Sweet Life (Paul Davis, Bang)  
You Needed Me (Anne Murray, Capitol)  
You're A Part Of Me (Gene Cotton, Arista)
- CHERIO, BMI**  
Stay (Jackson Browne, Asylum)
- CHIC, BMI**  
He's The Greatest Dancer (Sister Sledge, Atlantic)  
I Want Your Love (Chic, Atlantic)  
Le Freak (Chic, Atlantic)
- CHINNICHAP, BMI**  
Kiss You All Over (Exile, Warner/Curb)  
Stumblin' In (Suzie Qatro & Chris Norman, RSO)  
You Thrill Me (Exile, Warner/Curb)

- COLGEMS, ASCAP**  
Bad Break (Cal Stevens, A&M)  
Break Of Burden (Rolling Stones, Rolling Stones)  
Chip Away The Stone (Arsonists, Columbia)  
Miss You (Rolling Stones, Rolling Stones)  
Shattered (Rolling Stones, Rolling Stones)  
Tumbling Dice (Linda Ronstadt, Asylum)  
Unda Nua (Bobby Avon, First Artists)
- COLORADO, ASCAP**  
King Tut (Steve Martin, Warner Bros.)
- COMMODORES, ASCAP**  
Flying High (Commodores, Motown)  
Three Times A Lady (Commodores, Motown)  
You Got To Trot (Commodores, Motown)
- CONDUCTIVE, BMI**  
Boogie Dope Dope (Tavie Ot Honey, Capitol)
- DAWNBREAKER, BMI**  
Never Have To Say Goodbye (England Dan & John Ford Coley, Big Tree)  
You're The Love (Seals & Crofts, Warner Bros.)
- DECIBEL, BMI**  
Dance With Me (Peter Brown, Drive)  
You Should Do It (Peter Brown, Drive)
- DIAMONDBACK, BMI**  
Count On Me (Jefferson Starship, Grunt)  
Runaway (Jefferson Starship, Grunt)
- DUCHESS, BMI**  
Almost Summer (Celebration, MCA)  
Disco Rufus (Stargard, MCA)  
What's Your Name (Lynrd Skynrd, MCA)  
Which Way Is Up (Stargard, MCA)  
You Got That Right (Lynrd Skynrd, MCA)
- ENSIGN, BMI**  
Closer I Get To You (Roberta Flack, Atlantic)  
Ready To Take A Chance Again (Barry Manilow, Arista)  
You're The One That I Want (John Travolta, Olivia Newton-John, RSO)
- EVANSONGS, ASCAP**  
Double Vision (Foreigner, Atlantic)  
Hot Blooded (Foreigner, Atlantic)  
Long, Long Way From Home (Foreigner, Atlantic)
- JOHN FARRAR, BMI**  
A Little More Love (Olivia Newton-John, MCA)  
Hopelessly Devoted To You (Olivia Newton-John, MCA)

- FINCHLEY, ASCAP**  
Every 1's A Winner (Hot Chocolate, Infinity)
- GATES, BMI**  
Feels So Good (Chuck Mangione, A&M)
- GEAR, ASCAP**  
Hollywood Nights (Bob Seger, Capitol)  
Still The Same (Bob Seger, Capitol)  
We've Got Tonight (Bob Seger, Capitol)
- GOLD HORIZON, BMI**  
The Chase (George Moroder, Casablanca)  
Theme From Close Encounters Of The Third Kind (Meco, Millennium) (John Williams, Arista)
- GRAJONCA, BMI**  
Baby Hold On (Eddie Money, Columbia)  
Maybe I'm A Fool (Eddie Money, Columbia)  
Two Tickets To Paradise (Eddie Money, Columbia)
- GREEN LIGHT, ASCAP**  
F.M.C.A. (Village People, Casablanca)
- HOMEWOOD HOUSE, BMI**  
Too Much Too Little Too Late (Johnny Mathis & Denise Williams, Columbia)
- HUDMAR, ASCAP**  
Got To Be Real (Cheryl Lynn, Columbia)  
Hold The Line (Toto, Columbia)  
I'll Supply The Love (Toto, Columbia)
- HUDSON BAY, BMI**  
Baker Street (Gerry Rafferty, United Artists)  
Do You Believe In Magic (Shaun Cassidy, Warner/Curb)  
Home And Dry (Gerry Rafferty, United Artists)  
Right Down The Line (Gerry Rafferty, United Artists)  
Silver Dreams (Babyn, Chrysalis)  
Under The Boardwalk (Billy Joe Royal, Private Stock)
- IMPULSIVE, ASCAP**  
Just The Way You Are (Billy Joel, Columbia)
- IRONSIDE, ASCAP**  
You Needed Me (Anne Murray, Capitol)

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Randy Bachman  
Boston  
Phyllis Brown  
Wayne Carson  
Cheap Trick  
Gail Davies  
Mickey Denne  
Mink DeVille  
Julie Didier  
Face Dancer  
Joe Falsia  
David Gates  
Gerry Goffin

Ken Gold  
Alan Gordon  
Nick Gilder  
Kiki Gyan  
Hi-Tension  
Mark James  
Journey  
Casey Kelley  
Carole King  
Dave Lewis  
Little River Band  
Louisiana's Le Roux  
(Jeff Pollard)  
Tony Lukyn (Tranquility)  
Michael Masser  
Walt Meskell

Beth Neilson  
Brian Parrish  
Queen  
Ronnie Reno  
Tom Robinson Band  
Rolling Stones  
Frank Saulino  
Steven Sinclair  
Cat Stevens  
Sun  
Richard Supa  
Trooper  
Jim Valentini  
Derreck Van Eaton  
Lon Van Eaton  
Bob Welch

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# HOT PUBLISHERS

A Billboard Spotlight

APRIL 21, 1979, BILLBOARD

## COUNTRY

The following are the top 100 country singles publishers in alphabetical order for the period from the end of February, 1978, to the end of February, 1979, as compiled from Billboard's Hot Country Singles chart.

- ABC-DUNHILL, BMI
- ACUFF-ROSE, BMI
- AHAB, BMI
- ALGEE, BMI
- JOE ALKEN, BMI
- AMERICAN COWBOY, BMI
- APRIL, ASCAP
- ARC, BMI
- ATV, BMI
- AUNT POLLY'S, BMI
- BEECHWOOD, BMI
- JOHNNY BIENSTOCK, BMI
- BELINDA, BMI
- IRVING BERLIN, ASCAP
- BILO, ASCAP
- BLACKWOOD, BMI
- BOXER, BMI
- BRIAR PATCH, BMI
- BRIM, SESAC
- BUCKSNORT, BMI
- CAMAD, BMI
- CEDARWOOD, BMI
- CHAPPELL, ASCAP
- CHERRY LANE, ASCAP

- CHESS, ASCAP
- COAL MINERS, BMI
- COMBINE, BMI
- CON BRIO, BMI
- COWBOY, BMI
- CRAZY CAJUN, BMI
- CROSS KEYS, ASCAP
- DAWNBREAKER, BMI
- DEBDAVE, BMI
- DOUBLEDAY, BMI
- EAST/MEMPHIS, BMI
- LEO FIEST, ASCAP
- FIRST GENERATION, BMI
- FORREST HILLS, BMI
- FREBAR, BMI
- GALLEON, ASCAP
- AL GALLICO, BMI
- GEE WHIZ, BMI
- GOLDEN WEST MELODIES, BMI
- BOBBY GOLDSBORO, ASCAP
- GYRUS, ASCAP
- HALL CLEMENT, BMI
- HALLNOTE, BMI
- HI-LO, BMI
- HOUSE OF BRYANT, BMI
- HOUSE OF GOLD, BMI
- HUNGRY MOUNTAIN, BMI
- IRVING, BMI
- JACK AND BILL, ASCAP
- JAY & CEE, BMI
- WAYLON JENNINGS, BMI

(Continued on page P-26)

## SOUL

The following are the top 100 soul singles publishers in alphabetical order for the period from the end of February 1978, to the end of February 1979, as compiled from Billboard's Hot Soul Singles chart.

- AFRO, BMI
- ALMO, ASCAP
- ANDRASK, BMI
- ALVERT, BMI
- BAR KAYS, BMI
- BENCHMARK, ASCAP
- BERTRAM, ASCAP
- BETTER DAYS, BMI
- BIG BORD, BMI
- BLACKBYRD, BMI
- BLACKWOOD, BMI
- BOHANNON PHASE II, ASCAP
- BOVINA, ASCAP
- BROUHAHA, ASCAP
- BUSHKA, ASCAP
- CANOPY, ASCAP
- CHAPPELL, ASCAP
- CHIC, BMI
- CIRCLE R, ASCAP
- CLITA, BMI
- COMBINE, BMI
- COMMODORES, ASCAP
- CONDUCTIVE, BMI
- CONTENT, BMI

- COTILLION, BMI
- DA ANN, ASCAP
- DECIBEL, BMI
- DELIGHTFUL, BMI
- DESERT MOON, BMI
- DESERT RAIN, ASCAP
- DJM, ASCAP
- EAST/MEMPHIS, BMI
- JIM EDD, BMI
- ELECTROCORD, ASCAP
- ENSIGN, BMI
- EQUINOX, BMI
- EVERY KNIGHT, BMI
- FAR OUT, ASCAP
- FINCHLEY, ASCAP
- FOUR KNIGHTS, BMI
- FOX FANFARE, BMI
- GLOBAL, ASCAP
- GREEN LIGHT, ASCAP
- GROOVESVILLE, BMI
- HARRICK, BMI
- HIGH SEAS, BMI
- HOMWOOD HOUSE, BMI
- IRVING, BMI
- ISLAND, BMI
- JOBETE, ASCAP

(Continued on page P-26)

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Far left, producers Ron Dante and Barry Manilow flank Phyllis Hyman. Left, Freddie Perren.

# HOT PRODUCERS

The following is a computer analysis of producers identified with product on Billboard's "Hot 100" chart February 1978 to February 1979.

**David Anderle**  
Love Me Again (Rita Coolidge, A&M)  
The Way You Do The Things You Do (Rita Coolidge, A&M)  
You (Rita Coolidge, A&M)

**Benny Andersson**  
Take A Chance On Me (Abba, Atlantic)  
The Name Of The Game (Abba, Atlantic)

**Peter Asher**  
Back In The U.S.A. (Linda Ronstadt, Elektra/Asylum)  
It's So Easy (Linda Ronstadt, Elektra/Asylum)  
Just One Look (Linda Ronstadt, Elektra/Asylum)  
Ooh Baby, Baby (Linda Ronstadt, Elektra/Asylum)  
Poor Poor Pitiful Me (Linda Ronstadt, Elektra/Asylum)  
Tumbling Dice (Linda Ronstadt, Elektra/Asylum)

**Roy Thomas Baker**  
Anytime (Journey, Columbia)  
Just What I Needed (Cars, Elektra)  
Lights (Journey, Columbia)  
My Best Friend's Girl (Cars, Elektra)  
Wheel In The Sky (Journey, Columbia)

**Bee Gees**  
How Deep Is Your Love (Bee Gees, RSO)  
Night Fever (Bee Gees, RSO)  
Stayin' Alive (Bee Gees, RSO)  
Too Much Heaven (Bee Gees, RSO)  
Tragedy (Bee Gees, RSO)



Peter Asher, above, and Michael Lloyd.

**Pete Bellotte**  
Heaven Knows (Donna Summer & Brooklyn Dreams, Casablanca)  
I Love You (Donna Summer, Casablanca)  
Last Dance (Donna Summer, Casablanca)  
MacArthur Park (Donna Summer, Casablanca)  
Rumour Has It (Donna Summer, Casablanca)

**Barry Blue**  
Always & Forever (Heatwave, Epic)  
The Groove Line (Heatwave, Epic)

**Bruce Botnick**  
Baby Hold On (Eddie Money, Columbia)  
You Really Got A Hold On Me (Eddie Money, Columbia)

**John Boylan**  
Happy Anniversary (Little River Band, Harvest)  
Lady (Little River Band, Harvest)  
Reminiscing (Little River Band, Harvest)

**Jackson Browne**  
Running On Empty (Jackson Browne, Asylum)  
Slay (Jackson Browne, Asylum)  
Werewolves Of London (Warren Zevon, Elektra)

**Lindsey Buckingham**  
Hot Summer Nights (Walter Egan, Columbia)  
Magnet & Steel (Walter Egan, Columbia)  
Sentimental Lady (Bob Welch, Capitol)

**Steve Buckingham**  
I Love The Night Life (Alicia Bridges, Polydor)

**Buddy Buie**  
Champagne Jam (Atlanta Rhythm Section, Polydor)  
I'm Not Gonna Let It Bother Me Tonight (Atlanta Rhythm Section, Polydor)  
Imaginary Lover (Atlanta Rhythm Section, Polydor)  
Mind Bender (Stillwater, Capricorn)

**Larry Butler**  
Don't It Make My Brown Eyes Blue (Crystal Gayle, United Artists)  
Love Or Something Like It (Kenny Rogers, United Artists)  
Sweet Music Man (Kenny Rogers, United Artists)  
The Gambler (Kenny Rogers, United Artists)

**James Carmichael**  
Flying High (Commodores, Motown)  
Three Times A Lady (Commodores, Motown)  
Too Hot To Trot (Commodores, Motown)

**John Carter**  
Ebony Eyes (Bob Welch, Capitol)  
Hot Love, Cold World (Bob Welch, Capitol)  
Precious Love (Bob Welch, Capitol)

**Harry Wayne Casey**  
Boogie Shoes (K.C. & the Sunshine Band, TK)  
Do You Feel Alright (K.C. & the Sunshine Band, TK)  
It's The Same (K.C. & the Sunshine Band, TK)  
Who Do You Love (K.C. & the Sunshine Band, TK)

**Mike Chapman**  
Hot Child In The City (Nick Gilder, Chrysalis)  
Kiss You All Over (Exile, Warner/Curb)  
Stumblin' In (Suzie Qatro, Chris Norman, RSO)  
You Thrill Me (Exile, Warner/Curb)

**Tony Clarke**  
Driftwood (Moody Blues, London)  
Forever Autumn (Justin Haywood, Columbia)  
Steppin' In A Slide Zone (Moody Blues, London)

**George Clinton**  
Flashlight (Parliament, Casablanca)  
One Nation Under A Groove (Funkadelic, Whitfield)

**Commodores**  
see James Carmichael

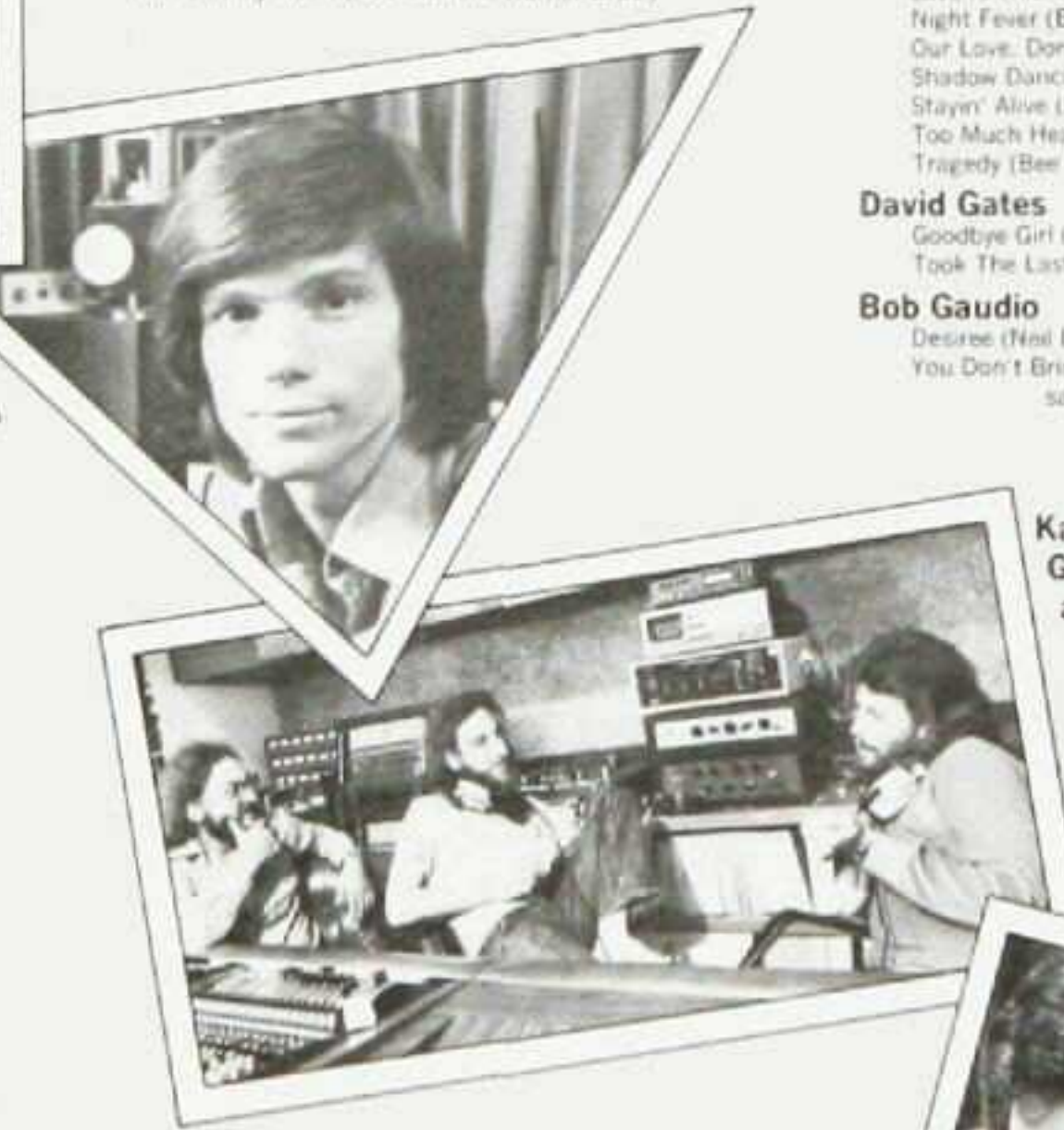
**Larry Cox**  
see Jefferson Starship

**Ron Dante**  
Copacabana (Barry Manilow, Arista)  
Even Now (Barry Manilow, Arista)  
Can't Smile Without You (Barry Manilow, Arista)  
Ready To Take A Chance Again (Barry Manilow, Arista)  
Somewhere In The Night (Barry Manilow, Arista)

**Paul Davis**  
Dancing Shoes (Nigel Olsen, Bang)  
Darlin' (Paul Davis, Bang)  
I Go Crazy (Paul Davis, Bang)  
Sweet Life (Paul Davis, Bang)

**Sean DeLaney**  
My Angel Baby (Toby Beau, RCA)  
Radioactive (Gene Simmons, Casablanca)

**Tom Dowd**  
Do Ya Think I'm Sexy (Rod Stewart, Warner Bros.)  
Goodbye, I Love You (Firefall, Atlantic)  
Hot Legs (Rod Stewart, Warner Bros.)  
I Was Only Joking (Rod Stewart, Warner Bros.)  
Strange Way (Firefall, Atlantic)  
You're In My Heart (Rod Stewart, Warner Bros.)



Karl Richardson, Alby Galuten and Barry Gibb, at left. At right, Roy Thomas Baker.

**Daryl Dragon**  
I'm On My Way (Captain & Tennille, A&M)  
You Need A Woman Tonight (Captain & Tennille, A&M)  
You Never Done It Like That (Captain & Tennille, A&M)

**Gus Dudgeon**  
Fool If You Think It's Over (Chris Rea, Magnet)  
Bar For Home (Singsister, A&M)  
What Ever Happened To Benny Sabin (Chris Rea, United Artists)

**Bernard Edwards**  
Dance, Dance, Dance (Yowah!, Yowah!, Yowah!) (Chic, Atlantic)  
Everybody Dance (Soney Cris & Kenny Dorham, Atlantic)  
He's The Greatest Dancer (Sister Sledge, Atlantic)  
I Want Your Love (Chic, Atlantic)  
Le Freak (Chic, Atlantic)



Phil Ramone, left, and Tom Dowd, right.

**Barry Gibb**  
Ain't Nothin' Gonna Keep Me From You (Teri De Sario, Casablanca)  
An Everlasting Love (Andy Gibb, RSO)  
Emotion (Samantha Sang, Private Stock)  
Grease (Frankie Valli, RSO)  
Love Is Thicker Than Water (Andy Gibb, RSO)  
Our Love, Don't Throw It All Away (Andy Gibb, RSO)  
Shadow Dancing (Andy Gibb, RSO)

**Steve Gibson**  
Almost Like Being In Love (Michael Johnson, EMI America)  
Before My Heart Finds Out (Gene Cotton, Aniola)  
Bluer Than Blue (Michael Johnson, EMI America)  
Like A Sunday In Salem (Gene Cotton, Aniola)  
You're A Part Of Me (Gene Cotton, Aniola)

**Glimmer Twins (Mick Jagger, Keith Richards)**  
Beast Of Burden (Rolling Stones, Rolling Stones)  
Miss You (Rolling Stones, Rolling Stones)  
Shattered (Rolling Stones, Rolling Stones)

**Jeff Glixman**  
Dust In The Wind (Kansas, Kirshner)  
Point Of Know Return (Kansas, Kirshner)  
Portrait (Kansas, Kirshner)

**Jack J. Gold**  
Too Much, Too Little, Too Late (Johnny Mathis, Deniece Williams, Columbia)  
You're All I Need To Get By (Johnny Mathis, Deniece Williams, Columbia)

**Ron Haffkine**  
All The Time In The World (Dr. Hook, Capitol)  
Sharing The Night Together (Dr. Hook, Capitol)

**Jimmy Iovine**  
Because The Night (Patti Smith, Arista)

(Continued on page P-44)

**Fran Farian**  
I Can't Stand The Rain (Eruption, Aniola)  
Mary's Boy Child (Boney M. Sire)  
Rivers Of Babylon (Boney M. Sire)

**John Farrar**  
A Little More Love (Olivia Newton-John, MCA)  
Unhappily Devoted To You (Olivia Newton-John, RSO)  
You're The One That I Want (Olivia Newton-John, John Travolta, RSO)

**Richard Finch**  
see Harry Wayne Casey

**Mike Flicker**  
Crazy On You (Heart, Mushroom)  
Dog & Butterfly (Heart, Portrait)  
Heartless (Heart, Mushroom)  
Straight On (Heart, Portrait)  
Long Hot Summer Nights (Wendy Waldman, Warner Bros.)

**David Foster**  
How You Gonna See Me Now (Alice Cooper, Warner Bros.)  
I Don't Want To Lose You (Hall & Oates, RCA)  
It's A Laugh (Hall & Oates, RCA)

**Harvey Fuqua**  
Dance Disco Heat (Sylvester, Fantasy)  
You Make Me Feel Mighty Real (Sylvester, Fantasy)

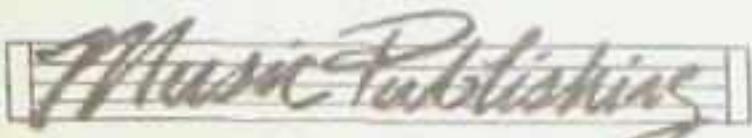
**Alby Galuten**  
Ain't Nothin' Gonna Keep Me From You (Teri De Sario, Casablanca)  
An Everlasting Love (Andy Gibb, RSO)  
Emotion (Samantha Sang, Private Stock)  
Grease (Frankie Valli, RSO)  
How Deep Is Your Love (Bee Gees, RSO)  
Love Is Thicker Than Water (Andy Gibb, RSO)  
Night Fever (Bee Gees, RSO)  
Our Love, Don't Throw It All Away (Andy Gibb, RSO)  
Shadow Dancing (Andy Gibb, RSO)  
Stayin' Alive (Bee Gees, RSO)  
Too Much Heaven (Bee Gees, RSO)  
Tragedy (Bee Gees, RSO)

**David Gates**  
Goodbye Girl (David Gates, Elektra)  
Took The Last Train (David Gates, Elektra)

**Bob Gaudio**  
Desire (Neil Diamond, Columbia)  
You Don't Bring Me Flowers (Neil Diamond & Barbra Streisand, Columbia)



Gary Klein, above, and Giorgio Moroder.





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# “WE’RE THE ONE

A BRAND NEW ME • LOVE WON’T LET  
ME WAIT • THEY JUST CAN’T STOP IT  
(GAMES PEOPLE PLAY) • YOU’LL  
NEVER FIND ANOTHER LOVE LIKE  
MINE • BREAK UP TO MAKE UP •  
LOVE MUSIC • THE LOVE I LOST  
MAKE UP EVERYBODY • LIFE  
S A SONG WORTH SINGING •  
PEOPLE MAKE THE WORLD  
GO ROUND •  
GHETTO CHILD •  
DROWNING IN  
THE SEA OF LOVE •  
COWBOYS TO GIRLS •  
SWEET CHARLIE BABE •  
ONCE YOU HIT THE ROAD •  
SEXY • I JUST CAN’T STOP  
DANCIN’ • LOVE TRAIN •  
ME AND MRS. JONES •  
WHEN WILL I SEE YOU AGAIN  
BETCHA BY GOLLY WOW • FOR  
THE LOVE OF MONEY • IF YOU DON’T  
KNOW ME BY NOW • ONE OF A KIND (LOVE AFFAIR) • MIGHTY  
LOVE • ONE MAN WONDERFUL BAND • DIDN’T I BLOW YOUR MIND  
PUT YOUR HANDS TOGETHER • EXPRESSWAY TO YOUR HEART  
POWER OF LOVE • THANKS FOR SAVING MY LIFE • LIVING FOR  
THE WEEKEND • STOP, LOOK, LISTEN TO YOUR HEART • SHOW  
YOU THE WAY TO GO • LOVE IS THE MESSAGE • THREE RING  
CIRCUS • TAKE GOOD CARE OF YOURSELF • ENGINE NUMBER  
NINE • HEY, WESTERN  
UNION MAN • CLOSE THE  
DOOR • WHEN LOVE IS NEW  
I DON’T LOVE YOU ANYMORE • DO IT ANY WAY YOU WANNA  
YOU MAKE ME FEEL BRAND NEW • DON’T STOP LOVING ME NOW  
LADY LOVE • TAKE ME AS I AM • MIDNIGHT PASS • GLAD YOU COULD  
MAKE IT • I GOT A NOTION (YOU GOT THE MOTION) • YOU ARE EVERYTHING

# “YOU’LL NEVER FO



*Mighty Three Music* (EAST)

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TOP LPs & TAPE  
DISCO TOP 40**

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HOT SOUL SINGLES & LPs**

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**PULL OUT  
AND PUT UP!**



# TO TURN TO"

LOVE OR LEAVE • TIME TO GET DOWN  
DON'T LET LOVE HANG YOU UP  
DON'T LET THE GREEN GRASS  
FOOL YOU • UNITED (WE'LL BE)  
USE TA BE MY GIRL • BEST DISCO  
IN TOWN • I'M GONNA MAKE  
YOU LOVE ME • SUDDEN  
SAMBA • ONLY THE STRONG  
SURVIVE • FROM NOW ON  
• FREE LOVE  
• LOVING YOU,  
LOSING YOU (I  
DON'T WANT TO LOSE  
YOU) • COLD BLOODED,  
DOWN RIGHT FUNKY  
• BRANDY (I REALLY MISS  
YOU) • LET'S CLEAN UP THE  
GHETTO • THE WHOLE  
TOWN'S LAUGHING AT ME •  
THIS SONG WILL LAST FOREVER  
HOW GOOD IS YOUR GAME •  
NOW THAT WE FOUND LOVE • I'M  
COMING HOME • I'M DOING FINE NOW • BACKSTABBERS • BREAK  
UP TO MAKE UP • ROCKIN' ROLL BABY • LA LA MEANS I LOVE YOU  
AFTER YOU LOVE ME WHY DO YOU LEAVE ME • DARLIN' DARLIN'  
BABY • ASK BILLY • 1,000 LAUGHS • LIVIN' IT UP (FRIDAY NIGHT)  
LOVE IS LIKE A BASEBALL GAME • I WANT CHA BABY • THE  
SOUND OF PHILADELPHIA (TSOP) • RUBBERBAND MAN • I'M  
STONE IN LOVE WITH YOU  
I'LL BE AROUND • DON'T LEAVE  
ME THIS WAY • SIDESHOW •  
ENJOY YOURSELF • GOIN' PLACES •  
SEE YOU WHEN I GIT THERE • WHAT WOULD THE WORLD BE  
LIKE WITHOUT MUSIC • HE'S A FRIEND • HEAVEN ONLY KNOWS  
WINDSONG • TRAVELIN' AT THE SPEED OF THOUGHT •

# FORGET OUR TUNES"

T.M.



## Mighty Three Music (WEST)

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# POP HOT PUBLISHERS

Continued from page P-18

**IRVING, BMI**  
 A Little More Love (Olivia Newton-John, MCA)  
 Dartin' (Paul Davis, Bang)  
 Don't Cry Out Loud (Melissa Manchester, Arista)  
 Don't Wanna Live Without It (Pablo Cruise, A&M)  
 God Only Knows (Marilyn Scott, Blue Trees)  
 Hilder-On (Pablo Cruise, A&M)  
 I Go To Rio (Pablo Cruise, A&M)  
 Love Me Again (Rita Coolidge, A&M)  
 Love Will Find A Way (Pablo Cruise, A&M)  
 Never Had A Love (Pablo Cruise, A&M)  
 So Hard Living Without You (Ani DiFranco, A&M)  
 Somewhere In The Night (Barry Manilow, Arista)  
 What Goes Up (Alan Parsons Project, Arista)

**ISLAND, BMI**  
 Arms Of Mary (Head East, A&M)  
 Every Kinds People (Robert Palmer, Island)  
 Gimme Some Lovin' (Kings, Polydor)  
 Maybe I'm A Fool (Eddie Money, Columbia)  
 New York Groove Ace Freshley, Casablanca)  
 Sitting In Limbo (Don Brown, First Americans)  
 You (McCrary's, Portrait)

**DICK JAMES, BMI**  
 I Can't Smile Without You (Barry Manilow, Arista)  
 What's Your Name, What's Your Number (Andrea True Connection, Buddha)

**JET, BMI**  
 It's Over (Electric Light Orchestra, Jet)  
 Mr. Blue Sky (Electric Light Orchestra, Jet)  
 Sweet Talking Woman (Electric Light Orchestra, Jet)  
 Turn To Stone (Electric Light Orchestra, Jet)

**JOBETE, ASCAP**  
 As (Steven Wonder, Motown)  
 Back In My Arms Again (Gentry Ryan, 20th Century)  
 Dance, Disco Heat (Sylvester, Fantasy)  
 Flying High (Commodores, Motown)  
 Free Me From My Freedom (Bonnie Pointer, Motown)  
 It's The Same (K.C. & the Sunshine Band, TK)  
 Love Is All You Need (High Energy, Gordy)  
 Mary Jane (Rick James, Gordy)  
 Ooh Baby Baby (Linda Ronstadt, Elektra)  
 Pops, We Love You (Ross Wonder, Gaye, Robertson, Motown)  
 The Way You Do The Things You Do (Rita Coolidge, A&M)  
 There'll Never Be (Switch, Gordy)  
 Three Times A Lady (Commodores, Motown)  
 Too Hot To Trot (Commodores, Motown)  
 You (Rita Coolidge, A&M)  
 You Can't Turn Me Off In The Middle Of Turning Me On (High Energy, Gordy)  
 You Got To Walk And Don't Look Back (Peter Tosh, Rolling Stones)  
 You Really Got A Hold On Me (Eddie Money, Columbia)  
 You're All I Need To Get By (Johnny Mathis & Deniece Williams, Columbia)

**JOELSONGS, BMI**  
 Movin' Out (Billy Joel, Columbia)  
 Only The Good Die Young (Billy Joel, Columbia)  
 She's Always A Woman (Billy Joel, Columbia)

**JODRELL**  
 Ego (Elton John, MCA)  
 How You Gonna See Me Now (Alice Cooper, Warner Bros.)  
 Part Time Love (Elton John, MCA)

**KAMIKAZI, BMI**  
 Copacabana (Barry Manilow, Arista)  
 Even Now (Barry Manilow, Arista)  
 Ready To Take A Chance Again (Barry Manilow, Arista)

**KIPALULU, ASCAP**  
 Goodbye Girl (David Gates, Elektra)  
 Took The Last Train (David Gates, Elektra)

**DON KIRSHNER, BMI**  
 Dust In The Wind (Kansas, Kirshner)  
 Lonely Wind (Kansas, Kirshner)  
 Point Of Know Return (Kansas, Kirshner)  
 Portrait (Kansas, Kirshner)

**LIDO, BMI**  
 My Best Friend's Girl (Cars, Elektra)  
 Just What I Needed (Cars, Elektra)

**LOWERY GROUP, BMI**  
 I Love The Night Life (Alicia Bridges, Polydor)

**LOW-SAL, BMI**  
 Champagne Jam (Atlanta Rhythm Section, Polydor)  
 I'm Not Gonna Let It Bother Me Tonight (Atlanta Rhythm Section, Polydor)  
 Imaginary Love (Atlanta Rhythm Section, Polydor)  
 Mind Bender (Stillwater, Capricorn)  
 Stormy (Santana, Columbia)  
 It's So Easy (Linda Ronstadt, Asylum)  
 I've Had Enough (Wings, Capitol)  
 London Town (Wings, Capitol)  
 Not Fade Away (Tanya Tucker, MCA)  
 Peggysue (Beach Boys, Warner Bros.)  
 Well Alright (Santana, Columbia)

**MACLEN, BMI**  
 Come Together (Aerosmith, Columbia)  
 Get Back (Billy Preston, A&M)  
 Got To Get You Into My Life (Earth, Wind & Fire, Columbia)  
 Oh Darlin' (Robin Gibb, RSO)  
 Sgt. Peppers-A Little Help From My Friends (Beatles, Capitol)

**MALBIZ, BMI**  
 Flashlight (Parliament, Casablanca)  
 One Nation Under A Groove (Funkadelic, Whitehead)

**EDWARD B. MARKS, BMI**  
 Lost In Your Love (John Paul Young, Scotti Bros.)  
 Love Is In The Air (John Paul Young, Scotti Bros.)  
 Paradise By The Dashboard Lights (Meat Loaf, Cleveland Intern'l.)  
 Two Out Of Three Ain't Bad (Meat Loaf, Cleveland Intern'l.)  
 You Took The Words Right Out Of My Mouth (Meat Loaf, Epic)

**MIGHTY THREE, BMI**  
 Brandy (O.Jays, Philadelphia Intern'l.)  
 Close The Door (Taddy Pentecost, Philadelphia Intern'l.)  
 If You Wanna On A Dance All Night (Spartans, Atlantic)  
 Lady Love (Lou Reed, Epic)  
 Let's Stay Together (Lionel Richie, A&M)  
 New Frontiers (The Jackson 5, A&M)  
 One Of A Kind (The Jackson 5, A&M)

**MUSIC FOR UNICEF, BMI**  
 Do You Think It's Over (B.J. Thomas, Warner Bros.)  
 For Me It's Always (The Gees, RSO)

**NARWHAL, BMI**  
 Promises (Eric Clapton, RSO)

**NEVERLAND, BMI**  
 Paradise By The Dashboard Lights (Meat Loaf, Cleveland Intern'l.)  
 Two Out Of Three Ain't Bad (Meat Loaf, Cleveland Intern'l.)  
 You Took The Words Right Out Of My Mouth (Meat Loaf, Epic)

**NICK O'VAL, ASCAP**  
 Don't Cast Your Nether (Ashford & Simpson, Warner Bros.)  
 I'm Every Woman (Chaka Khan, Warner Bros.)  
 Stuff Like That (Quincy Jones, A&M)

**ON TIME, BMI**  
 Boogie Doggie Doggie (Taste Of Honey, Capitol)

**PABLO CRUISE, BMI**  
 Don't Wanna Live Without It (Pablo Cruise, A&M)  
 Love Will Find A Way (Pablo Cruise, A&M)  
 Never Had A Love (Pablo Cruise, A&M)

**PAINLESS, ASCAP**  
 Thunder Island (Jay Ferguson, Infinity)

**PERREN VIBES, ASCAP**  
 A Little Lovin' (The Rays, A&M)  
 I Will Survive (Gloria Gaynor, Polydor)  
 Shake Your Groove Thing (Peaches & Herb, Polydor)

**PI GEM, BMI**  
 It's A Heartache (Bonnie Tyler, RCA)

**PURE, ASCAP**  
 Don't Look Back (Boston, Epic)

**QUEEN, BMI**  
 Bicycle Race (Fal. Bottom Girls (Queen, Elektra)  
 It's Late (Queen, Elektra)  
 We Are The Champions (Queen, Elektra)

**RAM ROD, BMI**  
 Because The Night (Patti Smith, Arista)

**RAYDIOLA, ASCAP**  
 Jack & Jill (Raydio, Arista)

**RICK S, BMI**  
 Flashlight (Parliament, Casablanca)  
 Heaven Knows (Donna Summer & Brooklyn Dreams, Millennium)  
 Rumour Has It (Donna Summer, Casablanca)  
 Take Me Home (Cher, Casablanca)

**RIVA, ASCAP**  
 Do Ya Think I'm Sexy (Rod Stewart, Warner Bros.)  
 Hot Legs (Rod Stewart, Warner Bros.)  
 I Was Only Joking (Rod Stewart, Warner Bros.)  
 You're In My Heart (Rod Stewart, Warner Bros.)

**RUBICON, BMI**  
 How Much I Feel (Ambrosia, Warner Bros.)

**SCREEN GEMS EMI**  
 Everybody Loves A Rain Song (B.J. Thomas, MCA)  
 Here You Come Again (Dolly Parton, RCA)  
 Lady (Little River Band, Capitol)  
 Oh, Honey (Delegation, Shady Brook)  
 On Broadway (George Benson, Warner Bros.)  
 Remembering (Little River Band, Capitol)  
 Surrender (Cheap Trick, Epic)  
 Will You Still Love Me Tomorrow (Dave Mason, Columbia)

**NEIL SEDAKA, BMI**  
 You Never Done It Like That (Captain & Tennille, A&M)

**SHERLYN, BMI**  
 Boogie Shoes (K.C. & the Sunshine Band, TK)  
 Dance Across The Floor (Jimmy 'Be' Home, Sunshine Sound)  
 Dance With Me (Peter Brown, Drive)  
 Get Off (Foxy, Dash)  
 What You Won't Do For Love (Bobby Caldwell, Clouds)  
 Who Do You Love (K.C. & the Sunshine Band, TK)  
 You Should Do It (Peter Brown, Drive)

**SIX STINGS, BMI**  
 Disco Inferno (Trammps, Atlantic)  
 Love Is Like Oxygen (Sweet, Capitol)  
 Only You (Loleita Holloway & Burlay Sugar, Gold Mine)

**SILVER FIDDLE, BMI**  
 Lotta Love (Nicolette Larson, Warner Bros.)

**SNUG**  
 What A Fool Believes (Doobie Brothers, Warner Bros.)  
 You Belong To Me (Carly Simon, Elektra)

**SONGFIRE, BMI**  
 September (Earth, Wind & Fire, A&C)

**BRUCE SPRINGSTEEN, ASCAP**  
 Badlands (Bruce Springsteen, Columbia)  
 Fire (Pointer Sisters, Planet)  
 Prove It All Night (Bruce Springsteen, Columbia)

**STEAMED CLAM, BMI**  
 Shake It (Ian Matthews, Mushroom)

**STIGWOOD, BMI**  
 An Everlasting Love (Andy Gibb, RSO)  
 Baby Come Back (Player, RSO)  
 Emotion (Samantha Sang, Private Stock)  
 Grease (Frankie Valli, RSO)  
 Hopefully Devoted To You (Olivia Newton-John, RSO)  
 How Deep Is Your Love (The Gees, RSO)  
 If I Can't Have You (Yvonne Elliman, RSO)  
 Lay Down Sally (Eric Clapton, RSO)  
 Love Is Thicker Than Water (Andy Gibb, RSO)  
 More Than A Woman (Tavares, Capitol)  
 Night Fever (Bee Gees, RSO)  
 Our Love, Don't Throw It All Away (Andy Gibb, RSO)  
 Prisoner Of Your Love (Player, RSO)  
 Shadow Dancing (Andy Gibb, RSO)  
 Silver Lining (Player, RSO)  
 Stayin' Alive (Bee Gees, RSO)  
 Frantically (Bee Gees, RSO)  
 Warm Ride (Rare Earth, Polygram)  
 Wonderful Tonight (Eric Clapton, RSO)  
 You Stopped Into My Life (Melba Moore, Epic)  
 You're The One That I Want (John Travolta, Olivia Newton-John, RSO)

**STEPHEN STILLS, BMI**  
 Flashlight (Parliament, Casablanca)  
 Heaven Knows (Donna Summer & Brooklyn Dreams, Millennium)

**STYGIAN SONGS, ASCAP**  
 Blue Collar Man (Styx, A&M)  
 Come Sail Away (Styx, A&M)  
 Feeling Yourself (Styx, A&M)  
 Sing For The Day (Styx, A&M)

**SUMMERSET SONGS, ASCAP**  
 Double Vision (Foreigner, Atlantic)  
 Hot Blooded (Foreigner, Atlantic)

**SWALLOW TURN, ASCAP**  
 Running On Empty (Jackson Browne, Asylum)

**THREESOME, ASCAP**  
 How Do I Bring Me Flowers (Neil Diamond, Barbra Streisand, Columbia)

**UNART, BMI**  
 It's Over (Electric Light Orchestra, Jet)  
 Livingston Saturday Night (Jimmy Buffet, ABC)  
 Mr. Blue Sky (Electric Light Orchestra, Jet)  
 Sweet Talking Woman (Electric Light Orchestra, Jet)  
 Turn To Stone (Electric Light Orchestra, Jet)

**UNICHAPPELL, BMI**  
 An Everlasting Love (Andy Gibb, RSO)  
 Don't Cry Out Loud (Melissa Manchester, Arista)  
 Heartbreaker (Dolly Parton, RCA)  
 Hopelessly Devoted To You (Olivia Newton-John, RSO)  
 I Don't Want To Go (Jody Watley, Millennium)  
 If I Can't Have You (Yvonne Elliman, RSO)  
 In For The Night (Dixie Band, United Artists)  
 Love Is Thicker Than Water (Andy Gibb, RSO)  
 More Than A Woman (Tavares, Capitol)  
 Music Box Dancer (Frank Mills, Polydor)  
 Native New Yorker (Daisy, RCA)  
 Night Fever (Bee Gees, RSO)  
 Our Love, Don't Throw It All Away (Andy Gibb, RSO)  
 Our Night (Shaun Cassidy, Warner Bros.)  
 Shadow Dancing (Andy Gibb, RSO)  
 Stayin' Alive (Bee Gees, RSO)  
 Warm Ride (Rare Earth, Polygram)  
 Weekend Lover (Odyssey, RCA)  
 You Keep Me Hangin' (Samantha Sang, Private Stock)

**UNITED ARTISTS, ASCAP**  
 Almost Like Being In Love (Michael Johnson, EMI America)  
 Don't It Make My Brown Eyes Blue (Crystal Gayle, United Artists)  
 Like A Sunday In Salem (Gene Cotton, Arista)  
 Ready Or Not (Helen Reddy, Capitol)

# ROSS VANNELLI, ASCAP

Just Wanna Stop (John Vannelli, A&M)  
**VELVET APPLE, BMI**  
 Baby I'm Burnin' (Dolly Parton, RCA)  
 Two Doors Down (Dolly Parton, RCA)

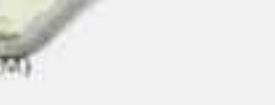
**WARNER BROS. ASCAP**  
 Blue Morning, Blue Day (Foreigner, Atlantic)  
 California Nights (Sweet, Capitol)  
 Double Vision (Foreigner, Atlantic)  
 Four Strong Winds (Neil Young, Warner Bros.)  
 Goodbye Girl (David Gates, Elektra)  
 Hot Blooded (Foreigner, Atlantic)  
 I Will Still Love You (Storiebot, Parachute)  
 Knock On Wood (Arms Stewart, Arista)  
 Let's Get Crazy Tonight (Rupert Holmes, Private Stock)  
 Long, Long Way From Home (Foreigner, Atlantic)  
 Love Is Like Oxygen (Sweet, Capitol)  
 Sentimental Lady (Bob Welch, Capitol)  
 Touch & Go (Gary Wright, Warner Bros.)

**WARNER TAMERLANE, BMI**  
 Curious Mind (Johnny Rivers, Soul City)  
 Every Which Way But Loose (Eddie Rabbitt, Elektra)  
 Love Don't Live Here Anymore (Rose Royce, Whitehead)  
 Love Me Right (Denise LaSalle, ABC)  
 Ooh Boy (Rose Royce, Whitehead)  
 Only One Love In My Life (Romie Himp, RCA)  
 Poor Poor Pitiful Me (Linda Ronstadt, Asylum)  
 So Long (Farell, Atlantic)  
 Storybook Children (Bette Midler, Atlantic)  
 Superman (John Williams, Arista)

**WEB IV, BMI**  
 Ain't Gonna Eat Out My Heart Anymore (Angel, Casa Blanca)  
 I Go Crazy (Paul Davis, Bang)  
 Sweet Life (Paul Davis, Bang)

**WOW & FLUTTER**  
 Life's Been Good (Joe Walsh, Asylum)

**WRITER'S NIGHT**  
 The Gambler (Kenny Rogers, United Artists)



# SOUL HOT PUBLISHERS

Continued from page P-20

**JUMPSHOOT, BMI**  
**KLONDIKE, BMI**  
**KUUMBA, ASCAP**  
**LINDSAY ANNE, BMI**  
**LUCKY THREE, BMI**  
**MALBIZ, BMI**  
**MARSAINT, BMI**  
**MAYFIELD, BMI**  
**MAY TWELFTH, BMI**  
**MCROUVOD, ASCAP**  
**MEDAD, BMI**  
**MIGHTY THREE, BMI**  
**MILLS & MILLS, BMI**  
**MYCENAE, ASCAP**  
**NICK O'VAL, ASCAP**  
**NINETEEN EIGHTY FIVE, BMI**  
**ON TIME, BMI**  
**ORDENA, BMI**  
**P B, ASCAP**  
**PECIE, BMI**  
**PERREN VIBES, ASCAP**  
**PLAY ONE, BMI**  
**PRINCE, BMI**  
**TEDDY RANDAZZO, BMI**  
**RAYDIOLA, ASCAP**

**RICK S, BMI**  
**ROSY, ASCAP**  
**RUBBER BAND, BMI**  
**SAGGIFIRE, BMI**  
**SA-VETTE, BMI**  
**SCARAB, BMI**  
**SCREEN GEMS EMI, BMI**  
**SCULLY, ASCAP**  
**SHERLYN, BMI**  
**SPECTRUM VII, ASCAP**  
**SPURTREE, BMI**  
**STIGWOOD, BMI**  
**STONE DIAMOND, BMI**  
**SUMAC, BMI**  
**TEMPORARY SECULAR, BMI**  
**TINCABELL, ASCAP**  
**TWO KNIGHT, BMI**  
**UNCANNY, BMI**  
**UNICHAPPELL, BMI**  
**VALLE JOE, BMI**  
**WARNER TAMERLANE, BMI**  
**WILLOW GIRL, BMI**  
**WIMOT, BMI**  
**WOODSONGS, BMI**  
**YELLOW BRICK ROAD, ASCAP**



# COUNTRY HOT PUBLISHERS

Continued from page P-20

**MAPLEHILL, BMI**  
**MCCARTNEY, BMI**  
**MILENE, ASCAP**  
**MILLER, ASCAP**  
**MOTHER TONGUE, ASCAP**  
**MUSCLE SHOALS, BMI**  
**MUSIC CITY, ASCAP**  
**MUSIC WEST OF THE PECOS, BMI**  
**ONHISOWN, BMI**  
**OWEPAR, BMI**  
**PAUKIE, BMI**  
**PEER, BMI**  
**BEN PETERS, BMI**  
**PI GEM, BMI**  
**PUBLICARE, ASCAP**  
**RESACA, BMI**  
**FRED ROSE, BMI**  
**SANGA, BMI**  
**SAWGRASS, BMI**  
**SCREEN GEMS EMI, BMI**  
**SHADE TREE, BMI**  
**SINGLETREE, BMI**

**SLEEPY HOLLOW, ASCAP**  
**SONG OF CASH, ASCAP**  
**SOUTHERN, ASCAP**  
**SPANKA, BMI**  
**STALLION, BMI**  
**RAY STEVENS, BMI**  
**STIGWOOD, BMI**  
**TERRACE, ASCAP**  
**TREE, BMI**  
**TUTERSONG, ASCAP**  
**TWITTY BIRD, BMI**  
**UNICHAPPELL, BMI**  
**UNITED ARTISTS, ASCAP**  
**VECTOR, BMI**  
**VELVET, BMI**  
**VOGUE, BMI**  
**WARNER BROS., ASCAP**  
**WARNER TAMERLANE, BMI**  
**WILJEX, ASCAP**  
**WINDOW, BMI**  
**WRITER'S NIGHT, ASCAP**  
**ZOOBE, ASCAP**



"Listen,

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A chain of international offices promoting your music?

A team of lawyers, accountants and computer experts looking after your copyrights?

And a deal that's on the level?

WHO DO YOU THINK WE ARE? CHAPPELL??"



# TOP SONGS

Continued from page P-4

## BILLBOARD

- 1954: LITTLE THINGS MEAN A LOT  
Leo Feist (ASCAP)
- 1953: SONG FROM MOULIN ROUGE  
Gower (BMI)
- 1952: BLUE TANGO  
William Engvick, Georges Auric, Jacques Larue  
Mills Music (ASCAP)
- 1951: TOO YOUNG  
Anis Music (ASCAP)
- 1950: GOODNIGHT IRENE  
Ludlow Music (BMI)
- 1949: RIDERS IN THE SKY  
E.H. Morris (ASCAP)
- 1948: TWELFTH STREET RAG  
Jerry Vogel Music, Shapiro, Bernstein (ASCAP)
- 1947: NEAR YOU  
Supreme Music (ASCAP)
- 1946: PRISONER OF LOVE  
Sherwin Music, Mayfair Music (ASCAP)

## OSCAR

- 1956: QUE SERA SERA (The Man Who Knew Too Much)  
Artists Music Corp. (ASCAP)
- 1955: LOVE IS A MANY SPLENDORED THING (Love Is A Many Splendored Thing)  
20th Century Music Corp. (ASCAP)
- 1954: THREE COINS IN THE FOUNTAIN (Three Coins In The Fountain)  
Cahn Music Co./Robbins Music Corp. (ASCAP)
- 1953: SECRET LOVE (Calamity Jane)  
Remick Music Corp. (ASCAP)
- 1952: HIGH NOON (Do Not Forsake Me Oh My Darling) (High Noon)  
Leo Feist, Inc. (ASCAP)
- 1951: IN THE COOL COOL OF THE EVENING (Here Comes The Groom)  
Famous Music Corp. (ASCAP)
- 1950: MONA LISA (Capt. Carey, U.S.A.)  
Famous Music Corp. (ASCAP)
- 1949: BABY IT'S COLD OUTSIDE (Neptune's Daughter)  
Frank Music Corp. (ASCAP)

- 1948: BUTTONS & BOWS (Paleface)  
Famous Music Corp. (ASCAP)
- 1947: ZIP-A-DEE-DO-DAH (Song Of The South)  
Walt Disney Music Co. (ASCAP)
- 1946: ON THE ATCHISON TOPEKA & THE SANTA FE (Harvey Girls)  
Leo Feist, Inc. (ASCAP)
- 1945: IT MIGHT AS WELL BE SPRING (State Fair)  
Williamson Music Inc. (ASCAP)
- 1944: SWINGING ON A STAR (Going My Way)  
Bourne Co. & Music Sales Corp. (ASCAP)
- 1943: YOU'LL NEVER KNOW (Hello Frisco, Hello)  
Bregman & Vocco & Conn, Inc. (ASCAP)
- 1942: WHITE CHRISTMAS (Holiday Inn)  
Irving Berlin Music Corp. (ASCAP)
- 1941: THE LAST TIME I SAW PARIS (Lady Be Good)  
T.B. Harms Co. (ASCAP)
- 1940: WHEN YOU WISH UPON A STAR (Pinocchio)  
Bourne Co. (ASCAP)
- 1939: OVER THE RAINBOW (Wizard Of Oz)  
Leo Feist, Inc. (ASCAP)
- 1938: THANKS FOR THE MEMORY (Big Broadcast 1938)  
Paramount Music Corp. (ASCAP)
- 1937: SWEET LEILANI (Waikiki Wedding)  
Royal Music Publisher (ASCAP)
- 1936: THE WAY YOU LOOK TONIGHT (Swingtime)  
T.B. Harms Co. (ASCAP)
- 1935: LULLABY OF BROADWAY (Gold Diggers 1935)  
Witmark & Sons (ASCAP)
- 1934: THE CONTINENTAL (Gay Divorcee)  
Harms, Inc./Magidson Music Co., Inc. (ASCAP)

## GRAMMY

- 1962: WHAT KIND OF FOOL AM I  
TRO Music (ASCAP)
- 1961: MOON RIVER  
Famous Music (ASCAP)
- 1960: THEME FROM EXODUS  
Chappell Music (ASCAP)
- 1959: THE BATTLE OF NEW ORLEANS  
Warden Music (BMI)
- 1958: VOLARE (Nel Blue Dipinto Di Blu)  
Robbins Music (ASCAP)

# NURTURE WRITERS

Continued from page P-6

Mighty Three Music, a major publishing entity with particular strength in the soul area, is highly oriented toward the stable concept. According to Earl Shelton, vice president and general manager, more and more self-contained acts are looking for outside material. "Though still an important factor, I see it diminishing as these acts realize that they can't do it all. They are looking for new and great material from other sources."

At Mighty Three, 40 writers are signed in three basic categories: exclusive, non-exclusive and collaborative. The latter area is mainly geared for newer writing talents who are assigned with other writers for development purposes.

At Irving/Almo Music, president Chuck Kaye emphasizes a collaborative approach between his firm's writers and others, particularly writers with performer associations. "For acts, this enhances their credibility and song power. For instance we have had our writer Alee Willis write with Maurice White of Earth, Wind & Fire, and Will Jennings has written with Joe Sample for the Crusaders and a B.B. King album."

"This is part of the service we perform. It makes for a fresh viewpoint creatively."

Irving Almo has a writing staff of 12, half of which are talents who do not perform.

Infinity Music, the publishing wing of Infinity Records, is but six months old, but it's already moved to create a writer stable with a number of deals with writers and/or their publishing catalogs. Lou Ragusa, chief of the operation, states that the climate is now much better for obtaining recordings on the basis of servicing songs. The company recently moved to its own headquarters in New York, where, among other facilities, the firm will have writer and demo duplicating rooms.

Victor Benedetto, president of CAM Productions, the publishing/producer complex, holds that "the best songs come from the kid on the street who wants to go into the music industry and who has fresh ideas and an eagerness to succeed. Writers with a track record can't go on forever. It's as valuable to coax new writers to publish their material with you as it is to lure the 'established' writer."

Marvin Cane, president and chief operating officer at Famous Music, says "we're constantly excited about something new, a song that will set tomorrow's trend, instead of imitating."

(Continued on page P-34)



Billboard



# Year #1

## Kirshner/CBS Music Publishing

*Thanks to our writers, producers, staff and foreign affiliates who have helped launch this venture.*

Gene Allan  
Rich Alderman  
Gina Blander  
Louise Buck  
Carol Cassano  
Angelo Cataldo  
George Chagaris  
Cyd Cheiman  
Lucy Coccia  
Phil Cody  
Marie Corti  
Eartha Davis  
Jeni-Lyn Deal  
Felix Di Palma  
Rubin Duarte

Phil Ehart  
Jodie Ferreira  
Larry Fogel  
Toby Fuchs  
Carol George  
Wally Gold  
Jay Goldstein  
Howard Greenfield  
Irwin Griggs  
Bert Haber  
Judy Harris  
Rob Hegel  
Dave Hope  
Felicia Horbacz

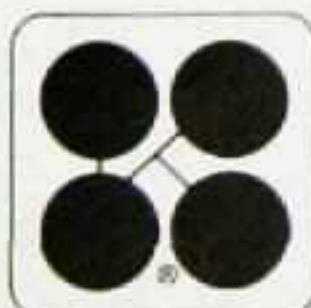
Eula Johnson  
Chris Kemeny  
Sandy Kerrien  
Harry Kersaint  
Don Kirshner  
Martin Kitcat  
Gary Knight  
Al Kugler  
Marc Leber  
Allen-LeWinter  
Kerry Livgren  
Harvey Markovitz  
Bob Mather  
Irwin Mazur

Chris Memisha  
Ulpio Minucci  
Herb Moelis  
Charlie Monk  
Irwin Pincus  
Jodie Poole  
Roz Price  
Wayne Rooks  
Sophie Saridakis  
Harriet Satz  
Susan Shenton  
Jay Siegel  
Hillary Smith  
Rick Smith

Robby Steinhardt  
Don Stephens  
Nicki Stern  
Pat Sweeting  
Tom Tableman  
Barry Tankel  
Marsha Tannenbaum  
Steve Walsh  
Chris Waters  
Allen Whitehead  
Rich Williams  
Mike Yodice  
Bill Zampino  
Josephine Zawadzki

### Foreign Affiliates

**Australia**—Warner Bros. Music Australia  
**Argentina**—Melograf S.R.L.  
**Belgium**—Kirshner Music Benelux S.P.R.L.  
**Brazil**—Editora Latino Americana De Musica "Elam"  
**Central America**—Mundo Musical S.A.  
**France**—Warner Bros. Music France  
**Germany**—Kirshner Entertainment Corp. Musikverlag  
**Italy**—Kirshner Music Italiana S.R.L.  
**Japan**—Shinko Music Publishing Co.  
**Mexico**—Mundo Musical S.A.  
**South Africa**—Laetrec Music Limited  
**Spain**—April Music S.R.L.  
**Sweden**—Don Kirshner Music AB  
**U.K.**—Kirshner/Warner Bros. Music Ltd.  
**Venezuela**—Mundo Musical



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## 'GOOD ROLL'

• Continued from page P-8

ards. We're also concerned about the continuing double taxation of royalties, subject of intergovernmental conferences for several years. This matter will probably be resolved during the course of 1979.

We believe the business will thrive if the use and consumption of songs continues to increase. The troubled state of the world, of course, concerns us. We are not immune to recession or inflation. As far as a lot of us are concerned, publishers and writers are less insulated than others from the latter since a large share of income is derived from the fixed royalties paid on commercial recordings.

There are many uncertainties, but creative music publishers have always thrived on challenge and innovation. One assurance we can give to the public—music and general—great songs will continue to be written and published for the whole world to enjoy. **Billboard**

## JAPAN SUSTAINS

• Continued from page P-12

ances were determined years ago and that revision should be made to bring them up to date.

Against this backdrop are problems facing the music publications overseas. This trend was thrown into sharp relief at this year's MIDEM when Japan made quite a few deals with overseas manufacturers.

Japan has achieved quite a high reputation for disco, rock and animation theme music. "We're getting high marks for what we do right across the board," says Alfa president Kunihiko Murai, "and this indicates the we're turning out some crack musicians here." Alfa has taken the sales offensive overseas.

Pacific Music Publishing Co. general manager Ichiro Asatsuma notes: "We're winning more recognition for our music business. As far as the overseas market is concerned, we've got our foot in the door."

The music publishers are considering ways to increase the number of songs they supervise and develop the market. As part of their ongoing plans, they have been tackling the production of masters and also contracting with quality composers.

There has been a spate of singer songwriters, and contracts between them and the music publishers have had a marked effect on the earnings of the publishers. **Billboard**

## COUNTRY

• Continued from page P-16

Blue Book Music, under the Buck Owens banner, continues to thrive—and Fuzzy Owen with his own Owen Publications and Merle Haggard's Shade Tree intends to quicken the Bakerfield pulse. "I plan to get more active with publishing," he says.

To give L.A. something to think about, Tree International, the giant Nashville firm headed by Jack Stapp and Buddy Killen, is planning to open an L.A. office. "We now have pop material to pitch in Los Angeles," advises Stapp. Tree/L.A. could be a formidable rival in the West Coast song market. Tree, through an agreement with EMI in London, now flashes its catalog in 104 markets.

The pioneer in international publishing out of Nashville is Wesley Rose, owner of Acuff-Rose Publications, Inc.

"Our international royalties continue to grow each year," reports Rose. "The international arena is the next growth area for country music."

Many in the Nashville music business have been touchy on the crossover question, but the last few years have seen many emerge from the country closet.

"They called it 'crossover' for a long time," comments David Conrad, general professional manager of Pi-Gem and Chess Music. But now it's 'Let's go in and cut a pop record.'"

The changing times will bring out the best in Nashville, believes Conrad. "The majority of publishers will try to become more well-rounded. If you can't change the rules, the best you can do is deal with them."

And the rules are changing. "We're even involved in disco music through Jesse Boyce and Moses Dillard," advises Frances Preston, vice president of BMI, Nashville. That creative duo recently chalked up seven award nominations in Billboard's 1979 Disco Forum.

The competition from within, and without, could thin the ranks of Nashville publishers. "The past three years have separated the men from the boys on Music Row," says Ed Shea, Southern director of ASCAP. "The day of the backpocket publisher is gone."

Gone, also, are the patterns of the past. Combine Music and Al Gallico Music continue to rack up a solid series of pop cuts, as well as country. And, at the Welk Music Group, new vice president in charge of professional activities, Roger Sovine, is directing that firm's creative operations out of Nashville. It's the first time this has been done for a firm not headquartered in Nashville.

So Nashville goes Hollywood, and Hollywood goes Nashville and where this creative capsule will finally land, nobody seems to know. It might just lead to a creative encounter of the best kind. **Billboard**

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## PRINT PROFIT

• Continued from page P-14

there is." Normally, he says, a folio can be designed and printed within three weeks of the decision to issue it.

There's little enthusiasm at Big 3 so far for folio sales in conventional bookstores—a bright new market for some publishers. Says Steiger, "They don't display our books properly." But he says the company is exploring the possibility of marketing more of its American-oriented folios in European markets.

The nerve center for Big 3's distribution is a new 86,000 square-foot warehouse that boasts a computer access system and uniform marketing packaging.

Like most major publishers, Big 3 sells directly to retailers as well as to jobbers. Usually, direct sales are to large outlets while jobbers are given the responsibility of handling smaller stores.

Ron Ravitz, president of Controlled Sheet Music Service and Music of the Month, Copiague, N.Y., is one of the several music jobbers distressed because publishers act as their own distributors. "I can't think of any other industry where the middle man is in competition with the manufacturers whose products he's selling."

Controlled Sheet Music distributes to such mass merchandisers as Woolco, while Music of the Month services full-line music stores.

To open up lines of better communications between distributor and publisher, Ravitz has helped form a new trade association, Music Jobbers of America. The group held its first meeting in Atlantic City on Feb. 9.

Attending the meeting were MJA members: Controlled Sheet Music Service, Charles DuMont & Son, Grossman Music, Mark Music Service, Midway Music, Music of the Month, and Publishers Sales. Publishers who sent representatives were Alfred Music, Mel Bay, Big 3, Bradley, Chappell-Presser, Cherry Lane, Columbia Pictures Publications, European-American, Carl Fischer, Lorenz, Music Sales, C.F. Peters, Silver-Burdett, Willis Zondervan, and Hal Leonard.

Ravitz believes that publishers should print jobber names and addresses in the catalogs and encourage retailers to buy from their local jobbers. He praises Cherry Lane for having already adopted this practice.

In spite of the publisher competition, Ravitz says that business is good. "Volume is definitely on the upswing—1978 sales were up 22% over 1977." He credits his companies' customized stocking approach for keeping sales up and returns down. "We keep records on what's selling and where. And we use common sense. We wouldn't stock the same selection of music in a Long Island Woolco as we would in a Woolco in Arkansas. We're extremely selective about seasonal placements too—like Christmas music."

Ravitz has no drums to beat for disco sheets and folios. "It's a big part of the record business, but you can't give it away in sheet music—because you can't get the disco sound on a piano."

Cover prices are another sore point with Ravitz: "We've had a lot of complaints. I've gone to stores and watched teenagers pick up a book, look at the price, and just put it back on the rack."

Another distributor, Walter Kane & Sons, New York City, also takes issue with having to compete with publishers. "It's very tough," admits assistant sales manager L. Lipton, "but we just have to live with it." Kane was recently purchased by publisher-distributor Carl Fischer, Inc.

Lipton is alarmed not only at the rise in folio prices but also that sheet music now sells for up to \$1.75 a song.

Most of Kane's business is with retail music stores. Bookstores are a bad market, says Lipton, because they want too much discount and too many return privileges.

While Lipton agrees that there is often a "very close" correlation between record and folio sales, he stresses that a good mixed folio can have a shelf life of five or 10 years and that a personality folio can sell as long as the performer it was based on stays artistically active. There's less hope, he says, for collections tied to one hit song.

(Continued on page P-40)

## NURTURE WRITERS

• Continued from page P-28

ing yesterday's. About 50% of the writers we sign have track records—the other 50% are newcomers with potential in a variety of directions. The bottom line is, the song has to be good—that's the foundation of any hit record."

"With the formation of our own production company, Stone Diamond, we are looking for writer/artist talent, but there's merit in signing talents who only write," maintains Carl Griffin, professional manager for Jobete Music in New York. "A writer who is not an artist is not confused in terms of his creative efforts, whether the song is for him or another artist. He can concentrate on writing for other performers. We need both types of songwriters."

Billboard

*Music Publishing*

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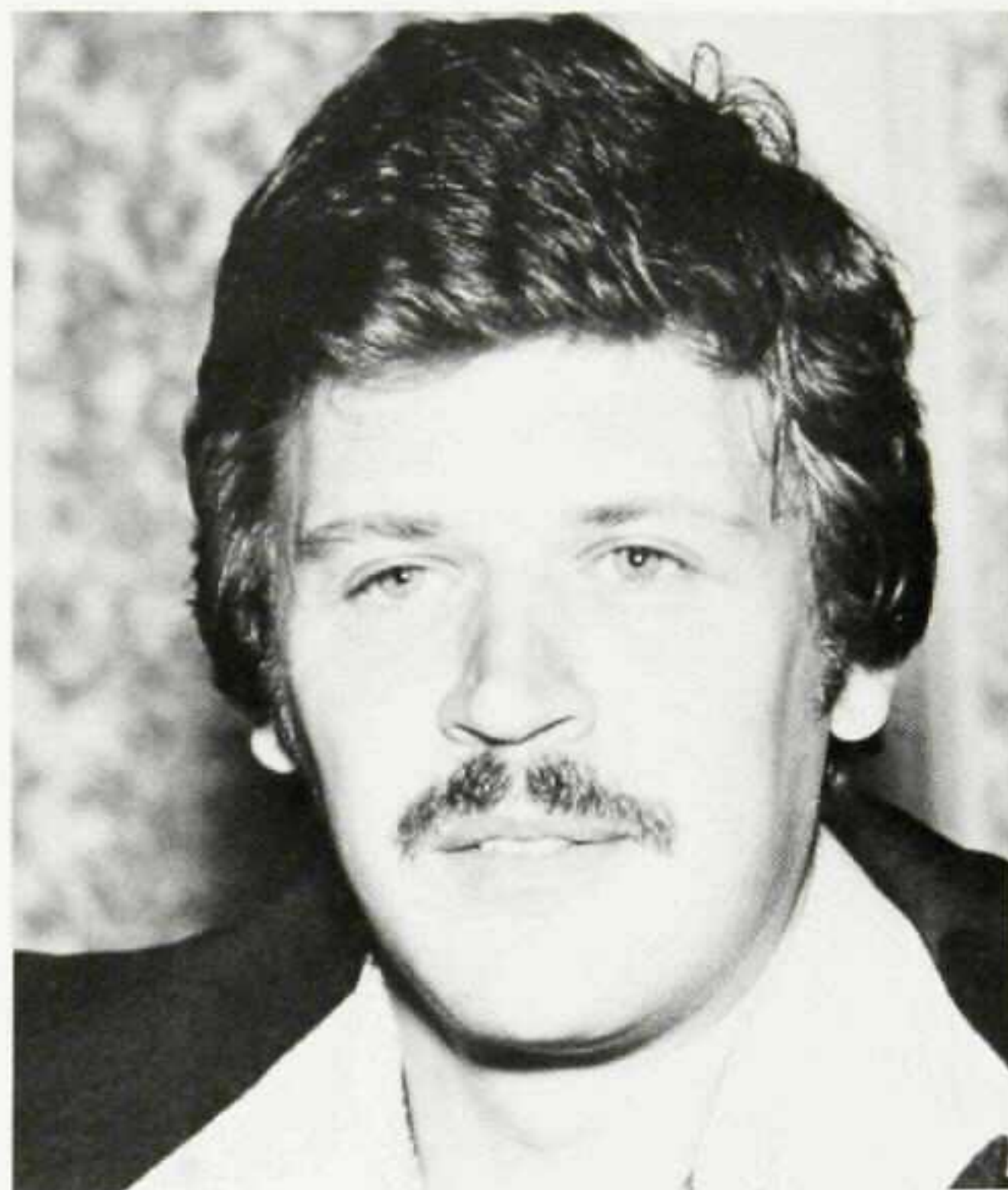
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**U.K. STANCE**

• Continued from page P-12

conomic climate, deals for material originating outside the U.K. are likely to get worse in the coming year."

As managing director of a major conglomerate, White doesn't like the kind of deals that are being offered either. He blames "one or two aggressive innovators" and the "increasing professionalism of writers' managers" for pushing up the deal-making stakes. "But there are always one or two people who will make a deal, no matter what it costs," he says.

White also warns that a continuing escalation of writers' percentages and advances will reduce publishers' margins even further. "That will leave less for us to spend on the promotion and professional activities which are such a vital part of a publisher's job."

Heath feels that domestic deals for U.K. talent are "getting back to sanity." Last year, Heath Levy Music participated in several major talent hunts and signed a number of new writers as a result.

"The U.K. is, and always has been, a good source of talent," says Heath. "These days, developing and breaking new writers is becoming a little easier because there are more outlets and most record companies, even the majors, are becoming more accessible to publishers. Even some of the 'closed-shop' companies like Virgin have now opened up their doors."

Most publishers seem to be waiting for the next Beatles to come along and all agree that exciting new talent could give the record market the stimulus it needs. But Heath says that only those publishers who get out from behind their desks will benefit from the abundance of U.K. talent. "Writers have learned that they don't have to come to London to find success. You've got to put yourself about a bit."

White feels the same way. In his opinion, many "new" publishers have overlooked the importance of professional and promotional activities—giving the impression they are just collection agents or bankers.

All publishers agree that the continuing growth of piracy and home-taping is the greatest threat to the livelihood of songwriters and copyright owners. In order to combat the danger, the MPA and the Mechanical Right Society are presently working closely with the British Phonographic Industry. The MRS will be making a considerable contribution to anti-piracy funds this year.

At least one new U.S. publishing company has recently shown its faith in the U.K. market. Lou Ragusa, chief of Infinity Music—publishing arm of Ron Alexenburg's MCA-backed Infinity Records—has announced that the company is to base its international publishing operation in London, under former April Music and State Music chief, Brian Oliver.

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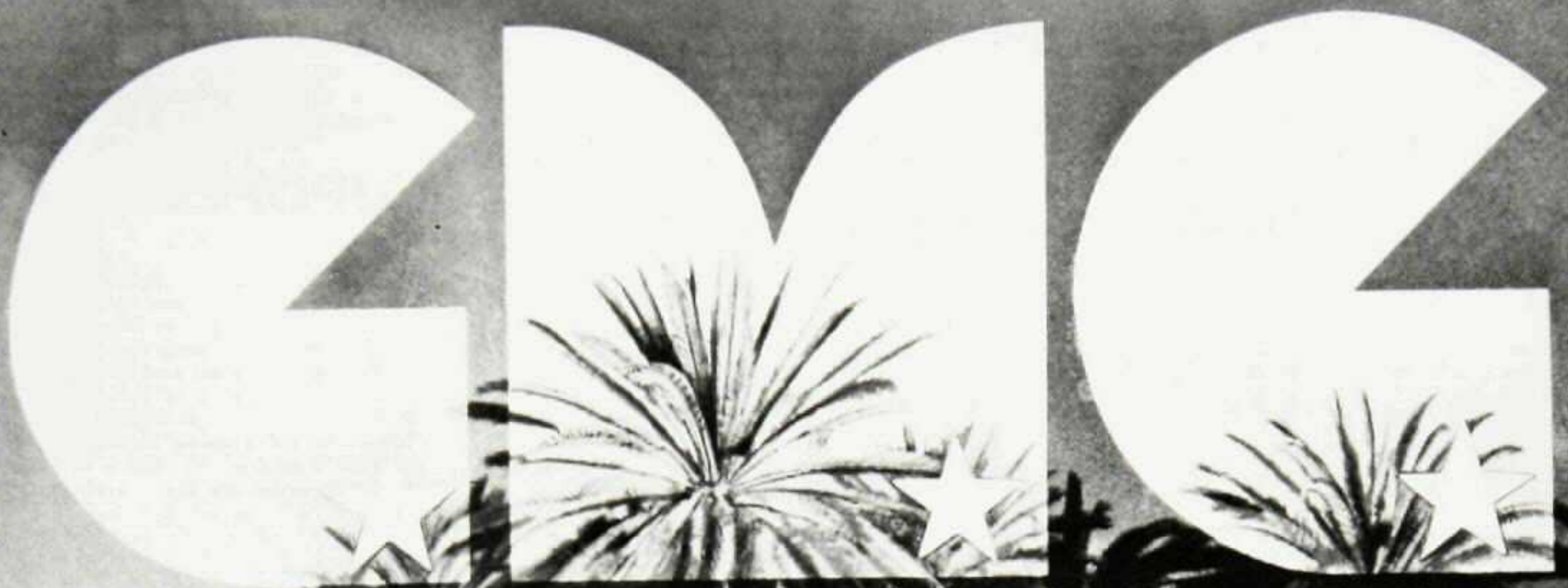
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## THE SONG

• Continued from page P-3

Today's publisher, if he's worth his salt, must be more attuned to the shape and form of the final product. That alone brings into play more complex relationships, in some instances leading to production by music publishers. There is also the re-emergence of the stable approach to publishing, requiring more financial investment in the development of new writing forces.

Yet, complex as the life of a music publisher can be, much of a company's competitive stance rests in the hands of those who have ears and that uncanny knack of determining what can move radio and then the consumer to the emotional judgment of, "Hey, that's a great record."

More likely than not, it's the song, born of an emotional process itself, that plays the principle part in the successful culmination of what a music publishing company's ears and expertise tell it. **Billboard**

## EUROPEAN RIGHTS

• Continued from page P-30

ing to visit Italy for tours or television appearances, so we have to rely on imported videotapes to be circulated to national or local television stations—and this requires the full cooperation of the record companies. But only a few of them are well organized as far as promotion is concerned.

"Relations sometimes get strained when we try to break new foreign artists and we discover that the Italian record licensee is not even prepared to release their records here. It is also hard to get exact information on record sales from the record companies—yet this is vitally important for promotional work. A few record companies are professionally structured, but in most cases we have to apply to the foreign licensors in order to obtain information about record sales in Italy." **Billboard**

## RELIGIOUS

• Continued from page P-16

up steam, might the more traditional sounds be lost in the growth? Spencer believes not.

"The traditional publishers are still going to be around, because, as might be the case in pop music, a good rock song goes up fast and comes down fast, whereas a good and solid standard lasts for years." **Billboard**

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# COPYRIGHT LAWS

• Continued from page P-3

have already been launched to secure compliance after mounting frustration over repeated violations overcame a deep-seated reluctance to engage in litigation with organized religion.

Interestingly enough, and indicative of a potential path publishers may eventually follow elsewhere, are attempts to explore licensing schemes for print duplication with Roman Catholic churches. While some publishers view such an approach as holding wider implications, sober observers see the industry a long way from blanket licenses in print.

If publishers appear sometimes to tread more easily than the law allows on technical violators it is often because they are wary of diminishing one area of benefit by enforcing another. Such is apparently the case where format radio syndicators are concerned.

Publishers feel no ambiguity in their right under the law to require mechanical fees from syndicators who duplicate recordings on tape for distribution to radio station subscribers. But they are equally cognizant of performance and promotional attributes that stem from syndication.

It is not surprising therefore that so far an industry pattern has failed to surface despite many talks between syndicators and the Harry Fox Agency, and that the issue does not yet seem to have been given front-burner priority.

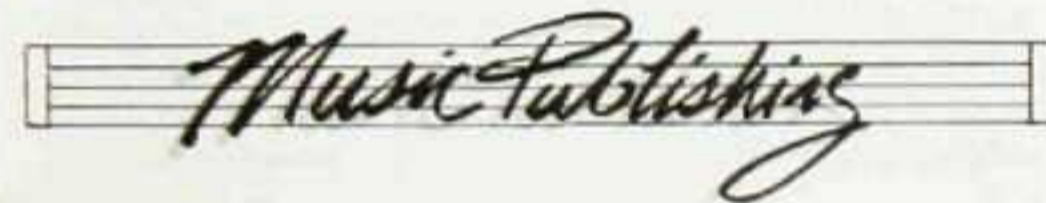
The modern battle for copyright revision started about 20 years ago and it took until October 1976 for it to be signed into law, not to become fully effective until Jan. 1, 1978. It's no wonder then that implementation falters here and there as statutes are applied to practical situations where economic interests conflict.

The new law finally brought the U.S. publishing industry into parity with most of the rest of the world by extending copyright life to 50 years after the death of the creator.

In addition to other improvements, noted earlier, it also placed public broadcasting within the orbit of performance royalty responsibility, and returned the right of publishers and writers to be paid for music performance in public locations disseminated via multiple radio-speaker installations.

And it has also placed the industry in a better posture to cope with opportunities and problems presented by developing technologies of music transmission and usage.

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**PRINT PROFIT**

Continued from page P-34

Lipton says his company keeps in touch with outlets through weekly phone calls and monthly or twice-monthly bulletin mailings.

Columbia Pictures Publications, Hialeah, Fla., has been in the print music business for seven years. According to vice president Frank J. Hackinson, Columbia has had a 35% increase in gross each year over the past three years.

Starting with "Tapestry" as its first major seller, Columbia now counts among its high rider "Ice Castles," "You Light Up My Life," "I Just Fall in Love Again," "The Gambler," and "YMCA." Its personality folios include ones for Village People, Linda Ronstadt, Olivia Newton-John, Steely Dan, Dolly Parton, Queen, Boston, and Jimmy Buffet.

"We're 100% print music oriented," says Columbia's advertising director, Robb Murchison. "We do everything in-house." The "house" in this case is a 50,000 square-foot plant in Hialeah.

According to Hackinson, personality and mixed folios dominate Columbia's sales, followed by popular sheet music and educational and school arrangements, in that order.

Instead of discouraging artists from overseeing their folios, Columbia tries to carry over to the book the same theme and enthusiasm that went into the album cover. Often the same designer who did the album is hired to do the folio layout and graphics. Even with "a lot of color," Murchison says Columbia can usually produce a folio in two weeks.

Hackinson says his company is already solidly in the book stores, such as the B. Dalton chain, but he says he aspires to create the kind of book that would combine music and literature aesthetically. He says music books still look like music books and thus seem slightly out of place in conventional bookstore displays. Ideally, he says, a folio would also contain copy about the history behind the songs as well as artist bio material.

Hackinson cites "The Willie Nelson Songbook" and "The Dolly Parton Scrapbook" as products which approach his music-literature ideal.

"It's encouraging," says Hackinson, that schools are opening up to pop music. We have 35,000 schools on our mailing list." The pop music bombshell for Columbia last year was "You Light Up My Life" & "Star Wars plus 24 Solid Gold Songs" which sold nearly a million copies in its 11 different instrument arrangements.

To keep in touch with its dealers, Columbia has up to 10 WATS lines "constantly going" to check sales volumes and patterns. It mails 12,000-15,000 promotional pieces each week and advertises in major trade and instrument publications.

Disco has been among Columbia's blessings: "We were ahead of our time," Murchison says, "and our disco books—like 'Last Dance + 12'—are selling well."

"We take nothing for granted, and we don't listen to the voice of tradition," so says Joseph Carlton, who at the time of this interview was director of Almo Publishing, Los Angeles. The irreverence toward the old ways seems to be paying off, for at a mere two and a half years of age, this A&M Records affiliate has become one of the three largest music publishers in the country.

Carlton is particularly excited over the market for instructional books, such as the popular "World's Greatest Updated Realistic Rock Drum Method" by Carmine Appice, drummer for Rod Stewart's band. "Our guitar instruction line is very big," Carlton says, "the guitar is going to be the instrument of the future."

Almo publishes personality folios for Styx, Kiss (the "Kiss Alive" folio has already sold over 130,000 copies); Earth, Wind and Fire; and Donna Summer. "We've disregarded the stigma on disco," Carlton says.

Mixed albums that are selling steadily for Almo include "200 Super Song Hits," "World's Best Loved Easy Listening Music," and "World's Best Loved Sacred Music." Each month, the company publishes an average of 10 books and 20 sheets.

Almo was a pioneer in developing the conventional bookstore market and currently places part of its list with B. Dalton and Walden. The firm suffers only about a 10% return rate from all its outlets.

Carlton explains that Almo is sensitive to dealers' space problems and that it doesn't "drown the dealer with catalog products." He compares the jobbers' complaints against publishers who distribute to record store owners who once objected to the creation of record clubs. "They thought the clubs would under-sell them and that they would lose a lot of business. What actually happened was that the clubs got people so interested in records they would go directly to the store and buy them instead of taking time to order them through the clubs. Our distribution creates an interest in our product that jobbers can benefit from."

Even though Almo has A&M Records copyrights to draw on, Carlton estimates that 75% to 80% of its printed music comes from outside licensing.

There is little discounting in the printed music field, Carlton maintains. "It's still a pretty clean business. Unlike the record field, where the list price is seldom adhered to, sheet music is generally sold at the cover price."

Last year was Cherry Lane's best, with sales up 15% over 1977. "And," says president Murray Frank, "we're expecting 1979 to be about 50% above 1978."

Cherry Lane has a line of printed music that represents some of the highest—and lowest—cover prices in the industry. On the high side are two hardback behemoths: "The New

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York Times' Great Music of the 70s" (\$19.95) and "The New York Times' Country Music's Greatest Songs" (\$16.95). On the other end, though, Frank says he is committed to keeping his sheet music down to \$1.50. "We are resisting price increases more than anyone else in the industry," he maintains.

Cherry Lane has steady bestsellers with the John Denver series of folios as well as with "The Natalie Cole Songbook," "The Statler Brothers Songbook," and the "Jimi Hendrix Anthology." The company has just issued "J.D.," a matching folio for Denver's newest album.

Frank says the record charts help in determining what sheet music will be published but have relatively little to do with folios. "For the books, we look at the quality of music. The charts help, but they don't guide our decision. They're just one of the factors."

Less than enchanted with what artist control can mean in time and money lost, Frank says, "We've passed up some lucrative products where we couldn't get cooperation from the artist."

Frank sees no conflict between jobbers and publishers who act as their own distributors. He contends that publishers can usually service the large retailers more efficiently than the jobbers can. But he says that small dealers—who are "very important to the industry"—can actually get their stock from jobbers at less cost than from publishers when postage and shipping costs are taken into account.

Belwin-Mills, a major supplier of print to the educational systems, is enjoying a prosperous period, according to Martin Winkler, president. "Despite budget cuts, our business is improving steadily," Winkler says.

"Somehow or other, they find the money. Sometimes they'll charge the student a minimum fee of \$2 for a copy of a book they bought a year before or they engage in fund raising drives to support the music department."

One account in California, Winkler adds, told him that business in February was better than last year.

"While I realize that price increases have helped, we're doing better in units sold. Business, in fact, seems to get better every day."

According to Burt Litwin, vice president of Belwin-Mills, "We're seeking all avenues for the exploitation of pop material in print. Our faith in the future of this area is evidenced by our recent move to larger quarters in New York at 1776 Broadway."

Theodore Presser Co., Bryn Mawr, Pennsylvania, is one of the country's largest and oldest independent publishers, with roots going back to 1783. In addition to publishing, Presser distributes the popular Chappell line of sheet music. Presser's president, Arnold Broido, says the market for printed music continues to be healthy. Besides the predictable chart related action, Broido notes that church music sales are also up. He

credits the new copyright laws against photocopying with boosting both church and school music sales.

While some publishers see them as bright new sales opportunities, Broido doesn't think the bookstore and record club markets for sheet music "amount to much yet." Nor does he acknowledge any significant conflict between publishers who distribute and jobbers. "There ain't no 'them' in this business," he says. "Publishers, jobbers, stores—we can't survive without each other."

Warner Bros., in Los Angeles, deals directly with 4,800 clients. "We changed our distribution system to increase our profits," says Steve Spooner, Warner's New York-based sales manager. "Wholesalers don't do enough to open new markets," he asserts. "A lot of them are more interested in raiding each other's accounts than developing new ones. We're acutely aware of past lack of service to retailers, and we're trying to do something about it."

Spooner lists among Warner Bros. current bestsellers "Running on Empty," "Darkness at The Edge Of Town," and "Grease." To illustrate Warner's speed in responding to the record charts, Spooner notes that the company was able to publish and ship the "Blondes Have More Fun" folio while the Rod Stewart album was at No. 1.

A lot of Warner's folios have been selling steadily for years: "Led Zeppelin Complete," "Beatlemania Vol. 1 and 2," and "Crosby, Stills, Nash & Young," which has been out for nine years.

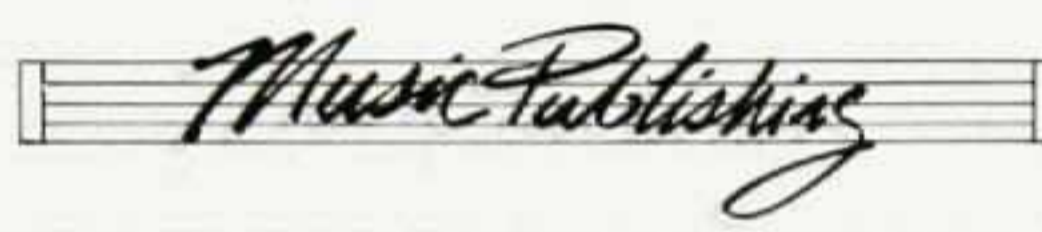
"Originally," Spooner says, "disco was difficult to sell, but we worked hard and now we're doing well, especially with 'Last Dance' and 'Do Ya Think I'm Sexy?'"

Warner Bros. puts the economic facts of life up front to performers who insist on setting the standards for their folio. "We tell them," says Spooner, "that complete control is going to cost them sales. Depending upon how cooperative an artist is, we may get a folio out in six to eight weeks—or it may take six months."

Spooner says the company is concerned about the kids who can't spend \$9.95 for a book. "So we try to keep a number of our books in the \$3.95 to \$4.95 range."

Warner Bros., like most of the other major publishers, distributes some of its titles through the B. Dalton, Walden, and Brentano bookstore chains.

According to Spooner, printed music sales have skyrocketed in the past seven years. Does he see the likelihood of new markets opening up? "Sure. All you have to do is get off your ass and start calling." Billboard



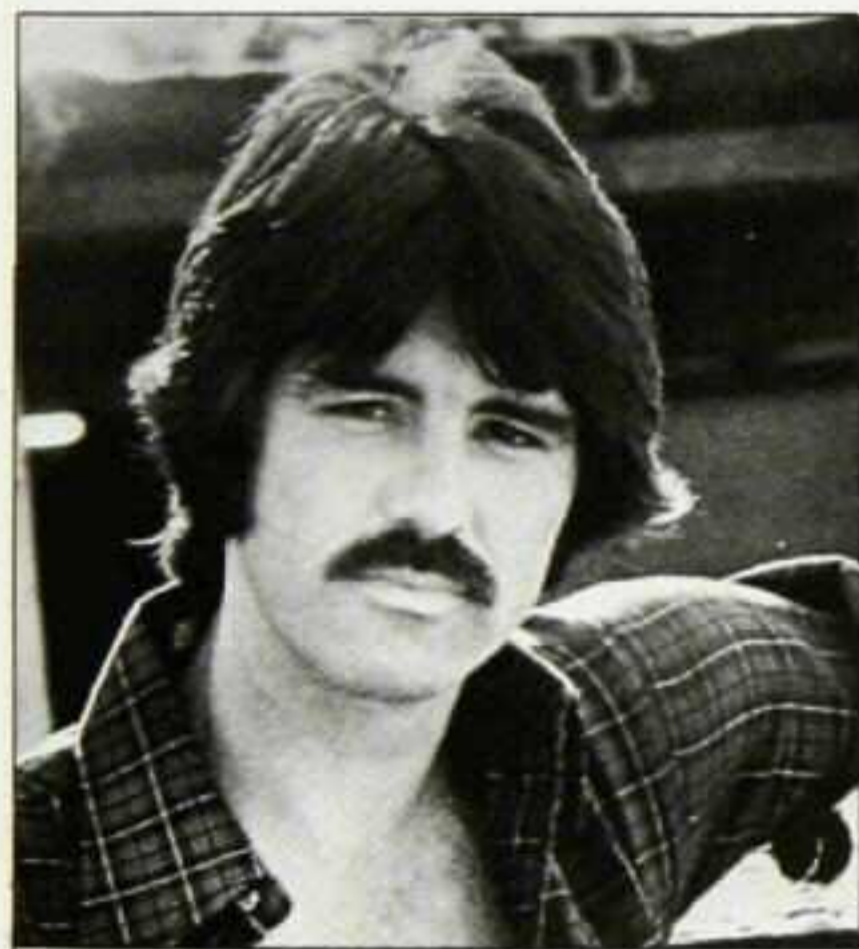
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Continued from page P-8

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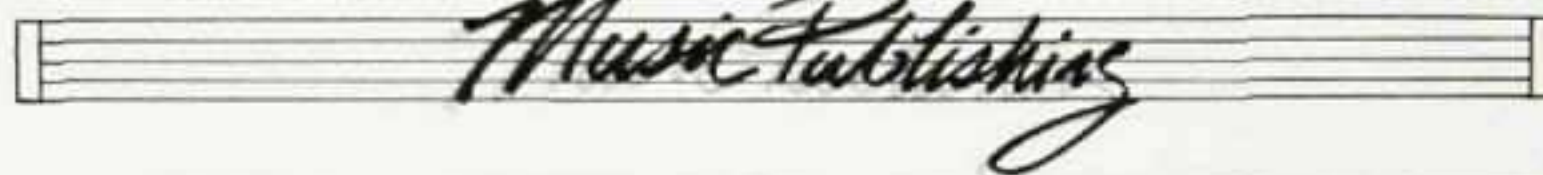
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Easy Driver (Kenny Loggins, Columbia)  
Whenever I Call You Friend (Kenny Loggins, Columbia)

**Jefferson Starship**  
Count On Me (Jefferson Starship, Grunt)  
Crazy Feeling (Jefferson Starship, Grunt)  
Light The Sky On Fire (Jefferson Starship, Grunt)  
Runaway (Jefferson Starship, Grunt)

**Glyn Johns**  
Lay Down Sally (Eric Clapton, RSO)  
Promises (Eric Clapton, RSO)  
Who Are You (The Who, MCA)  
Wonderful Tonight (Eric Clapton, RSO)

**Quincy Jones**  
Ease On Down The Road (Diana Ross, Michael Jackson, MCA)  
Stuff Like That (Quincy Jones, A&M)

**Gary Katz**  
Deacon Blues (Steely Dan, ABC)  
FM (Steely Dan, ABC)  
Josie (Steely Dan, ABC)  
Peg (Steely Dan, ABC)

**Gary Klein**  
Baby I'm Burnin' (Dolly Parton, RCA)  
Heartbreaker (Dolly Parton, RCA)  
Here You Come Again (Dolly Parton, RCA)  
Love Theme From "Eyes Of Laura Mars" (Barbra Streisand, Columbia)  
Songbird (Barbra Streisand, Columbia)  
Two Doors Down (Dolly Parton, RCA)

**Eddie Kramer**  
New York Groove (Ace Frehley, Casablanca)  
Rocket Ride (Kiss, Casablanca)  
Stone Blue (Foghat, Bearsville)  
Where Have You Been All My Life (Fotomaker, Atlantic)

**Denny Lambert**  
Baby Come Back (Player, RSO)  
Silver Lining (Player, RSO)  
This Time I'm In It For Love (Player, RSO)  
Well Alright (Santana, Columbia)

**Kyle Lehning**  
Never Have To Say Goodbye Again (England Dan & John Ford Coley, Big Tree)  
You Can't Dance (England Dan & John Ford Coley, Big Tree)

**T. Life**  
I Don't Know If It's Right (Evelyn "Champagne" King, RCA)  
Shame (Evelyn "Champagne" King, RCA)

**Tommy Lipuma**  
On Broadway (George Benson, Warner Bros.)

**Little River Band**  
Happy Anniversary (Little River Band, Harvest)  
Lady (Little River Band, Harvest)  
Reminiscing (Little River Band, Harvest)

**Michael Lloyd**  
Do You Believe In Magic (Shaun Cassidy, Warner/Curb)  
God Knows (Baby Face, Warner/Curb)  
Hey Deane (Shaun Cassidy, Warner/Curb)  
I Was Made For Dancing (Leif Garrett, Scotti Bros.)  
On The Shelf (Donny & Marie Osmond, Polydor)  
Our Night (Shaun Cassidy, Warner/Curb)  
Put Your Head On My Shoulder (Leif Garrett, Atlantic)  
Roundaround Sue (Leif Garrett, Atlantic)  
Stay A While (Continental Miniatures, London)  
The Wanderer (Leif Garrett, Atlantic)

**Jeff Lynne**  
It's Over (Electric Light Orchestra, Jet)  
Mr. Blue Sky (Electric Light Orchestra, Jet)  
Sweet Talking Woman (Electric Light Orchestra, Jet)  
Turn To Stone (Electric Light Orchestra, Jet)

**Gary Lyons**  
Long, Long Way From Home (Foreigner, Atlantic)  
Make You Feel Love Again (Wet Willie, Epic)  
On The Wrong Track (Kevin Lamb, Arista)  
Street Corner Serenade (Wet Willie, Epic)

**Chuck Mangione**  
Feels So Good (Chuck Mangione, A&M)

**Barry Manilow**  
see Ron Dante

**George Martin**  
Get Back (Billy Preston, RSO)  
Oh Darling (Robin Gibb, RSO)  
Sgt. Pepper's A Little Help From My Friends (Beatles, Capitol)

**Arif Mardin**  
Devoted To You (Carly Simon & James Taylor, Elektra)  
I'm Every Woman (Chaka Khan, Warner Bros.)  
You Belong To Me (Carly Simon, Elektra)

**Fonce Mizell**  
Bisque Goupe Oogie (Taste Of Honey, Capitol)

**Larry Mizell**  
see Fonce Mizell

**Giorgio Moroder**  
Heaven Knows (Donna Summer & Brooklyn Dreams, Casablanca)  
I Love You (Donna Summer, Casablanca)  
Last Dance (Donna Summer, Casablanca)  
MacArthur Park (Donna Summer, Casablanca)  
Rumor Has It (Donna Summer, Casablanca)  
The Chase (Giorgio Moroder, Casablanca)

**Jacques Morali**  
V.M.C.A. (Village People, Casablanca)

**Mickie Most**  
Every 1's A Winner (Hot Chocolate, Infinity)

**Hugh Murphy**  
Baker Street (Gerry Rafferty, United Artists)  
Home And Dry (Gerry Rafferty, United Artists)  
Right Down The Line (Gerry Rafferty, United Artists)

**Paul McCartney**  
I've Had Enough (Wings, Capitol)  
London Town (Wings, Capitol)  
With A Little Luck (Wings, Capitol)

**Jim Ed Norman**  
You Needed Me (Anne Murray, Capitol)

**Keith Olsen**  
Blue Morning, Blue Day (Foreigner, Atlantic)  
Bombs Away (Bob Weir, Arista)  
Double Vision (Foreigner, Atlantic)  
Hot Blooded (Foreigner, Atlantic)

**Ray Parker**  
Jack & Jill (Raydio, Arista)

**Alan Parsons**  
Time Passages (Al Stewart, Arista)  
What Goes Up (Alan Parsons Project, Arista)

**Freddie Perren**  
I Will Survive (Gloria Gaynor, Polydor)  
If I Can't Have You (Yvonne Elliman, RSO)  
More Than A Woman (Tavares, Capitol)  
Shake Your Groove Thing (Fleaches & Herb, Polydor)  
That Once In A Lifetime (Dennis Roustos, Mercury)

**Richard Perry**  
Easy To Love (Leo Sayer, Warner Bros.)  
Fire (Pointer Sisters, Planet)  
Ramin' In My Heart (Leo Sayer, Warner Bros.)  
You Got It (Diana Ross, Motown)  
Your Love Is So Good To Me (Diana Ross, Motown)

**Brian Potter**  
see Denny Lambert

**Punch**  
Hollywood Nights (Bob Seger, Capitol)  
Still The Same (Bob Seger, Capitol)  
We've Got Tonight (Bob Seger, Capitol)

**Gerry Rafferty**  
see Hugh Murphy

**Phil Ramone**  
Alive Again (Chicago, Columbia)  
Big Shot (Billy Joel, Columbia)  
Just The Way You Are (Billy Joel, Columbia)  
Movin' Out (Billy Joel, Columbia)  
My Life (Billy Joel, Columbia)  
No Tell Lover (Chicago, Columbia)  
Only The Good Die Young (Billy Joel, Columbia)  
She's Always A Woman (Billy Joel, Columbia)  
Slip Slidin' Away (Paul Simon, Columbia)

**Allen Reynolds**  
Ready For The Times To Get Better (Crystal Gayle, United Artists)  
Talking In Your Sleep (Crystal Gayle, United Artists)

**Karl Richardson**  
see Alby Galuten

**Nile Rodgers**  
see Bernard Edwards

**Todd Rundgren**  
Can We Still Be Friends (Todd Rundgren, Bearsville)  
Paradise By The Dashboard Lights (Meat Loaf, Epic)  
Two Out Of Three Ain't Bad (Meat Loaf, Epic)  
You Took The Words Right Out Of My Mouth (Meat Loaf, Epic)

**Louis St. Louis**  
Greased Lightning (John Travolta, RSO)  
Summer Nights (John Travolta, Olivia Newton-John, RSO)

**Bill Schnee**  
Don't Wanna Live Without It (Pablo Cruise, A&M)  
I Go To Rio (Pablo Cruise, A&M)  
Love Will Find A Way (Pablo Cruise, A&M)  
Never Had A Love (Pablo Cruise, A&M)

**Tom Scholz**  
A Man I'll Never Be (Boston, Epic)  
Don't Look Back (Boston, Epic)

**Bob Seger**  
see Punch

**Styx**  
Blue Collar Man (Styx, A&M)  
Come Sail Away (Styx, A&M)  
Fooling Yourself (Styx, A&M)  
Sing For The Day (Styx, A&M)

**Sweet**  
California Nights (Sweet, Capitol)  
Love Is Like Oxygen (Sweet, Capitol)

**Sylvester**  
Dance, Disco Heat (Sylvester, Fantasy)  
You Make Me Feel Mighty Real (Sylvester, Fantasy)

**Bill Szymczyk**  
Life's Been Good (Joe Walsh, Asylum)  
Please Come Home For Christmas (Eagles, Asylum)  
Thunder Island (Jay Ferguson, Asylum)

**Ted Templeman**  
Lotta Love (Nicolette Larson, Warner Bros.)  
Runnin' With The Devil (Van Halen, Warner Bros.)  
What A Fool Believes (Dooie Bros., Warner Bros.)  
You Really Got Me (Van Halen, Warner Bros.)

**Toto**  
Hold The Line (Toto, Columbia)

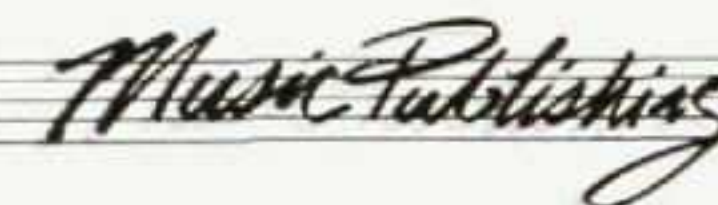
**Bjorn Ulvaeus**  
see Benny Andersson

**Vanda & Young**  
Lost In Your Love (John Paul Young, Scotti Bros.)  
Love Is In The Air (John Paul Young, Scotti Bros.)

**Cory Wade**  
Dance With Me (Peter Brown, TK)  
Get Off (Foxy, Dash)  
You Should Do It (Peter Brown, TK)

**Maurice White**  
Fantasy (Earth, Wind & Fire, Columbia)  
Got To Get You Into My Life (Earth, Wind & Fire, Columbia)  
September (Earth, Wind & Fire, Columbia)  
Serpentine Fire (Earth, Wind & Fire, Columbia)

**Joe Wissert**  
Hollywood (Boz Scaggs, Columbia)  
One Last Kiss (J. Geils Band, EMI America)



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Billboard

Hot Country Singles

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STAR PERFORMER-Singles registering greatest proportionate upward progress this week.

Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist (with writer, label, and number), and corresponding data for 100 entries.

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the look of a star and the sound of pure country.



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# Mickey Gilley Scanning Skies

• Continued from page 46  
Closing Time," and "She's Pulling Me Back Again."

A year ago, Gilley entered a recording contract with CBS and chose Rice, who has worked closely with the label previously. Gilley's current single, "Just Long Enough To Say Good-bye," is escalating its way up the charts at 24 with a star, and the artist just completed a promotional media tour which saw him guesting on "Dinah," "Pop Goes The Country," and a number of radio stations in the West.

Gilley will also perform on the 14th annual Academy of Country Music awards show he broadcast live May 2 on NBC-TV.

Besides his enthusiasm for his new album, Gilley is also pleased that his nightclub, Gilley's in Pasadena, Tex., has been chosen as the site for a new movie, "The Urban Cowboy," based on an article published last year in Esquire Magazine.

"They've already shot some of the footage," says Gilley. "John Travolta is playing the lead, and I guess you could call it a sort of 'Country Night Fever,' because he's going to be doing a lot of dancing, only this time, Texas-style. Travolta could single-handedly popularize the Cotton-Eyed Joe."

Gilley adds that music for the Paramount film, being produced by Irv Azoff and Bob Evans, is tentatively scheduled to be provided by Tanya Tucker in a major role, Linda Ronstadt, Jimmy Buffett, Waylon Jennings and—naturally—Mickey Gilley.  
**KIP KIRBY**

# Nashville Scene

By SALLY HINKLE

The **Oak Ridge Boys** will be taping special guest slots for a new, hour long, musical variety NBC program entitled "Presenting Susan Anton," Friday and Saturday (27-28). Other guests for the show include Oscar Peterson and Ben Vereen. Produced by Ernest Chambers, the new mini series will debut May 3. Preceding the May 3 air date, the Oak Ridge Boys will be seen May 2 on NBC's broadcast of the Academy of Country Music Awards.

**Roy Clark**, plagued by a persistent bronchial condition for some weeks, was admitted to the Mayo Clinic in Rochester, Minn., April 10. Clark officials expect him to be released sometime this week. Clark had worked through his April 8 concert date, and, because of illness, had to cancel two BBC specials, including a special live guest spot on the "Val Doonican Show" and an appearance at Wembley as a presenter for the International Music Awards.

The "Grand Ole Opry" hosted its sixth annual Homecoming Show recently with such former old-time Opry members as **Pee Wee King, Curley Fox, Alycane Bate Beasley, Honey Wilde, Paul Howard, Sid Harkreader, Zeke Clements, Whitey Ford** and **Jimmy Driftwood** turning out for performances. **Tom T. Hall** and the **Storytellers** performed at the grand re-opening of the Nashville North Club in Taylorville, Ill., Saturday (14). The country showcase nitery had sustained some \$200,000 worth in damages by fire two months prior.

**Jerry Clower** joined Bob Hope, Pat Paulsen, Kenny Price, Joe Morgan and Tom Dreesen recently in Cincinnati for a Johnny Bench testimonial roast benefitting the Kidney Foundation. The festivities were videotaped for the Bob Braun network for televising in Cincinnati, Dayton and Columbus, Ohio; Lexington and Louisville, Ky., and Indianapolis, Ind. **Dick Shuey** is now hosting a weekly syndicated country music radio show entitled "The Music City Express." The 55 minute program features mini, on-location interviews with country artists and a 50/50 format of current and oldies' singles. The

show is being distributed by the Atlas Artist Bureau, Inc. Inquiries may be directed to Music City Express, Box 50, Goodlettsville, Tenn. 37072. Include station letterhead. Spec tapes are available.

The **Stallier Brothers'** 10th annual Happy Birthday U.S.A. Celebration, held in Staunton, Va., will feature as special guest, **Barbara Mandrell**. The event, slated for July 3 and 4, was begun by the Stalliers to benefit local charities in their hometown. **Buck Owens** next LP project for Warner Bros. will feature **Emmylou Harris' Hot Band** in addition to Harris on "Play Together Again, Again." Owens, who penned "Together Again," and Harris both scored individually with his effort, so it seems only natural for them to get together again for this new selection.



**EPIC NIGHT—Ronnie McDowell sings "The World's Most Perfect Woman" on the "Grand Ole Opry."**

# CMA Board Focuses On Growth & Problem Areas

• Continued from page 43

1979 Talent Buyers Seminar will be held Oct. 8-10 at the Radisson Hotel in Nashville.

With an eye to increased CMA membership, Bill Lowery, membership committee chairman, reported on the ideas for additional benefits suggested for CMA members. A new concentration on increasing CMA's membership was spotlighted at a joint meeting of the membership, public relations, DJ and promotion committees, according to Frank Jones.

Bill Ivey, Country Music Foundation executive director, presented a report on the activities of the foundation, a tradition of the board meetings since the Foundation was founded by the CMA in 1968.

Joe Talbot gave the findings of the convention study committee while Bill Denny, chairman of the softball committee, reported on the re-evaluation and restructure of the Fan Fair softball tournament. In the future it will emphasize eligibility requirements for participants.

Jo Walker, executive director of the CMA, gave a positive report on Willie Nelson's appearance—presented by CMA and CBS Records—at a luncheon show for the National Assn. of Recording Merchandisers convention in Miami last month.

The CMA may provide country talent for the National Assn. of Broadcasters in 1980, according to

Bob Austin who reported on the activities of the p.r. committee.

Preston spoke on the plans of the meetings and arrangements committee regarding the 1980 board meetings. The first three board meetings will be held in Montego Bay, Jamaica; Chicago; and Lake Tahoe. The fourth quarterly meeting is always held in Nashville. Sites were also suggested for the 1981 meetings.

The third quarterly board meeting for 1979 will be held July 10-12 in Calgary, Alberta, Canada. The fourth meeting will be held Oct. 9 in Nashville. CMA board members serve gratis, and pay all expenses incurred in attending board meetings.

Several of the board members were featured on various Tucson media outlets, gaining increased visibility for country music and the CMA. These board members included Frances Preston, John D. Loudermilk, Tandy Rice, Barbara Mandrell, Gayle Hill, Mary Reeves Davis, Bill Anderson, Jim Ed Brown, Ralph Peer, Tom Collins, Norro Wilson, Wesley Rose, Sam LoVullo, Mike Hoyer and Jo Walker.

## Gilley's On Air

**HOUSTON**—Gilley's Club, the popular Texas nightspot headed by Mickey Gilley, beamed part of its Saturday night activities on the radio waves. **KENR-AM**, Houston, inaugurated a live one-hour show from the club Saturday (8).

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**Hot Seat:** Members of various airlines discuss current issues in airline programming at first Airline Entertainment Conference in Palm Springs, Calif., during a "hot seat" seminar. Fielding questions from the audience at the International Hotel Resort are, left to right, Harriet Korn, TWA; R. W. Smith, British Airways; Ms. Yamamoto, Japan Air Lines; Claus Jensen, Thai International; Dave Bateman, American Airlines; and Maxwell Johnstone, Varig.



**Pioneer Award:** Sheila Chlanda, Columbia Records, accepts a Pioneer Award for first audio entertainment on airlines at the Billboard Music in The Air-sponsored Airline Entertainment Conference in Palm Springs. Presenting is Don Wilson of the Jack Benny Show.

## POP, CLASSICAL, AUDIOPHILE

### Audio Excellence Awards On Horizon

Continued from page 37

sons Project "Pyramid" (Arista), the Cars' "The Cars" (Elektra), Bob Welch "Three Hearts" (Capitol), Barbra Streisand "Greatest Hits, Vol. II" (Columbia).

The five rock/pop audiophile records nominated.

Woody Herman: "Road Father" (Century) direct-to-disk, Charlie Musselwhite: "Times Gettin' Tougher Than Tough" (Crystal Clear) direct-to-disk, Supertramp: "Crime Of The Century" (Mobile Fidelity), original master recording, New Brubeck Quartet: "A Cut Above" (Direct Disk Labs) direct-to-disk, Diahann Carroll and Duke Ellington Orchestra: "A Tribute To Ethel Waters" (Orinda) digital.

The 15 conventionally recorded classical nominees are:

Brahms: "Quartets For Strings," Alban Berg Quartet (Telefunken); Bruckner: "Symphony No. 5," Berlin Philharmonic, Karajan (DG); Brian: "Symphonies Nos. 8 & 9," Royal Liverpool Philharmonic, Groves (EMI); William Byrd: "Harpsichord Music," Tom Pixon (Titanic); Franz Krommer: "Partitas For Winds," Netherlands Wind Ensemble (Philips); Mahler: "Symphony No. 5," Philadelphia Orchestra, Levine (RCA); Mendelssohn: "Five Symphonies," Gewandhaus Orchestra, Masur (Vanguard); Messiaen: "Turanghala Symphony," London Symphony, Previn (both the EMI import and domestic Angel pressings are nominated); Orff: "Trionfo Di Atrodite," Leipzig Radio Chorus and Orchestra, Kegel (Philips); Puccini: "Girl Of The Golden West," Covent Garden, Mehta (DG); Puccini: "Turandot," Strasbourg Philharmonic, Lombard (Angel); "Rachmaninoff Symphony No. 1," St. Louis Symphony, Slatkin (Vox); Schoenberg: "Trio," L.A. String Trio (Desmar); Walton: "Belshazzar's Feast," London Philharmonic, Solti (London); Charles Wuorinen: "Percussion Symphony," New Jersey Percussion Ensemble, Wuorinen (Nonesuch).

The six classical audiophile nominated albums are:

Frederick Fennell Conducts The Cleveland Symphonic Winds" (Telarc) digital; Stravinsky: "Firebird Suite," Atlanta Symphony, Shaw (Telarc) digital; "Malcolm Frager Plays Chopin" (Telarc) digital; Chopin: "Piano Sonata No. 3," Edward Auer (RCA Japan) direct to disk; Janacek: "Sinfonietta, Czech Philharmonic," Roster (Decca) digital; Copland: "Appalachian Spring," St. Paul Chamber Orchestra, Davies (Sound 80) digital.

### STEREOS TOP BEDS IN U.S.

NEW YORK—Stereo systems rank higher than beds in the affections of the American people, a survey by R.H. Bruskin Associates discloses.

The national study reports 13% of all persons polled naming stereo as the "most important thing" in their homes, while only 8% placed beds in that preferred category. Television sets, however, topped all with 32% of first-place mentions.

## Airlines Recognizing Growth Potential For Contemporary Music

Continued from page 3

hardware and software sectors of this industry.

Record company personnel among the 150 participants included Casablanca's Pete Jones; CBS' Sheila Chlanda and Dr. P. Zwarych; Atlantic's Paul Cooper; Elektra/Asylum's Jerry Sharell and Sherry Goldsher; and Motown's Derek Church.

According to Cindy Tarver, conference director, a similar conference is slated to be held next year. Another development of this year's conference is the formation of an Airlines Entertainment Assn. made of various representatives of the industry which will meet to examine new technological developments for the related industries.

"Meetings will begin towards the end of May," says Tarver.

In addition to record label participation, the conference featured representatives from major airlines as well as hardware and software suppliers in this industry, many of which were panelists on various seminars.

The growth of the airline entertainment industry was not keeping pace with state-of-the-art technology or in programming, according to Tarver.

"What we were lacking," she says, "was a feeling of togetherness for a common good. We needed the music industry, the hardware manufacturer and the airlines to see and hear each other's problems in order to develop meaningful solutions. This is what our conference took the first step toward accomplishing."

With new youth and discount fares, airlines are seeing more of their passengers falling into an 18-34 age neighborhood.

Up until now, indicates Tarver, instrumental/mood music, easy listening and classical had been strong favorites among a more business-oriented traveler. But with younger passengers proliferating, there's a feeling among airlines and programmers that contemporary programming will become more important in the future, she adds.

Pete Jones, newly appointed mar-

(Continued on page 53)

## RECORD 173 EXHIBITORS

### 63d AES In L.A. To Highlight Digital, Broadcast & Consumer

By STEPHEN TRAIMAN

NEW YORK—What is shaping as the biggest Audio Engineering Society convention in the group's 30-year history will highlight progress and innovative developments in digital recording, broadcast technology and consumer products. May 15-18 at the Los Angeles Hilton.

With additional exhibit space opened by the hotel, another 30-plus companies have been squeezed into the main area and expanded sound room locations, with more than 173 to be represented, according to Jacqueline Harvey, exhibits coordinator.

In addition to highlight sessions on digital techniques, broadcast audio and consumer audio, with a record 71 papers to be read, other symposia are set for magnetic and disk recording, signal processing, transducers in two parts, sound reinforcement and acoustics in two parts, measurements and instrumentation. Approximately 40% of all papers are from overseas speakers, with 17 by Japanese representatives.

• An update on digital techniques, chaired by Norman Schwartz of Filmways-Heider Recording, will feature presentations on a new format for digital audio processors for home-use VTRs (Sony) and performance of some coding systems for professional digital audio equipment (EMI Ltd.).

• Also slated: a code-word controlled multistandard recorder design for digital application/new approach to program editing (Polygram Record Operations); stationary-head digital audio tape recorder with multiple sampling rates (Sony); plus more technical topics by representatives of Bell Labs, Deltalab Research, Systems Concepts and Star Instruments.

• Broadcast audio developments

will be chaired by Doug Howland, KMPX-FM, San Francisco, with AES past president Emil Torick reading a paper by his late colleague, Ben Bauer, on a unified SQ-compatible system of recording and FM-broadcasting.

Also set are a comparison of the five proposed AM stereo systems, Joe DeAngelo, Harrison Corp.; a satellite communication compander and improving television audio at the transmitter-receiver interface, two papers by Dan Talbot, dbx; computer-assisted audio dubbing system, Derek Tilsey, Neve Electronics, and a new approach to digital-level compression, Takashi Wakuri, Japan Broadcasting Corp.

• In consumer audio progress, marketing consultant Bill Bauer will chair the session, featuring a reversible 8-track cartridge, K. Rey Smith, KRS Industries; tape recorder bias oscillator design and a "respectable" single-band expander, two papers by dbx; linear motor drive tangential tracking tonearm and new photo motor with stable hanging rotor, two presentations by

Pioneer Electronics; a new record cleaning machine, Keith Monks (U.K.); and amplifier-loudspeaker interfacing, Univ. of Wisconsin, Madison.

• Stan Ricker of the JVC Cutting Center, a leading figure in audiophile disk mastering, will chair the magnetic and disk recording session, featuring papers by Audio Media Recorders, Koss Corp., Martinsound Studios, Agfa-Gevaert, JVC, Matsushita Electric and Zuma Industries.

Other sessions and chairmen include signal processing, consultant Keith Johnson; transducers I and II, Clifford Hendrickson, Altec Corp.; sound reinforcement and acoustics I and II, Ron Fuller, Northwest Sound; measurement and instrumentation, Dick Cabot, Tektronix.

Of the more than 173 exhibitors, approximately one of every four is either at a West Coast AES for the first time, or making an initial appearance at the international audio expo, Harvey points out. More sound rooms are reserved as well, as

(Continued on page 52)

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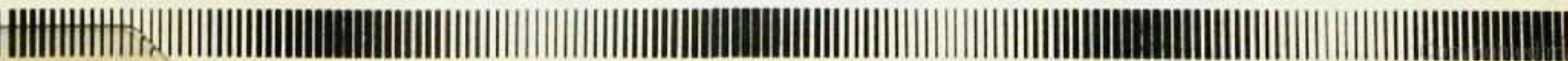
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# ITA AUDIO FOCUS *Sound, Duping Technology Is Betting More Attention*

By STEPHEN TRAIMAN

NEW YORK—Although home video may have taken the lion's share of attention at the recent ninth annual seminar of ITA (formerly International Tape Assn.), new breakthroughs in better sound for television, and dramatic potential for high-speed tape duplication and new quality standards for pre-recorded tape also made news at the recent Hilton Head, S.C., meeting.

The promise of stereo broadcasting was offered by Bill Enders of

GTE Consumer Electronics, with a provocative presentation of the firm's ongoing "SST" or stereo sound for tv research, that has full industry cooperation and is the first serious effort by a hardware company to document the practicality of such improvement.

GTE market research began with five focus groups last October of color tv/stereo system owners, to determine the level of demand for stereo tv, and prices consumers

would pay. This was followed by recent quantitative interviews with 600 persons.

More than half would watch a lot more (14%) or a little more (36%) if tv was broadcast in stereo. Most important, 89% would pay an average \$155 (44% definitely and 45% probably would buy) for a console model with stereo, and 84% would pay an average \$118 for a portable unit (45% definitely and 49% probably would buy).

Analysis of three prospective stereo tv systems is currently underway by GTE, with field tests planned for later this year, Enders says. Development of an industry consensus will be followed by a petition to the Federal Communications Commission next spring, with the possibility of formal rulemaking by late 1980, he believes.

While the GTE presentation was part of the home video portion of the program, separate audio seminars focused on the overall upgrading in quality of prerecorded tapes, particularly cassettes, and new technology for high-speed duplicating as well as winding and loading developments.

George Preston of CBS Tape Duplication highlighted a two-part duplicators update, initially tracing the development of high-speed duping and the shift from a 5 to 1 8-track to cassette ratio just five years ago to less than 2 to 1 in 1978. He sees metal tapes as the first major step on the imminent horizon to improve the quality and performance of both blank and prerecorded product.



Billboard photo by Stephen Traiman

**TOP HONOR**—Irwin "Skip" Tarr, left, Panasonic corporate technical liaison division general manager, accepts the TIME/ITA Man of the Year Award from the magazine's Fred Richards. Citing Tarr's long service and dedication to ITA and the industry, the presentation was a highlight of the recent ninth ITA seminar at Hilton Head, S.C.

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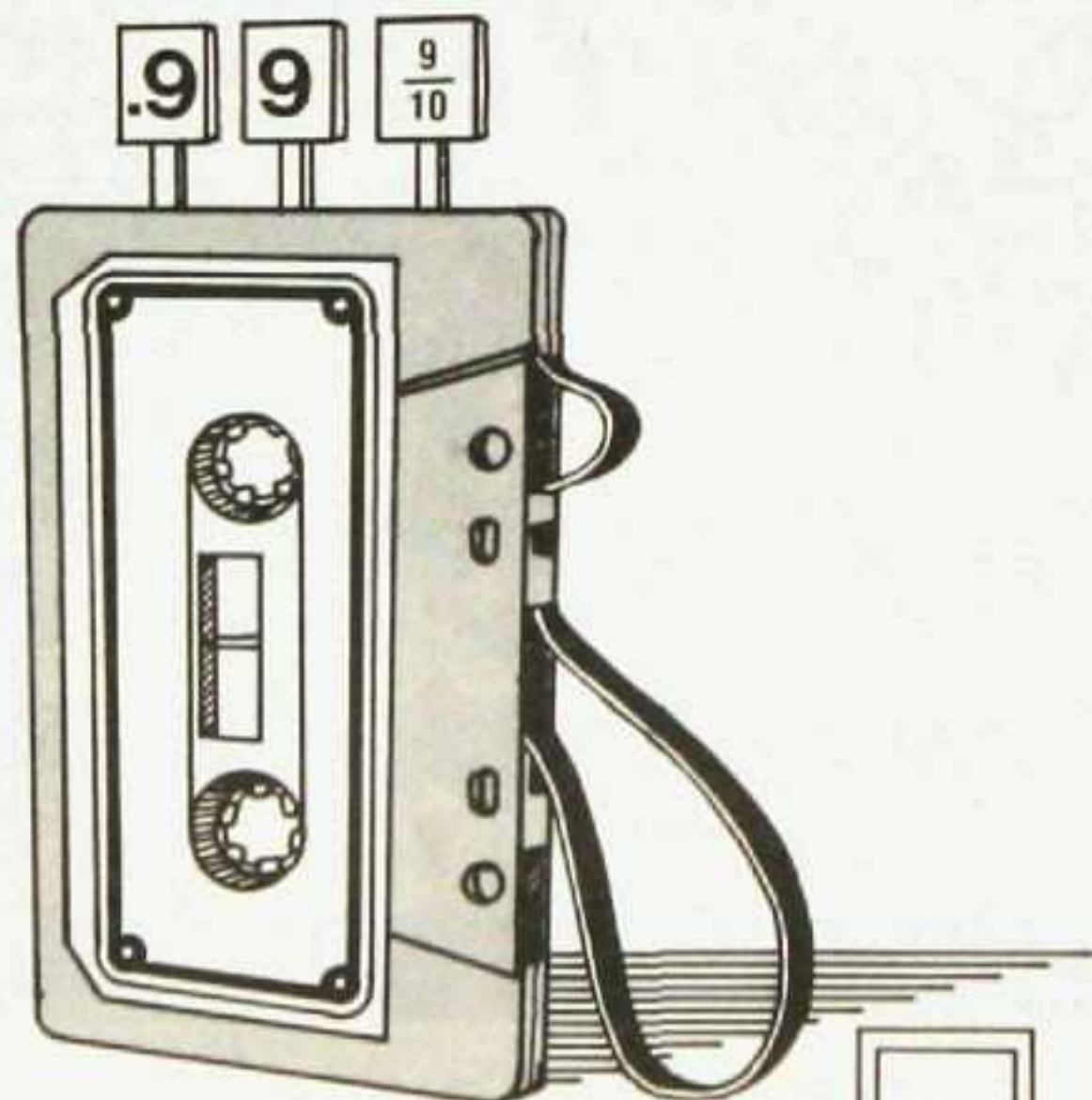
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He acknowledges that metal tapes will not be introduced into high-speed duping in the near future, but observes 10 years ago the same was said about the high energy ferric oxides and chrome tapes now used more and more by premium duplicators.

Introduction of metal duping will require redesign of the electronics system, record and play heads, and in-process testing equipment, but he feels that within five years the new metal oxides could be fairly common in prerecorded cassette product.

Other new technical innovations in high-speed duping forecast by Preston include 64:1 in 8-track process, automation of loading and threading, microprocessor electronics to control production over or under-runs, electronic quality control per copy and electronic-controlled equipment maintenance.

Preston sees a combination of metal tapes and digital mastering techniques improving the audio quality of a tape to such a degree it may delay high-speed digital duping. But these digital concepts being developed now for tape and record mastering are seen as the first step toward what could be a totally new product concept for the music industry.

"Consider a rectangular magnetic disk about 3 by 5 inches that has gone through the high-speed duping process with a complete album duplicated in microseconds. This is inserted into a small microprocessor-controlled playback machine, smaller than today's cassette deck, to produce 60 to 120 minutes of music that has the same quality of a concert hall," he forecasts as feasible in 10 to 15 years, or earlier.

Covering the sophistication in winding cassettes in his second presentation, Preston traced the development of machinery to the present. Among units in process, or just introduced, are King Instrument's new model 770 winder claimed to be 30% faster than the model 760, with the possibility of an automatic C-O feed system from a hopper or conveyor; the Italian-developed Telefunken Tachos 12, billed as the only electronic logic-controlled automatic cassette loading machine, operating at 480 i.p.s. with automatic defective cassette rejection, and designed to work independently or connected to an automatic production operation. Also, the Italian Tapemaster, with fewer automatic features than the Tachos 12 but retaining the auto C-O feeding concept, and a new cassette winding machine being modified from a King loader by Domain Communications, Wheaton, Ill.

The modified unit winds a C-38 in 4 seconds and a C-60 in 6.6 seconds,

operating at about 2,000 i.p.s. to produce about 3,500 cassettes per shift per machine. It will be available this September for King loader models 750, 760 and 770. All operations and functions are microprocessor-controlled and two vacuum columns are used for tension control, offering both ease of operation and maintenance, Preston notes.

Tied closely to the equipment updates was a session of increasing quality demand on prerecorded cassette product, with Joe Kempler of Capitol Records, and the relationship between the studio and duplicator to produce quality product, by Joe Wells and Frank Polomski of RCA Records.

All three agree that the timing is right for a better cassette product, with Kempler stressing that there are no mysteries any more.

"Design parameters overall will make the difference and provide the best compromise in tape for the dupe and final user," he believes, in talking about the increasing use of better formulations, and the potential for metal tape duping in the future.

Both Wells and Polomski believe  
*(Continued on page 52)*

## TAPE PLANT FOR EGYPT

NEW YORK—The first magnetic tape manufacturing plant in Egypt, and believed the first in the Mideast, will be built as a joint venture of Santa Monica, Calif.-based InterMagnetics Corp. and Mohamed Abdulmohsin Kharafi, a Kuwait manufacturing/trading conglomerate.

Set for Alexandria, the new International Cassette and Tape Co. Ltd. will be managed by InterMagnetics, which has a 20% equity interest, and controlled by the Kuwaiti firm. The plant, to be operational by mid-October, will produce bulk cassette tape for music duplicators and assemble packaged consumer products for sale in Egypt and for export to the Midwest and North Africa.

According to InterMagnetics president Terry Wherlock, his firm will build the tape production machinery, provide management and technical assistance, and train personnel to operate the multimillion-dollar facility.

Jack Landis, currently the company's international technical operations director, is general manager of the Egyptian firm, which becomes an InterMagnetics licensee. Robert Harris, formerly with AudioMagnetics and Dubbing Electronics, is joining as marketing manager for the new venture.



## Rep Rap

JBL is forming company sponsored rep and retailer advisory councils, Ed Hart, executive vice president marketing, reports, with membership on a rotating basis to provide continuing feedback on a regular basis.

Charter rep members include **Carl Weisse**, Alpha Marketing, Mid-Atlantic; **Lonnie Kaplan**, Third Century Marketing, Florida; **Martin Charles**, C&W Marketing, Upstate New York; **Rick Salvage**, RMS Sales, Ohio, Kentucky, Indiana; **Jerry Iggulden**, Southern California Audio Team; **Bruce Lambert**, Lambert Sales, Pacific Northwest, and **Ken Kingdon**, Ken Kingdon & Assoc., Southwest.

Initial dealer council includes **Gary Thorne**, Sam Goody; **Carroll Jacob**, Davison's; **Stu Mills**, Hi Fi Warehouse; **Ed Meyer**, Myer Emco; **Dale Santa Maria**, Tokyo Shapiro; **Ben Murray**, Custom Sound; **Shelley Miller**, United Audio Center; **Jim Peak**, Tech Hi Fi; **Dick Schaak**, Schaak Electronics; **John MacFarland**, Thomson Sound; **Dick Rein**, Macy's-California; **Wil Schwartz**, Federated Group; **John Valvo**, Thrifty Electronics; **Jim Chambers**, JEL/Systems Warehouse, and **Tom Bonjour**, Sound Idea.

Norm Schneider of **Technical Systems Reps**, Chamblee, Ga., was awarded the second annual JBL "Rock" for outstanding sales performance and dealer service in 1978 by Peter Horsman, pro division manager. Schneider's territory covers Alabama, Florida, Georgia, North & South Carolina and Eastern Tennessee, and he has handled the line since the pro group was started in 1969.

Chicagoland Chapter of Electronic Representatives Assn.'s April 16 meeting will feature **Dave Dolan** of D. Dolan Sales on "Securing Lines/Identifying New Markets." **Ed Crockett** of G.C. Electronics with an Electronic Distribution Show (formerly NEWCOM) update and a general membership meeting with a report on the National ERA conference in Monte Carlo. Program starts at 4:45 p.m. with dinner to follow at the Fountain Blue Restaurant, 2300 S. Mannheim Rd., Des Plaines, Ill. Pre-registration through April 13 was \$20 for the first and \$18 for added company attendees, or \$22 at the door, to ERA/Chicagoland, 221 N. LaSalle St., Chicago 60601.

Recent organizational changes announced by Paul White at **Market Reps**, Norwood, Mass., in-

clude **Ed Denn** as key accounts manager for retail firms in the six New England states, and **Saul Levine** as general sales manager.

**TDK Electronics** has named **Centennial Marketing**, Englewood, Colo., to rep the entire consumer tape/accessory line in Colorado, Wyo-

ming, Utah, New Mexico, Eastern Montana, Eastern Idaho and El Paso, Tex. **Paul Seaman Co.**, San Leandro, Calif., which had audiotape

and accessories in Northern California and Northern New Mexico, added TDK videotape products for those territories as of March 1.



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## Danish Hi Fi Co. Vs. French Chain On Discounting

By HENRY KAHN

PARIS—Danish audio manufacturer Bang & Olufsen and its French agent Vibrasson seek \$100,000 damages in an action brought here against hifi retail chain FNAC, alleging disloyal competition.

In French law, comparative advertising is illegal. FNAC publishes a monthly magazine carrying reports on the quality of different audio equipment in much the same way that consumer papers do.

The reports are intended as a guide for clients, but since FNAC is a seller of audio the reports might also be regarded as publicity of the 'my product is better than X, Y and Z kind, which is inadmissible.

Bang & Olufsen has no reason to complain about the substance of the reports, which always find their product to be excellent. Their action is actually seen as a protest against FNAC's policy of 20% discounts.

With its strong reputation and nationwide network of stores, the chain has considerable muscle in the audio marketplace, but many manufacturers are unhappy with the discount policy.

FNAC itself claims it has the greatest difficulty getting hold of Bang & Olufsen product. The French agent will not sell, and supplies are only available by going outside the country to buy, from Belgium.

## Biggest AES Shaping For L.A. Run

Continued from page 48  
indication of more sophisticated equipment and the need to demonstrate the performance and applications, she notes, including a special Matsushita/Panasonic lab show.

Additions since the original list was announced include Audio Concepts, BASF, Cetec Vega, Computer System Store, Cross & Co. (Switzerland), Delta IV Ltd., Eastern Acoustic Works, El Toch, EXR Corp., Formula Sound, GLI/Integrated Sound Systems, Grandy Inc., ITAM. Also: Loft Modular Devices, Mo-

torola Communications Electronics, National Research Development Council, Neotek, Network, Pace Electronics, Eolydax Speaker Corp., Publison Audio Professional (France), Rolandcorp. U.S., Roundhouse Recording Studios, Sagamore Publishing.

Also: Seattle Fiberglass Works, Selco Products, Shape Symmetry & Sun, Solid State Logic Ltd., Sound Spectrum, TEAC Corp. of America, Synton Electronics (Netherlands) and the Assn. of Sound & Commu-  
(Continued on page 53)

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## Tape Duplicator

Tentel of Campbell, Calif., is offering a new, revised 16 page Tape Tips manual, incorporating its instruction manual for the Tentelometer tape tension gauge. Tape Tips include an audio diagnosis section, plus information on half inch Beta and VHS home VTRs, an updated 1/4 inch U-Matic section, basics on the newer 1 inch VTRs and a quad update, copies are available at \$1 from Tentel, 50 Curtner Ave., Campbell, Calif. 95008.

Third edition of Video Programs/Index plus November 1978 and March 1979 Video Movies Supplements is now available, with more than

175 sources of prerecorded programs which can be rented, traded or purchased. Some 461 categories of program offerings are listed in a special index, including entertainment headings. Listed formats include 1/4 U-Matic, Beta-1, Beta-2, VHS-2, Quasar VX, V-Cord II and 1/2-inch EIAJ, with added info in free loan, free duplication and off-air recording indices. Order with payment of \$5 for complete third edition and two movie/entertainment supplements to Video Programs/Index, 923 6th St., S.W., Washington, D.C. 20024.

Time-Life Multimedia Video Entertainment

Catalog for purchase by schools, libraries and other institutions has its new 36-page catalog out with 10 music concerts available, nine produced by the BBC. Included are 40-minute color tapes at \$100 each in half-inch Beta or VHS, \$150 in U-Matic, of Chick Corea/Return To Forever, Janis Ian, Jackson Browne, Ry Cooder and the Chicken Skin Band, Manhattan Transfer, Bonnie Raitt and the Kinks. Also at the same prices are a 45-minute Johnny Mathis and 24-minute Leo Sayer from BBC, and a 59-minute Billy Joel tape by Home Run Productions. For information: Time-Life Multimedia, Room 32-48, Time & Life Bldg., New York 10020.

## Focus On Audio Technology

Continued from page 50  
that the growing demand for quality has established the need to improve cassette performance for the audio-

### Salon du Son Reflects French Hi Fi Mart Gain

PARIS—The U.S. and Japan, with 40 exhibiting companies from each, topped the foreign attendance roster at the recent 21st, Salon du Son staged here, the U.K. in third place with 34. But France, predictably, beat all visitors with a total 63 firms participating.

France today has new manufacturing standards which assure that quality reaches genuine high fidelity limits. With much market expansion still possible, prospects for the industry here are rated very good.

Last year some 68% of hardware sold was up to accepted hi fi standards, as against 63% the previous year.

But still only 19% of French homes have hi fi equipment, substantially lower than in most territories.

The hi fi industry grew by 15% through 1978, compared with 1977.  
(Continued on page 53)

phile market. "Many home users can make copies from records almost as good as the original using the new premium blank tapes, so why should they buy an inferior prerecorded product?" Wells asks.

He says the consumer market is getting all the attention from the tape companies, while the dupe market is not. Both RCA execs acknowledge there are two valid points of view—music producers who want a bigger share of the premium market will have to pay more, while dupe progress will come only when the custom firms review the potential of the new processes.

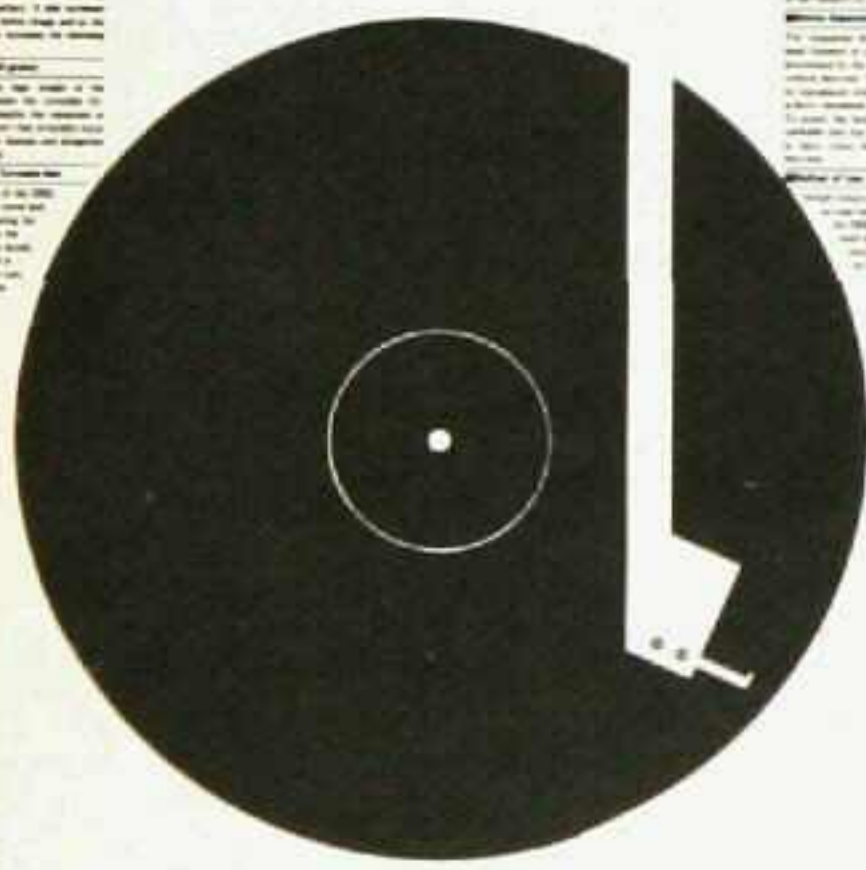
"We're all working on better grades of dupe tapes," Wells says, "but the industry was offered chrome back in 1969 with no takers, and companies like Capitol have been sitting on 'hotter' duping tape for some time, but there's been no real demand from the industry."

The general feeling among the label brass and the custom duplicators and suppliers on hand is that growing consumer demand for a better tape product—and the willingness to pay more for that better cassette as with the audiophile disks—will be the strongest argument to get a better grade of tape accepted by the duping industry and the record companies.

APRIL 21, 1979, BILLBOARD

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# See Music & Video Growth In Airline Entertainment

Continued from page 48  
 keting and sales vice president of Casablanca Records at a audio programming panel, urged airlines of their increasing need to be more attuned to the new youth market introduced by discount fares.

Paul Cooper, Atlantic's national promotion director, indicates that he felt airlines are perhaps too conservative in their censoring of comedians, pointing out that radio is playing some of the hit comedy material that airlines censor.

On the technology side, Tarver indicates, panels on state-of-the-art hardware technology agreed that video is the wave of the future.

The advantages of video include lighter weight and greater flexibility, particularly on shorter flights.

Video shorts of various lengths and subjects also give airlines a competitive edge among passengers.

"Many of the airlines are converting to video," Tarver states. "The state-of-the-art-technology is there from various companies as well as duplicators."

Up until now, audio on airlines

had been principally cartridge but is now shifting to the cassette medium, again made more feasible technologywise.

An advantage also of both videocassette and audio cassette mediums

for airlines, is the ease of handling and usage by airlines personnel. And both video and audio tapes can be specially treated so they can't be illegally duplicated.

Other new developments in hard-

ware, as evidenced by the conference, according to Tarver are newer, more comfortable headphones for passengers as well as wireless video systems.

One airline, Braniff, is experi-

menting with uptempo, disco-flavored boarding music finding it picks up the pace of boarding.

Other airlines, according to Tarver are also paying more attention to boarding music.

## CBS & ATLANTIC Pioneer Awards At Airlines Meet

LOS ANGELES—Columbia Records and Atlantic Records were among the first 10 recipients of Pioneer Awards presented at the inaugural Airline Entertainment Conference, sponsored by the Music In The Air division of Billboard Publications, March 18-21 at Palm Springs, Calif.

Columbia was cited as the first label to supply music for airline programs, with Sheila Chlanda accepting, while Atlantic was honored for being the first record company to record customized audio material especially for airlines, with Paul Cooper accepting.

Other citations went to Inflight Services, first to develop and service inflight entertainment, C. Bruce Newberry; TWA, first domestic airline to offer inflight movies, Harriet Korn; United Artists, first studio to offer movies on that initial TWA movie flight in 1961; Pakistan International Airways, first international movie flight, F.R. Khan.

Also, American Airlines, first to introduce video for airline entertainment, E.J. Grewe accepting for Bill Hannan; Bell & Howell, developing the first airline video system, E.J. Moscarel; Samuel Gilman Associates, development of the first airline audio equipment, Dr. Sam Gilman, and Avid Inc., developing headsets for audio airline entertainment, John Walsh.

## Biggest AES

Continued from page 52  
 nications Engineers, joint sponsor with the British Overseas Trade Board for an expanded group of 19 individual U.K. audio companies.

Cancellations from the initial exhibitor lineup include Biamp Systems, Grampian Reproducers, Industrial Tape Applications and Studio Maintenance.

STEPHEN TRAIMAN

## Salon du Son

Continued from page 52  
 fair enough in the general economic climate, with the French public generally preferring to build individual hi fi systems rather than buy ready-made ones.



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APRIL 21, 1979, BILLBOARD

## Disco

## Disco Beats Its Way Into Rock's Stronghold

## Jersey Club Owners Go With The Trend

By MAURIE ORODENKER

ASBURY PARK, N.J.—After years of dragging its feet, disco is finally showing promise of being an entertainment force in this Jersey seashore resort community where, until now, rock music reigned supreme.

Disco buffs admit that this area has been a hard nut to crack because of rock's long successful entrenchment.

The area had gained nationwide recognition as being a spawning ground for outstanding rock 'n' roll. The Stony Pond club here holds the reputation as being the place where Bruce Springsteen and Southside Johnny and the Ashbury Jukes built their reputations.

As Bob Enright, manager of Jan Wertz's Jersey Shore Headliner club in nearby Neptune City explains, club owners in the area have been doing so well with the rock music crowd that until now they had seen no logic in changing to disco.

However, indications are that a growing number of club operators are beginning to have a change of heart, and the months ahead promise an increasing commitment to the disco phenomenon.

Among them are the Headliner which will soon begin a disco entertainment policy, although rock will remain its main entertainment fare. Enright explains that this approach is in keeping with the club's policy of being in step with what the public wants.

To accommodate this expanded policy, the club has installed a fashionable disco light show and upgraded its sound system. A deejay has also been hired.

Biggest boost for disco will come from Ezra Rickey owner of the highly successful Stony End Club in Long Branch, N.J. He has purchased Giulio's here and plans to put a lot of money into renovations and reopen on Memorial Day as the Stony End Disco Palace. Rickey

says that the new Stony End will be a "very plushy place," holding about 1,000 persons, featuring a game room, a clam bar and live entertainment. He says he will try to feature some of the hotter disco acts like Donna Summer.

The Stony End in Long Branch is one of the Jersey Shore's most impressive discos. Once the music stops at 2-a.m., patrons can walk across the street to the Stony End Cafe and continue to dance and eat a hearty breakfast.

The disco has created a total environment of genteel sophistication. A dress code is strictly enforced. If jeans are worn, they must be dress only. There's a \$3 cover charge on weekends. The 30 square foot sunken dance floor takes up about one-quarter of the room and speakers are located at each corner of the floor.

The continuous music is loud, but never loud enough to drown out conversation. According to Jason Reilly, the club's manager, the sound system cost \$125,000, and the com-

plete light and laser show ran about \$180,000. The lighting and sound board is operated by Tommy Massone, the house deejay. Stony End has continuous promotions. Daily Happy Hours are offered from 5-8 p.m. The rest of the week has specials each night.

Monday is ladies night, on Tuesday the charge is \$1 for drinks; on Wednesdays there is a New Year's Party with free champagne and favors; Thursday, an on-going 10-week dance contest with prizes valued up to \$1,000; Friday brings free long-stemmed roses for the ladies; Saturday brings on the Gene Ortiz dance extravaganza with semi-pro dancers performing and teaching customers basic disco steps.

Sunday is a repeat of dollar night. On Sunday afternoons, from 2 to 7 the bar is closed and Vicki Nichols, the club's hostess, runs a teen disco for the 13-to-17 year old set.

Big feature of the teen disco is that the show is taped for showing on the town's Channel 8 cable television

outlet on Tuesdays and Fridays. The club is also used for tv commercials shown on "Rock Concert," "Soul Alive" and the "Dinah" show.

Co-owner Rickey doesn't depend on the immediate area to keep the room full. He makes heavy use of newspapers and 10 radio stations throughout New Jersey and in New York.

He expects to draw from a wide area for the Stony End here as well. He points out that his rooms are not just bars with disco. "We are disco!"

In addition to Stony End, Checkmate Lounge II in Lakewood and Charley 5's in Spring Lake Heights share responsibility for starting the disco ball rolling along the Jersey Shore. Doris George and her son, Arthur, spent about \$300,000 renovating their Lakewood Tavern before reopening it as Checkmate Lounge II last February. The club attracts people of all ages, and features an exclusive, specially built state-of-the-art sound and light system.

The 65 foot by 48 foot club boasts a champagne waterfall, fog and bubble machines, a 24 square foot dance floor with its own light show, and several mirrorballs, starbursts, corner screen projections, and four 12 foot by 16 foot wall projections with more than 5,500 separate patterns which pulsate with the music.

Twenty two dimmer pacs, programmed to handle up to 1,000 amps, control the lights. The entire show is orchestrated by the club's deejay.

George advertises the club on six radio stations including outlets in New York City and Philadelphia. She also features a teen disco on Saturdays, and disco dance lessons for adults. She plans the occasional use of live disco bands.

There is no dining at Checkmate but sandwiches are available, and drinks average \$1.50. No jeans are allowed and George plans on adding a \$3 cover charge on weekends. The teen disco will have a \$2 charge which will include one soda, and the possibility of cash prizes for a dance contest. Ladies are admitted free on Wednesdays, and there is no

(Continued on page 56)

## Arista Plunging Into Disco Mart, Opens New Division

By DICK NUSSER

NEW YORK—Arista Records is expanding into the disco market and has tagged Audrey Joseph as director of its new department of national disco promotion.

Commenting on the label's disco expansion, president Olive Davis says:

"We certainly intend to pursue this direction further, but only as part and parcel of being full-line diversified label and always with an ear for long-range artistry rather than the fabrication of immediate, disposable product. If the song, the

performance, the production all click, then category becomes redundant," he says.

The former national director of MK Dance Promotions comes to Arista shortly after handling promotional chores for the label's recent disco hit, "Disco Nights (Rock Freak)" by the group GQ. (See Executive Turntable.)

Josephs is a proponent of putting disco mixes of tunes directly on the album, rather than relegating the usually longer, hotter cuts only to a 12-inch disco single.

"When the consumer hears a record on the radio or in a club that's the sound they want to hear when they buy the album," she believes, "I've had too many complaints from retailers concerning that, so we're trying to give the customer what he wants."

In her new job Josephs will take charge of all facets of disco promotion, ranging from clubs and pools to radio.

"Among her responsibilities," a label spokesman says, "will be the

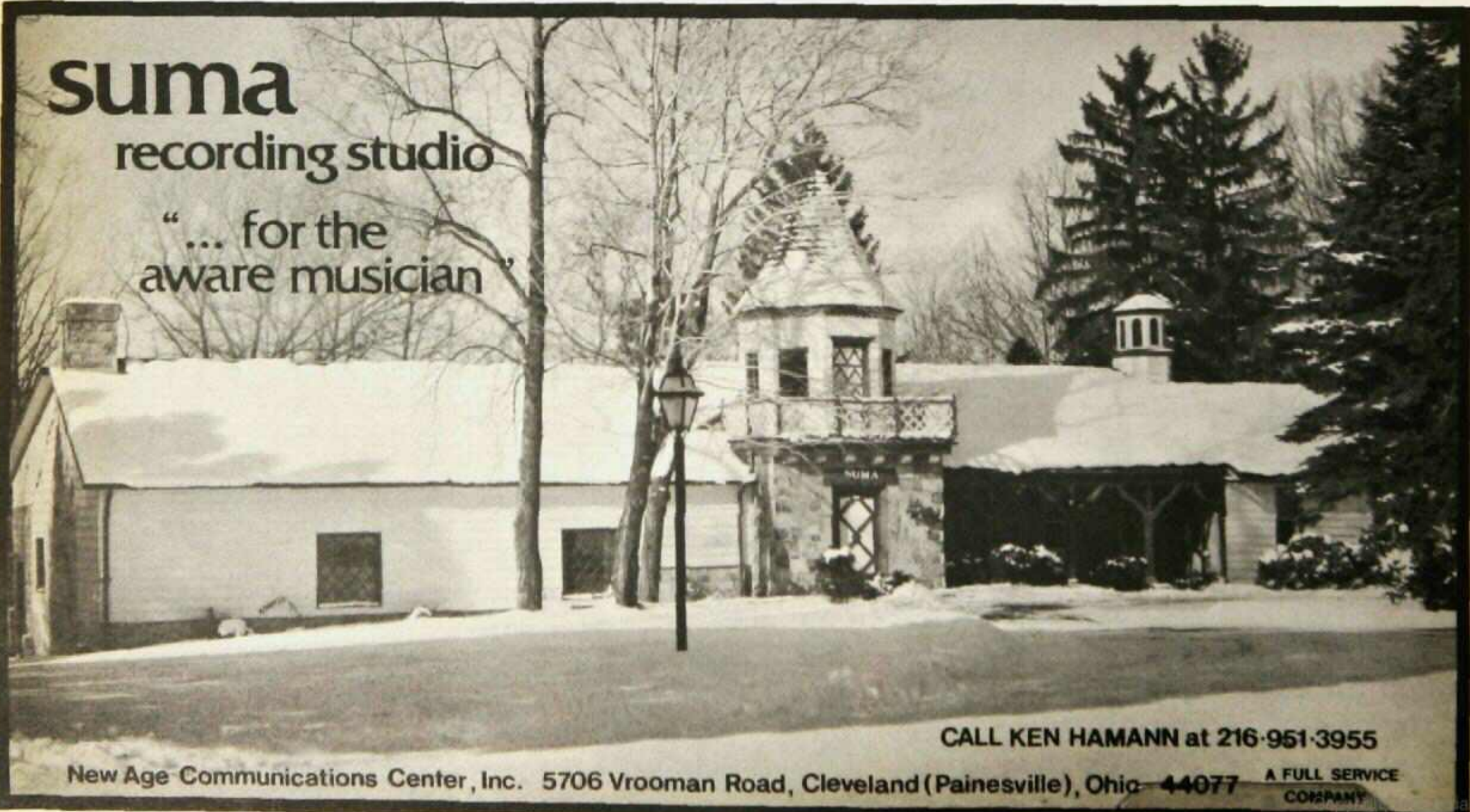
opening of channels and servicing of product to the disco network of disk jockeys and DJ pools, clubs, publications and radio stations, the monitoring of activity on Arista disco records in clubs and record stores, and working in conjunction with other Arista departments in the creation and implementation of marketing campaigns on disco product."

She will work with Richard Palmese, Arista's vice president of national promotion, and Hank Talbert, vice president of the label's national r&b promotion.

APRIL 21, 1979, BILLBOARD

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# Disco

## Paco Will Host International Expo

NEW YORK—Paco, top disco deejay at WKTU-FM here, has been retained by promoters Stephen Metz and Joseph Rapp to host all events at the upcoming International Disco Exposition.

The four-day event will run from June 21 through June 24 at the New York Coliseum. Metz describes the proposed show as a "four-day happening with everything under one roof."

He states the consumer-oriented show will allow patrons for a \$5 admission fee to spend an entire day at the coliseum viewing "everything which in any way relates to the disco phenomenon."

There will be disco fashions, beauty and makeup seminars, the latest in audio and video equipment, a vast array of sound and lighting systems for disco applications and live entertainment every night with a major record label presenting one of its top disco acts in concert.

In addition to Paco, air personalities from WBLS-FM will make appearances at a special booth leased by the station for the duration of the exposition.

Cue Magazine, a leisuretime-oriented publication, will help in the promotion of the exposition. It will also release a special disco issue to  
*(Continued on page 56)*



**GOLD MEMENTO**—Gloria Gaynor is presented a commemorative gold coin by Polydor International president Werner Vogelsand in Hamburg. Gaynor later performed at the Trinity disco.

## Warner-RFC Gears To Solid Foundation

NEW YORK—Warner/RFC Records is moving to eliminate what it calls "the dangerous disco syndrome of overnight success" and replace it with a solid foundation such as has been enjoyed by the great rock acts of the 1960s, states Ray Caviano, label president.

Caviano, who has put the wheels of this new modus operandi into motion with the careful grooming of Gino Soccio, states that too many of discos' overnight successes who rocketed to fame on the basis of a formula disco concept have faded into oblivion.

This, he states, is dangerous and if allowed to go unchecked, can sound the death knell of this vital industry.

Instead of going the way of much of the industry and relying on what he sees as a fragile "formula" concept, Caviano is seeking out talented acts like Soccio, and building their careers through a careful step-by-step program which includes quality and professionalism in the music and calculated exposure to the press and the public.

"What we are doing," he explains, "is using some of rock's successful  
*(Continued on page 58)*

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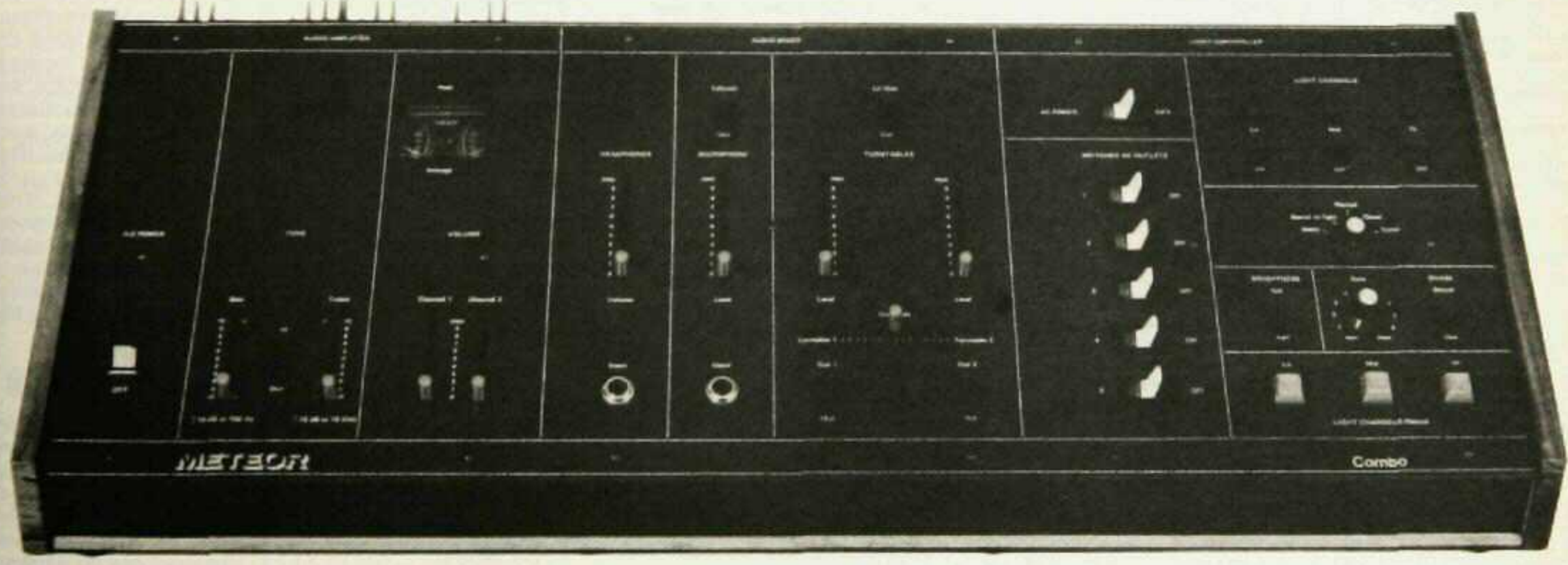
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# METEOR





# Eliminating 'Overnight Success'

Continued from page 55

promotional and production tools to break disco."

Obviously the strategy, which began with Voyage, when Caviano was still associated with TK Records, is working. According to Caviano, that group, even without the help of radio, sold in excess of 250,000 copies of its first album, and its second has already crossed the 400,000 mark.

Caviano stresses that too many disco artists today are little more than faces in a crowd. Unlike rock

acts, few can readily be identified on the street or in a club. "This is dangerous, not only for the act, but for the industry as a whole," states Caviano.

The Warner/RFC executive contends that disco labels must begin the challenging task of giving their acts an image to ensure longevity at all levels.

He continues: "The long-term effect of imageless acts on the industry must be seriously considered."

"To do this successfully, we must

first work to eliminate redundancy in the music. This can be achieved by working toward the development of a progressive disco sound, which utilizes elements of all the successful music formats which have gone before it."

Caviano feels that many record labels fall into and remain trapped in the formula disco mold because they will not take the time to keep abreast of what is happening and what the people want.

The Warner/RFC executive feels that to successfully capture the essence of the progressive disco format, label executives should get out of their offices and visit discos, talk to spinners, and discophiles, and acquaint themselves with all that's happening.

"This is essential if we are to successfully dispel the ongoing impression that disco music is mindless and banal," he states.

Caviano also takes to task label executives who are indiscriminately signing every performer who lays even the remotest claim to being a disco artist.

"This is resulting in too much waste in the industry," he warns. "We must avoid the mistakes that rock made in the 1960s, when signings were getting out of hand and the industry was being hurt."

To emphasize that he pays more than lip service to his ideas, Caviano states that Warner/RFC will release no more than eight records this year. "These will be carefully selected and pre-tested before they are released," he assures.

**RADCLIFFE JOE**

# Firm Develops Circular Sound Idea

PHOENIX—Tetra-Disco, a sound firm based here, has developed Tetra-D, an electronic circuit which is said to expand stereo's 180-degree sound field into a 360-degree listening experience.

According to Jim Fosgate, president of Tetra-Disco, the system in development seven years, and demonstrated at Billboard's Disco Forum V, utilizes "an advanced cancellation technique to surround dancers with music, thereby giving them the sensation of being on a stage during a live performance."

Adds Fosgate: "Highly sophis-

ticated circuitry recognizes musical instruments and vocalists and assigns them to fixed positions within the listening area."

The Tetra-Disco executive claims that his product will provide disco owners with a quality of sound which, until now, had not been technically feasible.

The firm will begin marketing about 200 of the units this spring. Fosgate states that they are designed to replace existing consoles, and can be installed in any disco in less than an hour.

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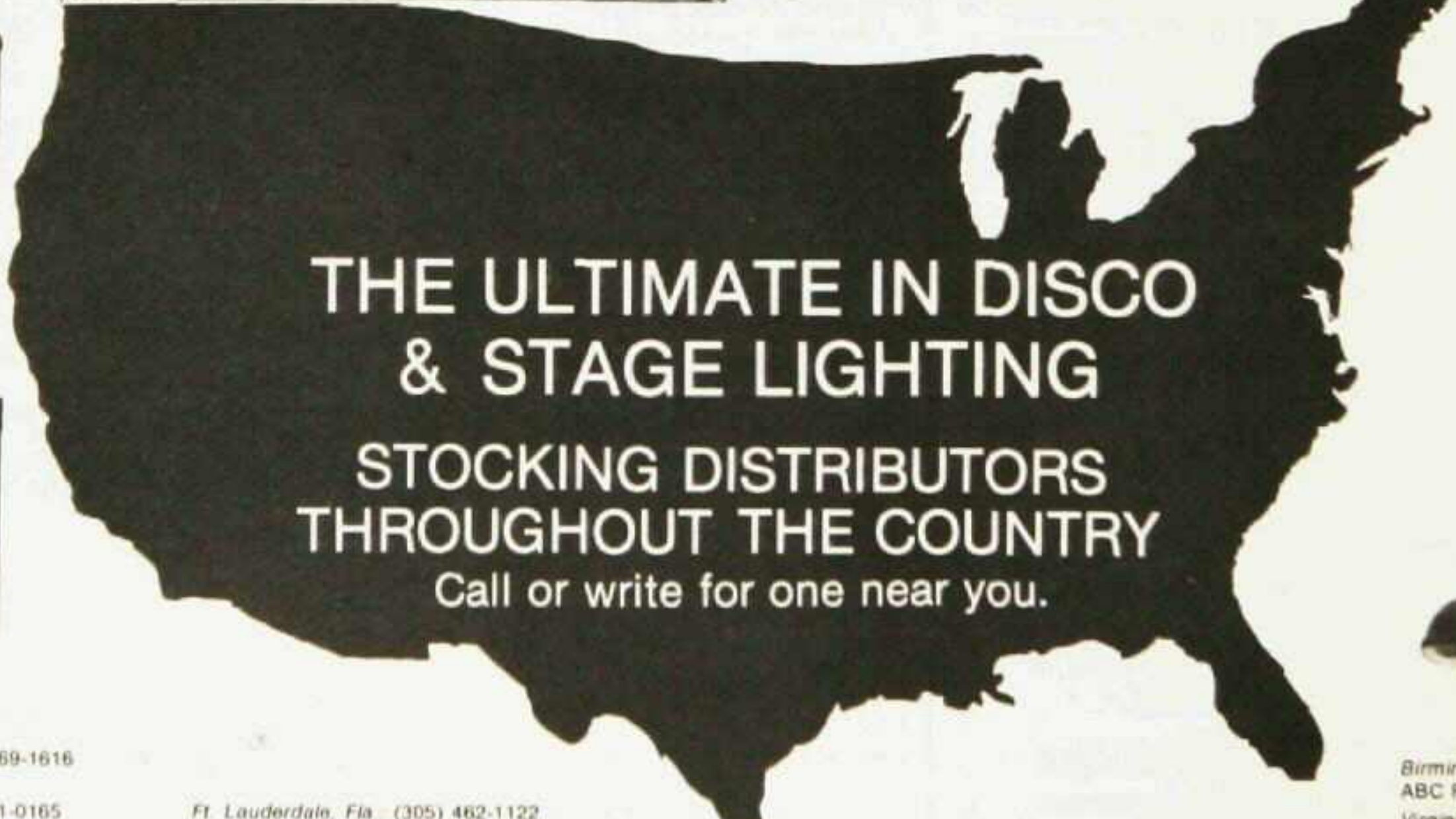
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## FLAPF Hones Antipiracy Plan; Legislation Is Key

• Continued from page 3  
annual congress in Rio de Janeiro Sept. 12-14.

The International Federation of Producers of Phonograms and Videograms (IFPI) will hold a directors' meeting there Sept. 11, as a prelude to the FLAPF gathering.

Summarizing the March Confab, the Latin American association's executive secretary, Miguel Angel Emery, spoke of closer FLAPF ties with the Composers' Society (SACM) and another official group, SOGEM, all aimed at combatting

record and tape piracy in the region.

"We're out to get more flexible antipiracy legislation," added Emery, who bases in Buenos Aires, "and we think we're pretty much on course through our additional efforts with the Secretary of Education and the Authors' Rights agency of the Mexican government."

The law that FLAPF and the Mexican disk industry association, AMPROFON, are lobbying for in the Mexican congress is to be styled after legislation passed in Ecuador

recently. That called for stiff penalties for pirate offenders.

"We believe that if such measures are passed in this country," continued Emery, "it will surely check what is considered the worst of the piracy situations in all of Latin America."

One of the statistics which emerged from the conference here is that piracy has cut into sales in the Northern Mexican states to the tune of 60%-80%.

To bolster its battle plan, FLAPF also held a joint meeting recently with the Recording Industry Assn. of America's attorney, Jules Yarnell, and others in Miami. It was sponsored by the InterAmerican Copyright Institute.

Earlier this year, the RIAA joined in similar sessions with the U.S. Latin association (ALARM) in San Antonio (Billboard, March 17, 1979).

Commenting on the pitch for the blank tape levy, Emery said that this should be payable "to the association, authors, performers and the industry at large." He withheld comment on what percentage was thought appropriate.

Some "encouraging news" announced at the Camino Real confab was that El Salvador has become a signatory to the Rome Convention. In the Latin American bloc, it joins Brazil, Chile, Uruguay, Colombia, (Continued on page 61)



**MORNING CALL**—A&M Europe's managing director, Marcus Bicknell, right, and CBS Geneva staffer, Margareth Siebold, present breakfast and Supertramp's "Breakfast In America" album to the program director of Radio Suisse Romande, Jean-Pierre Allenbach. It's part of the A&M European launch for the disk, which shipped to the tune of 450,000 copies in major markets on the Continent, where A&M is distributed by CBS.

### BECAUSE OF ISRAEL

## Yugoslavs Stay Out Of Eurovision 1980 Event

By MITJA VOLCIC

**BELGRADE**—After the non-appearance of Yugoslavia in this year's Eurovision Song Contest, expect the same situation to prevail in 1980.

This nation's absence from the event is rooted in a series of political problems, not least that it has no diplomatic relations with Israel, Eurovision winner this year and last—and that Jerusalem, contest host center, is regarded here as "an occupied city."

The 1979 Eurovision show marked the first time, since 1961 when Yugoslavia entered the event,

that it was given no local television coverage.

But this withdrawal is seen as a far-from-popular move. In 1978, the main music magazines here initiated a survey as to whether Yugoslav artists should take part. More than 100,000 said "yes," just 2,600 disagreeing.

And the artists and composers are unanimous in believing that they've been deprived of a rare and valuable opportunity to display talent on an international level.

## New Rentals For U.K. Radio

**LONDON**—Britain's Independent Broadcasting Authority has reassessed the rental rates, both primary and secondary, paid by the 19 independent commercial radio stations to finance upcoming needs of the Authority.

In general, the larger and more profitable stations have to pay substantially more, to help pay for the envisaged increase in stations within the network.

But at the same time, some stations, such as Forth, Plymouth, Pen-

nine, Victory, Orwell and Downtown, have their rentals reduced, most by small amounts, but Plymouth by some \$11,500.

At the top end of the scale, London's Capital Radio, now five years old, will have to provide \$850,000 under the new system, which takes effect Oct. 1. The station had a turnover of some \$16.6 million during the year ended Sep. 30, 1978. Its primary rental will be virtually doubled—but it is the country's most successful commercial station.

In 1978 EMI launched the most exciting disco dance contest ever, which was welcomed by the entertainment industry and TV audience throughout the world as a fantastic success.

Organisations in the following countries have expressed interest in their continued association for the 1979 Championship:—

Austria, Belgium, Canada, Denmark, Finland, Hong Kong, Iceland, Israel, Japan, Kenya, Malta, Norway, Puerto Rico, Singapore, South Africa, Sweden, Thailand, Trinidad, USA.

Applications are invited from other countries to become International Licensees for the 1979 Championship to be televised in December 1979.

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## Springfield Comeback Bid Stumbles; Cancel Shows

By PETER JONES

LONDON—The comeback bid here of Dusty Springfield, top British female singer through the mid-Sixties, suffered a drastic setback when seven of 10 bookings in a major provincial tour were cancelled because of lack of action at the box-office.

The tour was linked with the release of her new album, "Living Without Your Love," backed by a

## Crosby Album Is Beefed Up

LONDON—Phonogram has earmarked \$400,000 for television promotion of a new Bing Crosby compilation album, featuring recordings from the period 1954-60 with contemporary orchestral backings added.

The 36-track double album is the work of producer Ken Barnes, who obtained the tapes, originally made for CBS Radio, brought them to London, and, with partner Chris Harding and arranger Pete Moore, undertook the task of adding full stereo arrangements to the original backing of the Buddy Cole Quartet.

Phonogram is marketing the result as "Songs of a Lifetime," released April 13 at \$14 retail. The tv campaign runs for three weeks in the Midlands area, and could then be rolled nationally with appropriate dealer support and press advertising.

major Phonogram sales push, with in-store retail tie-ups in the towns she was to visit.

Additionally, the singer has been appearing on top television and radio plug spots in the U.K.

While the provincial dates collapsed—cities where disinterested nixed the shows include Manchester, Birmingham, Edinburgh, Oxford and Bristol—Springfield's three London appearances (April 19-21) are sell-out successes.

Once a member of the Springfields' trio, which had British hits such as "Bambino," "Island Of Dreams" and "Say I Won't Be There" in immediate pre-Beatles days, she left for a solo career which brought success on both sides of the Atlantic with hits like "I Only Want To Be With You," "You Don't Have To Say You Love Me" and "Son Of A Preacher Man," plus top-selling albums.

But from 1973, she settled in Los Angeles for five years, to "take stock and sort out contractual problems."

In February of last year, she released an album, "It Begins Again," and visited Britain for 10 days, during which time she was inundated with media requests for interviews.

"Living Without Your Love" is first Springfield product since then. Though she's been signed to Phonogram (Philips) in Britain throughout her career, the singer's recordings have been released through Atlantic, ABC/Dunhill and, most recently, United Artists in the U.S.



FIRST 45—Ian Walker, marketing projects manager of WEA U.K., "rides" in support of the Nonesuch label's premier single release, "Black Denim Trousers And Motorcycle Boots." Disk is a Leiber-Stoller song performed by classical artists, Joan Morris (mezzo soprano) and William Bolcom (piano).

## Public Protest

PARIS—Top French groups performed in Villerbanc, an outer suburb of Lyons, during a major public protest against the French government's monopoly of radio broadcasting here. The demonstration drew thousands of local people, to hear speakers urge an ongoing program of protest.

## Latin Companies Look To Beef Tape Levy Lobbying

• Continued from page 59

Paraguay, Costa Rica, Ecuador and Mexico.

The selection of Rio de Janeiro as the upcoming site for the FLAPF congress marks the first time that it has chosen to return to a prior host center. The organization previously met there in 1961.

Mexico is the frontrunner as the congress site in 1981.

Among those sitting in on the basic board sessions of FLAPF last month included: Henry Jessen, legal consultant for EMI-Odeon (Brazil); Ernesto Aue, El Palacio (Venezuela); Nestor Selasco, Sicamericana (Argentina); attorney Guillermo Zea, INS (Colombia); Eduardo Soto, CBS/Indica (Costa Rica); Ricardo Gioseia, El Palacio (Uruguay).

Other executives joining some of the sessions, mostly all from Mexican companies, were attorney Jose Bustillos (CBS), Carlos Camacho (Gamma), Luis Baston (Polygram), Guillermo and Jesus Acosta (Gas), Jorge Acosta (Rex), attorney Enrique De Noriega (Melody), Guillermo Infante (RCA), Roberto Lopez (EMI-Capitol), Fernando Hernandez (Ariola), publisher Rogelio Brambilia and attorney Juan Larequi, managing director of AMPROFON.

Peter Ulrich, vice president and general manager of Peerless, who organized the sessions and participated in most—including a combined banquet with FLAPF and

AMPROFON members—substituted for Heinz Klinckwort, FLAPF president, who was in Houston, Texas, undergoing emergency surgery.

Among noted guests at the banquet were Carlos Gomez Barrera, general director of SACM; Venus Rey, head of the Mexican recording union (SUTM); Bernardo Gonzalez, vice president of Son Art; and Jose Cruz, who runs Beechwood publishing.

## Eire Contest Ups Prize \$

DUBLIN—The 14th Castlebar International Song Contest (Oct. 1-6), staged in the Traveller's Friend Hotel in the County Mayo center, this year has a prize fund in excess of \$20,000, some 20% over the 1978 figure.

Top award is \$10,000 for the composer of the most outstanding entry, highest ever sum for a European songwriting competition. The runner-up song wins \$2,000.

The event is sponsored by Berger Paints Ltd., the Irish Tourist Board Bord Failte and Radio Telefis Eireann. Included is a light music orchestral composition section with a top prize of \$2,000.

Entries, from anywhere in the world, to Mrs. Gisela O'Connor, Castlebar Contest, 10 St. Helen's Road, Boosterstown, County Dublin, by June 16.

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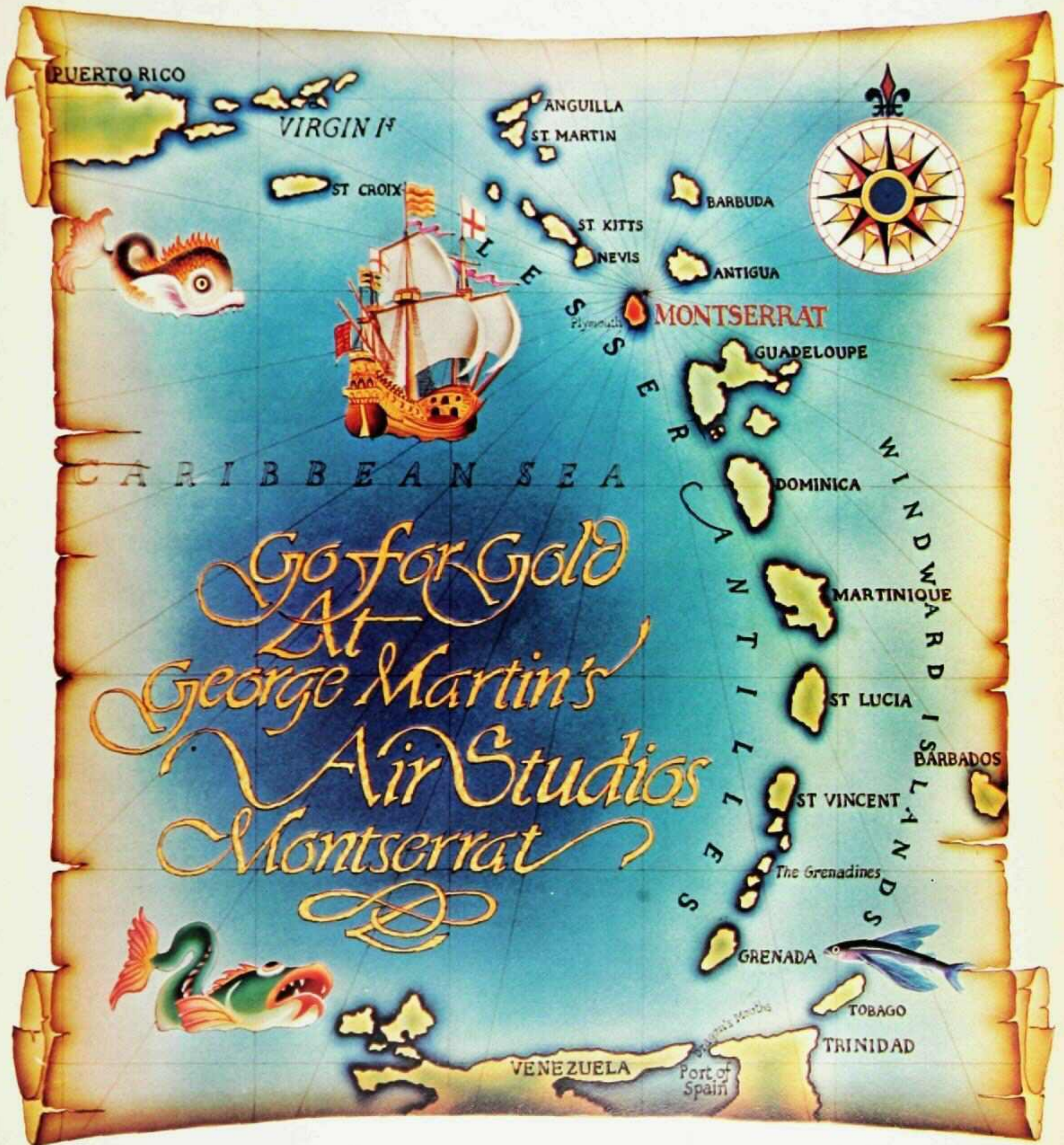
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# Closeup

**IAN HUNTER**—You're Never Alone With A Schizophrenic, Chrysalis CHR1214. Produced by Mick Ronson, Ian Hunter.

The ex-leader of Mott the Hoople makes a splashy surface for Chrysalis with as fiery and atmospheric a rock album as has come off the presses in some time.

Hunter, an important figure in '70s rock, made his initial impact with a debut "Mott the Hoople" LP on Atlantic in late 1969 with the group going on to have four LPs on the label.

In 1972, David Bowie produced its now legendary "All The Young Dudes" album for Columbia as Hunter continued for a while with that label while the band dissolved.

That association additionally saw a solo LP called "Ian Hunter" which was also co-produced by Ronson, formerly a sideman for Bowie.

Hunter's last album was "All American Alien Boy" in 1976. Since that time he's been quiet on disks.

And like that last effort where he had the help of such standout session players as Aynsley Dunbar, Jaco Pastorius, David Sanborn and Chris Stainton, Hunter "borrows" a few more stellar sidemen this time out—Gary Tallent on bass, Max Weinberg on drums and Roy Bittan on keyboards, the core of Bruce Springsteen's E Street Band.

"I wanted to use a rhythm section used to each other," Hunter says. "They were great. Max was super on drums and the drum sound was amazing, the best drum sound I've ever heard. We recorded at the Power Station in New York City and Bob Clearmountain worked with us as engineer."

Ronson, himself, who will be in Hunter's touring band, contributes guitars, vocals and percussion. Other musicians include John Cale on piano and ARP, George Young on tenor sax and Lew Delgatto on baritone sax.

Ellen Foley (from Meat Loaf), Rory Dodd and Eric Bloome add harmony vocals. Hunter adds piano, guitars, Moog, ARP, organ and percussion.

Except for one Hunter/Ronson collaboration—"Just Another Night"—all the songs are written by Hunter.



Ian Hunter

Overall, the album is a surging, hard hitting anthem to rock 'n' roll, mixing in the flavor of Mott the Hoople's keyboard dominated, English blues rock sound with a taste of David Bowie and new wave freshness. The studio sound can only be described as "hot."

Only three ballads are on the work with Hunter commenting, "I was known as a rock 'n' roll writer but I've always liked the slow stuff. Everybody types me as a guy that writes hard rock songs but I've always liked to write ballads. The three slow songs on this album are the best songs I've written."

Hunter's Dylan-like voice is also intact on the LP and he continues to use Dylan phrasing and intonation at times.

The standout ballad on side one is "Ships (That Pass In The Night)." Eerie and dreamlike thanks to some clever Procol Harum-like Moog and ARP synthesizer work, the tune captures memories of Hunter's father.

The other four cuts on that side are pure rock. "Just Another Night," the opening track begins with a catchy drum intro, accelerating with Ronson's strong guitar.

"Wild East" is a track with a Bruce Springsteen flavor—uptempo, energetic and melodic. It benefits from punchy horn fills as well.

"Cleveland Rocks" begins with a spoken word deejay intro and literally explodes into a demonic, fast-paced rocker with the "Cleveland rocks" phrase repeated over and over again in hammering fashion.

Ronson and Hunter share duet lead vocals on the closing and hard rocking "When The Daylight Comes."

"The Outsider" on side two is another ballad and it employs an arresting echo sound on drums as well as Hunter's voice for a strong and moody effect.

"The Bastard" is a powerful rocker with pounding percussion and could be characterized in a new wave vein.

"Life After Death" finds Hunter exploring metaphysical issues (he's an acknowledged heady lyricist) while "Standing In My Light" is effective as it shifts moods and tempos in a ballad fashion.

JIM McCULLAUGH

## Returns Factor

Continued from page 42

a disco program now, while an overall catalog offering would just worsen an already heavy returns situation," Frisoli notes. The company also is offering a special 1 for 10 deal for all Casablanca 12-inch disco singles and the label's 7-inch 45s as well.

"Unless we all make some fundamental changes to adjust to dramatically changing market conditions, we're all in trouble," the Polygram boss emphasizes.

## Black Concert Promoters Concerned

Continued from page 35

are many black promoters who can last much longer than another year. We've nothing to promote. We'll have to quit; we just can't last."

Meachum reflects Powell's pessimism. "The way things are going," he says, "There's a good chance the black promoter is going to disappear from the scene, unless something can be done."

He puts forward a suggestion. Meachum thinks the black promoter's salvation might lie in some sort of banding together. "In the past," he explains, "we were all on

our own. With the white promoters taking over, we're going to have to establish some kind of nationwide network of black promoters where we can work together."

Two years ago, he talked it over with Powell and with Quentin Perry of Atlanta's Taurus Productions. Nothing came of the discussion at that time, but Meachum feels things might be different now. "If we could make this happen, we might open somebody's eyes and start getting a larger percentage of the big acts."

"If we can't, though," he concluded, "then it's probably all over

## Births

Girl, Sarah Dodd, to Ellen and Glenn Hart. He is executive with Columbia Magnetics, New York.

Boy, Abram David Michael, to Melody and Dugg Duggan in Denver March 30. Father is producer-engineer at American Recording Studios in Denver.

Boy, Robin Eric, to Nancy and Ric Seaberg in Fresno, Calif., March 12. Father is manager-chief engineer of Kenjo Recording Studios.

## Marriages

Dene Hofheinz, ASCAP-affiliated songwriter, to Ron Anton, BMI vice president, April 7 in Beverly Hills, Calif. The new Mrs. Anton quickly switched her performing rights society membership to BMI.

Rod Stewart, rock performer, to Alana Collins Hamilton April 6 in Beverly Hills, Calif.

## Deaths

Zillah Young, 33, director of the Honolulu Symphony Chorus, March 29 in Honolulu of a heart attack.

## Stereo TV Hits

Continued from page 1

the Vienna Philharmonic Orchestra on "Great Performances." The program will include Mahler's "Eighth Symphony."

The catch to all of this is that while pure high fidelity stereo will be delivered to PBS stations across the country, this transmission will go no farther and viewers will pick up these broadcasts in mono and listen to them through their generally small tv set speakers. Those who want to hear the programs in stereo will have to tune in FM receivers of simulcast broadcasts.

So why is PBS going to the trouble? "Our dream is to make stereo tv a reality. We have to start somewhere," a PBS spokesman comments. Before stereo tv can become a reality the Federal Communications Commission must set new broadcast standards and tv stereo sets must be manufactured.

Presumably PBS or anyone else, for that matter, could ask the FCC to develop tv stereo standards. No one has asked them yet, but the move by PBS could increase interest in such a step.

In the meantime, the stereo transmissions will facilitate stereo FM simulcasts of the PBS programs. Both National Public Radio and commercial radio stations are expected to do simulcasts of these shows.

With PBS feeding stereo audio to the tv stations, all a FM simulcast station has to do is hook up high quality matched phone lines from the tv station to its own transmitter.

Actually, the PBS satellite system has four channels, which could even permit quad tv. For now, two of these channels will be used by NPR until the public radio system has its own satellite system working in about 18 months.

Stations wishing to simulcast the program on FM decode the signal locally and feed it to the FM station taking part in the simulcast. So far, more than 70 public tv stations have purchased the DATE decoding

# Lifelines

Harmond A. Farr, 68, who led a popular Pennsylvania dance band for 50 years, March 29 in Doylestown, Pa.

Chuck Casell, 34, editorial director at A&M Records, jumped from the roof of the 21-story Otani Hotel in Los Angeles April 5 despite efforts of L.A. police to restrain him.

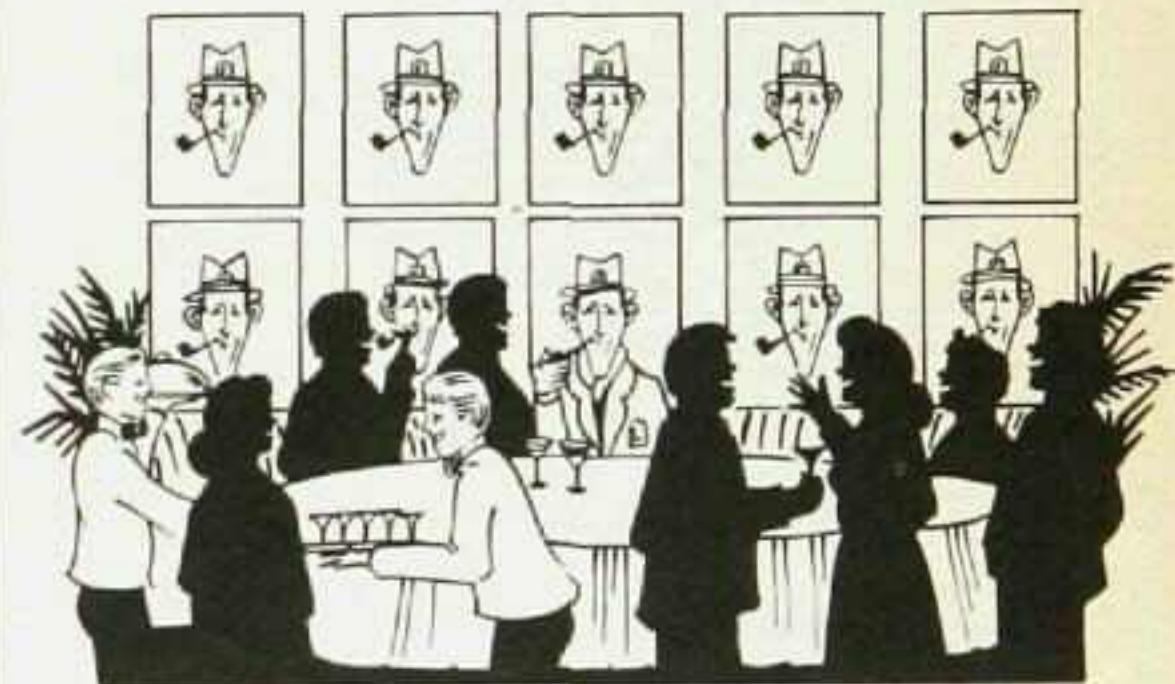
Nino Rota, 68, April 10 in Rome. He composed music for all of Federico Fellini's motion pictures and for

Francis Coppola's "The Godfather," and also was credited with symphonies, operas and church music. Death was caused by a blood clot.


Leonard Whitcup, 75, long-time composer, author and publisher who was active over the years with ASCAP and AGAC, April 6. Among his song credits are "I Couldn't Believe My Eyes," "Take Me Back To My Boots And Saddle," "Heaven Help This Heart Of Mine," "Frenesi," "March Winds And April Showers" and "I Am An American."

If it's just another lunch, any restaurant will do.

If it's a lunch that counts, say, "Meet me at the Derby."

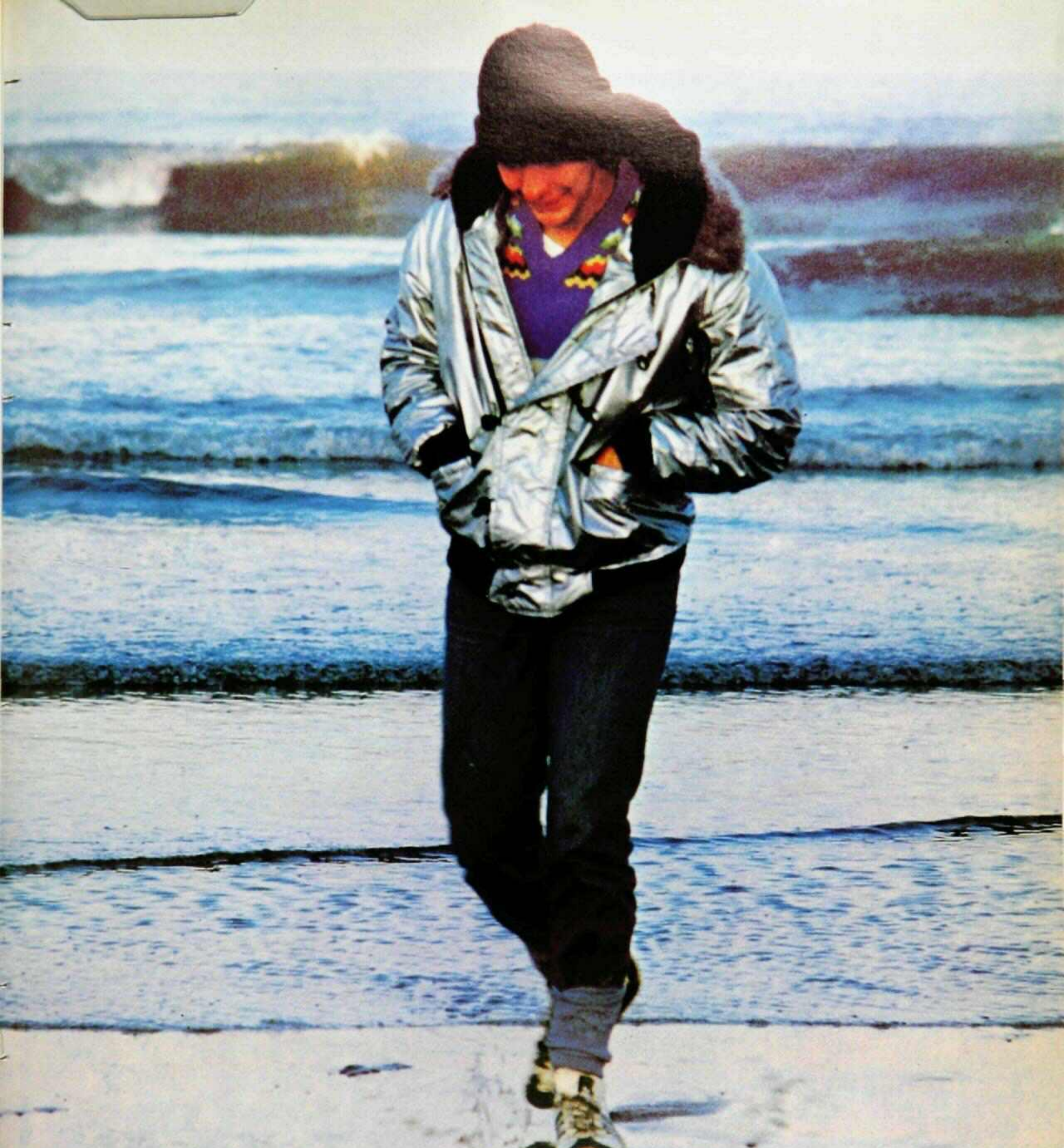


When a group of Bing Crosby's friends wanted to honor the velvet voiced crooner, they met him for lunch at The Hollywood Brown Derby. And had all 1,100 caricatures of Hollywood stars that adorn the walls replaced by 1,100 copies of Bing's caricature.

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**CHRIS REA.** His New Album. **DELTICS.** UA-LA959-H

With **"DIAMONDS,"** His Dazzling New Single. UA-X1285-Y

Produced by Gus Dudgeon. A Magnet Records Release On United Artists Records & Tapes.

MAGNET

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*Linda Ronstadt*

**"Alison"**

E-46034

A brand new single from  
her triple platinum album

**"Living in the U.S.A."**

6E-155

Produced by Peter Asher  
Engineered by Val Garay  
On Asylum Records & Tapes.







TOP LPs & TAPE

POSITION 104-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Album, B-Track, CASSETTE. Lists top LPs and tapes from week 104 to 200.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Album, B-Track, CASSETTE, SUGGESTED LIST PRICE. Lists albums, b-track, and cassette prices.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Album, B-Track, CASSETTE, SUGGESTED LIST PRICE. Continuation of list from week 170 to 200.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Index table listing artists from A to Z with corresponding chart positions for LPs, B-Tracks, and Cassettes.

APRIL 21, 1979, BILLBOARD

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**The English have a word  
for this much rhythm,  
song, and sensation —**

# *Nigel*



JL 35792

Produced by Paul Davis.

At one time, Nigel Olsson's distinct drums were heard on five of the Top-20 albums in America. His background vocals created the hooks for other artists' number-one songs. But despite his work behind the scenes, he's got a face recognized around the world.

Now Nigel Olsson has two hits that are becoming just as sought after as he is — and an album that's put him at the brink of a sensational solo career.

"Dancin' Shoes," his first Top-20 single, introduced him. His new version of the classic "Little Bit of Soap" is cleaning up all over again. His album, including Nigel's own compositions, is going to take him all the way.

**"Nigel." An intimate look at an artist at work,  
working wonders. On Bang Records and Tapes.**

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RUNNING LIKE THE WIND



THE MARSHALL TUCKER BAND

as featured on the Airwaves on Warner Bros. Records and Tapes

1977

[www.americanradiohistory.com](http://www.americanradiohistory.com)