

A Billboard Publication

The International Music-Record-Tape Newsweekly

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Disks From Canada Vex Europe Mart

This story prepared by Peter Jones in London and David Farrell in Toronto.

LONDON—The "Canadian connection" is causing concern on this side of the Atlantic. The increasing export of Canadian-manufactured major label product at low prices, which reflect that nation's "soft" dollar, threatens to further load European markets already burdened with their own transshipping problems.

This repeats the U.S. experience of Canada-made records flooding across the 49th parallel at lowball prices (Billboard, March 10, 1979) that's become known as the "Canadian connection."

One cause of European apprehension is the news that Cash One-Stop, Montreal-based
(Continued on page 94)



Billboard photo by Sandy Speiser

DIGITAL DEBUT—Cal Roberts, CBS senior vice president for operations marketing, left, holds a software cassette for Sony's new digital equipment used by the label to record its first digital jazz LP. Participating in the label's New York studio are artist/producer Ornette Coleman; Eric Porterfield, director of recording engineering and associate producer Kunle Mwanga.

SUBCULTURE CASH PREVIEW

Blank Tape • Home Videocassette & Videodisk • Highway Hi Fi Disco & Semi-Pro Audio • Audiophile Marketing • D.C. Outlook

\$50 Million Returns Bite Stirs Action

By IS HOROWITZ

NEW YORK—Record manufacturers are seeking to tighten controls on mounting product returns, now estimated to drain more than \$50 million a year from industry revenues in handling costs, via more sophisticated computer use.

The problem dominated discussion at a two-day meeting of the Recording Industry Assn. of America's electronic data processing committee in New Orleans last week. For the first time since the committee was formed in December 1977, representatives of the National Assn. of Recording Merchandisers were also in attendance.

Average returns rates in the industry were given at about 25% of shipments, with as many as 200 million units in the returns system at any one time.
(Continued on page 106)



The pioneer spirit of soaring, free-flow rock 'n' roll is preserved in NEW ENGLAND, a brilliant four man band that faces the future in terms of sheer harmonic force, complex arrangements and exceptional performance. Produced by Kiss' Paul Stanley and produced and engineered by Mike Stone, New England's first album debuts with a searing blend of power, pomp, and classic rock moves. On Infinity. INF 9007. (Advertisement)

IMIC Is Summit For the Industry

NEW YORK—With increasing concern over the current fortunes of the worldwide record business, the ninth International Music Industry Conference in Monte Carlo June 11-14 assumes critical importance as a summit meeting. Venue is the Loews Hotel there.

Observers inside and outside the industry will be looking to the Billboard-sponsored event to focus fully on these financial problems, and to encourage its speakers, panelists and delegates to propose and implement solutions.

In this context, "The Changing U.S. Record Scene And How It Impacts The World Market" and the "Presidents Panel/Record Companies" become key sessions, addressing themselves to the effect of
(Continued on page 16)

New Studios Proliferating

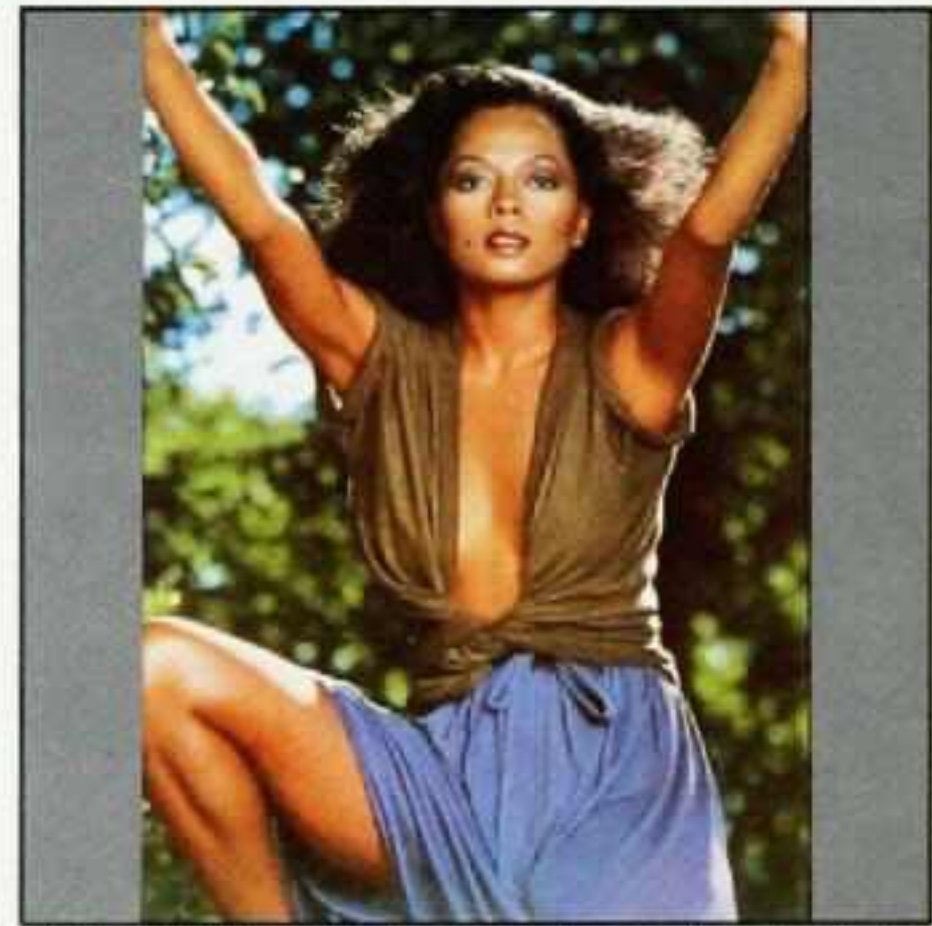
By JIM McCULLAUGH

LOS ANGELES—Recording studio construction and expansion continue to blaze at a torrid pace in both major and secondary centers around the country.

Brand new multiple room 24-track complexes are being erected in Los Angeles, New York, Nashville and elsewhere while existing operations in those cities are sinking millions of dollars into more rooms and state-of-the-art equipment upgrading.

Fueling this midyear activity is a mixture of reasons. In general, despite some label belt tightening, recording activity with established, newer and local artists is at an all-time high.

In addition, major complexes,
(Continued on page 108)



"THE BOSS" DIANA ROSS takes charge with a new album guaranteed to cure your nine to five blues. Produced by Ashford and Simpson, "THE BOSS" is a refreshing, natural work, full of the captivating vocals that have made Diana Ross one of this generation's premier artists. "THE BOSS" New from DIANA ROSS On Motown Records & Tapes. (M7 923R1). Includes the single "The Boss" (M-1462F/M-00026D1-12" disco).
(Advertisement)

(Advertisement)

LARRY GRAHAM
LARRY GRAHAM
LARRY GRAHAM

STAR WALK 15K 3222
is the new album from
LARRY GRAHAM
with Graham Central Station
Featuring the single
"(You're A) Foxy Lady" WBS 9816



STAR WALK
STAR WALK
STAR WALK

On Warner Bros. records and tapes

Produced by Larry Graham
for Larry Graham Productions
Executive Producer: Bobby Martin
for Bobby Martin Productions

Personal Management: Tentmakers Corp.
Booking: Regency Artists, Don Fischel

Everybody Should Have

DISCO FEVER

NBLP 7151



The hottest new album from

The SYLVERS

Produced with the musical magic of
GIORGIO MORODER

DISCO FEVER

on Casablanca Record and FilmWorks



CONCERTS HELP AT BOXOFFICE

Music And Sports Tie Becoming Profitable

From Baseball Parks To Auto Racing Tracks

By ROMAN KOZAK

NEW YORK—Sports and music is a mixture that is becoming increasingly accepted by both sports promoters and record companies. Both recognize that the overlap of audiences for both types of events can be financially beneficial to the jocks and the artists.

The list of sporting events that have been tied recently with musical concerts and promotions includes horse racing, auto racing, baseball, boxing and soccer.

"This is an area that has not yet been really pursued to its fullest, but it has been happening," says Arma Andon, vice president of artist development at Columbia Records.

"Anywhere that you have a captive audience, and where it is a two or three-day affair, you have the opportunity to provide entertainment. We at CBS are anxious to get more involved in this, not so much with our es-

tablished artists, but it is an opportunity to expose our new and developing artists."

Andon says CBS is providing Wet Willie and Nantucket as part of the artist roster of the Music 500 auto race at the Pocono Speedway in Pennsylvania June 24. Other artists set to appear at the auto race, sponsored by Pickwick International, Musicland and Discount Records, Sam Goody, WXLO-FM in New York and Budweiser Beer are Ronnie Milsap, Dave & Sugar, Sister Sledge, the Henry Paul Band and others.

"In examining the demographics of the racing fan and the record buyer, we have found them to be the same 18 to 35 age group, and it seemed like a logical promotion to us," says Mike Kelly, new ventures manager at Pickwick.

Kelly says that though Pickwick has sponsored a racing car in previous auto races, this is

the first time the merchandising giant has been actually involved in sponsoring an event of this sort. He says the musical entertainment will take place the Friday and Saturday before the scheduled Sunday race for the large crowd that expects to make a long weekend out of the event.

Since the concert is being sponsored by a record retailing chain, sources say that CBS, WEA and RCA are supplying the acts virtually for free in return for merchandising and marketing considerations by the chain.

The most successful so far of all the music/sports combinations has been the Belmont Series of concerts in New York (Billboard, April 28, 1979) which opened on Memorial Day.

Despite bad weather, 20,000 fans stayed after the day's racing at the park to see Pablo
(Continued on page 106)

Industry's Might Shows At Chicago CES Parley

By STEPHEN TRAIMAN

CHICAGO—The muscle of the music industry is making itself more visible at the International Summer Consumer Electronics Show which opened its four-day run here Sunday (3).

The large contingent of record executives here is due to the growing involvement of the record/tape distributor and retailer in home videocassette and soon videodisk software; the entry of major labels in the audiophile recording mart; the emergence of metal particle blank tape for enhanced reproduction and its potential for a "micro-music-cassette," and the increasing links between top artists with "creative audio," blank tape and highway hi fi equipment manufacturers.

A third consecutive CES cross-merchandising display of audio/video software and hardware underscores the expanding opportunities for the record/tape and consumer electronics industries jointly presented by the National Assn. of Recording Merchandisers and the Electronic Industries Assn./Con-
(Continued on page 62)

UNICEF LINK TO CHAPPELL

NEW YORK—Irwin Robinson, president of Chappell Music, signed documents Wednesday (30) giving Chappell administrative responsibilities for songs donated to benefit UNICEF.

Robinson also says that "The Key" has been added to the Chappell-administered Music For UNICEF catalog, which also includes the Bee Gees' "Too Much Heaven," Andy Gibb's "I'm For You," Abba's "Chiquitita" and half of "Do Ya Think I'm Sexy."

Robinson further maintains that the \$170,000 in mechanical royalties collected so far for "Too Much Heaven" will be delivered to UNICEF some time this month (Billboard, June 2, 1979).

As for the Polydor release of the soundtrack album of the UNICEF concert in January, a label spokesman indicates the album will be available to retailers June 18.



CHILDREN'S VISIT—Kansas member Phil Ehart autographs an LP for a patient at Nashville's Vanderbilt Children's Hospital during a participation break in the Music City Tennis Invitational which annually benefits the Children's Hospital.

Sidemen Taste Soundtrack Melon

NEW YORK—Union musicians playing on soundtracks of movies shown on commercial television in 1978 will divide a royalty melon of approximately \$1,944,000 July 1—up almost 78% over the prior year's distribution of \$1,094,000. Some 5,000 members of the American Federation of Musicians will share in the payout.

The funds, to be disbursed by the Theatrical and Motion Picture Special Payments Fund, come from a levy on films sold to television under

terms of the standard AFM contract with producers.

This is the fifth annual payment under the agreement. The first, made in July 1975, totaled \$2.5 million, but covered a 33 month period.

John Houghton the Licorice Pizza retail chain's marketing vice president, is concerned about the company's contemporary image as you'll learn in reading about a day in his life on pages 44, 45.

Jukebox Operators Building Fund To Contest Tribunal

By ALAN PENCHANSKY

CHICAGO—Jukebox operators will take their fight with the Copyright Royalty Tribunal over location listing to the Supreme Court if necessary. And a new fund-raising drive has been launched to support the challenge.

The Amusement and Music Operators Assn., national trade group representing jukebox and games machine operators, is asking members to contribute \$1 per machine to a special legal fund.

The association, making the request in a recent mailing, in-

formed members that it will cost \$100,000 if the fight goes all the way to the Supreme Court.

At issue is the Tribunal regulation requiring all jukebox operators to submit identification of businesses where their machines are placed.

In the fall, the U.S. District Court for the District of Columbia ruled against the small businessmen, and the case is now before a U.S. Appeals Court expected to rule before next fall.

Operators contend the regulation is cumbersome, increases bureauc-

Crouch Deal Spurs WB's Gospel Debut

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records is the newest major label to enter the gospel field through what is termed "a lucrative four-LP" deal with Andrae Crouch, a contemporary gospel artist. "Contemporary gospel uses horns and other instrumentation similar to that which would accompany a group like the O'Jays," says Crouch.

Crouch, who has recorded for Light Records for a number of years, will continue with that Word-distributed company. He also has a new four-album deal with Light.

His Warner Bros. LPs will be even more contemporary than Light product, sporting some minor word changes. Crouch's lyrics, although gospel-oriented, often completely omit the words God or Lord, or any overt reference to a supreme being. Depending on the listener, the lyrical content of many contemporary gospel records could easily be construed to mean a supreme being or man.

The word gospel will not be used by Warner Bros. According to Crouch, although he is signed to two different labels, his music will basically be the same, with possibly some changes in instrumentation.

According to sources close to the situation, this deal represents an artist who will record basically the same music for two different labels but for different markets.

Warner's will promote and market Crouch strictly to the non-gospel market, while Light will continue in the gospel area.

"Gospel has been stereotyped for a long time," says Crouch, and it means different things to different people. To blacks, gospel for the most part has meant choirs, quartets

and generally high energy or sad music. In the Nashville area, gospel often means Southern quartet types and to middle class whites, it's often cathedral choirs. This obviously has expanded but these are the stereotypes.

"Jesus rock is Christian contemporary country/rock, with a sound much like the Eagles. It's going back into almost a folk type of music. Contemporary gospel is like pop/MOR, away from the hymns and
(Continued on page 106)

Disco Producers Much More Than Just Exec Title

By RADCLIFFE JOE

NEW YORK—Disco has added a new dimension to the title and responsibility of the executive record producer.

Once scorned by many industryites as little more than a paper title which found its way onto an album cover to salve the ego of a record financier or the head of an a&r department, the new executive producer of the disco industry is an important decision maker in whose hands is entrusted the smooth, tight, start-to-finish running of the business end of a record.

Spearheading this new breed of executive producer are people like Jerry Love of Love-Zager Productions, Tom Cossie of MK Promotions and Tom Hayden.

Explaining his role as executive
(Continued on page 83)

JUNE 9, 1979, BILLBOARD

Apple Sues Capitol For \$16 Mil

EMI Also Defendant In Beatles Royalties Complaint

By JOHN SIPPEL

LOS ANGELES—Apple Records Inc. and Apple Corps Ltd. have filed suit in Superior Court here, seeking a collective \$16,050,000 in damages. Defendants are Capitol and EMI Records.

The suit alleges the label improperly underpaid and/or overdebited the Beatles' firms after a September 1969 pact. The contract, filed with the court, shows that EMI Records and Apple Records agreed that all Beatles recordings owned by EMI were granted to Apple, which in turn reconveyed them to Capitol Records and Capitol Distributing for the U.S., Canada and Mexico.

Apple was to pay Capitol specified amounts for the recordings manufactured and Capitol was to pay a greater specified sum to sell them. Royalties payable to Apple, New York, would be paid by Capitol Records and Distributing to EMI which would then pay Apple.

The pact provided that the four Beatles members were to supply two new albums, one pickup album and three new singles to Capitol through Aug. 31, 1975.

The pleading charges that Capitol impeded payment of an "escalated royalty rate" by encouraging release of a single, "Some Time In New York City," which allegedly jeopardized a provision wherein a higher sum be paid if all releases topped 500,000. The failure of Capitol to pay at the escalated rate after August 1972 damaged plaintiffs \$10 million, the suit contends.

Plaintiffs further allege they were damaged \$4.5 million when Capitol scrapped recordings under the contract which should have been paid for. They claim the contract stated Capitol pay on all product manufactured.

Apple claims it lost \$100,000 when the defendants failed to pay them on all promo records manufactured.

Return of Beatles product, which was not purchased from the plaintiffs, was debited improperly, the suit states. The claimed damages for these improper debits is listed at \$1 million.

Another \$100,000 in damages is attributed to the fact that Capitol allegedly violated the agreement by selling Beatles product through

record clubs which, it's claimed, was specifically forbidden.

Not all tape recording royalties were paid, for which the suit seeks \$250,000 damages.

The six-year New York state limitations law does not hold in this situation, the suit continues, because Capitol delayed them more than a year in a royalty disagreement.



LYRICAL AWARD—Songwriter Carole Bayer Sager, left, accepts a plaque honoring her contributions to the musical theatre from BMI senior vice president Theodora Zavin during a recent dinner party in New York. Sager, co-writer of the current Broadway hit, "They're Playing Our Song," has been writing show tunes since she was 16.

Executive Turntable

Record Companies

David Fiore named to the newly created post of national merchandising coordinator for Polygram Distribution, New York. He formerly was a merchandising sales specialist. . . . Ken Benson appointed national album promotion director at EMI America/United Artists Records, Los Angeles. He previously was in promotion at Capitol. . . . Charlie Johnson tabbed branch



Fiore

manager for MCA Distributing Corp., Houston. He recently was with RCA in Houston and New Orleans as a sales representative. . . . Jeannette Linder appointed controller for Phonogram/Mercury, Chicago. She formerly was in the accounting department. . . . Steve Mitchell is the new national secondaries director at Ariola Records, Los Angeles. He recently was in promotion for ABC Records. Also, Pam Bell tapped for Southern



Benson

secondary promotion. She previously worked secondary promotions for Anti-Muscolo. And Todd Lindstrom is upped to the merchandising department as a service representative. . . . Jim LaFrance pegged marketing manager for Polygram Distribution, Boston. He was a salesman in the Boston branch. Also, David Leach appointed salesman in LaFrance's vacant spot. He has served as a merchandising/sales specialist. . . . Larry Schnur tabbed a&r West Coast director for Epic Records, Los Angeles. He was director of talent acquisition of a&r.

Jim Cantwell appointed to the newly-created position of field artist relations nabob for Atlantic Records, New York. He formerly was assistant to the director in charge of communications at St. John's Univ. Placement & Career

Development Center. . . . Tarquin Featherstonshaw named to the newly created position of Western region disco promotion representative for RCA Records, Los Angeles. He was West Coast director of disco promotion for Ariola Records. . . . Ed Maxin appointed sales representative for WEA, Philadelphia. He previously was with Universal Record Distributors. . . . Carol Kaye named East Coast tour publicist for Elektra/Asylum



Johnson

Records, New York. She was East Coast tour manager for the Press Office Ltd. . . . Willis Damalt tapped by Capricorn Records as Northeast regional promotion manager, New York. He formerly was with ABC Records as a promotion manager in New York and Boston. . . . Joe Lucas appointed director of sales and marketing for IBC Records, Nashville. . . . Jeanie Moore is elevated to the newly created position of promotion coordinator for Capricorn Records in Nashville. . . . David Hubert named international director for First American Record Group, Seattle. He was with A&M Records as international director. . . . Barbara Carr appointed vice president of creative services and publicity for New York International Records, New York. . . . Rondi Ruppert tabbed national radio promotion manager for Mid-song Records, New York. She worked in the same capacity at Butterfly Records.



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Ficks

WORKING WITH INDIE DISTRIBS

Project 3 Is Acquired By Team Of Linsky & Bossin

NEW YORK—Veteran music men Herb Linsky and Gordon Bossin have acquired the masters and name of Project 3 for an undisclosed sum.

Enoch Light, who died last year, formed the label in 1968 with the Singer Co. and in 1972 Light became sole owner. As he did with his Command label, Light concentrated on sound impact as he recorded such artists as Tony Mottola, Dick Hyman, Bobby Hackett, Urbie Green, Louis Bellson and himself. The company also released several Broadway

cast albums including "Cry For Us All" and "Minnie's Boys."

Under the new structure, Linsky is president of Project 3, while still maintaining operation of Herb Linsky Associates, which operates in the cutout business. Bossin will serve as vice president and general manager. The company is relocating here in several weeks from 1133 Ave. of the Americas to 200 W. 57th St.

Bossin, who notes that the company will continue to be handled by its present lineup of independent distributors, feels "there's money to be made with this type of catalog as long as it's operated on a realistic basis" and there's "a much more aggressive approach to the marketing and distribution of the existing catalog."

Among the priorities set by Linsky and Bossin is to pursue licensing arrangements in countries in which Project 3 is not represented. "And that includes most of the major markets," Bossin asserts.

"We also expect," Bossin adds, "to pursue premium business and lease situations for existing catalogs of a similar nature." Before this venture, Bossin held key marketing slots at United Artists Records and Arista Records.

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CBS Joins Fight

NEW YORK—CBS Records has joined with the National Committee for a Sane Drug Policy for the "music connection," a campaign featuring top CBS artists who will help develop peer pressure among the young to fight drug abuse.

Some of the artists set to participate in this multimedia campaign include Billy Joel, Kansas and Earth, Wind & Fire. DJs and artists from other labels are also expected to take part in the campaign.



JUDAS PRIEST WHIPS IT UP IN AMERICA!

After all the frenzy surrounding the release of Judas Priest's new album "Hell Bent for Leather" and their accompanying coast-to-coast tour of these United States, some pertinent facts stand out like scars on the body politic:

Every one of Judas Priest's 32 headlining concert dates stretching from Albany to Austin was sold out. Audience reaction can only be described as worshipful.

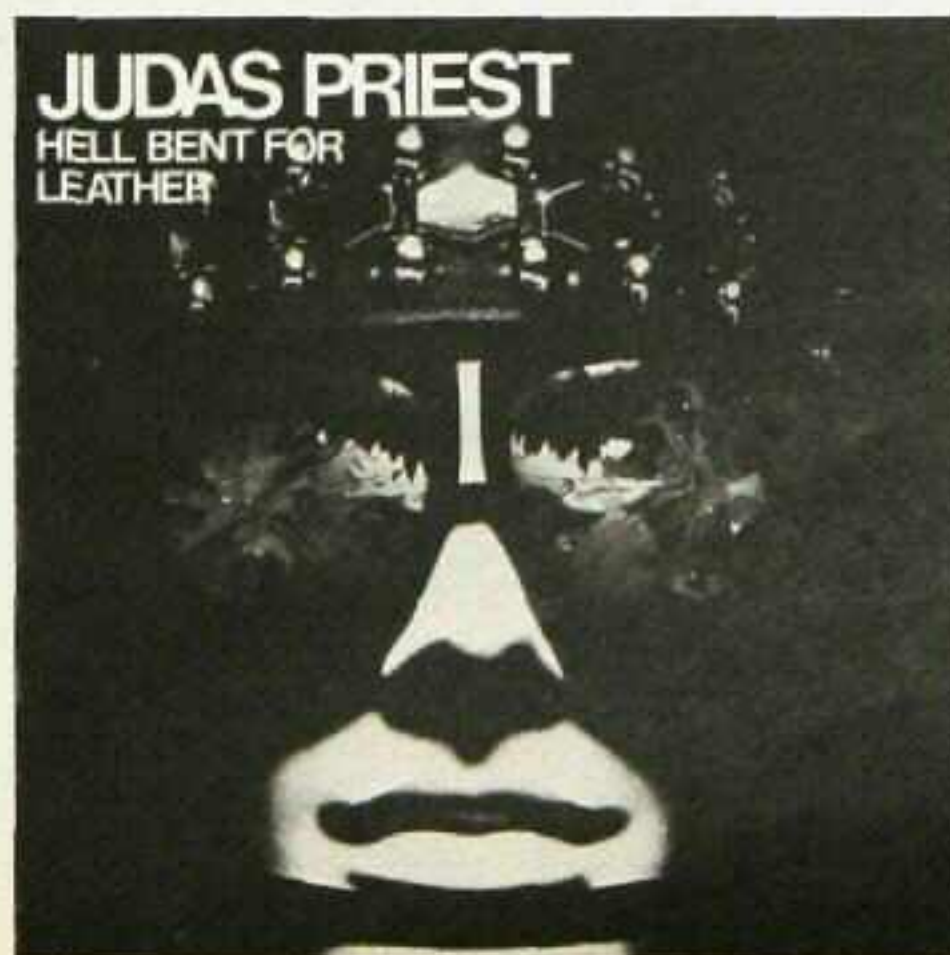
When the Priest's last album was released last year, only 10 stations

were tracking. "Hell Bent for Leather" represents a quantum leap into the ether with 61 stations reporting heavy airplay of cuts like "Evening Star," "The Green Manalishi (with the Two-Pronged Crown)" and "Before the Dawn." Stations like

WNEW, WYSP, WBCN, WMJQ, WMMS, M 105, DC 101, WLUP, KZEW, KLOL, KMAC, KSHE, KDKB, KISW, WBAB and other major market AOR strongholds.

And on the retail level, "Hell Bent for Leather" continues to ride hard in all major markets with sales well over 100,000 and with enough forward momentum to keep Judas Priest sermonizing for some time to come.

Judas Priest's "Hell Bent for Leather." Catching everybody on the down-stroke. On Columbia Records and Tapes.



President Carter Sends Greetings To Black Assn.

WASHINGTON—President Carter has recognized the upcoming meeting of the Black Music Assn. in Philadelphia by sending the organization this letter:

"I send my warmest greetings to all those attending the founders convention of the Black Music Assn.

"The activities of your organization will bring new appreciation and acclaim for black music in our country and throughout the world. Your goal to preserve and perpetuate black music and its artistry is indeed a worthy one.

"Born of the deepest human desires for freedom, black music has given inspiration to millions of Americans throughout our nation's history. These popular art forms—gospel, blues, rhythm and blues and soul—have made significant contributions to American culture. Black music is also the root of contemporary American rock and disco music."

AFM To Phoenix

NEW YORK—The 82nd annual convention of the American Federation of Musicians will open Monday, June 25, in Phoenix, and will run until June 28.

Headquarters for the 2,000 expected delegates and families will be the Hyatt Regency Phoenix, while the convention session will take place at the Phoenix Civic Plaza.



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HEAVY ON OLD SONGS

Bright Outlook For N.Y.'s Musicals

By IRV LICHMAN

NEW YORK—Broadway's 1979-80 musical schedule calls for more shows comprised of old songs and a return of some familiar writing talent.

Also a possibility is a revival of "Oklahoma!" Rodgers & Hammerstein's landmark musical of 1943 presently on tour.

Echoing such current successes as "Ain't Misbehavin'," "Eubie!" and "Dancin'," a number of forthcoming properties will utilize standards in line with their nostalgic conceptions.

New scores are being written by Jerry Herman, Cy Coleman, Jule Styne, Tim Rice & Andrew Lloyd Webber, Galt McDermott, Larry Grossman & Hal Hackaday, Albert Hague, Harold Rome and Robert Waldman and Alfred Uhry, the latter writers of the well-received musical of a few seasons back, "The Robber Bridegroom." One musical, "Happy New Year," will feature unpublished songs by Cole Porter.

Due in September are "Sugar Babies," on tour with Mickey Rooney, a musical burlesque with oldies by Jimmy McHugh, Dorothy Fields, Harold Adamson, Al Dubin and Arthur Malvin.

"The 1940s Radio Hour" will feature music and lyrics of composers of the '40s," as will "Evolution Of The Blues" and "Woody Guthrie," a one-man show spotlighting the songs of the legendary folk artist/writer.

The long-awaited Broadway production of Tim Rice & Andrew Lloyd Webber's London smash, "Evita," staged by Harold Prince and currently on tour, opens Sept. 25 at the Broadway Theatre.

"One Night Stand" has a score by Jule Styne and Herb Gardner and may star Elliot Gould. Harold Rome has penned a musical, "An Autumn Song," based on Jean Anouilh's "The Waltz Of The Toreadors," while Cy Coleman and James Lipton have written a show called "Encounter," centering around a 48-hour weekend with an encounter group of 12 persons.

Galt McDermott of "Hair" fame will be represented with "Duddy," based on the film, "The Apprenticeship Of Duddy Kravitz."

Broadway sees the return of the "Bye Bye Birdie" team, Charles ("Annie") Strouse and Lee Adams with "I & Aibert," a musical about Queen Victoria & Prince Albert which has played London, while Jerry Herman returns with "Mother Of Burlesque," starring Carol Channing.

Victor Hugo's "The Hunchback Of Notre Dame" becomes a musical, "Quasimodo," with a score by Larry Grossman and Hal Hackaday.

The swing era is the theme behind "Swing," with an original score by Robert Waldman and Alfred Uhry.

The life of Eleanor Roosevelt is musicalized as "Nell," with words and music by Gretchen Cryer and Nancy Ford.

Dan Goggin and Robert Lorick have written a musical version of Edna Ferber and George S. Kaufman's classic play, "Stage Door," while an adaptation of "Charly," a film with an Oscar performance by Cliff Robertson, will be known as "Flowers For Algernon," with a score by Charles Strouse and David Rogers.

Washington Gas Shortage No Big Thing For Dealers

By JEAN CALLAHAN

WASHINGTON—The gas crunch has hit here but concert business remains good and record stores are busy. Only the discos report an appreciable decline in business due to gas shortages or rising gasoline prices.

"My personal feeling is that people will always have enough money for entertainment and that includes enough for the gas they

need to get where they want to go," says Capitol Centre's Bob Zurfluh who qualifies his statement with the observation that the gas crunch has only just reached Washington and it may be too early to gauge effects yet.

Waxie Maxie's Mike Silverman reports that "business is picking up" for the retail record store chain. He's not sure whether to attribute sales to improved product or to the fuel crunch keeping people home near their stereos. Getting out to shop, according to Silverman, has not been a problem.

"Most of our stores are in shopping centers and we've blanketed the area," he says. "We're not counting on people driving across town to buy records. They come to the stores nearest them." Harmony Huts' Stuart Schwartz isn't worried about a shortage, either. Business is good but he'd still like to see some "hip new product."

"The shortage certainly has affected business but not predictably," says Tiffany at the Plum, a downtown disco. "I thought Sundays would really suffer because most gas stations are closed but Sundays have been great. It's weekdays that have hurt the most."

Perhaps due to the number of stay-at-homes frightened off from resorts by low fuel supplies and rain, Memorial Day weekend disco business was better than expected but

(Continued on page 94)



Billboard photo by Jim Hollander

FREE OFFER—A free pack of cigarettes is the perk for anyone buying a \$4.69 LP or tape at this unidentified Long Beach, Calif., store.

EXPECT 14,000 VISITORS

Nashville Awaits Fan Fair Festivities

NASHVILLE—The eighth annual Country Music Fan Fair begins its week-long schedule of music-related activities Monday (4) through Sunday (10), apparently suffering no effects from the widely-publicized gasoline crisis.

Advance registrations for the event, jointly sponsored by the Country Music Assn. and the "Grand Ole Opry," were reported up by several hundred over last year's figure. Total attendance is expected to bring a record number of more than 14,000 participants into the Nashville area and generate more than \$1.5 million in revenue.

Even with the addition this year of the recently-completed Maxwell

House Hotel to accommodate visitors, local hotels and motels report 100% occupancy for the week, notes Terry Clements, director of tourism for the Nashville Chamber of Commerce.

"We get at least 50% of our business in repeat attendance, with many of the fans booking their accommodations a year in advance."

To help alleviate fans' fears of being stranded without gas along the route to Nashville, the Chamber of Commerce deployed a six-car "gas finders" squad" over the Memorial Day weekend to cities located as far away as Jacksonville, Fla., Richmond, Va., and Dallas. The drivers

(Continued on page 86)

West End S.F. Meet For Distributors

NEW YORK—West End Musical Industries Inc., a tiny three-year old label here that has built its reputation with gospel and disco product, is picking up the tab for a three-day wholesaler's convention in order to meet with its network of independent distributors.

"We run a tight business here," explains label co-owner Ed Kushins. "We're not very mobile and we don't have a field force but we know our distributors really respect what we're doing, so we want to meet with them. All the travel we didn't do all year is paying for this, and every penny is being paid out of our profits."

Kushins and partner Mel Cheren founded West End Records three years ago at the start of the disco

boom. Both were former promotion executives with Scepter Records before deciding to combine their talents.

The firm will play host June 13-15 for about 70 executives from 22 distributorships at San Francisco's Mark Hopkins Hotel.

Kushins considers the gathering "an effective sales and confidence building tool."

The label has been carried along with a string of steady selling gospel acts on its Spire imprint, a series of belly dancing LPs by Eddie "The Shiek" Kochak that are periodically snapped up by dance classes and weight watching clubs, and, most of

(Continued on page 106)

ROCK TO REEL

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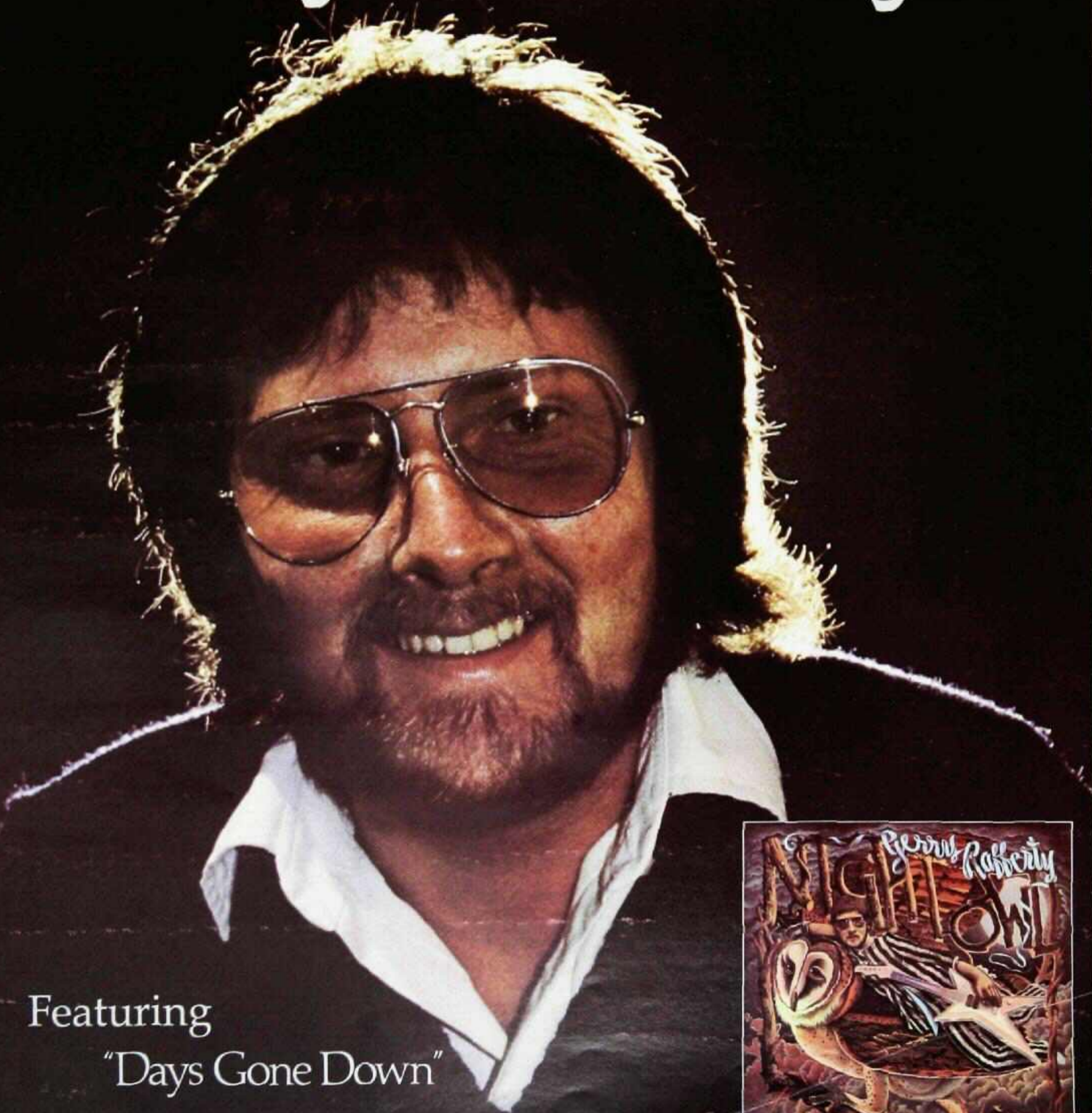
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Records and Tapes

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STEVE METZ CHAIRMAN

New Audiofidelity Management

By IRV LICHMAN

NEW YORK—A new management team at Audiofidelity Enterprises is expected to be functioning by July 1, pending successful completion of negotiations for the firm's acquisition of Midsong International Inc. and Rapp/Metz Management.

According to reports, Midsong and Rapp/Metz would control a majority holding in Audiofidelity Enterprises, a public company traded over-the-counter. Under this situation, Steve Metz would chair the company while Bob Reno would operate the record division as president, and Joseph Rapp would run Rapp/Metz Management. They are expected to relocate to offices at 221 W. 57th St.

Herman Gimbel, presently chairman of the board and the major stockholder in the company, would continue as consultant under a five-year contract.

An official announcement from Audiofidelity states that "the purchase would be contingent upon

various conditions including the determination of a purchase price, the approval of the board of directors and stockholders of all the companies and other conditions." Gimbel says that Audiofidelity shareholders would meet June 19 to act on the possible acquisition.

For Midsong, the successful completion of negotiations would mark yet another phase in this label setup. As a manufactured and distributed label of RCA several years ago, Midsong, then known as Midland Records, scored with disco successes by Silver Convention and Carol Douglas.

Following a short stint as an independent label, Midsong entered into a similar arrangement with MCA, and most recently the label has gone through independent distribution. Its current acts include John Travolta, Carol Douglas and Wardell Piper.

Rapp/Metz represents such talents as Nipsy Russell, Grace Jones, writers Larry Brown and Mark

Snow, WKTU radio personality Paco and the disco group Sweet Cream, among others.

Its music publishing holdings include Chamelon Music Limited, which administers all foreign collections for Aaron Spelling Productions Inc., and Spelling-Goldberg, which controls the music rights to such popular tv shows as "Charlie's Angels," "Starsky & Hutch," "Family," "Vegas," "Fantasy Island," "Love Boat," among others.

Audiofidelity Enterprises became a public company in 1968 following its purchase by Gimbel from the late Sid Frey, founder and creative force behind Audio Fidelity Records. In the late '50s and early '60s, the label was a major seller of highly regarded hi fi and stereo "sound" albums, including the First Component classical line and a line of sound effects albums. The company released the first commercial stereo LP in 1957. Several years ago, the company acquired Hank O'Neal's Chiaroscuro jazz label.

Memphis Teacher's Disk Cracks Top 10

By PAUL GREIN

LOS ANGELES—You'd think she was a Bee Gee from the way her record has been streaking up the charts. But Anita Ward, whose sprightly disco ditty "Ring My Bell" has cracked the top 10 on the pop and soul listings in just five weeks, is a virtual newcomer.

The 22-year-old singer was, until recently, a substitute teacher in a Memphis elementary school. But that's all changed since hooking up with veteran producer/writer Frederick Knight's TK-distributed Juana label. Now in addition to the smash single, Ward's "Songs Of Love" album has leaped from 51 to 24 in its third chart week.

"I had a few doubts about cutting 'Ring My Bell,' Ward confesses. "It was the last song we recorded: after listening to the completed LP we felt we needed another uptempo tune."

Ward has been second only to Donna Summer on the disco chart for the past three weeks (after hitting No. 1 May 19). But she says she'd never even been in a disco until a few weeks ago when she started promoting the record.

Ward first met Knight, whose "I've Been Lonely For So Long" on Stax was a top 30 hit in the U.S. and the U.K. in 1972, through her manager Chuck Holmes, best known for writing several songs for Charley Pride though he's also recorded for Metromedia.

Integrity Profits In Quarterly Dip

LOS ANGELES—The recent prediction by Lee Hartstone that Integrity Entertainment Corp. profits would dip sharply from his prior forecasts was clearly shown in the record/tape chain's third quarter 1979 report.

For the three months ending March 30, 1979, the approximately 100 store chain showed a loss of \$258 or about 24 cents per share compared to a \$224,760 profit or 77 cents per share for the comparable period.

For the 1979 third quarter, sales were \$15,443,000, compared to \$14,000,000 in 1978. Per share return for the third quarter is 10 cents, compared to 15 cents for that period in 1978.

Knight reports that he first wrote a song called "Ring My Bell" a year ago for an 11-year-old girl he hoped to sign, Stacy Lattisaw, who's since packed with Henry Allen's Cotillion Records.

That "Ring My Bell" was to be, according to Knight, "a teenybopper type of song about kids talking on the telephone." The title stuck in his mind and when he needed an uptempo tune for Ward, he came up with a new song using the same title.

This "Ring My Bell" conjures up somewhat more suggestive images, though its sexiness is implied rather than stated and should thus escape the wrath of those crusading against double entendre and innuendo in song lyrics.

"Anita is a very clean-cut person," Knight says, "so I went to great pains being picky about lyric content. We're trying to build a real respectable image for her. The lyric talks about an everyday situation—it's nothing you'd be ashamed of in front of your kids."

Knight notes that the planned follow-up single is "Make Believe Lover," which he says was cut with disco in mind, unlike "Ring My Bell." He adds that her next LP will also have a something-for-everybody approach, encompassing r&b, pop and disco.

Ward, the oldest of five children in a Baptist family in Memphis, acknowledges that the frothy pop-disco confection of "Ring My Bell" is a far cry from the gospel she was performing until she finished school 18 months ago.

She recorded twice while attending Rust College in Holly Springs, Miss. RCA issued an LP with Metropolitan Opera star Leontyne Price and the Rust College Acapella Choir, "I Wish I Knew How It Feels To Be Free," while Aclassy, an independent label owned by Ward's manager, released an LP with Rust's female gospel quartet which featured Ward.

Ward, whose upper register vocals bring to mind Deniece Williams, will begin cutting her second LP in December.

While veteran musician Lester Snell assembles a band for Ward's U.S. touring debut, she leaves June 11 for a swing through Spain, Ger-

many, France, Holland and the U.K.

Ward's hit, too, is crossing the Atlantic. The song enters the British charts this week at a bell-ringing number 19.

The breakthrough is also important for producer Knight, who has been quietly building a reputation over the past several years, but until now has not had an across-the-board smash.

After his emergence as an artist on Stax in 1972, Knight started producing other acts (namely Rance Allen) until the label went out of business in 1975. That December he linked up with TK and started Juana.

Knight goes into the studio Monday (4) to begin producing his third Juana LP with the Controllers, which had a top 10 r&b hit in 1977 with "Somebody's Gotta Win, Somebody's Gotta Lose." Also on his label is Ona Watson, with an LP due shortly.

Knight has also produced several acts not on his own label: James Bradley on Malaco and True Image on Glades, both TK-distributed labels, and Gwen McCraw on TK itself. He also cut a duet last year with Fern Kenny on TK's Chimneyville label and produced Lloyd Price several years ago for GSF Records.

Springboard Meet

NEW YORK—Full financial data for the calendar year 1978 has been furnished a creditors committee by Springboard International in time for a meeting Thursday (7) at which a payment plan will be offered for creditor consideration.

The company, now functioning under Chapter XI of the Bankruptcy Act, had already supplied all financial information for January through April 1979, informs Dan Pugliese, Springboard president.

Craig's Stock Plan

LOS ANGELES—The board of directors of Craig Corp. have authorized the purchase of up to 50,000 shares of Craig common stock to be held in treasury for future use in employee incentive programs and for other corporate purposes.

Market Quotations

As of closing, May 31, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
38	32%	ABC	8	203	36%	36	36%	- 1/8
39%	34%	American Can	6	296	38%	38	38%	Unch.
17%	14	Ampex	10	213	15%	14%	15%	+ 1/8
3%	1%	Automatic Radio	—	12	2%	2%	2%	+ 1/8
24	20%	Beatrice Foods	8	576	21%	20%	21%	+ 1/8
55%	44%	CBS	6	180	44%	44%	44%	+ 1/8
26%	18%	Columbia Pictures	4	144	21	20%	20%	- 1/8
13%	9	Craig Corp.	6	12	9%	9%	9%	+ 1/8
44%	33	Disney, Walt	11	458	34%	34%	34%	- 1/8
3	2%	EMI	17	106	2%	2%	2%	- 1/8
23%	15%	Gates Learjet	7	16	16%	16%	16%	+ 1/8
15%	13%	Gulf + Western	3	286	14%	14%	14%	- 1/8
17	10%	Handieman	4	39	11%	11%	11%	+ 1/8
8%	3%	K-tel	65	16	7%	7%	7%	Unch.
3%	2	Lafayette Radio	—	14	2%	2%	2%	- 1/8
37%	30%	Matsushita Electronics	8	6	31%	31%	31%	- 1/8
46%	37%	MCA	8	108	42%	41%	42%	Unch.
39	28%	Memorex	5	324	30%	30%	30%	- 1/8
66	53%	3M	11	415	56	55	55%	- 1/8
44%	36	Motorola	10	305	43%	42%	43%	+ 1/8
30%	24%	North American Philips	5	26	28%	28%	28%	- 1/8
22%	18	Pioneer Electronics	12	1	19%	19%	19%	Unch.
25%	14%	Playboy	24	146	20%	19%	19%	+ 1/8
28%	23%	RCA	7	665	25%	24%	25	+ 1/8
10%	7%	Sony	16	55	9%	9	9%	- 1/8
8%	4%	Superscope	—	16	4%	4%	4%	- 1/8
29%	17%	Tandy	6	390	19%	19%	19%	+ 1/8
11%	5%	Telecor	4	32	5%	5%	5%	Unch.
7%	4%	Telex	8	108	4%	4%	4%	- 1/8
3%	2%	Tenna	—	1	2%	2%	2%	- 1/8
18%	16%	Transamerica	5	370	17%	16%	16%	+ 1/8
46%	30	20th Century	6	323	43%	42%	43%	Unch.
37%	32%	Warner Communications	7	348	34%	34%	34%	Unch.
15%	12%	Zenith	11	218	13%	13%	13%	- 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Koss Corp.	6	5	3%	4%
Electrosound	—	—	—	—	Kustom Elec.	—	4	2%	2%
Group	6	15	6%	6%	M. Josephson	7	22	14%	15%
First Artists	—	—	—	—	Orrox Corp.	21	60	6%	6%
Prod	34	20	6%	7%	Recoton	6	—	2%	3
GRT	—	205	—	1%	Schwartz	—	—	—	—
Integrity Ent.	33	8	1%	2%	Bros	4	—	3%	4%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Volmer, 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.

MCA Going With Black Music Month

LOS ANGELES—In celebration of Black Music Month, MCA Distributing Corp. has initiated a special sales campaign for dealers, extending discounts and dated billing on approximately 100 titles.

A 12-inch sampler disk is being

serviced to dealers for in-store play, highlighting the acts involved in the program. Those acts are: the Dramatics, Luther Raab, Denise LaSalle, Dells, Floaters, Spyro Gyra, Al Hudson, War, Shotgun, Crusaders and Chuck Brown & the Soul Searchers.

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JUNE 9, 1979, BILLBOARD

Skokie One-Stop Turns Retail Computer On

By JOHN SIPPEL

LOS ANGELES—During the strategic 1980 Christmas holiday shopping season, some 50 larger retail accounts of Noel Gimbel's Sound Unlimited, Skokie, Ill., can expect their most profitable quarter yet in dealing with the giant one-stop.

By that time, those 50 retailers in a five-state area will be on line nightly with the Qantel System 1450-Model 2 computer located in the one-stop's base headquarters.

"We invested \$300,000 in the Skokie installation to guarantee a faster turnover on a smaller inventory and far less returns," Gimbel affirms. "For example, a dealer now may stock 10 different albums by a long-time established artist. We may show him through our computer analysis that he'll do more business and show more profit with only the best five. Or it can work conversely. He might be shown where by stocking two additional titles, he can increase his turn."

"Ironically, I got the idea for the computer from watching the faster turn from COD accounts. They have less money, resultantly, less inventory. So they watch the movement more critically. The computer enables us to work with the account in gauging the turn," Gimbel adds.

Computer programmer Henry Estes, who joined Sound Unlimited in November 1978, when the system was delivered, estimates the computer will have 50,000 different product titles ranging from all three

configurations of albums to accessories, Pioneer, Craig, Clarion and Jensen hardware and blank and prerecorded videocassettes and videodisks by the time the 50 accounts are on line.

The unit, which occupies 20% of a 15 by 12-foot well-ventilated room in the Skokie quarters, was already providing customer analysis and accounts receivable by Dec. 1, 1978.

Currently Estes and Gimbel are setting up order entry and inventory control, which test phases starting in July and goes afield with perhaps six accounts on line late this year.

Estes anticipates 18 terminals scattered through the renovated 50,000 square foot Sound Unlimited facility. Gimbel is currently adding 20,000 square feet, with the entire area expected to be fully operational in 60 days.

Eight terminals are allocated to order-takers. Now when a phone or mail-order is taken, the order-person merely key codes the customer number, providing immediately such pertinent information as:

- where to bill to and where to ship to;
- whether it's a regular or special pricing;
- who took the order, the customer's purchase order number and preferred carriers;
- credit information and whether a backorder is to be picked up.

Special instructions covering each specific order can be punched in on the keyboard by the order-person. In

addition to showing on the packing slip label product number, artist and album title, customer's per unit price and suggested list price, the computer will automatically show if the particular product item is currently out of stock or if the particular product number is out of catalog. These last two steps greatly hasten warehouse persons pulling orders.

For customers who want back orders picked up, when a receipt or a shipment of the back ordered product is keypunched into the Qantel system, the computer automatically picks up all back orders by customer, again accelerating delivery.

There will be two terminals in the buyers' area and the remainder will

be placed in areas such as order-checking, receiving and returns.

Gimbel insisted Estes manually work in all areas of the monster one-stop before he started the programming on paper. Then, when the first program was created, Estes tested it, after which each department again coordinated with the computer programmer in further refinement.

The Denver branch of Sound Unlimited expects delivery on a similar Qantel unit in July or August. Gimbel expects it to be up in October.

The retail accounts who will be on line with Sound Unlimited's two branches will make an approximate \$10,000 expenditure, Gimbel and Estes estimate.

In addition to an electronic cash register, now standard equipment in most record/tape/accessories stores, they will put in an \$8,000 terminal. As each patron's order is punched into the cash register, it simultaneously is recorded on a blank tape cassette.

At the end of the day at a prescribed time, the Sound Unlimited retailer customer will put the cassette into a recorder hooked to the store telephone. By merely dialing an 800 number, the entire day's sales by product and quantity are relayed to Skokie where the business is logged into the computer in less than five minutes.

The coordinated retailer may also punch out on his keyboard special orders and other salient information which assists Sound Unlimited to

work side-by-side with the account.

Gimbel points out that the accumulated sales data makes it possible for the one-stop to critically analyze each client's sales potential. Over a period of time, the computer printout by repertoire of customer sales, for example, can show what a retailer should enlarge or perhaps reduce his inventory.

It could also continually compare cassette versus 8-track sales, indicating where a store should be stocking a greater ratio of one configuration over the other.

"The only thing really holding us back from total fruition of our system is the lag in labels' conversion of album backliners to barcoding," Gimbel adds.

As far as is known, the only other such on-line hookup of stores to a central base is one introduced five years ago by John Cohen and Raul Acevedo of Disk, the Record and Tape Store, Cleveland. Today, the Disk computer links 34 stores in its chain along with the three new Music Jungle stores, operated by Jay Jacobs, an executive with Knox Record Rack, Knoxville.

Casablanca Firmed By Moulton Label

LOS ANGELES—Casablanca Records has signed a production deal with disco pioneer Tom Moulton's TJ Productions wherein the label will release and distribute all Tom 'n Jerry Records.

Moulton, who established such artistic and technical standards as the extended break and disco mix, works with his brother Jerry, who handles administration, and Toby Pienek, legal counsel.

Moulton, who has produced Grace Jones, the Salsoul Orchestra, First Choice and Edgar Winter, will base in New York.

Sues Record Shack

LOS ANGELES—Record Merchandising, local independent label distributorship, has filed suit in Superior Court here against Record Shack of Los Angeles. The complaint alleges the one-stop owes Record Merchandising \$50,505.46.

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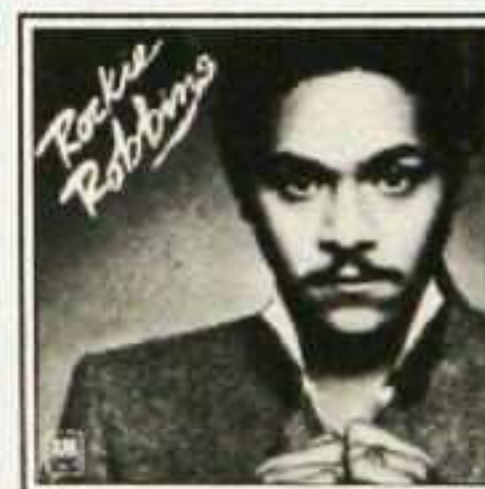


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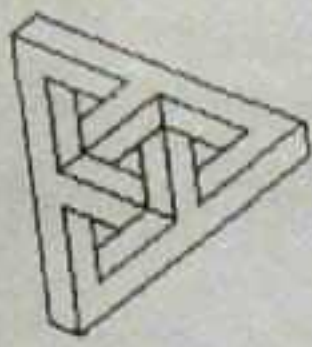
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POOL PARTY—Members of the Beach Boys keep their California cool despite the fact they're signing autographs around a pool in Rochester, N.Y., part of a contest promotion sponsored by Epic Records and WBBF-FM there.

BY FAR OUT MANAGEMENT

Tanya Tucker & Associates Face Suit

LOS ANGELES—Far Out Management here has instituted suit against Tanya Tucker, Tanya Inc., J.M. "Boe" Tucker and Terry and Peter Brown.

The pleading charges that Boe Tucker reneged on his verbal extension of time provided contractually wherein if Tanya Tucker's "TNT" album went certified gold at 500,000 copies, the Steve Gold-Jerry Goldstein management firm would pick up its option to continue to co-manage the act.

In addition, the Tuckers are alleged to have repudiated their deal with Far Out and moved in the Browns as her managers. Far Out claims it worked 18 months on the album and Boe Tucker approved its request for more time to reach the half-million sales mark.

In the pleading, Far Out alleges that Boe Tucker in December 1978 requested the management firm terminate all its black acts or it would not continue to handle Tanya Tucker.

The binder filed with the court indicates Far Out was to receive 15% of the gross receipts of Tanya Inc., except 10% of 90% of the gross receipts if those receipts were \$8,500 or less and 10% of all record gross.

Bee Gees Produce Fall Streisand LP

NEW YORK—A Barbra Streisand album produced by the Bee Gees is among new production deals from the Koppelman-Bandier wing of the Entertainment Co.

The Streisand sessions are expected to take place in the fall, according to Martin Bandier.

In addition, the company is assigning producers for the following acts: the Savannah Band, formerly on RCA, to be on Elektra Records as produced by Gary Klein and David Wolfert; Tom Jones to be released on MCA with Michael Stewart producing; Jeff Baxter of the Doobie Brothers as the producer for an upcoming Epic album by Livingston Taylor, while Nick Decaro produces B.J. Thomas for release on MCA.

Sues Atlantic Label

LOS ANGELES—Soul City has filed suit against Atlantic Records in Superior Court here, charging the label illicitly sold or leased Johnny Rivers' sides to a mail-order label.

The pleading, filed by Stan Phillips of Levinson, Rowen, Miller, Jacobs and Kabrins, alleges the plaintiff's binder expressly prohibited a sale, lease or licensing ar-

Mercury Cools In-Store Video Merchandising

By ALAN PENCHANSKY

CHICAGO—Overall poor results with in-store video merchandising are cited by Phonogram/Mercury as its reason for cutting back on use of this medium.

Interest in videotape playback at retail to stimulate album and tape sales runs high in the industry. Yet a conservative approach to the tool is being taken today by Phonogram/Mercury.

This contrasts with the label's rather heavy involvement one year ago. Mercury says it has become too difficult to gauge the impact of the tapes, and retailers too often do not make effective use of them.

"It is tough to control the usage, to make sure that it is being used," explains the coordinator of the label's tape distribution, publicist George Knemeyer.

At the height of the label's involvement, a year ago, Knemeyer was sending out between eight and

(Continued on page 108)

Tom Petty Defendant In 2 Court Actions

LOS ANGELES—Tom Petty is a defendant in two separate local Superior Court suits filed by MCA Records and Shelter Records accusing him of breaching a contract.

The first suit, filed by MCA Records, seeks to require Petty to fulfill his 1976-77 Shelter-ABC pacts which were acquired by the plaintiff when it purchased ABC Records last March 4.

The pleading alleges that Petty feels his binder with ABC through Shelter was invalidated when MCA bought the label holdings. MCA counters that the contracts specifically provide ABC Records could assign its right to Petty to others.

The filing alleges that ABC upped Petty's loot from \$50,000 per album under the Shelter paper to a \$250,000 non-returnable advance against royalties, with half paid on contract signature and the remainder paid when Petty delivered the first album.

If the initial album went 200,000,

according to the agreement filed with the court, ABC could exercise its option and would advance \$350,000 non-returnably against royalties, with half at the start of recording and the remainder when the album was delivered.

Petty's advance rose to \$400,000 if a third album and subsequent albums were recorded.

Petty's first album sold in excess of 200,000 units, the suit continues, and ABC exercised its option. ABC, to date, has paid Petty \$240,000 and \$40,000 to his nominees, the file states.

Petty has failed to deliver a second album, the suit charges. On March 12, 1979, Petty allegedly informed ABC and MCA his contract is non-assignable. MCA requests the court to enjoin Petty from recording for others and requiring him to fulfill his present contract.

The Shelter suit is correlative to the MCA litigation. Both suits are in

(Continued on page 16)

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JUNE 5, 1979, BILLBOARD

Triple Push For Sequel To 'Graffiti'

By JIM McCULLAUGH

LOS ANGELES—JBL, Inc., Lucasfilm Ltd. and Universal Pictures are contributing to a nationwide promotional campaign involving the upcoming picture "More American Graffiti" and JBL dealers.

The Northridge, Calif., manufacturer of professional and consumer speakers is offering dealers the promotion on a 30-market area basis as a traffic building and advertising opportunity. The campaign also promotes the film.

JBL dealers will invite consumers into their stores to "audition" the film's MCA soundtrack on JBL speakers at which time customers will receive special tickets to preview screenings of the film in a particular market. Customers are not required to purchase equipment in order to get a ticket but tickets will be limited.

Universal, the film's distributor, will set up the special screenings in various markets. The joint promotion is scheduled to take place the last two weeks of July.

The George Lucas-directed film is the sequel to his highly successful "American Graffiti" and features many of the same actors and actresses from the original including Candy Clark, MacKenzie Phillips, Ron Howard and Cindy Williams. It opens nationwide Aug. 3.

Promotional copies of the soundtrack as well as custom T-shirts also will be available to JBL dealers to give to consumers but again on a limited basis depending on market area and number of outlets participating.

In addition, there will be five two-person, all-expenses-paid trips to Los Angeles awarded as prizes to consumers as part of the promotion. In Los Angeles, winners will receive tours of both Universal and the JBL plant.



Billboard photo by Joe Gino

BON VOYAGE—Guests of Infinity Records embark on a four-hour Lake Michigan cruise staged to introduce the debut album by Champaign, Ill. group Screams. More than 100 radio, retail and press representatives are on board the S.S. Trinidad as it steams out the Chicago River.

IMIC 1979 a Summit For Music Industry

• Continued from page 1

recent corporate mergers upon independent companies internationally and to future growth prospects.

Former panel is helmed by Terry Ellis, co-chairman of Britain's Chrysalis Records, and numbers Ron Alexenburg, president of America's Infinity Records; Allan Hely, managing director of Australia's Festival Records, and Jacques Ferrari, vice president of European business development for CBS Records International.

Latter session is chaired by Bob Summer, president of RCA Records, and includes as panelists Ramon Lopez, managing director of EMI Records U.K.; Chuck Smith, president of Pickwick International U.S.; Stig Anderson, chief of Sweden's Polar Music, and Siegfried Loch, managing director of WEA Germany.

The role of new technology in the

record industry's future is also seen as vital, and this will come under discussion in "Tomorrow's Technology Today." This panel is to be chaired by Irv Stern, executive vice president of Harmon International, and includes Hal Haytin, chairman of the board of Telecor Inc. (consultants to Panasonic); Dr. Thomas Stockham, president of Soundstream U.S., and David Harries, manager of Britain's Air/Chrysalis studios.

The downside of the record industry's future, piracy and home taping, also comes up for analysis in a plenary panel, "Piracy: Who's Winning The Fight." This is chaired by IFPI president Nesuhi Ertegun (president of WEA International).

Who Is To Get Bread's Bread?

LOS ANGELES—Elektra/Asylum/Nonesuch Records is asking Superior Court here to determine to whom it should pay royalties due the group Bread.

The pleading informs the court that the January 1969 contract with the act states that royalties irrevocably be paid to Bread and be sent to local attorney Al Schlesinger.

The label admits it is confused about payments. In 1971, the suit points out, Robb Royer left and David Gates and James A. Griffin became obligated to make proper royalty payment to Royer.

Then the plaintiff heard from Royer that he wanted direct payment, as did Gates. According to the pleading: Griffin wanted payments made to Bread Enterprises. Later Larry Knechtel and Mike Botts also demanded direct payments. Bread Enterprises also demanded direct payments.

The suit asks the court either appoint a receiver to handle the disbursement of Bread royalties or set up another method of royalty payment.

Over the past two years, a number of litigations, involving members of the group, have been filed in local courts.

There was no commission for songwriting and publishing-fan club earnings were not to be considered in determining commission, the pact states.

The suit seeks more than \$1 million damages and seeks an injunction against the defendants from dealing with managers other than the plaintiff.

Keynote speaker at IMIC '79 is Aubrey Singer, managing director of BBC Radio U.K.

Other IMIC sessions include the "Presidents Panel/Music Publishers," "The European Sound: Its World Potential," "Developing Markets—China, Africa, Cuba," and "Star Trek: Growing Importance Of International Tours."

On the social side, the IMIC program includes a performance by the Monaco Symphony Orchestra, conducted by Pierre-Michel Leconte, at Monte Carlo's Congress Center, preceded by a cocktail reception hosted by the principality's Dept. of Tourism.

A ladies tour will embrace a visit to Monte Carlo's National Museum, the old section of the city and the historic town of Eze, plus a trip to le Musee de l'ile de France, a former Rothschild home noted for its art collection and grounds.

EMI America And UA Hold Promo Huddle

LOS ANGELES—EMI America/United Artists Records held its first promotion meeting in New Orleans May 16-17.

It was the first formal confab for the new label entity since EMI acquired UA six months ago and merged EMI America and UA upper management.

The two-day meeting centered on artist development, new product and the introduction of new faces to both the national and field promotion staff of EMI America and UA.

One result of the meetings was the announcement by Charlie Minor, vice president of promotion for the label of a specialized disco department.

Presentations were made by Jim Mazza, president; Steve Resnik, national promotion director; Minor; Dick Williams, national singles promotion director; newly appointed national album promotion director Ken Benson, among others.

Suits Against Petty

• Continued from page 15

the court of Judge Lucas Campbell. The Shelter pleading alleges Petty has recorded an album at Cherokee Recording here. Shelter claims it has subsidized Petty's performances to the tune of \$500,000. The suit seeks to get the court to require Petty to fulfill his Shelter pacts.

The court file indicates Petty originally signed with Shelter in June 1974 as part of a group called Mudcruch. In 1975, Petty signed as a solo act with Shelter, being paid a \$6,000 annual salary, as per the California employment code minimum. The Shelter-ABC pact, under which J.J. Cale and Dwight Twilley were recorded and under which Petty later recorded with all product reverting to ABC, called for ABC to pay a \$1.12 royalty to Shelter for completed \$6.98-\$7.98 list price albums.

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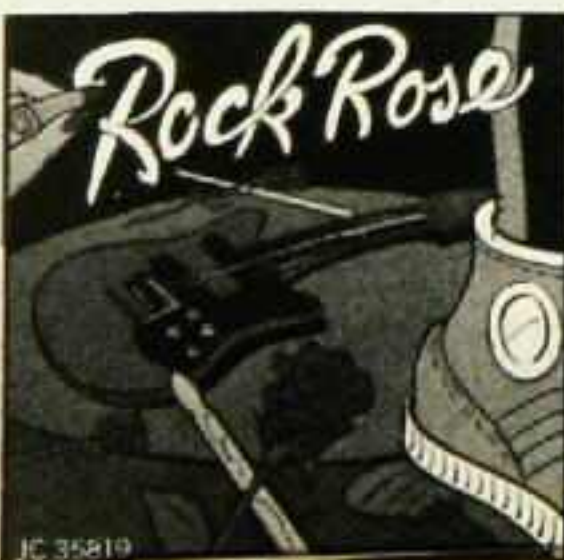
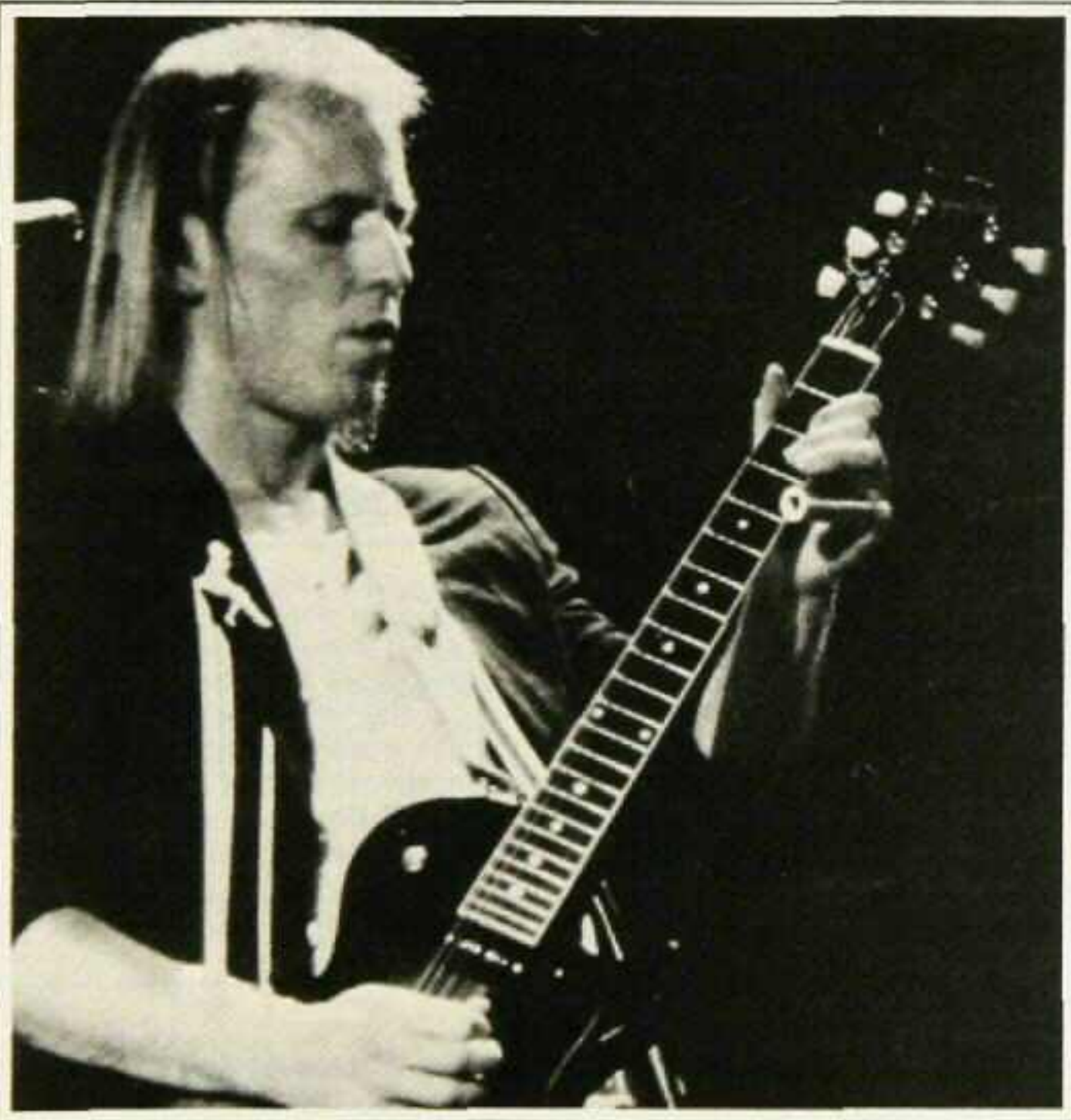
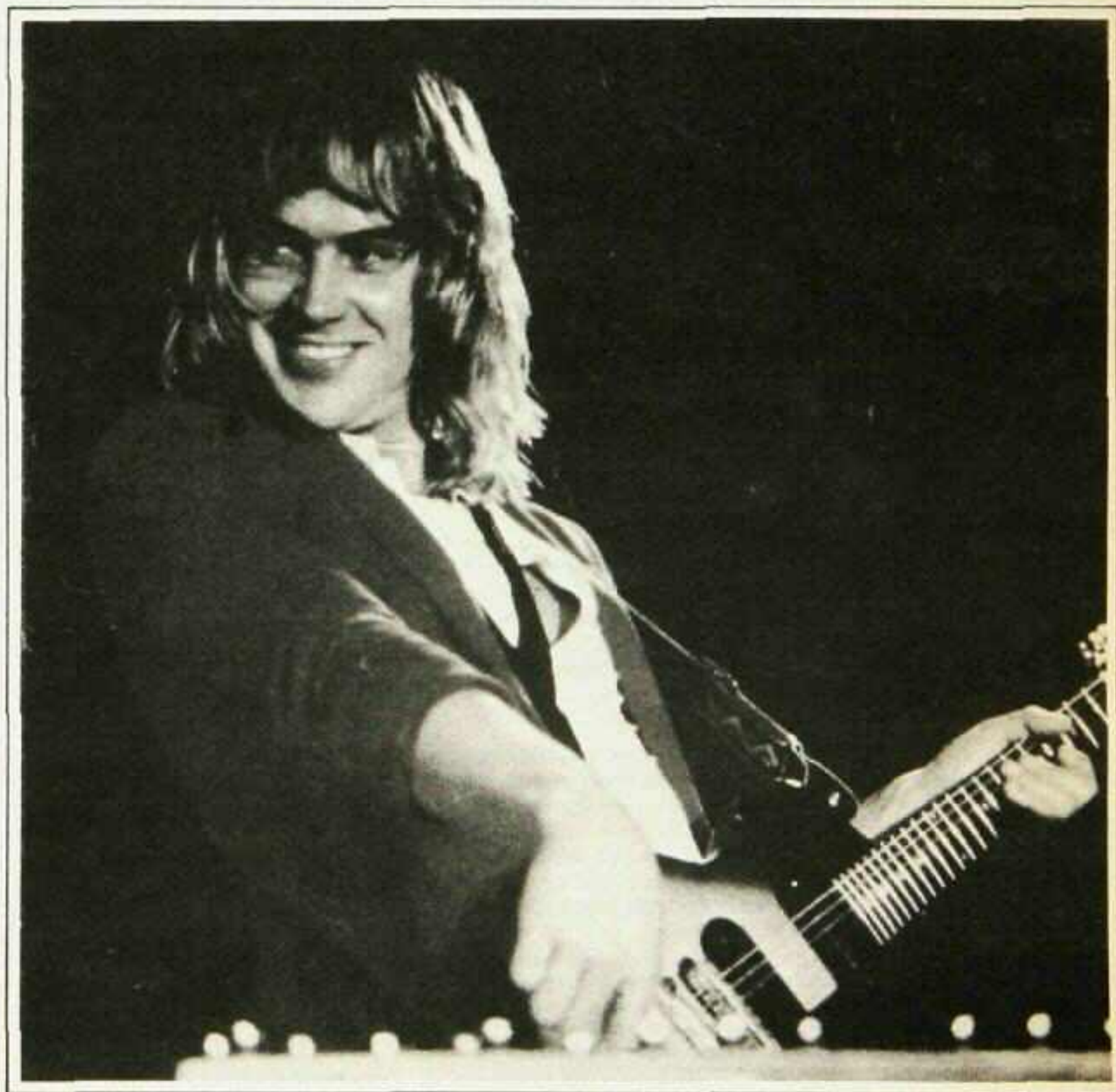
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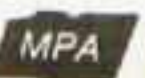
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Vol. 91 No. 23

Commentary

You Get What You Pay For

By MORRIS BALLEEN

Remember the old 78 phonographs, with the little steel needles you had to replace all the time because they got dull? Well, when we made 78 r.p.m. records out of shellac the compounders added an abrasive to the material to wear out the needle before it wore out the record. Quality of sound was not the consideration. As long as you could hear the music it was considered all right. If the record was round and flat it got shipped.

I wonder sometimes how far we've progressed since then. Years ago, after being in the pressing business about 20 years, my father said to me, "You know Morris, I've heard labels say many times, 'Can you make it cheaper?' But I've never heard, 'Can you make it better?'"

Things have changed since then, but not much. Clients still want it cheaper and in the periods of peak demand, they just want it. When we get into quality problems on a release I often hear, "Ship it, we can't sell air. We'll worry about the returns later."

Yet, after years of quiet clamoring the public is finally making its voice heard, and the voice says make it better, not cheaper. My prognosis for the impotent consumer—more and more of the same. Why? It's simple. The majors—RCA, Capitol, CBS and MCA—have concentrated on production costs rather than production quality.

CBS must accept the burden of blame for this situation. By virtue of its size it, in effect, sets the market price for pressings, and therefore its standards. It builds its plants with tremendous extra capacity to take work. Then it cuts the heart out of the price to fill them up with work. Other plants must meet CBS prices in order to survive. And with the price set so low, it's impossible for anyone to put more than minimum quality into the product.

As its volume increases and it needs more of this capacity for itself, CBS raises prices and cuts down some of its sales effort on the custom side to give it breathing space.

'Pressed . . . at the point of a cost-cutter's knife'

When the vinyl crunch came in 1973-74, all the majors heaved their smaller custom accounts and stopped taking new business. Then, when volume requirements permitted, they aggressively began courting custom work again. The independents are thus whipsawed, and long-range planning is very difficult. Sometimes I feel like I'm traveling in a herd of rhinoceros. One false move and you're crushed.

With the price set so low it's impossible for anyone to put more than minimum quality into the product. The few plants that make a real quality product consistently—Windsor and Wakefield, to name two—set their prices higher than the market. But they don't make more money. They need this higher price because they put more into the product.

It is ironic that label owners (the exception being classical labels who need quality to survive) lavish huge sums recording their products to a high sheen of perfection and consistently ignore (or treat with benign neglect) the plants who actually produce the end result of their labors. They take for granted a commercial product and don't give a hoot about how we get it.

The answer is simple. The majors have to put another nickel into the product—in more quality control, better equipment and better maintenance of equipment, and much more training of plant personnel. This would allow smaller independent plants to put that nickel into their product and the entire industry standard would rise accordingly.

Will it happen? Not likely, because even if they, the majors

wanted better pressings, few people in the industry have the training to accomplish this. The majors are staffed with people who for decades have been pressed to the wall at the point of a cost-cutter's knife. A real quality product was viewed as some strange and unusual animal that belonged in a museum instead of in the box at the end of his production line. With that kind of thinking, what can we expect?

Yet in Europe and Japan, they regularly deliver a quality product because less is simply not acceptable to the people involved. And if it costs a little more, then they pay it. There is no other way.

I once offered a job to one of the top technical men in the big MGM plant at Bloomfield, N.J., after it closed. He laughed at me. He said he would never take another job in the record industry. "It's a cheap industry," he said. When I asked him to explain, he remarked that nobody makes any money (meaning the plants) and there isn't enough to pay good people properly. And without good people you can't make a consistently fine product.

You can't lavish the time and effort of really top-flight technicians unless there is the margin for it built into the product.

The irony is that there is that margin built into the recording side. However, labels may feel that this doesn't cost them anything since this is a recoupable item and if the record sells they can get it back from the act. Everyone wants something for nothing, but in record pressing there is no free lunch. If the label doesn't pay for it, the plant can't put it into the product.

But can we really blame CBS for creating mediocrity in American record pressing? After all, it is a multibillion-dollar corporation interested in only one thing—serving a mass market and making a legitimate return on investment. If it can do that by building huge efficient plants and aggressively selling the output, why not?

Despite complaints about CBS, no label was ever forced to press there. They all knew what they were getting and were satisfied enough to stay there. And CBS can deliver big numbers all across the country. At the lowest price. No wonder they have more than 50% of the effective pressing capacity in the industry. They planned it that way and the big hitters in the industry love it.

If the large labels would work with their plants closely, tell them what they want and what they are prepared to pay for it, they could generate the impetus to upgrade quality. Their reward: some acts would probably be more receptive to be with a label that cared about quality, and that could be a mighty big payoff.

'We have the technology to produce a better product'

There are a few independents who deliver a fine pressing at the market price. But they do it at the expense of return on invested capital and by dint of tremendous personal effort. They are, in effect, subsidizing record labels because of their own stubborn pride in the quality of their product. But pressing plants are not in business to subsidize labels. If they do that, they can't survive, grow and service their clients properly.

Do we really have the technology to produce a better pressing? Damn right! We've had it for years. All we lack is the will.

Morris Ballen is president of Diskmakers Inc., an independent pressing plant in Philadelphia.

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:

Of the 21 record dealers you have in your story, "Turnaround In Sales Lifts Dealer Hopes" (May 5 issue), only one mentions the \$8.98 list. Take your five writers used in the national canvass and have them interview the consumer, not dealers. You'll find the real answers to the sluggish first quarter. It's the \$8.98 list.

In almost nine years of retail record sales experience, the customer complaints have never been louder. Some of my steady customers, who two years

ago were buying six albums a week at a \$6.98 list, are now buying one or less a week at an \$8.98 list.

Then in the same issue, on page 81, Atlantic announces a \$4.98 list on 12 inch singles, and now Casablanca is following Atlantic.

Come down off your corporate ladders and stand in my store and justify a \$4.98 disco list to my customers. You tell them that you raised the \$2.98 list to \$3.98 six months ago because of production costs increasing.

You're going to cut my throat and yours by offering

oldies, which have already sold in the millions, at a \$4.98 list. They won't buy it. People have already cut down on their purchases with the list prices now in effect. Don't you realize that by continuing these price increases you are placing your product farther and farther out of the reach of most consumers' purchasing power?

Kent Botsford
Strawberry Fields
Waukegan, Ill.

“It
THE ALTON McCLAIN & DESTINY STORY.

Must Be
Love.”

Three soulful ladies like Alton McClain & Destiny make people fall for them. That explains the enthusiastic reception given their first album and first single.

“It Must Be Love” is bulleted on the charts and is racking up consistent sales week after week. And with every airplay report, more and more stations of every persuasion are falling in love with Alton McClain and Destiny.

PD 14532

Their debut accomplishments are considerable, and they've paved the way for many more hits to come. Which goes to show, with Alton McClain & Destiny, “It Must Be Love” at first listen.

Alton McClain & Destiny's debut, featuring “It Must Be Love.” On Polydor Records & Tapes.

Alton McClain & Destiny
IT MUST BE LOVE



PD-1-6163



High DJ—WGAR-AM Cleveland DJ John Lanigan waves from a scaffold as he does his usual "Lanigan-In-The-Morning Show" in an unusual setting. The station claims the sign to be the largest outdoor sign in the world. It measures 218 feet by 50 feet. Lanigan went up the side of this building as part of a station promotion which included distribution of coffee and coffee mugs on the land below.

Washington WDON Spins Daytime Disco

By JEAN CALLAHAN

WASHINGTON—To most people, disco means late night glamor, people shedding the cares of the working day to dance the night away. But in Washington, the first daytime disco radio station is challenging those assumptions.

WDON-AM switched to an all-day, all-disco format in April and, in the near future, when it increases its power to a non-directional 5 kw, the nation's capital will determine daytime feasibility.

"I wouldn't recommend that every daytimer in the Midwest go all disco," says Gary Marshall, WDON's general manager. "Each station has to research its own market."

Marshall's own research suggested to him that WDON's former "oldies" format was losing out to the disco trend and that Washingtonians, ages 25 to 49, would readily respond to upbeat disco rhythms accompanying them on the drive to work, on their lunch breaks and through their days in the bureaucracy.

"There are no factories here. No one works nightshift. Government

workers go to bed early, making this a straight nine to five market," says Barry Richards, WDON's program director.

WDON plays all disco, using a playlist that combines Billboard's disco charts with the hottest new hits at area clubs and breaking new tunes Richards picks from the record companies. On Sundays, DJs from local discos like Elan, Foxtrappe and Tramps sit in for commercial-free two-hour shows, spinning the disks they play in the clubs.

Every day at 8:45 a.m. and 5:45 p.m. Tramps entrepreneur Michael O'Harro dishes out the latest "Disco Dirt," items like where the after-concert party is going to be held when Rod Stewart comes to town or what the most recent delay is on the Polo Club's long-awaited opening. A disco lunch break every day features an hour of non-stop music from 12:30 to 1:30.

To compete with Washington's other disco station WKYS-FM, Marshall relies on the personalities of his jocks to create a unique appeal and Richards likes to schedule live on-air interviews with disco artists.

Parkway Productions Exec Sees More Classical On Public Radio

WASHINGTON—Parkway Productions' Neil Currie is still sifting through the orders he took at the National Public Radio conference, but he's sure the company "did very well."

For the last 10 years, since Parkway's been in business, public radio

stations have been some of the classical music syndicator's best customers.

While the number of commercial radio stations programming full-time classical music has decreased from around 300 to only 22 in the last decade, non-commercial stations have been programming more and more classical music.

As public radio has grown, so has Parkway. Of all radio program syndicators, Parkway Productions has the largest number of separate program titles (30) and program hours (60,000 in circulation a year), according to Currie.

The Bethesda, Md., company is now fifth in number of station subscribers with more than 300 commercial and non-commercial radio stations as customers.

When Parkway Productions started out, only major orchestras were syndicated in programs coming from New York, London and Washington. Today, Parkway's latest program catalog includes offerings from all over the U.S. "There are more than 1,400 symphony orchestras in the U.S. with full-time year-round seasons," says Currie.

More Stations Link With Disco Spinners

NEW YORK—As disco grows increasingly popular on radio, managers of these stations are looking for ways to more closely align their stations with discos which play much of the same music.

So it is only natural that many of these stations are using spinners from the clubs. However, their use is selective and limited. Typical are the two disco stations in New York, WKTU-FM and WBSL-FM. Each uses spinners to mix special weekend night shows. WKTU runs such a special show from 11 p.m. to 2 a.m. on Friday and Saturday nights.

This show began with Ted Currier from Doubles, the disco in Manhattan's Sherry Netherlands Hotel, but the station now uses "a different guy each week," station manager Dave Rapaport explains.

This show, known as "Studio 92," is now produced by Tony Martino and Alan Harris of local disco 12 West. They have formed a production company known as Alant Enterprises.

Over at WBSL disco spinners hold forth on Saturday night from 11 p.m. to 3 a.m. Guest spinners include Richie from Studio 54 and Tony Smith from Xenon.

WXSX-AM-FM Boston and

KRLY-FM Houton and also stations with either a Friday or Saturday night dance party with disco spinners. Both of these stations, along with WKTU are consulted by Kent Burkhardt. KRLY is owned by the same station as WKTU, SJR Communications.

The station Burkhardt consults in Miami, WMJX-FM, is installing variable speed turntables to accommodate the disco spinners, who will soon be added to the format.

At the Boston Burkhardt station, WXSX, "Sunny" Joe White reports the station uses two mixers and two on-air personalities. "Our idea is to mix the music the way it's heard in the discos," says White. "It helps put the station out where the listeners are."

The other Boston disco station, WBOS-FM has three announcers and four mixers who work the night-shift on the local disco scene. In fact, the program director, Robin White, is both an air personality and mobile DJ. He says "The mix is desperately important in disco radio. It's got to be the best."

Disco personalities at WBOS include mixer Wendy Hunt of Illusions and mixer-announcer Fred Be-

(Continued on page 43)

FCC Will Decide If Sale Of WMJX-FM Prudent

By JEAN CALLAHAN

WASHINGTON—Within the next few weeks the Federal Communications Commission will decide whether Charter Broadcasting Co. can sell WMJX-FM, Charter's disco station in Miami to Broadcast Enterprises Network, Inc. under the FCC's distress sale policy.

If the Commission allows, Charter would like to sell WMJX to BEN, a minority-owned corporation, for \$1 million.

Normally, a station asks to sell under the FCC's distress sale policy before a license renewal hearing is held. But, in this case, when WMJX lost its bid for license renewal, the distress sale policy had not yet been formulated. So, Charter is asking the FCC to waive its policy that a station should request a distress sale before a renewal hearing is designated.

WMJX was denied its license renewal in January 1978, after the FCC decided that a broadcast in which a DJ feigned being kidnapped as part of a news cast in violation of Commission rules. The FCC's distress sale policy, part of its attempts to encourage minority ownership of broadcast stations, went into effect in May 1978.

In October 1978, the Commission clarified the distress sale policy, holding that a licensee should decide if it wishes to pursue a distress sale as far in advance of the designated hearing as possible. Charter took this opportunity to request a waiver, claiming that it had not had opportunity to file for a distress sale since the policy had not been in effect until after WMJX's hearing.

Charter is appealing WMJX's license denial but the appeal is stayed until the Commission rules on the distress sale waiver. According to FCC officials, Charter's waiver request will be scheduled for consideration at a full Commission hearing sometime this month.

Broadcast Enterprises Network, Inc., a Philadelphia firm, owns four AM and nine FM stations. Besides WMJX, BEN has also agreed to purchase WHEC-TV Syracuse, New York, also subject to FCC approval.

Broadcast Enterprises indicates it wishes to keep the new successful disco format that Charter has installed on the station with the consultation of Kent Burkhardt.

KMCR-FM Fills Jazz Music Void In Phoenix Area

By AL SENIA

PHOENIX—In the last eight months NPR affiliate KMCR-FM has moved to fill a vacuum left by the demise of this city's only jazz radio station. By committing airtime to both locally produced and nationally syndicated jazz programs the stereo station has cultivated a growing number of committed listeners and strengthened its financial standing, according to station manager Carl Matthusen.

Matthusen estimates the station's audience has risen 50% since October 1978 when KXTC-FM converted from jazz to disco and KMCR slotted more jazz, especially during weekday afternoon hours.

"Prior to that time we had had some difficulties in really finding a format that would both represent an alternative and allow us to do something within our means," Matthusen recalls. "When we found out they (KXTC) were abandoning their jazz programming, we decided to approach them and ask if they needed their record library anymore. They were extremely cooperative and gave us over 1,200 albums. We had an instant library."

"It gave us something identifiable to do during the days. What we were doing previously wasn't really that much different from what a lot of other stations were doing. Now we've got a chance to carve our own space and we're doing very well."

KMCR, licensed by the Maricopa County Community College and operating out of a small storefront office in the heart of the downtown area, has sparked widespread community reaction by switching its daytime format from pop-rock to mainstream jazz. Requests for the station's free programming guide have climbed from 5,000 to 7,000 since October.

A recently ended 10 day pledge drive netted the station its full goal of \$13,000.

"It was very clear that the amount of daytime support we received was a result of switching to the jazz format," Matthusen asserts. "In the two or three years we've been doing fund drives we've never done very well in the daytimes. We always had a poor response. This time we showed a lot more strength."

Some of the funds will be earmarked for dues to NPR, for the program guide and to increase the jazz and big band libraries.

Though the station presents different kinds of "alternative programming" it seems obvious the new concentration is—and will continue to be—jazz. The station signs on at 5:30 a.m. Monday through Friday with "Jazz Magazine," a locally produced jazz show.

The program airs until 5 p.m. and

(Continued on page 57)

Rogers To Host Country Awards

NASHVILLE — Kenny Rogers will serve as host of this year's 13th annual Country Music Assn. Awards Show to be telecast live from the Grand Ole Opry House on CBS-TV network Oct. 8.

Sponsored again by Kraft Foods, the 90-minute program, which drew a 39 share last year, will be produced by Bob Probst for Southern Productions and directed by Walter Miller.

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**"Spanky," Music Director
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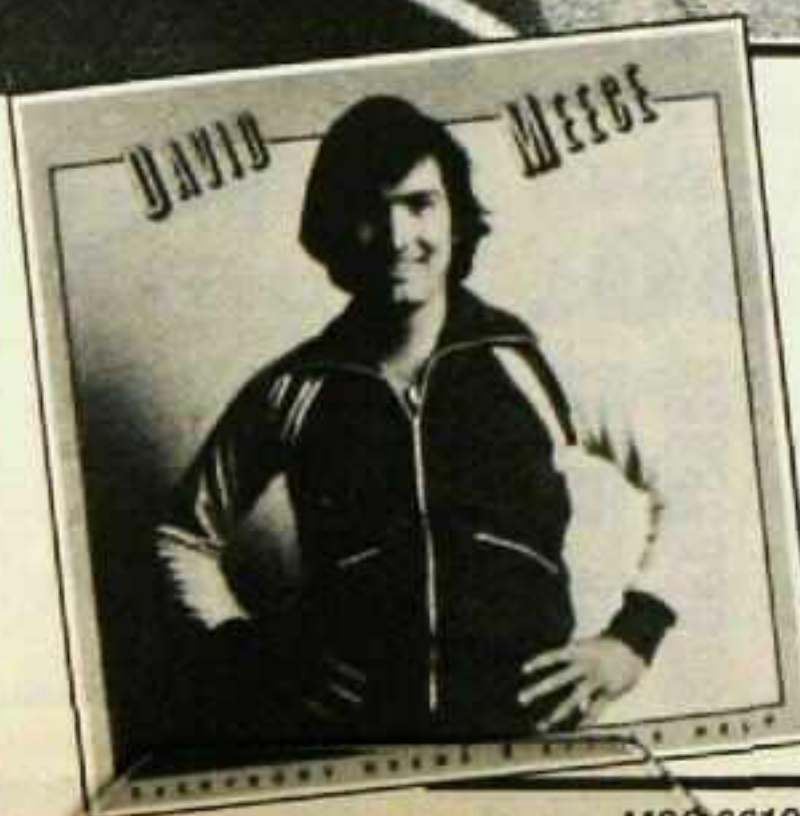
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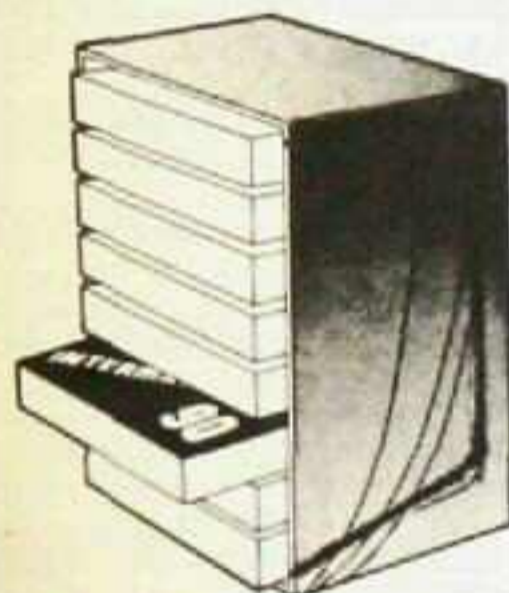
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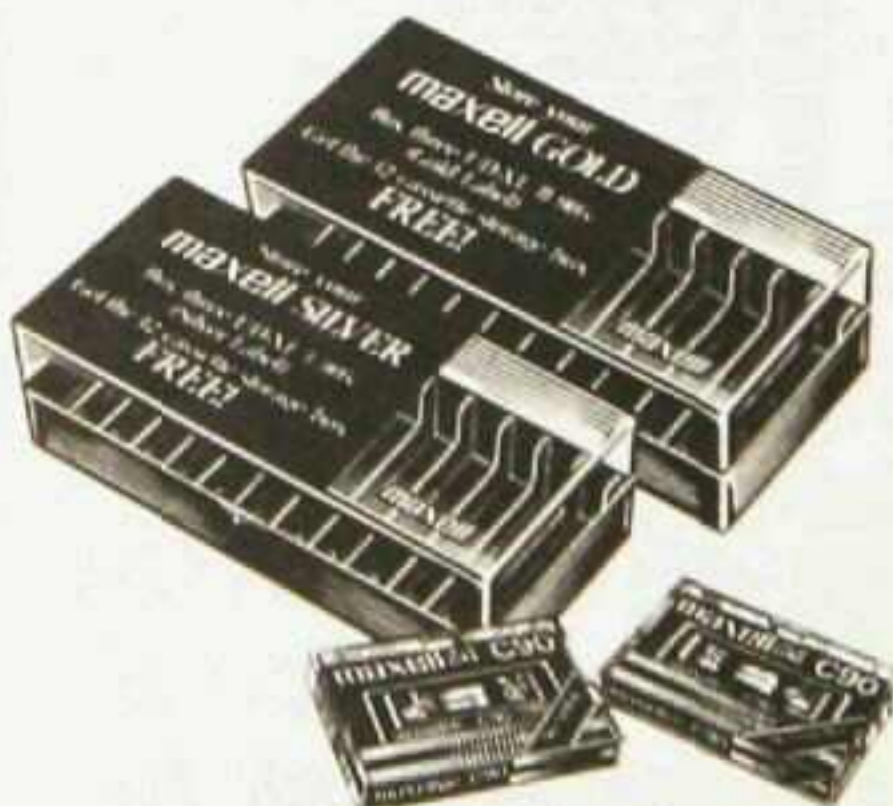
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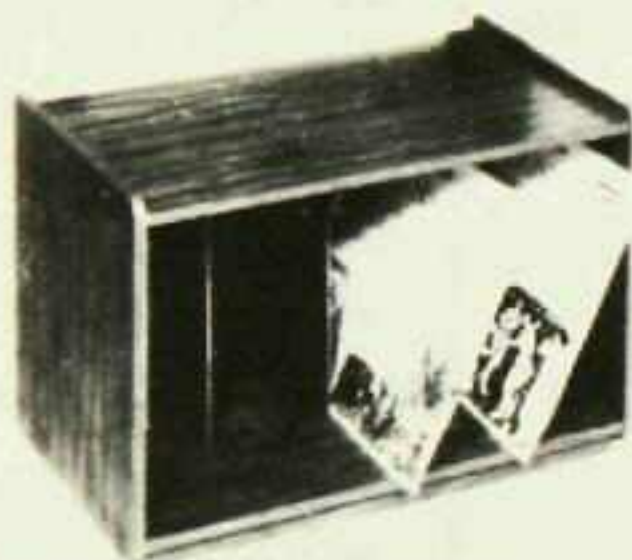
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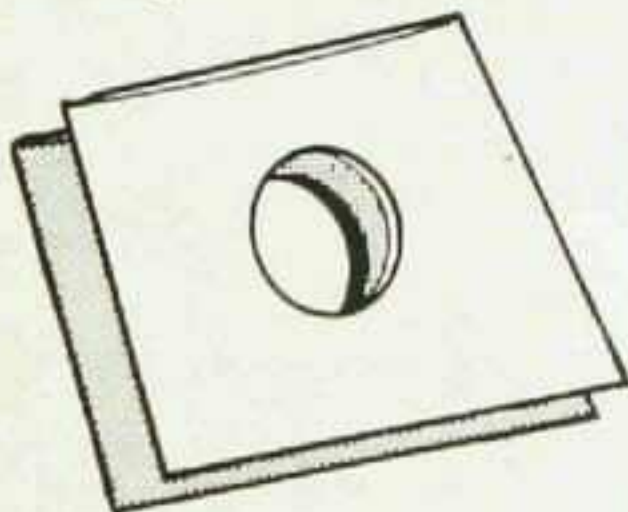
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/31/79)

TOP ADD ONS - NATIONAL

- DONNA SUMMER**—Bad Girls (Casablanca)
- POCO**—Heart Of The Night (MCA)
- GERRY RAFFERTY**—Days Gone Down (UA)

PRIME MOVERS - NATIONAL

- SISTER SLEDGE**—We Are Family (Cotillion)
- ANITA WARD**—Ring My Bell (TK)
- DOOBIE BROTHERS**—Minute By Minute (WB)

BREAKOUTS - NATIONAL

- ELTON JOHN**—Mama Can't Buy You Love (MCA)
- JOHN STEWART**—Gold (RSO)
- EDDIE RABBITT**—Suspicious (Elektra)

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.

Pacific Southwest Region

TOP ADD ONS:

- GERRY RAFFERTY**—Days Gone Down (UA)
- JOHN STEWART**—Gold (RSO)
- DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol)

PRIME MOVERS:

- DONNA SUMMER**—Bad Girls (Casablanca)
- ANITA WARD**—Ring My Bell (TK)
- DOOBIE BROTHERS**—Minute By Minute (WB)

BREAKOUTS:

- JOE JACKSON**—Is She Really Going Out With Him (A&M)
- BETTE MIDLER**—Married Men (Atlantic)
- ELTON JOHN**—Mama Can't Buy You Love (MCA)

KHJ—LA

- JOE JACKSON**—Is She Really Going Out With Him (A&M)
- BETTE MIDLER**—Married Men (Atlantic)
- BAD COMPANY**—Rock 'N' Roll Fantasy (Swan Song) 28-18

- D+ DONNA SUMMER**—Bad Girls (Casablanca) 26-17

KRTH (FM)—LA

- ELTON JOHN**—Mama Can't Buy You Love (MCA)
- GERRY RAFFERTY**—Days Gone Down (UA)

- D+ ANITA WARD**—Ring My Bell (TK) 18-12

- D+ DONNA SUMMER**—Bad Girls (Casablanca) 23-17

KFI—LA

- VAN HALEN**—Dance The Night Away (WB)
- DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol)

- D+ ANITA WARD**—Ring My Bell (TK) 27-17

- ★ SUPERTRAMP**—The Logical Song (A&M) 12-8

KFXM—San Bernardino

- D+ DONNA SUMMER**—Bad Girls (Casablanca)

- ★ NEIL DIAMOND**—Say Maybe (Columbia)

- D+ SISTER SLEDGE**—We Are Family (Cotillion) 17-9

- ★ DOOBIE BROTHERS**—Minute By Minute (WB) 16-11

KERN—Bakersfield

- DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol)
- JOHN STEWART**—Gold (RSO)

- ★ DOOBIE BROTHERS**—Minute By Minute (WB) 26-16

- ★ ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet) 27-17

KOPA—Phoenix

- JOE JACKSON**—Is She Really Going Out With Him (A&M)
- KANSAS**—People Of The Southwind (Kirtner)

- ★ JOHN STEWART**—Gold (RSO) 27-18

- ★ CHEAP TRICK**—I Want You To Want Me (Epic) 16-10

KQEO—Albuquerque

- ★ KISS**—I Was Made For Lovin' You (Casablanca)
- ★ BLONDIE**—One Way Or Another (Chrysalis)

- D+ SISTER SLEDGE**—We Are Family (Cotillion) 19-7

- ★ EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 33-18

KENO—Las Vegas

- ★ ROGER VOUDOURIS**—Get Used To It (WB) 9-6

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

- ★ JAY FERGUSON**—Shakedown Cruise (Asylum) 29-20

- ★ TYCOON**—Such A Woman (Arista) 20-12

KFMB—San Diego

- ★ JOHN STEWART**—Gold (RSO)

- ★ PETER FRAMPTON**—I Can't Stand It No More (A&M)

- ★ DOOBIE BROTHERS**—Minute By Minute (WB) 14-3

- D+ SISTER SLEDGE**—We Are Family (Cotillion) 25-16

Pacific Northwest Region

TOP ADD ONS:

- GERRY RAFFERTY**—Days Gone Down (UA)
- JOHN STEWART**—Gold (RSO)
- RICKIE LEE JONES**—Chuck E.'s In Love (WB)

PRIME MOVERS:

- SISTER SLEDGE**—We Are Family (Cotillion)
- DOOBIE BROTHERS**—Minute By Minute (WB)
- ROGER VOUDOURIS**—Get Used To It (WB)

BREAKOUTS:

- PETER FRAMPTON**—I Can't Stand It No More (A&M)
- BETTE MIDLER**—Married Men (Atlantic)
- JOE JACKSON**—Is She Really Going Out With Him (A&M)

KFRC—San Francisco

- ★ PETER FRAMPTON**—I Can't Stand It No More (A&M)

- ★ BETTE MIDLER**—Married Men (Atlantic)

- D+ ANITA WARD**—Ring My Bell (TK) AD-22

- ★ VAN HALEN**—Dance The Night Away (WB) 14-7

KYA—San Francisco

- D+ McFADDEN & WHITEHEAD**—Am I No Stoppin' Us Now (P.I.R.)

- ★ ART GARFUNKEL**—Since I Don't Have You (Columbia)

- ★ RICKIE LEE JONES**—Chuck E.'s In Love (WB) 19-10

- ★ DOOBIE BROTHERS**—Minute By Minute (WB) 28-17

KLIV—San Jose

- ★ GRAHAM PARKER**—I Want You Back (Arista)

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

- ★ KINKS**—(I Wish I Could Fly Like) Superman (Arista) 11-7

- ★ PEACHES & HERB**—Reunited (Polydor/MVP) 8-6

KROY—Sacramento

- ★ ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet) 26-16

- D+ SISTER SLEDGE**—We Are Family (Cotillion) 5-2

KGW—Portland

- ★ RICKIE LEE JONES**—Chuck E.'s In Love (WB)

- ★ SUPERTRAMP**—The Logical Song (A&M) 19-7

- ★ ROGER VOUDOURIS**—Get Used To It (WB) 9-6

- ★ ENGLAND DAN / JOHN FORD COLEY**—Love Is The Answer (Big Tree) 8-5

KING—Seattle

- ★ JOHN STEWART**—Gold (RSO)

- ★ OLIVIA NEWTON JOHN**—Deeper Than The Night (MCA) 19-14

- ★ ROGER VOUDOURIS**—Get Used To It (WB) 20-15

KJRB—Spokane

- ★ JOHN STEWART**—Gold (RSO)

- ★ ANNE MURRAY**—Shadows In The Moonlight (Capitol)

- ★ DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol) 22-14

- ★ EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 23-12

KTAC—Tacoma

- ★ JOHN STEWART**—Gold (RSO)

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

KCPX—Salt Lake City

- D+ SISTER SLEDGE**—We Are Family (Cotillion) X-25

KRSP—Salt Lake City

- D+ DONNA SUMMER**—Hot Stuff (Casablanca) 13-8

KCPX—Salt Lake City

- ★ JOHN STEWART**—Gold (RSO)

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

KRSP—Salt Lake City

- D+ SISTER SLEDGE**—We Are Family (Cotillion) X-25

KCPX—Salt Lake City

- D+ DONNA SUMMER**—Hot Stuff (Casablanca) 13-8

KCPX—Salt Lake City

- ★ JOHN STEWART**—Gold (RSO)

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

KCPX—Salt Lake City

- ★ POCO**—Heart Of The Night (MCA)

- ★ PETER FRAMPTON**—I Can't Stand It No More (A&M)

- ★ ABBA**—Does Your Mother Know (Atlantic) 24-18

- ★ DOOBIE BROTHERS**—Minute By Minute (WB) 20-14

KRSP—Salt Lake City

- ★ POCO**—Heart Of The Night (MCA)

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

D+ SISTER SLEDGE

- D+ SISTER SLEDGE**—We Are Family (Cotillion) 21-16

RICKIE LEE JONES

- ★ RICKIE LEE JONES**—Chuck E.'s In Love (WB) 17-11

KJR—Seattle

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

JOE JACKSON

- ★ JOE JACKSON**—Is She Really Going Out With Him (A&M)

EARTH, WIND & FIRE

- ★ EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 15-10

SISTER SLEDGE

- ★ SISTER SLEDGE**—We Are Family (Cotillion) 19-9

KYYZ—Seattle

- ★ POCO**—Heart Of The Night (MCA)
- ★ GERRY RAFFERTY**—Days Gone Down (UA)
- ★ BILLY JOEL**—Honesty (Columbia) 7-5
- ★ ORLEANS**—Love Takes Time (Infinity) 10-7

KCBN—Reno

- ★ BOB WELCH**—Church (Capitol)
- ★ PETER FRAMPTON**—I Can't Stand It No More (A&M)
- ★ KISS**—I Was Made For Lovin' You (Casablanca) 0-32
- ★ EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 30-21

North Central Region

TOP ADD ONS:

- REX SMITH**—You Take My Breath Away (Columbia)
- ANNE MURRAY**—Shadows In The Moonlight (Capitol)
- ANITA WARD**—Ring My Bell (TK)

PRIME MOVERS:

- KENNY ROGERS**—She Believes In Me (UA)
- RICKIE LEE JONES**—Chuck E.'s In Love (WB)
- CHEAP TRICK**—I Want You To Want Me (Epic)

BREAKOUTS:

- ELTON JOHN**—Mama Can't Buy You Love (MCA)
- CARLY SIMON**—Vengeance (Elektra)
- ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)

CKLW—Detroit

- ★ ANNE MURRAY**—Shadows In The Moonlight (Capitol)

- ★ KENNY ROGERS**—She Believes In Me (UA) 26-16

- ★ EARTH, WIND & FIRE**—Boogie Wonderland (ARC) 20-14

WTAC—Flint

- ★ ABBA**—Does Your Mother Know (Atlantic)

- ★ KISS**—I Was Made For Lovin' You (Casablanca)

- ★ RANDY VANWARMER**—Just When I Needed You Most (Bearsville) 13-2

- D+ SISTER SLEDGE**—We Are Family (Cotillion) 20-4

Z-96 (WZZM-FM)—Grand Rapids

- ★ JAY FERGUSON**—Shakedown Cruise (Asylum)

- ★ DR. HOOK**—When You're In Love With A Beautiful Woman (Capitol)

- ★ ELECTRIC LIGHT ORCHESTRA**—Shine A Little Love (Jet) 30-22

- ★ CHEAP TRICK**—I Want You To Want Me (Epic) 29-18

WBGN—Bowling Green

- D+ ANITA WARD**—Ring My Bell (TK)

- ★ GERRY RAFFERTY**—Days Gone Down (UA)

- ★ RICKIE LEE JONES**—Chuck E.'s In Love (WB) 10-4

- ★ CHEAP TRICK**—I Want You To Want Me (Epic) 14-8

WZZP—Cleveland

- ★ ANITA WARD**—Ring My Bell (TK)

- ★ REX SMITH**—You Take My Breath Away (Columbia)

- ★ CHEAP TRICK**—I Want You To Want Me (Epic) 17-4

- ★ EDDIE MONEY**—Can't Keep A Good Man Down (Columbia) 24-18

WRCI—Columbus

- ★ EARTH, WIND & FIRE**—Boogie Wonderland (ARC)

- ★ REX SMITH**—You Take My Breath Away (Columbia)

- ★ KENNY ROGERS**—She Believes In Me (UA) 22-16

- ★ RICKIE LEE JONES**—Chuck E.'s In Love (WB) 24-17

WCUE—Akron

- ★ KISS**—I Was Made For Lovin' You (Casablanca)

D+ ANITA WARD

- D+ ANITA WARD**—Ring My Bell (TK)

- ★ RICKIE LEE JONES**—Chuck E.'s In Love (WB) 28-18

- ★ REX SMITH**—You Take My Breath Away (Columbia) 17-3

13-Q (WKQT)—Pittsburgh

- ★ CARLY SIMON**—Vengeance (Elektra)
- ★ ELTON JOHN**—Mama Can't Buy You Love (MCA)

- D+ ANITA WARD**—Ring My Bell (TK) 18-10

- ★ KENNY ROGERS**—She Believes In Me (UA) 13-6

WPEZ—Pittsburgh

- ★ ATLANTA RHYTHM SECTION**—Do It Or Die (Polydor/BGO)

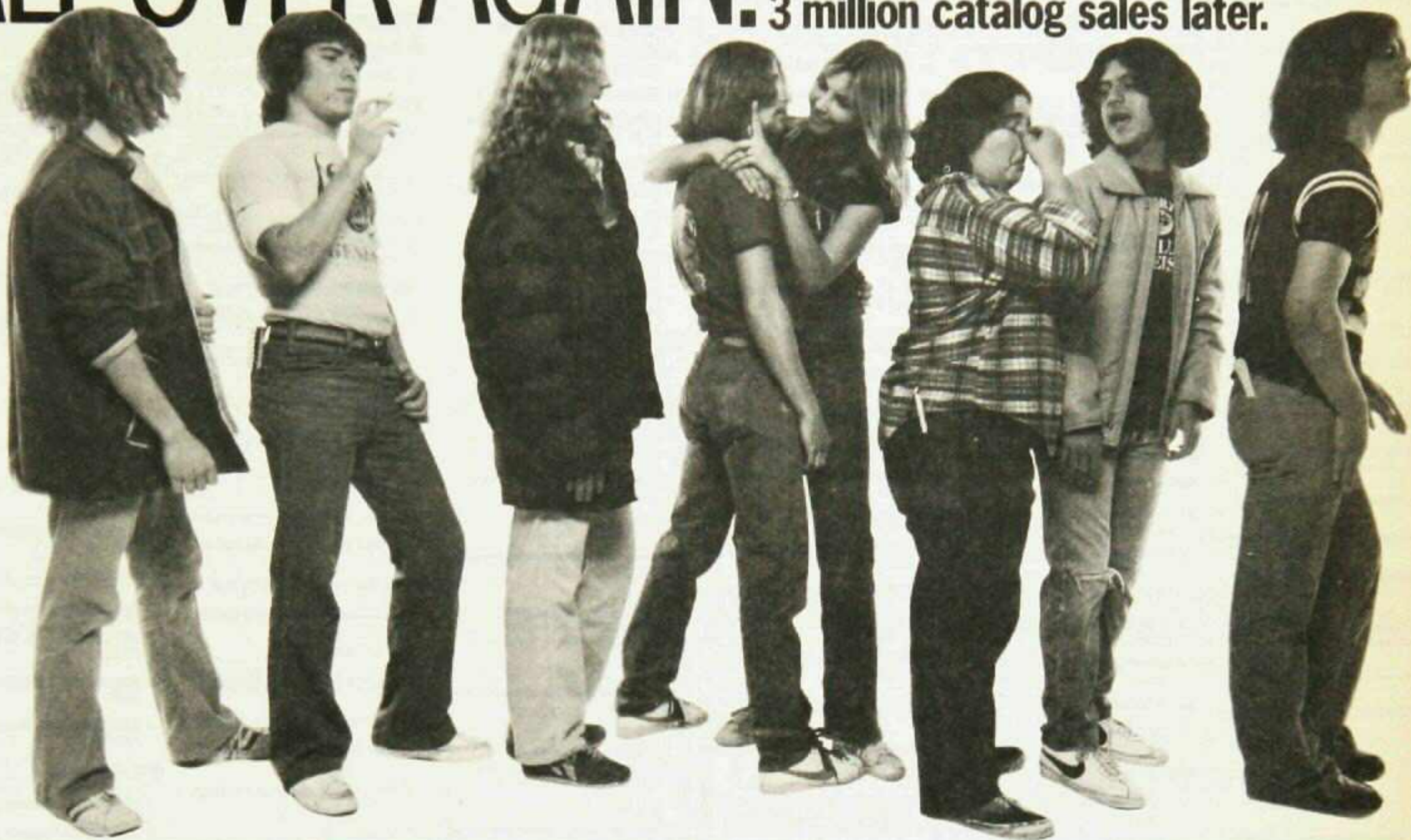
- ★ BEACH BOYS**—Good Timin' (Caribou)

- ★ RICKIE LEE JONES**—Chuck E.'s In Love (WB) 18-14

- D+ SISTER SLEDGE**—We Are Family (Cotillion) 15-1

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May 27	Des Moines, Iowa	June 8	Miami, Fla.	June 20	Chattanooga, Tenn.	July 2	Toronto, Canada
May 28	Rockford, Ill.	June 9	Dallas, Tx.	June 21	Louisville, Ky.	July 4	Oakland, CA.
May 30	Green Bay, Wisc.	June 10	New Orleans, La.	June 22	Kansas City, Mo.	July 5	Medford, Ore.
May 31	Duluth, Minn.	June 12	Atlanta, Ga.	June 23	Wichita, Ks.	July 6	Yakima, Wash.
June 1	Marquette, Mich.	June 13	Salem, Va.	June 24	Okla. City, Okla.	July 7	Spokane, Wash.
June 2	Grand Rapids, Mich.	June 14	Landover, Md.	June 26	San Antonio, Tx.	July 8	Portland, Ore.
June 3	Davenport, Mich.	June 15	Norfolk, Va.	June 27	Lubbock, Tx.	July 9	Seattle, Wash.
June 5	Columbus, Ga.	June 16	Johnson City, Tenn.	June 28	El Paso, Tx.		

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Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (5/31/79)

Continued from page 26

WNDE—Indianapolis

- DAVID NAUGHTON—Makin' It (RSO)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- SUPERTRAMP—The Logical Song (A&M) 8-3
- CHEAP TRICK—I Want You To Want Me (Epic) 10-7

WZUU-FM—Milwaukee

- KANSAS—People Of The Southwind (Kershner)
- GERRY RAFFERTY—Days Gone Down (UA)
- SISTER SLEDGE—We Are Family (Cotillion) 11-3
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 19-6

KSLO-FM—St. Louis

- SUPERTRAMP—Goodbye Stranger (A&M)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 26-18
- JOHN STEWART—Gold (RSO) 27-20

KIOA—Des Moines

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- STYX—Renegade (A&M) 23-17

D—SISTER SLEDGE—We Are Family (Cotillion) 20-15

KDWB—Minneapolis

- POCO—Heart Of The Night (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- NIGEL OLSSON—Little Bit Of Soap (Bang) 28-22
- KENNY ROGERS—She Believes In Me (UA) 15-10

KSTP—Minneapolis

- DONNA SUMMER—Bad Girls (Casablanca)
- ANITA WARD—Ring My Bell (TK) 13-4
- KENNY ROGERS—She Believes In Me (UA) 15-10
- DOOBIE BROTHERS—Minute By Minute (WB) 10-5

WHB—Kansas City

- POCO—Heart Of The Night (MCA)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- TOTO—Georgie Porgie (Columbia) 20-15
- DONNA SUMMER—Hot Stuff (Casablanca) 11-6

KBEQ—Kansas City

- KISS—I Was Made For Lovin' You (Casablanca)
- GERRY RAFFERTY—Days Gone Down (UA)
- KENNY ROGERS—She Believes In Me (UA) 10-7
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 24-13

KNLS—Rapid City

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 25-20
- KENNY ROGERS—She Believes In Me (UA) 7-4

KQWB—Fargo

- DONNA SUMMER—Hot Stuff (Casablanca)
- GERRY RAFFERTY—Days Gone Down (UA)
- ANNE MURRAY—Shadows In The Moonlight (Capitol) 26-21
- DOOBIE BROTHERS—Minute By Minute (WB) 21-12

Northeast Region

TOP ADD ONS

- JAMES TAYLOR—Up On The Roof (Columbia)
- ABBA—Does Your Mother Know (Atlantic)
- DONNA SUMMER—Bad Girls (Casablanca)

PRIME MOVERS

- DONNA SUMMER—Bad Girls (Casablanca)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- REX SMITH—You Take My Breath Away (Columbia)

BREAKOUTS

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- JOHN STEWART—Gold (RSO)

WABC—New York

- DONNA SUMMER—Bad Girls (Casablanca) 22-13
- REX SMITH—You Take My Breath Away (Columbia) 27-19

99-X—New York

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- JAY FERGUSON—Shakedown Cruise (Asylum)

D—ANITA WARD—Ring My Bell (TK) 10-5

D—DONNA SUMMER—Bad Girls (Casablanca) 16-7

WPTV—Albany

- PETER FRAMPTON—I Can't Stand It No More (A&M)
- GERRY RAFFERTY—Days Gone Down (UA)
- SISTER SLEDGE—We Are Family (Cotillion) 26-11
- JOHN STEWART—Gold (RSO) X-26

WTRY—Albany

- ABBA—Does Your Mother Know (Atlantic)
- ANITA WARD—Ring My Bell (TK)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 28-18
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 30-20

WRBW—Buffalo

- DAVID NAUGHTON—Makin' It (RSO) 28-18
- DOOBIE BROTHERS—Minute By Minute (WB) X-24

WYSL—Buffalo

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- ABBA—Does Your Mother Know (Atlantic)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 22-14

D—SISTER SLEDGE—We Are Family (Cotillion) 21-3

WBBF—Rochester

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- SISTER SLEDGE—We Are Family (Cotillion) 5-1
- REX SMITH—You Take My Breath Away (Columbia) 23-15

WRKO—Boston

- JOHN STEWART—Gold (RSO)
- BLONDIE—One Way Or Another (Chrysalis)
- ANITA WARD—Ring My Bell (TK) 23-12
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 25-16

WBZ-FM—Boston

- POCO—Heart Of The Night (MCA)
- PINK LADY—Kiss In The Dark (Elektra/Curb)

F-105 (WVBF)—Boston

- JOHN STEWART—Gold (RSO)
- JAMES TAYLOR—Up On The Roof (Columbia)
- REX SMITH—You Take My Breath Away (Columbia) 13-8
- DOOBIE BROTHERS—Minute By Minute (WB) 14-10

WDRG—Hartford

- DONNA SUMMER—Bad Girls (Casablanca)
- JAMES TAYLOR—Up On The Roof (Columbia)
- SUPERTRAMP—The Logical Song (A&M) 17-10
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 12-5

WPRO (AM)—Providence

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 24-10
- KENNY ROGERS—She Believes In Me (UA) 20-8

WPRO-FM—Providence

- VAN HALEN—Dance The Night Away (WB)
- ELTON JOHN—Mama Can't Buy You Love (MCA)

WICC—Bridgeport

- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- GERRY RAFFERTY—Days Gone Down (UA)
- SUPERTRAMP—The Logical Song (A&M) 11-5
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 14-10

Mid-Atlantic Region

TOP ADD ONS

- DOOBIE BROTHERS—Minute By Minute (WB)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- DONNA SUMMER—Bad Girls (Casablanca)

PRIME MOVERS

- ANITA WARD—Ring My Bell (TK)
- SISTER SLEDGE—We Are Family (Cotillion)
- ROGER VOUDOURIS—Get Used To It (WB)

BREAKOUTS

- JOHN STEWART—Gold (RSO)
- ABBA—Does Your Mother Know (Atlantic)
- PHILLY CREAM—Motown Review (MOT/Fantasy)

WZZD—Philadelphia

- PHILLY CREAM—Motown Review (MOT/Fantasy)
- EDWIN STARR—H.A.P.P.Y. Radio (20th Century)
- DONNA SUMMER—Bad Girls (Casablanca) 25-5
- LIQUID GOLD—My Baby's Baby (Parachute) 24-14

WIFI-FM—Philadelphia

- EARTH, WIND & FIRE—Boogie Wonderland (ARC)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- ORLEANS—Love Takes Time (Infinity) 20-14

D—SISTER SLEDGE—We Are Family (Cotillion) 13-7

WPGC—Washington

- DAVID NAUGHTON—Makin' It (RSO)
- ANITA WARD—Ring My Bell (TK) 21-3
- SUPERTRAMP—The Logical Song (A&M) 9-5

WGH—Norfolk

- KISS—I Was Made For Lovin' You (Casablanca)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 22-10
- ANITA WARD—Ring My Bell (TK) 23-9

WCAO—Baltimore

- DONNA SUMMER—Bad Girls (Casablanca)
- JOHN STEWART—Gold (RSO)
- ANITA WARD—Ring My Bell (TK) 26-16
- SUPERTRAMP—The Logical Song (A&M) 21-10

WYRE—Annapolis

- POCO—Heart Of The Night (MCA)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- ANITA WARD—Ring My Bell (TK) X-23
- SUPERTRAMP—The Logical Song (A&M) 23-14
- ABBA—Does Your Mother Know (Atlantic)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ROGER VOUDOURIS—Get Used To It (WB) 26-20
- EVELYN "CHAMPAGNE" KING—Music Box (RCA) 23-17

WAEB—Arlington

- ABBA—Does Your Mother Know (Atlantic)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- ROD STEWART—Ain't Love A Bitch (WB) 15-4
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 7-2

Southeast Region

TOP ADD ONS

- POCO—Heart Of The Night (MCA)
- DONNA SUMMER—Bad Girls (Casablanca)
- CHEAP TRICK—I Want You To Want Me (Epic)

PRIME MOVERS

- ANITA WARD—Ring My Bell (TK)
- SISTER SLEDGE—We Are Family (Cotillion)
- ROGER VOUDOURIS—Get Used To It (WB)

BREAKOUTS

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- EDDIE RABBITT—Suspicions (Elektra)
- JOHN STEWART—Gold (RSO)

WQXI—Atlanta

- POCO—Heart Of The Night (MCA)
- EDDIE RABBITT—Suspicions (Elektra)
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 24-14
- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 26-18

Z193 (WZGC-FM)—Atlanta

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- MANFRED MANN—You Angel You (WB)
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 15-7
- WET WILLIE—Weekends (Epic) 27-19

WBBQ—Augusta

- JOHN STEWART—Gold (RSO)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- ANITA WARD—Ring My Bell (TK) 30-21
- CHEAP TRICK—I Want You To Want Me (Epic) 27-22

WFOV—Atlanta

- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) X-27
- DONNA SUMMER—Bad Girls (Casablanca)
- KINKS—(I Wish I Could Fly Like) Superman (Arista) 21-16
- SISTER SLEDGE—We Are Family (Cotillion) 6-2

WSGA—Savannah

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- ANITA WARD—Ring My Bell (TK) 15-1
- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.)

WFLB—Fayetteville

- SWEET—Mother Earth (Capitol)
- PHILLIP D'ARROW—Burn The Disco Down (Polydor)
- ANITA WARD—Ring My Bell (TK) 13-4
- K.C. & THE SUNSHINE BAND—Do You Wanna Party (Sunshine Sound)

WQAM—Miami

- ANITA WARD—Ring My Bell (TK) 38-25
- DAVID NAUGHTON—Makin' It (RSO) 18-7

WLOF—Orlando

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- ANNE MURRAY—Shadows In The Moonlight (Capitol)
- ANITA WARD—Ring My Bell (TK) 39-26
- REX SMITH—You Take My Breath Away (Columbia) 27-17

Q-105 (WRBQ-FM)—Tampa

- CHEAP TRICK—I Want You To Want Me (Epic)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- ROGER VOUDOURIS—Get Used To It (WB) 24-20

BJ-105 (WBIW-FM)—Orlando

- DONNA SUMMER—Bad Girls (Casablanca)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- ANITA WARD—Ring My Bell (TK) 39-29

D—SISTER SLEDGE—We Are Family (Cotillion) 23-13

WMFJ—Daytona Beach

- CHEAP TRICK—I Want You To Want Me (Epic)
- SUPERTRAMP—The Logical Song (A&M)
- KENNY ROGERS—She Believes In Me (UA) 25-15
- ROGER VOUDOURIS—Get Used To It (WB) 33-23

WAPE—Jacksonville

- GERRY RAFFERTY—Night Owl (UA)
- BLONDIE—One Way Or Another (Chrysalis)
- MOLLY HATCHET—Dreams (Epic) 21-14
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol) 16-9

WAYS—Charlotte

- THE CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- KISS—I Was Made For Lovin' You (Casablanca)
- ROGER VOUDOURIS—Get Used To It (WB) 23-14
- SUPERTRAMP—The Logical Song (A&M) 22-14

WRX—Raleigh

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- JOHN STEWART—Gold (RSO)
- ROD STEWART—Ain't Love A Bitch (WB) X-28
- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.I.R.) X-27

WTMA—Charleston

- ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO)
- EDDIE RABBITT—Suspicions (Elektra)
- ANITA WARD—Ring My Bell (TK) 18-14
- ROBERT JOHN—Sad Eyes (EMI) 19-16

WORD—Spartanburg

- GERRY RAFFERTY—Days Gone Down (UA)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- ANITA WARD—Ring My Bell (TK) HB-17
- DONNA SUMMER—Hot Stuff (Casablanca) 17-4

WLAC—Nashville

- BEACH BOYS—Good Timin' (Caribou)
- POCO—Heart Of The Night (MCA)
- TOTO—Georgie Porgie (Columbia) 36-26
- REX SMITH—You Take My Breath Away (Columbia) 20-8

(WBQ) 92-Q—Nashville

- POCO—Heart Of The Night (MCA)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- SUPERTRAMP—The Logical Song (A&M) 13-8

D—SISTER SLEDGE—We Are Family (Cotillion) 8-3

WHBQ—Memphis

- STYX—Renegade (A&M) 28-16

D—ANITA WARD—Ring My Bell (TK) 30-15

WFLI—Chattanooga

- REX SMITH—You Take My Breath Away (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BEE GEES—Love You Inside Out (RSO) 16-11
- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 8-3

WRJZ—Knoxville

- ELTON JOHN—Mama Can't Buy You Love (MCA)
- PETER FRAMPTON—I Can't Stand It No More (A&M)
- CHEAP TRICK—I Want You To Want Me (Epic) 24-17
- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet) 33-21

WGOW—Chattanooga

- NEIL DIAMOND—Say Maybe (Columbia)
- JAMES TAYLOR—Up On The Roof (Columbia)
- NIGEL OLSSON—Little Bit Of Soap (Bang) 26-20
- DOOBIE BROTHERS—Minute By Minute (WB) 23-19

WERC—Birmingham

- ABBA—Does Your Mother Know (Atlantic)
- CARLY SIMON—Vengeance (Elektra)

D—ANITA WARD—Ring My Bell (TK) 20-10

- DOOBIE BROTHERS—Minute By Minute (WB) 21-13

WGSN—Birmingham

- VAN HALEN—Dance The Night Away (WB)
- BLONDIE—One Way Or Another (Chrysalis)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 28-19
- DAVID NAUGHTON—Makin' It (RSO) 5-1

WHYY—Montgomery

D—ANITA WARD—Ring My Bell (TK) 20-10

- RAYDIO—You Can't Change That (Arista)
- RICKIE LEE JONES—Chuck E.'s In Love (WB) 16-10
- DOOBIE BROTHERS—Minute By Minute (WB) 21-15

KAAY—Little Rock

- ROD STEWART—Ain't Love A Bitch (WB)

D—SISTER SLEDGE—We Are Family (Cotillion) 17-10

- RICKIE LEE JONES—Chuck E.'s In Love (WB) 15-6
- DOOBIE BROTHERS—Minute By Minute (WB) 17-12

WAVV—Jacksonville

- ELECTRIC LIGHT ORCHESTRA—Shine A Little Love (Jet)
- ELTON JOHN—Mama Can't Buy You Love (MCA)
- SISTER SLEDGE—We Are Family (Cotillion) 17-10
- EARTH, WIND & FIRE—Boogie Wonderland (ARC) 25-19

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THE INTERNATIONAL MUSIC INDUSTRY CONFERENCE VISITS MONTE CARLO

JUNE 11-14, 1979

SPONSORED BY BILLBOARD

IMIC '79 AGENDA TOPICS

MONDAY, JUNE 11

10 am-6 pm
6 pm-7:30 pm

REGISTRATION
COCKTAIL RECEPTION

TUESDAY, JUNE 12

8:30 am-9:30 am

WELCOMING REMARKS AND KEYNOTE ADDRESS
Keynote Speaker AUBREY SINGER, Managing Director
BBC Radio, London

9:45 am-11:15 am

PRESIDENTS PANEL—RECORD COMPANIES

Chairman: BOB SUMMER, President
RCA Records, U.S.A.

Panelists: STIG ANDERSON, Chief
Polar Music, Sweden
BEN BUNDERS, Managing Director
WEA, Benelux
ALLAN HELY, Managing Director
Festival Records, Australia
ANDERS HOLMSTEDT, President
EMI, Scandinavia
SIEGFRIED LOCH, Managing Director
WEA, Germany
C. CHARLES SMITH, President
Pickwick International, U.S.A.
WILFRIED JUNG, Regional Director
EMI Music Operations, Central Europe
RAMON LOPEZ, Managing Director
EMI Records, U.K.
JACQUES FERRARI, VP European Bus. Devel.
CBS Records, Paris

11:45 am-1:15 pm

TOMORROW'S SOUND TODAY: NEW RECORDING TECHNOLOGY
Includes Discussion of Digital, Direct-to-Disk, Videodisk and Bar Coding

Chairman: I.R. STERN, Exec Vice Pres
Harmon Int'l

Panelists: DON MACLEAN
EMI Audio-Visual, U.K.
BILL BAYLIFF, General Studio Manager
Record Research Laboratory, U.K.
TONY GRIFFITHS, Technical Manager
Record Research Laboratory, U.K.
NOEL GIMBEL, President
Sound Unlimited, U.S.A.
DAVID HARRIES, Manager
Air Chrysalis Studio, U.K.
DR. THOMAS STOCKHAM, President
Soundstream, Inc., U.S.A.
HAROLD A. HAYTIN, Chairman of
the Board, Telecor, Inc/
Consultant to Panasonic

1:15 pm-2:45 pm

STAR TREK: GROWING IMPORTANCE OF INTERNATIONAL TOURS
The Trials of Breaking Through with a Foreign Act—How Tours Open
New Markets for Artists; Who Picks up the Tab?

Chairman: MONTI LUEFTNER, President
Ariola Records, Germany

Panelists: LILIAN BRON, International Director
Bronze Records, U.K.
HARVEY GOLDSMITH, President
Harvey Goldsmith Entertainments, Ltd., U.K.
THOMAS JOHANSSON, Chairman
EMA Telstar, Sweden
ERIC GARDNER, Panacea/
Manager of Todd Rundgren, U.S.A.
BOB GREENBERG
Atlantic/Atco, U.S.A.
DON DEMPSEY, Senior V-Pres & General Manager
Epic, Portrait & Associated Labels, U.S.A.
GLENN WHEATLEY, Manager
Little River Band
FRITZ RAU, Promoter
Germany

Evening

COCKTAIL RECEPTION and PERFORMANCE BY ORCHESTRE NA-
TIONAL DE L'OPERA DE MONTE-CARLO

WEDNESDAY, JUNE 13

8:30 am-12:15 pm

PIRACY—WHO'S WINNING THE FIGHT?
In Developed Markets—Pinpointing the Sources, Detection and En-
forcement
In Developing Markets—Piracy and Legitimate Trading, Often Inter-
linked
Future Shock—The Threat of Home Taping; How Large the Losses—to
Record Companies, Publishers, Artists?

Chairman: NESUHI ERTEGUN, President
WEA International

Participants: LEO BOUDEWIJNS, Managing Director
NVPI, Holland
STEPHEN STEWART
IFPI, U.K.
ALLAN HELY, Managing Director
Festival Records, Australia
JOSEPH E. HANAHAN, Section Chief
White Collar Crime Unit, F.B.I.
GUIDO RIGNANO, Director
G. Ricordi, Italy
JULES YARNELL, Special Antipiracy Counsel
Recording Industry Assoc of America

12:30 pm-2:00 pm

PRESIDENTS PANEL—PUBLISHERS
Publishing into the 80's—Status and Prospects

Chairman: MICHAEL STEWART, President
Interworld Music, U.S.A.

Panelists: GIUSEPPE GRAMITTO RICCI, President
Curci Music, Milan
FREDDY BIENSTOCK, President
Carlin Music, U.K.
GILBERT MAROUANI, Technique Mgr.
Marouani Les. Eds. France
DR. JOSEF BAMBERGER, General Manager
Musik Edition Discoton GmbH
STIG ANDERSON, President
Sweden Music, Sweden

THURSDAY, JUNE 14

8:30 am-10 am

EUROPEAN SOUND, ITS WORLD POTENTIAL
An analysis of the impact of European Artists and Repertoire Upon
Global Music Markets

FRANCE: **Chairman:** To Be Announced

Panelists: To Be Announced

GERMANY: **Chairman:** SIEGFRIED LOCH, Manager Director
WEA, Germany

Panelists: To Be Announced

ITALY: **Chairman:** GIUSEPPE GIANNINI, Exec Vice President
CGD-MM, Italy

Panelists: To Be Announced

GENERAL DEBATE:

Chairman: ART MARTINEZ, U.S.A.
SIEGFRIED LOCH, Managing Director
WEA Germany
GIUSEPPE GIANNINI, Exec Vice President
CGM-MM, Italy
A.J. CERVANTES, President
Butterfly Records, U.S.A.

10:15 am-11:45 am

DEVELOPING MARKETS—CHINA, AFRICA, CUBA
How Fast Will They Open Up? Copyright Protection, International
Agreements

Chairman: CHRIS WRIGHT, Joint Chairman
Chrysalis Records, U.K.

Panelists: E. LAWRENCE BALLEEN, President
Valley Exports Int'l, Inc., U.S.A.
PROFESSOR CHOU WEN-CHUNG
Columbia University, U.S.A.
DES BROWN, International Director
Chrysalis Records, U.K.
BRUCE LUNDVALL with BILL FRESTON
President & Assistant to the Pres
CBS Records, U.S.A.

12:15 pm-1:45 pm

THE CHANGING U.S. RECORD SCENE AND HOW IT IMPACTS THE
WORK MARKET

Chairman: TERRY ELLIS, Co-Chairman
Chrysalis Records, U.S.A./U.K.

Panelists: RON ALEXENBURG, President
Infinity Records, U.S.A.
MICHAEL LEVY, Chairman/Managing Director
Magnet Records, U.K.
JACQUES FERRARI, VP European Bus Dev
CBS Records, Paris
ALLAN HELY, Managing Director
Festival Records, Australia

Evening

TRENDSETTER Awards Banquet

LAST WEEK TO REGISTER!
CALL 213/273-7040 or TELEX 69-9669
DIANE KIRKLAND or NANCY FALK FOR DETAILS!

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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 (5/30/79)

Top Add Ons-National

MAX WEBSTER—A Million Vacations (Capitol)
BECKMEIER BROTHERS—(Casablanca)
RENAISSANCE—Azura D'Or (Sire)
ATLANTA RHYTHM SECTION—Underdog (Polydor)

Top Requests/Airplay-National

SUPERTRAMP—Breakfast In America (A&M)
VAN HALEN—II (WB)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
BAD COMPANY—Desolation Angels (Swan Song)

National Breakouts

DAVID BOWIE—Lodger (RCA)
GERRY RAFFERTY—Night Owl (UA)
KANSAS—Monolith (Kirtshner)
CLIMAX BLUES BAND—Real To Reel (Sire)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS

MAX WEBSTER—A Million Vacations (Capitol)
CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
DOUCETTE—The Douce Is Loose (Mushroom)
SCREAMS—(Infinity)

TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
ROXY MUSIC—Manifesto (Atco)

BREAKOUTS

DAVID BOWIE—Lodger (RCA)
CLIMAX BLUES BAND—Real To Reel (Sire)
ST. PARADISE—(WB)
GERRY RAFFERTY—Night Owl (UA)

KBFI-FM—Denver (Frank Cody)

- JOHN STEWART—Bombs Away Dream Babies (RSD)
- DAVID BOWIE—Lodger (RCA)
- CAROLE KING—Touch The Sky (Capitol)
- TRUMP—Just A Game (RCA)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- BAD COMPANY—Desolation Angels (Swan Song)
- THE CARS—(Elektra)

KISW-FM—Seattle (Steve Staton)

- RUNNER—(Island)
- ST. PARADISE—(WB)
- VAN HALEN—II (WB)
- APRIL WINE—First Glimpse (Capitol)
- CHEAP TRICK—At Budokan (Epic)
- SUPERTRAMP—Breakfast In America (A&M)

KVST-FM—Los Angeles (Pamela May)

- DAVID BOWIE—Lodger (RCA)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- AIRBORNE—(Columbia)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- MAX WEBSTER—A Million Vacations (Capitol)
- SUPERTRAMP—Breakfast In America (A&M)
- JAMES TAYLOR—Flag (Columbia)
- RICKIE LEE JONES—(WB)
- ROXY MUSIC—Manifesto (Atco)

Southwest Region

TOP ADD ONS

ST. PARADISE—(WB)
RENAISSANCE—Azura D'Or (Sire)
ATLANTA RHYTHM SECTION—Underdog (Polydor)
MAX WEBSTER—A Million Vacations (Capitol)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

KANSAS—Monolith (Kirtshner)
DAVID BOWIE—Lodger (RCA)
GERRY RAFFERTY—Night Owl (UA)
TED NUGENT—State Of Shock (Epic)

KZEW-FM—Dallas (Doris Miller)

- DAVID BOWIE—Lodger (RCA)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- ST. PARADISE—(WB)
- MAX WEBSTER—A Million Vacations (Capitol)
- BUGS HERDERSON—At Last (Armado)
- BAD COMPANY—Desolation Angels (Swan Song)
- RICKIE LEE JONES—(WB)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)

KLDF-FM—Houston (Paul Ramm)

- DAVID BOWIE—Lodger (RCA)
- WET WILLIE—Which One's Willie (Epic)
- GERRY RAFFERTY—Night Owl (UA)
- KANSAS—Monolith (Kirtshner)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (Swan Song)
- RICKIE LEE JONES—(WB)

KT102-FM—Kansas City (M. Floyd / J. McCabe)

- GERRY RAFFERTY—Night Owl (UA)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- KANSAS—Monolith (Kirtshner)
- TED NUGENT—State Of Shock (Epic)
- SUPERTRAMP—Breakfast In America (A&M)

KMOD-FM—Tulsa (Bill Braun)

- GERRY RAFFERTY—Night Owl (UA)
- KANSAS—Monolith (Kirtshner)
- TED NUGENT—State Of Shock (Epic)
- FANDANGO—One Night Stand (RCA)
- RUNNER—(Island)
- ST. PARADISE—(WB)
- TED NUGENT—State Of Shock (Epic)
- BAD COMPANY—Desolation Angels (Swan Song)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)

KBBC-FM—Phoenix (J.D. Freeman)

- GERRY RAFFERTY—Night Owl (UA)
- LEON RUSSELL—I'll Be And Love (Parade)
- RENAISSANCE—Azura D'Or (Sire)
- CRUSADERS—Street Life (MCA)
- GREGG SUTTON—Soft As A Sidewalk (Columbia)
- CAROLE KING—Touch The Sky (Capitol)
- RICKIE LEE JONES—(WB)
- JOHN STEWART—Bombs Away Dream Babies (RSD)
- JENNIFER WARNES—Shot Through The Heart (Arista)
- WET WILLIE—Which One's Willie (Epic)

KRST-FM—Albuquerque (Bob Shalman)

- CLIMAX BLUES BAND—Real To Reel (Sire)
- DAVID BOWIE—Lodger (RCA)
- RENAISSANCE—Azura D'Or (Sire)
- LEE CLAYTON—Naked Child (Capitol)
- AIRBORNE—(Columbia)
- EXILE—All There Is (Warner/Curb)
- SUPERTRAMP—Breakfast In America (A&M)
- BLACKFOOT—Strikes (Atco)
- RICKIE LEE JONES—(WB)
- TRUMP—Just A Game (RCA)

Midwest Region

TOP ADD ONS

MAX WEBSTER—A Million Vacations (Capitol)
BECKMEIER BROTHERS—(Casablanca)
PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
KISS—Dynasty (Casablanca)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

KANSAS—Monolith (Kirtshner)
DAVID BOWIE—Lodger (RCA)
NIGHT—(Planet)
GERRY RAFFERTY—Night Owl (UA)

WABX-FM—Detroit (Ted Ferguson)

- DAVID BOWIE—Lodger (RCA)
- MAX WEBSTER—A Million Vacations (Capitol)
- NIGHT—(Planet)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)
- JOURNEY—Evolution (Columbia)

WRLZ-FM—Dign/Chicago (T. Marker / W. Leisner)

- THIN LIZZY—Black Rose / A Rock Legend (WB)
- CRUSADERS—Street Life (MCA)
- JAY McSHANN—The Big Apple Bash (Atlantic)
- BILL BRUFORD—Don't Be A Hero (Polydor)
- TOOTS & THE MATTALS—Pass The Pipe (Manga)
- KANSAS—Monolith (Kirtshner)
- SUPERTRAMP—Breakfast In America (A&M)
- JERRY LEE LEWIS—(Elektra)
- RICKIE LEE JONES—(WB)
- AIRTO—Touching You, Touching Me (WB)

WVMS-FM—Cleveland (John German)

- KISS—Dynasty (Casablanca)
- DAVID BOWIE—Lodger (RCA)
- BAD COMPANY—Desolation Angels (Swan Song)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- CHEAP TRICK—At Budokan (Epic)
- SUPERTRAMP—Breakfast In America (A&M)

KSHE-FM—St. Louis (Ted Harbeck)

- DAVID BOWIE—Lodger (RCA)
- PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
- MAX WEBSTER—A Million Vacations (Capitol)
- BECKMEIER BROTHERS—(Casablanca)
- NIGHT—(Planet)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- SUPERTRAMP—Breakfast In America (A&M)
- KANSAS—Monolith (Kirtshner)
- BAD COMPANY—Desolation Angels (Swan Song)

WYDD-FM—Pittsburgh (J. Rubertson / W. Kirwan)

- RUNNER—(Island)
- NIGHT—(Planet)
- ROADMASTER—Hey World (Mercury)
- DAVID BOWIE—Lodger (RCA)
- BECKMEIER BROTHERS—(Casablanca)
- BAD COMPANY—Desolation Angels (Swan Song)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)
- KANSAS—Monolith (Kirtshner)

WL73-FM—Milwaukee (Bobbin Beam)

- DAVID BOWIE—Lodger (RCA)
- GERRY RAFFERTY—Night Owl (UA)
- KANSAS—Monolith (Kirtshner)
- ROBERT FLEISCHMAN—Perfect Stranger (Arista)
- SUPERTRAMP—Breakfast In America (A&M)
- RICKIE LEE JONES—(WB)
- KANSAS—Monolith (Kirtshner)
- CHEAP TRICK—At Budokan (Epic)

KADI-FM—St. Louis (Peter Partel)

- PASSPORT—Garden Of Eden (Atlantic)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- CARILLO—Street Of Dreams (Atlantic)
- KANSAS—Monolith (Kirtshner)
- GERRY RAFFERTY—Night Owl (UA)
- VAN HALEN—II (WB)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
- JOURNEY—Evolution (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)

Southeast Region

TOP ADD ONS

IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
ATLANTA RHYTHM SECTION—Underdog (Polydor)
LEE RITENOUR—Feel The Night (Elektra)
CARILLO—Street Of Dreams (Atlantic)

TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
BAD COMPANY—Desolation Angels (Swan Song)
DOOBIE BROTHERS—Minute By Minute (WB)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)

BREAKOUTS

DAVID BOWIE—Lodger (RCA)
ST. PARADISE—(WB)
CAROLE KING—Touch The Sky (Capitol)
CLIMAX BLUES BAND—Real To Reel (Sire)

WRAS-FM—Atlanta (Ciedra White)

- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- DAVID BOWIE—Lodger (RCA)
- ST. PARADISE—(WB)
- DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
- MICHAEL WESMITH—Infinite Rider On The Big Digma (Pacific Arts)
- CAROLE KING—Touch The Sky (Capitol)
- ROBERT FRIPP—Exposure (Polydor)
- PATTI SMITH GROUP—Wave (Arista)
- FLASH AND THE PAN—(Epic)
- FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)

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

- DAVID BOWIE—Lodger (RCA)
- LEE RITENOUR—Feel The Night (Elektra)
- HUNTER WALKER—Backstreet Boogie (Whitfield)
- MARTIN MULL—Near Perfect / Perfect (Elektra)
- CHRIS DARRON—Freebies (Pacific Arts)
- NINE WINE RINE—High Energy Plan (PVC/Radar)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- THE RUMOUR—Frogs, Sprouts, Clags & Krauts (Sire)
- JOHN HIATT—Slug Line (MCA)
- JENNIFER WARNES—Shot Through The Heart (Arista)

WSHE-FM—FL Lauderdale (Michelle Robinson)

- CAROLE KING—Touch The Sky (Capitol)
- DAVID BOWIE—Lodger (RCA)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- KANSAS—Monolith (Kirtshner)
- ST. PARADISE—(WB)
- SUPERTRAMP—Breakfast In America (A&M)
- DUNCAN BROWNE—The Wild Places (Sire)
- ROXY MUSIC—Manifesto (Atco)
- BILLY THORPE—Children Of The Sun (Capricorn)

ZETA-7 (WORJ)—Orlando (Bill Mims)

- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- DAVID BOWIE—Lodger (RCA)
- AIRBORNE—(Columbia)
- RUNNER—(Island)
- SUPERTRAMP—Breakfast In America (A&M)
- TED NUGENT—State Of Shock (Epic)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- GERRY RAFFERTY—Night Owl (UA)

WQOF-FM—Nashville (Alan Sneed)

- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- DAVID BOWIE—Lodger (RCA)
- CARILLO—Street Of Dreams (Atlantic)
- KANSLEY LEWIS—Ramsey (Columbia)
- GROVER WASHINGTON, JR.—Paradise (Elektra)
- PAT METHERY—New Chaylaquea (E.C.M.)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (Swan Song)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- DOOBIE BROTHERS—Minute By Minute (WB)

WQOF-FM—Raleigh (Dan Brantly)

- ALBERT LEE—Hiding (A&M)
- JOE JACKSON—Look Sharp (A&M)
- GAP MARGIONE—Dancer In Make' Love (A&M)
- EARL KLUGH—Heartstring (UA)
- TYCOON—(Arista)
- RICKIE LEE JONES—(WB)
- TARNEY/SPENCER BAND—Run For Your Life (A&M)
- MIKE CROSS—Bounty Hunter (Moonlight)
- SUPERTRAMP—Breakfast In America (A&M)

WQOZ-FM—Boston (Bob Davis)

- DAVID BOWIE—Lodger (RCA)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
- MICHAEL CHRISTIAN—Boy From New York City (UA)
- GERRY RAFFERTY—Night Owl (UA)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)
- JOE JACKSON—Look Sharp (A&M)

WMBR-FM—Philadelphia (D. Hengstler / J. Pollock)

- SUTHERLAND BROTHERS—When The Night Comes Down (Columbia)
- BECKMEIER BROTHERS—(Casablanca)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (Swan Song)
- VAN HALEN—II (WB)
- PATTI SMITH GROUP—Wave (Arista)

WBRU-FM—Providence (Jeremy Schindler)

- DAVID BOWIE—Lodger (RCA)
- RENAISSANCE—Azura D'Or (Sire)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- THE RUMOUR—Frogs, Sprouts, Clags & Krauts (Sire)
- RUNNER—(Island)
- FLASH AND THE PAN—(Epic)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- JOE JACKSON—Look Sharp (A&M)
- RON WOOD—Gimme Some Neck (Columbia)

WHCF-FM—Hartford (Michael Pizzoni)

- DAVID BOWIE—Lodger (RCA)
- THIN LIZZY—Black Rose / A Rock Legend (WB)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- RUNNER—(Island)
- JOHN STEWART—Bombs Away Dream Babies (RSD)
- RICKIE LEE JONES—(WB)
- SUPERTRAMP—Breakfast In America (A&M)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- VAN HALEN—II (WB)

WHCF-FM—Rochester (Gary Whipple)

- SUTHERLAND BROTHERS—When The Night Comes Down (Columbia)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- BRAM TCHAIKOVSKY—Strange Man, Changed Man (Radar)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- DAVID BOWIE—Lodger (RCA)
- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (Swan Song)
- JOE JACKSON—Look Sharp (A&M)
- SUPERTRAMP—Breakfast In America (A&M)

WLJR-FM—New York (D. McNamara / L. Kleinman)

- THE RUMOUR—Frogs, Sprouts, Clags & Krauts (Sire)
- DAVID BOWIE—Lodger (RCA)
- PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
- BECKMEIER BROTHERS—(Casablanca)
- LEE RITENOUR—Feel The Night (Elektra)
- RUNNER—(Island)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
- SUPERTRAMP—Breakfast In America (A&M)
- JOE JACKSON—Look Sharp (A&M)

WOUR-FM—Syracuse (Ulica / Robin Sherwin)

- DAVID BOWIE—Lodger (RCA)
- RENAISSANCE—Azura D'Or (Sire)
- BILL QUINTERMAN—Just Like You (RCA)
- NIGHT—(Planet)
- SCREAMS—(Infinity)
- SAGA—(Polydor)
- SUPERTRAMP—Breakfast In America (A&M)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- PATTI SMITH GROUP—Wave (Arista)
- JOE JACKSON—Look Sharp (A&M)

WBUF-FM—Buffalo (Jeff Appleton)

- ROCK & ROLL HIGH SCHOOL—Soundtrack (Sire)
- RUNNER—(Island)
- TED NUGENT—State Of Shock (Epic)
- KANSAS—Monolith (Kirtshner)
- GERRY RAFFERTY—Night Owl (UA)
- DAVID BOWIE—Lodger (RCA)
- SUPERTRAMP—Breakfast In America (A&M)
- CHEAP TRICK—At Budokan (Epic)
- VAN HALEN—II (WB)
- JOE JACKSON—Look Sharp (A&M)

WQOZ-FM—Boston (Bob Davis)

- DAVID BOWIE—Lodger (RCA)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- PURE PRAIRIE LEAGUE—Can't Hold Back (RCA)
- MICHAEL CHRISTIAN—Boy From New York City (UA)
- GERRY RAFFERTY—Night Owl (UA)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)
- JOE JACKSON—Look Sharp (A&M)

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- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)
- CHEAP TRICK—At Budokan (Epic)
- JOE JACKSON—Look Sharp (A&M)

WMBR-FM—Philadelphia (D. Hengstler / J. Pollock)

- SUTHERLAND BROTHERS—When The Night Comes Down (Columbia)
- BECKMEIER BROTHERS—(Casablanca)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (Swan Song)
- VAN HALEN—II (WB)
- PATTI SMITH GROUP—Wave (Arista)

WBRU-FM—Providence (Jeremy Schindler)

- DAVID BOWIE—Lodger (RCA)
- RENAISSANCE—Azura D'Or (Sire)
- CLIMAX BLUES BAND—Real To Reel (Sire)
- IRON CITY HOUSEROCKERS—Love's So Tough (MCA)
- THE RUMOUR—Frogs, Sprouts, Clags & Krauts (Sire)
- RUNNER—(Island)
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- RUNNER—(Island)
- JOHN STEWART—Bombs Away Dream Babies (RSD)
- RICKIE LEE JONES—(WB)
- SUPERTRAMP—Breakfast In America (A&M)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- VAN HALEN—II (WB)

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- ATLANTA RHYTHM SECTION—Underdog (Polydor)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (Swan Song)
- JOE JACKSON—Look Sharp (A&M)
- SUPERTRAMP—Breakfast In America (A&M)

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Larry's a Legend In Milwaukee

Johnson Of WZUU-AM Wants Everyone To Love Him

By MARTIN HINTZ

MILWAUKEE—What's a Larry the Legend? Milwaukee's mayor allegedly calls him an S.O.B. But the County Board of Supervisors praises him for his civic work and upbeat approach to his morning drive time show. A lady listener kicks him in the shins because he once talked tongue in cheek about "frumpy

little kids." From other listeners he gets dozens of gifts, cards and calls of congratulations on his birthday.

He's probably the only DJ in the city who can get the Wisconsin governor to appear on his show. He's

also probably the only one to be threatened with a lawsuit by a local alderman (the case was dumped be-

cause lawyers couldn't agree on the definition of "nerd"). That same alderman—a couple of months later—then challenges the Legend to a grudge racquetball match, with proceeds going to charity. The alderman wins.

"People are free to make their own decisions about me. Sure, I'd like everyone to love me—I know that sounds hammy—but it's true, although I know you can't please everyone," says WZUU-AM's Larry Johnson.



Billboard photo by Martin Hintz
Legendary Broadcast: Larry "The Legend" Johnson's fleet hand adjusts the control board as he conducts his morning drive show on WZUU-AM-FM Milwaukee.

"Can you get that? At my age, doing a rock show?" asks Johnson, spinning around in his chair in the basement studio of the station. He's up at 4 a.m. daily, reads the newspaper and is at the station around 5 a.m.

"Johnson's basic appeal is that he talks about things that bother you and me," says WZUU general manager Bill Luchtman whom Johnson affectionately calls "tightwad" while on the air. "His kind of show is necessary. We all get fed up with the so-called hard-hitting editorial but nobody really gets it in the face because it'll cause problems."

"I trust Johnson, we're good friends. I try to be fair and he knows it. I don't believe a commercial company should be allowed to dictate program policy," says Luchtman, who hired Johnson away from a Chicago station four years ago.

"Johnson has an ability to know what is affecting people. He can usually tap them right. You know, this is entertainment radio and in a way it's renegade but I wanted Johnson to be irreverent when we hired him. We very purposely planned it that way."

"Larry is now the most visible DJ in the area; he's become a determining force in this market and as long as he stays current there is no end to his type of show," asserts Luchtman.

While Johnson can be quick to call the shots on a situation, he always offers the other side a chance for rebuttal. "I always check it out," he stresses, before awarding a "horse's tail" or some other gag honor. Often the other side doesn't accept the challenge.

But this past past winter, as Milwaukee was digging out from record snows, the city's mayor was vacationing in Florida—saying he couldn't return to town because of poor airline connections due to the weather.

Johnson, however, began calling Florida hotels to find where the mayor was registered and to urge him to get back to Milwaukee. This caused some tense moments in City Hall and Johnson allegedly came up on the short end of the mayor's wrath when the official eventually did make it back. The Legend promptly gave the mayor a "potty mouth award" for supposedly calling him names.

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Vox Jox

By DOUG HALL

NEW YORK — KZOK-FM Seattle program director **Norm Gregory** has moved to program Golden West's KQFM (Q-100) Portland, Ore. Gregory has been p.d. at KZOK for more than three years and was the afternoon DJ on that station before that. He succeeds **M.L. Marsh**, who has been interim p.d. since March.

Jim Fox has joined ABC's KAUM-FM Houston as operations director. He comes from WEBN-FM (Q-102) Cincinnati where he was p.d. Before moving to Cincinnati Fox was p.d. at KNUS-FM Dallas. ... WWWM-FM (M-105) Cleveland evening DJ **Tom Renzy**, also known as TR, has been given the added duties of music director. The station also recently held what it describes as the country's first sock hop and drop—the drop being socks dropped by station personnel containing hundreds of dollars. Morning DJ **David Spero** hosted the event.

KCEZ-FM Fairway, Kan., morning DJ **Larry Dunbar** has been promoted to p.d. He has been with the station for more than two years. ... **Jack Reno** is back on Cincinnati radio in the 1 to 5:30 p.m. slot on WCNW-AM. He succeeds **Chubby Howard**. ... **Rick Patton** has joined WEAW-AM Evanston, Ill., as afternoon drive jock. He comes from KBRT-AM Los Angeles, where he was p.d.

Charlie Faax has been named p.d. and **Dennis Riggins** has been appointed music director of KTCS-AM Fort Smith, Ark. The two plan to shift the station to a "more album oriented country format" and are looking for album service. Faax is on the air from 6 to 10 a.m. and Riggins is on from 10 a.m. to 2 p.m. **John Moorman** is on from 2 to 6 p.m. and **Vernon Lee** is on from 6 to sign off. A new on-air personality is being sought.

WKCR-FM New York will salute **Miles Davis** with a 125-hour broadcast beginning July 1, which will include all of the jazz trumpeter's recordings. Jazz director **Bill Goldberg** is looking for obscure Davis recordings. ... WRKO-AM Boston has been chosen as the local station for the Busch Summerthing Music Festival, now in its 12th year.

Jim Paolucci has been added to the on-air staff of WRIF-FM Detroit to host a weekend show. He comes from WFFX-FM Grand Rapids, where he served as morning host and music director. The station

also hosted a **Mitch Ryder** concert recently as part of its sponsorship of Project Concern's "Walk For Mankind."

Joel Cash, who used to be known as **J.R. Lyons** of WMEX-AM Boston and **Joel Roberts** at WWDC-AM-FM Washington, is doing morning drive on WINX-AM Rockville, Md., a suburb of Washington. ... **Vern Catron**, morning drive jock at KKDA-FM Dallas, will do voicing for an automated disco station in San Paulo, Brazil, known as Radio Jovem Pan 2. He is also producing a new disco show.

Ira Apple has been named program director at WSGO-AM New Orleans. He formerly was with WBZ-AM Boston as program manager for three years. Apple's background includes 20 years of both on-air and management positions primarily in the Pittsburgh area.

Ron Jacobs was fired from KKUA-AM Honolulu following his May 23 program and has filed suit claiming the termination wrongful. **Dennis Brown**, vice president of Coca Cola of Los Angeles, which owns the station, and general manager, says the termination was due to "a programming dispute."

Peter Lewicki will be producing "Hot Mixes" for WDAI-FM Chicago. Currently a spinner at Alfies and a six-year disco DJ veteran in Chicago, Lewicki will produce the program which is heard in a three-hour commercial-free dance party from 8-11 p.m. on Saturdays as well as throughout the broadcast week.

Kevin Manna will take over the musical directorship June 1 at KLIV-AM San Jose replacing outgoing **Ralph Cole**. Manna came over from his 7 p.m.-midnight shift at the station.

WMJX-FM, "Disco 96" in Miami, reports a recent format change to pure, 24-hour disco with the direction of **Burkhart/Abrams** and program director **Beau Raines**. The DJ lineup reads: 6-10 a.m. **G. Michael McKay**, **Raines** at 10 a.m.-2 p.m., 2-6 p.m. **Craig Moore**, **Leo** 6-10 p.m., **Bob McKay** 10 p.m.-2 a.m. and **Al Chio** 2-6 a.m.

Rick Carroll is the new p.d. at KROQ-FM Pasadena while **Larry Groves** will assist Carroll and also serve as music director. The two worked at KEZY-AM Anaheim and KKDJ-FM (now KIIS-FM Los Angeles) in similar capacities. **Tim Cline** also joins the station as a re-

search director. The new DJ lineup reads: 6-10 a.m. **Darrell Wayne**, chief of operations, 10 a.m.-2 p.m. **Chuck Randall**, 2-6 p.m. **Russ O'Hara**, formerly with KKDJ-AM and KRLA-AM, 6-10 p.m. **Dusty Street**, **Jed Gould** 10 p.m.-2 a.m. and station interns 2-6 a.m. The station's format has been changed from progressive rock to alternating aor and new material with a wider, more familiar base.

Dale Parsons has been named program director at WTAR-AM Norfolk and **Rob Wayne** has joined the station as the new radio production director. Parsons joined the station three years ago as an announcer while Wayne has been with WGH-FM Newport News for nine years.

Mark Blinoff has left KMPC-AM Los Angeles as program director. Differences in programming philosophy are given as the reason for his departure by station general manager **Ken Miller**. **Mike O'Shea**, Golden West's corporate program director is holding down Blinoff's slot until a replacement is named. Blinoff had been with KMPC 11 years.

Chuck Carney has been named p.d. and morning personality for

WBUK-AM Kalamazoo, Mich. He had been news director for the past year. **Bob Sasina**, who has been doing mornings, moves to afternoons.

Bruce Randolph has resigned as p.d. at WSJM/WIRX St. Joseph, Mo., to become music director of WNDU-AM-FM South Bend, Ind. The AM station has dropped its automated system and is programming a contemporary format with "an extra dose of disco" at night.

Known for years to Portland, Ore., audience as "Sleepy John," **John Frye** takes over the 8 p.m. to midnight spot on KQFM-FM Portland. "Sleepy John" goes to the station known as Q-100 from KGON-FM Portland. The station has also tied-in with the city's mass transit system, Tri-Met, to sponsor a "Tri-It-To-Mexico" contest.

WCOZ-FM Boston p.d. **Tommy Hedges** has added **Anita Gevinson** to the air staff in the 6 to 10 p.m. slot. She comes from WMMR-FM Philadelphia. ... **Jim Cook** will assume duties of studio director for syndicator Watermark. He comes from serving as production coordinator of "Jazz Album Countdown" at Orcas Productions. (Continued on page 42)

BILLBOARD ARBITRON RATINGS

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

DETROIT JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
ADR	536	404	205	56	6	0	1	89	26	9	9	0	132	ADR	9.0	35.3	10.1	1.6	0.0	16.3	4.5	2.1	1.7	24.9		
BEAUTIFUL	886	864	6	59	64	80	71	73	81	76	143	80	22	BEAUTIFUL	14.3	1.1	10.5	16.1	22.4	13.4	14.1	18.2	27.3	4.1		
BLACK	414	348	94	27	18	7	12	44	54	26	29	19	66	BLACK	6.9	16.2	4.8	4.5	2.0	8.1	9.4	6.2	5.5	12.4		
CONTEMP	482	424	26	81	37	20	12	85	74	51	14	11	58	CONTEMP	8.0	4.5	14.5	9.4	5.6	15.6	12.8	12.1	2.7	10.9		
COUNTRY	271	266	15	28	30	15	22	25	25	25	23	22	5	COUNTRY	4.5	2.6	5.0	7.6	4.2	4.6	4.3	6.0	4.4	1.0		
JAZZ	184	179	9	31	17	22	3	32	41	6	16	1	5	JAZZ	3.1	1.6	5.6	4.3	6.2	5.9	7.1	1.4	3.1	0.9		
MELLOW	372	350	61	67	19	6	3	74	58	31	11	11	22	MELLOW	6.2	10.5	12.0	4.8	1.7	13.6	10.1	7.4	2.1	4.1		
MOR	898	874	9	44	73	94	85	14	56	91	125	93	24	MOR	15.0	1.6	7.9	18.4	26.4	2.6	9.8	21.8	23.9	4.5		
NEWS	483	476	3	20	24	45	34	4	22	20	55	65	7	NEWS	8.1	0.5	3.6	6.0	12.6	0.7	3.8	4.8	10.5	1.3		
OLDIES	105	104	13	20	22	0	0	7	31	9	1	0	1	OLDIES	1.8	2.2	3.6	5.5	0.0	1.3	5.4	2.2	0.2	0.2		
PROG ROCK	296	226	103	48	9	4	1	43	10	5	3	0	70	PROG ROCK	4.9	17.8	8.6	2.3	1.1	7.9	1.7	1.2	0.6	13.2		
TALK	313	310	1	14	7	18	20	3	25	24	48	35	3	TALK	5.2	0.2	2.5	1.8	5.1	0.6	4.3	5.7	9.2	0.6		
TOP 40	204	113	21	19	15	5	0	17	20	13	1	1	91	TOP 40	3.4	3.6	3.4	3.8	1.4	3.1	3.5	3.1	0.2	17.1		

SAN FRANCISCO JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
ADR	228	178	93	26	3	0	0	35	17	2	0	2	50	ADR	3.3	15.5	3.3	0.7	0.0	6.1	2.3	0.4	0.0	7.1		
BEAUTIFUL	1125	1112	15	59	90	116	92	25	62	104	154	142	13	BEAUTIFUL	16.2	2.6	7.6	20.5	26.2	4.4	8.4	21.1	29.6	1.9		
BIG BAND	91	90	1	6	3	31	16	1	8	3	13	5	1	BIG BAND	1.3	0.2	0.8	0.7	7.0	0.2	1.1	0.6	2.5	0.1		
BLACK	533	397	75	72	23	11	9	79	76	25	9	8	136	BLACK	7.8	12.5	9.2	5.3	2.5	14.0	10.3	5.0	1.8	19.4		
CLASSICAL	249	247	16	31	28	24	19	5	22	27	36	15	2	CLASSICAL	3.7	2.7	4.0	6.5	5.5	0.9	3.0	5.4	6.9	0.3		
CONTEMP	1197	960	149	191	47	23	13	194	202	63	46	26	237	CONTEMP	17.3	24.8	24.5	10.8	5.3	34.2	27.4	12.8	8.9	33.8		
COUNTRY	378	306	15	65	40	26	30	15	38	37	23	36	12	COUNTRY	5.4	2.6	8.3	9.2	5.9	2.6	5.2	7.5	4.5	1.7		
MELLOW	76	74	12	16	3	1	0	20	18	4	0	0	2	MELLOW	1.1	2.0	2.0	0.7	0.2	3.5	2.4	0.8	0.0	0.3		
MOR	617	584	19	75	86	52	31	29	89	85	44	42	33	MOR	8.9	3.2	9.6	10.6	11.8	5.1	12.1	17.3	8.4	4.7		
NEWS	430	429	4	31	34	46	53	2	14	23	34	41	1	NEWS	6.2	0.7	4.0	7.8	10.4	0.4	1.9	4.7	6.6	0.1		
PROG ROCK	435	361	136	67	7	9	1	16	53	5	6	1	74	PROG ROCK	6.3	22.7	6.5	1.6	2.1	13.4	7.1	1.9	1.2	10.5		
TALK	606	604	9	38	30	49	73	5	18	44	80	79	2	TALK	8.8	1.5	4.9	6.8	11.0	0.9	2.4	8.9	15.4	0.3		
TOP 40	208	128	22	13	11	1	4	28	26	6	6	3	80	TOP 40	3.0	3.7	1.7	2.5	0.2	5.0	3.5	1.2	1.5	11.4		

Above average quarter hour figures are expressed in percentages rounded to two zeros

JUNE 9, 1979, BILLBOARD

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ADS" BY ULLANDA

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Vox Jox

• Continued from page 38

Andy Barber has moved from KYTE-AM-FM Portland, Ore., to KULF-AM Houston. . . . WSB-AM Atlanta hosted a six-hour Bee Gees

special Saturday-Sunday (5-6) three hours each day. . . . RCA recording artist Mary K. Miller will perform at WIRE-AM Indianapolis July 22. . . . CHRY-AM Leamington, Ont., DJs

John Harada, Jeff Parker, Bill Taylor and Chuck Reynolds are hosting the area's first afternoon disco for teenagers. . . . KIIS-FM afternoon drive personality Bruce Phillip

Miller has completed the first show of the second season of the radio drama "Alien Worlds." He portrays one of the leading characters in the Watermark series.

Former WKXA Brunswick, Me., DJ Jim Casey joined WPNH-AM/FM in Plymouth, New Hampshire April 30, taking over the 7-11 p.m. shift and introducing country music show to an otherwise adult contemporary format. The rest of the day remains contemporary. However, country record service is needed because of the addition of this show.

Music director Jim LaFawn has been named acting program director at KZLA-FM Los Angeles while continuing to work the 5 a.m.-noon shift Mondays through Sundays.

KKUZ-AM Burlington, Iowa, has shifted call letters to KCPS and has modified its country format to progressive country. Wayne Smith is the p.d. and morning man with Dave Ostmo on from noon to 6 p.m. and Rick Deck on evenings. . . . Stan Martin became the last DJ to broadcast a music program from the location WNEW-AM New York has occupied for 33 years. Martin did the last show from 565 Fifth Ave., Tuesday (1), as the station prepared to move to 655 Third Ave.

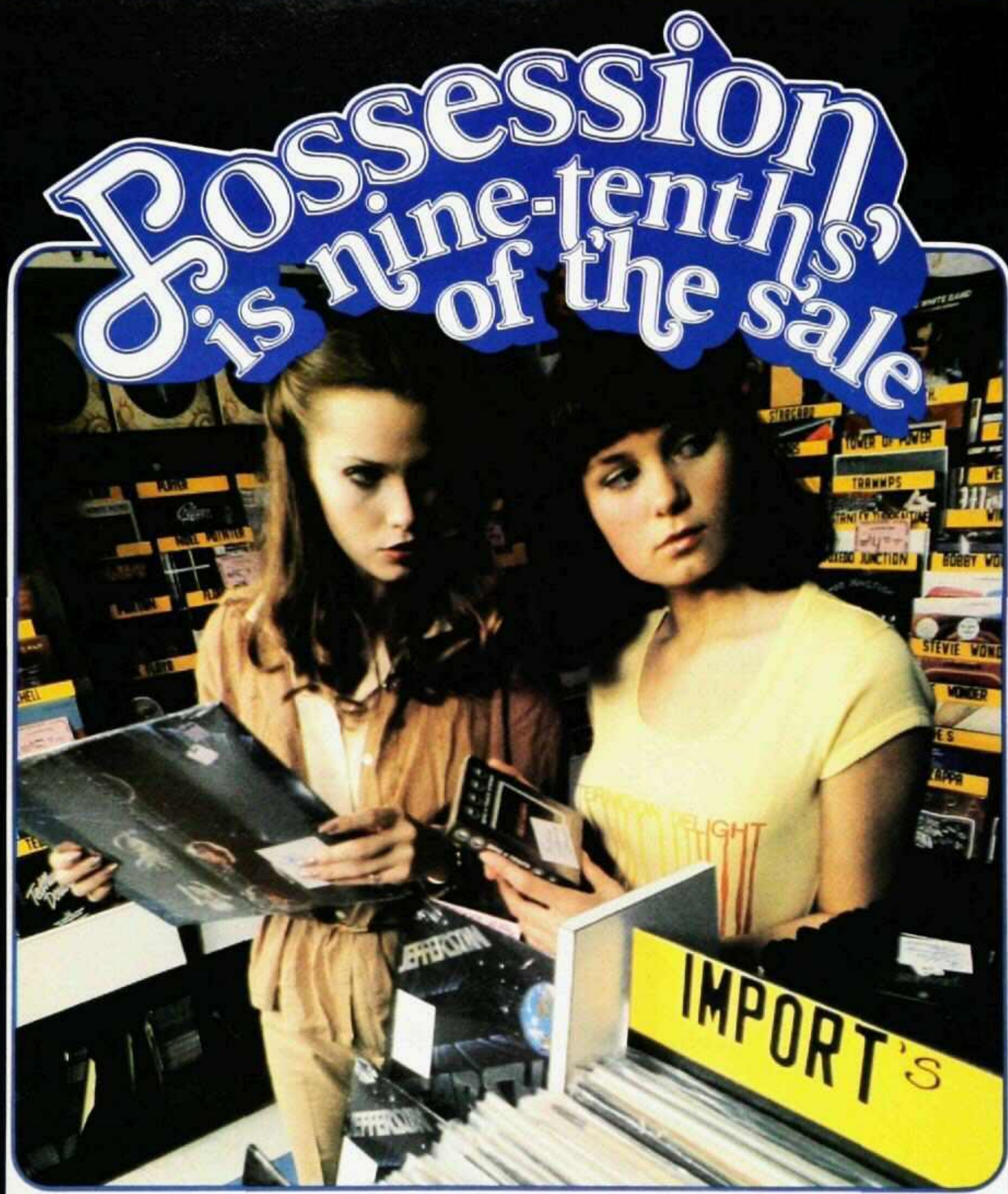
Bob Craig has been named new program director at WMGK-FM Philadelphia, moving from WWYZ-FM Hartford. He was p.d. at the Connecticut station for three years.

Joe Taylor has been appointed operations and programming manager at WPEN-AM Philadelphia. He previously was operations manager at KHOW-FM Denver as well as program director at WOMC-FM Detroit. Meanwhile, Joan McClure is the new director of special projects at WPEN-AM/WMGK-FM. She recently edited a national newsletter for women. Deborah Hamilton has joined the FM side program department. She formerly was a reporter-producer for NPR's "All Things Considered."

Nick Marchi has been installed as program director for Gospel-music formatted KCNW-AM in Shawnee Mission, Kan. Marchi was elevated from his on-air DJ job at the 5,000-watt station when former p.d. Randy Jordan moved to competitor KWKI-FM as p.d. in mid Jan. The revised DJ lineup at KCNW-AM includes Wilbur Smith, Dave Henning and Bruce Epps at the 24-hour station.

WINX-AM Rockville, Md., is looking for a full-time morning drive personality. Those interested should write to p.d. Pierre Eaton at P.O. Box 1726, Rockville, Md., 20850. . . . Burkhart/Abrams is also looking for DJs for various formats for their clients. Tapes and resumes should be sent to 6500 River Chase Circle, East, Atlanta, Ga. 30328.

Doris Thompson is moving from 10 p.m. to 2 a.m. at KOLE-AM Port Arthur, Tex., to 8 p.m. to midnight at KRLD-AM Dallas. . . . Wayne Scott Sandifer has joined WLOX-AM Biloxi, Miss., as music director and afternoon personality. He comes from WRAN-AM Dover, N.J. . . . KBAM-AM Longview, Wash., has a new morning team: Todd Ryan and Lew Robbys. P.d. Dave Peterson handles mid-days and "Great" Scott Wright is on in the afternoons. Former morning man Danny Houle is now full-time production manager.



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JUNE 9, 1979, BILLBOARD

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.

MIAMI:

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
WCMQ-AM	2.6	5.2	6.5	5.3	5.1	WCMQ-AM
Hector Viera Format: Spanish						
WIOD-AM	5.2	2.9	4.0	3.6	4.1	WIOD-AM
Mike Reineir Format: MOR						
WLYF-FM	4.4	2.9	3.2	3.6	3.7	WLYF-FM
Arnie Warren Format: beautiful-Schulke						
WOCN-AM	2.4	2.6	3.0	4.2	5.4	WOCN-AM
Tony Rivas Format: Spanish						
WQBA-AM	19.3	22.9	17.5	15.3	18.7	WQBA-AM
Alexis Fari Format: Spanish						

Pro-Motions

By HANFORD SEARL

LOS ANGELES—New Atlantic Records group **Blackfoot** is promoting its new LP "Strikes" in conjunction with Music Plus, a California record chain of 18 stores, in a tie-in with the L.A. Dodgers. The grand prize of season tickets to the remaining 48 home games will be given to the winner who can come up with the number of runs scored in a particular week. Radio ads and displays are running from Thursday to Wednesday (24-30) involving KMET-FM here. A similar promotion, also set up by Rick Rieger, special projects coordinator for WEA, has been presented to the Seattle Mariners and Peaches Records. Batter-up time for this contest is May 25-June 8 with the Mariners-Boston July 6 game the prize.

More than 100 radio, retail and press representatives cruised Lake Michigan May 20 as Infinity Records introduced **Screams**, a Champaign, Ill.-based rock group. Midwest promotion director **Jim Taylor** captained the four-hour sailing that embarked from downtown Chicago. An open bar, box lunches and ample sun were included and a tape of the group was auditioned for guests in the main salon of the S.S. "Trinidad" chartered for the occasion. Local promotion manager **Walter Paas** was the first mate.

Arista Records **Outlaws** and Infinity's **New England** were part of an Army enlistment promotion in Wilkes-Barre, Pa., May 24 with a concert at the 5,000-capacity Kingston Armory. WILK-AM offered 25 New England LPs and four tickets to a winner who first had to enlist in

the Army. About 10 pairs of tickets were given out by WARD-AM Scranton. Fifty Outlaw LPs were awarded by WEZK-FM Scranton as well as T-shirts. **Marcus Peterzell**, promotion director for the Richard Cohen organization, says there was a good response to the Army offer.

Dalton & Dubarri, on Hilltop Records, signed autographs for its new LP "Choice" recently at Close Encounters disco here through the sponsorship of KACE-FM. It is their first record for the label which is distributed by Atlantic.

Dr. Strut's first jazz LP on Motown was promoted by **Lee Young**, vice president of administrative and creative services for the label. Dressed as a doctor in full white coat and stethoscope, Young was assisted by nurse **Bonnie Goldner** in a pre-radio station preview. Young also produced Strut's record.

MCA recording artist **Jerry Fuller** has just completed a one-week radio promotional tour through Texas in conjunction with his new single "Lines." Known for producing such artists as Al Wilson, Johnny Mathis, Union Gap, Andy Williams, Roger Miller, Frankie Avalon and Mac Davis, Fuller visited KILT-FM, KIKK-FM, KENR-AM and KNUZ-AM in Houston. He also stopped at KKYX-AM in San Antonio, KNOW-AM and KVET-AM in Austin as well as KBUC-AM San Antonio and KXOL-AM and WBAP-AM in Dallas/Ft. Worth.

Radio Looking To Disco Deejays

• Continued from page 20

ment of Jason's, who also mixes the music for "Stage Door," a Boston-produced television show.

Washington's newest disco station, WDN-AM uses spinners sitting in as DJs from 2 to 4 p.m. on Sundays. Among those who have hosted shows have been Cheryl Bauer from Tramps, Kevin Mills from Tiffanies, Alex Marshall from elan, Venus Nelson from Foxtrappe and Fred Townes from Reflections in Baltimore.

Churchill Grows

PHOENIX—Tom Churchill's Churchill Productions, which started out two years ago with a beautiful music format on one station in this market, has expanded to six markets. The most recent additions are KBRD-FM Tacoma and KHOF-FM Denver. Also using the syndicated format are KQYT-FM Phoenix, WCZY-FM Detroit, WDOK-FM Cleveland and KFLG-FM Flagstaff.

Burkhart On WABC's Position

• Continued from page 35

enough, waiting to see what would become hits. People are too sophisticated for that today."

Crocker also advised that "WABC has got to be fish or fowl. They tried to go disco (a fact first disclosed by Billboard April 28, 1979 and since denied by WABC), but they took a survey which showed they made a wrong move."

Crocker says the key to his station's growth is breaking records. "We went on McFadden & Whitehead's 'Ain't No Stoppin' Us Now' 2½ months ago, which we call the WBL national anthem. You've got to pick records and know what's happening."

While listenership was shifting from the old AM favorite to two new FM comers in New York, CBS was doing a study which shows that for the first time FM has captured 50.5% of the national listening audience.

CBS-owned FM stations vice president Bob Cole notes, "The nationwide FM share of the total radio audience has, for several years now, been growing at a dramatic pace in every daypart. So it's only a small surprise that it now, for the first time, outweighs the overall AM share of the audience."

Cole cites a CBS analysis of the in-

dustry's RADAR 19 report which shows FM's share up from 48.7 share in the RADAR 18 study from last year.

The Monday to Sunday FM audience continues to be the strongest in the evening hours—7 p.m. to midnight—when it reaches 58%. The FM

share is also high during midday—52%—and afternoon drivetime—52.9%. In morning drive the FM share is 42%, an increase of 6% over last year.

FM achieves its highest share of audience on Saturday from 7 to midnight with a 61.2% share.

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Bubbling Under The HOT 100

- 101—FEEL THAT YOU'RE FEELIN', Maze, Capitol 4680
- 102—HOLD ON, Triumph, RCA 11569
- 103—MORNING DANCE, Spyro Gyra, Infinity 50011
- 104—ROCK ME, Nick Gilder, Chrysalis 2322
- 105—BABY FAT, Robert Byrne, Mercury 74070
- 106—CUBA, Gibson Bros., Island 8832
- 107—BORN TO BE ALIVE, Patrick Hernandez, Columbia 3 10986
- 108—GOOD, GOOD FEELING, War, MCA 40995
- 109—ALL I EVER NEED IS YOU, Kenny Rogers/Dottie West, United Artists 1276
- 110—LOVE IS FOR THE BEST IN US, James Walsh/Gypsy Band, RCA 11480

Bubbling Under The Top LPs

- 201—STATLER BROTHERS, The Originals, Mercury SRM 1 5016
- 202—PASSPORT, Garden Of Eden, Atlantic SD 19233
- 203—RUNNER, Island 9536 (Warner Bros.)
- 204—MASS PRODUCTION, In The Purest Form, Cotillion COT-5211 (Atlantic)
- 205—SPARKS, #1 In Heaven, Elektra GE 186
- 206—DOUCETTE, The Dance Is Loose, Mushroom 5013
- 207—CROWN HEIGHTS AFFAIR, Dance Lady Dance, Mercury 9512
- 208—RAMSEY LEWIS, Ramsey, Columbia IC-35815
- 209—FRANKIE MILLER, A Perfect Fit, Chrysalis 1220
- 210—BRAINSTORM, Funky Entertainment, Tabu JZ 35749 (CBS)

John Houghton, the aggressive marketing vice president for the aggressive Licorice Pizza retail chain, has his head in today's prices, tomorrow's new releases and this afternoon's gas lines. Billboard's Hanford Searl observed the executive in his multifaceted world and filed this report:

It's a warm, sunny morning in Glendale, Calif., nestled in the sprawling valley area to the northeast of Los Angeles. Despite the first weekend gas crunch, it's business as usual at Licorice Pizza's bricked headquarters on tree-lined, suburban Flower St.

John Houghton, vice president of marketing for the 10-year-old company, arrives about 9 a.m. to begin preparing for his usual hectic Friday activities which feature the second of two bi-weekly marketing meetings with his department heads.

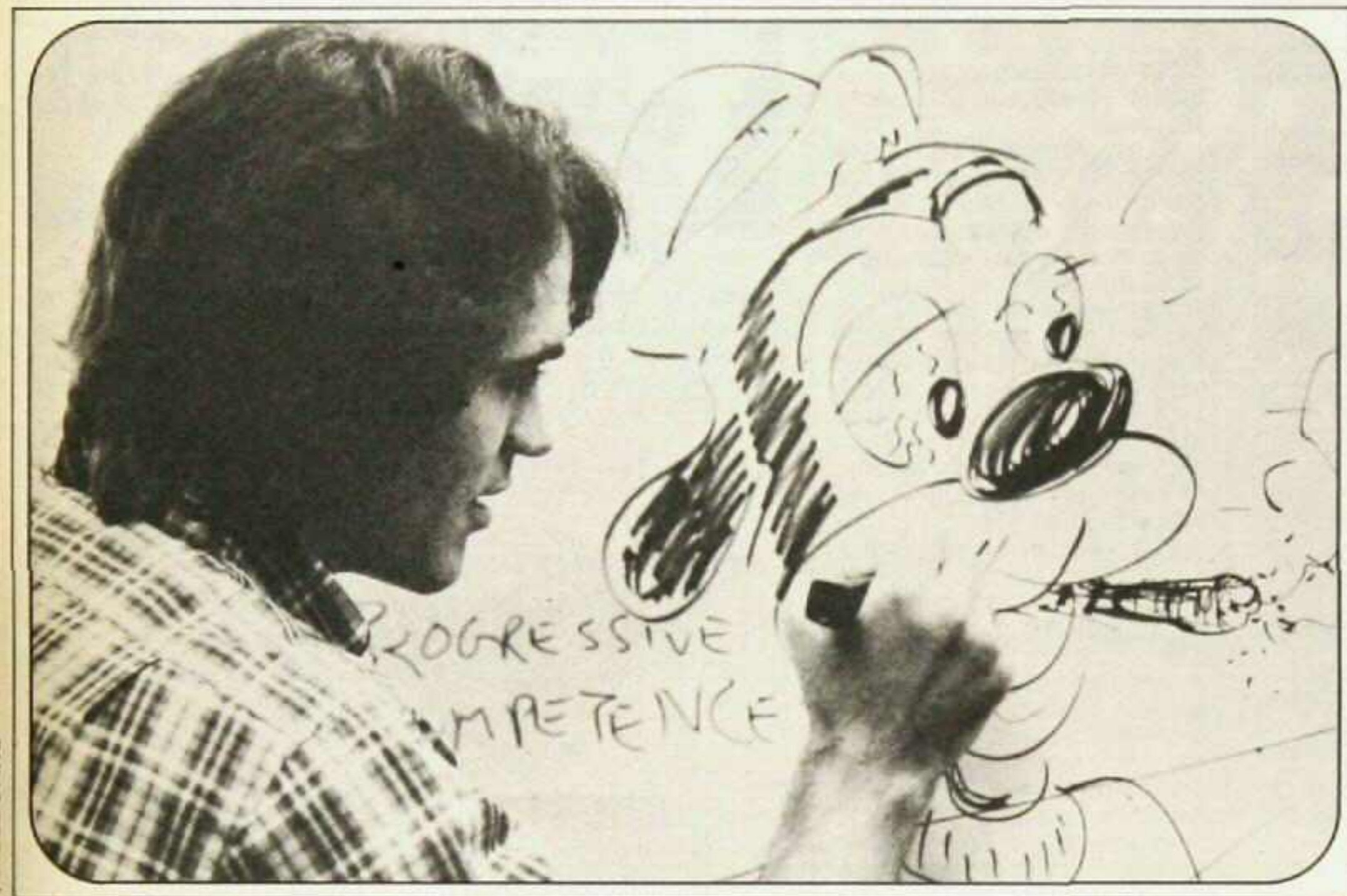
After sifting through several notes and papers, Houghton directs Patty Waddell, his secretary and administrative assistant to gather the troops to discuss continuous projects, a fol-

lowup on the record store chain's recent anniversary sale and a six-month orchestrated plan of future events.

"Two years ago we worked very free form here, but during the last 1½ years we've been restructuring, putting together meetings and organizing," says Houghton, 31.

According to the Milwaukee-born former radio man, the chain is known for its people and service and during this reorganization transition, it has formalized service clinics for manager trainees on record shrinkage and other product-related subjects.

Previously working on 18-month pre-planning schedules, the 40-member staff at the company's third headquarter location now projects plans about three-five years in advance, maintains Houghton.



A Day In The Life Of JOHN HOUGHTON

Licorice Pizza's Marketing VP Keeps The Discount Chain's Image Upbeat

lowup on the record store chain's recent anniversary sale and a six-month orchestrated plan of future events.

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For what began as one outlet in Long Beach in 1969 has burgeoned into some 25 record stores throughout the Southern California market.

The marketing meeting participants have gathered in Houghton's ante-office and include Lee Cohen, director of advertising; Larry Barsky, who handles graphic design and advertising; Waddell and Houghton's wife Leslie who's well-known for her "Hi, I'm Leslie From Licorice Pizza" radio ads.

On the extensive agenda list are budgeting matters, art projects, on-going summer promotions and relationships with labels. Houghton stresses the control element under which all departments must now account for monies used and delegated.

"Purchase commitments will be needed from now on regarding anything for the budget or directives to buy," instructs the dark-haired executive. "This will now involved exact and estimate cost basics."

Utilizing a drawn-up diagram on a display board, Houghton outlines the flow of necessary paperwork in accounting for expenses laid out and used.

Petty cash, outlays for graphic design materials and reimbursement for gas mileage will now all come under the ac-

counting effort, says Houghton, who adds vice presidents are the only officers who can approve expenditures.

"Everything now has to be in an account somewhere from temporary help to art supplies," clarifies Houghton. "We've just let things slide in the past."

Art projects are discussed next with Barsky, who outlines the new use of bin cards above record products to promote numerous concert venues and groups appearing in the L.A. area.

Barsky shows several designed bins for consideration which include cards reading "In Concert: Roxy" and "In Concert—Whisky" for Licorice Pizza's Hollywood store at 8878 Sunset Blvd.

"On Sale" card displays are covered as well as the four pages of advertising used in the Los Angeles Times Calendar section by the firm plus the need to create a sense of an event, a headline rather than standard advertising.

The impact of the gas shortage is outlined by Houghton, who reports sales down 23% during the first three days of long car lines at stations.

"We're preparing for downward trend contingencies within the next few months just in case, scaling down so as not to get caught," warns Houghton. "Realistically it may get worse through July but at the same time this shortage or whatever it is may increase the impact of multiple purpose purchase and importance of home entertainment."

"I think we have a certain responsibility towards our customers in this real shitty situation and to keep a positive product outlook," says Leslie. "We have to make sure our regular customers know we care during all this."

Lee Cohen brings up a tentative Columbia Records multiple package of hits and the need to work closely with vendors to correctly promote the product while Houghton reminds the group about research into videocassettes.

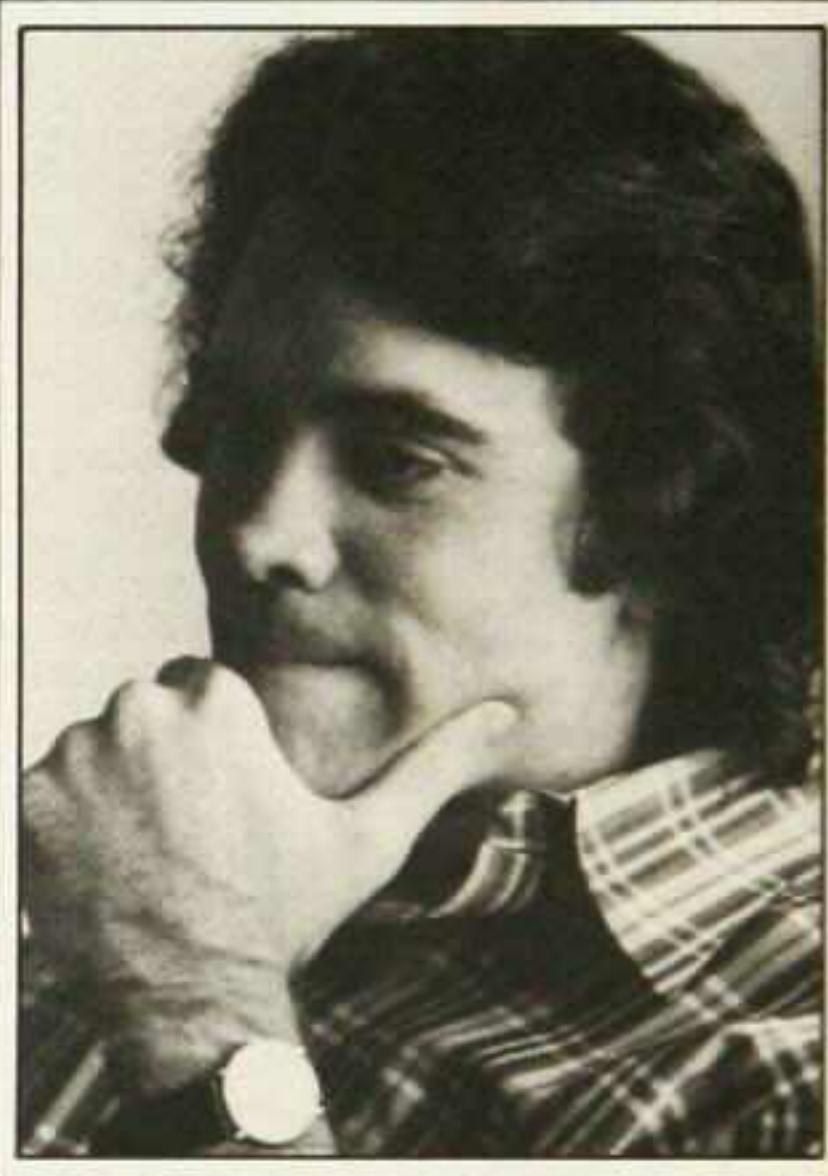
During a 10-minute break, Houghton outlines his duties, which include long-term planning in coordinating advertising and sales.

His responsibilities also include setting production, projecting image, bringing in production and promotion while the major thrust involves the chain's guaranteed sales.

That unique sales tool involves the marketing of new and emerging artists as opposed to superstar product with a provision that if the product bought by a customer isn't liked, it can be refunded.



Billboard photos by
Bonnie Tiegel
John Houghton enhances a previous doodling by Lee Cohen, director of advertising for Licorice Pizza, during the chain's bi-weekly marketing session.



According to Houghton, such blanket stamps of approval were underwritten for early Foreigner, Elvis Costello and the first Boston LPs in getting behind and selling an artist.

Some three years with the company, Houghton began his work in radio news with WTMJ-TV in Milwaukee for 18 months and also was with underground WZMF-FM, now a beautiful music station there. A DJ from 1969-75, he also was a program director for the AOR station.

Houghton came West with no job leads, met Licorice Pizza's president Jim Greenwood through mutual friends and became director of advertising.

With the break over, the crew re-assembles to review the addition and emphasis of research into the chain's retail plan of attack by analyzing the types of store customers.

According to Houghton, about 2,000 regular clients were researched under the direction of Dr. Roy Herberger, dean of marketing the Univ. of Southern California.

The effect of television, store competence and customer patterns have been studied during the last three years. Houghton adds a new series of research is ready to start.

"Our people seemed more interested and we've gotten good store feedback from the 10th anniversary sale," says Cohen about the recent incentive program drive. "Our store employes and managers got a lot out of it."

Some faults in the bonuses given to store managers are discussed by the five-member group and it is decided a better structure, scale and excellence in sales measurement could be implemented in future anniversary celebrations.

Sale price confusion is reviewed over cards that read \$4.39 for all \$7.98 list price products regularly \$5.99 and ways to correct it in the next special sales drive.

Houghton claims all store projections had been met and surpassed during the month-long April 5-26 event which included the increased sales of Angel classical records.

A May 24 promotion with Millers Outpost, a local clothing outlet and Artista Records, is studied by the assembled group and seen as an opportunity to capture a cross audience.

Two new store openings, in Huntington Beach and Canoga Park, are outlined and evaluated with the need for listing newspaper maps for directions. The pre-tagging of stores is underlined.

Cohen reports about a Warner Bros. party held the week before and its benefits for area and store managers to meet the record company's contacts.

Candidates for upcoming guaranteed sales are considered by Houghton and the staff with New England, Ian Hunter, Rickie Lee Jones, Graham Parker, Nicolette Larson and Herman Brood in the running.

A possible record-of-the-month feature for classical lines such as Angel and Columbia Masterworks is looked into and the collective group agrees to set up a disco guide picking the top 30 LPs on a monthly basis similar to the already operative Music Guide now found in the L.A. Times advertisement.

Houghton hits on the idea of using the familiar "We Deliver" store phrase to promote the Canoga Park June 14 and May 24 Huntington Beach openings as baby birth announcements with all the related promo aids.

"We also should point out that a person can get service and selection in not having to make another trip to our stores because of the gas shortage," envisions Houghton. "A second trip shouldn't be needed with the product there."



Licorice Pizza president Jim Greenwood goes over new LP releases with Houghton in the plant's Glendale warehouse.

cored store, which also houses numerous plants throughout, reflects its locale near the Roxy and Whisky with numerous, large poster displays.

"It'll be interesting to see how the gas shortage effects a much bigger store like nearby Tower Records than us," reflects Hutchings. "Our hectic, frantic look mirrors our type of customers, the younger crowd, the area we're in and the product sold."

Major displays around the store include Robert Gordon's "Rock Billy Boogie," Horslips' "The Man Who Built America," Duncan Browne's "The Wild Places" and the Marshall Tucker Band's "Running Like The Wind."

Product by George Harrison, Rickie Lee Jones, Todd Rundgren, the Tubes and Ron Wood are exhibited in various areas of the store, which has an unusually high ceiling of 15 feet.



Lee Cohen, left, and Houghton go over budgets and upcoming financial matters; Houghton and Jack Fiman watch 10 second television spot. Fiman is with an outside ad agency.

reveals Houghton. "I'll listen to three LPs each weekend from what I liked during the week."

Houghton also chooses several cuts from LPs monitored and transfers them to tape to play them in his car.

At 3 p.m., Houghton makes his way over Laurel Canyon to the offices of Martin & Benedict, advertising agency specialists, who buy Licorice Pizza's television time locally.

Karen Silberstein, chairman of the board and Jack Fiman, vice president and media director, meet Houghton to discuss

About 20% of the merchandise is tape product, including prerecorded, blank and videotape while some 60% is LPs and records, says Hutchings.

"It's a mixed bag of which days we're busy here," reports Sack. "It depends on what shows are at the Roxy and Whisky on Fridays and Saturdays. Sometimes we're crowded between shows."

Returning to the guaranteed sales program, Houghton clarifies that as a rule, Licorice Pizza does not do superstar acts



Graphic designer Larry Barsky, left, Houghton's wife Leslie "The Voice Of Pizza," middle, and Cohen watch Houghton make a point on a visual aid board.

Lunchtime has arrived and with it the end of the marketing session which finds on-going summer promotions moved to the next meeting.

On the doorsteps to Licorice Pizza, a process server presents Houghton with a lawsuit involving KROQ-FM and IML buying services about a billing procedure involving the station and the service.

As a third party, the chain has been served since the FM station and its former buying service have severed relations and are in dispute over who gets paid for on-air advertisements.

Somewhat surprised and a little ruffled, Houghton leads the entourage to nearby Los Arcos, a Mexican restaurant, where he is joined by Vic Ginocchio, West Coast regional marketing manager for RSO Records, Joe Louis, national singles sales director for RSO and Kenny Hamlin, Polygram L.A. branch manager.

During the course of the hour-long lunch, the bulk of the talk centers around the pending energy crisis, so far only felt in the Southern California area.

"It's going to effect us eventually," says Hamlin. "The record companies can't stand another product increase though," insists Louis. "But in proportion to the economy, it's still a bargain to buy a record," maintains Houghton.

Licorice Pizza's purchasing director Jana Brooks reviews her association with the company, her many learning experiences and points out the name origin of the firm.

According to president Jim Greenwood, the chain's name originates from a Bud and Travis cut from their "Alive From The Santa Monica Civic" LP.

After the luncheon, Houghton and Cohen meet together to formulate budgets involving salaries and prospective raises for personnel in advertising and marketing departments.

Comparative ad and production costs are considered as well as co-op ads by the two and a need for logs and records of costs-per-ad stressed for future implementation.

Following the budget meeting, Houghton reviews his listening habits regarding new music products which eventually are considered for the chain's sought-after guaranteed sales sponsorship.

"Promos do effect a buy weightwise but not exclusively,"



Houghton contemplates an upcoming television campaign with ad expert Karen Silberstein, is served a lawsuit on the way to lunch by a processor left, and completes his activities at the chain's Sunset Blvd. store with manager Kevin Hutchings.



Houghton receives a gold record in appreciation for Licorice Pizza's tie-in with numerous RSO Record products from Joe Louis, RSO national single sales director and Kenny Hamlin, L.A. Polygram branch manager.

the chain's expanded tv budget.

Admitting most product must have the potential to go gold in order for the tv spot to pay off, the three recount the last campaign with Warner Bros. artists Dire Straits and George Harrison in April.

"The total reinforcement of the audience is a prime consideration," says Silberstein. "What about a combination of things for the next package?" asks Fiman.

Tentatively targetted for mid-June and July, the new tv campaign is considered for such programs as NBC-TV's "Saturday Night Live," "American Bandstand," "Soul Train," "Kicks" and

"Make Me Laugh."

The trio reviews a 10 and 30 second tv commercial, "The Tastiest Music In Town," which Houghton produced in conjunction with Computer Image of Denver.

A possibility of shifting advertising to weekends to catch the teenage crowd and gas crunch effected customer is discussed in trying to capture the 18-24 crowd.

Next year's tv budget is predicted by Houghton as a substantial increase over past years as part of the company's new planning program. The figure is considerably higher than the present allotment.

Houghton raps up his Friday afternoon at the chain's Hollywood store on 8878 Sunset Blvd. where he meets Cohen, store manager Kevin Hutchings and Stephen Sack, associate manager.

The main purpose of the visit is to visualize the new concert venue cards in the record bins and to see what product is selling, holding or stalling on the merchandise floor.

An average store size at 3,500 square feet, the wood-de-



Houghton confers with advertising director Lee Cohen Hollywood store manager Hutchings about new bin card displays.

although the Bee Gees were supported when they went disco. "If it's a first time or a new direction for artists, we'll do it but we don't hype our reports," says Houghton. "It's our way of helping groups and/or a record we believe in."

Houghton's business day has come to an end as the sun casts long shadows across the intersection of Sunset Blvd. and San Vicente.

"We're a young company which encourages their people to stay within the firm, to progress as far as their abilities and opportunities will allow them," summarizes Houghton.

Then the vice president of marketing heads his 1979 Seville Cadillac out of the Licorice Pizza parking lot on his trek to his home in the Studio City area.

Graphic Layout: BERNIE ROLLINS

Berkeley Jazz Festival Runs 'Like Clockwork'

By LEE HILDERBRAND

BERKELEY—For the first time in its 13-year history, the University of California, Berkeley Jazz Festival, held May 25-27 at the school's Greek Theatre, ran like clockwork.

Each day's six-hour-plus concert started precisely on time and set changes were generally brief. There were no long ticket lines and hardly any traffic problems. And there was an absence of ego-tripping disk jockeys who have hammed it up during intermissions in the past.

The 8,500-capacity outdoor venue sold out 1½ weeks in advance for Sunday afternoon's program which featured Joni Mitchell's tribute to the late Charles Mingus. Saturday afternoon drew 8,000 fans; Friday night attracted only 6,500. The crowds each day were primarily young.

This year's festival was the first that has involved promoter Bill Graham. Gregg Perloff of the Graham organization shared booking responsibilities with Tony Meilandt of Superb, helping the student group secure acts like Weather Report, Al Jarreau and John Klemmer.

Much of the credit for the near-flawless production must go to stage manager Bryan Bell, best known for his sound work for Herbie Hancock. Bell had worked with the festival last year but was given a freer hand this time by Superb.

While many of those performing at the festival were successful jazz crossover acts, singer Joni Mitchell is in the process of crossing over in the opposite direction—from pop to jazz.

Backed by Herbie Hancock, Jaco Pastorius, Tony Williams and per-

ussionist Don Alias, Mitchell sang five compositions by Mingus to which she has set lyrics (including "Goodbye Pork Pie Hat," "Fool's

mented the late bassist's haunting melodies, her 45-minute set was too short and many fans ended up booing its brevity.



Billboard photos by Tom Copi

Weather Report: From left, Wayne Shorter, Peter Erskine and Jaco Pastorius add to the excitement of the day.

Paradise" and "Chair In The Sky"), plus two of her own best known tunes—"Coyote" and "Woodstock." The material was nearly identical to that which she performed with Hancock at last September's Bread & Roses Festival at the same location. While her soaring soprano and poignant poetry perfectly comple-

Death Won't Halt Concerts

LOS ANGELES—California Jam Inc., the concert promotion firm headed by Leonard Stogel and Sandy Feldman, will continue despite the death of Stogel aboard the worst airline crash in U.S. history, American Flight 191 in Chicago May 25.

Both Feldman and Stogel, based in L.A., were in Chicago mapping out another Cal Jam-type show for the Chicago area. Feldman dropped Stogel off at the Chicago airport but he (Feldman) decided to stay over.

Cal Jam Inc. promoted the first and second Cal Jams four years apart. The 1978 event, promoted in conjunction with Wolf & Rissmiller Concerts, was held at the Ontario

Motor Speedway, Ontario, Calif., drawing approximately 300,000 persons.

At presstime, no information was available concerning the Midwest Cal Jam-type event, which reportedly was being projected for August.

Ironically, Stogel's parents perished 17 years ago in a Los Angeles-bound American Airlines crash.

A memorial service was held Tuesday (29) in L.A. for Stogel.

More Maryland Summer Rock

By BORIS WEINTRAUB

WASHINGTON—A full schedule with a heavier-than-before emphasis on contemporary rock acts has been announced for the summer by the Merriweather Post Pavilion in Columbia, Md., the new town midway between Washington and Baltimore.

Though the schedule for the Netherlander-run operation still includes the summer offerings of the Baltimore Symphony Orchestra, ballet performances by the Alvin Ailey Dance Theatre and the Eliot Feld Ballet and such performers as Perry Como, Engelbert Humperdinck and Paul Anka, the heart of the schedule lies in its contemporary acts.

Included are three performances

each by Donna Summer, appearing with Brooklyn Dreams, and James Taylor. Two-night appearances are set for Natalie Cole, appearing with Peaches and Herb; Chicago; with Poco as an opening act; Joni Mitchell, and the Marshall Tucker Band.

Also on tap are appearances by Journey, which opens the pavilion schedule June 19, the Charlie Daniels Band, America, appearing with McGuinn, Clark & Hillman; Joan Baez; Stephen Stills, with Orleans as an opener; Bob Welch with Thin Lizzy; George Benson; Judy Collins; Renaissance, appearing with Tim Weisberg; Chuck Mangione; K.C. & the Sunshine Band; the Little River Band; the Beach Boys and Sha Na Na.

In addition, a week's worth of per-

sang "I'm In The Mood For Love" which segued into Cole's instrumental reading of "Moody's Mood For Love," the James Moody solo that Jefferson once set words to.

Playing with more intensity than on his recent Elektra album, guitarist Robben Ford sparkled in his set of unforced fusion music. A blues-

(Continued on page 48)



Joni Mitchell: shares tender moments in her tribute to Mingus.

formances of "Beatlemania" is scheduled to begin Sept. 4. A spokesman says many of the open dates in the schedule will be filled by other performers.

Prices for the Post Pavilion will average around \$10 for seats inside the Pavilion and \$7 for the lawn. There are about 5,000 seats inside, and the lawn can easily accommodate another 5,000, though as many as 20,000 persons have crowded in on occasion.

The spokesman insists there will be tight security at the Pavilion, which has been plagued by disorderly behavior by contemporary music crowds several times in its decade of existence. "Knowing what's happened in the past, we're taking every precaution," he says.

61,000 Witness 12-Hour L.A. Funk Festival

By JEAN WILLIAMS

LOS ANGELES—More than 61,000 concertgoers saw Parliament/Funkadelic pull out all the stops in a costly production that would overpower the average act. But Parliament/Funkadelic is not an average group.

The scene was part of the nearly 12-hour World's Greatest Funk Festival promoted by Feyline and R&B Productions, at the L.A. Coliseum Saturday (26).

Seven acts comprised the lineup at the festival, which topped off a week's activities surrounding the event.

Parliament/Funkadelic headlined the show, which also included Bootsy Collins, Rick James, Con Funk Shun, Parlet and the Brides of Funkenstein.

Con Funk Shun opened the show at 1:30. The five-member band was an ideal opening unit, warming the house for what was to come. The group elicited total audience participation in its six-tune, 30-minute set. "Chase Me" was the outstanding tune. Unfortunately, the sound sys-

tem throughout the day appeared less than adequate.

The Funk Fest got off to a whopping start, and with only a 15-minute break, the Bar Kays came on-stage to continue the festive mood set by Con Funk Shun. The six-member band took on five tunes in a 35-minute set. Some of the highlights were "Holy Ghost," "Do What You Want To" and "Shake Your Rump And Do The Bump."

The audience, mostly teens, let the groups know they were there to support them and to prove their allegiance the fans purchased cardboard hands with pointing fingers, flashlights, buttons and other gadgets. These items were used throughout the concert in a show of appreciation.

A favorite was Rick James with his three-female background singers and five-member band. James hit the smoke-filled stage with a 55-minute, six-tune set.

Rick was upstaged by a stalker who dashed across the stadium. James announced that he was going to perform one tune but with a streak-

er to compete with, apparently felt safer performing "Bustin' Out Of L. 7." He did recapture his audience offering his own mini-strip. His show was exciting and energetic.

Assistance in preparing this article provided by Barbara Crudup and Mary Hill.

Parlet, followed James. The female trio offered choreography that was somewhere on the down side of fair. And that was the good part. Its vocals were worse and the instrumentation was too loud to be enjoyed.

A comedian was sandwiched between Parlet and Brides of Funkenstein, another three-member vocal group.

The Brides, a shade better than Parlet, performed seven sad tunes in 45 minutes, but the less said about this act the better.

Bootsy Collins, another crowd favorite, took 75 minutes to set up and 50 minutes to do his show. Bootsy's staging included a giant star with special lighting. Collins seemed to

let the crowd down. He couldn't ignite a full-fledged fire under the audience, even when performing "Rubber Band" or "Hollywood Squares."

But Parliament/Funkadelic, following an extended intermission, was well worth the wait.

The group set up a huge skull with yellow lights flashing in its eye sockets as the skull asked "Does anybody have a joint?" A joint was put into its mouth and fired up by a giant lighter. The audience loved it.

There also was a spectacular underwater illusion, smoke-filled stage and other props. However, with or without these gimmicks, Parliament/Funkadelic is a group of highly talented vocalists and musicians.

"Standing On The Verge Of Getting It On" and "Flashlight" were highlights of the six-tune, approximately 90-minute set, which included a short break.

The well produced show had not one major incident, although there were small disturbances, including at least two streakers.

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Photo Search: Michael Lippman and Melissa Manchester, whom he manages, pour over photos being considered for the cover of her next Arista studio album. Lippman was a vice president at the label until he started his own firm.

Dixie Beat Attracts 80,000

SACRAMENTO—Defying the statewide gasoline shortage, crowds of more than 80,000 persons attended the sixth Old Sacramento Dixieland Jubilee over the Memorial Day weekend.

Held in about 25 venues in this capital city, the big names included Johnny Guarneri, Wild Bill Davison, Eddie Miller, Nick Fatool, Dick Cary, Pud Brown, Bob Wilber, Johnny Mince, Bob Havens, Barrett Deems and 81-year-old Andrew Blakeney.

But for all their celebrity on records, more than 60 bands which are virtually unknown to record collec-

tors made their mark, too, at the three-day civic bash sponsored by the Sacramento Traditional Jazz Society, members of which toil the year 'round to set up what has become the largest Dixieland event in the world.

From Japan, the Dixieland Saints of Tokyo performed without an ailing member, Yoshio Toyama. The Salt Creek Band of Casper, Wyo., led by Jack Burk scored heavily. So did the Society Syncopaters of Scotland. Unlike the Japanese musicians, who performed in Kimonos, the Scots did not appear in kilts.

(Continued on page 57)

Disk Producers Now Acquiring Management & Legal Counsel

By PAUL GREIN

LOS ANGELES—Has the business grown to the point that record producers need managers? Yes, says Michael Lippman, former vice president of West Coast operations at Arista, who has launched a management-legal firm specializing in producers, as well as such top artists as Leo Sayer and Melissa Manchester.

"Artists as well as labels are looking more than ever to producers for creative input," says Lippman. "As they become busier and their involvement becomes greater, they have less time to tend to outside business affairs.

"They need a business advisor to help them on all aspects from structuring a deal to working with the record company, artist and artist's manager once the product is released to make sure it is properly promoted and merchandised."

In addition to managing Manchester, whom he met at Arista, and looking after the American interests of Sayer, who is managed worldwide by Adam Faith and Colin Berlin in London, Lippman serves as both manager and lawyer to Faith.

He also manages David Courtney, who co-produced Sayer's first two albums and will produce his upcoming LP for Warner Bros. and Harry Maslin, who produced Manchester's "Don't Cry Out Loud" as well as top 10 hits for David Bowie and the Bay City Rollers.

Lippman also manages John Alcock, producer of Thin Lizzy and Commander Cody, and serves as business advisor to Ron Nevison (Dave Mason, the Babys, UFO) and Richie Zito, noted session guitarist who has backed Carmen and is now producing the Dukes for Warner Bros.

Lippman's two other clients are noted pop personalities who double as occasional producers. He is manager and lawyer to Eric Carmen, Arista vocalist who produced the Euclid Beach Band for Cleveland International. He also manages Bernie Taupin, former (and likely future) Elton John lyricist who produced the Hudson Brothers for Rocket.

Lippman says that he's most interested in helping his clients "transcend each of the areas of the entertainment field."

He notes that both Manchester and Sayer are eyeing film projects and that Taupin is writing a dramatic screenplay for Universal for a film based on his lyrics to "Goodbye Yellow Brick Road." Taupin also has another artist he wants to produce: Karen Bahari.

Adam Faith, hit singles artist from the early '60s, is also branching out into films, with appearances in "20th Century Foxes," "Yesterday's Heroes" and "McVicar" with Roger Daltrey.

Lippman notes that neither Manchester or Carmen had a personal manager for the past 1½ years until he took over their careers. And he acknowledges that work lies ahead to restore Sayer and Carmen to their 1976-77 luster.

To this end Sayer is reteaming with David Courtney after three LPs with Richard Perry which some said were overproduced. And he is encouraging Carmen to utilize an outside producer after his last two self-produced efforts failed to match the glow of his 1976 debut which was helmed by Jimmy Ienner.

Of all these clients Lippman has been involved the longest with Sayer, whom he signed for agency representation while he was an attorney at the Creative Management Assn. from 1971-74. He took Sayer with him as a legal client when he went into private practice with Jay Cooper from 1974-77 and continued the association while he manned Arista's L.A. office from 1977-79.

Lippman recently bought rights to David Littlejohn's book "The Man Who Killed Mick Jagger" which he plans to make into a film in conjunction with Mike Wise of the Production Company. His staff is rounded out by Michael Lansing, Sayer's tour manager, and Susie Belmonte, his assistant for the past four years.

Merry Christmas

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2
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CHRISTMAS BELL**
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and Bill Rice
Publishers:
Jack and Bill Music Company



3
**CHRISTMAS IS
IT**
by Percy Faith
and Spence Maxwell
Publisher:
Bibo Music Publishers



4
**MELE KALIKIMAKA
(MERRY CHRISTMAS
in HAWAIIAN)**
by Alex Anderson
Publisher:
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5
**BRAZILIAN
SLEIGHBELLS**
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Jazz Event At Berkeley

• Continued from page 46

man at heart, Ford possesses a clear, ringing tone and a subtle sense of dynamics that were especially powerful on Charles Brown's classic "Drifting Blues."

Berkeley pianist Rodney Franklin opened Sunday afternoon with a dynamic set of material from his debut Columbia album. His saying samba into "I Like The Music, Make It Hot" was outstanding, as was the tenor sax of Peter Apfelbaum, who was unfortunately undermiked.

Weather Report headlined Saturday's concert. Although its segues were often too abrupt, the band was in otherwise superb form as it worked through numbers like "Birdland," "Black Market" "In A Silent Way" and "Teen Town."

Joe Zawinul's synthesizer playing was as lyrical as ever, and saxophonist Wayne Shorter and drummer Peter Erskine performed heated duets. Jaco Pastorius' solo bass spot was sabotaged by an electric rhythm device that malfunctioned; giving up in frustration, he threw his bass to the floor and kicked it. The group's

special effects worked well, especially the combination of billowing dry ice underneath Zawinul and roaring rocket blast-off-sounds.

Sonny Rollins' performance was simply explosive, filled with honking r&b riffs and witty musical quotes. Accompanied by pianist Mark Soskin, bassist Jerry Harris and drummer Al Foster, the tenor titan's set included the romping "Don't Stop The Carnival," a stomping "Isn't She Lovely," a tender "Easy Living" and the tempo-changing "Disco Monk," a tune from his upcoming Milestone album.

While Rollins came on boiling, guitarist Pat Metheny took an hour of tedious warming up before his complex, lyrical music reached its full intensity. By the time his overly-long set ended, however, he had elicited two standing ovations from the audience. Pianist Lyle Mays was the standout player in Metheny's tight quartet, which might benefit greatly from the addition of a percussionist.

Art Lande, another Berkeley-based piano player, opened Satur-

day with his Rubisa Patrol. Utilizing a variety of rhythmic and tonal colorations, the quintet played everything from avant-garde stylings to a delicate reading of the Beatles' "Fool On The Hill."

Al Jarreau, who closed Friday's concert, continues to show amazing growth as a vocalist with each performance. His breathtaking 90-minute tour de force made use of practically every vocal device from both the jazz and gospel music traditions, plus many of his own invention. He even managed to stutter and yodel at the same time.

Singing favorites like "Take Five" and "We Got By," Jarreau also included such surprises as Wardell Grey and Annie Ross' "Twisted" and a slow, jocular blues.

Tenor saxophonist John Klemmer's four pickup musicians—pianist Carl Schroeder, bassist Bob Magnusson, drummer Roy McCurdy and percussionist Ray Armando—were as outstanding as their leader and played as if they had been together for years.

Klemmer's choice of material was more varied than in the past. His most inspired playing occurred on "Good Morning Heartache" and Sonny Rollins' swaggering calypso, "St. Thomas."

Although her repertoire has varied little over the past few years, Betty Carter displayed what the art of jazz singing is all about. Pacing the stage as she performed, she wove surprise-filled melodies in and around her able trio, led by pianist John Hicks. They functioned not as a singer being accompanied by a trio, but as four improvising musicians. Drummer Kenny Washington was especially quick to catch Carter's accents.

Earlier, drummer Tony Williams opened the festival with his new band, his best since the breakup of the original Lifetime. Mixing in a little straight-ahead jazz with the set's rock-heavy fusion, Williams was in firm control of the group which consisted of guitarist Tod Carver, bassist Bunny Burnel, and Tom Grant and Bruce Harris on keyboards.

Central Park Firms Talent

NEW YORK—This year's Dr. Pepper Central Park Music Festival will present the entire spectrum of jazz, pop, rock, new wave and folk performers in an eight-week summer-long concert series starting with Nancy Wilson and Stan Getz.

The series, opening June 25, is again promoted by Ron Delsener. The 6:30 p.m. concerts at Central Park are priced at \$4.50 for orchestra seats and \$2.50 for the balcony.

Other acts in the series include America (June 29 & 30), Steven Stills and Orleans (July 2), Joan Baez (July 6), Bob Welch and Thin Lizzy (July 7), Blondie and Nick Lowe with Rockpile (July 9), Todd Rundgren & Utopia (July 11), Kenny Rankin (July 13), Average White Band (July 14), Eddie Money and Babys (July 16), Southside Johnny & the Asbury Jukes (July 23 & 24), Johnny Winter (July 27), B.B. King (July 28), and the John Klemmer Group (July 30).

Journey opens the August concerts on Aug. 1, followed by the Ramones (Aug. 13), Peter Tosh (Aug. 17), Chuck Mangione (Aug. 18), Little River Band (Aug. 22), Cars (Aug. 24), and Graham Nash (Aug. 25).

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Rank	ARTIST—Promoter, Facility, Dates <small>† DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	WORLD'S GREATEST FUNK FEST-PARLIAMENT/FUNKADELIC/BOOTSYS RUBBER BAND/RICK JAMES/BAR-KAYS/BRIDES OF FUNKENSTEIN/COM FUNK SHUN/PARLET —Feyline Presents/R & B Productions Los Angeles Col., Calif., May 26	60,702	\$12.50-\$15.00	\$781,750
2	CHEAP TRICK/THE ROCKETS —Ron Delsener, The Palladium, New York City, N.Y., May 24-25 (2)	6,800	\$8.50-\$9.50	\$60,000
Arenas (6,000 To 20,000)				
1	13TH ANNUAL U.C. BERKELEY JAZZ FEST.—JONI MITCHELL/WEATHER REPORT/HERBIE HANCOCK/AL JARREAU/SONNY ROLLINS/DIZZY GILLESPIE —Greek Theater, San Francisco, Calif., May 25, 26, 27 (3)	21,000	\$7.50-\$8.50	\$180,275
2	BAD COMPANY/CARILLO —S & L Entertainment/Jerry Weintraub/Concerts West, Chicago Stadium, Chicago, Ill., May 23	17,453	\$8.00-\$9.00	\$146,485
3	BAD COMPANY/CARILLO —Sunshine Promotions/Concerts West, Market Square Arena, Indianapolis, Ind., May 20	18,250	\$7.50-\$8.50	\$138,605*
4	BAD COMPANY/CARILLO —S & L Entertainment/Jerry Weintraub/Concerts West, Chicago Stadium, Kansas City, Mo., May 26	14,424	\$7.50-\$8.50	\$110,943
5	SUPERTRAMP —Festival East, War Mem'l., Buffalo, N.Y., May 21	13,173	\$7.50-\$8.50	\$107,726*
6	TED NUGENT/ROADMASTER —Sunshine Promotions, Freedom Hall, Louisville, Ky., May 25	11,961	\$7.50-\$8.50	\$92,653
7	THE JACKSONS/SISTER SLEDGE/FOXY —Lewis Grey Productions, Tarrant Co. Conv. Center, Fort Worth, Texas, May 27	11,287	\$7.50-\$8.50	\$90,204
8	ALLMAN BROTHERS/THE FAITH BAND —Sunshine Promotions, Mkt. Sq. Arena Indianapolis, Ind., May 26	11,808	\$7.50-\$8.50	\$88,364
9	BAD COMPANY/CARILLO —S & L Entertainment/Jerry Weintraub/Concerts West, Omaha Civ. Ctr., Omaha, Neb., May 27	10,740	\$7.50-\$8.50	\$81,451
10	THE OUTLAWS/NEW ENGLAND —Frank J. Russo Inc., Music Inn, Lenox, Mass., May 27	10,000	\$8.00	\$80,000*
11	SUPERTRAMP —Don Law Co., Boston Music Hall, Boston, Mass., May 23, 24 (2)	8,400	\$8.50-\$9.50	\$77,769*
12	SUPERTRAMP —Monarch Entertainment, War Mem'l., Rochester, N.Y., May 26	9,132	\$6.50-\$8.50	\$72,020*
13	ERIC CLAPTON/MUDDY WATERS —Concerts West/Ruffino Vaughn, Augusta Civ. Ctr., Augusta, Maine, May 25	8,000	\$8.00-\$9.00	\$69,280*
14	THE OUTLAWS/NEW ENGLAND/TWO GUNS —Don Law Co., Cape Cod Col., Mass., May 26	7,200	\$8.50-\$9.50	\$62,402*
15	THE JACKSONS/SISTER SLEDGE/FOXY —Lewis Grey Productions, Fair Park, Beaumont, Texas, May 26	7,492	\$7.50-\$8.50	\$61,987*
16	ERIC CLAPTON/MUDDY WATERS —Concerts West, Broome Co. Col., Binghamton, N.Y., May 28	6,391	\$8.00-\$9.00	\$54,560*
17	VILLAGE PEOPLE/GLORIA GAYNOR —Contemporary Productions/Chris Fritz and Co., Kemper Arena, Kansas City, Mo., May 28	6,373	\$8.50	\$54,170
18	TOM JONES —Sunshine Productions, Univ. of Dayton Arena, Dayton, Ohio, May 22	4,408	\$7.00-\$12.50	\$52,585
19	WILLIE NELSON —Pace Concerts/Louis Messina/Beach Club Booking Inc., Carolina Col., Columbia, S. Carolina, May 23	6,792	\$7.00-\$8.00	\$51,892
20	WILLIE NELSON/LEON RUSSELL —Pace Concerts/Louis Messina, Jacksonville Col., Jacksonville, Florida, May 22	5,492	\$6.50-\$8.50	\$45,923
21	VILLAGE PEOPLE/GLORIA GAYNOR —Contemporary Productions, Checkerdrome, St. Louis, Mo., May 27	5,257	\$8.50	\$44,684
22	SISTER SLEDGE/FOXY/G.Q./SHOTGUN —Lewis Grey Productions, Municipal Arena, New Orleans, La., May 22	5,379	\$7.00-\$8.00	\$42,043
23	THE OUTLAWS/NEW ENGLAND —Cross Country Concert Corp., Glen Falls Civic Ctr., Glen Falls, N.Y., May 25	4,215	\$8.00-\$9.00	\$37,770
24	BOB WELCH/LE ROUX —Pace Concerts/Louis Messina, Beaumont Civic Ctr., Beaumont, Texas, May 24	4,003	\$6.50-\$7.50	\$26,784
25	ALVIN LEE/TEN YEARS LATER/BLACK OAK/BLACK FOOT —Gulf Artists Productions, Lee Co. Arena, Fort Myers, Florida, May 27	2,833	\$6.00-\$7.00	\$18,653

Auditoriums (Under 6,000)

1	CHEAP TRICK/THE ROCKETS —Monarch Entertainment Bureau, Convention Hall, Asbury Park, N.J., May 26	3,896	\$7.50-\$8.50	\$31,331*
2	NAZARETH/IAY FERGUSON —Landmark Productions Inc., Mary E. Sawyer Aud., La Crosse, Wis., May 24	3,815	\$7.50-\$8.50	\$29,269
3	NAZARETH/IAY FERGUSON —Schon Productions, Met Center, Minn., May 25	4,600	\$6.50-\$7.50	\$29,085
4	ALVIN LEE/TEN YEARS LATER/BLACK FOOT —Alex Cooley Inc., The Fox, Atlanta, Ga., May 22	3,170	\$7.50	\$23,775
5	HEAD EAST/GENOCIDE —Terry Drea Productions, Music Hall, Omaha, Neb., May 25	2,608	\$6.50	\$16,952*
6	DAVID CROSBY Benefit for the Montessori School —Avalon Attractions, Arlington Theater, Santa Barbara, Calif., May 26	1,447	\$7.50-\$25.00	\$13,265
7	HEAD EAST/GENOCIDE —Terry Drea Productions, Nash Audit., Yankton, S. Dakota, May 26	1,606	\$6.50-\$7.50	\$10,543
8	ROBERT GORDON/PURE PRAIRIE LEAGUE —Monarch Entertainment, Paramount Theater, Asbury Park, N.J., May 27	1,304	\$7.50-\$8.50	\$10,321

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Talent Talk

John Lennon and Yoko Ono took out full-page ads in the Sunday L.A. and New York Times to print a "love letter to people who ask us what, when and why." In the letter the two say their silence "is a silence of love and not of indifference," which seems to preclude any early return to live appearances or recording by Lennon. But the letter also implies that fans should not stop wishing for Lennon's return. "Wishing is more effective than waving flags. It works. It's like magic," the letter read.

The location of the where-is-it-going-to-be forthcoming Woodstock II festival has been narrowed down to four still unrevealed locations in New York State, say the organizers. They say all the sites are more than 1,000 acres in size, and are in compliance with all the mass gathering laws of both the towns and counties involved. The festival is set for Aug. 14-16, and the promoters promise all the facilities will be ready by the beginning of August.

Led Zeppelin will play its first and only concert scheduled for this year when it takes the stage at the Nebworth Festival in England Aug. 4. No date yet has been set for the new Led Zep LP. ... TK act **Foxy** plays on the title track of the forthcoming "Voulez Vous" LP by Abba. ... **Ronnie Spector** joined **Patti Smith** onstage at CBGB. The night before, when Smith played the Palladium, Linda Ronstadt quietly appeared in the audience, but left after 15 minutes.

Arista's **Clive Davis** is taking new act **Willie Nile** around to East Coast colleges personally and introducing him to audiences. After the newly signed folk singer completes a short set, Clive returns for a question and answer period geared to the music industry.

Ritchie Havens, who recently signed to Elektra, also is trying his hand at managing, taking up the business reins for a new group, the **Raven**. ... some of the artists who dropped by to see singer/songwriter **Tom Pacheco** at Folk City in New York included **Bob Dylan**, **Linda Ronstadt**, **Ian Hunter**, and **Mick Ronson**. ... It was rumored that **Linda Ronstadt** and **Phoebe Snow** would come out as the **Blues Sisters** during their recent appearance on "Saturday Night Live," but it didn't happen. ... **SVT**, the new band fronted by ex-Airplane, ex-Hot Tuna bass player **Jack Casady** is sponsoring San Francisco's first rock'n'roll disco night at the Geary Theatre Friday (25).

A promotion of the future? Peaches Records in Orange, Conn., offered three full tanks of gas to three winners in a contest for Inner City artist **Joe Sample**. ... "War Of The Worlds" soundtrack on CBS has been named the best science fiction recording for 1978 by the International Society of Science Fiction, Horror and Fantasy.

Frank Sinatra appears in concert at the Nassau Coliseum June 23. Tickets are \$20 and \$15. ... on Monday (4) Sinatra is scheduled to attend a Frank Sinatra Musical Performance Awards concert at UCLA in Los Angeles. Since 1967 he has donated \$127,000 to a scholarship program open to all UCLA students for work in the classical and popular music fields.

John Denver will appear on a forthcoming "Muppet Show" segment. ... **Neil Sedaka** was honored as "Music Father of the Year" by the National Father's Day Committee in New York. ... RCA will release the 20th Century-Fox Records soundtrack of the "Alien." ... **Frank Zappa** has gotten into trouble with the Anti-Defamation League of the B'nai B'rith, for his song "Jewish Princess" off his "Shiek Yerbouti" LP.

The Who's "Kids Are Alright" film will open at New York's Plaza Theatre June 15. ... The cover of the new **Cars** LP, "Candy O" was painted by

Alberto Vargas, known to a generation of Playboy readers. ... Elektra says **Carly Simon's** forthcoming "Spy" LP contains "enough imagery of sexual conflict to qualify the album as a feminist 'Blood On The Tracks.'" ... **Billy Joel** will be honored by the New York Racing Assn.

with a race named for him at Belmont Park. The honor comes after Joel performed a benefit concert at Nassau Coliseum for Long Island charities.

The **Doobie Brothers** dropped in on **John Walmsley** of the TV series "The Waltons" when

he debuted his concert act at L.A.'s Palomino club. The **Doobies** joined Walmsley for his closing number, "South City Midnight Lady." ... "Music For A City Evening" returns to the parks of New York's Rockefeller Center for a weekly series of free early evening concerts beginning

Wednesday (13). Set for the series are: the **Jimmy Dorsey Orchestra**, **Johnny Hartman**, the **Joe Newman Quintet**, the **Widespread Depression Orchestra**, **Helen Merrill & her Jazz Allstars**, **Bill Bolcom** and **Joan Morris**, **Tito Puente**, **Don Elliott**, and **John Hammond**. **ROMAN KOZAK**

If you want the condenser microphone sound on stage, Electro-Voice gives you that option.

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E-V's PL9 dynamic omni has one of the flattest frequency response curves in the business - from 40 to 18,000 Hz. And its small size lets you get near with other mikes offering this performance.

All E-V Pro-Line microphones come with super-tough Memraflex grille screens that resist denting. Designed to

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dynamic mike in the business - a test we invite you to make.

Electro-Voice also offers four superb instrument microphones. The PL5 dynamic omni is the mike to use when high sound pressure levels are encountered, as you would find when miking bass drums or amplified guitars, basses or synthesizers.

The PL6, with its patented Variable-D' construction gives you cardioid (directional) performance without up-close bass boost - perfect for miking brass, reeds, percussion or piano. The PL11, even though it's a directional mike, maintains its response curve off axis. "Leaked" sound from off-axis instruments are faithfully reproduced - not colored in any way.

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Signings

Lynda Carter, who starred as television's "Wonder Woman," to Infinity Records. ... The five-member group **Christopher** to a production and recording deal with W. Stewart Productions, Ltd. ... Warner Bros.' **Eugene Records** and his Angelshell Music Co., to a copublishing agreement with Michael Stewart's Interworld Music.

America to Capitol Records, with its first LP, "Silent Letter," set for release this month. Ten of the 11 tunes were written by the group.

Sweet Inspiration to RSO with a single, "Love Is On The Way" set for release shortly. The group's debut LP for the label is produced by **Bob Monaco** and **Al Ciner** for Monaco/Lasseff Productions. ... **The Faith Band** to International Creative Management of New York.

Talent In Action

ALLMAN BROTHERS BAND

Activity Center
Arizona State Univ., Tempe, Ariz.

The Allman Brothers Band—back together with four of the original members—blended electric blues and improvisation from its latest album "Enlightened Rogues" with memorable songs from the past decade to present a convincing concert May 12.

Despite a late start, the energy level of the band members and the audience remained high, and the concert culminated with three standing, whistling, match burning ovations.

The 18-number, 140 minute set was well-paced and blended with both blues and up-tempo material offered. The 9,000 concertgoers were vocal and enthusiastic throughout as the band continued to play well past midnight.

Highlights were many. The band—Gregg Allman (keyboards and vocals), Dickey Betts (lead and slide guitars and lead vocals), "Jaimoe" Johanson (drums and percussion), Butch Trucks (drums and percussion), David "Rook" Goldflies (bass) and "Dangerous" Dan Toler (lead guitars)—were joined four songs into the set by Bonnie Bramlett.

She instilled a stronger stage presence to the act, since the band members throughout their performance seemed content to depend solely on the music for communication with the audience.

The group shifted from Allman's stylish blues to Betts' and Bramlett's more uptempo material.

Instrumentals ("Jessica," "Elizabeth Reed" and "Pegaeus" from the new album) were also skillfully crafted into the concert. "Jessica," performed as the first encore, featured a funky bass

by Goldflies. A typical Betts arrangement, the song turned into a 20 minute improvisation jam that was highlighted by the ominous, rumbling sounds of Allman's keyboard mixed with a tympany solo by Trucks.

Legendary Allman hits like the mournful "Whipping Post," the upbeat "Blue Skies" and a shattering rendition of "One Way Out" were the most well received.

Eddie Money, who was reviewed here recently, opened for the Allman Brothers Band. **AL SENIA**

CHEAP TRICK ROCKETS

Palladium, New York

When Cheap Trick first headlined last year at this venue, the band was not good. It was loud (it still is but earplugs help) and its playing had all the finesse of angry hornets droning in a cookie jar.

However, this time around the band looked and sounded much better. More time on the road, as well as that all important measure of commercial success appears to have softened some of the rough edges. While the band is rhythmically as tight as ever, its overall presentation is considerably looser.

Cheap Trick may be the world's first new wave bubblegum band, but to say so is not to disparage its musicianship or accomplishments. It plays uncompromising hard rock with slightly sardonic, slightly angry lyrics, but its appeal is not pitched to the New York art crowd. Rather it plays, as kids have discovered first in Japan, and now here, to the kids themselves. It is a show band.

On the first of two SRO shows May 24 Cheap Trick was in full glory. It is a band of four distinctive personalities, and each of the four had his moment of glory with the nattily dressed Robin Zander, the singer, and the cartoonish guitarist Rock Neilson standing out. Though it must be repeated that the rhythm section consisting of bass player Tom Peterson and drummer Bun E. Carlos was extremely tight.

Cheap Trick has a full sound that belies its instrumentation. It is basically a power trio with a singer. This has prompted some speculation that the band augments its live sound with taped segments.

Whether that is true or not is almost irrelevant, because the band is fascinating both to hear and to watch. Neilson is the focus, whether he is playing three guitars one on top of another, or flicking his guitar picks at the audience.

Most of the material in its 80 minute, 15-song show came from the band's surprise top 10 LP, "Cheap Trick At Budokan" with such songs as "Hello There," "Big Eyes," "I Want You To Want Me," "Surrender" and "Goodnight Now."

Opening the show, and earning a few new fans for its efforts, was Rockets, a new SRO band

whose 35-minute set showed it to be a highly competent, guitar-oriented, five-man rock band.

Among the standouts of the eight song set was the band's new single, "Can't Sleep" and "Turn Up The Radio," which is getting some New York airplay. **ROMAN KOZAK**

SYLVESTER

Roseland, New York

Sylvester took over this venerable dance hall for a one night appearance Memorial Day (28), drawing a crowd of approximately 2,000 at \$12.50 a ticket. The Le Clique Fantasy Players shared the billing, circulating through the crowd before showtime, which wasn't until well after midnight, a factor that could have reduced the attendance since Tuesday was a working day.

The crowd had a good time, nevertheless. The sound system was particularly good, with extra speakers mounted on a rear balcony, facing the stage.

Sylvester wasn't featuring his more flamboyant costumes at this show. Clad in a patterned T-shirt and blue sequined slacks, he concentrated on the emotional aspects of the lyrics rather than on the staging of the show. As usual he was assisted by two female singers. An eight piece band backed him up with emphasis on percussion and synthesizer although each musician's contribution could be heard.

"You Make My Body Strong" was the opener, followed by covers of the Pointer Sisters' "Happyness" and Thelma Houston's "Sharing," the latter drawing a strong audience reaction. "Everybody Is A Star" highlighted the set, followed by a medley of Leon Russell's "Song For You," and "Could This Be Magic" done as a duet with keyboard player Eric Thompson, who penned Sylvester's "Dance (Disco Heat)," another crowd pleaser.

The nearly two-hour, 10-song set included "You Are My Friend," "You Make Me Feel Mighty Real," and the closer, "I Need Somebody To Love Tonight." Sylvester kept that tune for his second encore, dishing up a lesson in gospel harmonies for his first return. **DICK NUSSER**

FREDA PAYNE

Backlot, Los Angeles

The diminutive Payne played to a packed house here May 18, opening with "I'll Do Anything For You," a nice upbeat piece which set the pace for a well packaged and paced 65-minute show.

Attired in a form-fitted white gown, the gifted Capitol Records songstress did not wait long to remind everyone of her biggest click to date, "Band Of Gold," which she uncorked second. It drew howls of recognition.

Somewhere around mid set, the Detroit born Payne did a medley of three tunes in which she impersonated Eartha Kitt ("C'est Si Bon"), Lena Horne ("Stormy Weather") and Ella Fitzgerald ("Lady Be Good"). Her scuffling on the latter tune was superb, as was her Kitt characterization.

In all, she did 12 ditties, including two encore numbers. The one tune which proved too much for her to masticate, however, was the Streisand ballad "With One More Look At You." There were moments in the high range which were slightly flat.

But, pro that she is, Payne recovered nicely in the next tune, getting fine support through-out from her two femme backup singers, Bunny Hall and Maria Marsh, and her long time pianist-conductor Earl Van Dyke, who wielded the baton over a five piece combo. **JOE X. PRICE**

MOONBEAMS

The Fast Lane, Asbury Park

The Moonbeams' show May 16 indicates the new band can play the pants off the majority of its established competition.

Moonbeams is a four man band out of North Jersey and Manhattan. Its sound takes elements from Roxy Music, Brian Eno, Curtis Mayfield and Jimi Hendrix among others, but it manages to sound convincing and original.

"Wild Side" is a throbbing, rhythmic number that manages to be both ominous and humorous, dark and light. "Downtown" and "Lay the Hooch Down" also possess emotional and lyrical duality.

The band's greatest strength is its musicianship. Lead singer/guitarist Murch Murchinson especially stands out. He's obviously inspired by Hendrix but he isn't a clone. Murch didn't drop a note all night. Beanie Jordan, keyboards, Bugs Espinoza, guitar, and Papa Bear, drums, also cut it. All of them impressed the audience during a 10 tune, 60 minute set. **GREG ALLEN**

Campus



OREGON IMPROVISES—Collin Walcott of Elektra/Asylum's Oregon demonstrates how to play the sitar during a graduate class in improvisational techniques at UCLA. The group also played at the school's Royce Hall. Surrounding Walcott, from left, are Glen Moore, Ralph Towner, Paul McCandless, all of Oregon, and Bob Destocki, E/A West Coast artist development director.

San Diego State's Outdoor Amphitheatre Landing Acts

By THOMAS K. ARNOLD

SAN DIEGO—A 43-year-old amphitheater in the heart of a sprawling college campus here has recently become the hottest summer concert spot in town.

Once used almost exclusively for commencement exercises and other collegiate affairs, San Diego State Univ.'s 4,000-seat Open Air Theater is now in its third and busiest season as a full-fledged concert venue hosting about two dozen rock, pop and jazz acts over the summer.

Scheduled are the Charlie Daniels Band, Saturday (2); Stephen Stills, June 6; Triumph, June 9; the Beach Boys, June 10; Renaissance and Tim Weisberg, June 22; Poco, June 29; the Clash, July 7; and Harry Chapin, July 10.

Also set to play are Chuck Mangione, July 12; Santana, July 15; Bob Marley and the Wailers, July 16-17; Jimmy Buffett, July 21-22; Tom Petty and the Heartbreakers, July 26; the Marshall Tucker Band, Aug. 7-8; Joan Baez, Aug. 9; and Al Jarreau, Aug. 12.

The amphitheater will also host Blondie, Aug. 14; the Kinks, Sept. 3; Kenny Loggins, Sept. 14; America, Sept. 21; and Randy Newman, Sept. 28.

Some bookings are still being negotiated, and other shows may be added, according to Marc Berman of Marc Berman Concerts, which is presenting the series in association with the school's Associated Students and Avalon Attractions.

"I think it's the best outdoor concert facility in San Diego which has the perfect climate for this sort of show," Berman says. Acts booked into the amphitheater, he says, are in the \$5,000 to \$20,000 range, and thus "are in the same class as those playing the Greek Theatre and Universal Amphitheater in Los Angeles.

"The facilities are similar, so there's no reason why the Open Air Theater can't be to San Diego what the Greek and Universal are to Los Angeles," Berman says.

In addition to bringing name acts to San Diego, the summer concert series at the Open Air Theater performs another function—it provides much-needed jobs for the university's students.

"The entire production staff, outside of a few professionals, consists of students," says Jim Carruthers, manager of the Associated Students' Aztec Center, which is in charge servicing the amphitheater.

"We're hoping to provide summer jobs for 65 to 80 students this year, ranging from ushers and ticket-tak-

ers to stage hands and other production personnel. "It's an educational experience, and provides needed jobs for students."

This year, an exterior renovation project will be completed in time for the first show.

"At least two-thirds of the money we make from the shows each year goes toward improving the facility," he says.

The Open Air Theater was built in 1936 by the Works Progress Administration, a federal project designed to create jobs and thus bring the nation out of the Great Depression.

It was used mainly for campus functions until the 1960s, when, Carruthers says, it started being "used sporadically" for concerts. After Aztec Center and its two indoor concert halls—Montezuma Hall and the Backdoor—were built in 1971, however, the Open Air Theater was abandoned by campus bookers in favor of the newer facilities.

Two years ago, the university administration, noticing that the amphitheater was quietly falling into a state of disrepair, leased it for a token fee to the Associated Students, which in return agreed to service the facility and see to it that concerts would again be held there.

Carruthers says that after the first season, when various promoters booked acts into the amphitheater and it became obvious that holding concerts there was a success, the Associated Students decided to seek bids from qualified promoters for exclusive summer booking rights.

"I think an exclusive works out best for us," he says. "When a promoter can tell managers that he has a whole summer available, not just one or two dates, he has a better chance of getting top name entertainment, which is what we want."

Future plans for the Open Air Theater, Carruthers says, call for it to be used during the school year as well. Certain factors, however—primarily that the school library, which is open late on week nights, overlooks the amphitheater—prohibit it from being used other than Friday and Saturday nights.

Deutsch Resigns

LOS ANGELES—Bill Deutsch, who headed the National Entertainment & Campus Activities Assn.'s conventions and workshops, has resigned that post. Also, the position of business manager, occupied by Jeannine Boucher, has been terminated.

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Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	15	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
2	1	7	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
3	3	13	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
4	5	4	SAY MAYBE Neil Diamond, Columbia 3-10945 (Stonebridge, ASCAP)
5	6	4	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
6	14	7	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
7	4	7	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (Braintree/Snow, BMI)
8	8	11	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
9	10	7	LITTLE BIT OF SOAP Nigel Olsson, Bang 84800 (CBS) (Robert Lellin, BMI)
10	11	7	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
11	27	5	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
12	13	5	GOOD TIMIN' Beach Boys, Caribou 89029 (CBS) (Brother/New Executive/Johan, BMI)
13	15	7	LOVE TAKES TIME Orleans, Infinity 50006 (MCA) (Orleansongs, ASCAP)
14	9	7	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
15	12	5	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3-10908 (Laughing Willow, ASCAP)
16	7	11	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren-Vibes, ASCAP)
17	42	3	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
18	23	7	GET USED TO IT Roger Voudounis, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
19	17	17	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner-Tamerlane, BMI)
20	18	16	STUMBLIN' IN Suze Quatro & Chris Norman, RSO 917 (Chinnichap/Careers, BMI)
21	50	2	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Bonnyview, ASCAP)
22	34	3	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
23	16	13	BLOW AWAY George Harrison, Dark Horse 8763 (Ganga, BMI)
24	33	4	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Snug, BMI/Loresta, ASCAP)
25	28	9	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
26	26	4	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
27	38	3	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
28	20	10	DON'T WRITE HER OFF McGunn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693
29	24	10	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Dennis Earl/Music/Mother/Pearl, ASCAP), Columbia 3-10933
30	19	16	I NEVER SAID I LOVE YOU Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
31	22	7	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappell, BMI)
32	25	12	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
33	31	21	CRAZY LOVE Poco, MCA 12439 (Prooting, ASCAP)
34	32	6	ALISON Linda Ronstadt, Asylum 46034 (Plangent Vision, ASCAP)
35	30	9	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
36	35	11	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
37	29	16	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
38	48	2	WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
39	44	7	THIS TIME I'LL BE SWEETER Angela Bofill, GRP/Arista 2500 (Pernumbra, BMI)
40	43	4	SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
41	46	4	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
42	49	2	DON'T HANG UP YOUR DANCING SHOES Ian Matthews, Mushroom 7041 (Steamed Clam, BMI)
43	47	3	DANCE AWAY Roxy Music, Atco 7100 (E.G., BMI)
44	NEW ENTRY		SATURDAY NIGHT, SUNDAY MORNING Thelma Houston (Colgems, BMI/Jobete, ASCAP), Tamla 54297 (Motown)
45	NEW ENTRY		AMANDA Waylon Jennings (Gold Dust, BMI), RCA 11595
46	NEW ENTRY		DO IT OR DIE Atlanta Rhythm Section (LOW-Sel, BMI), Polydor/BGO 14568
47	NEW ENTRY		PIECES OF APRIL David Loggins (Leeds/Bibo, ASCAP), Epic 8-50711
48	NEW ENTRY		YOU'RE THE ONLY ONE Dolly Parton (Unichappell/Begonia/Fedora, BMI), RCA 11577
49	NEW ENTRY		GEORGIE PORGY Toto (Hudmar, ASCAP), Columbia 3-10944
50	NEW ENTRY		MAKE LOVE TO ME Helen Reddy (Trajor, ASCAP), Capitol 4712

Classical



Billboard photo by Alan Penchansky

SESSION STRATEGY—Cast members confer with conductor Sir Georg Solti during a break in the taping of "Fidelio" at sessions in Chicago. The Beethoven opera was taped in four consecutive days using Decca/London's new two-channel digital recording system. Gathered around the table, foreground, are bass Hans Sotin, tenor David Kuebler, soprano Sona Ghazarian and maestro Solti. Standing rear are Ray Minshull, head of Decca classical a&r, bass Theo Adam, John Harper, London Records national sales manager/classics, and soprano Hildegard Behrens who sings Leonora in the new recording.

NOTED VIOLINIST NOW A MAESTRO

Zukerman's Career Flowering

CHICAGO—As Pinchas Zukerman steps into his first U.S. permanent conducting post in 1980-81, the involvement of major recording companies is a strong likelihood.

Zukerman has signed on for three years with the St. Paul Chamber Orchestra. The Israeli-born violinist, a veteran of the recording studio, says he expects recording activity to follow him to Minnesota.

"I have made a few innuendos to DG and CBS," Zukerman, in a phone interview, reveals. "For DG I'm doing a series of the violin and orchestra works of Haydn and Haydn symphonies, and they have told me whenever I see fit they would like to record it," the violinist explains.

"I also want to make a long project of concerti grossi," adds Zukerman. "Obviously we are a commercial commodity now."

Zukerman's contract calls for him to spend about 13 weeks per year with the orchestra including touring. The ensemble, one of the best known U.S. chamber orchestras, is being enlarged to include 31 players in time for Zukerman's inauguration.

Dennis Russel Davies, the conductor today, leaves to become director of the Stuttgart Opera in 1980-81.

Under Davies, the St. Paul orchestra has recorded for Nonesuch, Composers Recordings, Inc. and Sound 80. However, Zukerman's leadership is likely to bring the first major label sessions.

The other major orchestra in the area is the full-scale Minnesota Orchestra, which has been recording for Vox. Renowned British maestro Neville Marriner is set to take over there in the fall, a move also expected to bring increased recording activity to the area.

Zukerman, who is best known as a solo violinist and chamber music performer, has been increasing his conducting activities, but does not envision an extension into the major symphonic repertoire.

"I do not want to conduct the big

symphony orchestra. I think physically you are in trouble," he says.

"You do a big hour-long work and you hold your arms up the next morning and they feel like lead."

The St. Paul Orchestra will include two oboes, two bassoons, one clarinet, one flute and two horns when Zukerman takes over. Strings include a dozen violins, and there is a full-time harpsichordist about whom Zukerman was most enthusiastic.

"We'll definitely be covering the years of 1650 to 1820, a huge wealth of stuff," the conductor explains. "Naturally a lot of 20th century music also."

This summer Zukerman is conducting the Faure "Requiem" in London. The Beethoven "Seventh" and Schubert "Eighth" symphonies are among the other large pieces he's tackled.

Zukerman is one of the most active musicians on the recording scene. He is featured with the Guarneri Quartet in a new RCA album of Beethoven and Mendelssohn chamber works, and CBS has a new record of Bruch's "First Concerto" and Lalo's "Symphonie Espagnol" with Zukerman.

Several other CBS disks have been completed and await release, including Bartok's "Second Concerto" with Zubin Mehta conducting the L.A. Philharmonic, and sonatas of Debussy and Faure performed with pianist Mark Neikrug.

Zukerman collaborates with cellist Lynn Harrell in an album of baroque concerti for EMI, and the violinist is set to make his first record of the Brahms "Concerto" this month with Daniel Barenboim conducting.

The musicians of Zukerman's jet-age generation occasionally hear criticism that their talents are being spread too thin. Are Zukerman and his colleagues taking on more work than they can handle and still maintain standards of interpretation established by earlier generations?

"I'll do one thing at a time," Zukerman responds. "So far I've been

fortunate in my musical career that I've never had to force anything as violinist or conductor.

"If I felt at any time that the artistic viability is not up to par, if I don't come prepared, I would not do it."

ALAN PENCHANSKY

Parkway Making It Classically

• Continued from page 20

moving in and out of formats should be easier.

While the classical music audience is not as large as the disco or rock audience, it is a loyal one, and, according to Currie, one which can not get enough of the music. Parkway's customers are steady; Currie boasts a 99% renewal rate for his programs.

A high percentage of classical music listeners, Currie adds, are young married persons between the ages of 18 and 39, solidly within the most desirable marketing demographics.

Currie believes broadcasters need not make the mistake of offering listeners "shoddy stuff." Although the U.S. has a highly educated population with highbrow interests, "the people who run radio and tv think the average mental age is that of a sub-teen. The diet is pap," charges Currie.

"This company is living proof" that broadcasters don't need to program down to listeners, Currie maintains. "Stations should recognize the diversity of audience."

Parkway's annual sales topped a reported \$1 million last year after a growth rate of 22% annually since 1974. In mid-June, Currie will be meeting with other syndicators and satellite hardware manufacturers to explore the possibilities of the new satellite technology. A nationwide classical music network could be the offing.

JEAN CALLAHAN

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Advertising Brings Results

Arrangers' Plight Cited By Manson

By HANFORD SEARL

LOS ANGELES—"Music arrangers deserve a bigger piece of the financial pie," said Eddy L. Manson, president of the American Society Of Music Arrangers May 17.

Speaking to about 50 members at the Variety Arts Center, Manson voiced a need for cooperation among creative unions.

"We have no intention of stepping on feet. We applaud the work of the Composers & Lyricists Of America, but we want what's rightfully ours," reported the newly re-elected president.

According to Manson, arrangers receive only a little more than orchestral scale. The society is seeking a greater profit share for the arranger's creativity.

Calling arrangers "the forgotten man of the business," Manson said the Society's efforts will affect about 4,000 charters nationwide. He was

critical of the pending copyright law which includes a "work for hire" clause which he claims all but destroys the arranger's profit potential.

About 200 full-time and 90 associate arrangers are members of the society, which had received a 3-1 vote in favor of changing the group's name. But this has been indefinitely shelved because of similarities to other music organizations.

The progress of a creative workshop was reported to have produced 57 new compositions during the last year, mostly classical in nature.

Aside from the brewing royalties controversy, Manson stressed the need for a better public image and for the society to inform industry members about the plight of the arranger.

"It isn't fair to only pay an arranger a couple hundred dollars or a thousand for a product which

reaches into the multi-thousands or millions," maintained Manson.

An awards dinner Thursday (24), honored the society's first president, Robert R. Bennett, and Elmer Bernstein, president of the Composers & Lyricists Of America.

Other re-elected officers include vice president Bert Shefter, treasurer Howard Lucraft and secretary Fred Woessner.

Re-elected to the board of directors are Bob Ballard, Benny Carter, Jack Elliott, Sid Feller, Ernie Freeman, Jimmie Haskell and Ruby Raksin. New board members include Jeff Alexander, Red Callender, Buddy Collette, Van Alexander, Luchi deJesus, Ira Hearshen, Beth Lee, Tommy Vig and Stan Worth.

Board alternates elected are James Argiro, Ed Freeman, Al Sendrey and John Roy Weber.

New Companies

International Artists Development Ltd. formed by Bob Caviano and Rapp/Metz management to work in artist development, management and promotion of disco artists. Company manages Grace Jones and is promoting Marlena Shaw, War and Wuthering Heights. Address: 1650 Broadway, New York 10028, (212) 581-6162.

Farralane Enterprises Inc., formed by Gene Farrell and Peter Liberatos as manufacturers representative of lighting and audio products which will be marketed under the Farralane name. Address: 66 Commerce Drive, Farmingdale, N.Y. 11735, (516) 752-9824.

West/DiLorenzo formed by Kris DiLorenzo and Bonnie West specializing in marketing, public relations, artist development and photo-journalism. Address: 156 Fifth Ave., New York 10010, (212) 929-3338.

RBZ Management Corp. formed by studio musician Richard Resnicoff for management of new musicians. Address: One Sherman Square, New York 10023.

Wheels Records formed by Don Drossell, former pop promotion head of DeLite Records. The rock-oriented company has signed an act, Bull, and is lining up independent distributors. Address: 200 West 57th St., New York 10019 (212) CO 5-5666.

Roger Bowling Music, a publishing firm affiliated with BMI, launched by Bowling whose writing credits include "Lucille." ASCAP affiliate for company is Rabun Gap

Music with writer Steve Tutsie. Administration for both companies to be handled by Al C. Mifflin. Address: 1508 16th Ave. S., Nashville 37212, (615) 383-6268.

Videotape Distributors, Inc., formed by Spencer Pearce, former surplus album company head. Pearce has opened what is believed to be the first exclusive distributorship in the Western states with MEDA as his first line. Address: 201 N. Robertson Blvd., Beverly Hills 90211, (213) 858-8070.

PR Productions, a management firm, formed by Patricia Rockwell. Address: the English Village, North Wales, Pa. 19454.

Marbert Publishing Co., a music publishing and record production firm, launched by Robert Antrom. Address: 5763 Nassau St., Philadelphia 19131 (215) 477-4417.

The Road And The Sky, a travel service for entertainers, formed by Steve Wright and Mike Lofton. Address: 1900 Ave. of the Stars, Suite 525, Los Angeles 90067, (213) 557-0353.

Kick Records founded by Bonnie and Joe Russo. Label's first release is Jesse Towers' "Give Me Your Body While We're Dancing." Address: 100 Mildas Dr., Malibu 90265, (213) 456-9651.

T.J. Productions, a record production firm, formed by John Warfel and Todd Evans. First artist is Jason Jade. Address: 230 S. Coronado, Suite 1, Los Angeles 90057, (213) 395-3803.

London Debut Enterprises formed by James R. Adler to deal in promotion, talent development and concert, theatre, cabaret and record production. Firm is also BMI-affiliated publisher. Address: Suite 814, 2201 Benjamin Franklin Parkway, Philadelphia 19130, (215) 567-0112.

Waco Powerpack Records Inc. formed by Greg Gaytan of the Cream Publishing Group. Initial release is David Eyre's "Feel The Magic." Address: 724 Columbia Lane, Provo 84601, (801) 375-WACO or 5430 Van Nuys Blvd.,

Suite 302, Van Nuys, Calif. 91401, (213) 788-WACO.

Overnight Success Promotions launched by Alphonso Smith, president, Douglas Beamon and Michael McKrieth. Firm deals in promotion, production and management. Address: P.O. Box 9073-31, Government Center, Billerica St., Boston 92114, (617) 227-6142.

Sessions, a payroll and packaging company, formed by Jim Knight, former head of motion picture and film department of the AFM Local 47. Firm serves film, tv and record producers in hiring, budget and payroll areas. Address: 6311 Romaine St., Suite 7108, L.A. 90038, (213) 462-2567.

Unique Publications formed by Arlene King and Marty Morgan. First project is a jazz/fusion book, "We Speak Jazz" set for September distribution. Address: 15130 Ventura Blvd., Suite 315, Sherman Oaks, Calif. 91403, (213) 783-7564.

I C Enterprises, a record promotion, marketing, merchandising and distribution firm, formed by Ian David Marsh, president of Total Entertainment Corp. (T.E.C.) and Craig Walker, president of Craig Walker Productions. Address: 8440 Sunset Blvd., Suite 417, Los Angeles 90069, (213) 650-7370.

Cherry Lane Music Ties ATV Canada

LOS ANGELES—Cherry Lane Music will administer ATV Music in Canada. This is the first such deal for ATV Canada since opening its Toronto office several months ago. Bernie Solomon heads ATV Canada.

Cherry Lane's catalog includes tunes by John Denver, Kenny Rogers, Tom Paxton, Bill & Taffy Danoff, Jeffrey Commanor, Mentor Williams and Lee Holdridge. The agreement also includes Cherry Lane affiliated companies, Third World Music, Tangled Web Music, the Chrystal Jukebox catalog, Golden Age Music, and compositions of British rock band, Pearly Spencer. Cherry Lane's new rock band, Avalon, is also included in the package.

Soul Sauce

It's Back To Piano For Russell

By JEAN WILLIAMS

LOS ANGELES—Gene Russell is once again pursuing a musical career.

Russell, who formed Black Jazz Records and more recently Aquarian Records while managing the career of vocalist Kellee Patterson, has recorded a jazz LP titled "Gene Russell Produces."

The pianist no longer manages Patterson and his labels are inactive, "because I now want all of my energies to go into my own performing career. Running a record company is a full-time job if it's going to be done right. At the same time, pursuing a career takes just as much time. Therefore I am now going with the career," says Russell.

For six years, he has concentrated almost solely on Patterson's career although he did record an LP, "Talk To My Lady," on Black Jazz in 1974.

Accompanying Russell on his new LP are: Carl Burnett, drums; Larry Klein, current bass player with Freddie Hubbard; Gary Hammon, tenor sax; and Nika, flute.

★ ★ ★

Freddie Perren, producer/writer and MVP Records president, presented Rosalyn Carter with a platinum copy of Peaches & Herb's "Reunited."

Perren, along with Peaches & Herb, was in Washington attending a benefit for the D.C. General Hospital. The event kicked off a national drive for the National Self-Help the Community Drive.

Peaches & Herb performed, helping to raise \$29,000 for the construction of a new wing and gift shop for the hospital. Rosalyn Carter is honorary chairperson of the National Self-Help the Community Drive.

★ ★ ★

Sammy Davis Jr., with Cecil Par-tee, former commissioner of Chicago's Dept. of Human Resources, and Ben Branch, former musical director at Operation Breadbasket in Chicago, has formed the Sammy Davis Jr. Performing Arts Scholarship Foundation.

The foundation was set up to further musical education in college. Davis' first major event under the scholarship banner is an Oct. 5 concert starring Frank Sinatra.

Proceeds from the first concert will go to students in the Chicago area, but concerts will be held in other parts of the country with proceeds going to students in those area.

No dates or acts have been set for future concerts.

★ ★ ★

B.B. King will do a benefit performance at the Univ. of Mississippi at Oxford to aid the victims of recent Mississippi floods.

The June 15 benefit is coordinated by SAS Inc., King's management firm; Chancellor Preston Fortune of the university, Bill Ferris, director of the Center for the Study of Southern Culture, and the American Red Cross. King will turn over all proceeds to the Red Cross.

King, long known for his willingness to help the less fortunate, has performed more than 50 benefits concerts in U.S. prisons through his Foundation for the Advancement of Inmate Rehabilitation organization. He co-chairs the company with attorney F. Lee Bailey.

(Continued on page 56)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	6	6	WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards, Collinwood 4425) (Atlantic) (Chic, BMI)	★	44	5	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff, P.I.R. 8-3688) (CBS) (Mighty Three, BMI)	★	79	2	CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Perry), Clouds 15 (TK) (Sheryl, Lindsay Ann, BMI)
2	1	10	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (I. Cohen, J. Whitehead, G. McFadden, J. Cohen) (P.I.R. 3681) (CBS) (Mighty Three, BMI)	★	35	8	RAISE YOUR HANDS—Brix (R. Hagg, R. Ransom, J. Brown), Bang 4802 (CBS) (Warner Bros./Good High, ASCAP)	★	80	2	SORRY—Matalie Cole (Jackson, Yancy, Dixon), Capitol 4722 (Jays/Cappell, ASCAP)
★	4	7	HOT STUFF—Deena Simon (P. Bellotte, H. Fatscher, K. Forsey) (Casablanca 978) (Rick's/Stop, BMI)	★	43	6	EYEBALLIN'—Heatwave (R. Temperton), Epic 8-50699 (A&M, ASCAP)	★	81	2	HOT FOR YOU—Branford (T. Womack, B. Woods), TABU 8-5514 (CBS) (Intenor, BMI)
★	5	11	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)	★	45	6	I JUST WANNA DANCE WITH YOU—Dramatics (C. Womack, D. Davis), MCA 41017 (Grovesville, BMI/Conquistador, ASCAP)	★	84	2	CAN'T DO WITHOUT LOVE—Whispers (K. Burke, C. Mayfield), Solar 11596 (RCA) (Mayfield/Andrack, BMI)
5	2	9	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Bovema, ASCAP)	★	48	9	MR. ME, MRS. YOU—Creole De Coco (R.C. Young, H.B. Barnum), Venture 106 (Audio Arts, ASCAP/Madea, BMI)	★	83	2	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)
★	8	4	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (J. Lind, A. Willis), Arc 310956 (CBS) (Charleville/Irving/Deertrack/Noth, BMI)	★	47	7	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mtuame, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	74	74	5	FREAKY PEOPLES—Cred Pharoah (A. Carry, C. Moreland, L. Emmanuel) (Westbound 55420) (Atlantic) (Bridgeport, BMI)
★	13	5	RING MY BELL—Airta Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	40	42	5	FOXY LADY—Larry Graham with Graham Central Station (L. Graham), Warner Bros. 8816 (Nonesuch/Mighty Fox, BMI)	★	NEW ENTRY		TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696 (CBS) (Mighty Three, BMI)
★	10	7	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	41	41	7	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Deser, D. Rudolph) (Capitol 4706) (Minnie's/Bull Pen, BMI)	★	NEW ENTRY		CRYING—Instant Funk (B. Sigler), Salsoul 2088 (RCA) (Lucky Three/Henry Sweeney, BMI)
9	3	12	REUNITED—Peaches & Herb (O. Fekaris, F. Perren), MNP/Polydor 14547 (Perren/Vibes, ASCAP)	★	62	3	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch), RCA 11586 (M&S/Six Continents, BMI)	★	NEW ENTRY		MINUTE BY MINUTE—Skeeter Brothers (M. McDonald, L. Abrams), Warner Bros. 8228 (Sinig, BMI/Loresta, ASCAP)
10	9	18	DISCO NIGHTS—G.Q. (E.R. LaBlanc), Arista 0388 (G.Q./Arista, ASCAP)	★	63	3	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw) (Polydor 14557) (Muscle Shoals, BMI)	★	88	2	HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, P. Moten), Arista 0421 (Astray, ASCAP)
11	11	11	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sheryl/Harmack, BMI)	★	44	8	SAY WON'T CHA—Chocolate Milk (J. Smith III, A. Costello, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon) (RCA 11547) (Marcan, BMI)	79	82	2	I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, C. Fowler, K. Johnson) (ARC/Columbia 3-10571) (Kee-Drick, BMI) (Cheryne/Motw, ASCAP)
12	12	11	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Oskar, Robb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)	★	56	4	I'M A SUCKER FOR YOUR LOVE—Tina Turner (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	★	89	2	RIDIN' HIGH—Parlet (D. Dooler, D. Sterling), Casablanca 375 (Rock's/Malibu, BMI)
13	7	14	YOU CAN'T CHANGE THAT—Bayle (R. Parker Jr.), Arista 0399 (Raybols, ASCAP)	47	35	10	LOST IN LOVING YOU—McCrary (L. McCrary, A. McCrary, S. Tucker) (Parrot 6-70028) (Epic) (Island, BMI)	★	NEW ENTRY		GEORGIE PORGIE—Tala (D. Peck), Columbia 310544 (Rudmar, ASCAP)
14	14	15	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4686 (Amazement, BMI)	★	48	8	BAD FOR ME—Don Deo Bridgewater (D. Thomas, C. Veal Jr.), Elektra 46031 (Harrah/Chas, ASCAP)	★	93	2	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr), 20th Century 2408 (RCA) (ARV/Zonal, BMI)
15	15	17	HOT NUMBER—Foxy (I. Ledons), Dash 5050 (TK) (Sheryl/Lindseyanne/Buckaroo, BMI)	★	59	4	ROCK 'N' ROLL—Atlantic Starr (W. Lewis), A&M 2135 (A&M/Newman/Radio, ASCAP)	83	85	2	EVERYBODY HERE MUST PARTY—Direct Current (D.D. & D. Diemets), T.E.C. 759 (M&A, ASCAP)
16	16	16	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3-10904 (Content/Tyrone, BMI)	★	50	39	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Millie Jackson (K. Forsy, M. Bjorklund, F. Jay), Spring 192 (Polydor) (Jean Magill, ASCAP)	★	94	2	I CAN DANCE ALL BY MYSELF—Dulio & Dulio (C. Dulio, D. Dulio), Hillback 7806 (Atlantic) (Dulio & Dulio/Readale, ASCAP)
★	27	6	CHASE ME—Con Funk Shun (M. Cooper, F. Filate), Mercury 74059 (Valie-Joe, BMI)	51	31	12	SATURDAY NIGHT—T-Connection (T. Coakley), Dash 5051 (TK) (Sheryl/Decibel, BMI)	★	85	3	YOU GOT THE STUFF—Bib Waters (B. Waters, P. Smith, K. Hutchell) (Columbia 3-10958) (Browning, ASCAP)
★	22	6	DON'T GIVE IT UP—Linda Clifford (C. Aaley, L. Clifford), RSO 927 (Mayfield/Andrack, BMI)	52	49	12	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)	★	NEW ENTRY		LIGHT MY FIRE—Imaj Stormer (Cours, B. Leag, S. May), Arista 7753 (ATU, BMI)
19	17	15	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8759 (Unichappell, BMI)	★	53	10	I WHO HAVE NOTHING—Sylvestre (Lieber/Stollen), Fantasy 855 (Yellow Dog/Walden/ S.D.R.M., ASCAP)	★	NEW ENTRY		THE BOSS—Blaise Ben (R. Ashford, V. Simpson), Wetmore 1462 (Nick O-Va, ASCAP)
★	26	6	JAM FAN—Bootsy's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)	★	64	4	FIRST TIME AROUND—Skyy (R. Muller), Salsoul 72087 (RCA) (One Too-One, ASCAP)	★	NEW ENTRY		GROOVIN' YOU—Harvey Mason (K. Mason, S. Mason), Arista 0403 (Mason, ASCAP)
21	18	18	IT MUST BE LOVE—Alton McClain & Destiny (J. Factman, J. Winder), Polydor 14532 (Specialist/ Traco, ASCAP, BMI)	★	55	9	SHOW TIME—Undisputed Truth (N. Whitfield), Whitfield 8781 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	NEW ENTRY		WHEN THE WHISTLE BLOWS—La Flamma (M. Anec, P. Nerve), Mercury 74055 (BEMA, ASCAP)
★	29	6	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fekaris, F. Perren), Polydor 14558 (Perren/Vibes, ASCAP)	★	65	5	YOU NEVER KNOW WHAT YOU'VE GOT—Bell & James (L. Bell, C. James), A&M 2137 (Mighty Three, BMI)	★	NEW ENTRY		LEAD ME ON—Maxine Nightingale (A. Willis, D. Lay), Windong 11530 (RCA) (A&M, ASCAP)
★	30	8	LET ME BE GOOD TO YOU—Loo Rawls (R. Gamble, L. Huff), P.I.R. 3584 (Mighty Three, BMI)	★	67	5	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (E. Holland Jr., L. Dozer, B. Holland) (Motown 1459) (Stone Age, BMI)	90	91	3	GIVEN IN TO LOVE—Latawiah (S. Scheckley), Solar 11589 (RCA) (Spectrum VII, ASCAP)
24	19	20	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 85056 (Pescok, BMI)	★	71	2	BAD GIRLS—Deena Simon (D. Simon, B. Sadam, E. Holmson, J. Esposito) (Casablanca 988) (Starr/Earbore/ Sweet Summer Night, BMI)	★	NEW ENTRY		WHEN YOU'RE YOUNG AND IN LOVE—Stacey Lattimore (Y. McCoy), Cotillion 44250 (Atlantic, WREN, BMI)
25	25	10	READY OR NOT—Herbie Hancock (R. Parker, J. Cohen), Columbia 3-10936 (Raybols, ASCAP/Polo Grounds, BMI)	★	60	5	MORNING DANCE—Spere Gyra (J. Beckenstein), Infinity 50011 (MCA) (Harlem/Crossed Bear, BMI)	91	92	2	SHINE—Bar-Kays (J. Alexander, L. Dodson, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart), Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI)
26	24	17	I BELONG TO YOU—Rance Allen (R. Allen), Star 3217 (Fantasy) (Star/Doctor Jack, ASCAP)	★	61	12	YOU CAN DO IT—M Hudson & The Soul Partners (A. Myers, K. McCord), MCA 12459 (MCA) (Perks, BMI)	★	NEW ENTRY		SOMEONE OUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Deane), Shadybrook 1057 (GRT) (Screen-Gems/EMI, BMI)
27	20	15	STAND BY—Matalie Cole (M. Cole, M. Yancy), Capitol 4690 (Jays/Chappell/Cole Arma, ASCAP/BMI)	★	72	3	BEST BEAT IN TOWN—Switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)	92	NEW ENTRY		I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three/Henry Sweeney/Unichappell, BMI)
★	36	7	NIGHT DANCIN'—Tata Vega (P. Summerson, I. Macaluso), Arista 7748 (Home Wood/Philly West, ASCAP)	★	73	3	I JUST KEPT THINKING ABOUT YOU BABY—Tata Vega (H. Johnson, G. Calley), Tania 54299 (Motown) (Jobete, ASCAP)	★	95	23	LOVE YOU INSIDE OUT—Bee Gees (B. Gibb, M. Gibb, R. Gibb), RSO 925 (Signwood/Unichappell, BMI)
29	28	13	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Guthrie, P. Grant), Arista/GRP 2500 (Perumbra, BMI)	★	76	2	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/ Stacey, ASCAP)	★	97	10	ANY FOOL CAN SEE—Barry White (B. White, P. Pulli), Unlimited Gold 35763 (Columbia) (Seven Songs BA-Daka, BMI)
30	34	13	DANCE WITH YOU—Carris Lucas (Roni Gardner), Lucas, Solar 11482 (RCA) (Spectrum VII/Hinds, ASCAP)	★	75	3	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (M. Bjorklund, J. Evers, R. Forry, J. Kordulek, C. Barry), Chrysalis 1232 (Addis Lambda/Lollipop Music, BMI)	★	98	10	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Harms, M. Butler), Tania 54297 (Motown) (Colgems—EMI/Jobete, ASCAP)
31	21	19	I DON'T WANT NOBODY ELSE—Barbara Michael Walden (R. M. Walden), Atlantic 3541 (Grabbed/Cotillon, BMI)	★	66	4	SHOULDA' GONE DANCIN'—High Energy (D. Jones, A. Mason), Gordy 7166 (Motown) (Old Brimpton Road, ASCAP)	★	99	17	IN THE NAVY—Village People (J. Morali, H. Belinfante, V. Wills), Casablanca 973 (Can't Stop, BMI)
★	40	7	IF YOU WANT IT—Nikolite (S. Torano, H. Johnson), Arista 7747 (Fax, BMI)	★	77	3	RADIATION LEVEL—Sun (B. Nyrd), Capitol 4713 (Gleason/Walden, ASCAP)	100	69	12	
33	33	6	EVERYBODY UP—Ohio Players (Ohio Players), Arista 0408 (G.P.O., BMI)	★	78	4	TRUST ME, D. J.—D. J. Rogers (D. J. Rogers), Arc 310943 (CBS) (Circle R, ASCAP)				

JUNE 9, 1979, BILLBOARD

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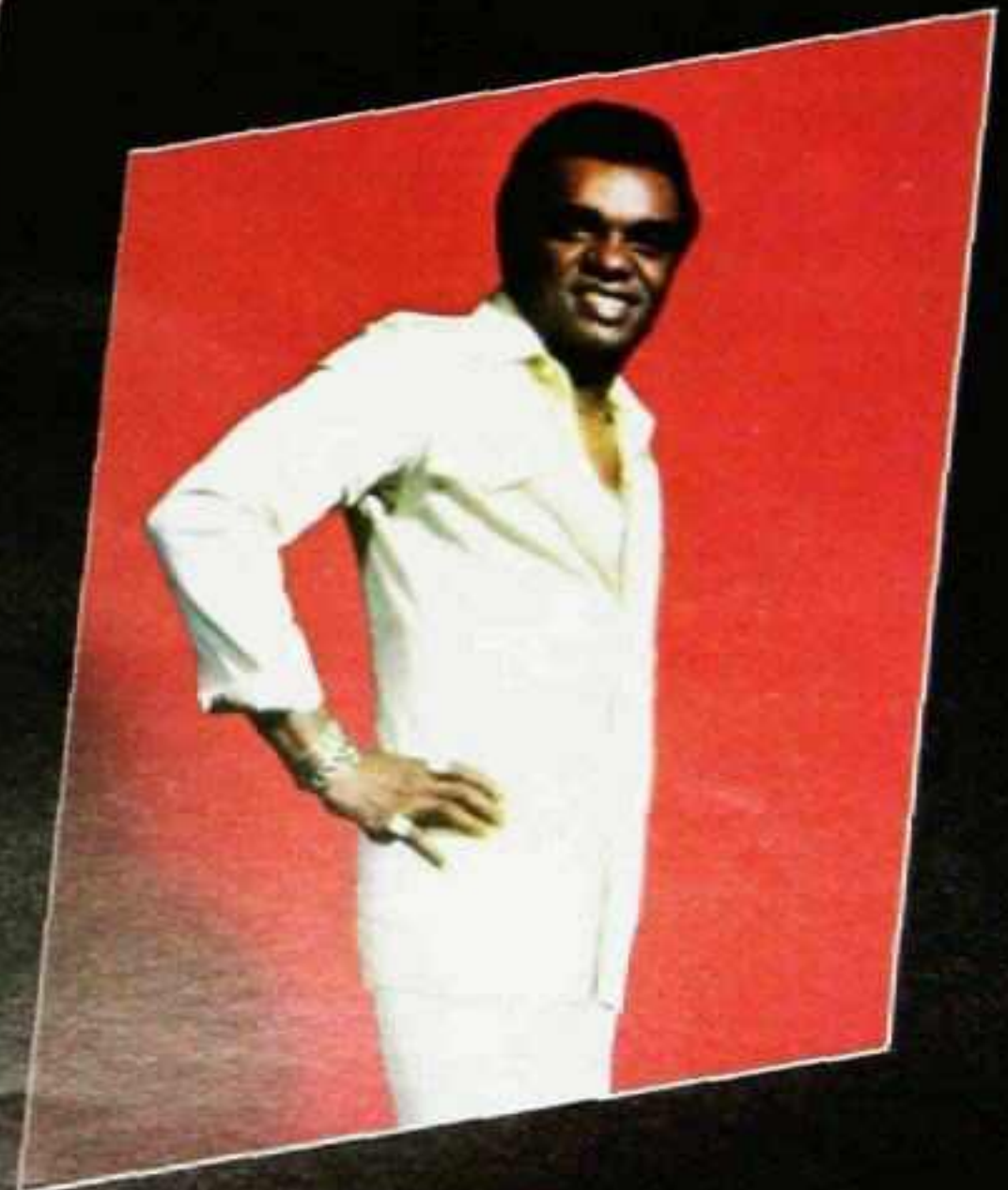
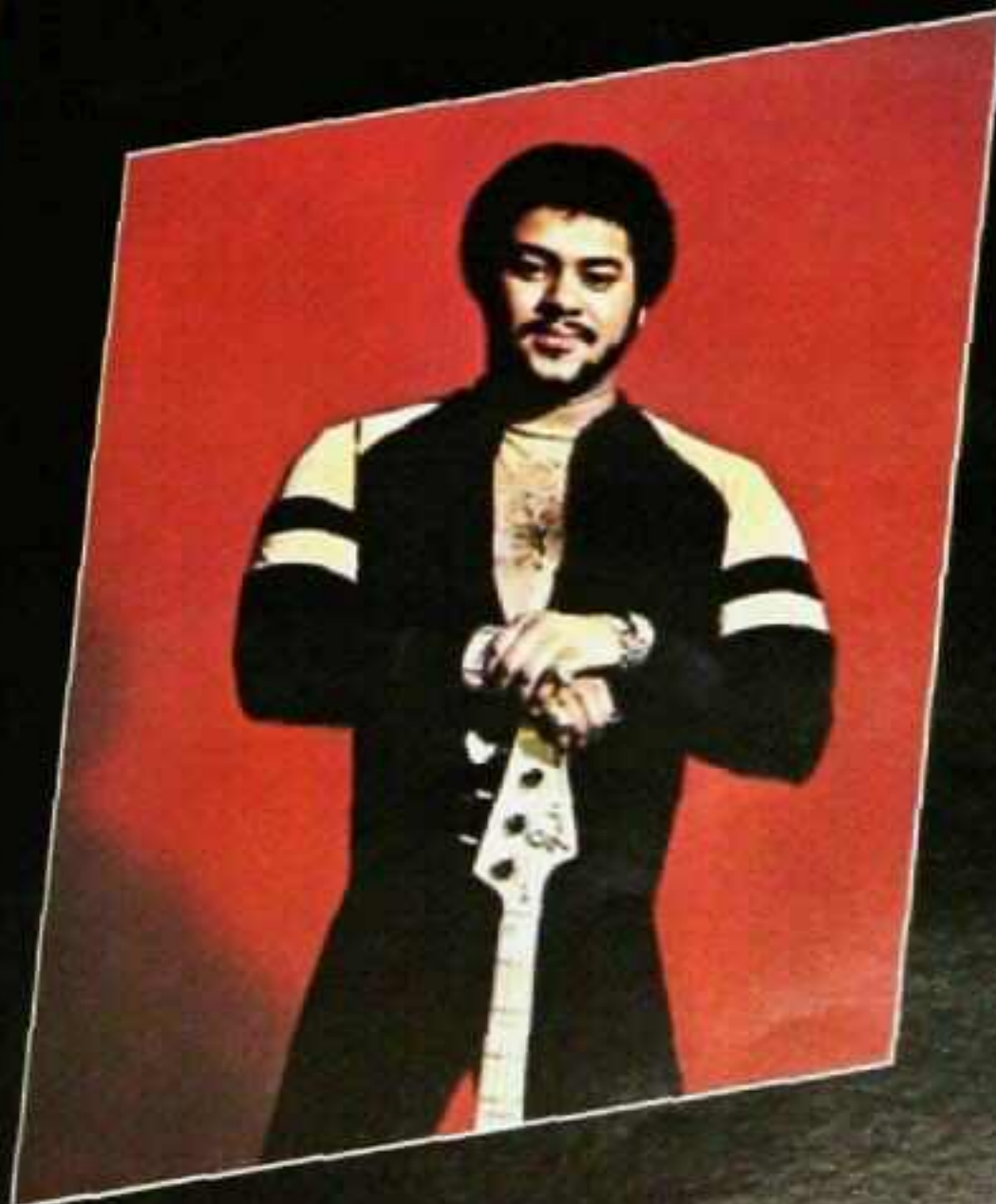
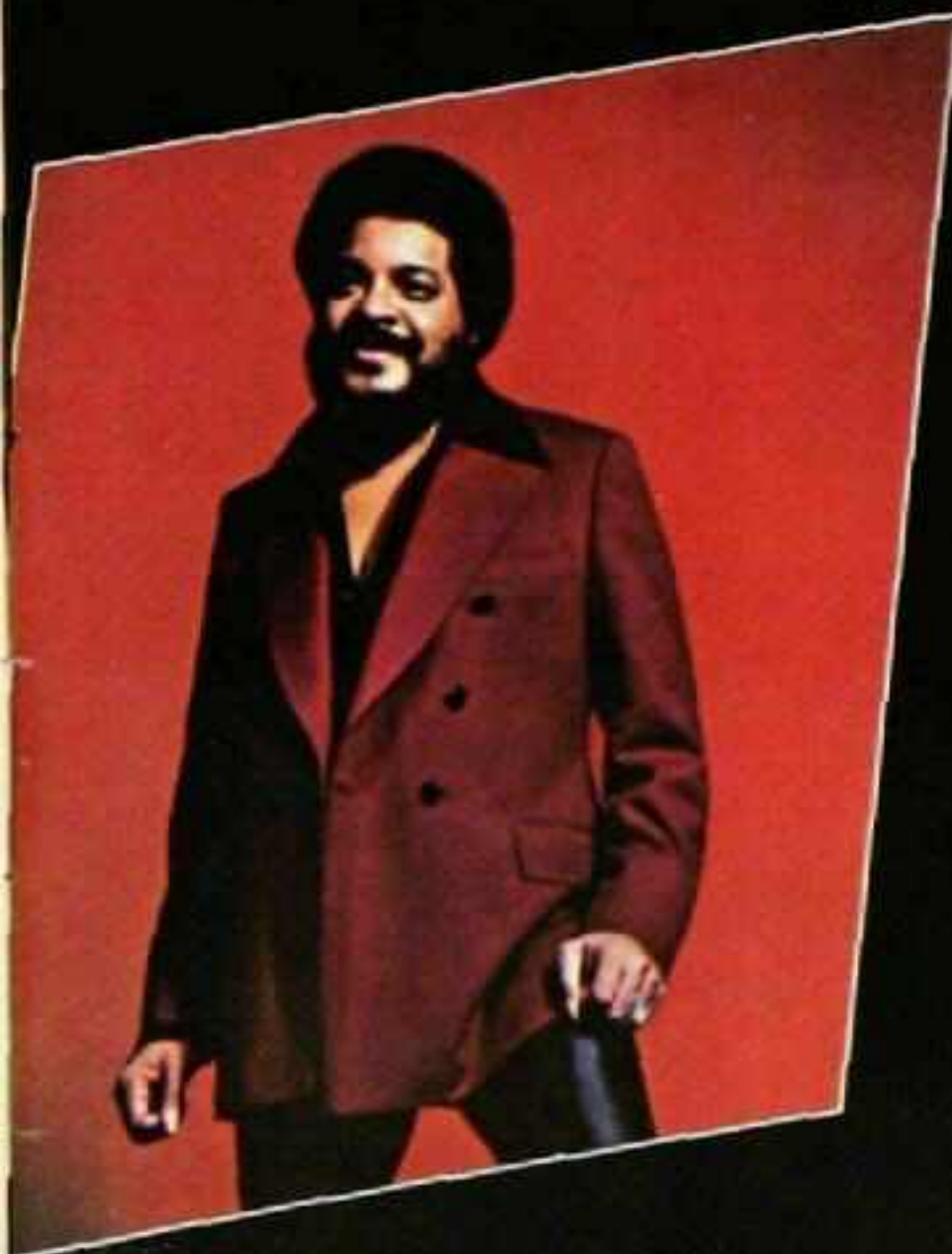
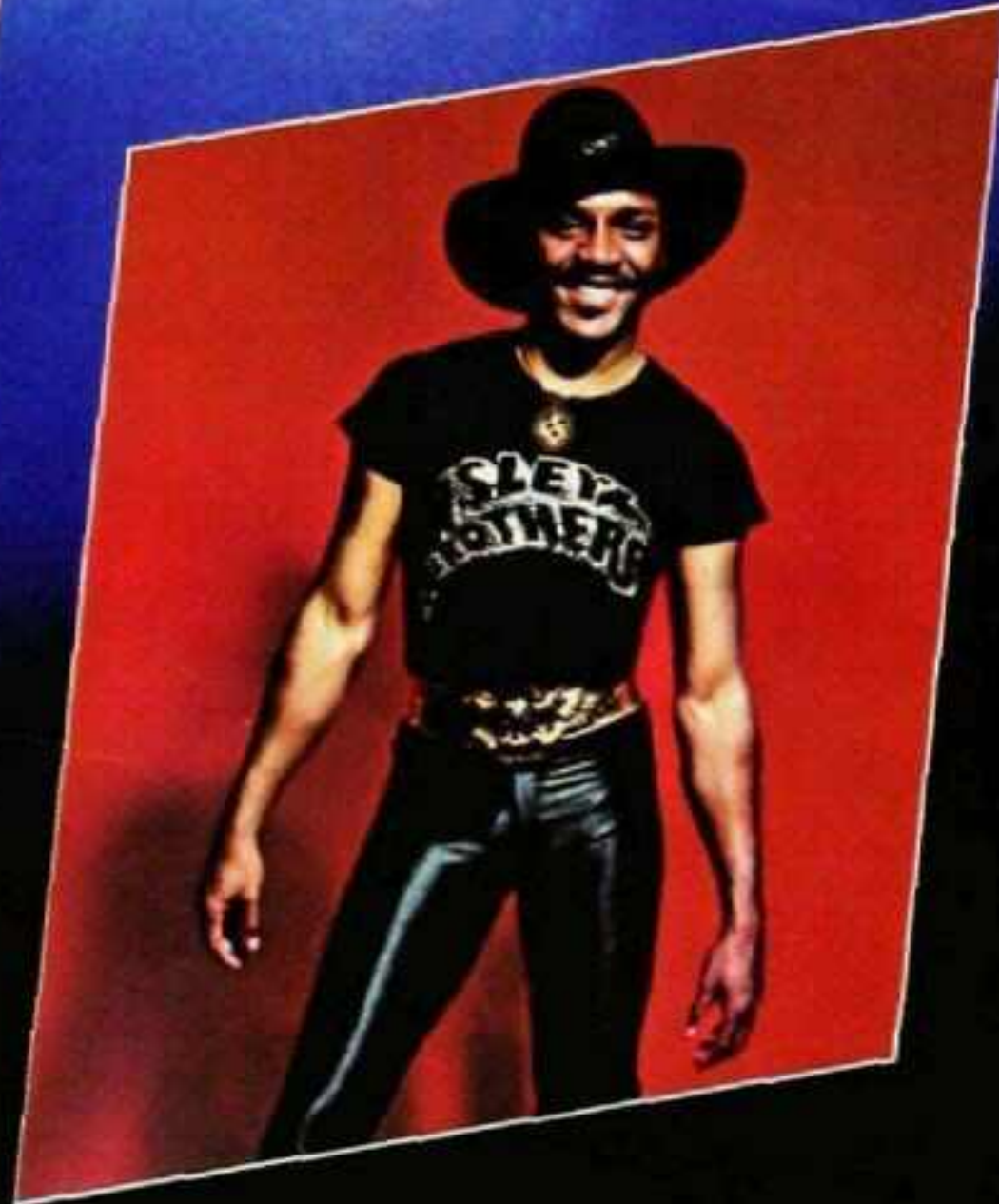
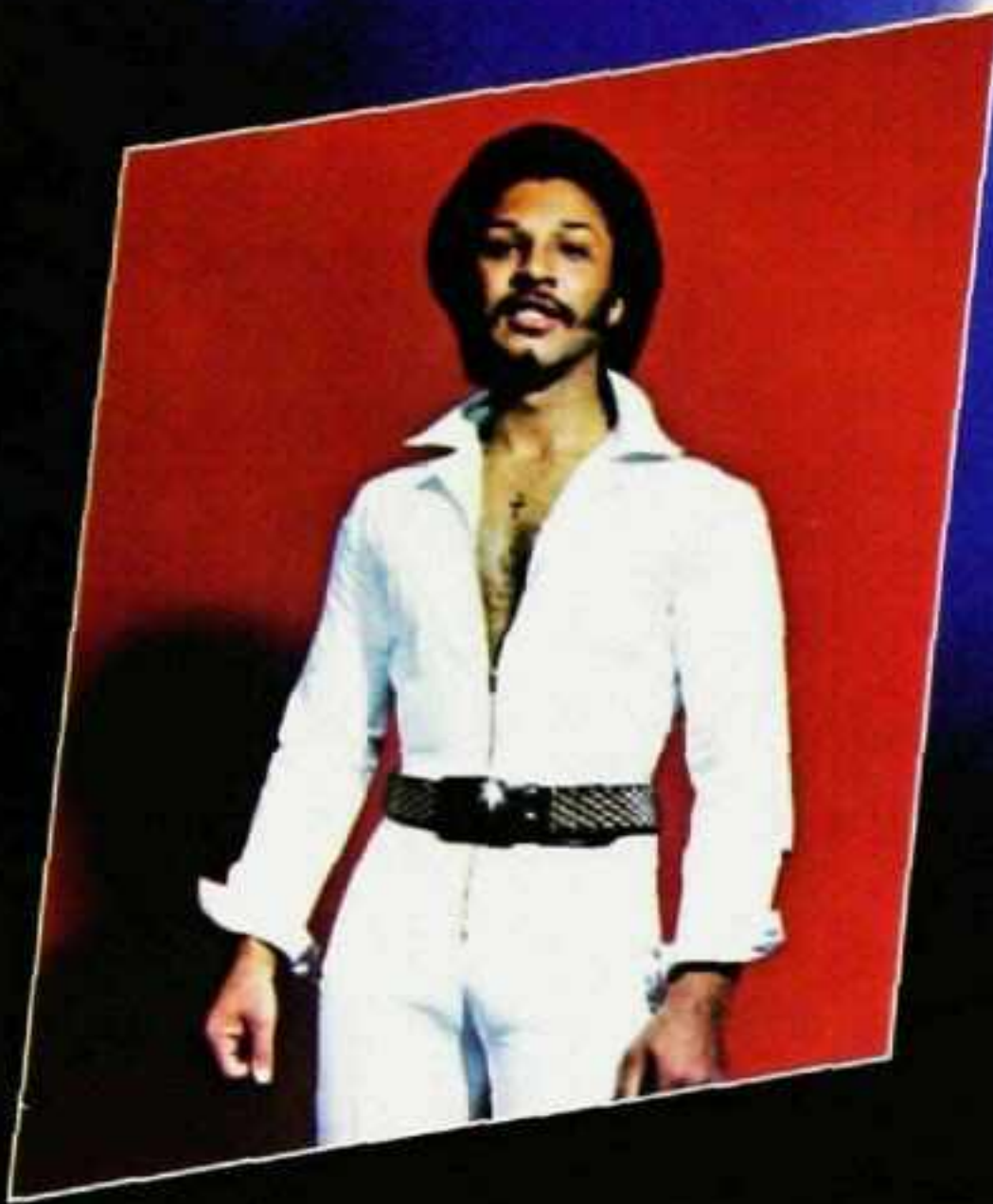
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L.A. DEALER'S STANCE

Community Action Could Boost Sales

By JEAN WILLIAMS

LOS ANGELES—Mom and pop retail record operations could possibly boost the sales by actually getting involved in the community and its activities.

"The idea is to go beyond just selling records to customers. We must give something back to the community and in turn the community will support us," says Lee Mills, advertising director at L.A.'s large Freeway record outlet. "Our visibility in the community is one reason for our sales increase," he adds.

He notes that lower prices and product availability have also helped boost sales, pointing out that a retailer must be as on top of current product as his customers.

"We run a lot of specials charging \$4.39 and \$4.49 for \$7.98 list LPs. Also, we sell 12-inch singles for \$2.99. These are the kinds of things that are bringing in more customers," he says.

Mills believes that a radio station/retail record shop tie-in communitywise is one way of getting into the community.

"This type of thing is not happening in this area. Stations and retail-

ers getting into bed together would be a natural coupling. Things that some stations are doing in the community could be expanded through a tie-in with a retailer."

Although Mills will not confirm that Freeway and a station may enter a joint venture, he admits that "We're now getting together a summer project that will involve kids from the community, and we're planning to work with another company."

He notes that sales have steadily increased since the outlet started its community-oriented programs.

One such program is its almost weekly in-store celebrity project when the shop plays host to acts dropping in to perform and/or just sign autographs.

"It's common knowledge that people like to be around celebrities and we give our community that opportunity. Our market primarily is made up of the working class that does not often have the opportunity to rub shoulders with entertainment figures, much less talk to them in a one-on-one-type situation," says Mills.

10,000 DISKS STOCKED

San Diego Store Hotbed For Reggae

By JIM HOLLANDER

SAN DIEGO—Strictly Reggae Music has established itself as one of the leading retail outlets for Jamaican music on the West Coast.

Owner Dave Allard says his store carries a stock of 10,000 in all configurations and has a budding distribution wing. He says he distributes \$3,000 to \$4,000 in merchandise monthly and expects that figure to spurt when he firms up some deals with wholesalers in New York, presently the reggae center in the U.S.

Allard says he has a number of accounts in Seattle, Albuquerque and Cincinnati which he describes as the

current hot spots for reggae. He says this probably is due to increased airplay by college radio stations in those areas.

Most of Strictly Reggae's stock is on small Jamaican labels, although some are British imports from the majors. The store, opened since last November, also carries a variety of T-shirts and posters.

The store is equipped with an advanced electronic amplification system complete with reverberator, phasers and crossovers hooked up to two concert-sized speakers. Allard plays "doctored" versions of store albums.

Soul Sauce

Continued from page 54

Sweet Inspiration, recently signed to RSO, is in the studio with Al Ciner and Bob Monaco. The latter producer received a Grammy as producer of the year for his work on "Rags To Rufus," while Ciner worked on the LP as both an arranger and musician.

The past decade has seen Sweet Inspiration devoting most of its time to background singing, working with such acts as Elvis Presley, Dionne Warwick, Aretha Franklin and Wilson Pickett. While doing backup work, the trio also manager to tour as a solo attraction.

Gladys Knight & the Pips with Ray Charles are responsible for Home Box Office picking up the award in the best musical entertainment category at the National Cable Television Assn. convention in Las Vegas.

"Gladys Knight & The Pips," with Charles presiding, was staged for Home Box Office on Oct. 22. Other featured acts in L.A. during the convention were the J.B.'s, whose Caliber, co-producer/director of the show, used nine cameras, including

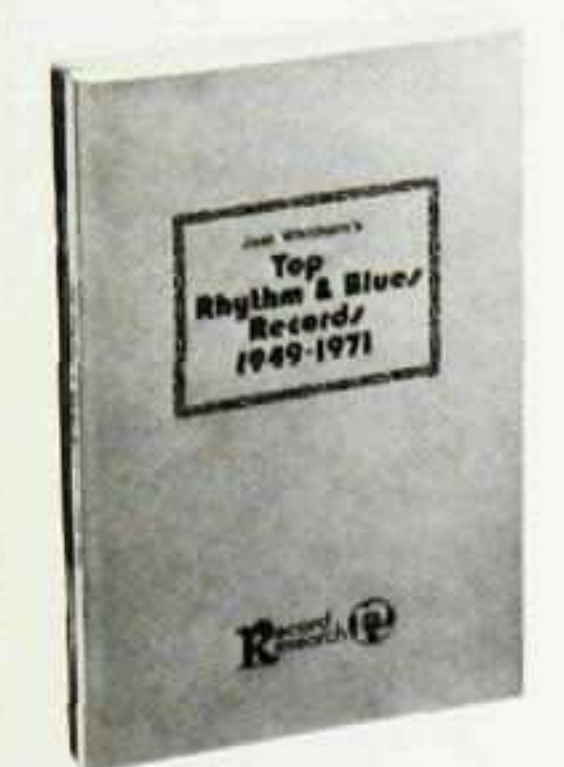
one in a Goodyear blimp, to capture the full scope of the performances.

Michael Jackson's solo Epic LP is to be released next month. This project is Quincy Jones' first production of the year.

Quincy selected tunes from a number of writers, including Michael, to show off the various musical sides of the performer. Other writers are: Paul McCartney, Louis Johnson of the Brothers Johnson, Carole Bayer Sayer, David Foster and Rod Temperton of Heatwave.

Quincy also brought on a group of powerhouse musicians including Louis Johnson, bass; John Robinson of Rufus, drums; David Williams of Chanson, guitar; Steve Porcaro of Toto programming the synthesizers; the Seawind Horns; David Foster, who co-wrote Cheryl Lynn's "Got To Be Real," guitar; Larry Carlton, formerly of the Crusaders, guitar; and session players Greg Phillinganes, Marlo Henderson and Phillip Upchurch.

Remember... we're in communications, so let's communicate.



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Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	16	16	WE ARE FAMILY Sister Sledge, Columbia SD 5209 (Atlantic)	★ 49	3	3	FEVER Roy Ayers, Polydor PD-1-6204
★ 3	4	4	BAD GIRLS Donna Summer, Casablanca NBLP 2-7150	40	40	16	SPIRITS HAVING FLOWN Bee Gees, RSO RS-13041
★ 6	29	29	2 HOT Peaches & Herb, MFP/Polydor PD 1-6172	41	30	6	STARS Sylvester, Fantasy F-9579
4	4	8	ROCK ON Raydio, Arista AB-4212	★ 50	9	9	MORNING DANCE Spyro Gyra, Infinity INF-9004
5	5	9	INSPIRATION Mace, Capitol CM 11912	★ 54	6	6	WILD & PEACEFUL Tenna Marie, Gordy G7-985 (Motown)
6	2	11	DISCO NIGHTS G.Q., Arista AB-4225	44	44	38	LIVE AND MORE Donna Summer, Casablanca NBLP 7119
7	7	18	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7-984 (Motown)	45	31	25	CROSSWINDS Fesko Bryson, Capitol ST-11875
★ 9	4	4	McFADDEN & WHITEHEAD McFadden & Whitehead, P.R. 12 35800 (CBS)	46	41	17	ANGIE Angela Bofill, GRP/Arista GRP-5000
★ 20	4	4	SONGS OF LOVE Anita Ward, Joana 200 004 (T.K.)	47	43	11	IT'S ALRIGHT WITH ME Patti LaBelle, Epic IE-35772 (CBS)
10	8	27	DESTINY Jacksons, Epic IE-35552 (CBS)	★ NEW ENTRY			STREET LIFE Crusaders, MCA MCA-3094
11	12	9	THE MUSIC BAND War, MCA MCA-3085	49	42	23	T-CONNECTION T-Connection, Dash 30009 (T.K.)
★ 14	7	7	GAP BAND Mercury SRM 1-3758	★ 60	2	2	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Alben 4410 (TK)
13	11	12	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK-3277	51	51	28	C'EST CHIC Chic, Atlantic SD-19209
★ 18	3	3	CANDY Can Funk Shun, Mercury SRM 1-3754	★ 62	11	11	MILKY WAY Chocolate Milk, RCA AFL1-3081
15	13	11	IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC-35723	53	46	15	TAKE ME HOME Cher, Casablanca NBLP 7133
16	17	4	HOT PROPERTY Heatwave, Epic IE-35970	54	52	13	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow BXL1-3269 (RCA)
★ 24	3	3	SWITCH II Switch, Gordy G7-988 (Motown)	55	45	10	ALTON McCLAIN & DESTINY Alton McClain & Destiny, Polydor PD1-6162
18	10	8	HOT NUMBERS Foxy, Dash 30010 (TK)	56	48	22	HERE, MY DEAR Marvin Gaye, Tamla T-364 (Motown)
19	16	18	FUNK Instant Funk, Salvoul SA 8513 (RCA)	★ NEW ENTRY			BAD FOR ME Dee Dee Bridgewater, Elektra EE-188
20	15	7	PARADISE Grover Washington Jr., Elektra EE-182	58	58	9	IN THE PUREST FORM Mass Production, Atlantic SD-5211
21	21	9	MUSIC BOX Evelyn "Champagne" King, RCA AFL1-3033	★ NEW ENTRY			LET ME BE GOOD TO YOU Low Rawls, P.R. IE 36006 (CBS)
22	19	10	LET ME BE YOUR WOMAN Linda Clifford, RSO 2-3902	★ NEW ENTRY			TAKA BOOM Taka Boom, Arista SW 50041
23	25	5	ANY TIME, ANY PLACE Dramatics, MCA AA-1125	61	57	10	FEEL NO FRET Average White Band, Atlantic SD-19207
24	22	8	THE MESSAGE IS LOVE Barry White, Unlimited Gold 12 35763 (CBS)	62	53	10	OUTLINE Gino Soccio, Warner Bros. RFC-3309
25	26	4	STONEHEART Brick, Bang 12 35969 (CBS)	63	63	9	TRY MY LOVE Tata Yaya, Tamla T7-360 (Motown)
26	23	8	EVERYBODY UP Ohio Players, Arista AB-4226	64	64	15	AWAKENING Narada Michael Walden, Atlantic SD-19222
27	32	13	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	★ 65	67	2	STRAIGHT TO THE POINT Atlantic Starr, A&M SP-4764
★ 39	9	9	WHISPER IN YOUR EAR Whispers, Solar RSL 1-3105 (RCA)	66	NEW ENTRY		THE ADVENTURES OF CAPTAIN SKY Captain Sky, A&M 6042
★ 35	4	4	MINNIE Minnie Riperton, Capitol SD 11936	67	55	8	SKYY Skyy, Salvoul 8517 (RCA)
★ 38	5	5	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century F-583 (RCA)	68	68	2	UNWRAPPED Denise LaSalle, MCA MCA-3098
31	29	8	GO WEST Village People, Casablanca NBLP-7144	69	59	6	GROOVIN' YOU Harvey Mason, Arista AB-4277
32	27	9	I LOVE YOU SO Natalie Cole, Capitol SD-11928	70	56	6	A MOMENT'S PLEASURE Millie Jackson, Spring SP 16722 (Polydor)
33	33	4	HEART STRINGS Earl Klugh, United Artists (UCLA 942) (Capitol)	71	65	17	PROMISE OF LOVE Delegation, Shadybrook 010
34	34	19	LOVE TRACKS Gloria Gaynor, Polydor PD1-6184	72	69	18	SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB-420
35	28	14	KNOCK ON WOOD Ami Stewart, Arista SW-50054	73	66	15	BREAKWATER Breakwater, Arista AB-4208
★ 47	4	4	THE JONES GIRLS The Jones Girls, P.R. 12 35757 (CBS)	74	NEW ENTRY		STRAIGHT FROM THE HEART Ronce Allen, STAX STX 4109 (Fantasy)
37	37	4	IN DANCELAND Carrie Lucas, Solar RSL 1-3219 (RCA)	75	70	23	BELL & JAMES Bell & James, A&M 9200
38	36	10	LOVE TALK Manhattans, Columbia JC-35693				

BLUENOTE

A GENEALOGY OF SOUND



A Billboard Spotlight

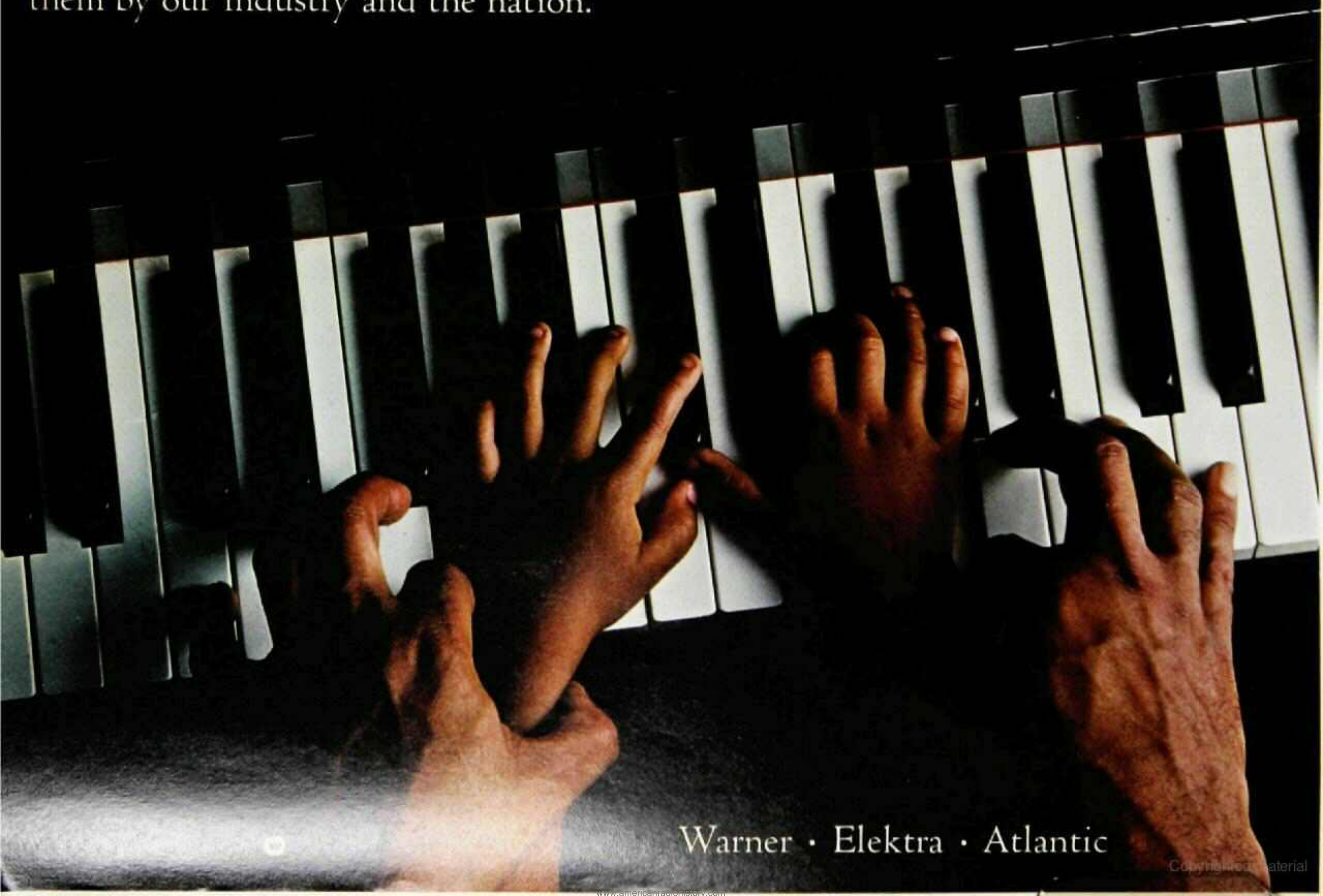
At a time when the nation's spotlight is on the

considerable contributions of America's black musicians,

the WCI labels would like to acknowledge the historical

legacy of those musicians and the continuing debt owed

them by our industry and the nation.



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BLACK MUSIC

Maurice White
Earth, Wind & Fire

"BMA will function as a forerunner for balancing contributions of black music, bringing to the eyes of the world a focus on the roots of American music.

"Hopefully, to raise the consciousness of the industry, to achieve high artistic goals, and not take black musical achievement for granted is the desired effect that BMA will have on the industry."

In the music industry, there are many organizations which have worked toward establishing positive images and goals in relation to the industry. Time has finally brought major emphasis upon black music. Throughout the years, black music has been the focal point from which many types of music have emanated. We now feel that the time is right to fulfill the need for an organization that initiates and provides for the unification of people dealing with black music . . . an organization that also provides a forum for the expression and exchange of goals and ideas that will bring about the constructive advancement of black music as well as the advancement of people connected with black music. These needs have been realized in the fruition of the Black Music Assn., a non-profit organization conceived with the overall intention of preserving, protecting and perpetuating black music on an international level. The Black Music Assn. will serve as a vehicle for those who have gone unrecognized for their contributions toward the furtherance of black music as well as for those who have gone unrecognized for their accomplishments in the field of entertainment. The Black Music Assn. will afford opportunities to talented individuals who will further enhance our goal of institutionalizing black music and who otherwise would not be able to penetrate into our industry.

Black, in this instance, is a geneology of sound—not a color. Black music is everybody's music. . . .

BMA: The Caretaker Of Black Music

By KENNETH GAMBLE
President, BMA

To the caretakers of music, music is motion. Motion is life.

How many times have you or I heard a white artist cite his or her inspiration as having developed as a result of a black musician or black music? Case in point: Mick Jagger and Muddy Waters. What happened to Muddy Waters—or better yet, why couldn't Muddy Waters have been Mick Jagger? Obviously, his music was "good enough" to inspire one of the world's greatest, most renowned, musically successful entities ever to live. Where then is Muddy Waters?

When you look at the history of black music in America, you look at a series of failures and sad stories. Failures recognized by some of the most successful entertainers in our business as their source of inspiration.

The Black Music Assn. (BMA) is an idea whose time has finally come . . . because the time has come to understand the nature of those "failures" and to correct them . . . to realize that black music is everybody's music . . . it is a living, breathing force that gives life to the world.

Black music is the only form of music that has not received its just dues, both within the industry as well as by those who write, sing and perform it.

In 1977, the music industry grossed over \$3.5 billion. Approximately one-third of that gross volume was receipts on "black music."

If we want to reduce this issue purely to economics—the reality is that the music industry has gotten fat off of black music. Certainly the nature of business enterprise is to reap profit, but not at the expense of one of the major contributors to its success.

Black people of America have gifts they want to share with the world—one of these gifts to society is music. It will not be exploited any longer. Music is an infinite entity. It is not tangible. It cannot be destroyed. Because music is the only thing that man can produce that is immortal. You cannot put a match to a melody.

Rhythm and motion are key elements of a conscious state: without them there is death—the state of not being alive. Blacks have historically been identified by others to be the most rhythmic of races. If that is true, then it follows that by their very natures they have a form of consciousness that is particular to them. A consciousness that is born in the creation of black music: music that belongs to everybody—music that is motion—music that is life—life that is for everybody.

You can see some of the work we have to do. You can see the need for more assimilation of blacks within the higher echelons of the industry. You can see the need for preservation, protection and perpetuation of black artists and their life-giving melodies. You can see the need for upgrading the levels of communication in the industry, in America, in the world. You can see the need for dissemination of information on every level—because knowledge is strength.

BMA: Its Evolution

By EDWARD W. WRIGHT
Executive Vice President, BMA

The '70s will be remembered as the years black music came into its own. In this decade we have witnessed the explosion of disco music and the emergence of jazz/fusion; we have watched the sales of black product soar and have documented an industry pilot program resulting in wider retail and rack penetration by black product. We have watched the emergence of a number of black superstars.

Yet, as unprecedented as these examples are, there is much more that needs to be done. Black music has established itself as a major force in the industry, but until now there has been no unifying force to either protect and promote it or to bring together the many diverse people involved in all of its aspects.

The concept of an organization devoted to the growth and recognition of black music was a subject Kenny Gamble and I originally discussed in the early 70s. The Black Music Assn. evolved from these discussions and those between us during ensuing years. Before we took any formal steps toward organizing, we talked to people in the industry. From 1975 through 1977 we gauged people's feelings about the BMA and solicited their support. The first person I approached was Le Baron Taylor at the Black Caucus in Washington during the fall of 1975. Le Baron was to later assist us in drafting the BMA proposal we submitted to CBS. We told Jules Malamud about the

concept after the 1976 NARM convention, and, although he was still the chief executive of NARM at the time, he was most enthusiastic and pledged his support and assistance.

Kenny and I talked to more people than space will allow to mention. Some of the industry and civic leaders we spoke with include: Henry Allen, Larkin Arnold, members of the Black Caucus, Harold Childs, Tom Draper, Berry Gordy, Stan Gortikov, Jesse Jackson, Coretta King, Mary Mason, Mo Ostin, Joe Smith, Leon Sullivan, Maurice White, Stevie Wonder, Georgie Woods and Walter Yetnikoff. Their response was overwhelmingly positive.

While the industry at large has been responsible for launching the Black Music Assn. with generous financial contributions, and never once mentioned that the BMA had any obligation to them for that support, we understand and have certainly taken to our hearts the sincerity of their contributions. And we understand that we have work to do.

BMA: An Organization Whose Time Has Come

By JULES MALAMUD
Managing Director, BMA

In the past 20 years, many organizations have worked toward the building of positive images and goals for the music industry. Time has finally brought major emphasis upon black music. Throughout the years, black music has been the focal point from which many types of music have emanated, and although considered an important aspect of world culture and a substantial portion of the music industry's volume, black music has had no singular voice of its own.

The time has come to fulfill the need for an organization that recognizes the contributions made by people involved with black music; that unifies them, that preserves, protects and perpetuates black music on an international level. Country music's voice is the Country Music Assn. (CMA); retailers, rack jobbers and distributors speak through the National Assn. of Recording Merchandisers (NARM); manufacturers have the Recording Industry Assn. of America (RIAA). The time has come to give black music a voice of its own—the Black Music Assn.

It is a privilege and an honor to be associated with the BMA—an organization that is a vehicle for talented individuals who presently are not able to penetrate our ever-expanding industry; an organization that encompasses every facet of the industry; an organization that serves as a forum for the expression and exchange of goals and ideas, that provides educational, professional and informational programs; an organization conceived to pay homage and give overdue tribute to a segment of the entertainment industry which has given the world the invaluable gift of music.

The Black Music Assn.'s time has come. Its roots were established centuries ago. Its future is now.

The Signature Of A Culture

By GLENDA GRACIA
Executive Director, BMA

I have a personal need for my great-grandchildren to know who Stevie Wonder is. . . . Not because I might happen to be around to tell stories about how he was a legend or a black folk hero the way my great-grandmother used to tell me stories about Bessie Smith and Eubie Blake and doin' the cake walk. . . . I have a need for them to be able to know who Stevie Wonder is after I'm gone and can't tell them who he is. . . .

Romare Bearden and I both happen to agree that art is the preservation of a culture in the time and space of history—it lets the future catch up to the past. Music is a form of art, and black music is the signature of a culture in America's time and space. But unless that signature is etched in stone where it can be preserved forever, the future will never have to recognize that part of its very existence is a direct result of the motion of a part of its past.

The problem then will be the problem now . . . a missing piece in the infinite puzzle of life. Fortunately, we have all been blessed with the vision, the opportunity and the strength to find those missing pieces and to put them together in a way that makes sense, in a way that is prudent, in a way that is just.



Kenneth Gamble

Edward W. Wright

Jules Malamud

Glenda Gracia



THE PANORAMA

By ARNOLD SHAW

Like the onrushing waters of the mighty Colorado River that carved the Grand Canyon out of the American earth, the sounds of black music have shaped, freshened and colored the mainstream of our popular music from its beginnings.

Whether one considers blues, minstrelsy, ragtime, jazz, swing, rock'n'roll or disco, the styles that have given eras their distinctive sound and feeling tone—the Ragtime Years, the Jazz Age, the Swing Era, the Rockin' 50s—have originated with musicians, songwriters, arrangers and singers who were black.

The chants, rites and rhythms of Africa came to these shores with the small complement of slaves imported in 1619. At the outbreak of the American Revolution, over 100,000 Africans slaved on American plantations, a number that mounted to over a million by 1800. Out of the call-and-response rituals of African song, the dissonant accompaniment of the *bonja* (African gourd predecessor of the banjo), and the contrapuntal rhythms of Afro-American drumming, came sounds, which, through decades of hollers, arhoolies, work songs and chain-gang chants, crystallized in two unique folk styles—*spirituals* and *blues*, *sacred songs* and *'devil' songs*, *songs of the spirit* and *songs of the flesh*.

The spirituals became known to the white world only after 1871. A tour of the Fisk (Univ.) Jubilee Singers out of Nashville acquainted Europeans as well as Americans with the lovely sorrow songs and the ecstatic shouts of religious jubilation. Because of the veneration of Christ and the Christian spirit that pervaded them, the spirituals were regarded simply as songs of adjustment to an oppressive lot and escapist yearning for a happier after-life. But we now know that the spirituals were also protest songs, couched in biblical allegories to evade slaveholder reprisal. In spirituals like "Joshua Fit the Battle of Jericho," "Little David Play On Your Harp," and "Go Down Moses," with its implicit cry for emancipation ("Let My People Go"), there is no mistaking that blacks saw in the struggle of the Jews against Egyptian captivity an analogue to their own enslavement.

"We meant to reach North," abolitionist Frederick Douglass wrote of the well-known spiritual, "O Canaan, Sweet Canaan," "and North was our Canaan. . . . It simply meant a speedy pilgrimage to a free state and deliverance from all the evils of slavery."

The spirituals were unique as a genre of American folk song since they were not solo or group unison songs, but choral creations fitted with heavenly harmonies. One hears in them the *capella* concord of barbershop quartet singing and the beginnings of the American idiom of Tin Pan Alley. Their artistic influence was far-reaching, as evidenced by Anton Dvorak's "Symphony From the New World," early adaptations and performances by concert artists like violinist Fritz Kreisler, and by melodies like George Gershwin's "Summertime" in "Porgy and Bess."

Ragtime preceded the blues as an infusion of fresh sound into popular music. To its lively, syncopated rhythms and to cognate dances like the cakewalk, derived from plantation festivities—a cake to the best-dressed couple that walked most spiritedly—America bounded expectantly into the 20th century. While establishment publications like Musical Courier attacked the music as "vulgar, filthy and suggestive," the public eagerly bought "artistically and morally depressing" songs (in the Courier's castigation) like "Alexander's Ragtime Band," "Everybody's Doin' It," "Ragtime Violin" and "That Mysterious Rag," all Irving Berlin compositions of 1911. Because of his appealing commercialization of the style, Berlin became known as the king of ragtime while the true king, Scott Joplin, whose "Maple Leaf Rag" (1899) was the first hit in the genre, languished in the shadows, agonizing over an unproduced opera and the distortions of a style that he saw as

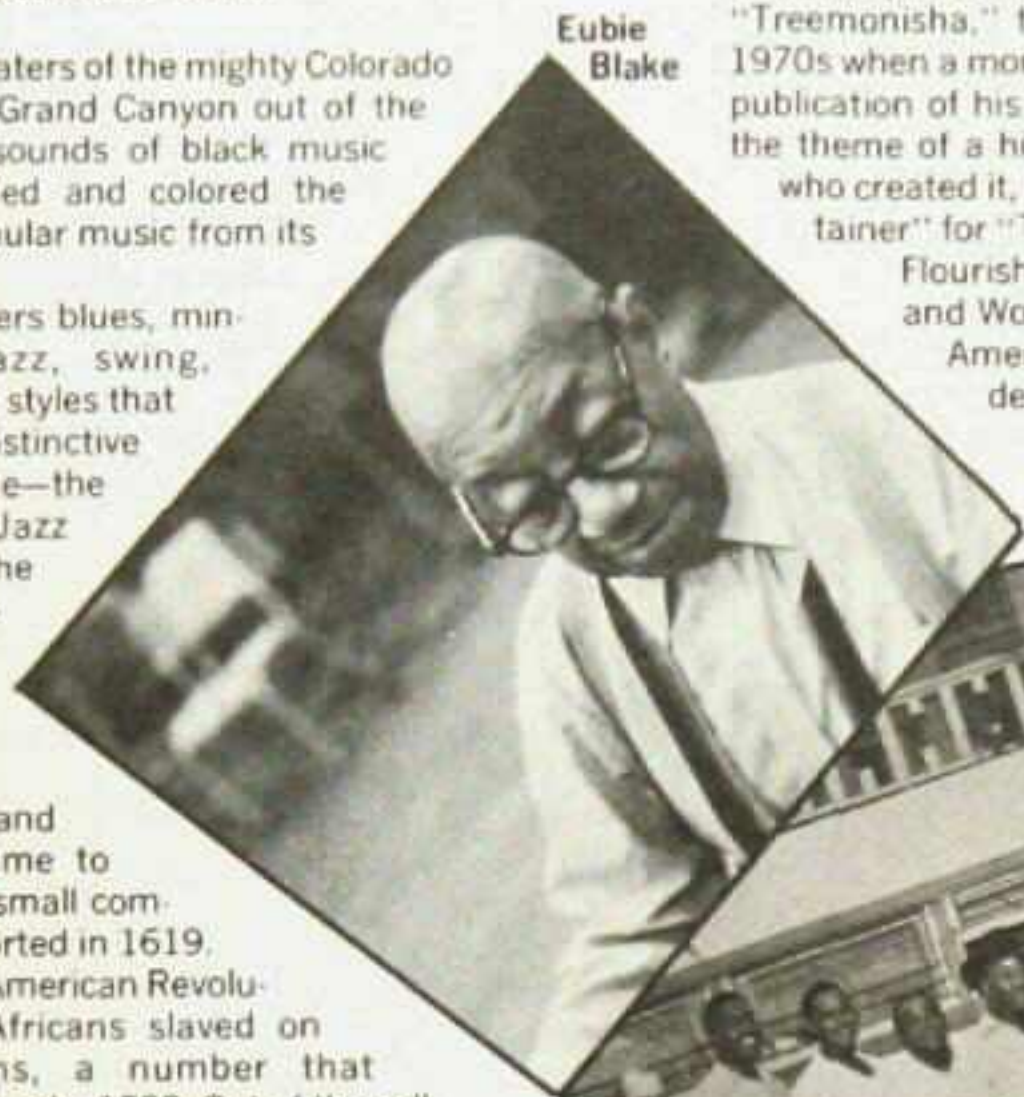
a classic piano art form and not as music to be danced to. "Treemonisha," the opera, remained unproduced until the 1970s when a monster Joplin renaissance developed with the publication of his collected rags and the inclusion of one as the theme of a hit film. Ironically, not the man (long dead) who created it, but the composer who adapted "The Entertainer" for "The Sting" was the recipient of two Oscars.

Flourishing between the Spanish-American War and World War I, ragtime died as an expression of America's manifest destiny (in President Teddy Roosevelt's in-

with the Original Dixieland Jazz Band, which then migrated to New York City. The Prohibition era of bootleg booze, Judas-hole speakeasies, highjackings and gang killings, became the era of "flaming youth," the Varsity Drag, Black Bottom, and the Ashanti-derived Charleston.

In New Orleans jazz and its white derivative, two-beat Dixieland, the Freudian generation of flappers and collegians found full, libidinous expression. Despite the usual fulminations of pulpit and press against the music as "spiritual debauchery" and "utter degradation," the 20s were appropriately titled in F. Scott Fitzgerald's famous novel, "The Jazz Age."

The postwar northward trek of blacks also brought the blues, enduring gems of a long-suffering folk, into the pop mainstream. In 1920 Mamie Smith's disk of "Crazy Blues" unexpectedly sold so well that within a



Eubie Blake



Fats Waller & crew



Duke Ellington



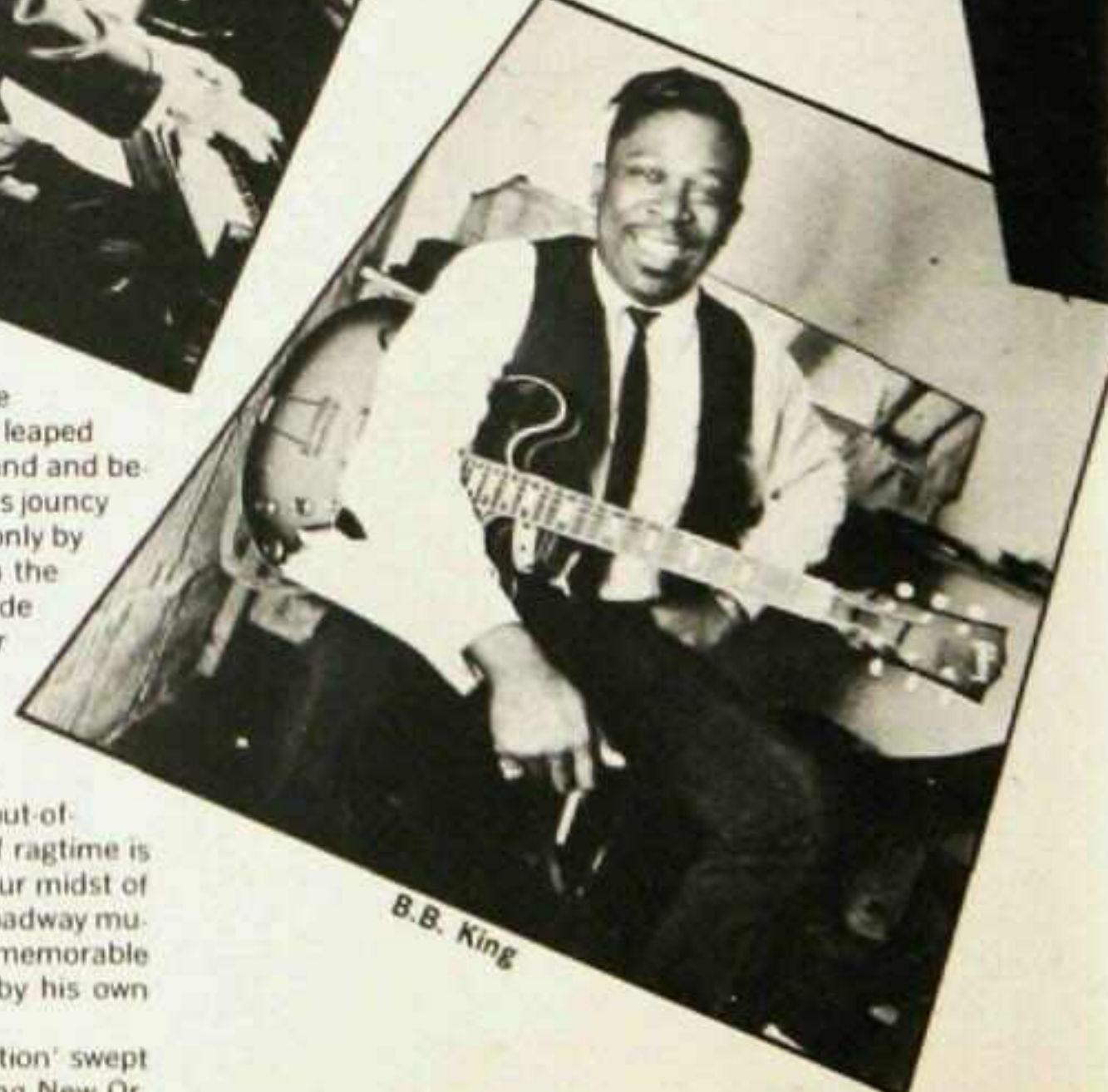
Count Basie



Willie Mae Thornton



Louis Jordan



B.B. King

souciant phrase) with the entry of the U.S. into WW I. However, before its demise and that of Joplin, who died the very day that the United States declared war on Germany, ragtime leaped the Atlantic via concerts by John Philip Sousa's band and became the rage of the continent. Through the 20s, its jouncy rhythms echoes nostalgically in compositions not only by Tin Pan Alley writers like Zez Confrey ("Kitten on the Keys" and "Stumbling") but by longhairs like Claude Debussy ("Golliwog's Cakewalk") and Igor Stravinsky ("Ragtime") as well as young George Gershwin (in "Swanee," his first hit song).

And was there ever a Western on the silver screen or on television without a jacketless 'professor' in a derby banging a ragtime tune on an out-of-tune upright in a saloon? The persistent appeal of ragtime is symbolically suggested today by the presence in our midst of 96 year old Eubie Blake, who adds lustre to the Broadway musical "Eubie," not only with the songs he wrote for memorable black musicals like "Shuffle Along" (1921) but by his own nimble keyboard artistry.

With America's entry into WW I, a 'moral revolution' swept the country, closing red-light tenderloins, including New Orleans' lively and lurid Storyville area. Musicians who played in the city's numerous marching bands by day and in the plush brothels through the night, caught Mississippi River boats in search of employment. King Oliver and his trumpet, later joined by young Louis Armstrong, settled in Chicago, along

JUNE 9, 1979, BILLBOARD

A Billboard Spotlight

BM-4

Arnold Shaw, author of nine books on popular music, including "52nd St.: The Street of Jazz," "The World of Soul" and the recently hailed "Honkers and Shouters: The Golden Years of R & B," (winner of an ASCAP-Derms Taylor award) teaches a pioneer course, History of Black Popular Music, at University of Nevada at Las Vegas.

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"If you consider the black fiddlers of Virginia who made the Virginia Reel, the black banjo pickers who made ragtime, the black guitar players who made the blues and the black orchestrators who have created most of our popular music, it is ridiculous when people say there's no such thing as black music. I spent half of my life tracing the roots of black music. Basically, the whole black style from Africa has renewed itself in the Americas; the amazing thing is that all the main structures of African music are still alive and can be traced back something like 20,000

years in the music of the African bushmen and pygmies. "In all these terrains where black colonists helped to open up the new world, black African style took roots and developed new forms of dance, song, lyrics and orchestrations. These Afro-American rhythmic forms have dominated and enlightened new world civilizations from their very inception. They've recrossed the ocean, first by boat and then by every electronic means. Until today they form the first and most universally accepted musical language of the planet."

OF BLACK MUSIC

year, in Metronome's words, "every phonograph company had a colored girl recording blues." Paramount prided itself on Ma Rainey, "Mother of the Blues," Ida Cox, "Uncrowned Queen of the Blues," and on Alberta Hunter, whose "Down-Hearted Blues" gave Bessie Smith her first bestseller and who is currently (at 85) enjoying a rebirth both as songwriter and performer. Columbia boasted of Clara Smith, "World's Champion Moaner," and of the "Empress of the Blues," Bessie Smith (no relation). All the labels launched race series: Okeh its 8000 series in 1920, Paramount its 12000 series in '21, Columbia its 14000 D in '22, Vocalion its 1000 and Perfect its 100 in '25, Brunswick its 7000 in '26 and Victor its V38500 in '28.

Ethnic blues in the classic 12-bar chord and 3-line AAB form were also heard as the recording companies and Library of Congress sent field units south to find Blind Lemon Jefferson, Charles Patton, Leadbelly, Robert Johnson and other great, Delta bluesmen. Apart from blues written by inspired blacks like W. C. Handy, Spencer Williams, Perry Bradford, Clarence Williams and Fletcher Henderson, pop music was inundated by hundreds of so-called blues composed by Tin Pan Alley song-smiths. White bandleaders vied with black batoneers

to introduce new blues—Paul Whiteman introed "Wang Wang Blues" and Isham Jones premiered "Wabash Blues."

Uptempo jazz and slow blues, both black art forms, eloquently mirrored the duality of the dizzy 20s, the disillusionment and the hedonism, the bipolar mood of laughing on the outside and crying on the inside. The full flood of tears came with the stock market crash of 1929 and the ensuing years of the great Depression. Then the blues became too heavy and most of the labels discontinued their race series or folded.

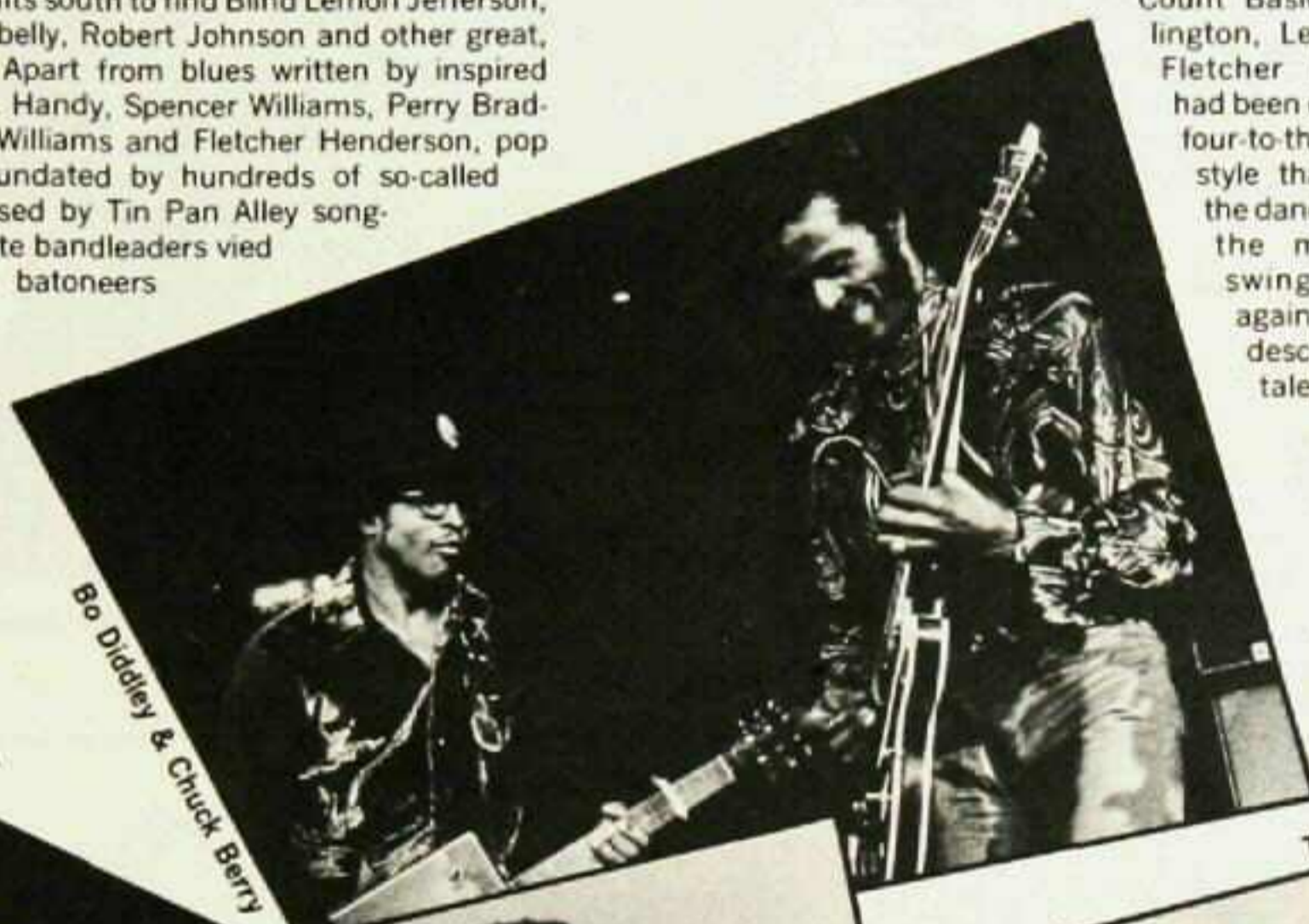
As America began climbing out of the economic trough with the ministrations of the New Deal, a new black style took possession of the pop music scene. In Kansas City, Harlem and the black ghettos of Memphis, Chicago and Los Angeles, the bands of Bennie Moten, Count Basie, Duke Ellington, Les Hite and Fletcher Henderson had been developing a four-to-the-bar jump style that burst on the dancing world of the mid-30s as swing. Once again, the crown descended on a talented white

commercializer, and Benny Goodman, playing arrangements by Fletcher Henderson, became the king of swing. The big bands of Glenn Miller, Tommy Dorsey, Artie Shaw and Goodman reaped the rich rewards of coast-to-coast commercial radio shows, not accessible to Jimmie Lunceford, Chick Webb, the Duke, Henderson and other black bands. This is not said in disparagement of either the music or the attitudes of the white bandleaders, some of whom, notably Goodman, Charlie Barnet and Artie Shaw, fought the color line and broke it, Goodman with his integrated trio and quartet, and Shaw, by featuring Billie Holiday.

Together with swing, an 8-to-the-bar form of piano blues, known as boogie woogie, became a national craze, sparked by a 1938 Carnegie Hall concert, "From Spirituals To Swing," and a national tour of the Boogie Woogie Trio of Albert Ammons, Meade Lux Lewis and Pete Johnson (abetted by blues shouter Joe Turner). Meade had actually recorded a boogie piano solo, "Honky Tonk Train Blues," in 1927 while Clarence Smith had cut "Pine Top's Boogie," based on his nickname, the following year. In 1938 Meade composed and waxed "Yancey's Special," a tribute to Jimmy Yancey, regarded by his colleagues as the father of boogie. That year, Tommy Dorsey enjoyed a million-copy record with "Boogie Woogie," based on "Pine Top's Boggie," while Bob Crosby's Bobcats made a hit recording of "Yancey's Special." In 1940 the Will Bradley Orchestra scaled best-selling charts with "Beat Me Daddy Eight To The Bar" and "Scrub Me Mama (With a Boogie Beat)." In '41 the raucous Andrews Sisters regaled the public with "Rhumboogie," "Bounce Me Brother With A Solid Four," and "Boogie Woogie Bugle Boy," an Academy Award song nominee, as Glenn Miller sought to capitalize on the trend with the unlikely "Boogie Woogie Piggy."

The era of the big bands ended, not with a bang, but gradually as wartime restrictions and shortages caused stellar aggregations, including Goodman's, to fold. Now, the big baritone nurtured by the bands, moved onstage, with only Nat 'King' Cole to add color to a field dominated by network radio stars like Crosby, Como, Dick Hames, Vic Damone, Sinatra, etc. But the most popular of the group admittedly derived his potent qualities—intimacy, emotive phrasing and sexual intensity—from studying two black singers, Mabel Mercer and Billie Holiday; after Sinatra, pop singing went the road of audience involvement.

On the instrumental side, an original style of small-combo jazz came to the fore, born out of black disillusionment with broken wartime promises, anger at whites reaping the rewards of black creativity, and a drive to adventure into new musical areas. Bop, as it came to be known, was nurtured. (Continued on page BM-6)



Bo Diddley & Chuck Berry



Little Richard



The Miracles



Diana Ross & the Supremes



Fats Domino



Sam Cooke



The Temptations

BLACK MUSIC

Stan Hoffman
Executive Vice President, Prelude Records
 "Black music represents to me the beginning . . . the beginning of my enjoying music. The first artists I ever bought on records and went to see in person were Lightning Hopkins, Muddy Waters, etc. It also represents the beginning of my career . . . the real beginning of the music in the U.S. Black music to me is the 'culture,' not the color."

THE PANORAMA

• Continued from page BM-5

tured in Harlem as Bird, Diz and Klook (drummer Kenny Clarke) experimented with new musical resources. The drum stopped being a timkeeper, tempi quickened, rhythm became totally unpredictable, advanced harmonic structures were introduced. In developing a new vocabulary, jazz acquired a new repertoire, based on the more complex harmonies of show songs instead of the simpler chords of Tin Pan Alley and dixieland standards. Bop polarized jazz. New Orleans pioneer Satchmo termed it "the modern malice" and dixielander Eddie Condon sneered, "We don't flat our fifths; we drink them." In turn, the boppers hurled back the epithet "moldy figs." Nevertheless, bop became the herald of modernism in jazz, stirring musicians to adventure into recondite areas like third stream, cool jazz and free form jazz.

The general public first experienced the shock of bop on 52nd St., christened Swing Street in the late 30s when the music began going 'round and around. The mecca of jazz fans the world over during the 40s and early 50s, the street became a legend on the talents of the great Harlem performers

who came downtown—Billie Holiday, Art Tatum, Coleman Hawkins, Erroll Garner, Billy Daniels, Roy Eldridge, Fats Waller, Diz, Bird and a host of others. To be sure, many white artists contributed to the street's renown. But just as audiences were white, performers were predominantly black. Musicians thrived on jam sessions and constantly "sat in" with other combos during their "take five's," making for a rare interplay between per-

formers, and between performers and listeners.

While the pop mainstream of the postwar years was dominated by white balladry and jazz took to the concert stage, the black populace of ghettos around the country motivated the rise of a new style. Possessed of increased buying power but excluded from white media of entertainment, blacks turned to records both at home and on jukeboxes in black locations. The mixed sound of gospel music, of boogie woogie, of root blues and of swing was in their ears—and thus was born rhythm & blues.

"With my little band," said Louis Jordan, "I made the blues jump." And Johnny Otis, long-time Los Angeles talent scout/songwriter/record-maker, has said: "R & b started here in L.A. Roy Milton was here, Joe Liggins was here, T-Bone Walker was here, Charles Brown was here, I was here, and others, too. By '48 or '49, it was set—we had an art form, though we didn't know it then." (Continued on page BM-10)



Stevie Wonder

Otis Redding



Aretha Franklin



James Brown



Bob Marley



Four Tops



Donna Summer

ABC

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BLACK MUSIC

Robert Gordy
Jobete Music Co.

"Black music today is a heart beat, a phrasing, a feeling, something that's very deep. You can't put a finger on it. You have all kinds of people playing black music. It plays an integral part in the musical heritage of the world. Unless black music is recognized along with its creators, like you do the Pulitzer prize winners, and continued by the systems and the outlets devised for their support, the picture of our musical culture for this period of time will have a large gaping hole of untruth."

TRADITIONAL JAZZ:

'Au Naturel' Takes Any Form But Compromise

By Stanley Dance

It is now generally recognized that every major innovation in jazz has been made by black musicians. The essentially improvisatory character of the music sometimes led to innovations succeeding one another too rapidly for the audience to digest comfortably. While white musicians made dilutions and refinements appropriate to white audiences, black musicians moved restlessly ahead.

But quite apart from any racial differences in taste, it is a major error to think in terms of a unified jazz audience. Although there is overlapping of styles, each new style has virtually created a new and separate audience. Thus the adherents of the original New Orleans style had little interest in the big bands of the '30s, while the fans of the swing era were as resolutely opposed to bebop as most boppers to the avant-garde exponents of "free form." Nearly all musicians resist stylistic pigeonholing, but few have effectively made the transition from the idiom of their maturity to the one that followed it. Yet it is an astonishing fact that every style developed in the lengthening and hectic history of jazz is still being played and still attracting audiences here and abroad. As this is written, bebop is enjoying a revival, and expatriate musicians like Dexter Gordon and Johnny Griffin, who fled to Europe in near despair, are returning to triumph as never before.

Ragtime was one of the early elements in jazz, and for a long period it was out of favor, but recent years have seen a great revival of interest in Scott Joplin's music and a return to the limelight of one of its authentic performers, Eubie Blake, who is now more popular than ever. Ragtime also provided inspiration for the famous New Orleans marching bands, whose habit of jazzing or ragging the melody on the way back from the graveyard led to a distinctive New Orleans style, one that is still alive in the hands of the city's veteran performers, as well as in Dixieland derivations.

New Orleans proved highly influential in the first two decades of recorded jazz, the musicians most responsible being Jelly Roll Morton, King Oliver, Sidney Bechet and Louis Armstrong. Morton, a gifted pianist who made his own individual transition from the march base of ragtime, was also the first jazz composer of note, numbers like his "King Porter Stomp," "The Pearls" and "Wolverine Blues" becoming a familiar part of the jazz repertoire. He was an imaginative leader and organizer, and many of his Victor records were bestsellers by the standards of the time. As early as 1927 he began recording in trio with the best New Orleans clarinetists, thus presaging the better-known trio records of 1935 by Benny Goodman with Teddy Wilson.

After World War II there was a big migration of New Orleans musicians to Chicago, which for most of the '20s was virtually the jazz capital of the world. Here King Oliver led what is regarded as the best and most influential of all New Orleans bands. It stressed the ensemble and what came to be known as "collective improvisation." In this group was the young Louis Armstrong, a trumpet player of dazzling invention. More than anyone else, he heralded the new age of the jazz virtuoso. The soloist now became supreme, and bands in many instances were relegated to accompanying him. Sidney Bechet, another brilliant virtuoso, had by this time already been to Europe and impressed the famous Swiss conductor, Ernest Ansermet. He played in Washington on his return and there similarly impressed Duke Ellington, who ever afterwards included him among his "great imitables."

What these New Orleans players had brought to Chicago, besides the ragtime element, was the blues and a soulful quality derived from gospel music. Rhythmically, their feeling was looser and freer than that of the more sophisticated musicians in the East, particularly those in Harlem, who had developed out of ragtime a driving piano style later known as "shout" or "stride." The chief characteristic was a relentless left hand which alternated chords with single bass

(Continued on page BM-16)

Stanley Dance has been actively concerned with jazz as critic, historian and record producer for more than forty years. His books include "The World of Duke Ellington," "The World of Swing" and "The World of Earl Hines," all published by Charles Scribner's Sons.



Louis Armstrong: New Orleans proved highly influential in the first two decades of recorded jazz. His phraseology affected the entire character of jazz leading into and through the swing era.

Johnny Hodges (left) and Earl Hines revolutionized jazz on the piano as Armstrong did on the trumpet. Hodges was an early protege of Sidney Bechet and outstanding virtuoso of Duke Ellington's band.

Horace Silver: Hard bop was the antithesis of the cool mode and denoted an awareness of continuing black preferences in music.

Sonny Rollins: "Now is the time for something different—nothing stays the same."

Grover Washington Jr.: "Maybe some of the cries of sellout are valid, but I don't think it's true in every case."



Patrice Rushen: "... the rights of a recording artist are as important and as varied as the rights of other people who may change from job to job."

CONTEMPORARY JAZZ:

Do Money, Fame And Fusion Spell Sellout?

By NATHAN DAVIS

Is the "real" jazz dead or are we merely witnessing a return to its original source, the blues? Today's jazz record buying public is more apt to find the records of his or her favorite jazz artist listed under the heading of r&b, soul, black contemporary, crossover, rock and finally jazz. We also find that a number of groups who were previously labeled soul or black contemporary are finding a considerable following with jazz audiences. Among these groups are Earth, Wind & Fire, vocalist Phyllis Hyman, War, and the incomparable vocalist-composer Stevie Wonder.

A recent survey of Billboard's concert listings shows a number of jazz acts booked into such prestigious concert sites as the Roxy in Hollywood, the New Orleans Superdome, Las Vegas' Aladdin Hotel and so on. Not only are jazz groups beginning to infiltrate the formerly reserved concert havens of the once elite pop-rock establishment, but they are also showing considerable monetary gain in the record industry. Jazz artists like guitarist-vocalist George Benson, saxophonists Grover Washington Jr. and Stanley Turrentine, trumpeters Freddy Hubbard, Chuck Mangione, Donald Byrd and the Crusaders, are beginning to compete for a sizeable share of the near \$4 billion generated by the record industry per year.

Along with the public acceptance and monetary gain comes the cry of "sellout" from the jazz purist. According to jazz pianist Les McCann, "Jazz is in even better shape today than it has ever been. This is mainly due to the fact that there are more performers and more young people listening to the music. However, some old prejudices still exist which tend to hold back the full acceptance of jazz." Patrice Rushen, one of the more dynamic of today's young contemporary keyboardists, has similar views concerning the validity of today's jazz scene: "People who make such statements (crossover) are limited in their thinking. Most people start playing because they want to and not because of what someone else might say. If that is the reason you start to play music in the first place, after you've gotten the tools (technique) to work with, then it's more or less up to the individual what direction you want to take. I think people should realize that the rights of a recording artist are as important and as varied as the rights of other people who may change from job to job. Therefore if it's well done, if it's happening and truly represents what the artist really wants to do, then it's okay."

This independence that Rushen speaks about is evident in the music of many of the young contemporary artists of today. What often sounds like a mixture of undefined musical jargon, if intently listened to often gives birth to a highly charged creative musical energy.

Sonny Rollins, one of the all time masters of the tenor saxophone, is equally concerned about the labeling of his current group. "I personally would not like to have my music labeled or put into a particular category. My own idea of progress is to assimilate all of the good music that I hear around me, and to incorporate these influences into my own music." This is apparent in Rollins' latest Milestone release, "Don't Stop the Carnival." Here the master saxophonist speaks with an authoritative voice, encompassing music from all spheres. If some of the more established artists appear concerned about the "decline" in current level of musicianship, when measured against the high standards set during the 1940s-1950s, Rollins is not. "It is impossible to say that the music of today is less difficult to play than say the music of the 1940s. These are different times, people are different, they think differently. Therefore it is virtually impossible to make an accurate comparison between the music of one period as opposed to another period. Music is social, therefore each society has a lot to do with how the music of its period sounds. Now is the time for something different—nothing stays the same. Recently, I met and heard a lot of fine young musicians and I don't feel that the level is lower. Of course every piano player can't be a McCoy Tyner."

(Continued on page BM-20)

Nathan Davis is a musician, composer, author and educator. He is presently an associate professor of music at the University of Pittsburgh, where he founded the undergraduate jazz studies program and helped establish a Ph.D. program in ethnomusicology. He is author of the book "Writings In Jazz."

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BLACK MUSIC

Clive Davis
President, Arista Records

"Black music, for me, is defined by qualities, in any number of combinations, obviously apart from the color of the musicians who create it. Emotional expression, depth of heritage and experience, adventurous exploration, joy and intensity. It's the stinging pain of Robert Johnson, the smoky romanticism of Nat 'King' Cole, Otis Redding's sweet fervor; the innovations of John Coltrane and James Brown; street corner harmony and The Sound of Philadelphia; Sly Stone, Gil Scott-Heron and Motown."

CONTEMPORARY POP:

A Healthy Diversity Evolves From Creative Freedom

By PORTIA K. MAULTSBY

The 1970's proved to have been one of the most innovative eras for black performers. Drawing from and expanding on musical concepts associated with past styles of jazz, blues, gospel, rhythm & blues, black rock 'n' roll and soul, they created new and diverse forms of contemporary black popular music. It is impossible to classify this music and its performers under any one heading since styles vary and LPs of a given artist often contain two or more different types of black music. The term "soul," since the 1960's has been used to categorize all forms of black popular music. Current practices and changes in musical direction over the past seven years limit the appropriate use of this term to style identification.

The present stylistic diversity of contemporary black popular music results from changing trends in the record industry. Unhindered by many past restrictions of record companies, black performers have taken active roles in the production of their recordings. Some are choosing and collaborating with their producers while others are producing themselves. Perhaps more significantly, many are writing and arranging their own compositions. Black artists, in the past six or seven years, have had the freedom to establish their own musical direction. In doing so, some have established and popularized musical trends. Through the process of commercialization, these trends later constituted styles; the frequent use of these

styles in recordings of various groups eventually led to their identification by use of terms.

High school and college-aged blacks consistently use one of four terms to describe various musical styles of contemporary black popular music—funk, disco, love ballads and soul. Key factors that determine their use of labels appear to center around tempo, instrumentation, instrumental and vocal styles and content of lyrics. Frequently, black performers are

classified according to the style of charted singles. After listening to an LP of the artist, classification may change. If the LP consists of several distinct musical styles, different terms when possible, are used to identify each song and the artist is viewed as one who performs in a variety of styles. When several songs on an LP contain basic elements associated with the use of a particular term, then the artist is described as such. Classification of an artist may also change if later charted singles or LPs are of a different style from earlier ones.

Young blacks, for example, who have only heard the most recent hits of George Duke ("Reach For It/Dukey Stick/I Am For Real/Follow the Rainbow"), identify his music as funk. On the other hand, his jazz fans, who have not heard these songs, would describe him as a performer of jazz. Although the music of Brothers Johnson is frequently described as a mixture of jazz and funk, "Ain't We Fun-kin' Now" is considered to be in the funk style.

—Funk—

The term "funk" first was used to describe music with a danceable beat whose lyrics were of the "free your mind, let go, and party" nature. Two basic styles of funk coexist. One
(Continued on page BM-22)



Parliament-Funkadelic: The scope of funk was expanded when producer George Clinton introduced new ways of achieving mood and textual variety.

The Jacksons: Their style is personalized yet diverse, and cannot be pinned with a label.

Natalie Cole: Her use of past and current musical styles provides an overview of black music.

Portia K. Maulsby is an assistant professor in the Department of Afro-American Studies and is a staff member of the Afro-American Arts Institute at Indiana University-Bloomington. Dr. Maulsby, an ethnomusicologist, teaches courses in black music history and performance in addition to being director of the Indiana University Soul Revue.

THE PANORAMA

Continued from page BM-6

Small, indie companies sprang up around the country in the gap left by the majors, who had stopped recording blacks during the war. Bluesmen from the Mississippi Delta, from New Orleans, from Kansas City, from Memphis and from Macon came to the fore—Fats Domino, Muddy Waters, B. B. King, Howlin' Wolf, Big Mama Thornton, Little Richard, Joe Turner, Sam Cooke, Dinah Washington, Ray Charles and others. They shouted and they declared instead of crying and moaning. They were accompanied by combos with horns and electrified instruments instead of acoustic guitar and harmonica. Honking tenor saxes improvised interludes. Laying the groundwork for the rock revolution, some like Fats Domino and Sam Cooke crossed into the mainstream.

While r&b remained in the back of the bus, so to speak, its rhythmic drive and exclamatory delivery affected pop singing, adding muscle to the balladry of the big baritones. "I'm not a crooner," said Frankie Laine. "I'm a singer who shouts." Delivering a sentimental ballad of the 1930s, "That's My Desire," as if he were declaring a state of war, Laine inaugurated a white style that became known as "belting." Young Eddie Fisher, Johnnie Ray, Don Cornell and the Four Aces all revealed the black impact. There were also female belters like Georgia Gibbs, Rosemary Clooney ("Come On-A My House"), Teresa Brewer ("Music, Music") and the McGuire Sisters.

The hope of becoming record stars like the Mills Bros. or the Ink Spots and escaping ghetto existence, inspired a generation of black youngsters to make rehearsal halls of tenement hallways and stoops, school yards, and street corners. Groups like Frankie Lyman & the Teenagers, Baltimore's Orioles, the Drifters, Chicago's Dells, Harlem's Harptones and hundreds of others, improvised their own harmonies and, working without instrumental accompaniment, inventively employed nonsense syllables (sh-boom, doo-wop, koko-bop, etc.) for rhythmic punctuation. Youthful in sound and sounding the themes of their generation, the "doo-wop" groups, as they came to be known, were heralds of and sometime participants in the rock revolution.

While network radio and the high-wattage, free-channel stations shunned r&b disks, a number of white disk jockeys like Hunter Hancock of L.A., Zenas Sears in Atlanta, George Lorenz in Buffalo and Alan Freed in Cleveland, programmed the honkers and shouters. Slowly they built a following among white teenagers who, bored with the undanceable ballads of the big baritones, began listening to black stations at the top of the radio dial. "It's the rhythm that gets the kids," said Freed. "They are starved for music they can dance to, after all the years of the crooners." When Freed ran a ball in 1952, featuring an all-black roster of artists, a large percentage of the

25,000 who got in and the thousands who rioted because they couldn't get into the Cleveland Armory, were white.

By 1953 Bill Haley & the Comets were copying black records for a small Philadelphia label in a style reminiscent of Louis Jordan. When he moved to Jordan's record label in '54, Haley's first hit on Decca was a cleaned-up version of Joe Turner's "Shake, Rattle and Roll," followed soon by the teenage "Marseillaise." "Rock Around the Clock," also a cover of a little-known black record. 1954 and '55 were the "ripoff years" in pop, with white artists hurrying to cover songs originally started by blacks. Since "ofays" could get exposure on the 50,000-watt stations and major diskeries had superior distribution facilities, they inevitably took sales, play and the hit away from the black originators.

That was the story of the Crew Cuts, who covered the Penguins' "Earth Angel" and the Chords' "Sh-Boom," garnering the No. 1 chart song of summer '54 with the latter; also of Georgia Gibbs, who scored giant sellers with carbons of Etta James' "Wallflower" (which became "Dance With Me Henry") and LaVern Baker's "Tweedle Dee." Peggy Lee joined the parade, scoring the only pop bestseller of her distinguished career with a copy of Little Willie John's "Fever," while Perry Como clobbered Gene & Eunice with his version of "Kokomo." Two record companies, Dot and Coral, built their catalogs largely on covers, Pat Boone enriching the former with Xeroxes of Fats Domino ("Ain't That A Shame"), Little Richard, and Ivory Joe Hunter ("I Almost Lost My Mind").

Chuck Berry preceded Elvis on the rock scene, writing and recording a series of engaging hits that entitle him to be called the poet laureate of teenage rock. (Some believe that if Chuck had not been black, he might have occupied the throne to which Presley ascended.) But the rock revolution was launched by a group of white southerners trying to sing black. Memphis was the cauldron in which the explosive brew was mixed by Sun Records. Sam Phillips, who owned Sun and unwittingly engineered the teenage overturn of Tin Pan Alley, frequently said: "If I could only find a white man who had the Negro sound and the Negro feel, I could make a million dollars." Well, Phillips did not make a million with Elvis, Carl Perkins, Johnny Cash and the rest of the rockabilly crowd. But every one of Presley's five released records on Sun contained a cover of a song previously recorded by a black artist, starting with his version of Arthur "Big Boy" Crudup's "That's All Right Mama" and including Roy Brown's "Good Rockin' Tonight," Kokomo Arnold's "Milk Cow Blues Boogie," Arthur Gunter's "Let's Play House" and Little Junior Parker's "Mystery Train." The song with which Presley later became most identified, "Hound Dog," was a cover, too; but despite its phenomenal sales, lacked the emotive ferocity of Big Mama's blazing putdown of a no-account man.

The early '60s saw the rise of what became the first major black conglomerate... the country. Others

had tried: Don Robey, with the Duke-Peacock label in Houston; Vivian Carter Bracken, James Bracken and Calvin Carter, with Vee Jay in Chicago. But it fell to Berry Gordy of Detroit to accomplish with Motown what others had just missed achieving.

Having written hits for Jackie Wilson and other black artists, Gordy launched the first of his many labels, Tamla, in 1960. Before year end, he was on the charts with a smash hit by the Miracles ("Shop Around"). In rapid succession, pop charts were filled to overflowing with hit disks by the Marlettes, Contours, Temptations, Mary Wells, Marvin Gaye, Martha & the Vandellas, Supremes, Four Tops, multi-talented Stevie Wonder and others. A keen businessman as well as creative record producer, Gordy interlocked his recording enterprises with publishing, management, and even a school of choreography. Within a decade, Motown became a music empire, which, after moving from Detroit to Hollywood, expanded into a conglomerate involved in tv and film production.

Vying in the rapidity of its growth, Philadelphia International Records became to the '70s what Motown was to the '60s. The brainchild of Kenny Gamble and Leon Huff, with an assist from Thom Bell, the black-owned company accounted for an amazing run of 21 hit singles in one year (1974). The array of artists that emerged with bestsellers from Philly's Sigma Sound Studios included, among others, the O'Jays, Harold Melvin & the Blue Notes, Delfonics, Trammps, Stylistics, Blue Magic, Spinners, and the label's potent studio band, MFSB. Older artists came flocking, and Gamble, Huff and Bell worked their magic in reviving the faltering record careers of Jerry Butler, Wilson Pickett and Dionne Warwick.

In its use of tambourines, hand clapping, continuous loop melodies, and call-and-response voicing, Motown bridged gospel and popular music. In the period when this was happening, r&b and pop coalesced to a degree where Billboard ceased publishing r&b charts in November 1963—too much duplication. But r&b pioneers as well as American rock 'n' rollers—not Motown—were virtually shouldered off the air-waves by the massive British rock invasion.

Yet it was the British groups that opened the door to the r&b revival that came after 1965. Having grown up on the records of Muddy Waters, Howlin' Wolf and Little Richard (who actually sponsored the then unknown Beatles in their first booking outside of Liverpool), groups like the Beatles, Rolling Stones, Cream and The Who recorded their material and begun using them as opening acts on American tours.

"I had to come to you," Muddy Waters told an American college audience, "behind the Rolling Stones and Beatles. I had to go to England to get here!" And B. B. King said in 1968: "I've been comin' to New York for 20 years, and no one in the press heard of me. But things are looking up now." They con-

(Continued on page BM-39)

ARTIST DOWNER.



RAYDIO
"Rock On"

AB 4212



GQ
"Disco Nights"

AB 4225



MICHAEL HENDERSON
"Do It All"

BDS 5719



DIONNE WARWICK
"Dionne"

AB 4230



OHIO PLAYERS
"Everybody Up"

AB 4226



ANGELA BOFILL
"Angie"

GRP 5000



NORMAN CONNORS
"Invitation"

AB 4216



PHYLLIS HYMAN
"Somewhere In My Lifetime"

AB 4202



HARVEY MASON
"Groovin' You"

AB 4227



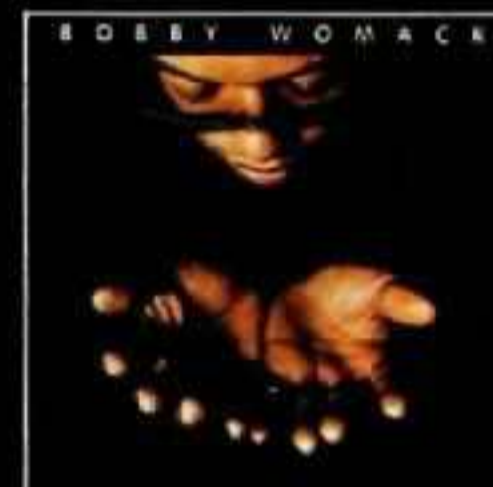
BREAKWATER
"Breakwater"

AB 4208



GIL SCOTT-HERON
"The Mind Of Gil Scott-Heron"

AL 8301



BOBBY WOMACK
"Roads Of Life"

AB 4222



RENA SCOTT
"Come On Inside"

BDS 5721



TOM BROWNE
"Browne Sugar"

GRP 5003



ANTHONY BRAXTON

A3L 8900



JAMES CLEVELAND &
THE CLEVELAND SINGERS
"Think Of His Goodness To You"

SL 14438

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VARIOUS ARTISTS

SINGLE: M-1455F
 8-TRACK: M7-921HT
 CASSETTE: M7-921HC
 12" DISCO: M-00015D1

SMOKEY ROBINSON

WHERE THERE'S SMOKE T7-368R1

SINGLE: GET READY T-54301F
 8-TRACK: T7-368HT
 CASSETTE: T7-368HC
 12" DISCO: M-00027D1

DIANA ROSS

THE BOSS M6-923M1

SINGLE: THE BOSS M-1482F
 8-TRACK: M8-923KP
 CASSETTE: M8-923KC
 12" DISCO: M-00026D1

TATA VEGA

TRY MY LOVE T7-360R1

SINGLE: I JUST KEEP THINKING ABOUT YOU BABY T-54299F
 8-TRACK: T7-360HT
 CASSETTE: T7-360HC
 12" DISCO: M-00021D1

TEENA MARIE

WILD & PEACEFUL G7-986R1

SINGLE: I'M A SUCKER FOR YOUR LOVE G-7189F
 8-TRACK: G7-986HT
 CASSETTE: G7-986HC
 12" DISCO: M-00024D1

RICK JAMES

BUSTIN' OUT OF 7 SEVEN G8-984M1

SINGLE: BUSTIN' OUT G-7167F
 8-TRACK: G8-984KT
 CASSETTE: G8-984KC

BILLY PRESTON & SYREETA

FAST BREAK M7-915R1

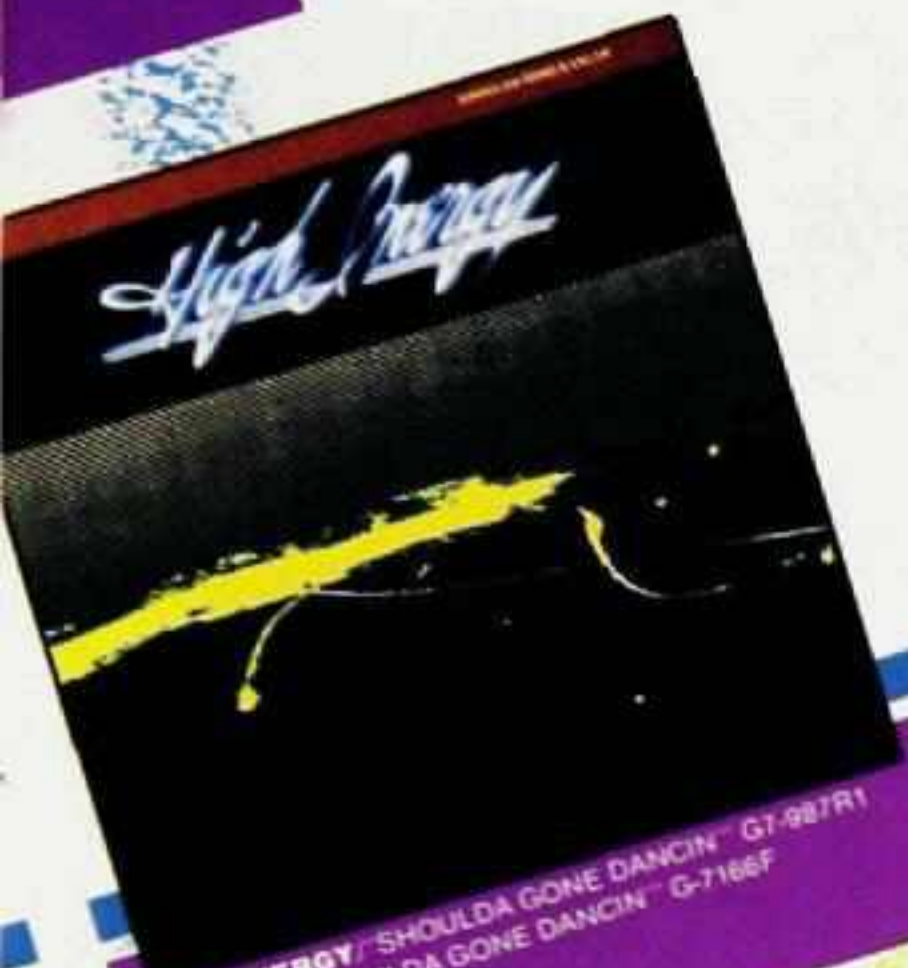
SINGLE: WITH YOU I'M BORN AGAIN/GO FOR IT M-1460F
 8-TRACK: M7-915HT
 CASSETTE: M7-915HC
 12" DISCO: M-00016D1

APOLLO

ASTRO DISCO G-7165F

SINGLE: ASTRO DISCO G-7165F
 8-TRACK: G7-985HT
 CASSETTE: G7-985HC
 12" DISCO: M-00019D1

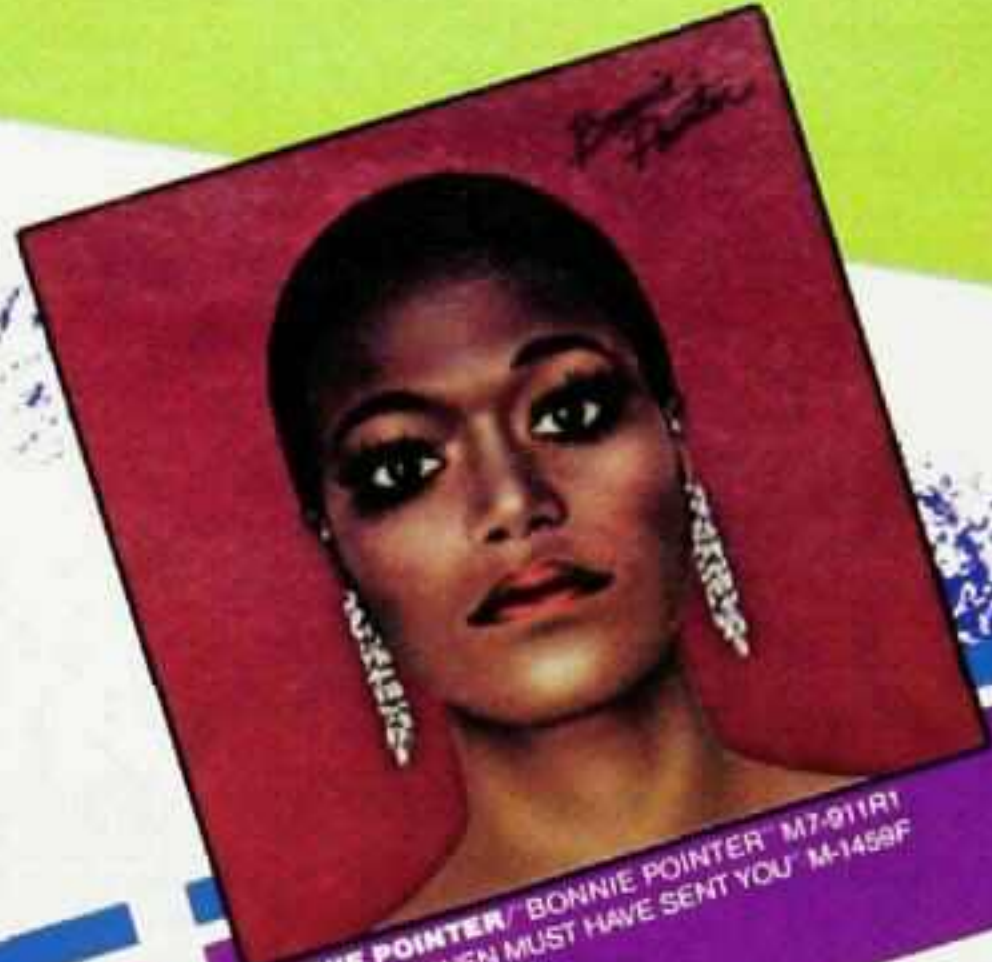




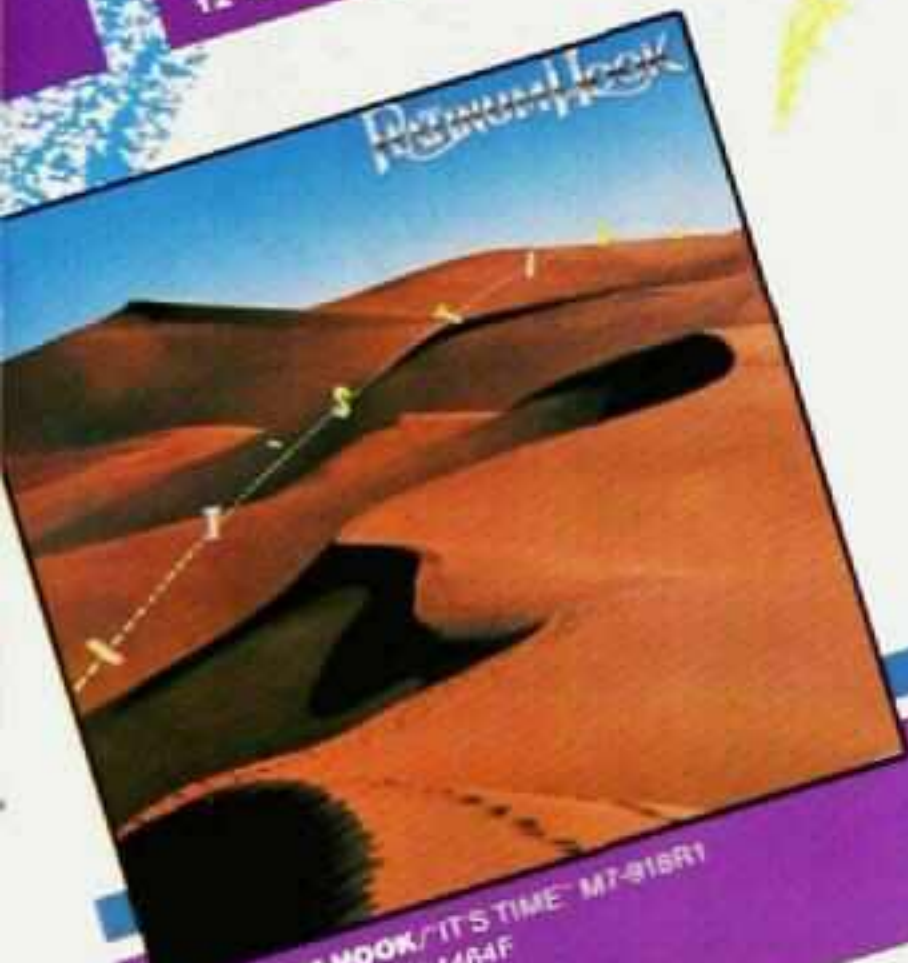
HIGH ENERGY / "SHOULDA GONE DANCIN'" G7-987R1
 SINGLE: "SHOULDA GONE DANCIN'" G-7166F
 8-TRACK: G7-987HT
 CASSETTE: G7-987HC
 12" DISCO: M-00019D1



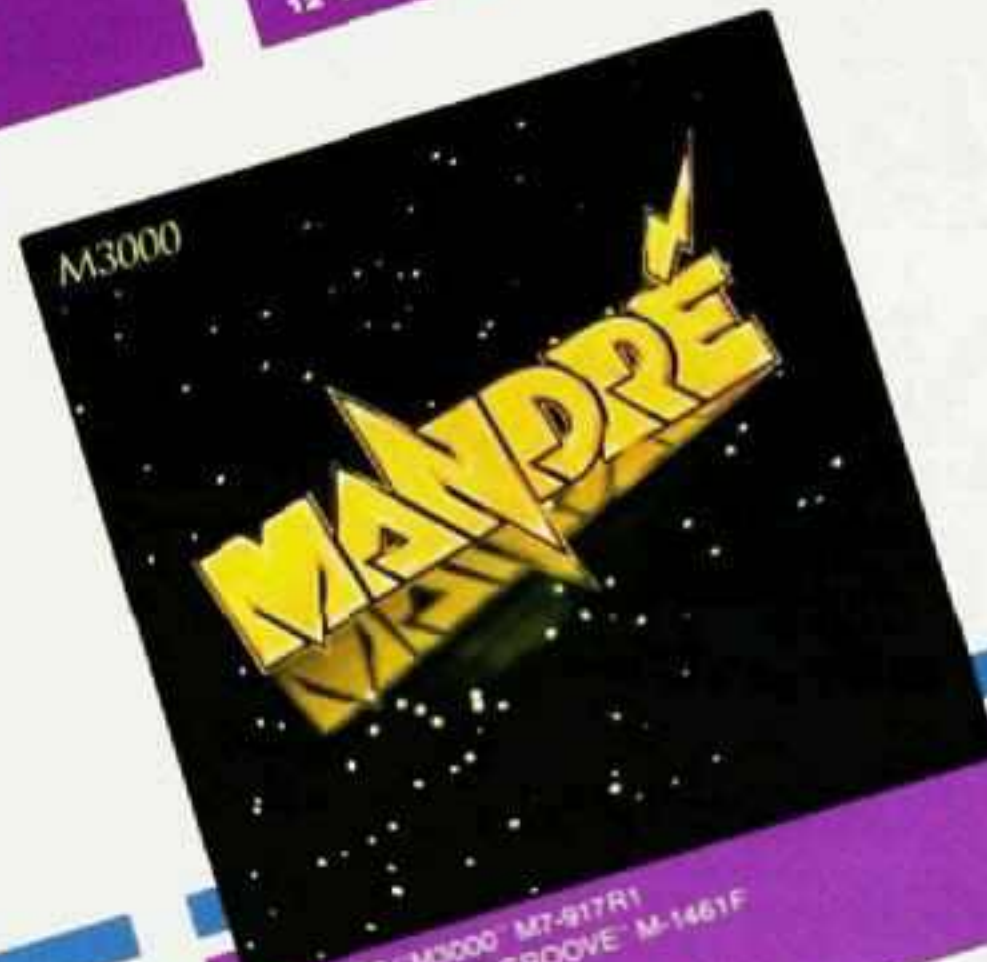
SWITCH / "SWITCH II" G7-988R1
 SINGLE: "BEST BEAT IN TOWN" G-7168F
 8-TRACK: G7-988HT
 CASSETTE: G7-988HC
 12" DISCO: M-00025D1



BONNIE POINTER / "BONNIE POINTER" M7-911R1
 SINGLE: "HEAVEN MUST HAVE SENT YOU" M-1459F
 8-TRACK: M7-911HT
 CASSETTE: M7-911HC
 12" DISCO: M-00020D1



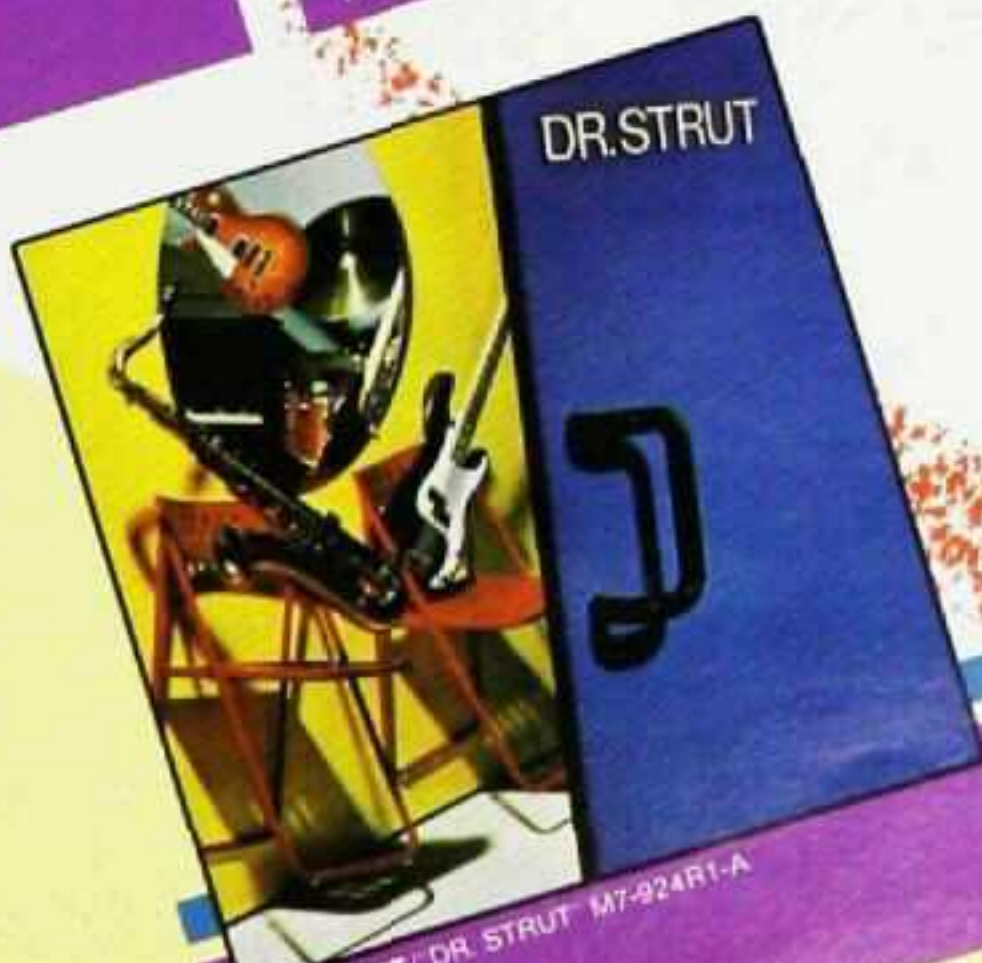
PLATINUM HOOK / "IT'S TIME" M7-918R1
 SINGLE: "TIME" M-1464F
 8-TRACK: M7-918HT
 CASSETTE: M7-918HC



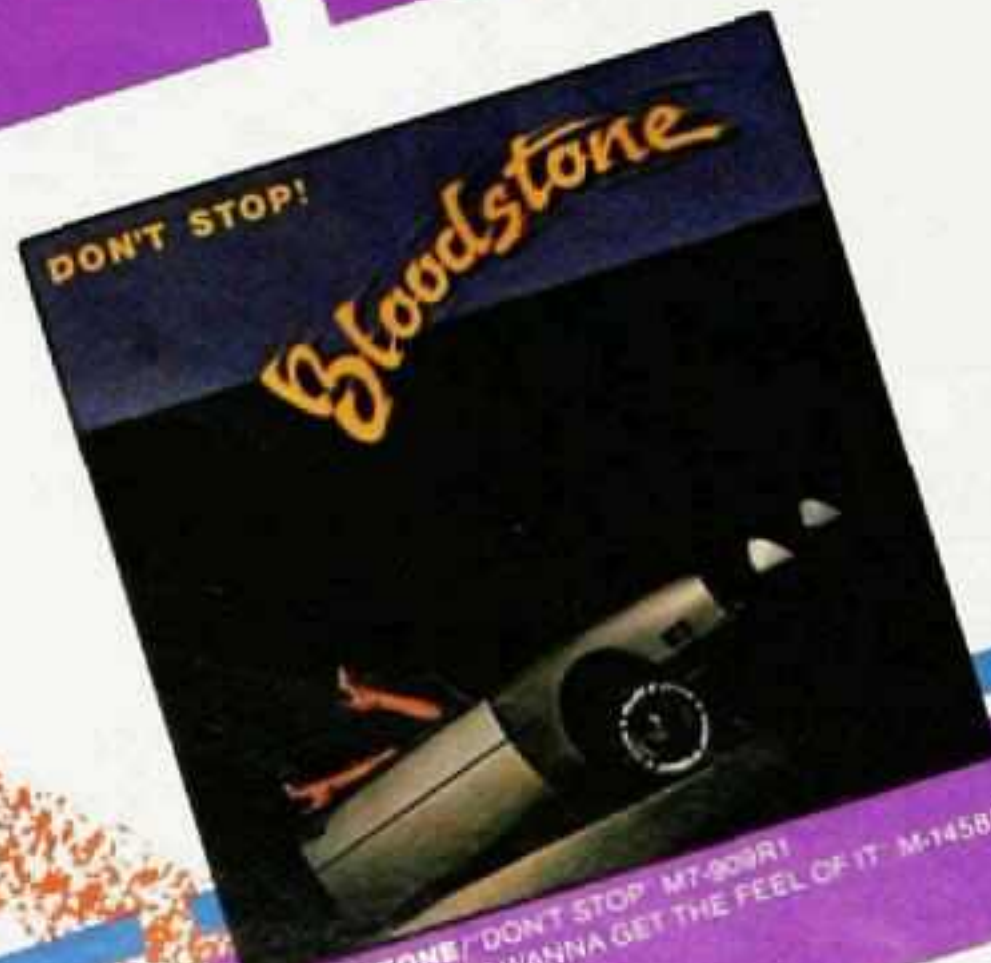
MANDRE / "M3000" M7-917R1
 SINGLE: "SPIRIT GROOVE" M-1461F
 8-TRACK: M7-917HT
 CASSETTE: M7-917HC
 12" DISCO: M-00022D1



PATRICK GAMMON / "DON'T TOUCH ME" M7-922R1
 SINGLE: "COP AN ATTITUDE" M-1485F
 8-TRACK: M7-922HT
 CASSETTE: M7-922HC



DR. STRUT / "DR. STRUT" M7-924R1-A



BLOODSTONE / "DON'T STOP" M7-909R1
 SINGLE: "I JUST WANNA GET THE FEEL OF IT" M-1458F
 8-TRACK: M7-909HT
 CASSETTE: M7-909HC
 12" DISCO: M-00017D1

On Motown Records & Tapes

BLACK MUSIC

Don Mizell
Elektra Records
 "Black music is music that owes its roots and continuing inspiration to the cultural experience of black people in the U.S. It's not necessarily music that's made by black people; it can be distinguished from but it is definitely derived from the cultural experience of black people in this country, which of course evolves from African origins."

CROSSOVER: **A Bridge Over Pop Waters**

By **PHYL GARLAND**

It is all but impossible to define American popular music.

In one era, it was the adenoidal wheeze of Rudy Vallee; in another, the three-headed harmonizing of the Andrews Sisters or Patti Page with her arfing dog. Then during the fifties rock 'n' roll tripped in on blue suede shoes, a harbinger of rock which was to emerge a dozen years later, threatening to obliterate everything else with the sheer density of its sound.

Today, there is the unrelenting and omnipresent thump-thump-thump of disco, a frenzied sort of exercise music that invites all to fling themselves into a dance that seemingly has no end. However, there is also Dolly Parton, whose big-bosomed sound has made it into the city from the country; Barry Manilow's lovelorn rhapsodies and the Commodores, who are managing to be sweet and hot at the same time. But scratch the surface of pop at any of its many pressure points and its black underlayer will shine through.

In evolution and essence, black music and American popular music have been so closely interrelated that it would be *useless and contradictory to any understanding of them to attempt a separation*. Yes, they have come from different corners of the culture and it has been, in some respects, a shotgun marriage forced into being by the dynamics of the larger society that has assigned relative positions to each. But after so long a period of cohabitation, such a union cannot be torn asunder. Things are, quite simply, just the way that they are. For while pop, as we might call it, drew some of its earlier form from European balladry and other folk sources, its life-giving pulse, particularly during the twentieth century, has been extracted from a black taproot, endowing it with a texture, rhythmic thrust and intent that are distinctly



George Benson: A bestseller with ballads.



Jimi Hendrix: Traversed the spectrum.



Far from Average White Band.

derived from the Afro-American experience.

Long before ragtime emerged as the popular American music at the turn of the century, black piano thumpers had been producing similar heavily syncopated sounds in honky-tonks from the grim outposts of Mississippi to the subterranean hangouts of Manhattan. While the nation as a whole discovered jazz during the twenties and declared it to be something wildly wonderful, the instrumental ingenuity and creative interplay that distinguish this music had long been a part of the cultural fabric of black neighborhoods in New Orleans, Chicago and New York. Innovative composers and lyricists such as the Gershwins and Cole Porter recognized the inherent genius nestled within it all and took the ball, carrying it swiftly to fame.

There is no need to recite the litany of obvious black sources that have shaped the course of all American music during this century, for there has always been a black undercurrent, feeding the hungry mainstream. Sometimes it has been closer to the surface than at others. This was the case when Elvis Presley adopted not only the music, but also the mannerisms and style of black rhythm 'n' blues performers to emerge as a titan of popular music whose importance is yet challenged by blacks. It was also somewhat the case with the development of rock. In this instance, young British performers borrowed from Presley who had borrowed from blacks, while they also borrowed directly from both blues and r&b performers of an earlier generation. These *Britishers*, most notably the Beatles and later the Rolling Stones, who borrowed their name from an old Muddy Waters song, served as the models for young white

Americans who borrowed back an Anglicized version of what had fundamentally been the music of their own country. Then something strange happened. As rock moved further

(Continued on page BM-24)

Phyl Garland is contributing editor of Stereo Review Magazine and an assistant professor at the Graduate School of Journalism, Columbia University. She is author of the book, "The Sound of Soul."

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Raydio



Noble Sissle



Billy Taylor



Leon Thomas



Fats Waller



War



Grover Washington, Jr.



Stevie Wonder

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BLACK MUSIC

Quincy Jones

"Black music extends beyond the boundaries of the music idiom itself. Black music is a life force, a pulse that has united people worldwide with a universal rhythm and the common ground of joy and love, pain and sorrow that's inherent in the music. As such, it has also become the common denominator of all other types of modern music. It is the river to the many tributaries of today's musical expression."

DISCO:

Paradox Or Paradise?

By ED OCHS

Sir Isaac Newton was not weighing the gravity of the disco explosion when he popped up with the formula: every action has an equal and opposite reaction. Yet it applies. Disco's impact on black music, tremendous as it is, is not exempt from the laws of change or the big beat of time; reaction is running far deeper than the music itself, deeper than anyone ever imagined.

While disco is changing the entire face of pop music, never has the changing of the guard in black music been so sweeping and so sharply felt by so many. Black music is still adjusting to a new set of realities that many artists, producers and marketing directors find wildly expanding, while others feel disco is rapidly shrinking to nothingness—everything that came before.

Riddled with contradictions, confusion and challenges—this is the disco paradox. It is here, it is hot, it is now. But how long can it stay?

Disco has definitely opened doors that previously went unanswered, but it has also closed minds to a wide spectrum of black artistry, washing out, some fear, meaningful, historical bridges to an entire black music culture. Disco presents a fresh, major challenge to the kind of black-oriented music that will rule the airwaves for the next few years at least.

More black artists are breaking the pop barrier bigger than ever, many for the first time, and disco is revitalizing the ca-

reers of a few fading stars, yet most disco records and artists enjoy the lifespan of a housefly. Disco is not only the quickest way to break into the business, it's also the fastest way out.

No one wants to break a leg jumping on a bandwagon that may

Chic. Guitarist/producer/writer Nile Rodgers says disco is "Colorless, classless . . . normal."



The McCrarys. "Getting into disco is like sticking your toe in the ocean."

Peaches & Herb. "I think r&b had its day and the new name for what's happening now is disco," says Linda "Peaches" Greene.

Ed Ochs is a former *Billboard* soul editor. In 1970, his "Soul Sauce" column earned *Billboard* a NATRA award for its contributions to soul music. Mr. Ochs is currently a freelance writer involved with record, book and film projects based in the music business. His current film project is "The Otis Redding Story."

be galloping backwards to oblivion, or be steamrolled by a fad producing any results short of longevity; nobody wants to be left behind either.

The disco paradox is in lively evidence these days.

Says Teddy Pendergrass, the crossover superstar who will play the lead in "The Otis Redding Story" when it goes into production this fall:

"Disco music has helped my career a lot, because I've never been what you would call a disco artist, so what it did was separate me from the pack. It's given more black music a chance to be heard.

"But, by the same token, it's taken away, because whites have capitalized—I don't mean with racial slurs—just that white pop artists have capitalized on so much material they've completely taken the feeling and made their way with it.

"A few of us sneak in and out, but, as a whole, I just think it's a trend in music that's giving everybody a chance to be heard. But I don't think it has added anything, per se, to black music.

"I won't be putting any tracks on the street with the music over-riding the vocals, no. I hope to still sell the fact that I'm an individual artist. . . . You don't tend to confuse my music with anybody else's."

Says Dick Griffey, president of RCA-distributed Solar Records (Carrie Lucas, Lakeside, Shalimar, Whispers), and a hit producer in disco, r&b and pop:

"Those of us who sit at the helm of these companies should look for better songs, write better songs, and produce better songs. I think disco is black music, but I don't think soul stars who do not adjust to disco will necessarily fade. As long as there are blacks here in America, there's going to be a place for black music.

"The exposure for black artists has been tremendous. The only thing that bothers me about it is—it has somewhat watered down some of the pure art form. I think we have compromised music in order to accommodate the masses. From a creative standpoint, it's taken us a step backwards.

"Disco has caused people to accept less quality material be-

(Continued on page BM-28)

TRADITIONAL JAZZ

Continued from page BM-8

notes. The major exponents were James P. Johnson, Willie "The Lion" Smith and Fats Waller, all of whom played with an infectious spirit that induced the sensation of "swing," although arrived at by a route very different from that of the New Orleans men. The stride style was subsequently always reflected in the work of Duke Ellington, who, like Count Basie, was impressed by the Harlem masters. On some of his recent Pablo albums, Basie resorts to the idiom with delightful results. Another authentic performer is Joe Turner, long a Paris resident, whose talent is well displayed on Classic Jazz, Pablo and Chiaroscuro records.

Mention of "swing" suggests the swing era of the late '30s, but the importance of swinging was already recognized and well understood by black players in the '20s. No single musician can be given credit for its discovery or emphasis, but it was Armstrong's phraseology that affected the entire character of jazz leading into and through the swing era. Not only trumpet players imitated him, but trombonists, saxophonists, clarinetists, violinists and even pianists. The Okeh records he made in 1928 were to become veritable classics of jazz.

On these he teamed up with Earl Hines, a young pianist from Pittsburgh who could think and execute as fast as he could, and who could stimulate him as few other associates ever did. Hines could and can play the stride style, but he revolutionized jazz on the piano as Armstrong did on the trumpet. He had already created a way of playing in octaves that enabled the piano to be heard above the brassy clamor of ballroom bands.

Added to this, his association with Armstrong led to his adoption of single-note trumpet phrasing and the simulation of trumpet vibrato, so that he was soon known as the creator of "trumpet style," which was paramount throughout the '30s. The role of his left hand was just as important as that of the more obvious, glittering right, for with it he variously suspended or implied the regular beat characteristic of the stride pianists. Sometimes he seemed to be making impossible problems for himself, but his rhythmic mastery was such that he always resolved them with ease, just as he does today. Forty years later, Duke Ellington remarked that the "seeds of bop" were in Hines's 1928 innovations.

The '30s were a decade of great public enthusiasm for dancing, which inevitably resulted in big ballrooms and big bands. The first broadly successful "big" jazz band was Fletcher Henderson's, which played for both black and white audiences, and had a book of waltzes as well as foxtrots. Henderson hired the best musicians, among them Armstrong and Coleman Hawkins. It was the latter, who had learned cello as a youngster, who first brought the tenor saxophone into prominence and showed its full jazz potential. He was not merely

ahead of his time on his horn, but ahead in his thinking and knowledge of chords. As he mastered an instrument on which he had no real mentors, he developed a big, full tone that was widely emulated but never equalled. Like Armstrong, Bechet and Hines, he is another example of a dominant virtuoso whose influence is still felt today.

The black bands of the '30s all contained virtuosi of varying importance. Between them these bands established the practices and devices that were to be exploited so successfully by white bands in the approaching swing era. The Savoy ballroom in Harlem had its counterpart in many other American cities, and it was there that the importance of swinging was insisted upon by dancers. As early as 1932, Ellington had written one of the period's anthems, "It Don't Mean a Thing If It Ain't Got That Swing," while Edgar Sampson, arranger for Chick Webb, had come up with another, "Stomping at the Savoy," both of them still surfacing frequently in the jazz repertoire.

Black arrangers, in fact, were the indispensable key to the swing era. In a few years Fletcher Henderson himself, and Jimmy Mundy of the Hines band, would be arranging for Benny Goodman; Sy Oliver of Lunceford's band would be writing for Tommy Dorsey; Don Redman for Jimmy Dorsey; Andy Gibson for Charlie Barnet; and Benny Carter for Henry Hall in London. Ellington, the greatest of them all, held on course, writing only for his peerless band, which created its own personal tradition while embodying all the others. Significantly, its outstanding virtuoso was Johnny Hodges, an early protege of Bechet. Hodges continued to play alto saxophone inventively and well long after the death of his stylistic successor, Charlie Parker.

The big bands not only played ballrooms, but depended on theatre tours for many weeks of their working year. These tours, and luxurious clubs like the Cotton Club in New York and the Grand Terrace in Chicago where Ellington and Hines respectively played, led to increasingly complex and ambitious arrangements. The nature of these arrangements accounted for the great impact of Basie's band from Kansas City when it burst on the scene in 1936. It played relatively simple "head" arrangements and put all its emphasis on swinging. The welcoming response was immediate. Besides its superior rhythm section, the band was enhanced by the presence of another great innovator, tenor saxophonist Lester Young, whose airy phraseology and spare tone were radically opposed to those of Hawkins.

The '30s should be regarded as the "classic" period, for in addition to those already mentioned it brought to the fore musicians like pianist Art Tatum, trumpeter Roy Eldridge, guitarist Charlie Christian, vibist Lionel Hampton and bassist Jimmy Blanton, each of whom exerted a powerful influence on the future. But World War II virtually brought the big band era to a close, even though the Ellington and Basie bands

maintain their traditions nearly four decades later. Transportation, the draft and wartime taxes made big bands uneconomical, and small groups increasingly became the norm.

The concert hall, too, rather than the ballroom or theatre, became the prime objective, and with this step the music inevitably changed. Many of the big bands had also been content to rely on tired, repetitious formulae, and their playing had nothing in common with the tensions and anxieties of the war years, whereas the new music certainly had.

Its prophet was "Bird" Parker who—just as Young had done with Basie—came out of Kansas City in pianist Jay McShann's band. Like Tatum, he got the most out of every chord and played twice as many notes to the bar as most of his predecessors. He was a master of the blues, as was Hodges, but where Hodges was warm, expansive and relaxed, Parker was tense, incisive and even aggressive. The expressive vibrato of yesterday had to go, and Parker's tone was hard and by comparison shrill.

Much the same applied to his famous associate, Dizzy Gillespie, who had previously modeled his style on Eldridge's. To play even faster, he was obliged to sacrifice tone. When he and Parker came together in Hines's band, they worked on the fundamentals of bebop, although the rhythm section's important role owed much to the innovations of drummer Kenny Clarke. Since dancers—on the ballroom floor or in the chorus line—were no longer the main consideration, the regular beat of the bass drum was not necessary. Drummers now used it for punctuations, or "bombs" as musicians of the previous generation termed them. The main pulse was provided by the bassist, while the drummer as accompanist relied far more on his cymbals. The strong, percussive, harmonically adventurous piano style created by Bud Powell, expressed the new ideas without disassociating itself from earlier roots, just as Tatum's had always indicated his indebtedness to Waller and Hines. Thelonious Monk, on the other hand, played in a wry, laconic manner that was as different from Powell's as Basie's was from Tatum's. More than anyone else, he demonstrated that there was a place for understatement as well as overstatement in the new music.

But bop was hard to play and many of the young musicians attracted to it could not meet its technical demands. Ineffective imitators of Parker and Gillespie brought it a certain amount of disrepute, especially since efforts to "progress" beyond it often led to mere eccentricity. The tenor saxophone was by now the most popular instrument, just as piano, trumpet and then clarinet had been in previous phases, but the influence of Young was still exceedingly strong and it mingled with Parker's to piquant effect, for Young always regarded himself as a swing man and played his best with rhythm sections of the calibre of Basie's. From this time on, tenor saxophonists reflect not only the Young and Parker influences, but

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JUNE 9, 1979, BILLBOARD

A Billboard Spotlight

BM-16

Black Music:

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RECORDS

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BLACK MUSIC

Senals Edwards
Eddie 3-Way Records, New Orleans

"Black music reveals black culture and feeling stemming from many things: joy, depression, neglect, oppression, poverty, hatred, etc. Now remember, there are some things that you can't say, but can express through song. The Bible says, 'Make a joyful noise unto all the land.' It further contributes to society from black people in general an expression and a feeling that makes the whole world rejoice, feel good and be happy. It's our right that these things should exist. Don't you think that we as black people deserve a part in the field that we virtually created?"

GOSPEL

A Growing Power Is Both Influence And Entity

By DON CUSIC

Black gospel music has proven itself to be a tremendous influence in the musical world as well as a powerful and successful musical entity of its own. In this article we shall examine black gospel first as an influence on today's secular music and then as the tremendous musical force and industry that exists today.

Elvis Presley has sold more records than any other recording artist. His love for gospel music was legendary, as he often warmed up before a recording session by singing gospel songs. Presley recorded a number of gospel albums and his love and respect for gospel is evident on all of them as he recorded a number of the old spirituals.

Growing up in Memphis, Elvis and his family attended the East Trigg Baptist Church—a predominately black church, where he became acquainted with these old spirituals. Pastor for that church was Rev. W. Herbert Brewster who composed such gospel classics as "How I Got Over" and "Move On Up A Little Higher." The soloist was Queen C. Anderson, one of the finest female black vocalists to sing gospel in the South. It has been noted that Presley's movements and gyrations, which once caused such a furor, were directly inspired by the black preachers and gospel singers he saw and heard in church.

One of the songs Presley recorded was "Take My Hand, Precious Lord," written by Thomas Dorsey, a black composer and one of the most influential gospel songwriters ever. "Peace In The Valley," also written by Dorsey, is another classic. This song was recorded by Red Foley in the early 1950s and was the first gospel song to ever sell over a million copies.

Don Cusic is head of the Nashville office of Contemporary Christian Music and a noted gospel music journalist.

Mahalia Jackson: for many years, synonymous with gospel music.



Andrae Crouch: one of the most well known gospel artists to the secular industry.

Jessy Dixon: A successful career that has included recording with Paul Simon.

It was a breakthrough song for country music, gospel music, Foley and Dorsey.

In the late '50s and early '60s, Sam Cooke was one of America's most popular recording artists. Those fans of Cooke who remember him doing "Another Saturday Night," "Wonderful World," and "Having A Party" may not realize that he began his career as a gospel singer.

In the early '50s, Cooke was lead singer for the Soul Stirrers, one of the top quartets of that time. Cooke has been called "the greatest sex symbol in gospel music" and a stylist who influenced not only numerous gospel singers who followed him but also pop singers such as David Ruffin and Jerry Butler. Cooke's successor with the Soul Stirrers was Johnny Taylor.

The Soul Stirrers and other gospel quartets heavily influenced the sound and style of such Motown groups as the Temptations, Smokey Robinson and the Miracles and the Four Tops. These in turn were strong influences on the Beatles who recorded some of the old Motown tunes they had originally heard on imported records. It was the Beatles who brought attention and respect for black music to the secular world as they openly acknowledged their debt to black music for its influence on their music.

In the latter part of the Beatles career, they brought in Billy Preston on keyboards who played in the "Let It Be" movie and album. Preston got his start in gospel music performing with Rev. James Cleveland and others in churches in California. Preston recorded two albums for Apple, the Beatles label. They were "That's The Way God Planned It" and "Encouraging Words." Most recently, Preston recorded a gospel album for Myrrh entitled "Behold," his first all gospel album for the gospel market.

Aretha Franklin is another major artist to come out of gospel. (Continued on page BM-34)

CONTEMPORARY JAZZ

Continued from page BM-8

Although many of the so-called fusion artists may feel comfortable with their position, straddling the fence between mainstream jazz and the more commercially oriented crossover styles, some of the established jazz artists are concerned with preserving the original 'essence' of the music. Trombonist Slide Hampton is one such artist: "Any area of music or art that has its own definite direction should not be tampered with. I agree that the music should be further developed to its highest possibility, but it shouldn't be destroyed." Whether or not the mixing of the various elements of rock, r&b, Latin, pop, soul, etc., is in fact good or bad for the further development of jazz is in its final analogy, a matter of personal opinion.

Another criticism often leveled at "contemporary" jazz artists is that their music (crossover) has no individuality. It all sounds alike. One young "contemporary" artist that disagrees with this theory is saxophonist Grover Washington Jr.: "Today you don't have to sound like someone else. You can take your own direction and the public can judge you on your own merits." Grover should know. During the past three years, his recordings and electrifying performances have earned him the respect of both the general public and critics. A quick survey of recent jazz polls finds Grover Washington Jr. in the top five in the nation. When asked whether or not he considered crossover or fusion jazz a sellout, Washington replies, "Maybe some of the cries of sellout are valid, but I don't feel that it is true in every case. One of the major differences between the earlier players and the players of today is that today's musicians are often called upon to play a variety of music. This gives them a wider area of flexibility in which to express themselves."

If indeed the crossover artist is called upon to play a variety of styles that tax his/her musical parameters of creativity, why all the fuss? Are we witnessing a "musical backlash" in the area of jazz? Are the young crossover musicians of today as well qualified to receive our musical blessings as were the Johnny Hodges, Charlie Parkers, Bud Powells or Dizzy Gillespies? Saxophonist composer Benny Golson feels that they are. He points specifically to flautist Hubert Laws as a good example. "Hubert played flute with the New York Opera orchestra and was excellent in his position there, but he felt that he could have more expression by playing jazz. Should he be put down for that?" Obviously the answer is no. Anyone who has heard Hubert knows that he is one of the finest flautists in jazz. In addition to being an excellent technician on the instrument, he is also successful commercially.

An interesting point that kept reoccurring during the many interviews conducted for this article was the idea that a musi-

cian has the right to pursue whatever direction he/she felt was necessary in order to expand his/her musical direction. Again Golson is explicit in his response: "If a person feels that he wants to widen out (instead of riding down a two lane highway, ride on a "super highway") why shouldn't he? Of course there have been those who have embarked upon the route of financial gain with distressing results, but should it stop those with ability? After all, there are good and bad in all types of endeavors in the world. And the good always comes forth in the end."

This somewhat philosophical statement from one of jazz's most prolific composers seems to suggest that one should look for the quality of the art form and not condemn it because it varies from the established norm. If it is good, then we should accept it on its own merit.

Who's in charge? Amidst all the talk about what is and what is not good jazz is the underlying question of who's responsible for the way music sounds today. Who makes the final decision concerning the final product; the artist, the producer, the record company? Or is the final decision a joint effort on the part of all parties concerned?

In recent years, the industry has witnessed the emergence of what some people in the industry call "the super producer." Trumpetist Hubbard feels that: "Most black artists are beginning to realize that they have to become more aware of the black market. Who knows more about what black people want than the black artist? In my own case, I find that the record companies and critics have tried to steer my music more and more toward the white market, mainly because they feel that there's more money involved. I tried to crossover but I felt that it didn't really work because I hadn't been used to playing that way, and my heart wasn't in it."

"Red Clay" was what got me started in that direction. The record companies and producers saw that it was a nice catchy tune that people could dance to so they sort of guided me in that direction. When we (Herbie Hancock, Wayne Shorter, Ron Carter and Tony Williams) did the VSOP tour, I thought that that would encourage the cats to begin playing energy music again, but the record companies didn't want it."

Just who are these new "super producers" and to what extent do they determine the final product? Young black producers like Dr. George Butler of Columbia, Bobby Martin, Ron Kersey of Tentmakers and Wayne Henderson of At Home Productions are in part responsible for helping to shape today's jazz scene, according to Ron Kirsey. "Today's jazz is good in that it is actually coming back to the people. So many musicians go so far out that even their fellow musicians don't understand what they are trying to do." Another interesting point mentioned by Kirsey was the use of electronics in jazz. "Actually today you have to be more qualified because you have to know about the intricate techniques involved in operating electronic instruments and devices. Earlier, musicians

didn't have to get involved in these things." Concerning the role of the producer in creating the final product, Kersey states that "the producer adds the color, he paints the final picture."

If the producer has the final word, how then does this affect the artist's live concert-club appearances? Bobby Davis, manager of the Encore supperclub chain in Pittsburgh, states that "most artists tend to play their most recent recorded hits when doing a live performance."

Other clubs such as Howard Rumseys Concerts by the Sea in Redondo Beach, New York City's Bottom Line and Rosy's in New Orleans have a strict policy of booking artists who have a current top selling LP on the market. Again, we find the artist's impact on the music scene being governed by his/her recordings. This gives them an immediate "in" with the audiences. These facts suggest that the new "super producers" play an even more important role in shaping the music scene than was previously thought.

Although there are a few black record producers who are beginning to distinguish themselves, according to Rollins, "there are relatively few black concert entrepreneur types." Rollins states that "this is mainly due to the fact that you have to have a lot of money in order to get started as a concert promoter. It's a highly competitive field, and it's difficult to get started. The only black major promoter-entrepreneur that I know of is Don King, the boxing promoter." With so many black artists contributing to the enormous profits generated in the music business, the time is long overdue for the emergence of a group of black concert promoters.

With all of today's attention being focused on crossover and fusion, little or no support is given to the so-called mainstream or non-fusion jazz artist. Immediately following the deaths of two of jazz's most revered gurus, saxophonist Eric Dolphy and John Coltrane, the jazz world witnessed a continuation of their exploratory flirtation with the avant-garde in the music of musicians like Archie Shepp, Pharoah Sanders, trumpeter Woody Shaw, Don Cherry, and Clifford Thornton. Amidst all of this, flaming far and wide, was the music of Ornette Coleman. Praised by some and damned by others, Coleman represented a major force in the continued link in jazz. As a member of Dolphy's last group that appeared at the Parisian Jazz Club, Le Chat Qui Peche, I personally witnessed Dolphy's "hypnotic" effect on young French musicians and audiences. European Jazz enthusiasts embraced the new American avant-garde as quickly as their forefathers had earlier embraced the music of Louis Armstrong and Duke Ellington.

The music of Coleman, Dolphy and Coltrane had as its foundation the concept of spiritualism. Technique and theory came afterwards. Other musicians who joined in the search (Continued on page BM-39)

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BLACK MUSIC

Jack "Jack The Rapper" Gibson
Orlando, Fla.

"Black music is the only true American music. It's the music of our lives as black Americans. It's the music that comes from within. We are as proud of our music as the Jews are of Israeli music and as the Slavics are of their music. We have found that our music has been imitated and since imitation is the purest form of flattery, then we should be very happy . . . and we are."

COUNTRY MUSIC:

An American Heritage Of Musical Interplay

By DOUGLAS B. GREEN

"To me," says country/crossover star Barbara Mandrell with considerable emphasis, "r&b music and country are so closely related. Not the style, I mean there's a soulful style and a country style, but as far as the material, the songs, we're talking about strong lyrics that deal with life, and the simplicity of it is the beauty of it."

Mandrell, the MCA recording artist who is nominally country but who has scored considerable chart success in both pop and soul, speaks as one who should know; in fact, she is more accurate than she may know, for there has been a remarkable interplay between the music of rural blacks and the music of rural whites since the days they were known, respectively, as "race" and "hillbilly" musics.

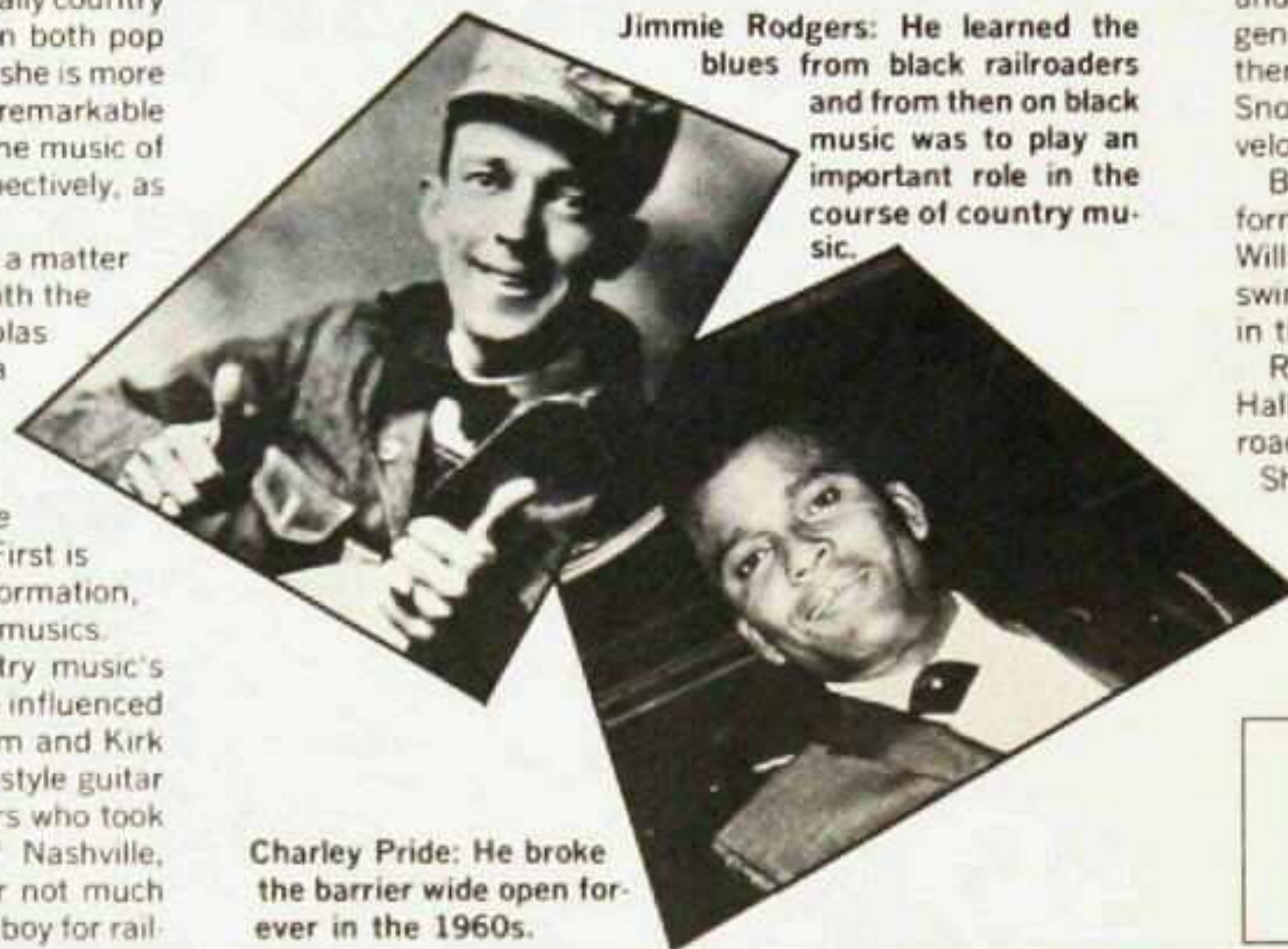
How long this interchange has been occurring is a matter of pure speculation; one must assume it begins with the birth of our colonies and our nation. Diarist Nicholas Creswell noted in his private journal that in Virginia in 1774 "a great number of young people met together with a fiddle and a banjo played by two negroes."

Two events toward the turn of this century make substantiation of this interplay more accessible. First is the arrival of records, that great documenter of information, and secondly the rise of professionalism in rural musics.

It is profoundly indicative that many of country music's earliest and most influential recording artists were influenced by black music and musicians in their youth. Sam and Kirk McGee, for example, took their celebrated finger-style guitar playing from black section workers and railroaders who took breaks at the McGee's general store south of Nashville, around 1910. It was also at around this time, or not much later, that Jimmie Rodgers was serving as a water boy for rail-

road workers in his native Mississippi, and was profoundly influenced by the singing and playing of black railroaders there.

Rodgers, who died in 1933 at the age of 36, a victim of tuberculosis, was unquestionably country music's most important star of the early recording era. Up until he burst on the recording scene in 1927, recorded country music consisted of sprightly fiddle bands, disaster ballads (many written by Carson Robison), a few cowboy songs, and the somewhat stiff,



Jimmie Rodgers: He learned the blues from black railroaders and from then on black music was to play an important role in the course of country music.

Charley Pride: He broke the barrier wide open forever in the 1960s.

sentimental ballads of Vernon Dalhart.

But Rodgers had learned the blues, and he sang them, often with a striking, moving, half sob he called a blue yodel, and from that point on black music was to play an important role in determining the course of country music. Beginning with "Blue Yodel (T For Texas)" in 1928, he shook the world of country music, and his influence lasts to this day. He also profoundly influenced a younger generation to take up his style, and many of the most influential performers of the following generations began their career emulating Rodgers. Among them were Gene Autry, Jimmie Davis, Ernest Tubbs, Hank Snow, Grandpa Jones and numerous others, all of whom developed their own style out of the Rodgers' blue yodel legacy.

But Rodgers was not the only early country music performer to learn music from black singers and musicians: Bob Wills always claimed to have absorbed the heart of his western swing style as a child, working side by side with black singers in the cotton fields of east Texas.

Remarkably, two current members of the Country Music Hall of Fame were influenced by a single man, a Kentucky railroad worker, guitar player, and fiddler named Arnold Shultz.

Shultz apparently lived for a time in western Kentucky, where he first captivated a young Bill Monroe—who claims it has marked his creation, bluegrass music, ever since—with his finger style guitar playing and bluesy fiddle work. In fact, with Shultz fiddling and a

(Continued on page BM-36)

A writer, historian and musician, Douglas B. Green has contributed numerous articles to some two dozen journals, magazines and periodicals on the subject of historical and contemporary country music. He was nominated for a Grammy in 1976 in the best album notes category, and is the author of *Country Roots* (Hawthorn, 1976).

CONTEMPORARY POP

Continued from page BM-10

type was established and popularized by Larry Graham (former bass player of Sly Stone) of Graham Central Station and the other by George Clinton of Parliament-Funkadelic. The music of Graham Central Station is an expansion of the style associated with Sly and The Family Stone. It centers around the percussively played bass of Larry Graham. His technique of pulling the strings coupled with the repetitive and phrase length melodic bass lines establishes a rhythmic drive that identifies his music. The combination of various rhythmic patterns played in the rhythm and horn sections provide a polyrhythmic foundation for the shouted and percussive group-style singing. The unique vocalization of gospel-voiced harmonies by the mixed group (males and females) add to the rich, full and funky sound. The use of a wide range of vocal techniques for varying tone quality in addition to electronic devices for vocal distortion ("Now Do-U-Wanta Dance") add the final components to Graham Central Station's brand of funk. The songs "Release Yourself," "Feel the Need," "The Jam," "It's Alright," "Stomped Beat-Up and Whopped," and "Pow" incorporate all of the elements mentioned above.

George Clinton is the mastermind and producer of "P-funk." This style provides the musical foundation for his groups—Parliament-Funkadelic, Bootsy's Rubber Band, Parlets and Brides of Funkenstein. P-funk contains many elements that are found in the funk of Graham Central Station. Emphasis is placed on group singing, the vocal sound is more percussive than melodic and voice distortion is prominent. Clinton, in developing the style of P-funk exploited the use and meaning of the term. Many of his song titles including, "P. Funk," "Give Up the Funk," "Dr. Funkenstein" and "One of Those Funky Things," center around the word "funk." The lyrics of his music not only encourage people to "get up, jam and funk" but they also advocate "freeing the mind and moving into another planet of thought"—the planet of funk. Clinton through his lyrics, therefore, expounds on his philosophies and concepts about funk.

Perhaps the most noticeable difference between Graham's and Clinton's style of funk is the tempo. The metronome speed of Graham's music ranges between 116 and 144 while Clinton's songs center around 88 and rarely exceed 104. The instrumental style of Clinton, which is similar to the James Brown style, varies greatly from that of Graham. Although the bass plays an important role, the overall instrumental sound is lighter in texture. Melodic lines of the rhythm and horn sections are based on stratified repetitive motives. The shortness and spacing of these motives result in danceable polyrhythmic and polyphonic structure that can be heard in Brides of Funkenstein's "Disco to Go."

The scope of funk was expanded when Clinton introduced new ways of achieving mood and textual variety. In establishing mood changes, he often superimposes the spoken voice over group singing or switches from the group sound and full instrumentation to a "rap" section accompanied by sparse instrumentation. In these sections the voice is often distorted as that heard in Parliament's "Mothership Connection," "Rumpofsteelskin," and "Sir Nose D' Voidoffunk." Although voice distortion primarily is used in spoken sections, it occasionally changes the tone quality of group singing as in Parliament's "Night Of The Thumpasorus People" and Brides of Funkenstein's "War Ship Touchante." The various ways in which the synthesizer is used adds another dimension to the P-funk sound. It not only functions as a melodic, sustaining and percussive instrument but is used to achieve interesting effects. In "Night of the Thumpasorus People," it adds to the mysterious character of the song.

The musical diversity of Clinton's band members contribute to the unique and broad scope of his P-funk sound. Elements from jazz (Parliament—"P. Funk and Gamin' on Ya"), rock (Funkadelic—"Cholly" and Parlets—"Misunderstanding") and disco (Parlets—"Pleasure Principle") are combined with Clinton's innovations to provide variety in his songs and diversity on his LPs. James Brown's stylistic influences to P-funk cannot be overlooked, especially that many of Clinton's players (William "Bootsy" Collins, bass; Phelps "Catfish" Collins, guitar; Maceo Parker, sax, and Fred Wesley, trombone) at one time played with James Brown. Trademarks of the James Brown sound can be heard in the instrumental styles, in horn arrangements (Parliament—"Mothership Connection," "Dr. Funkenstein" and "Mr. Wiggles"; Brides of Funkenstein—"Amorous") and in the use of phrases such as "Ain't it funky now" in Parliament's "P. Funk" and "Feet don't fail me now" in Funkadelic's "One Nation Under a Groove."

George Clinton and Larry Graham have been successful in creating new trends in black music. They provided the basic ingredients for funk which have been imitated and expanded upon by other groups. Graham's bass and vocal styles have been combined with Clinton's lyric themes, instrumental and vocal styles to form the pool of musical ideas used by several new and established groups. Recordings of ADC Band ("Long Stroke"); Shotgun ("Mutha Funk/Don't You Want to Make Love"); Con Funk Shun ("Shake and Dance With Me"); Rose Royce ("First Come, First Serve"); Chuck Brown & The Soul Searchers ("Bustin' Loose") and Isley Brothers ("Take Me to the Next Phase/I Wanna Be With You") are considered to be in the funk style. The sound of each of these groups is distinct, yet features which blacks associate with funk appear in their charted recordings or in several LP cuts.

-Disco-

The danceable beat, instrumental style and "party-dance" theme of funk are features found in black-styled disco. Due to

this overlap, many recordings in the funk style are played in discotheques (particularly those with a black clientele), and often are charted as disco. The feature that seems to establish a song as disco is the use of the bass drum on all four beats while the high hat subdivides and places stress in between the beat. In spite of this use of drums, the funk feel is maintained through emphasis placed on the backbeat (beats two and four) by the snare and/or handclap, and use of the P-funk instrumental style. "Boogie, Oogie, Oogie," "A Taste of Honey," "Shame," Evelyn "Champagne" King, "Got To Be Real," Cheryl Lynn, "How Do You Do/Dance, Get Down (Feel the Groove)," Al Hudson, "Let's Start the Dance," Bohannon and "I Got My Mind Made Up." Instant Funk are excellent examples of black-styled, funk rooted disco. The influence of James Brown in these songs, particularly in "How Do You Do," "Dance, Get Down" and "I Got My Mind Made Up" is undeniable.

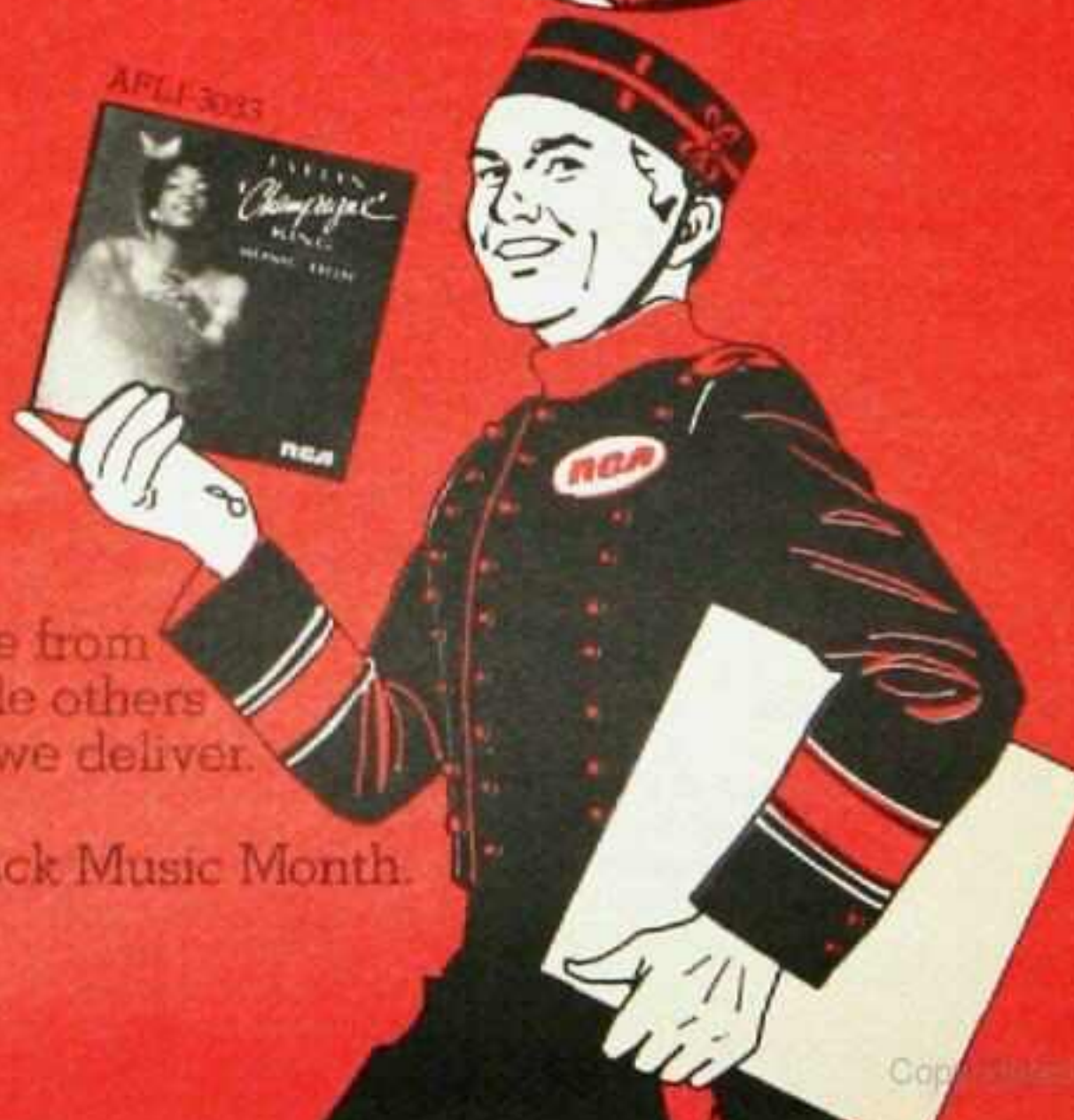
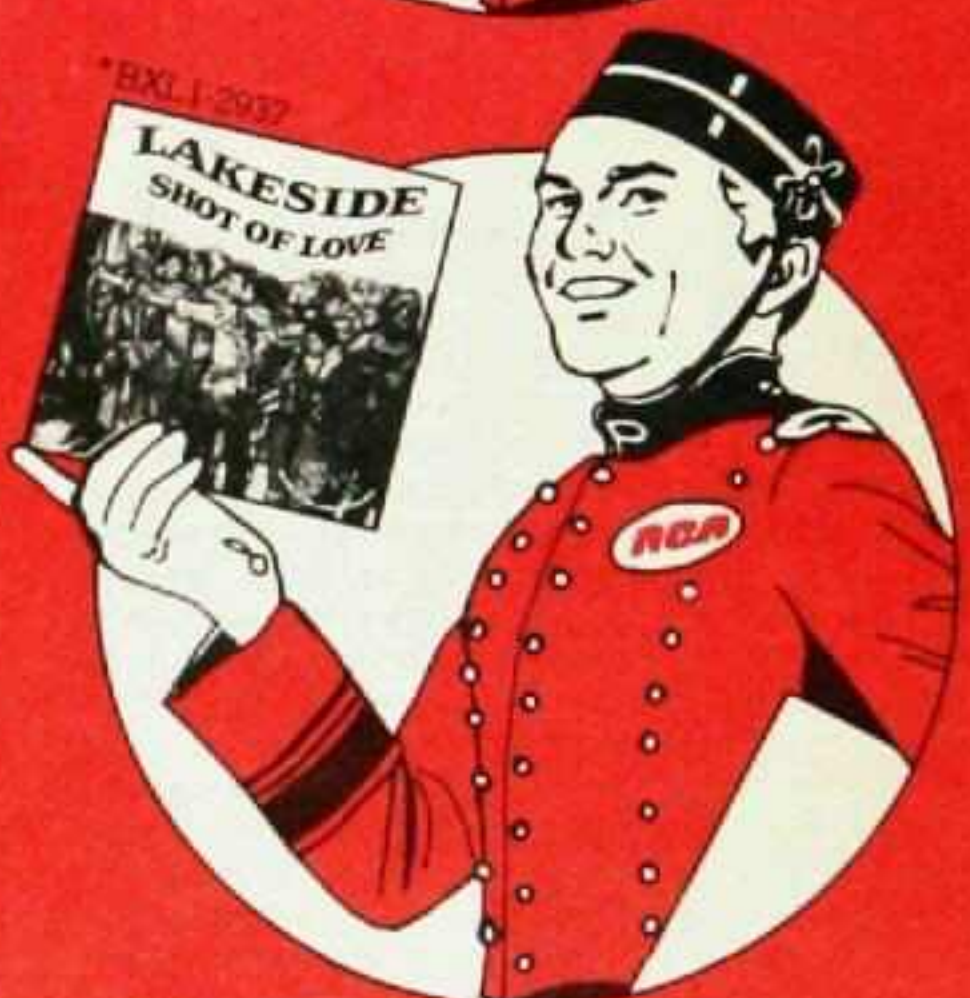
The polyrhythmic nature and funk-styled arrangements (generally limited to the use of horns) distinguishes this form of disco from the European style associated with performers such as Donna Summer ("Last Dance/MacArthur Park"), Thelma Houston ("Don't Leave Me This Way"), Grace Jones ("Do or Die"), Linda Clifford ("If My Friends Could See Me Now"), Gloria Gaynor ("I Will Survive") and Gonzalez ("Haven't Stopped Dancing Yet"). In this style of disco emphasis is placed on solo leads, bass lines center around roots of chords and arrangements are of an orchestral style. Polyrhythmic activity is limited to solo sections of percussion instruments—bell, tamborine, timbales, etc.

Some black performers have created their own brand of disco which is unique to them—Village People (interracial group) and Sylvester—while others have combined disco elements with those of other forms of black music. Amii Stewart's "Knock On Wood" is a "down-home" funk-soul-disco. Larry Graham's bass style and group vocalization, the Memphis horn sound, the heavy backbeat and solo vocal style associated with soul combined with the clever use of electronic devices and synthesizer result in a unique and dynamic hit that would knock on anybody's wood. Still other black disco performers such as Chic ("Dance, Dance, Dance Yowsah, Yowsah, Yowsah") "Le Freak") have synthesized a black instrumental style with a European type arrangement and vocal style once associated with Silver Convention.

Most black performers that have funk or disco charted hits are not limited to these styles. In listening to their LPs, it becomes clear that they are quite versatile. For example, on Instant Funk's "Funk," songs vary and include disco ("I Got My Mind Made Up"), funk ("Don't You Wanna Party"), jazz ("Wide World of Sports") to a style reminiscent of the O'Jays ("Crying/Never Let It Go Away"). Albums by Narada Michael Walden ("Awakening"), A Taste of Honey ("A Taste of

(Continued on page BM-28)

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BLACK MUSIC

Ted Hudson
Reu's One-Stop, St. Louis

"Black music is the first means of communication—based on the drum. We would never have been able to accomplish what we have today—in terms of modern technology and music—without it. To me communication is everything. I wish I could deal with the broadest concept of it. When I think of that great machine, the jet airplane, I see into another plateau in terms of communication. It's like a concerto; all those people have had to communicate to build the engines, to make it perform."

SPOKEN WORD:

Preserving The Sound Of A Cultural Heritage

By JOE SALTZMAN

Black spoken word recordings face a curious dilemma: there are currently a good number of albums for children and adults available but the future of the genre is a big question mark.

Less than a decade ago, minority groups voiced outrage that there was great inequality in teaching students in America about minority culture. The black voice was the loudest. Almost overnight, schools and libraries were crying for records on black culture and tradition.

"Suddenly the federal government started pumping in fantastic amounts of money into preschool, primary and secondary educational programs designed to teach black culture to students," says Leon Golovner, secretary-treasurer of CMS Records, an early producer of black-oriented spoken word recordings. "So what you got was a tremendous amount of production of black recordings."

Today that educational market is tightening up. The Proposition 13-type local tax revolt has drastically cut most school and library budgets and the primary concern is now with basic overhead and staff. There is little money left to spend on any spoken word recordings, much less black spoken word recordings.

"The future is very iffy," says Golovner. "All the government money that used to be spent on black culture records has disappeared. Today with the inflationary spiral, schools and libraries—our primary market—are under fantastic pressures and if you lose the tremendous impetus of the educational market because of underfunding, where can you go?"

Moses Asch of Folkways Records, another pioneer in black-oriented recordings, added: "Fifty percent of our product is sold to schools and suppliers to schools. Fifty percent goes to the general public for regular distribution, but most of that ends up in the schools. Let's face it, the schools and libraries are our big buyers. When they run out of funds, the whole spoken word recording industry is in trouble."



Joe Saltzman is chairman, undergraduate studies and head of broadcasting at USC School of Journalism and a music columnist in numerous periodicals.

If these educational markets dry up, producers of spoken word recordings for children and adults have major problems. Who will buy the product?

Says Asch: "The new tax revolt has hurt black spoken word recordings. Some parents are picking up the slack, but the mass market is now hurt very badly. We sell a good deal to university libraries all over the world and so far that market has increased, but in the general school market, only our song albums are actually selling now. Forty percent of my children's album catalogue is black-oriented."

Golovner added, "It is simple economics. Is that awakening black retail market going to spend five or six or seven bucks on a spoken word album or on a musical recording? You know the answer as well as I do. Black music wins hands down."

Four record companies produce the bulk of the commercial black spoken word recordings. The largest is Caedmon Spoken Word Recordings which has a substantial library of black studies featuring some of the best recordings on the subject available. It is Caedmon Records that most consumers see in retail stores if they see any spoken word recordings at all.

CMS Records not only distributes many obscure recordings of black music, but also has more than a dozen black spoken word albums including readings by author James Baldwin and actor Brock Peters. Folkways Records offers another two dozen records including many ethnic children's stories and songs. Spoken Arts produces another five albums plus filmstrips and other educational materials—one typical example is "Scott Joplin: King of Ragtime."

In addition, the Center for Cassette Studies in North Hollywood, Calif., has a catalogue of 5,500 published Audio-Text cassettes (50,000 more are unpublished). It offers an enormous library of black albums, more than 60 tapes of ac

(Continued on page BM-34)

POP BRIDGE

Continued from page BM-14

away from its black roots, developing its own repertoire and stylistic twists, the popular music world became fragmented, with rock, as the music of young whites on one side of the fence, and soul music, the popular sound of blacks, on the other. The twin met only in the likes of a few exceptional crossover artists such as the demonically inspired singer-guitarist Jimi Hendrix, who had traversed the whole spectrum from blues to rock, and Sly of the Family Stone who could inspire frenzy in fans of various hues. Perhaps it was because both of these musics were linked to protest and blacks and whites were protesting against different things, during the late sixties and early seventies.

Indeed, soul music had been embraced by both during the earlier civil rights movement when "black and white together" had been the mode. But as the political tone shifted toward one of "black revolution," a certain aesthetic and social distance was demanded. Concurrently, young whites rallied against a system that sent the young of both races off to die in Viet Nam without knowing why. They battered against the core of the culture that had spawned them, punctuating their rebellion with the sassy, raucously energetic sounds of hard rock as they reeled in psychedelic ecstasy. Meanwhile, blacks embraced with an almost violent passion, the emblems of their heritage, particularly their music, laced with its churchified gospel shouts and blues whoops. It took the love and brilliance of a Stevie Wonder to cross between those two turbulent camps.

It would be overstatement to insist that these were the only things happening in recent years, for there always has been a pop middle-of-the-road, a place where folks like Barbra Streisand, Helen Reddy, John Denver, Paul Anka, Johnny Mathis and even Roberta Flack fit quite comfortably. But these have been the dominant forces.

Only now, in the disquieting lull of the late seventies, a time when social concern has been supplanted by the pursuit of personal indulgence, have the two basic separate streams begun to converge again.

I first became aware that something different was happening a couple years ago when I first heard the Average White Band. After recoiling in horror at their name, I simply listened and determined that they were hardly average and certainly didn't sound white. In fact, at a subsequent Marvin Gaye concert, I was late arriving, but could barely wait to get into the auditorium to hear the opening act (whose name I did not know), so funky were the sounds issuing from the doorway. So I rushed in and what to my wondering eyes should appear on-stage but the Average White Band romping through "If I Ever Lose This Heaven," to the delight of an enormous black au-

dience. The impression was indelible, though I could not place it in a context at the time. After all, there usually were a few white acts around who sounded black. Everybody knew about Tom Jones and the Righteous Brothers had been around long before that. And even during the height of the rock explosion, blacks had crossed over to listen to Blood, Sweat and Tears because of David Clayton-Thomas' most familiar singing style.

That first incident cropped up in my mind the following summer when one of my cousins, a staunch soul buff, came to visit, surveyed my stacks of records and anxiously asked to hear the latest album by Wild Cherry. I teased him about asking for a record by a white group when there were so many black ones around and he was taken aback. From listening to their records, he had concluded that Wild Cherry was a new black group. He remarked, "Hey, these white folks have gotten so good at imitating us that now even we can't tell them apart!"

Another piece fit into the puzzle last fall when I ran into a former student whom I hadn't seen in three years. On our previous acquaintance, he had been an ardent r&b buff who disdained country music, rock or anything else that "sounded white." But when I encountered him this time, ambling down Eighth Street in Greenwich Village, he was carrying two new Linda Ronstadt records and raving about the way she interpreted Smokey Robinson's "Ooh Baby Baby," on her Asylum album "Back In the U.S.A."

Everything finally came into focus last year when I first heard the album and then saw the film "Saturday Night Fever." In spite of my professed resistance to disco, I lavished praise on both the film and its accompanying music. The Bee Gees had turned me on, with their high falsetto singing and clever manner of manipulating the rigid disco beat. And what was so remarkable about the soundtrack was that though the selections had been drawn from music by both black and white artists, there was a fundamental similarity in the styles that enabled all to blend together into a cohesive and stunning whole. The Bee Gees, with their modified disco-soul sound, served as a unifying thread.

All my hunches were confirmed at the end of 1978 when the Bee Gees, those three British-born brothers Gibb, emerged as the best-selling recording artists of the year, followed closely by their younger brother, Andy Gibb, whose singing style and accompaniments clearly echo their influence.

But where did that influence come from originally? Somewhere along the way, the Bee Gees had changed their strokes, for they had been around for a dozen years, having started out with a rather languid sounding British folk-rock style. The answer lay in the association they had formed in the mid-seventies with Arif Mardin who had produced Aretha Franklin and other r&b giants for Altantic Records. In a recent issue of Rolling Stone magazine, Mardin notes the way he forced "the

first falsetto" out of lead singer Barry Gibb and the mystery of how they arrived at their current style is clearly unlocked. Since that time, the disco rhythms have been added and what is disco but black dance music. It is also at the heart of a new popular wave that seems to be sweeping all before it.

Throughout the music industry, artists black and white are jumping onto the disco bandwagon that is accounting for burgeoning record sales. Yet something must account for this phenomenon, something other than slick salesmanship and the eagerness of producers to move into this area. Certainly taste must have something to do with it, for it is public acceptance that still determines what will be bought. It might have something to do with attitudes of whites toward black music of the day.

That is the opinion of Vernon Gibbs, a young rock writer who now serves as a&r director at Clive Davis' Arista Records. The firm began to move decidedly into the black music market in 1977 when Gibbs first joined it and was charged with building their output in that area.

"Black music is an area that's exploding right now," says Gibbs, "mainly because of disco, which is basically black music that's good to dance to, though whites always have danced to black music. But with disco, whites have jumped onto the bandwagon, beginning with the European acts and now the others. But even before disco exploded, black music always has been a consistent source of sales. There's more longevity with a strong black act than with some white acts. The black acts have more basic ability, creative flair. They are able to attract fans and keep them, while many white acts just have one good record."

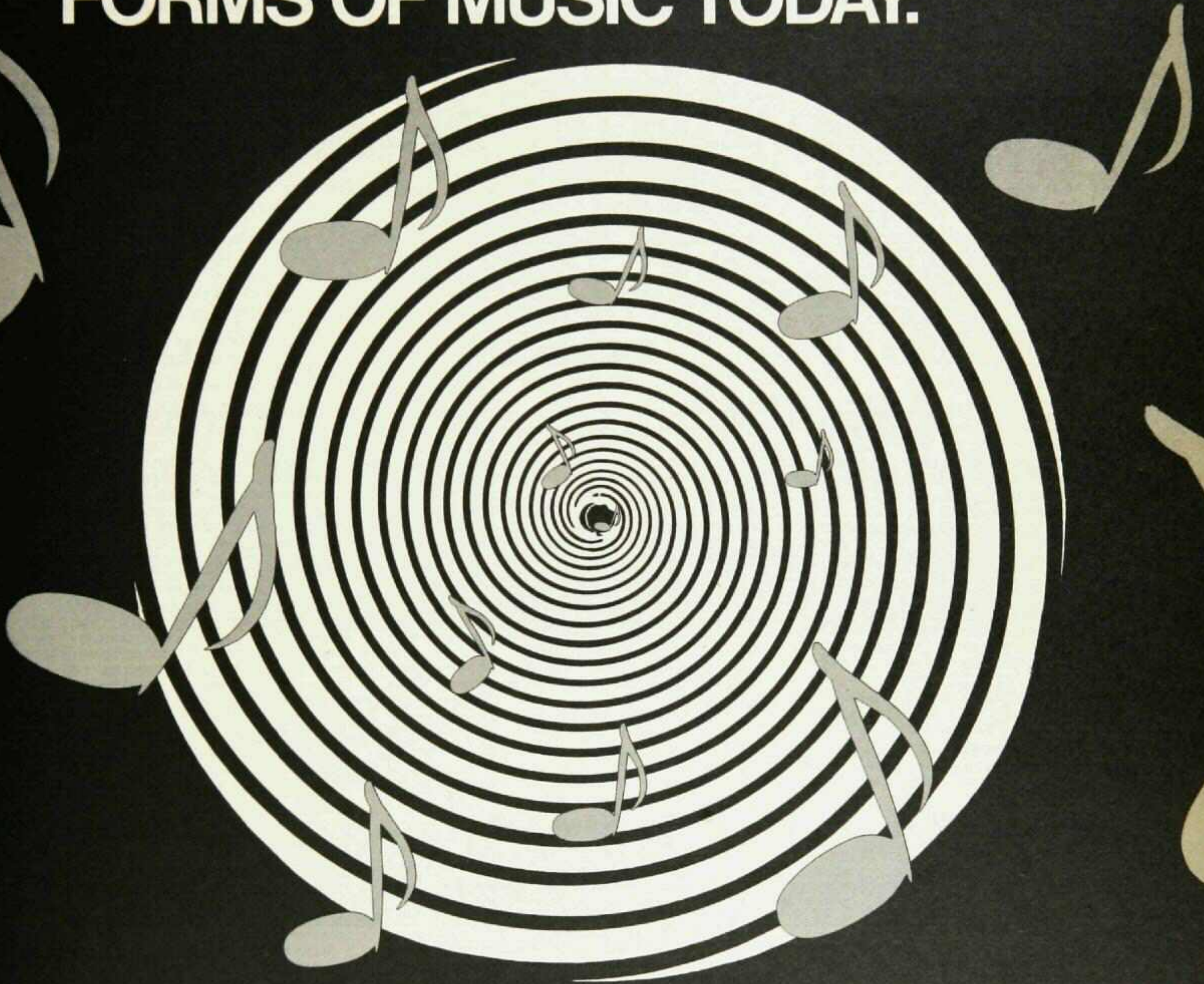
Gibbs emphasizes that black music has been "a consistent influence" on popular music, but notes, "The major change in the past five years is that young white people have finally stopped ripping off older black music. The Rolling Stones didn't feel comfortable with the black music of the sixties, the styles and rhythms of a James Brown, so they had to reach back to Muddy Waters, Chuck Berry and Little Richard. Now young whites are more comfortable with contemporary black music and they're picking up on it and imitating it. That has been the major change and that accounts for the disco explosion."

Though emphasis in the press has been on the impact of disco, other factors also might be moving black and white popular music closer together, according to Walter Combs, national marketing manager for Warner Bros. Records, one of the top firms engaging in the production and distribution of black music. Warner's black acts range from the long established, such as Ashford and Simpson and the Staples, to current favorites like George Benson, Al Jarreau, Bootsy's Rubber Band and Rose Royce.

"Right now, there's a great deal of crossover potential,

(Continued on page BM-36)

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Letta Mbulu
Les McCann
Milton Nascimento

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BLACK MUSIC

Acel Moore
Pulitzer Prize winner, *The Philadelphia Inquirer*
"Black music, as an art form has been played, sung, danced and enjoyed by all of the world's people. But it is more than an art form, more than just a work of virtuoso creation. It is a vehicle that has communicated a history; the accomplishments, the sorrow and joys, the ability to survive extreme deprivation, the character and consciousness of our people for all of the world to witness."

International

UNITED KINGDOM

By ADAM WHITE

The British Isles can lay claim to a special role in the development of contemporary black music, despite the fact that the nation's own black population is a relatively recent reality, the result, largely, of post-World War II immigration from the West Indies.

More than merely a market for the recorded output of black artists from abroad, Britain has often welcomed, nurtured and sustained such talent, and provided the creative environment in which those performers have flourished, grown and reached new heights of popularity.

Chris Blackwell, for example, began his Island Records operation in London in 1962 by recording and releasing the music of Jamaican artists. This yielded early sales results with Millie's "My Boy Lollipop" and songwriting success for Jackie Edwards (who penned major hits for Blackwell's proteges, the Spencer Davis Group), then, many years later, brought the music of Jimmy Cliff and Bob Marley, among others, into the contemporary rock mainstream.

Blackwell's Island also contributed to the popularity in Britain.
(Continued on page BM-38)

Adam White is Billboard's International Editor.

JAPAN

By HARUHIKO FUKUHARA

Black music, which embraces soul, funk, r&b and blues, has gone through a lot of changes in Japan. At times, it has been at the heart of the pop scene and at other times, it has greatly influenced it. Black music first appeared on the Japanese music scene about 20 years ago during the modern jazz boom. This period, led by such giants as Thelonious Monk, Sonny Rollins, Cannonball Adderley and Art Blakey, was the "Golden Age" of funky jazz. This music's appeal in Japan rests in its sharp clear musical sense and an indefinite quality that white musicians seem incapable of duplicating. Funky jazz was probably the first type of black music to become popular in Japan.

The popularity of music written and performed by black musicians can be attributed to the energetic performances of its artists, most notable of whom are Miles Davis and John Coltrane. Black music's attractiveness rests in its dynamic beat and metallic vibrations.

Following the modern jazz boom and in the wake of the folk music revival in the U.S., blues, Negro worksongs and gospel
(Continued on page BM-38)

Haruhiko Fukuhara is Billboard's Tokyo Bureau Chief.

SOUTH AFRICA

By DON ALBERT

Black music in South Africa falls into two distinct categories: international and indigenous.

On the international front, Donna Summer, Boney M., Jimmy Cliff, Joan Armatrading, Doobie Gray, Wilson Pickett, Lamont Dozier and Stevie Wonder head the list of most important artists, along with Brook Benton, whose 10-year-old "Lie To Me: Brook Benton Sings The Blues" Mercury album is still a good seller.

German-based disco music of black origin is certainly making strong inroads on the local scene. And there is a busy crossover situation where disks originally aimed at the white market have caught on strongly with the black listeners. One notable album in this field is that of local musician Trevor Rabin's "Disco Rock Machine" and another strong example is Leo Sayer's U.K.-produced "Can't Stop Loving You."

Vital to success in the black buying market in South Africa is that the music has a repetitive musical figure somewhere, be it a heavy bass line or a repeated counter melodic riff. This.
(Continued on page BM-28)

Don Albert is Billboard's correspondent in South Africa.

NORWAY

By RANDI HULTIN

As far as Norway is concerned, the influence of black music and musicians in the jazz scene has been strong for many years.

It dates back to the concerts by the touring "Jazz At The Philharmonic" package, via recordings infiltrating through in the late 1950s, and further emphasis came with the setting up of the seven-days-a-week jazz club Metropol, with international visitors, and the setting up of local festivals, Molde in 1961 and Kongsberg some years later.

In fact, Kongsberg also featured big band workshops involving black instructors, which spread the influences still wider.

Not many black musicians have been based in Norway. Spiritual/gospel singer Ruth Reece has been active in the territory for more than 10 years, especially in giving concerts in schools, in addition to outlining the story of the blacks in world situations.

In the 1960s, Little Earl Wilson settled down in Oslo and helped start a band built very much on the James Brown
(Continued on page BM-36)

Randi Hultin is Billboard's correspondent in Norway.

FRANCE

By HENRY KAHN

In the 1950s and 1960s, Paris was regarded as the European jazz capital. The scene was dominated by Sidney Bechet, Don Byas, Roy "Little Jazz" Eldridge, with regular visits from such as Duke Ellington and Coleman Hawkins, and the overall influences of black jazzmen on French jazz players and fans were enormous.

Classical musicians like Claude Bolling turned to jazz and every French jazz musician worth his salt sought to play at least one set somewhere, sometime, with a black U.S. jazzman of note. Perhaps the luckiest of them all was Claude Kutler, who was chosen to play New Orleans-style clarinet under the leadership of Bechet.

Jazz writer and critic Hughes Panassier, known as "The Pope," had a particularly strong personal influence on the scene and his firm belief was that only black jazzmen could really play. A close friend of Louis Armstrong, Panassier allowed one specific exception to his general rule: Mezz Mezzrow, who always claimed his skin was white, though he was really black.

But Panassier's influence was nowhere near so strong in
(Continued on page BM-38)

Henry Kahn is Billboard's correspondent in France.

ITALY

By DANIELE CAROLI

The slow penetration of jazz, starting in the 1920s and building into the 1930s, which took place in Italy notwithstanding the racist attitude of the Fascist dictatorship, was the first great contribution to the development of an interest in black music among Italian enthusiasts.

Artists like Louis Armstrong, Duke Ellington and Earl Hines, though generally known through rarely-available 78s only, impressed musicians and a select audience culled from the general public.

Traditional jazz, big band swing and boogie woogie were main influences on the radio orchestras which grew very popular in the country soon after the end of World War II.

In Italy, where traditionally the overall music taste is melody-oriented, jazz had brought in a new appreciation for rhythmic values. Jazz musicians, especially after the bop revolution, did not become really popular, however, as the conventional Italian-style song dominated the music market.

The late 1950s, with rock-'n'-roll breaking into the scene, echoed with the unprecedented emergence of international (U.S.-originated, most of all) talent. The Platters, through
(Continued on page BM-38)

Daniele Caroli is Billboard's correspondent in Italy.

DENMARK

By KNUD ORSTED

As long as it contains an easy, relaxed, danceable base, black music sells well in Denmark today, be it soul, gospel, blues, reggae or even jazz.

For example, the second biggest-selling record act in this territory last year was Boney M., German-based but now an international black music attraction. The group sold 140,000 albums in Denmark, with "Night Flight To Venus" certainly the key disco record of 1978.

The influence of black music on the big success stories was enormous, with names like the Bee Gees, Baccara and Amanda Lear dominating. At record level, Denmark has been influenced by black music mainly through disco and jazz product.

The total national production of disco is not all that big, but Johnny Reimar's Starbox company tried with the group Love Fever, two girls and a boy, recorded in Germany where the main disco sounds of Europe emanate. Though reasonably successful, this black act still didn't get near to matching the sales triumph of Boney M.

In the jazz field, the music is mostly imported, though pianist Kenny Drew, trombonist Richard Boone and trumpet player Indreess Sulimanns have lived and worked in Denmark
(Continued on page BM-40)

Knud Orsted is Billboard's correspondent in Denmark.

FINLAND

By KARI HELOPALTIO

Black music in Finland has enjoyed, over the past few decades, a relatively small but very active and enthusiastic circle of friends and supporters.

These are the folk who, year after year, fill the stands of the Pori Jazz Festival and various black-artist concerts in Helsinki. The explosion of soul and disco has inevitably helped the advance of black music in the territory.

Locally, black music owes a great deal to the brothers Paavo and Antti Einio. The duo started arranging jazz and blues concerts around 1950, when nobody else dared do it. They brought in the Lionel Hampton band, Louis Armstrong, the outstandingly popular Delta Rhythm Boys, the Norman Granz roster of artists and others, so establishing their RYTM agency as a leading local concert promotion force.

Since those days, the Einios have brought in dozens of jazz, blues, rock and pop acts in the black music field.

The now famed Pori Jazz Festival emerged in 1966 as a small-scale event, purely local in concept. Five years later, the event was considered as one of the most important happenings in the field of international jazz. Pori's attendance figures suddenly approached 30,000 comfortably, even 40,000, as fans rushed to hear Cannonball Adderley, Yuseef Lateef, Ho
(Continued on page BM-40)

Kari Helopaltio is Billboard's correspondent in Finland.

BELGIUM

By JUUL ANTHONISSEN

That black music has a considerable impact and importance within the Belgian music industry is beyond doubt, but it is also clear that the emphasis is constantly switching from one area to another.

Today black disco music runs side-by-side with white product in the same field. "Saturday Night Fever" here opened the floodgates in Belgium to what is a whole new boom era of pop music. Certainly this trend will continue for the rest of 1979, and probably well into 1980.

There are some dealers who believe that black soul music is building into a stable component of the sales market, and there are some who specialize only in soul, but many more feel it is a saleable commodity only when musically close, or directly related, to the disco fever scene.

Local interest in funk music slipped a little when there was a buildup in the following for the softer Philadelphia sound and today's funk freaks are few and far between. This music's main impact comes only when it is tied closely, as with soul, to the immediate sound requirements of the disco market.

Reggae has, in recent months, received a lot of publicity and attention in Belgium but an overall view is that its importance has been greatly overrated. There is fair penetration in
(Continued on page BM-34)

Juul Anthonissen is Billboard's correspondent in Belgium.

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I'LL BE DOGGONE / YOU SAY YOU WANT ME TO STAY
CRYING

"CRYING": their newly released single is the hottest breaking hit across the boards: disco, r & b and pop (S7 2088; SG 216).

"I GOT MY MIND MADE UP (You Can Get It Girl)": RIAA Certified Gold (S7 2078; SG 207).

INSTANT FUNK: RIAA Certified Gold (SA 8513).



GA 9502



GA 9503



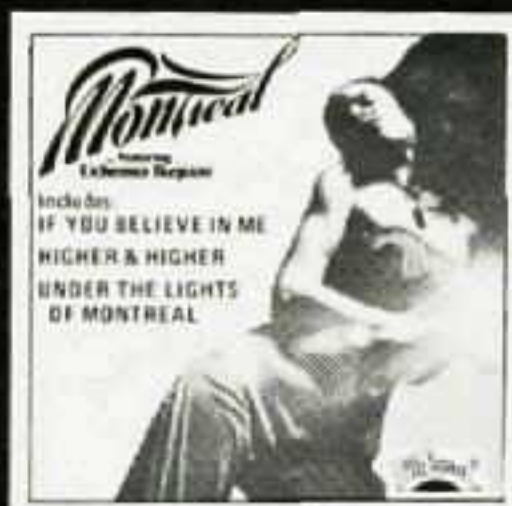
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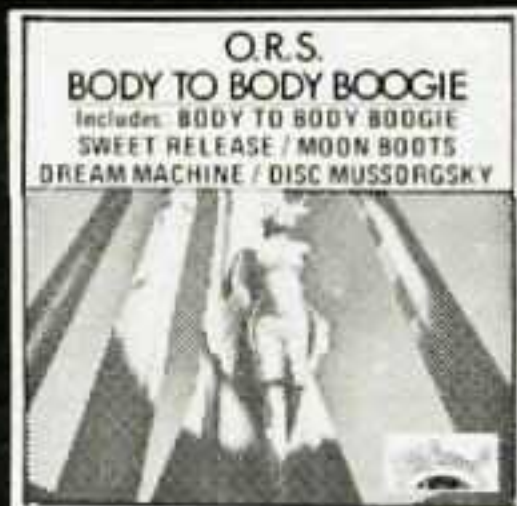
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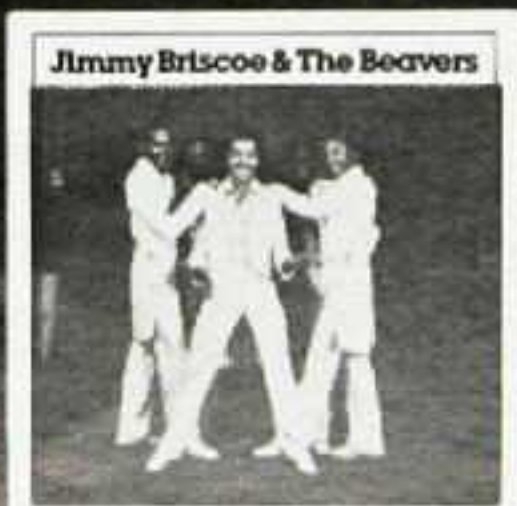
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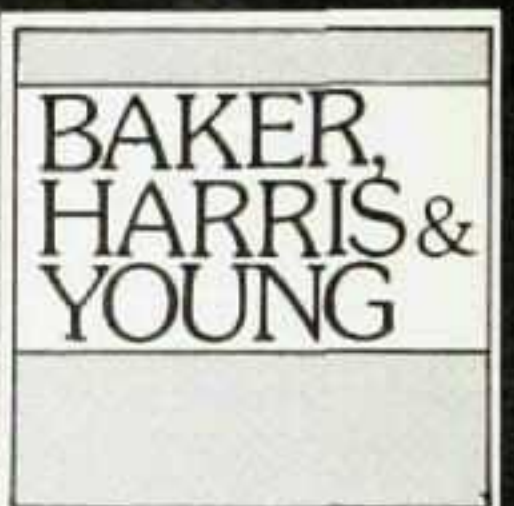
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SA 8501



SUMMER RELEASE



SUMMER RELEASE



DISCO PARADOX

• Continued from page BM-16

cause the beat is so important. A song can be danceable and still have quality. On the other hand, the audience seems to accept less, so a lot of people say let's give them the groove they're looking for and that's it, because they don't seem to care what you're saying anyway."

Before turning to producing, Griffey was a successful concert promoter of, among others, Stevie Wonder shows.

"There's something out there more than disco," he says. "Disco is growing strongly due to its enormous popularity, but I don't think it's big boxoffice. There are big records and there are boxoffice records. I don't know any disco artist who would sell out the Forum for six days, not for one day... not even 10 disco artists on one bill. I think we're dealing with a kind of music that is entertaining and serves a purpose, but, not to put anyone down, I don't think there's a lot of quality in it. But I'm going to jump in there with both feet and get me some of those hits, too, because that's the name of the game, that's the bottom line, that's the way you stay in business. I have no intention of fighting a trend."

Griffey feels disco is hurting more rock artists than black artists since he finds the majority of stations changing over to disco formats are former rock and Top 40 stations. Now more black artists are getting exposure on pop stations through disco; before, so-called r&b artists found it difficult getting exposure on Top 40 stations.

Nile Rodgers, guitarist, co-writer and co-producer of Chic, the group that broke Atlantic Records' single sales mark, offers another view of disco success; the difficulty in winning respect as a serious producer. Part of their (Rodgers and partner Bernard Edwards) motivation for producing Sister Sledge was, according to Rodgers, "anger."

"We were looking over the Atlantic roster for artists to produce. The artists all had track records, but we didn't like the deal we were offered. We got very angry and decided to take someone who had practically no demographics, no track record, to prove we could write hit records, period. So when we come to the next time and ask for equal money, they won't think we're two crazy nuts. We are viable producers, to be respected, no more than anyone else, just the same."

They proved their point. Sister Sledge's "We Are Family" struck gold, and although, as Joni Sledge says, the group had a big following before, Rodgers and Edwards wrote, arranged, conducted, played on, and produced the album.

Rodgers hopes disco is not a passing trend. He'd always had his sights set on "rock'n'roll dollars. The biggest r&b performers never made that kind of bread. . . . If disco wasn't around before Chic was around, we wouldn't be playing . . . (But) because disco is so popular right now, there's going to be a lot of one-hit groups. As quick as it can happen, that's how fast it can end. We've seen that too many times. But I don't think it's fair to assume that disco music is chock full of this. To stay in it, you've got to be good."

Rodgers feels disco is "colorless, classless . . . normal," adding: "People are not as prejudiced as they used to be."

Producer T. Life (Evelyn King, Vicki Sue Robinson, Phyllis Hyman) says dancing has been around for a long time, disco's no big deal:

"I don't cut disco, I just cut music, and look for a good song. My approach to music today, as it has in the past, is a good song, a good beat, knowing there's always going to be a message. You can call it disco, you can call it gisco, you can call it yisco. Longevity is the thing, longevity is a good song."

Alfred McCrary is the leader of the McCrarys, a religious-oriented group that has jumped from gospel to soul and now to disco with their "On the Other Side" album on Portrait.

Says McCrary: "Getting into disco is like sticking your toe in the ocean. . . . Although it is a fad—a fad is something that happens for a certain amount of time and goes away—but I think disco is a fad that's going to be around for a long time—a long fad."

"Our music wasn't really accepted totally in the gospel realm, I don't think; we're rather contemporary for what we were doing. I guess you can say we were rebels in a sense. We received opposition, so we found it easier to take what we were doing to the commercial world. So we found ourselves slowly, slowly transcending from a gospel group into secular music. Actually, it was a very subtle transition, and we did it rather comfortably."

Though they can write disco songs, McCrary said they don't depend on it. He doesn't want to jump on the bandwagon just because everybody else is doing it.

"We dig disco, we're not down on disco at all, but I find you do not have to be a genius to write disco music, and I hope I'm not being too rash in saying I feel disco is a fad. A lot of good things have come out of disco, and disco has done a lot for the world. It has helped to unite people, to bring black and white groups together. Disco definitely has its place."

It took a disco hit to bring back Peaches and Herb, but before they could be thoroughly categorized as a disco act the ballad "Reunited" was singled out to follow up "Shake Your Groove Thing" and jumped up the charts. The new Peaches is Linda Greene.

Says Greene: "We've updated our style, I wouldn't say disco has revived us, because 'Groove Thing' is only one of two songs on the album that really fit into disco. What it has done is put us in a new light. We've expanded from r&b into pop, actually. We've been accepted in disco. It's put us on the map, so to speak."

Greene is not one of those who believes that disco is part of a 'dump r&b' campaign.

"That's cruel. Everything's just change. I think r&b had its day, it had a real nice long span, and the new name for what's

happening now is disco music. I can't look at it any other way. Maybe it's because I never tried to be an r&b singer. Everybody, including me, cannot sing r&b. Pop music reaches a larger audience, and the larger the audience. . . . To me, disco is the best thing that's come along. It automatically crosses over."

"These people who are mad (about disco) are probably bitter because instead of changing their style, they want to be r&b, and they're not what's happening, so they have nothing on the charts, and who cares? That's the way it is, and if you want to print it like that and I get a lot of enemies, I don't care, because my fans love me."

The Spinners have seen sounds come and go, yet, says Pervis Jackson: "Black artists are feeling the crunch, we have to make the transition also, and we will be getting into it a little heavier than we have been. There's nothing wrong with a few disco records and still maintaining your own thing. The point is to come up with something like that if you want to survive in the business. But it's not a disaster and not a thing to say, 'oh, we're doomed.' There's still room for other types of songs, but I do feel you should be current."

"A lot of people didn't think, especially in the business, that disco was going to last as long as it's lasted. It started out as a fad, and all fads come to pass. But disco is bigger than ever now. It will never really get back to the way things used to be simply because the whole world is in a dance craze right now. To every walk of life, disco is the type of music that supplies that need to dance."

"You find more and more people are doing their exercises to disco music."

To Harold Coston, west coast director of black music marketing for CBS Records, disco is not a fad anymore, nor is it music. Disco is dollars, "entertainment dollars. Music is a by-product of the money."

"With young working couples combining their incomes, many agreeing they have no intentions of having a family, that means that at least 45% of their money will go to some form of entertainment. Because of credit cards, their buying power has almost doubled. That's not a fad, that's a fact."

Perhaps the ultimate negative impact of such facts, says Coston, is that in five years, "if there's no offspring, we don't have anybody to sell records to, disco or otherwise," especially if the over-30 market tunes out. By then, it will be videodisks, not disco; disco will pass.

"I don't think disco can be accepted as a real lifestyle, especially if it's true that less than 5% of the people who buy disco records go to discos. . . . Black radio is a lifestyle to blacks, disco is not. Life, as we know it, is cyclic. Disco will pass, but it will come back around again in another form. It just won't be the same. . . . It will be strawberries next time."

Apparently, whether for good, for long, or a fad better left unturned; whether we can ever really understand the sense of it—it is of little importance to a younger generation that wants to dance and party till the cows come home. "Kids are not interested in slowing down," says disco star Gloria Jones, who also co-produced Gonzalez' "Haven't Stopped Dancing Yet"—"We have to change with time. Why should it be any different? There's room for everybody."

Paradox or paradise, disco is the big beat of time, and for the disco dancer, time stands still while America picks up the beat. Whether for it or against it, one thing is certain: you may not want to go dancing tonight, you may not want to dance your life away, but disco is going to be hard to sit out. **Billboard**

SOUTH AFRICA

• Continued from page BM-26

together with at least smatterings of soul, r&b or reggae, can be enough to push a release into the chart.

Of late, artists such as Isaac Hayes and Jimmy Smith have substantially boosted their record sales by making personal appearances through South Africa. The Hayes version of "Just The Way You Are" sold his "For The Sake Of Love" album here, and the main point of appeal was his talking bit at the start.

Smith, always high on the jazz charts in this territory, has cut a live album in Johannesburg due for release later this year. And other jazz artists who sell consistently here are Johnny Hodges, Sonny Stitt and most of the tough Texas tenor players, from Arnett Cobb to Stanley Turrentine.

The pop-jazz category is presided over by the likes of George Benson, the Crusaders, Quincy Jones and a handful of others.

But on the other side of the black music record coin is the indigenous music in which language plays a major role. Zulu product here is easily the most important, followed by Sotho (pronounced "Suetwo").

The big artists in the indigenous area are Soul Brothers, whose last album sold in excess of 50,000 units and whose singles sell anything from 125,000 to 200,000, with the latest 45 hitting gold status in less than three weeks.

There is also Kori Moraba, who produces a kind of Zulu reggae music and who had three gold disks in 1978, and there is Ladysmith Black Mambazo, a vocal team singing indigenous religious songs and who also records Zulu stones in song form, but all a capella. Sales for this choral attraction total more than a half million and it has been a bigger seller in South Africa than even the Beatles in that group's heyday some 15 years ago.

Internationally recognized South African black artists are Hugh Masakela, Letta Mbulu and Dollar Brand, with Miriam Makeba a long-standing world "name."

Though it is difficult to obtain precise figures, a consensus of industry opinion here suggests that the black buying power constitutes some 80% of the overall record market in South Africa. **Billboard**

CONTEMPORARY POP

• Continued from page BM-22

Honey"), Gloria Gaynor ("Love Tracks") and Al Hudson and the Soul Partners, ("Spreading Love") reveal that this type of versatility is wide-spread among contemporary black performers.

—Love Ballads—

The ballad perhaps is the oldest form of popular music in existence. The term identifies songs whose lyrics focus on love and personal relationships and, for the most part, are sung in a lyrical style. Tempos range from slow to moderate and instrumentation extends from rhythm sections to strings, winds and brass. Arrangements and instrumental styles vary since they compliment the highly personalized style of the performer. Today, ballads are used more for listening and "cooling out" rather than for dancing. Although, most performers include at least one ballad on their LPs, there are some who seem to specialize in singing them—most of whom are solo artists—Ashford & Simpson being exceptions. The interpretation of ballad singers vary and range from the smooth, highly lyrical and controlled approach of Peabo Bryson ("Reaching for the Sky"/"I'm So Into You"), the pleading and emotional style of Teddy Pendergrass ("Close The Door"/"It Don't Hurt Now") and Ashford & Simpson ("So, So Satisfied"/"Is It Still Good To You") to the rapping, laid back yet emotional approach of Barry White ("Just the Way You Are"). Other performers with their own unique style include Lou Rawls and Michael Henderson. The hits and basic LP cuts of these and other artists fill a musical void and contribute to style diversity that results from the new emphasis on funk and disco.

—Soul—

The term "soul" describes music that stems from a blues-gospel vocal and instrumental foundation. With the heavy use of electronic devices, synthesizers, orchestral type arrangements and change in the direction of black music, the soul sound, which identified most black popular music of the '60s has almost disappeared from the LPs of contemporary black performers. Elements of soul, nevertheless, still provide the basic components for many forms of black popular music today. The heavy backbeat, and the blues/gospel instrumental and vocal styles that were prominent in soul music have been blended with contemporary elements of musical expression.

In live recordings, however, the soul style resurfaces. Natalie Cole's live recording of "Que Sera, Sera" employs a blues instrumental style which accompanies her "down-home" bluesy-gospel vocal interpretation, while in "Cry Baby," the instrumental and vocal styles are in the blues tradition. Her use of past and current musical styles provide listeners of her LP "Natalie Live," an exciting overview of black music which encompasses soul, blues, jazz and funk.

Other live recorded LPs, "Betty Wright Live," "Spinners Live" and "Commodores Live" offer comparable musical diversity in the blending of past and current styles. Black audiences expect artists to provide excitement in live performances through their "down home" and "soulful" renditions of studio recorded material. The concept of a soul style, therefore, continues to exist and provide a major source of inspiration for black performers.

—Personalized Styles—

Popularized and commercialized styles of black music comprise only one segment of the contemporary popular tradition. The creative output of black performers is so diverse and vast that it cannot always be categorized by labels. The use of terms such as "funk," "disco," "love ballads" and "soul," can only describe a combination of features/elements that appear consistently and commercialized to a degree that they constitute a style. Some styles are so personalized and unique that they can only be identified with a particular performer or group.

The LPs of Quincy Jones ("Sounds"), Stevie Wonder ("Songs in the Key of Life"), Earth, Wind & Fire ("The Best of Earth, Wind & Fire"), D. J. Rogers ("Love Brought Me Back"), O'Jays ("So Full of Love"), Chaka Khan ("Chaka"), Rick James ("Come Get It"), Millie Jackson ("Get It Out'cha System"), The Emotions ("Rejoice"), The Jacksons ("Destiny"), Maze ("Inspiration"), Al Green ("Truth N' Time") and Commodores ("Greatest Hits") are just a few examples of black artists whose general sound is unique to them. Their styles, in being personalized yet diverse, cannot be pinned with a label nor can they be commercially exploited by other groups. I cannot imagine anyone attempting to pattern themselves after Quincy Jones; Stevie Wonder; Millie Jackson; Earth, Wind & Fire; Maze or Al Green, etc.

In view of the creative freedom experienced by black performers, it is becoming more and more difficult, if not impossible to label a group, since one hit could be in the style of funk and the next, disco or a personalized style. To complicate matters, many current LPs contain many diverse musical forms. Artists should be free to experiment and alter their musical style from band to band on an LP or from LP to LP if they so desire.

Consumers of black music like diversity and they complain when too many songs sound alike. They also complain when the music becomes too far removed from identifiable black roots. Black artists of the popular idiom should not be limited or forced to restrict their creative endeavors as long as black people at some point are able to relate to them. Creative manifestations result in style diversity and most importantly, the evolution of new black musical styles and forms. **Billboard**

We're into Black Music... chart and soul.



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Billboard SPECIAL SURVEY For Week Ending 5/26/74

Soul LPs

WEEK	LAST WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST	LABEL
1	14	1	1	WE ARE FAMILY	Black Street Collective	SO 5209 (Atlantic)
2	7	2	2	2 HOT	Prasche & Herb	WFF/Polygram
3	3	3	3	ROCK ON	Raydio	Arista AR 4212
4	5	4	4	INSPIRATION	Mean	Capitol CM 11912
5	6	5	5	DISCO NIGHTS	Black Street Collective	SO 5209 (Atlantic)
6	4	6	6	DESTINY	Jackie McLean	Epic JC 35542 (CBS)
7	7	7	7	BAD GIRLS	Carole King	Capitol CM 11912
8	9	8	8	IN THE MOOD WITH TYRONE DAVIS	Tyrone Davis	Columbia JC 35723
9	9	9	9	HOT NUMBERS	Foxy	Dun 39015 (TK)
10	8	10	10	LIVIN' INSIDE YOUR LOVE	George Benson	Warner Bros. 2834 3177
11	8	11	11	THE MUSIC BAND	Various	MCA MCA 3295
12	16	12	12	FUNK	Various	MCA MCA 3295
13	10	13	13	THE MESSAGE IS LOVE	Barry White	Atlantic SD 12513 (CBS)
14	14	14	14	PARADISE	Various	MCA MCA 3295
15	19	15	15	MUSIC BOX	Various	MCA MCA 3295
16	12	16	16	KNOCK ON WOOD	Mercury	SDM 1 3176
17	18	17	17	LET ME BE YOUR WOMAN	Linda Clifford	RSO 2 3903
18	20	18	18	I LOVE YOU SO	Various	MCA MCA 3295
19	24	19	19	CROSSROADS	Frankie Bryson	Capitol CM 11912
20	21	20	20	HOT PROPERTY	Various	MCA MCA 3295
21	13	21	21	McFADDEN & WHITEHEAD	McFadden & Whitehead	P.R. 12 32820 (CBS)
22	15	22	22	FEET DON'T FAIL ME NOW	Horace Karlovic	Columbia JC 35744
23	26	23	23	STARS	Sylvester	Fantasy F 9579
24	26	24	24	WHISPER IN YOUR EAR	Whisper	Solar RSL 1105 (RCA)
25	27	25	25	CARDY	Carole King	Mercury SDM 1 3176
26	28	26	26	FEEL NO FRET	Average White Band	Atlantic SD 12527
27	30	27	27	LOVE TALK	Washington	Columbia JC 35683
28	30	28	28	TAKE ME HOME	Cher	Capitol CM 11912
29	31	29	29	AWAKENING	Various	MCA MCA 3295
30	31	30	30	SWITCH II	Switch	Gordy G 7 368 (Motown)
31	32	31	31	ANY TIME, ANY PLACE	Dynamics	MCA MCA 1125
32	32	32	32	STONEHEART	Various	MCA MCA 3295
33	31	33	33	ANGIE	Angie Stone	Capitol CM 11912
34	37	34	34	SONGS OF LOVE	Various	MCA MCA 3295
35	42	35	35	IT'S ALRIGHT WITH ME	Paul Labrie	Epic JC 35542 (CBS)
36	42	36	36	HEARTY STRINGS	Earl King	United Artists UAA 642 (Capitol)
37	44	37	37	T.CONNECTION	T.Connection	South 30209 (T.A.)
38	42	38	38	MINNIE	Wanda Becket	Capitol CM 11912
39	42	39	39	LOVE TRACKS	Various	Polygram PD 1434
40	44	40	40	ALTON McCLAIN & DESTINY	Alton McClain & Destiny	Polygram PD 1434
41	45	41	41	OUTLINE	Various	MCA MCA 3295
42	46	42	42	IN DANCELAND	Various	MCA MCA 3295
43	46	43	43	WHATCHA GONNA DO WITH MY LOVE	Various	MCA MCA 3295
44	46	44	44	C'EST CHIC	Chic	Atlantic SD 11079
45	46	45	45	HERE, MY DEAR	Various	MCA MCA 3295
46	46	46	46	JOURNEY TO THE LAND OF ENCHANTMENT	Various	MCA MCA 3295
47	46	47	47	MORNING DANCE	Various	MCA MCA 3295
48	46	48	48	PROMISE OF LOVE	Various	MCA MCA 3295
49	46	49	49	LIVE AND MORE	Various	MCA MCA 3295
50	46	50	50	CHUCK BROWN & THE SOUL SEARCHERS	Chuck Brown & The Soul Searchers	Southern SDN 3014 (RCA)
51	46	51	51	THE JONES GIRLS	The Jones Girls	P.R. 12 32517 (CBS)
52	46	52	52	SKYY	Skyy	Salsoul SS 11 (RCA)
53	46	53	53	FEVER	My Agnes	Polygram PD 1434
54	46	54	54	MILKY WAY	Various	MCA MCA 3295
55	46	55	55	FROM HERE TO ETERNALLY	Various	MCA MCA 3295
56	46	56	56	BICE & JAMES	Bice & James	A&M 4778
57	46	57	57	GROOVIN' YOU	Various	Arista AR 4212
58	46	58	58	WILD & PEACEFUL	Various	MCA MCA 3295
59	46	59	59	SOMewhere IN MY LIFETIME	Phyllis Hyman	Arista AR 420
60	46	60	60	BREAKWATER	Breakwater	Arista AR 420
61	46	61	61	FOLLOW THE RAINBOW	George Duke	Epic JC 35701 (CBS)
62	46	62	62	IN THE PUREST FORM	Various	Atlantic SD 12511
63	46	63	63	I'VE ALWAYS WANTED TO SING	Benny Singer	Gold Wind GA 9503 (RCA)
64	46	64	64	ENERGY	Various	Polygram PD 1434
65	46	65	65	BOBBY CALDWELL	Bobby Caldwell	Cosmos 804 (TK)
66	46	66	66	MADAME BUTTERFLY	Various	Capitol CM 11912
67	46	67	67	TRY MY LOVE	Various	TK 150 (Motown)
68	46	68	68	SHOULD GONE DANCIN'	High Impact	Gordy G 7 368
69	46	69	69	LIGHT OF LIFE	Bo Kays	Mercury SDM 1 3172

BLACK MUSIC

Alan W. Livingston
President, 20th-Fox Entertainment Group
 "Black music started it all. Out of black music came the early days of jazz, Dixieland, and soul music, out of which grew more refined forms of jazz, swing, rock and even disco. Without the black influence, I think we would still be playing 'Shine On, Harvest Moon!'"
 "Today I do not like to think of black music as anything separate from American popular music. In fact, I consider it unfortunate that there need be such a designation, except to honor those who have given us what has become the worldwide popular idiom."

Discography

The following music critics and musicologists participated in this compilation of milestones in black music recording and artists:

Juul Anthonissen (Billboard's Belgium correspondent, freelance writer and producer of jazz programs for Belgian radio and tv), **Chuck Carman** (associate editor of Down Beat), **Daniele Caroli** (Billboard's Milan correspondent and music editor of Superstereo, an Italian hi-fi magazine), **Norm Cohen** (editor of the John Edwards Memorial Foundation—JEMF—quarterly), **Michael Cuscuna** (freelance producer for such artists as Woody Shaw, Dexter Gordon, Anthony Braxton and John Klemmer, consultant and producer for National Public Radio's Jazz Alive series, former jazz editor of Record World and a writer for numerous other music publications).

Daphne Davis (executive editor and pop/rock critic of QUE New York), **R. Serge Denonoff** (editor of Popular Music and Society and author of "Solid Gold: The Popular Music Industry"), **Lubomir Doruzka** (Billboard's Czechoslovakia correspondent and lecturer in pop and jazz history at Charles University, Prague), **Julie Ellis** (music review and editor of "Let's Talk—Music," a monthly column in Black Stars Magazine).

Mike Freedberg (editor of "Hot Mix," the newsletter of the Boston Record Pool, and music reviewer for the Boston Globe, Feature, Hi Fidelity, Soul, Gag), **Russell Gersten** (freelance critic and essayist for the Boston Phoenix, Village Voice, Rolling Stone and the Real Paper), **Charlie Gillett** (producer of Oval Records, former announcer of Honky Tonk, a BBC Radio London program, and author of "Sound of the City" and "Making Tracks"), **Cynthia M. Horner** (editor in chief of Right On! magazine), **Ailton Hornsby, Jr.** (editor of The Journal of Negro History), **Randi Hultin** (Billboard's Norway correspondent and jazz critic for Dagbladet, Lyd & Bilde, Jazz Journal International, Down Beat, etc.), **Steve Ivory** (a regular contributor to Record Review, Black Radio Exclusive and Soul and a writer and co-producer of The MusikMann Presentation, a music information radio segment), **David Jackson** (director of Special Programs at the Studio Museum in Harlem and a contributor to Village Voice, Musician, NY Amsterdam News and Eagle & Swan), **Connie Johnson** (contributing editor of New World Magazine and a freelance for The Los Angeles Times, Black Stars, etc.).

George H. Lewis (author, chairman of the Department of Sociology, University of the Pacific, and associate editor of Pacific Sociological Review and Journal of Popular Music), **Portia K. Maultsby** (assistant professor of the Afro American Studies Department, Indiana University and an ethnomusicologist), **Jim Miller** (music critic for The New Republic and editor of "The Rolling Stone Illustrated History of Rock and Roll"), **Robert Rusch** (editor of Cadence, The American Review of Jazz and Blues), **William H. Taftmadge** (author of "Afro American Music" and teacher of a course on the subject at Berea College, Kentucky), **Sinclair Trail** (author of numerous books on jazz and jazz critic for Melody Maker since 1934), **Roman Waschko** (Billboard's Poland correspondent, author, radio announcer, honorary president of the Polish Jazz Association, and contributor to Jazz Journal International and Der Musikmarkt), **Valeria Wilmer** (author, photographer and a regular contributor to Melody Maker, Time Out, Spare Rib, The Observer and Jazz Magazine).

LOUIS ARMSTRONG
 Cold in Hand Blues—Columbia (with Bessie Smith)
 Louis Armstrong & Earl Hines—Smithsonian Collection
 The Louis Armstrong Story—Columbia (several volumes)
 The Louis Armstrong Story (Vol. 3) (with Earl Hines)—Columbia
 Oliver's Creole Jazz Band—Riverside (with King Oliver)
 Potato Head Blues—Okeh
 Weather Bird—Okeh (with Earl Hines)
 West End Blues—Okeh

ARMSTRONG/HINES
 Louis Armstrong & Earl Hines—Smithsonian Collection
 The Louis Armstrong Story (Vol. 3)—Columbia
 Weather Bird—Okeh

COUNT BASIE
 The Atomic Mr. Basie—Roulette
 The Best of—MCA Decca
 Blue and Sentimental—Decca
 Jumpin' At The Woodside—Decca
 One O'Clock Jump—Brunswick

CHUCK BERRY
 The Best in Rock'n'Roll—Chess
 Chuck Berry's Golden Decade—Chess
 Johnny B. Goode—Mercury (45)
 Maybellene—Mercury (45)
 Two Great Guitars—Checker (with Bo Diddley)

BOBBY BLAND
 It's My Life, Baby—Duke
 Soul Of A Man—Duke
 Turn On Your Love Light—Duke (from Here's The Man LP)

JAMES BROWN
 The Big Payback—Polydor
 I Don't Want Nobody To Give—King
 Let Yourself Go—King
 Live at the Apollo—King
 Out of Sight—Smash
 Papa's Got a Brand New Bag—King (45)
 Please, Please, Please—King (45)
 Say It Loud—I'm Black and I'm Proud—Polydor (45)
 Sex Machine—Polydor
 There Was a Time—King
 The Unbeatable 16 Hits—King

RAY CHARLES
 At Newport—Atlantic
 Drown In My Own Tears—Atlantic
 The Genius of Ray Charles—Atlantic
 The Genius Sings the Blues—Atlantic
 The Greatest Hits of—Atlantic
 Hit The Road, Jack—Atlantic (45)
 I've Got A Woman—Atlantic (45)
 Modern Sounds in Country & Western—Atlantic
 Ray Charles—Atlantic
 Ray Charles & Betty Carter—ABC Paramount
 Ray Charles In Person—Atlantic
 Ray Charles Live—Atlantic
 Yes Indeed—Atlantic

THE COASTERS
 The Coasters—Atco
 Their Greatest Recordings: The Early Years—Atco
 Searchin—Atco (45)

NATALIE COLE
 Inseparable—Capitol
 Love—Capitol
 Thankful—Capitol

ORNETTE COLLEMAN
 Champion of the Blues—Atlantic
 Blues Connoisseurs—Atlantic
 Free Jazz—Atlantic
 The Shape of Jazz to Come—Atlantic

JOHN COLTRANE
 The Africa Brass Sessions, Vol. II—Impulse (with Eric Dolphy)
 Ascension—Impulse
 Coltrane—Prestige
 Expression—Atlantic
 Love Supreme—Impulse
 My Favorite Things—Atlantic
 Soultrain—Prestige
 Spiritual—Impulse

COMMODORES
 The Commodores—Motown
 Hot on The Tracks—Motown
 Live—Motown

SAM COOKE
 Best Of Sam Cooke—RCA
 Bring It On Home To Me—Victor (45)
 Chain Gang—Victor (45)
 Another Saturday Night—Victor (45)
 Touch The Hem of His Garment—Specialty (with Soul Strainers)
 You Send Me—Victor (45)

MILES DAVIS
 Big Fun—Columbia
 Birth of Cool—Capitol
 Bitches Brew—CBS
 King of Blue—Fontana
 Mile In The Sky—Columbia
 Round About Midnight—Columbia
 Sketches of Spain—Columbia
 So What—Columbia
 Streaming—Prestige

BO DIDDLEY
 Bo Diddley—Chess
 16 All Time Greatest Hits—Checker
 Two Great Guitars—Checker (with Chuck Berry)

FATS DOMINO
 Ain't That A Shame—Imperial United Artists (45)
 Blueberry Hill—United Artists (45)
 Fats Domino—United Artists
 The Fat Man—Imperial United Artists (45)
 Hey La Bas Boogie—Federal
 Sings Million Record Hits—Imperial

EARTH, WIND & FIRE
 All n' All—Columbia
 The Best of—Columbia
 Gratitude—Columbia
 Head To Sky—Columbia
 Last Days & Time—Columbia
 Spirit—Columbia

DUKE ELLINGTON
 At Fargo, 1940—Book of the Month Records
 Black and Tan Fantasy—RCA
 Black, Brown & Beige—Columbia
 Caravan—Columbia
 Carnegie Hall 1943—Prestige
 East St. Louis Toodle—Vocalion (1926 with Kentucky Club Orch.)
 Ella Sings Duke Ellington—Verve (with Ella Fitzgerald)
 Ellington Uptown—Columbia
 Ko Ko—Victor
 Mood Indigo—Camden
 Reminiscing in Tempo—Brunswick
 The Complete, Vol. 1—CBS
 The Ellington Era, Vol. 1—CBS

ARETHA FRANKLIN
 Amazing Grace—Atlantic
 Angel—Atlantic
 Any One—Atlantic
 Aretha Live at Fillmore West—Atlantic
 Aretha's Gold—Atlantic
 I Never Loved a Man the Way I Love You—Atlantic
 Respect—Atlantic (with Otis Redding) (45)

MARVIN GAYE
 How Sweet It Is (Forever)—Motown (45)
 If This World Were Mine—Motown (with Tammi Terrell) (45)
 I Heard It Through The Grapevine—Motown (45)
 Let's Get It On—Tamla
 Marvin Gaye & Tammi Terrell Greatest Hits—Tamla
 What's Going On—Tamla
 You're All I Need—Motown (with Tammi Terrell) (45)

AL GREEN
 Gets Next to You—Hi
 I'm Still in Loving With You—Hi

LIONEL HAMPTON
 Flying Home—Decca
 Lionel Hampton, All American Award Concert—Decca
 Makin' Whoopie—Pablo (with Art Tatum)
 The Complete Lionel Hampton 1937—RCA/Bluebird

HERBIE HANCOCK
 Headhunters—Columbia
 Maiden Voyage—Blue Note
 V.S.O.P.—The Quintet—CBS (with Ron Carter, Tony Williams, Freddie Hubbard & Wayne Shorter)

COLEMAN HAWKINS
 Bean and The Boys—Prestige
 Body and Soul—RCA Victor

ISAAC HAYES
 Hot Buttered Soul—Enterprise

JIMI HENDRIX EXPERIENCE
 Are You Experienced?—Warner/Reprise
 Axis, Bold As Love—Warner/Reprise
 Electric Ladyland—Warner/Reprise
 Monterey—Otis Redding and The Jimi Hendrix Experience—Reprise/Atlantic
 Red House (45)—Warner/Reprise
 The Essential Jimi Hendrix—Warner/Reprise
 Voodoo Child (Slight Return) (45)—Warner/Reprise

RE-ISSUES

This reissues list was compiled by Norm Cohen, musicologist, teacher and editor of JEMF (John Edwards Memorial Foundation) at UCLA, a folklore music foundation, with assistance from Arnold Shaw and George Lewis.

RAGTIME AND EARLY (Pre-1917) JAZZ

Because there were so few black recording artists prior to 1920, many of the performers on these disks are white—although the musical styles clearly are derived from black music. Albums selected on basis of good annotation and current availability in most cases.

- Various artists. "Maple Leaf Rag: Ragtime in Rural America." New World Records NW 235.
- Various artists. "Steppin' On The Gas: Rags To Jazz, 1913-1927." New World Records NW 269.
- Various artists. "Early Ragtime Piano, 1913-1930." RF Records RF 33.
- Various artists. "Jazz: Some Beginnings, 1913-1926." RF Records 31.
- Various artists. "Ragtime Entertainment." RBF Records 22.
- Various. "Ragtime And Novelty Music, Vol. 1 (1906-1934)." RCA (France) FXM 1-7185.
- Various. "Cylinder Jazz, Vol. 1. Early Jazz And Ragtime Recordings from 1897-1928." Saydisc (England) SDL 112.
- Various. "Ragtime, Cakewalks And Stomps, Vol. 2. I'll Dance Till De Sun Breaks Through, 1896-1917." Saydisc (England) SDL 210.
- Various. "Ragtime: A Recorded Documentary, 1899-1929." Piedmont PLP 13158.
- Various. "Ragged Piano Classics." Origin OWL 16.
- Scott Joplin. "Ragtime, Vol. 2." (Transcriptions from piano rolls) Biograph BLP 1008 Q.
- Various. "Black And White Ragtime, 1921-1943." Biograph BLP 12047.
- Various. "Piano Ragtime Of The Teens, Twenties & Thirties." Herwin 402.
- Various. "Ragtime, I: The City." Record Book & Film Sales RBF 17.
- Various. "Ragtime, II: The Country." Record Book & Film Sales RBF 18.
- Various. "They All Played The Maple Leaf Rag." Merwin 401.

PRE-BLUES-FOLK (COMMERCIALY RECORDED)

These albums focus on black musical styles that stylistically predated the blues; although they were recorded originally in the 1920s or later, they thus represent the music that thrived around the turn of the century. The emphasis in these selections is on albums that are well annotated and are still (as of this writing) available—or very recently available. (*an album that contains a significant amount of blues also, and thus could be listed under BLUES.

- Mississippi John Hurt. "1928: His First Recordings." Biograph BLP C 4.*
- Papa Charlie Jackson. "1925-1928." Biograph BLP 12042.*
- Leadbelly. "The Library Of Congress Recordings. (Three-disk set.)" Elektra EKL 301/2 (note: not originally commercial recordings)
- Mississippi Sheiks. "Stop and Listen Blues." Mammoth 53804.*
- Henry Thomas. "Ragtime Texas." (Complete Recorded Works, 1927-1929 in Chronological Order, two disk set.) Herwin 209
- "Cannon's Jug Stompers." (The complete works in chronological order, 1927-1930; two disk set.) Herwin 208.*
- Various artists. "Early Folk Blues, Volume 1: Skoodle Um Skoo." Matchbox (England) SDR 206.

JUG BANDS

Many of the early jug bands straddle the dividing line between blues and early folk music; hence it is difficult to force them into one category or the other exclusively. Some good reissues are listed below.

- Various. "The Great Jug Bands, 1926-1934." Historical HLP 36.
- Various. "Harmonicas, Washboards, Fiddles, Jugs." Roots (Austria) RL 311.
- Various. "The Jug, Jook, and Washboard Bands." Blues Classics 2.
- Various. "The Jug Bands." Record Book & Film Sales RBF 6.
- Various. "The Great Jug Bands." Origin Jazz Library OJL 4.
- Various. "More Of That Jug Band Sound." Origin Jazz Library OJL 19.
- Various. "Jug Band, Vols 1/2." Roots (Austria) RL 322 and 337.

EARLY (ACOUSTIC, RURAL) BLUES

I. Individual artists

- Leroy Carr. "Singin' the Blues, 1934." Biograph C 9.
- "Blind Lemon Jefferson, Vols 1/2, 1926-1929." Biograph BLP 12000/12015.
- Tommy Johnson. "The Legacy of Tommy Johnson." Matchbox (England) SOM 224.
- Blind Willie McTell. "The Early Years, 1927-1933." Yazoo L 1005.
- Charley Patton. "Founder Of The Delta Blues." (two-disk set.) Yazoo L 1020.
- Sonny Boy Williamson. "Sonny Boy And His Pals." Saydisc Matchbox SDR 169 (England)
- Blind Blake. "Vol. 3: No Dough Blues." Biograph BLP 1203.
- Big Bill Broonzy. "Young Big Bill Broonzy." Yazoo L 1011.
- Scrapper Blackwell. "Virtuoso Guitar." Yazoo L 1019.
- Bo Carter. "Greatest Hits." Yazoo L 1014.
- Georgia Tom Dorsey. "Come On Mama, Do That Dance, 1926-1932." Yazoo L104.
- Sleepy John Estes. "Sleepy John Estes, 1929-1940." RBF RF 8.
- Blind Boy Fuller. "Blind Boy Fuller On Down, Vol. 1." Saydisc (England) Matchbox SDR 143.
- "Kokomo Arnold." Saydisc Matchbox SDR 163.
- "Son House." Biograph BLP 12040.
- Skip James. "Early Recordings." Biograph BLP 12029.
- Furry Lewis. "In His Prime, 1927-1929." Yazoo L 1050.
- Little Brother Montgomery. "1930-1969." Saydisc Matchbox (England) SDR 213.
- Funny Papa Smith. "The Original Howling Wolf, 1930-1931." Yazoo L 1031.
- Roosevelt Sykes. "The Country Blues Piano Ace." Yazoo L 1033.
- Tampa Red. "Bottleneck Guitar, 1928-1937." Yazoo L 1039.
- Peete Wheatstraw. "Vol. 1: The Devil's Son In Law—1930-36." Saydisc Matchbox (England) SDR 191.
- Bukka White. "Big Daddy." Biograph BLP 12049.
- Memphis Minnie. "Vols. 1/2: Blues Classics BC 1 and BC 13.
- Ma Rainey. "The Immortal Ma Rainey." Milestone 2001.
- Bessie Smith. "The World's Greatest Blues Singer" (two-disks). Columbia GP 33. (Smith's complete recorded output was reissued on this and four following 2 disk sets by Columbia: G 30126, G 30450, G 30818, and G 31093).
- Robert Johnson. "King Of The Delta Blues Singers." Columbia CL 1654.
- Frank Stokes. "Creator Of The Memphis Blues." Yazoo L 1056.
- II. Anthologies. All by various artists.
 - "Blues Box 1, 1934-1940." (Four-disk set; reissue from Decca) MCA Coral (Germany) PCOX 7526/1-4. Compiled by Robert Herwig.
 - "Blues Box 2, 1934-1938." (Four-disk set; reissue from Decca) MCA Coral (Germany) PCOX 7758/1-4. Compiled by Robert Herwig.
 - "The Country Blues, Vol. 1." RBF RF 1. Compiled by Samuel Charters.
 - "The Country Blues, Vol. 2." RBF RF 9. Compiled by Samuel Charters.
 - "The Story of the Blues, Vols. 1-2." (Each vol. is a two-disk set.) CBS (England) 66218/66232. Compiled by Paul Oliver.
 - "The Rural Blues. A Study of the Vocal and Instrumental Resources." RBF RF 202. (Two-disk set). Compiled by Samuel Charters.
 - "Party Blues." Melodeon MLP 7324. Compiled by Richard Spottswood.
 - "Please Warm My Weiner." Yazoo L 1043.
 - "Ragged Piano Classics, 1927-1939." Origin Jazz Library OJL 15.
 - "Barrelhouse Blues, 1927-1936." Yazoo L 1026.
 - "East Coast Blues, 1926-1935." Yazoo L 1013.
 - "Ten Years In Memphis, 1927-1937." Yazoo L 1002.
 - "Frank Stokes' Dream: The Memphis Blues, 1927-1931." Yazoo L 1008.

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(Continued on page BM-40)

T H E G A P B A N D
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GROWING GOSPEL

Continued from page BM-20

pel music. Before she rose to national fame with hits such as "Respect" and "Chain of Fools" and the title "Queen of Soul," Franklin was one of gospel's premier talents. Recently, she recorded a gospel album for Atlantic showing her roots and influences. This album has sold extremely well in both the gospel and secular markets.

In the mid-1970's, a black preacher from Knoxville came to Nashville with some songs and stopped by Canaanland Music, a gospel publishing firm. The man told the proprietor he had written some songs, including "Have A Little Talk With Jesus," one of the most recorded gospel songs of all time. The preacher was Rev. Cleavant Derricks and had indeed written that song as well as a number of others—and never received any royalties. Eventually, he recorded two albums for Canaan Records and his song "Have A Little Talk With Jesus" was performed on the Tonight Show by the first time a gospel song was ever performed on that popular late night show.

A song whose roots extend to black gospel is Paul Simon's classic, "Bridge Over Troubled Water." This song was reportedly inspired by an old black gospel phrase. There are countless other songs whose roots can be traced back directly to gospel music—from the rockabilly and early rock 'n' roll, through Motown and pop music of the '60s to the disco sound of the '70s.

These are just a few of the many examples of the influences of black gospel on today's music. This listing is by no means comprehensive but rather gives a brief insight into black gospel's influence and the debt that modern pop, rock, country and r&b music owe black gospel.

For many years the name Mahalia Jackson was synonymous with gospel music. Jackson sang only gospel music, recording for Columbia during her final years. She received a gold album in the early '60s and brought black gospel to secular audiences, both white and black, as she performed in concerts, on television and saw her records sell in major record stores all over the country—a rarity for any gospel artist. She was the first black gospel artist to successfully bring gospel music to the popular music world.

Today, the dominant figure in black gospel is Rev. James Cleveland. Cleveland is pastor of the Cornerstone Baptist Church in Los Angeles, recording artist for Savoy Records and founder and president of the Gospel Music Workshop of America.

As a recording artist, Cleveland has won numerous awards, including several Grammys. His albums are consistent top sellers and he has instituted a "James Cleveland Presents" series where talent that Cleveland discovers is presented on

Savoy Records and Cleveland gives a hand to boosting that talent's career.

Although Cleveland is at the pinnacle of black gospel as an artist and a performer, probably his greatest achievement is the formation of the Gospel Music Workshop of America, now in its 12th year and held each year in a different city. The Workshop brings together performers, musicians, and others interested or involved in gospel music for a week long series of seminars, learning sessions, showcases and concerts held each night where new talent from all over the country performs on the same stage as established artists in black gospel. This workshop has proven itself a training ground and stepping stone for black talent who want to be part of gospel music.

The two labels that dominate black gospel are Savoy and Nashboro. Both of these labels have extensive catalogs dating back about 30 years in addition to a large current roster.

Savoy, owned by Arista Records, is based in New Jersey, just outside New York. It's president is Fred Mendlesohn and its artists include Rev. James Cleveland, Rev. Maceo Woods, Myrna Summers, the Williams Brothers, Sara Jordan Powell, Dorothy Love Coates, Institutional Radio Choir, The Sawn Silvertones, Rev. Julius Cheeks, the Charles Fold Singers, Donald Nails Choraleers and the Gospelaies.

Nashboro, an independent label, is based in Nashville. Headed by Bud Howell and Shannon Williams, the label is home for such artists as the Swanee Quintet, Angelic Gospel Singers, Pilgrim Jubilee Singers, Troy Ramey & the Soul Searchers, Milton Brunson & the Thompson Community Singers, Rev. Isaac Douglas, the Gospel Keynotes and Harrison Johnson and the Los Angeles Community Choir.

Roadshow/Hob Records is also a strong force in gospel music with artist Shirley Caesar, probably the top female singer in black gospel today. Listening to Caesar's records, you can see how far gospel has come—from the scratchy, rough recordings of the early days to the smooth, slick sound of a well-produced album that sounds equal to the pop counterparts in quality on the radio or at the disco.

Another label that has come strong—although it is only about two years old, is Birthright. Based in Los Angeles, Birthright is the home of recording artist Edwin Hawkins, who achieved fame in the '60s with his record of "Oh Happy Day," a gospel song dating back centuries.

Edwin Hawkins' brother, Walter, also has a tremendously successful career and the two often sing on each others albums. Walter Hawkins records for Light Records, owned by Ralph Carmichael and Word Inc. Word, operating from Waco, Tex., bills itself as "the world's largest Christian communications company" and they own or distribute labels representing over 150 artists. Light Records, based in Los Angeles, has proven itself to be a label where black gospel talent has found a white audience in addition to having a successful career in the black market. Besides Walter Hawkins, Andrae Crouch—one of the most well known gospel artists to the secular industry, records for that label.

Other black gospel artists with successful careers today include Jessy Dixon—who has recorded and performed with Paul Simon; Bili Theford, the Danniebelle, the Sensational Nightingales and the Mighty Clouds of Joy, who have just signed a recording contract with CBS. CBS hopes to market the Mighty Clouds, who have become the premier pop-flavored black gospel quartet after the demise of the Soul Stirrers, to an audience of both black and white gospel and non-gospel music lovers.

In addition to the previously mentioned labels, ABC/Peacock, Jewell, HSL, TK's Gospel Roots, LA Records, and Empire are also heavily involved in black gospel.

Black gospel continues to grow as an entity of its own as well as an influence. Numerous black artists on the pop and r&b charts today began singing in churches and the first songs they sang were gospel songs. Too, white audiences are increasingly discovering black gospel music and feeling the effects and influences of this powerful music. **Billboard**

SPOKEN WORD

Continued from page BM-24

tual lectures, debates, speeches, interviews, discussions and readings about black life and history.

For the young, there is much to choose from. Black children can learn about folk tales from Africa (Caedmon, Folkways, CMS); songs and games (Folkways); fairy tales and religion (Caedmon); tradition, literature and history (Caedmon has the most well-read selections; the Center for Cassette Studies, the most complete; CMS and Folkways the most interesting).

When it comes to black comedy on records, a number of black comedians are in the mainstream of American humor.

Two black comedians are heavyweights who do very well on top commercial labels—Bill Cosby, first on Warner Bros., then on MCA, now on Capitol, and Richard Pryor on Warner/Regency Records. There is also Flip Wilson (Atlantic), Dick Gregory (Tomato, formerly Poppy), Slappy White (Brunswick) and two young black comedians—Franklyn Ajaye (Little David and A&M Records) and David Banks (RCA Victor)—also seem to be doing very well on the big commercial labels.

If the retailer really wants to offer true black comedy, the answer lies with small black labels—such as Chess Records (Moms Mabley, Pigmeat Markham) or Dootie Records run by Dootsie Williams (Red Foxx, Richard and Willie, Rudy Ray Moore, Rozelle Gayle, Don Bexley, Leroy Daniels, George Kirby, Scatman Caruthers); Laff Records run by Lou Drozen (early Pryor, Fox, LaWanda Page, Skillet and LeRoy—all from the "Sanford and Son" troupe; Wild Man Steve, "Dynamite"; Jimmy Lynch "the funky tramp"; Richard and Willie, and a

catalogue of more than 100 records), and Kent Records run by general manager Howard Alperin which features vintage Rudy Ray Moore albums, that popular double-X-rated comedian. These recordings offer pure gutsy black humor that retailers say appeals to both black and white customers. Most are still too hot, however, for the general record-buying public.

Few producers of black spoken word recordings look to videotape or videodisk as a major market as yet.

"It's so far in the future when it comes to black spoken word recordings on video tape and disk that I don't even want to think about it," says one producer. Another said there will be occasional videodisks featuring black performers such as the "Occasional Pryor in Concert" film also released as a Warner Bros. album.

For now, the very few who have been producing black spoken word recordings for children and adults are moving ahead cautiously, hoping the market will not dry up. One thing is for sure: the days when federal funding meant huge school and library markets for black spoken word recordings are gone. The marketplace demand is all that is left. What lies ahead is anyone's guess. **Billboard**

TRADITIONAL JAZZ

Continued from page BM-16

also a deep, underlying affection for Hawkins' approach. The influence of Ben Webster, initially one of Hawkins's best disciples, can still be heard in, for example, the work of Lockjaw Davis and Harold Ashby, and the late Paul Gonsalves often invested bop phrases with a rounding, Hawkins-like tone.

There was to be no such startling break in the course of jazz evolution as that brought about by bop until the advent of Ornette Coleman, whose novel music was endorsed by Gunther Schuller, John Lewis and critic Martin Williams. This support lent it a measure of authority, but to most musicians of the preceding generations found it hard to stomach. When, however, Miles Davis and John Coltrane turned towards a similar kind of "freedom," the supporting cult mushroomed here and abroad.

Meanwhile, jazz had not of course been stagnant. Erroll Garner for one had shown how fashion could be defied. Gillespie and Parker and had inherited some of its values, but of the big band era and had inherited some of its values, but of the understated version of bop justly earned it the adjective "cool." The Modern Jazz Quartet, despite its ability to swing, was also cool, very cool, and its members completed the image by dressing in tails for their concert appearances. But passion returned in the music of Charles Mingus, whose innovations as composer and arranger were securely rooted in a knowledge of the jazz past and an abiding admiration for Ellington.

What was termed "hard bop," as notably practiced by the Horace Silver and Art Blakey groups, also took account of earlier values but looked at them through bop glasses. Their fierce, driving music was the antithesis of the cool mode and denoted an awareness of continuing black preferences in music. This was further evidenced by the great vogue for organ groups in the '60s. They played mostly in clubs in the black sections of big cities, where the forcefully rhythmic music of men like Bill Doggett, Wild Bill Davis, Jimmy Smith and Jack McDuff was immensely popular.

A struggle against compromise is apparent throughout the whole story of jazz. The best bands in the land were at one time obliged to play a considerable proportion of banal pop songs. That this resulted in the eventual prominence of singers like Ella Fitzgerald, Billie Holiday, Helen Humes, Sarah Vaughan, Dinah Washington, Jimmy Rushing and Eddie Vinson was almost a justification. It was, in any case, a matter of survival, and quite different from the commercial compromises made nowadays by capable jazz artists solely for the purpose of making large sums of money. Nobody begrudges them the money, the Rolls, the Mercedes or the Jaguar, but the sellout, whether labeled as fusion, crossover or jazz-rock should be recognized for what it is. Record companies, too, are especially guilty in foisting their misbegotten hybrids on the public, and in reserving their biggest promotional efforts for them. Expensive banks of strings, sugary vocal groups, electronic distortion, doggerel verse on the liner about the artist's relationship with the Almighty, and multitudinous credits for everyone from his grandmother to the studio cleaner—these are almost invariably a sure indication of records to avoid.

"What do you think of electronic music?" a student asked Earl Hines at a college seminar earlier this year.

"What do you think of frozen food?" the veteran answered, looking up gravely over his glasses.

The class broke up in laughter, as though it already knew its nature is best. **Billboard**

BELGIUM

Continued from page BM-26

public taste terms, but it is by no means the overwhelming success predicted. To push this kind of music through is likely to be a slow and gradual process.

Today jazz represents some 2% to 3% of total sales in the Belgian record industry. It is a small, but stable, part of the market. The various companies push on with release plans for a variety of reasons, ranging from the personal to the prestigious to the idealistic. Vogue is a leader in the field.

Blues follows much the same trends as jazz but with fewer sales. As with the spiritual/gospel sounds, blues is for the specialist collector.

Black music influences today hinge almost exclusively on the disco market. Once that starts slumping, then anything can happen. **Billboard**

JUNE 9, 1979, BILLBOARD

A Billboard Spotlight

BM-34



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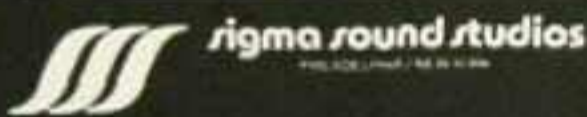
Some things never change!

COUNT 'EM! 16 OUT OF 50 ARE OURS

TOP DISCO HITS OF 1974 (New York City's Alphabetical Order)

JANUARY 4, 1975 BILLBOARD

1. **ASK ME** - Estelle, Peppin & Pein - Roulette
2. **BOY IN THE BOY** - Eddie Kendricks - Tamla LP Records
3. **CAN'T GET SNOOZIN'** - Barry White - 20th Century Fox Music & Arts
4. **DANCE MAN** - Michael Jackson - MCA
5. **DISCO FEVER** - David Ruffalo - MCA
6. **DO IT UP** - The J.B.'s - Atlantic
7. **DREAM WORLD** - Don Coville - Atlantic
8. **EVERLASTING LOVE** - The Four Tops - Motown
9. **FANNED** - The J.B.'s - Atlantic
10. **GOOD THINGS DON'T LAST FOREVER** - Estelle, Peppin & Pein - Roulette
11. **GOT TO GET YOU BACK** - Sons Of Robinson - A&M
12. **HANG ON IN THERE BABY** - James Brown - A&M
13. **HAPPINESS IS JUST AROUND THE BEND** - The Main Ingredient - RCA
14. **HEY BABY** - The J.B.'s - Atlantic
15. **HEY GUY** - The J.B.'s - Atlantic
16. **HONEY BEE** - Gloria Gaynor - MGM & Columbia
17. **HONEY FLEAS** - Barry White - 20th Century Fox Music & Arts
18. **I CAN'T FIGHT YOUR LOVE** - The Main Ingredient - RCA
19. **I'M A DISCO DANCER** - The J.B.'s - Atlantic
20. **I WOULDN'T GIVE YOU UP** - Estelle, Peppin & Pein - Roulette
21. **GET DANCIN'** - The J.B.'s - Atlantic
22. **GET UP** - The J.B.'s - Atlantic
23. **LET'S GET IT ON** - Marvin Gaye - Tamla LP Records
24. **LOVE EPIDEMIC** - The Trammps - Golden Gate
25. **LOVE IS THE MESSAGE** - MFSB - Philadelphia International
26. **LOVE IS THE MESSAGE** - MFSB - Philadelphia International (LP Only)
27. **MACY'S** - The Commodores - Atlantic
28. **MACY'S** - The Commodores - Atlantic
29. **MELTING POT** - Barry White - 20th Century Fox Music & Arts
30. **MIGHTY CLOUDS OF JOY** - Mighty Clouds of Joy - ABC (LP Only)
31. **MEMBER CAN YOU EXCUSE ME** - The J.B.'s - Atlantic
32. **ROCK ME AGAIN** - The J.B.'s - Atlantic
33. **ROCK THE NIGHT** - The J.B.'s - Atlantic
34. **ROCK YOUR BABY** - George McCrae - Epic
35. **SHAME, SHAME, SHAME** - Shirley & Company - Atlantic
36. **SUNSHINE & BUTTERFLIES** - The J.B.'s - Atlantic
37. **STOP! DON'T NEED NO SYMPATHY** - The J.B.'s - Atlantic
38. **SUGAR PIE, LUV** - The J.B.'s - Atlantic
39. **TELL ME WHAT YOU WANT** - James Brown - A&M
40. **THE BOTTLE** - The J.B.'s - Atlantic
41. **THEY GAVE YOU** - Diana Marable - and The Sparrows - Atlantic
42. **THE PLAYER** - The Four Tops - Motown (LP Version)
43. **TSEP** - MFSB - Philadelphia International
44. **WATERBURY** - The J.B.'s - Atlantic
45. **WHERE DO WE GO FROM HERE** - The Trammps - Golden Gate
46. **WHERE THERE IS LOVE** - The Whispers - J&M (LP Only)
47. **YOU LITTLE TRUSTMAREK** - The Whispers - J&M (LP Version)



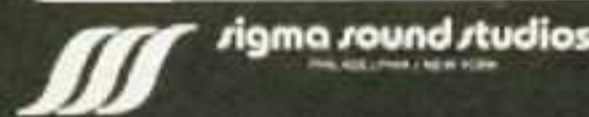
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COUNT 'EM! 15 OUT OF 40 ARE OURS

DISCO TOP 40 OF MAY 19, 1979

MAY 19, 1979 BILLBOARD

1. **RING MY BELL** - Anita Ward - TK
2. **HOT CHIPS** - The Hot Chicks - Casablanca
3. **DANCE TO THE MUSIC** - The Hot Chicks - Casablanca
4. **BAD, BAD BOY** - The J.B.'s - Atlantic
5. **I WALK LIKE A DANCER** - The J.B.'s - Atlantic
6. **DANCE WITH ME** - The J.B.'s - Atlantic
7. **MY BABY'S GARY** - Sugar Babe - Philadelphia International
8. **WE ARE FIGHTING THE SURVIVAL OF THE FITTEST** - The J.B.'s - Atlantic
9. **WE HAVE WHAT YOU WANT** - The J.B.'s - Atlantic
10. **FORGIVEN LOVE** - The J.B.'s - Atlantic
11. **ROCK ME UP** - The J.B.'s - Atlantic
12. **TAKE ME HOME** - The J.B.'s - Atlantic
13. **LET ME BE YOUR WOMAN** - Linda Clifford - RSO
14. **DISCO NIGHTS** - G.G. - A&M
15. **IN THE NAVY / MANHATTAN WOMAN** - Village People - Casablanca
16. **WALK ABOUT DANCING** - The J.B.'s - Atlantic
17. **AIN'T NO STOPPIN' US NOW** - McFadden & Whitehead - PH
18. **ROCK ON** - The J.B.'s - Atlantic
19. **ROCK ON** - The J.B.'s - Atlantic
20. **ROCK ON** - The J.B.'s - Atlantic
21. **HAVE A CIGAR** - Freddie - Warner Bros.
22. **DOUBLE END** - Great Expectations - First Choice - Shout
23. **WALK ON** - The J.B.'s - Atlantic
24. **EVERYBODY WERE MOVING** - The J.B.'s - Atlantic
25. **GET UP** - The J.B.'s - Atlantic
26. **PICK ME UP, TSS DANCE** - Maria Mulderer - Epic
27. **ROCK ON** - The J.B.'s - Atlantic
28. **ROCK ON** - The J.B.'s - Atlantic
29. **ROCK ON** - The J.B.'s - Atlantic
30. **ROCK ON** - The J.B.'s - Atlantic
31. **BY THE WAY YOU DANCE** - Barry White - Gold Mind
32. **ROCK ON** - The J.B.'s - Atlantic
33. **THESE BUT FOR THE GRACE OF GOD GO** - The J.B.'s - Atlantic
34. **EVERYBODY GET DANCING** - The J.B.'s - Atlantic
35. **LA BAMBOLA** - The J.B.'s - Atlantic
36. **RANGER ON WHEELS** - The J.B.'s - Atlantic
37. **HOT NUMBER** - The J.B.'s - Atlantic
38. **HOT FOR YOU** - The J.B.'s - Atlantic
39. **NIGHTTIME FANTASY** - The J.B.'s - Atlantic
40. **IT MUST BE LOVE** - Alton McClain & Danny - Parlophone



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... But what really COUNTS — is our continued dedication and support to the activities of the BLACK MUSIC ASSOCIATION which in its short existence has accomplished momentous achievements, such as we are witnessing today with BMA's Founders Conference. BMA's leadership has demonstrated their ability to organize and direct a gigantic undertaking that will benefit all peoples throughout the entire world, in and out of the music and recording industry.

Special congratulations to Kenny Gamble, Leon Huff, Thom Bell, Edward Windsor Wright, Jules Malamud, Glenda Gracia and the countless others who were there at the very beginning.



RECORDING HITS SINCE '68

COUNTRY HERITAGE

• Continued from page BM-22

teenaged Monroe playing guitar, the pair played many a square dance in and around Monroe's home town of Rosine, in Ohio County.

Not much later he left a similarly strong influence in neighboring Muhlenberg County, where his guitar style was immediately picked up by two young country musicians, Ike Everly (father of Don and Phil), and Mose Rager. It was Rager, still hale and hearty in his eighties, who taught young Merle Travis this complex two finger style, and it was Travis who brought it to nationwide attention in the 1940s.

Information on Shultz is sketchy, there is not even a known photograph of him in existence, yet he singlehandedly had a tremendous influence in shaping two important styles of country music.

Cliff Carlisle, Darby and Tarlton, Riley Puckett, these and more pioneer musicians played rural blues for white rural audiences. The 1930s saw a sophistication of this trend, as Bob Wills, the Texas fiddler, built a big band and forged a music called western swing out of many elements of black music: Dixieland, hot jazz, Rodgers blues, melding those forms with big band swing, Mariachi, and country fiddling and singing.

The other big musical innovation of the 1930s, in country music, was the advent of the singing cowboy. Although black music played but a very small role in that country music sub-style, it is interesting to note that in the rush of films which sought to emulate the success of Gene Autry, one series featured big band singer Herb Jeffries (often billed, in his films, as Herb Jeffrey) in a series of all-black singing cowboy westerns.

The 1940s saw a distinct shift in the ways black music affected its country cousin; largely in the influence of the then-popular boogie and "jump" styles. Foremost exponents of the country boogie were the Delmore Bros., formerly a soft harmony duo whose career got a strong second wind as they began to explore boogie styles. Much of Wills' music of the 1940s showed the same influence, as did hits such as Tex Williams' hit "Smoke! Smoke! Smoke!," and Moon Mullican's pounding, insistent, infectious "Cherokee Boogie."

The late 1940s and early 1950s saw a turn away from influence of black musical styles in country music, and a turn toward the southeastern sound of Webb Pierce, Kitty Wells, and, of course, Hank Williams. But even here, the sound of the blues was not forgotten—Williams himself had been inspired as a child by the singing and playing of a black street-singer named Rufe Payne, known in his Alabama community as Tee-Tot.

If the influence of black music lessened momentarily in the early 1950s, it came back stronger than ever in the middle part of that decade, with country boys like Carl Perkins, Elvis

Presley, and Jerry Lee Lewis fusing their country roots with scalding rhythm and blues to form that peculiar and dynamic musical form called rockabilly. Sam Phillips, at Sun Records, said he was looking for a white boy who could sing like a black man, and he found it in those three; Perkins has said he consciously tried to forge a sound that mixed the musics of Bill Monroe and John Lee Hooker. The results were explosive.

In fact, the world of music changed forever with the coming of rockabilly and the larger world of rock 'n' roll of which it was a part. Since then virtually every American musical style, country included, has clearly been stamped with the influence of black music, and many of country music's emergent singers of the past two decades have shown this clearly: Charlie Rich, Merle Haggard, Bobbie Gentry, Mac Davis, Jerry Reed, and hundreds more.

Conversely, Grand Ole Opry harmonica wizard Deford Bailey pioneered the role of the black musician in country music style, and Charley Pride broke the barrier wide open forever in the 1960s, and he was followed by talented black country singers like Linda Martell, O. B. McClinton, Ruby Falls, and the long-underrated Stoney Edwards.

As country music moves toward the 1980s, the influences of black music are as strongly felt as ever; perhaps more. A new generation of performers is now cresting, a generation raised on rockabilly, a generation—including the likes of the Charlie Daniels' Band, Tanya Tucker, and other members of the loosely-termed southern rock movement—forging their own mixture of black and white rural music.

POP BRIDGE

• Continued from page BM-24

more than before," says Combs. "There's a greater acceptance by pop listeners—and by that, I don't mean just white listeners, for blacks listen to pop stations too. One thing that seems to be bringing both groups together is what's happening in the clubs with disco music. Much of what has been crossing over has had a disco flavor. But on the other hand, something else has been happening. Those people who sing the ballads and do the slower music are finding that there's a market for them. They, too, are crossing over. They appeal to people who like great songs and are looking for something other than the hectic pace of disco where you have to be out of breath to enjoy it."

Combs says that his firm has encouraged variety and notes, "At the height of the disco craze, Randy Crawford has come out with a record that has a very mellow sound, an album built on lyrical content and not just a beat." Of one of their best-selling black artists, singer-guitarist George Benson, he says, "Some of the most immediate response from his new album, 'Living Inside Your Love,' has been to the ballad tracks, 'Unchained Melody' and 'Love Is A Hurtin' Thing.' Maybe that's the silent majority rising up in reaction to disco. But the current black music influence is twofold: disco and the slower solid records that are well-orchestrated. Our sales show that these trends are out there."

With both blacks and whites now producing a kind of music that, like it or not, seems to be yet building toward floodtide, it is quite likely that the beat will go on and on and on and on and . . .

NORWAY

• Continued from page BM-26

lines, and he also made several television programs featuring black music and telling the story of jazz and its roots.

And George Russell also stayed for a while in Norway, giving lessons on his "Lydian Conception," and he used musicians such as local men Jan Garbarek, Jon Christensen, Terje Rypdal and Arild Andersen in his sextet and big band lineups. He was among the first to introduce these men at international level, some time before they started recording for Manfred Eicher and the ECM record company.

Another black musician to extend musical influences in Norway is guitarist Paul Weeden, a resident for several years, and an inspirational figure now for his work in setting up big bands in schools and in unearthing really promising local musicians at an early age.

If just one institutional inspiration and influence has to be named, though, it has to be the Metropol club, which worked in conjunction with the Montmartre in Copenhagen and the Golden Circle in Stockholm. In the Metropol, Norwegian musicians had the opportunity to accompany black American artists, players who previously had been part of visiting big bands or the "Jazz At The Phil" packages when informal after hours jam sessions were the only hopes of music get-togethers.

In terms of naming black musicians who really have influenced the local Norwegian scene, it is a matter of sticking with the same names which crop up all over the jazz-aware world. It is a list of Louis Armstrong, Charlie Parker, John Coltrane, Dizzy Gillespie, Coleman Hawkins, Lester Young, Bud Powell, Cecil Taylor, Miles Davis and the established jazz rockers.

Bob Marley has certainly had a great effect on the local pop scene, but jazz is never far in the background. Most of the Norwegian girl singers owe allegiance and inspiration to Ella Fitzgerald, Sarah Vaughan and Billie Holiday. And on the instrumental side, there has to be mention of Dexter Gordon, a frequent guest at clubs and festivals in this part of the world.

Also impacting solidly now is black African music, particularly on the local orchestra E'Olen, in which Miki N'Doye plays conga drums. He, too, is now a permanent resident in Oslo.

But for most Norwegians, black means jazz, and the excitement generated when local musicians first started playing with visiting black jazzmen.

REISSUES

• Continued from page BM-30

- "The Georgia Blues, 1927-1933." Yazoo L 1012.
- "Blues Roots: Mississippi." RBF RF 14.
- "Mississippi Blues, 1927-1942." Yazoo L 1001.
- "St. Louis Town, 1927-1932." Yazoo L 1003.
- "Blues From The Western States, 1927-1949." Yazoo L 1032.
- "The Country Girls, 1927-1935." Origin Jazz Library OJL 6.
- "Hard Luck Blues." (VJM (England) 40.

RELIGIOUS MUSIC PRIOR TO W.W. II

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 - Mahalia Jackson: "The Great Mahalia Jackson" (Two-disk set) Columbia KG 31379.
 - Bessie Johnson Sanctified Singers, Vol. 1: 1928-1929." Herwin 202.
 - Blind Willie Johnson." RBF RF 10.
 - Rev. F. W. McGhee, 1927-1930." Roots (Austria) RL 338.
 - Blind Joe Taggart." Herwin 204.
 - The Frisk Jubilee Singers." Folkways FA 2372.
- II. Anthologies**
 - Black Diamond Express To Hell, Vols 1/2" (Two disk set) Saydisc Matchbox (England) SDX 207/8.
 - "Christ Was Born On A Christmas Morning." Historical 34.
 - Country Gospel Song." RBF RF 19.
 - God Gave Me The Light, 1927-1931." Sanctified Singers, Vol. 2. Herwin 203.
 - The Gospel Sound, Vol. 1." Columbia G 31086.
 - The Gospel Sound, Vol. 2." Columbia KG 31595.
 - In The Spirit, Vols 1/2." Origin Jazz Library OJL 12/13.
 - An Introduction To Gospel Song." RBF RF 5.
 - Negro Religious Music, Vols 1/2: The Sanctified Singers, Parts 1/2; Vol. 3: Singing Preachers and Their Congregations." Blues Classics BC 17/18/19.
 - Ten Years Of Black Country Religion, 1925-1936." Yazoo L 1022.
 - Traditional Jazz In Rural Churches, 1928-1930." Truth (Austria) 1001.
 - Whole World In His Hand, 1927-1936." Sanctified Singers, Vol. 3. Herwin 207.

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- Kent Anthology of the Blues:
 - Vol. 1: The Legend Of Elmore James." Kent 9001.
 - Vol. 2: Memphis Blues." Kent 9002.
 - Vol. 3: California Blues." Kent 9003.
 - Vol. 4: Blues From The Deep South." Kent 9004.
 - Vol. 5: Texas Blues." Kent 9005.
 - Vol. 6: Detroit Blues." Kent 9006.
 - Vol. 7: Arkansas Blues." Kent 9007.
 - Vol. 8: Lightnin' Hopkins." Kent 9008.
 - Vol. 9: Mississippi Blues." Kent 9009.
 - Vol. 10: The Resurrection Of Elmore James." Kent 9010.
 - Vol. 11: B.B. King." Kent 9011.
 - Vol. 12: West Coast Blues." Kent 9012.
- Atlantic History of Rhythm & Blues Series:
 - Vol. 1: The Roots, 1947-52." Atlantic SD 8161.
 - Vol. 2: The Golden Years, 1953-55." SD 8162.
 - Vol. 3: Rock & Roll, 1956-57." SD 8163.
 - Vol. 4: The Big Beat, 1958-60." SD 8164.
 - Vol. 5: The Beat Goes On, 1961-62." SD 8193.
 - Vol. 6: On Broadway, 1963-64." SD 8194.
 - Vol. 7: The Sound Of Soul, 1965-66." SD 8208.
 - Vol. 8: The Memphis Sound, 1967." SD 8209.
- Atlantic Blues Originals Series:
 - Vol. 1: Blind Willie McTell: Atlanta Twelve String." SD 7224.
 - Vol. 2: Professor Longhair: New Orleans Piano." SD 7225.
 - Vol. 3: Texas Guitar From Dallas to L.A." SD 7226.
 - Vol. 4: Blues Piano—Chicago, Plus." SD 7227.
 - Vol. 5: John Lee Hooker: Detroit Special." SD 7228.
 - Vol. 6: Jimmy & Mama Yancoy: Chicago Piano, Vol. 1." SD 7229.
- Imperial Legendary Masters Series:
 - "Rural Blues, Vol. 1: Goin' Up the Country." LM 94000.
 - "Rural Blues, Vol. 2: Saturday Night Function." LM 94001.
 - "Urban Blues, Vol. 1: Blues Uptown." LM 94002.
 - "Rhythm 'N' Blues, Vol. 1: The End of an Era." LM 94003.
 - "Urban Blues, Vol. 2: New Orleans Bounce." LM 94004.
 - "Rhythm 'N' Blues, Vol. 2: Sweet 'N' Greasy." LM 94005.
- Chess—Genesis Series (England, four-disk set):
 - Vol. 1: The Beginnings Of Rock." Chess 6641 047.
 - Vol. 2: Memphis To Chicago." Chess 6641 125.
- "Rock 'n' Soul: The History of Rock in the Pre-Beatles Decade of Rock"
 - Vol. 1: 1955 ABCX-1955
 - Vol. 2: 1956 ABCX-1956
 - Vol. 3: 1957 ABCX-1957
 - Vol. 4: 1958 ABCX-1958
 - Vol. 5: 1959 ABCX-1959
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 - Vol. 9: 1963 ABCX-1963
 - Vol. 10: Sweet Home Chicago." Chess 6641 174.
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- "Sound Of The City: New Orleans: Where Rock 'n' Roll Began." United Artists (Britain) UAS 29215.
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- "B.B. King: Live At The Regal." Pickwick SPC 3593.
- "The Ravens: The Greatest Group of Them All." Savoy SSL 2227.
- "Chuck Berry: Golden Decade." Chess 1514.
- "Little Richard: Greatest Hits." Trip 8013.
- "Fats Domino." United Artists UAS 9958.
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- "Dinah Washington: Greatest Hits." Pickwick SPC-3536.
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 - "Jazz Odyssey, Vol. 1: New Orleans, 1917-1947." (Three-disk set) Columbia C3L3.
 - "Jazz Odyssey, Vol. 2: The Sound of Chicago." (Three-disk set) Columbia C3L 3.
 - "Jazz Odyssey, Vol. 3: The Sound of Harlem." (Three-disk set) Columbia C3L 33.
 - "The Music Of New Orleans, Vol. 4: The Birth of Jazz." Folkways FA 2464.
 - "The Music Of New Orleans Jazz." Folkways FA 2465.
 - "New Orleans Jazz: The Twenties." (Two-disk boxed set.) RBF RF 203.
 - "A History Of Jazz: The New York Scene, 1914-1945." RBF RF 3.
 - "From Spirituals To Swing, 1938/39." Vanguard VSD 47/48. (Two-disk set)
 - "Cuttin' The Boogie: Piano Blues And Boogie Woogie, 1926-1941." New World Records NW 259.
 - "Jazz, Vols 1-11." Folkways FJ 2801-2811.
 - "Leonard Feather Presents Encyclopedia Of Jazz On Records, Vols. 1/4." (Four-disk set) MCA 2-4061/2.
 - "The Smithsonian Collection Of Classic Jazz." P6 11891.
 - "The Original Boogie Woogie Piano Giants." Columbia KC 32708.
- II. Individual Artists/Groups**
 - "King Oliver: The Great 1923 Gennetts." Herwin 106.
 - Ethel Waters: "Greatest Years." (Two-disk set) Columbia KG 31571.
 - Louis Armstrong: "Very Special Old Phonography." (Eight-disk set). CBS (France) 88001/4.
 - Jelly Roll Morton: "Vols 1-8." RCA (France) 730-459/605; 731-059; 741-040/054/070/081/087. (Eight-disk set).
 - "Sissle & Blake: Early Rare Recordings, Vol. 1." Eubie Blake Music EBM.
 - "Fletcher Henderson: Harlem In The Thirties." Olympic 7118.
 - "The Fletcher Henderson Story: A Study In Frustration." Columbia C 4L 19.
 - "Fats Waller Plays Fats Waller." Everest FS 319.
 - "The Essential Art Tatum." Verve V6-8433.
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BM-36

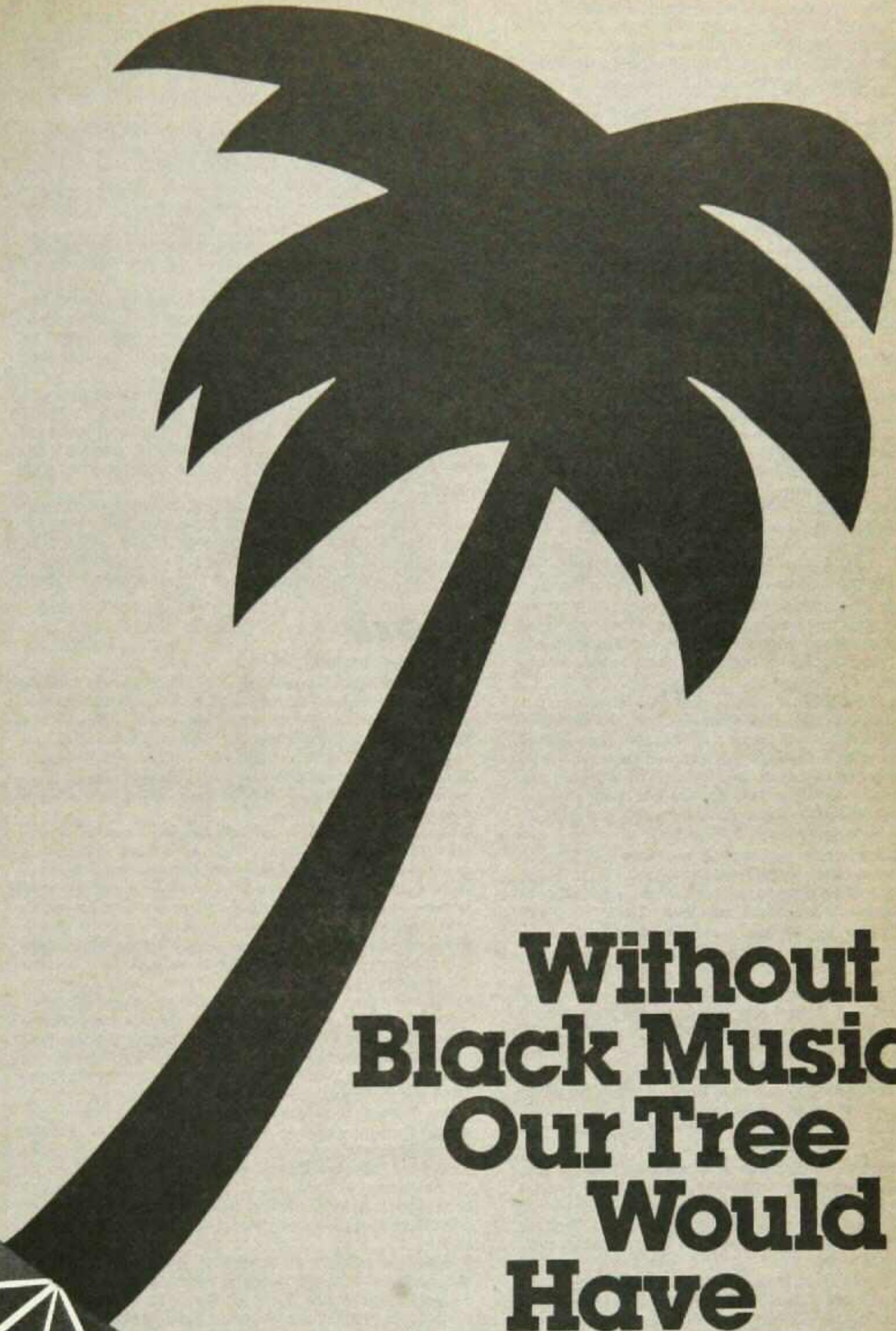
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UNITED KINGDOM

• Continued from page BM-26

ain of American soul music, by licensing material from U.S. labels like Sue and VeeJay at a time when its major competitors preferred the more "obvious" repertoire from Atlantic and Motown.

And whither Jimi Hendrix without Britain? The Seattle-born guitarist worked in his homeland in relative obscurity for years, before the Animals' Chas Chandler brought him across the Atlantic in 1966. With London as a base and a creative environment, Hendrix swiftly soared to worldwide superstar status.

These are, perhaps, two of the outstanding examples of Britain's contribution to the world of black music. The early days were rather more mundane, to be sure, with local musicians often performing little more than a pale imitation of original American jazz and r&b.

Nevertheless, the enthusiasm and flair of white, British-based players like Alexis Korner and Cyril Davies was real enough, and U.S. bluesmen like Otis Spann and Muddy Waters came to appear alongside them in London clubs.

This eventually evolved into a strong r&b movement in and around the British capital, attracting black and white audiences alike, and acting as a training ground for the next generation of local, r&b-influenced musicians: the Rolling Stones, Manfred Mann, Georgie Fame, the Yardbirds and others.

Their impact, in turn, upon the international music scene was to help spread the message about the "new wave" of r&b which was then emerging from black America. Many of the British groups would cite their influences—the Miracles, Marvin Gaye, Solomon Burke, the Marvelettes, the Drifters—and encourage fans to seek out the original recordings.

And so the groundwork was laid for the mid-sixties soul explosion, when repertoire from Motown, Stax, Chess and Atlantic became almost as popular in Britain as in the U.S., and increasing numbers of American soul stars made the transatlantic trip to help promote their records and tour.

At this point, several developments unique to the black music experience in Britain began to occur. Americans whose fame at home was erratic, mercurial or, perhaps, even non-existent found the U.K. environment much to their liking—and settled.

Donnie Elbert became British-based for a while, recording for Decca's Deram label, New Wave and CBS; Clyde McPhatter did the same, waxing for Decca and B&C; P.P. Arnold, an ex-lkette, scored for Andrew Oldham's Immediate outfit; the Flirtations recorded for Deram; and Geno Washington recruited his Ram Jam Band to become a prime club attraction throughout the country. Later transplants were to include Gloria Jones, Tommy Hunt and the Drifters.

As with Jimi Hendrix, whose move from American r&b roots (playing behind the Isley Brothers and King Curtis) to British-based rock axeman brought him such fame, several other expatriates came to experiment with their music.

Donnie Elbert, for instance, drew upon Jamaican stylings, and cut several reggae-rooted items in London, most notably "Without You."

And Johnny Nash, though he was not actually to settle in Britain until several years later, spent much of his time there with reggae-flavored hits such as "Hold Me Tight," "Cupid" and "You Got Soul."

Not only was Nash one of the first non-Jamaican artists to record a Bob Marley song prior to Marley's international recognition, but his career neatly bridged the prevailing black music trends in Britain at the sundown of the sixties, and the dawning of the new decade.

For Jamaican music (known as bluebeat and ska, prior to being tagged reggae) had by then broken out of the confines of the country's West Indian communities—thanks, in part, to the patronage of young, white "skinheads" who identified and mixed with their black peers—and was registering regularly on the U.K. charts.

Interestingly enough, the late seventies have also seen Britain's young, working class whites forge fresh links with their West Indian contemporaries. The common ground, as they see it, is the nation's inability to provide jobs and desirable social conditions. As a result, the practitioners of reggae and punk are frequently compatible, with bands from each genre playing gigs together.

Between 1969 and 1971, reggae recordings like Dave & Ansil Collins' "Double Barrel" and "Monkey Spanner," Harry J's "The Liquidator," Desmond Dekker's "Israelites" and "You Can Get It If You Really Want," Max Romeo's "Wet Dream," Bob & Marcia's "Young, Gifted and Black," the Pioneers' "Let Your Yeah Be Yeah" and Jimmy Cliff's "Wonderful World, Beautiful People" and "Wild World" were all top 10 hits in Britain, while many others gained only slightly lesser chart placings and sales.

Trojan Records and Island were among the U.K. based labels mining this rich vein of reggae—most of which was still actually being recorded in Jamaica—alongside other outfits like B&C (which Chris Blackwell formed with Lee Gopthal in the mid-sixties) and Pama.

And Johnny Nash rode to the most successful peak of his career with reggae items like "Strife Up," "I Can See Clearly Now," and "There Are More Questions Than Answers," all gaining top 10 status in 1972.

In the years that followed, the popular music of Jamaica established itself even more firmly in Britain, both in terms of the ethnic market (with thousands of records released each year, and massive sales for many) and in the contemporary music mainstream, via artistlike Bob Marley, Toots Hibbert,

Steel Pulse, Burning Spear, the Heptones, Third World and the Cimarons.

Blackwell's Island remained firmly in the reggae vanguard—Trojan became something of a financial casualty, and was eventually bought out by budget disk company, Saga, which still operates the label—but it's been joined by other major labels anxious to capitalize upon the music's growing popularity, and its most important new dimension: the development of British-born, British-based black artists.

For "British reggae" is finally coming of age, observers agree, after years of dependency on Jamaican recorded repertoire. New, young bands are performing homegrown reggae with style and originality, among them Dambala, Misty, Exodus, Cygnus and Fusion.

As Black Music magazine, one of several specialist publications covering reggae, soul and jazz, pointed out recently: "With a few honorable exceptions, U.K. bands have been content, and in many cases only competent, to ape Jamaican sounds and directions." Now, says the paper, "all this has changed" for the better.

This development also has its parallel among the many British and British-based black musicians who perform and record in idioms other than reggae.

In years past, and especially in the sixties, they were content to produce Xerox copies of American black music, exemplified, perhaps, by the Foundations, whose "Baby Now That I've Found You" and "Back On My Feet Again" hits were nothing but Motown soundalikes.

No more. Contemporary acts such as Heatwave and Gonzalez have emerged with the confidence and originality to match and even beat out the U.S. competition in chart battles at home and abroad. Other are similarly talented (among them, the Real Thing, Kandidate, Rokotto and Eruption) in a variety of pop, soul and disco formats.

And Britain continues to nurture black talent which defies any of the traditional classifications, such as Joan Armatrading, whose style is an engaging mix of rock and folk influences—and as distinctive as that of the many music superstars already bequeathed by this nation to the world. **Billboard**

JAPAN

• Continued from page BM-26

flowed into Japan. It was then that the Japanese became aware of the relationship between the simplicity of black music and folk music. To introduce black music, especially the blues, gospel, and the worksong, Nippon Broadcasting System launched "The Midnight Blues," a black music program. Since modern folk songs were already popular in Japan, black music found a ready audience and the show lasted for about a year.

Elvis Presley's rock 'n' roll hits focused attention on the Memphis sound and spurred the record sales of such top-grade musicians as Chuck Berry and Fats Domino. This led to more exposure of black musicians and their music gradually became a very important part of the pop scene. In almost no time, Stevie Wonder and Diana Ross became popular, due in part probably to their flashiness, eye-catching movements and distinctly black style. By the time soul and funk became the mainstream of the pop scene, the term "black music" encompassing funk, blues, soul, r&b and gospel, already commanded recognition and a following. The spirited performances of Sly and the Family Stone in the rock documentary "Woodstock," and the black power movement among the musicians in the 1960s brought black awareness to the forefront and was especially attractive to the Japanese fans.

The distinctly black music sense and essence of fairly big-named funk musicians as War, Earth, Wind & Fire, and the Crescendos, with a wide range and substance in their songs, spread the appeal of black music even further. More than the "black feeling" in their songs, the strange unworldly revelations of the love songs endeared black music to the Japanese fans. Black love songs reverberate with sincerity and spirituality.

Even more recently, it was the disco boom that made black music familiar throughout Japan. Hits by musicians like the Village People, Donna Summer, Boney M, and A Taste of Honey have been introduced and played in disco clubs, AM and FM stations, and as background music. Even within the disco sound, a new trend has started in which the sense and harmony of the music is leaning towards the cultural, such as the strong African beat of the African disco and the rhythm of the Brazilian samba in the disco samba. Also, from last year, a type of reggae music called the suka, which originated in Jamaica around 1964, began to come onto the pop scene.

In March of 1978, the reggae music film, "The Harder They Come," starring Jimmy Cliff, was launched nationwide on the movie circuit. This helped create interest in reggae music and two Japanese record companies, Toshiba-EMI and Trio Records serialized albums to cover the trends in reggae music. Also, Toyo BGM which holds a 55% share of the background music industry included reggae music in its program and released it within its service area.

Recently a great development in reggae music has been seen. In April, Universal Orient Promotions brought Bob Marley on his first concert tour of Japan. It was a great success, as proved by the fact all his concerts were standing room only.

Regarding the Phenomenon of black music in Japan, music critic Seiji Wada says the following: "I felt while watching Earth, Wind & Fire and Bob Marley that Japanese youth have moved from the power of rock music to the conceptually clear and primitive black music. The presence of the ever-changing rhythm of black music with its melody and life force in the pop scene will no doubt be very influential and the artistic techniques of black musicians will continue to fascinate the pop scene. **Billboard**

ITALY

• Continued from page BM-26

high record sales and successful concert appearances, were the first black artists as an act ever to gain mass acceptance in Italy, achieving lasting fame among all age groups, while artists such as Little Richard, Fats Domino and Ray Charles initially appealed to a limited number of young fans only.

With original rock-'n'-roll on the wane and "beat music" from the U.K. taking over, black musicians found little acceptance in Italy during the 1960s, until the "soul" brand of American r&b suddenly hit the country, with Wilson Pickett, Stevie Wonder, James Brown, Aretha Franklin, Sam and Dave, Otis Redding and other finding recognition among teenagers particularly. In the same years, Jimi Hendrix rose to fame among the rock fans, with a now legendary Milan concert in the spring of 1968 contributing to spreading his fame.

After working together in the Airedales, a soul group which became popular in the Italian ballroom scene, two black singers, Rocky Roberts and Wess, embarked upon solo careers. They achieved several chart hits as they embraced an MOR style. Wess recently teamed on record with Dori Ghezzi. Members of another r&b group from the 1960s, the Showmen, settled in Naples where later they formed Napoli Centrale, a jazz-rock outfit.

Meanwhile jazz increased its following in Italy, with more and more tours and festivals being promoted. In the 1970s, Italian audiences increasingly centered their attention on black musicians from both the mainstream and the avant-garde.

As disco music gradually gained ground in the Italian marketplace, many black artists came right to the fore: Isaac Hayes, Barry White, Love Unlimited, the O'Jays, George McCrae, Gloria Gaynor and later, Donna Summer, Roberta Kelly, Boney M, Trampms, Jimmy Castor Bunch, Grace Jones, up to recent hits by Sylvester, Chic and Earth, Wind and Fire. Ike and Tina Turner also had regular chart successes in Italy, and Tina recently toured Italy and was featured on several national television shows as a promotion for her solo album "Rough."

Nowadays, Stevie Wonder can be rated the most popular black artist in the country, with every new release a surefire chart hit, bought both by disco dancers and jazz-rock experts.

While Bob Marley's renown has grown through the years, with his last live double album "Babylon By Bus" eventually hitting the national charts, reggae reached a larger number of fans thanks to the success of the movie "The Harder They Come," premiered in Italy in early 1979.

Only a few African artists have made impact here, through records or live appearances: principally Osibisa and Manu Dibango. But the late 1970s are registering great interest among teenagers in the various forms of blues, from rural to electric. **Billboard**

FRANCE

• Continued from page BM-26

the field of modern jazz, a music form he basically detested. Even so, Dizzy Gillespie built up a solid following in Paris. Though the local modern jazz fans held great respectful enthusiasm for U.S. black modernists, they also were convinced that Europe had its own jazz standards in this area.

The traditional-modern split led Hughes Panassier and Charles Delaunay, who had been running the Hot Club de Paris to part company and Panassier set up his own Hot Club de France, which stuck rigidly to a traditional pattern.

But with the decline of jazz generally in France, the influence of color, waned and the black-white division became less evident and less controversial. Today Jean Pierre Morrison, who sells rock and pop records at Lido Music, says: "Now public and musicians just do not differentiate between black and white for rock, or pop, or even rhythm and blues.

"Strangely enough, I find that many black fans, maybe 80%, seem to prefer white artists, though Dionne Warwick and Shirley Bassey seem to attract mostly white fans. The buildup of Chuck Berry certainly gave French leading rock star Johnny Hallyday some ideas but it would not be true to say he was a real influence as such."

Reggae is only just starting in France and no local musicians have so far taken it up. The only disks covering the field come from British catalogs.

And while jazz generally seems to be showing less sign of being influenced by black musicians in France, there is still localized influence felt in southern France where the now resident Hughes Panassier is again making his preferences felt.

Jazz retail specialist Danie Richard says: "Young French jazzmen now are mostly in the modern idiom and aim at what they believe to be a genuine European style. There is no longer that feeling they have gone up in the world if they get to play with visiting U.S. black musicians."

The luxury Meridien Hotel stages jazz concerts regularly, mixing black and white musicians, but none admit to specific black influences. Eddie "Lockjaw" Davis, Harry "Sweets" Edison and others, resident mainly in Paris, do not believe they influence French jazz in the same way as Sidney Bechet, for example, influenced Claude Luter years ago.

In fact, black influences now tend to come from South Africa. The tremendous success of Manu Dibango with "Soul Mokassa" looks likely to have considerable far-reaching effects. Right now French record companies are looking for new-type disco attractions, with some delving into reggae while others look to African sources for the new inspiration.

Dibango is known as "the African Quincy Jones" and there are already signs that his specialized kind of dance beat is being much copied by upcoming groups. Here, perhaps, is the new importance of **JAZZ MUSIC IN FRANCE**. **Billboard**

CONTEMPORARY JAZZ

• Continued from page BM-20

for spiritual freedom during the 1960s included Hancock, Joe Henderson, Roland Kirk, Sun Ra and Albert Ayler.

Given the current scene in jazz, with jazz artists topping the polls, winning various awards previously given to the more commercially minded groups, coupled together with the healthy jazz scene in colleges and universities, one wonders just where jazz is headed. One thing is certain and that is that whatever happens in jazz tomorrow is already being reflected in schools and universities. Programs like those at Indiana University under the direction of David Baker, my own program at the University of Pittsburgh, North Texas State, Wesleyan University in Conn., UCLA's program under the direction of Paul Tanner, the Berklee School in Boston and Dick Groves' school in L.A. are busy training tomorrow's audiences and performers. Without a doubt the affect of such programs are in part responsible for the current upsurge in jazz. According to jazz percussionist Joe Harris currently teaching at the University of Pittsburgh, "the fact that schools have professional musicians teaching in the various jazz programs is very important. We are able to discuss the various nuances found in jazz, and this is different than say having someone try to teach jazz that has never really played the music. How people are educated in jazz determines what they will like in jazz."

UCLA's Tanner is equally as strong in his support of professional jazz musicians in the classroom.

"If a professional performer in any art is articulate, he comes into the classroom with a great advantage. His thoughts, attitudes and expositions are not merely theory. He knows these facts because he has lived them."

The affect of electronics on the future direction of jazz and music in general has been a concern of both the public and the artist. During the 1970s we witnessed the birth of what might be called "the Golden Age of the keyboardist." During the 1970's keyboardists Herbie Hancock, George Duke and Chick Corea strongly endorsed the use of electronic keyboard instruments in jazz. At the other end of the keyboard revolution were musicians like the incomparable McCoy Tyner, John Hicks and Keith Jarrett. These musicians chose to continue exploring the use of the acoustic piano in jazz. Perhaps it will not be possible for quite some time to tell what effect the introduction of electronic instruments has had on jazz, but one thing is certain, electronic instruments did play a major role in shaping the present scene in crossover or fusion jazz.

During the 1940s and '50s, it was the vocalist that influenced the direction instrumentalists took in their improvisations. The Billy Holidays, Sarah Vaughans, Ella Fitzgeralds, and the scat singing of Cab Calloway, Dizzy Gillespie and others paved the way for instrumentalists. Perhaps today we must look to our Betty Carters and Al Jarreaus for inspiration.

Another interesting point concerning the future direction of jazz is Down Beat's Chuck Suber's comment regarding the "official" recognition of a "Jazz Fusion" category by the National Recording Academy. "At last year's annual National Trustees meeting of the National Recording Academy, a committee was established to decide whether or not to add a new voting category—jazz fusion. The committee voted "no." What affect this will have on future directions in jazz will in the end rest importantly with the jazz record buyer.

Billboard

THE PANORAMA

• Continued from page BM-10

tinued looking up so that in the '70s, major showrooms, tv and films ("The Wiz") eagerly welcome the black sound. Today, one finds Donna Summer, Diana Ross, Lou Rawls, Gladys Knight & the Pips and Tina Turner on the marquees of major Las Vegas "casinotels." And when B. B. King plays the Bottom Line in N.Y., a three-day booking is an advance sell-out.

Even before the r&b revival, the '60s witnessed the rise of a new style with deep roots in gospel music. In truth, few black singers of the r&b era did not begin by singing in church and frequently, with gospel groups. One has only to think of Jerry Butler, LaVern Baker, Dinah Washington, Clyde McPhatter, Ben E. King, Sam Cooke, among others. But during the '60s, the growth of black nationalism, the Civil Rights movement, the struggle to enforce school desegregation, and Martin Luther King's protest marches—all brought a bite, bitterness and sense of pride into black song that came to be known as soul. Little Richard anticipated it. Jackie Wilson marked the transition. With James Brown, it flowered.

Although soul is at times used interchangeably with r&b—and the two styles have common roots—there is a world of difference between the Isley Bros.' "Twist and Shout" and their "Fight the Power," between Nina Simone's "I Love You, Porgy" and "Mississippi Goddam," and between James Brown's "Please, Please, Please" and "Say It Loud: I'm Black and I'm Proud." In soul, the covert complaints of the blues became outspoken protest and explosive expressions of outrage. At its peak, the soul singer was more a gospel preacher than an entertainer, more concerned with involving than amusing, and seeking, not applause, but witnesses.

Out of the fusions and confusion of the 1970s in rock, two black-originated styles emerged once again to animate and energize the music scene. Rooted in gospel and r&b, reggae was a Jamaican import that captured the imagination of a number of American rockers. Eric Clapton adapted the style of the Maytals and Wailers in "I Shot the Sheriff," Paul Simon in "Mother and Child Reunion," and Johnny Nash in "I Can See Clearly Now" and "Stir It Up"—all bestselling singles.

More pervasive in its influence is the four-to-the-bar, high

decibel, Afro-American sound of disco whose beginnings go back to a forgotten hit of 1973—"Soul Makossa" by an Afro/French musician, Manu Dibango—and whose beat, belt and booming bass were heard even earlier on funky disks by James Brown, Sly Stone and the Bar-Kays of Stax Records. What appeared to be a temporary surge of interest in r&b dance music in '73, gained momentum in '75 with Van McCoy's infectious instrumental hit, "The Hustle," and began assuming the proportions of a craze by '77.

Discotheques proliferated throughout the country, and the world, with a dancing audience of such giant proportions that trade papers recognized their power in making bestsellers and introduced separate charts for disco hits. Among new black artists who have ridden the still-mounting wave to stardom are Summer, Gloria Gaynor, Trammps, Chic and the integrated KC & the Sunshine Band. Then, of course, we have the rebirth of the falsetto voiced Bee Gees, dormant for many years, whose disco score for "Saturday Night Fever" yielded record breaking sales of the film's soundtrack and accelerated the growth of discotheques. Today, disco is so popular that Newsweek, carrying Summer on its cover of April 2, 1979, exclaimed, "Disco Takes Over."

American pop, perhaps because of the polyphylectic makeup of the American people, has always been a poly-chrome. Through the years, as now in disco, Latin-American sounds and rhythms have filtered into our music so that the tango was popular in the '20s, the rumba and conga in the '30s, the samba in the '40s, and the merengue, cha-cha-cha and bossa nova more recently. Nashville has periodically infiltrated pop, as in the '50s when the country sounds of Hank Williams, Eddy Arnold and Marty Robbins crossed into the mainstream.

English and Scottish folk ballads and their American derivatives have been a source of inspiration in troubled times through the musical ministry of songwriter/performers like Woody Guthrie, Kingston Trio, Peter, Paul & Mary, Joan Baez, Bob Dylan and others. The American Musical Theatre, beginning in the 1920s when it severed the umbilical attachment to European operetta through the genius of Jerome Kern, Rodgers & Hart, Cole Porter, Vincent Youmans, Irving Berlin and the Gershwins, developed an artistry that has produced an imposing catalog of evergreen songs.

But none of these sources, which have greatly enriched our popular music, have dominated it as consistently and as extensively as black music. And today, the color of American pop, like the hue of my true love's hair, is a deep, rich black.

Billboard

DISCOGRAPHY

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BILLIE HOLIDAY

Billie Holiday Sings—Kent
Easy Living—Brunswick
I Must Have That Man—Columbia
Lady in Satin—Columbia
Strange Fruit—Atlantic
The Billie Holiday Story—MCA Decca
The Essential Billie Holiday Carnegie Hall Concert—Verve
Twelve of Her Greatest Interpretations—Commodore

JOHN LEE HOOKER

Boogie Chillen—Modern
The Greatest Hits—Kent

HOWLIN' WOLF (AKA CHESTER BURNETT)

AKA Howlin' Wolf—Chess
Forty-Four—Chess
I Asked for Water—Chess
Smoke Stack Lightnin'—Chess

IMPRESSIONS

ABC Collection—Curtis Mayfield & The Impressions—ABC
Choice of Colors—Curtom (with Curtis Mayfield)
Gypsy Woman—ABC Paramount
This Is My Country—Curtom
Woman Got Soul—ABC

ISLEY BROS.

Live It Up—T-Neck
Shout Pts. 1 & 2—RCA
Twist and Shout—Wand (45)

MAHALIA JACKSON

Didn't It Rain—Apolo
Move on Up a Little Bit Higher—Kerwood
The World's Greatest Gospel Singer—Columbia

BLIND LEMON JEFFERSON

Black Snake Moan—Milestone
Blind Lemon Jefferson Sings The Blues—London
Blind Lemon Jefferson, The Classic Folk Blues—Riverside
Long Lonesome Blues—Paramount (1926)

ROBERT JOHNSON

Hellbound on My Trail—Vocalion
I Believe I'll Dust My Broom—ARC
Robert Johnson, King of the Delta Blues Singer, Vol. 1 & 2—Columbia

QUINCY JONES

Gula Matan—A&M
Sounds . . . And Stuff Like That—A&M
Walking in Space—A&M

B. B. KING

Completely Well—ABC
Live At The Regal—Paramount
My Kind of Blues—Crown
Thrill is Gone—ABC (45)

LEADBELLY

Huddle "Leadbelly" Ledbetter Memorial—Stinson
Leadbelly Library of Congress Recordings—Electra
The Legend of Leadbelly—Tradition

MARTHA & THE VANDELLAS

Heat Wave—Motown (45)
My Baby Loves Me—Motown (45)
Nowhere to Run—Motown (45)

CURTIS MAYFIELD

ABC Collection—Curtis Mayfield and Impressions—ABC
Choice of Colors—Curtom (with Impressions)
Supertly—Curtom

CHARLES MINGUS

Changes One and Two—Atlantic
Charles Mingus Presents Charlie Mingus—Candid
Goodbye Porkpie Hat—Columbia
Mingus Ah Um—Columbia
Mingus, Mingus, Mingus, Mingus, Mingus—Impulse
Oh Yeah—Atlantic
The Clown—Atlantic
Tijuana Moods—RCA
Town Hall Concert—Fantasy

MIRACLES

City of Angels—Tamla
From The Beginning—Tamla/Motown
Ooh Baby, Baby—Motown (45) (with Smokey Robinson)
Shop Around—Motown (45) (with Smokey Robinson)
Tracks of My Tears—Motown (45) (with Smokey Robinson)
What Love Has—Motown (with Smokey Robinson)

THELONIOUS MONK

At The Five Spot—Milestone
Genesis of Modern Music, Vol. 1 & 2—Blue Note
Mysterioso—Blue Note

JELLY ROLL MORTON

Black Bottom Stomp—Victor
I Thought I Heard Buddy Bolden Say—RCA
Library of Congress Recordings (1938)—LC
New Orleans Memories—Commodore
Original Jelly Roll Blues—Victor
Sidewalk Blues—RCA

KING OLIVER

Canal Street Blues—Gennett
Dippermouth Blues—Okeh
I Ain't Gonna Tell Nobody—Okeh (1923)
Olivers Creole Jazz Band (with Louis Armstrong)—Riverside

CHARLIE PARKER

Charlie Parker Memorial Vol. 2—Savoy
First Recordings—Onyx
Ko-Ko—Savoy (with Dizzy Gillespie)
Route 66—Capitol (with Dizzy Gillespie)
Savoy Studio Sessions—Savoy
The Charlie Parker Story—Verve
The Complete Savoy Studio Recordings—Arista/Savoy
The Fabulous Bird—Jazz Tone
The Master Takes—Savoy

WILSON PICKETT

I Found A Love—Lupine (original version with Falcons)
I'm In Love—Atlantic (45)

OTIS REDDING

I've Been Loving You Too Long—Atlantic (45)
Live in Europe—Volt Atlantic
Monterey—Otis Redding and the Jimi Hendrix Experience—Reprise/Atlantic
Mr. Pitiful—Atlantic (45)
My Lover's Prayer—Volt Atlantic (45)
Otis Redding / Jimi Hendrix Experience Live at Monterey—Warner Bros.
Pain in My Heart—Atlantic (45)
Respect—Atlantic (with Aretha Franklin)
The Best of Otis Redding—Atlantic
The Dock of the Bay—Atlantic (45)
The Immortal Otis Redding—Atco
The Otis Redding Dictionary of Soul—Volt

LITTLE RICHARD

Jenny, Jenny—Specialty (45)
Lucille—Specialty (45)
Tutti Frutti—Specialty (45)

MAX ROACH

Birth and Rebirth—Black Saint (with Anthony Braxton)
Clifford Brown and Max Roach—Emarcy
We Insist: Freedom Now Suite—Candid

SMOKEY ROBINSON & THE MIRACLES (see Miracles)

Going to a Go Go—Tamla/Motown
Ooh Baby, Baby—Motown (45)
Shop Around—Motown (45)
Tracks of My Tears—Motown (45)
What Love Has—Motown

NINA SIMONE

Baltimore—CTI
Here Comes The Sun—RCA
Mississippi Goddam—not listed
"Nuff Said—RCA

SLY & THE FAMILY STONE

Dance To The Music—Epic
Stand—Epic

BESSIE SMITH

Cold in Hand Blues—Columbia (with Louis Armstrong)
Down Hearted Blues—Columbia
Nobody Knows When You're Down and Out—(1927) Columbia
The World's Greatest Blues Singer—Columbia

STAPLE SINGERS

I'll Take You There—Stax (45)
Let's Do It Again—Curtom
Respect Yourself—Stax (45)

SUPREMES (with Diana Ross)

Love Is Like An Itching In My Heart—Motown (45)
Stop In The Name of Love—Motown (45)
Where Did Our Love Go—Motown (45)
You Can't Hurry Love—Motown (45)

ART TATUM

Group Masterpieces—Pablo
Makin' Whoopie—Pablo (with Lionel Hampton)
Taboo—Pablo
Tatum / Webster Quartet—Verve (with Ben Webster)
The Genius of Art Tatum—Clef

CECIL TAYLOR

Dark To Themselves—Inner City
Neferiti: The Beautiful One—Fontana
String of Two Blue-Is—Unif Core

THE TEMPTATIONS

All Directions—Gordy/Motown
Greatest Hits—Gordy/Motown
My Girl—Motown (45)
Papa Was a Rollin' Stone—Motown (from Puzzle People LP)
Runaway Child—Gordy/Motown
Temptin' Temptations—Gordy/Motown

JOE TURNER

His Greatest Recordings—Atlantic
Shake, Rattle and Roll—Atlantic

IKE & TINA TURNER

Outta Season—Blue Thumb
River Deep, Mountain High—United Artists

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CREDITS

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FINLAND

Continued from page BM-26

race Silver, Keith Jarrett, Herbie Hancock, Dizzy Gillespie and the others. Local radio and television added to the jazz boom in Finland, by giving the action nationwide coverage. Afro-American music has its own local organization now, the Finnish Blues Society. Established some 12 years ago, the FBS promotes all kinds of black music. It arranges concerts (Willie Mabon, New Orleans Ragtime Orchestra, John Littlejohn and so on); it releases local blues on record; and it has its own magazine, "Blues News," filled with information. The society has 1,300 registered members, but the circulation of the magazine is around 2,000.

Some mailorder firms in Finland specialize in hard-to-get black music records. The biggest enterprise in this field is Tampere-based Original Records, a kind of record club, which also sells vintage rock and country disks, all at low prices. Its club magazine features short items about artists and their recordings.

Some black artists have settled in Finland. These include Eddie Boyd, 64-year-old blues veteran, who has also recorded in Finnish studios, and funk-soul artists Charles Williams and Bill Carson. Williams used to have his own band, the Charles Williams Group, and Carson was a member of the now defunct local band Madame George. Another was Trinidad-born Francis Looby, who played conga drums in Kalevala.

And the most popular black artists right now in Finland? On the "lighter" side the Finns support Boney M., Donna Summer, the Commodores, Santana and Village People. According to a readers' poll carried out via "Soundi" magazine, the most influential black jazz and rock musicians are Jimi Hendrix, Bill Cobham, Herbie Hancock, and Bob Marley.

Overall, black music has had great influence on the Finnish market, particularly on local artists. Most important ingredients have been the guitar-playing styles of B.B. King, Jimi Hendrix, Muddy Waters; the singing style of Howlin' Wolf; the Motown and Stax-Volt labels; and many of today's disco names.

After Chuck Berry visited Helsinki in 1976, local kids did their best to imitate his duckwalk and his style of handling a guitar. Now the process is being repeated in imitation of Bo Diddley, who played a recent stage show in the Finnish center.

The influence is strong. And growing.

DENMARK

Continued from page BM-26

for more than a decade. These long-term visitors have exerted big influences on local jazz fans and musicians, particularly the Danish Radio Big Band.

Lately singer Etta Cameron, and her daughter Debbie, have worked with Danish musicians and Richard Boone and Debbie Cameron cut an album for Metronome here.

Both Herbie Hancock and George Benson are big sellers with much of their product aired in Danish discotheques and their appeal seemingly directly in line with the taste of the younger "serious" record buyers. The more conservative jazz fans, however, do not accept this kind of crossover music.

In the reggae field, a growing area of interest, Bob Marley is predictably well up with the leaders.

A handful of specialist shops are importing "pure" jazz, blues, gospel and reggae product in small quantities and with no real influences on the overall market. The fact of life in Danish black music circles is that to sell the music must have that instantly infectious dance beat.

DISCOGRAPHY

Continued from page BM-39

VARIOUS ARTISTS
 Blues Roots—Tomato
 Boogie Woogie Ranties, 1927-1932—Milestone
 For Example Workshop Free Musik, 1960-1978—FMR Records
 Greatest 17 Original Hits—Specialty
 History of Classic Jazz—Riverside
 Memphis Blues—Kent
 Negro Church Music—Atlantic
 Rhythm & Blues, The End of an Era, Vol. 1 & 2—Imperial
 Saturday Night Fever—RSO
 Story of The Blues—Columbia
 Texas Blues—Kent
 Texas Guitar—Atlantic
 Thank God It's Friday Soundtrack—Casablanca
 The Blues A Real Summit Meeting—Buddah
 Versus Rhythm & Blues—Dootone
 Women of the Blues—RCA Victor

MUDDY WATERS
 At Newport—Chess
 I Can't Be Satisfied—Chess
 I Feel Like Going Home—Chess
 I'm Ready—Chess
 Muddy Waters—Chess
 Soul On—Chess

JACKIE WILSON
 Lonely Teardrops—Brunswick
 No Pity—Brunswick
 That's Why—Brunswick

STEVIE WONDER
 Fingertips—Tamla/Motown (45)
 Fulfillingness First Finale—Tamla/Motown
 Innervisions—Tamla/Motown
 Living For The City—Tamla/Motown
 Music of My Mind—Tamla/Motown
 Songs In The Key Of Life—Tamla/Motown
 Talking Book—Tamla/Motown

LESTER YOUNG
 At His Very Best—Emarcy
 Lester's Here—Clef
 Lester Young Story, Vol. 1 & 2—CBS
 The Immortal Lester—Savoy Musidisc

JUNE 9, 1979, BILLBOARD

A Billboard Spotlight

BM-40

“BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation”..

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music.

From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity.

Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible.

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Amii Stewart



Knock On Wood

SW50054 8XW50054 4XW50054



Chanson

SW50039 8XW50039 4XW50039

MK PRODUCTIONS



Taka Boom

SW50041 8XW50041 4XW50041



New Birth



Niteflyte

SW50060 8XW50060 4XW50060



Platinum City

SW50062 8XW50062 4XW50062

New Dimensions

SW50044 8XW50044 4XW50044



The Three Degrees

Available On Ariola Records And Tapes



Jazz

Pickwick, CBS-TV Tie Into Goodman Birthday 70 Years Old, Clarinetist Looks Ahead

By DAVE DEXTER JR.

LOS ANGELES—Pickwick this week releases two Benny Goodman LPs on its Quintessence label and numerous radio stations throughout the 50 states have been spinning Goodman disks to commemorate the 70th anniversary of his birth.

And the news division of CBS devoted four minutes to the event Wednesday (30) on its early morning television stanza anchored by Bob Schieffer.

Carefully culled from his epochal Victor singles of the 1930s by executive producer Gene Norman, the Pickwick albums are titled "Benny Goodman: The Great Years" and "Benny Goodman: His Trio And Quartet."

"The Great Years" package comprises eight hardy big band tracks, all up-tempo classics, plus the more tranquil "Sometimes I'm Happy" instrumental featuring trumpeter Bunny Berigan along with the leader's expressive clarinet.

The CBS-TV presentation, brief but punchy, incorporated tapes of the Chicago-born maestro soloing on "Body And Soul" and "Sweet Georgia Brown" along with an outdoor interview in which Goodman disclosed that he's always enjoyed performing. "I pretend the audience is in my living room," he said. "I try to enjoy myself and my music. It seems to me that too many musicians and singers are too damned serious about what they are doing."

In excellent health, and far more amiable and loose than he was in his salad days, Goodman now maintains two residences. One is on the 21st floor of a high-rise structure in Manhattan. The other is in suburban Connecticut, replete with recording studio and hundreds of mementos and trophies accumulated in his more than a half-century of toiling as a professional musician.

Benny never speaks of his accomplishments. Yet they are many.

It was he who forever changed the course—the sound—of music 44 years ago when his unconventional dance band, playing charts by Fletcher and Horace Henderson, Jimmy Mundy and other relatively obscure black men, broke through on Victor records and national radio broadcasts to push aside the saccharine-sweet styles of Vincent Lopez, Guy Lombardo and a dozen other conservatives with a daring new form of jazz-heavy music called "swing."

And Benny revolutionized American mores even more by employing pianist Teddy Wilson and vibes virtuoso Lionel Hampton in his troupe, a move which accomplished more to break and permanently excise the color line than any other event in the nation's history.

He was warned that taking non-Caucasians on the road with his

band, particularly in the South, would ignite melees, mobs and possibly riots.

"Teddy and Lionel are members



Still Soaring: Benny Goodman's fluid clarinet style remains constant as the veteran musician celebrates his 70th birthday.

of my orchestra," Goodman responded. "They go where I go or I don't go."

Dallas was the crucial test. And the reaction was explosive. Texans stomped and cheered every number in the Goodman book, and the delightful chamber music sessions of Benny's trio and quartet as well.

Goodman's first appearance at the Paramount Theatre on New York's Times Square created jubilant, near-hysterical demonstrations of joy by audiences which refused to leave their seats at show's end. Bob Weitman, the Paramount manager, sent his staff of ushers through the aisles imploring hundreds of star-struck young men and women to leave the theatre and allow others inside.

Another milestone occurred—and it was a risky gamble at the time—when Goodman and band in 1938 played New York's hallowed Carnegie Hall. No pop group or singer had ever been presented on its enormous stage. Trumpeter Harry James, peeking out from backstage to case the smartly dressed, capacity audience, turned to gum-chewing drummer Gene Krupa a moment before curtain time and admitted he was "as nervous as a whore in church."

The concert was a triumph, of course, and many years later Columbia Records issued an album of the event which panned out as one of the decade's best sellers.

Benny knew acute hunger as a child, living on Chicago's west side. His father sold newspapers. He was killed in an accident while working. Benny learned music early. At 10 he was earning money playing clarinet at weddings and bar mitzvahs. While still in his teens, he traveled to

California with Ben Pollack's orchestra in which Glenn Miller played trombone.

By 1930, Goodman was estab-

lished in New York radio studios, competing for record dates with clarinetists Jimmy Dorsey, Artie Shaw and Fud Livingston. His reputation led to his forming a dance band in 1935; but there were dismal, discouraging months when it appeared that Goodman's failure to impress with his music would force him back to studio work. On a tiring trip to California his music suddenly caught on with the college crowd, thanks to repeated spinnings of his early Victor records on Los Angeles KFWB-AM by a Canadian-born deejay named Al Jarvis. By 1936 Goodman's music—and fame—was assured.

It's simple, in 1979, to look back at Goodman's achievements down through the years. Time has pro-

80,000 Attend Dixieland Event

Continued from page 47

Wisconsin's Tommy Bridges, on trumpet, attracted spontaneous applause. He is 14 years old. And from Krakow, Poland, wearing jeans and U.S. T-shirts, the Jazz Band Ball combo clicked well.

Popping up for a short set, unexpectedly, was Phil Harris. The elderly Indianan, who once led a first rate big band which occasionally kicked out solid dixie, sang a couple of old-timey vocals to excellent response.

Trombonist-actor Conrad Janis appeared as a member of the Beverly Hills Unlisted Jazz Band.

Tape recorders were everywhere, and while thousands of young persons appeared to enjoy the scores of concerts, the audience was, in the main, comprised of older persons to whom names like Jelly Roll Morton, Louis Armstrong, Bix Beiderbecke, Eddie Condon, Jack Teagarden and other late and legendary musicians are still fondly remembered.

Wild Bill Davison, now in his 70s, flew from Denmark to be present. But in one set, something bugged him. He walked off the bandstand, with his trumpet, in a huff.

But few others were miffed. Everyone present ate, imbibed and listened as a festive mood dominated the weekend. A gang of teenaged kids from Oregon, the Jazz Minors, received as glorious a reception as any.

Some reports tagged the crowds as closer to 100,000 than 80,000 but nobody argued the success of the venture. It was a hell of a weekend.

vided an objective assessment of his work as a man and musician.

He remains, and will always be, a stern and unforgiving taskmaster when working with musicians and singers. Like Glenn Miller and Tommy Dorsey, Goodman is a perfectionist who appears incapable of condoning errors. Drummers are his special targets. In his heyday as the acknowledged "King of Swing" Benny's "death ray" was feared by everyone who ever played alongside him. And it was his drummers who suffered most.

Never a back-slapper, Goodman nevertheless is a man of wry, rich humor at times. He is far more gregarious as the 1980s approach than he was years ago. One wonders if he still appears to be an absent-minded professor as in the '30s and '40s.

Goodman doesn't sit around pinning for the good old days. He practices his clarinet unflinchingly, devoting much of his woodshedding to classical works. He has recorded things by Weber, Bernstein, Copland, Brahms and Mozart and he still appears sporadically with classical ensembles in concert. And he does sporadic jazz recordings on a freelance basis.

Music is even more his life since his wife Alice Duckworth Hammond Goodman died last year. And now that he is 70 one might assume he is content to lounge about his spacious Connecticut estate fondling his awards and playing his old records.

Not so. He will continue to hit the road, performing classical repertoire one week and jazz the next, whenever he chooses. His musicians these days are young; none is a holdover from the past.

And he's still swinging.

Billboard SPECIAL SURVEY For Week Ending 6/9/79

Billboard Best Selling Jazz LPs

This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart			TITLE Artist, Label & Number (Dist. Label)		
1	1	12	26	31	37	1	1	12	26	31	37	26	31	37	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700					
2	2	7	27	15	8	2	2	7	27	15	8	27	15	8	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC-35754					
3	3	5	28	26	45	3	3	5	28	26	45	28	26	45	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)					
4	4	10	29	29	8	4	4	10	29	29	8	29	29	8	ELECTRIC DREAMS John McLaughlin With The One Truth Band, Columbia JC-35785					
5	5	5	30	NEW ENTRY		5	5	5	30	NEW ENTRY		30	NEW ENTRY		FEEL THE NIGHT Lee Ritenour, Elektra GE-192					
6	13	3	31	30	4	6	13	3	31	30	4	31	30	4	BAD FOR ME Dee Dee Bridgewater, Elektra GE-188					
7	6	13	32	32	23	7	6	13	32	32	23	32	32	23	IN CONCERT Milestone Jazzstars, Milestone M-55006 (Fantasy)					
8	9	4	33	28	10	8	9	4	33	28	10	33	28	10	STROKIN' Richard Tee, Tappan Zee/Columbia JC-35695					
9	11	4	34	45	3	9	11	4	34	45	3	34	45	3	CAJUN SUNRISE Hank Crawford, Kudu KU-39					
10	7	18	35	39	86	10	7	18	35	39	86	35	39	86	FEELS SO GOOD Chuck Mangione, A&M SP-4658					
11	NEW ENTRY		36	24	12	11	NEW ENTRY		36	24	12	36	24	12	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC-235663					
12	10	26	37	27	34	12	10	26	37	27	34	37	27	34	FLAME Ronnie Laws, United Artists (UALA-88)					
13	12	8	38	35	8	13	12	8	38	35	8	38	35	8	RAW SILK Randy Crawford, Warner Bros. BSK-3283					
14	14	22	39	34	18	14	14	22	39	34	18	39	34	18	EXOTIC MYSTERIES Lionie Ligon Smith, Columbia JC-35654					
15	8	8	40	40	2	15	8	8	40	40	2	40	40	2	ONE GOOD TURN Mark Curry, Tappan Zee/Columbia JC-35725					
16	16	13	41	41	2	16	16	13	41	41	2	41	41	2	NIGHT RIDER Tim Weisberg, MCA MCA-3084					
17	17	8	42	33	3	17	17	8	42	33	3	42	33	3	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7056					
18	18	13	43	36	11	18	18	13	43	36	11	43	36	11	STUFF IT Stuff, Warner Bros. BSK-3262					
19	19	12	44	44	6	19	19	12	44	44	6	44	44	6	THE THREE Joe Sample, Ray Brown & Shelly Manne, Inner City IC-6007					
20	20	4	45	38	34	20	20	4	45	38	34	45	38	34	ALL FLY HOME Al Jarreau, Warner Bros. BSK-3229					
21	NEW ENTRY		46	NEW ENTRY		21	NEW ENTRY		46	NEW ENTRY		46	NEW ENTRY		THE BIG APPLE BASH Jay McShann, Atlantic SD-8804					
22	22	13	47	47	2	22	22	13	47	47	2	47	47	2	HERE'S ESTHER Esther Phillips, Mercury SRM-1-3769					
23	21	4	48	NEW ENTRY		23	21	4	48	NEW ENTRY		48	NEW ENTRY		RETURN OF THE GRIFFIN Johnny Griffin, Galaxy GGY-5117 (Fantasy)					
24	23	12	49	48	3	24	23	12	49	48	3	49	48	3	UNKNOWN SESSION Duke Ellington, Columbia JC-35342					
25	25	10	50	50	11	25	25	10	50	50	11	50	50	11	ARCADE John Abercrombie Quartet, ECM ECM-1-1133 (Warner Bros.)					

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JUNE 9, 1979, BILLBOARD

KMCR-FM Fills Phoenix Vacuum

Continued from page 20

Nelson that airs Mondays through Wednesdays from 11 p.m. to sign-off. Another local jazz program, hosted by Gene Bridges, airs Fridays in the same time slot. Weekend fare includes a Saturday morning jazz show from 5:30 to 6 a.m.; "Big Bands And Early Jazz," hosted by Ed Smith, a volunteer, Saturdays from 12:15 to 4:45 p.m.; and "Big Band Music" from 8 p.m. to sign-off on Saturdays. The latter is hosted by Nelson.

The jazz fare is rounded out with syndicated programs like "Jazz Alive" (airing at 8 p.m. Fridays) and "Jazz Revisited" (aired at 6:30 p.m. Saturdays).

The station also produces a big band program hosted by Johnny



VIDEO BREAKTHROUGHS—Matsushita brass, above left, president M. Matsushita, executive vice president Arthur Harada and U.S. president T. Mizutani, discuss Visc-o-Pac videodisk system. Above right, Sony execs Joe Lagore, Masa Namiki and Michael Schullhof preview 4½-hour Betascan Betamax, with fast-speed cue and review feature.



NEW PORTABLE—At right, RCA's Dave Daly holds Hitachi-built portable VHS deck with one-hour charge built-in battery pack; companion tuner/timer, AC power supply charger at left.



Billboard photos by Stephen Traiman

BIGGEST NAMM Creative Audio Seminars To Highlight Atlanta Expo

By JIM McCULLAUGH

LOS ANGELES—With 426 exhibitors taking up more than 215,000 square feet, the National Assn. of Music Merchants expo beginning Saturday (9) in Atlanta is the largest to date.

The four day bi-annual convention—bringing song publishers, music instrument makers, sound reinforcement and creative audio electronic manufacturers together with music instrument dealers—takes place at the Georgia World Congress Center.

Reflecting international as well as domestic growth, according to NAMM's M.J. Carlson, there will be

100 firms from outside the U.S. exhibiting including several from the Republic of Korea.

One special aspect of this NAMM will be 12 concurrent seminars co-sponsored by NAMM and the 32 member Creative Audio & Music Electronics Organization (CAMEO), trade group.

According to Ken Sacks, CAMEO executive director, the 12 seminars will concentrate on multi-track tape recorders, musical instruments and electronic musical instruments and devices.

Chaired by CAMEO members, many of whom will have their firms

exhibiting, the seminars will attempt to educate musical instrument dealers on creative audio products and their sales potential. Increasingly, such products as compact multi-track tape recorders are being sold in music instrument retail outlets since oftentimes the music instrument and creative audio product consumer is the same.

According to Sacks, this is the first time a trade association and a trade group have co-sponsored such an extensive seminar program.

NAMM-sponsored seminars include a workshop on harmonicas given by the M. Hohner Co., as well as a session covering the future prospects of music instrument retailing in the 1980s. The vice president of the First Georgia Bank will conduct the latter seminar.

Entertainment on Friday (8) before the expo includes the rock group Anthem as well as country

(Continued on page 74)

VIDEO DISK IMPACT ON ATLANTA?

By BILL KING

ATLANTA—What impact has the introduction of the Magnavox-built Magnavision videodisk had on the Greater Atlanta consumer electronics market since its debut last December at Rich's department stores, Allen and Bean's and McDonald's Home Entertainment Center?

It depends on your point of view, but David Nusbaum of independent Hi-Fi Buys, who can't carry the MCA/Philips videodisk system since he isn't a Magnavox dealer, doesn't believe it has made that great an impact on the market as a whole.

"Very few customers ask about it. People mostly just wonder what product they should buy among the videotape recorders available, with the JVC Vidstar our best seller."

Not surprisingly, the other three dealers surveyed in a mid-year business outlook survey (see CES section)—and until recently the only retailers in the U.S. to have Magnavision—disagree on its effects here.

"It's had quite a bit of impact," the Rich's spokesman says. "We're selling them all over the U.S. by phone." Says the McDonald's spokesman, "This is a fantastic market for it. We just can't get the machines fast enough."

The Allen and Bean spokesman says that while "the whole market

(Continued on page 76)

8-STORE DEBUT VideoVision Tapes Going To Oz Chain

By IRV LICHMAN

NEW YORK—A new factor in the prerecorded videocassette market, VideoVision, Inc., will begin marketing its product within 30 days, including an exclusive tie with the 13-store Atlanta-based Emerald City Records (Oz) chain in the South.

VideoVision, based here, was formed last November by former Wall Street broker Stephen Flaks, with its video software an initial thrust in planned entertainment business endeavors.

Following a private placement for \$300,000 in April for the company, traded Over-The-Counter, VideoVision has reached an agreement with MG Films to acquire on an exclusive basis 312 one hour semi-animation programs dealing with American history.

Flaks says the MG product will carry a \$29.95 list, while wholesaling at \$19.95. It is being duplicated by Video Warehouse in New Jersey.

VideoVision will make its product available in both Beta and VHS formats, but Flaks is quick to point out that he will not make any deals for product that does not also include videodisk rights.

According to David Kaye of Emerald City, the VideoVision catalog

is his first venture into the prerecorded videocassette market, although he considers his chain a pioneer in the use of in-store promotional material on large screen television.

Kaye plans to utilize these tv systems to preview the VideoVision line and other software product he'll be bringing into the chain. He already sells blank videotape.

Kaye says the VideoVision line will be handled at first in eight Emerald City locations. "It's certainly going to add to our bottom line and increase our customer base," the retailer predicts.

VideoVision's Flaks says the company is presently negotiating for other software rights, including a "how to" series, and is engaging in exploratory talks to bring Broadway shows into the home video market.

As part of his broad outlook on entertainment activities, Flaks says he'll eventually enter the record business and motion picture production.

"Right now I'm arranging for further market penetration into major department stores and chains," Flaks notes.

Sound Waves

More Digital & Record Industry Ties

By IRWIN DIEHL

CHICAGO—The growing impact of digital technology on the audio recording industry drew more than 300 to the annual meeting of the Midwest Acoustics Conference here May 12, including a look ahead at what can be expected in the not-distant future.

The select group of speakers ranged the full spectrum of technology, including Thomas Stockham, Soundstream; Greg Bogantz, RCA Records; Toshi Doi, Sony; John McCracken, 3M; Don Davis, Inter Technology Exchange (ITX); Harold Alles, Bell Labs; Martin Wilcocks, Advent Corp., and Cameron Jones, New England Digital Corp.

As the only label representative involved, RCA's Bogantz provided sometimes humorous remarks that underscored the revolutionary aspects of digital audio—offering both promise as well as a certain degree of

dilemma and frustration to the future studio operator.

The "alien" character of digital audio was emphasized by references to the developing methods and techniques of digital recording and editing. He foresees a whole new breed of service and maintenance staff who will find current servicing equipment and procedures antiquated.

Bogantz, a contributor to the engineering and development of the RCA CD-4 quad system, offered hopeful remarks concerning phonograph record piracy as it relates to digital technology.

He pointed out that the burden of proof in an alleged piracy case lies with the prosecuting record company, and it is difficult and sometimes impossible to prove that a recording was copied. The digital disk may provide a means of "branding" recordings with inau-

(Continued on page 67)

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SUMMER CLASS PREVIEW

Blank Tape • Home Videocassette & Videodisk • Highway Hi Fi
Disco & Semi-Pro Audio • Audiophile Marketing • D.C. Outlook

Washington Outlook Mixed

By JEAN CALLAHAN

WASHINGTON—Government is abuzz with electronics matters. New management at the Federal Communications Commission and a general spirit in Washington supporting deregulation make the outlook good for approval of AM stereo before the year's end.

The approval of FM quad looks less likely in the near future because of controversies within the industries involved. For once, in this case, the government seems willing to act quickly.

Stereo television, while still in the experimental stage, moves a little closer to reality as the Public Broadcasting Service inaugurates the Date (Digital Audio Television) System and AT&T wins FCC approval for its second tv audio channel.

On Capitol Hill, Representative Robert Kastenmeier's (D-Wisc.) Subcommittee on Courts, Civil Liberties Administration of Justice is working out guidelines for off-air taping for educational uses.

And, copyright owners can look forward to learning more about the nature and extent of audio home taping as the Copyright Royalty Tribunal begins its comprehensive household survey.

While the Universal Sony-Betamax suit ended earlier this year with less

(Continued on page 65)

New Audio Impacts Music

By JIM McCULLAUGH

LOS ANGELES—The CES, beginning Sunday (3) in Chicago, offers an exciting mixed-bag of high-end, semi-pro and pro audio, disco hardware and highway hi fi products that should have significant impact on the music industry.

One key trend is the expanded introduction of metal particle compatible cassette decks from many of the major consumer hi fi makers. It means the end user, continuing to tape music programming more and more for home and car use, will be getting a better quality of sound.

Most of those decks will be expensive, listing in the \$500 and \$600 area, but one manufacturer, Sanyo, will exhibit a metal deck with Dolby for under \$200.

At the same time, car stereo manufacturers will be introducing even more sophisticated autostand units that feature more true home audio specifications. If there has been one drawback to the impetus of both blank and prerecorded tape for the car, it's been mediocre car sound.

That trend has been significantly changed by the last few CES expos and will continue at this latest show. Some 40 car stereo firms will be on hand, most introducing high-end radio/cassette units for the car that feature such attractive sound enhancing extras as Dolby and more sophisticated tone controls.

(Continued on page 69)

Audiophile Mart Expands

By ALAN PENCHANSKY

CHICAGO—A new type of audiophile record product is coming in for emphasis this year—conventional analog recordings.

First there was direct-disk followed by digital to excite the sound buffs. Audiophile labels now are turning their attention to conventional recordings and uncovering the qualities inherent in the master tapes.

There are indications that by Christmas more than half a dozen labels will be issuing special "audiophile" pressings made from analog master tapes.

Scrupulous production standards in mastering, plating, pressing and vinyl choice are applied, and the disks command the same price as digital and direct-cut in many instances.

The trend doesn't signal any slow-down in the changeover to digital recording for newly originated projects. And direct-disk work is continuing, if at a declining rate.

At the same time, however, audiophile labels are aggressively hunting licensing deals for pop, classical and jazz product, scrutinizing master tapes for intrinsic production merit.

Several major labels themselves have been eying this new component of the audiophile market, and Angel Records already has bowed a new 45 r.p.m.

(Continued on page 66)

Blank Tape Profits Grow

By STEPHEN TRAIMAN

NEW YORK—Blank tape and accessory business is providing growing part of volume and profits for the independent record/tape dealers and chains, and thousands of racked locations.

As a whole, music industry distribution pipelines and retail outlets move an estimated 60% of all blank tape sold in the U.S., a significant share of the 263 million factory units worth an estimated \$710 million in 1978.

With some 10,000 to 12,000 free standing record/tape outlets or mall stores, and conservatively 40,000 racked locations—department, discount, drug and variety stores, and supermarkets—the muscle of the music industry accounted for an estimated 132 million tapes valued at more than \$425 million, at retail.

On the promotional side (cassettes averaging \$1.60, 8-tracks \$2 and reels \$3.50), record stores and racked outlets handled 66% of the 135 million units, while in the growing premium market (cassettes averaging \$3.60, 8-tracks \$3 and reels \$6.90), music distribution was 42% of 128 million units, with the gap continuing to narrow.

Accessories business, both record and tape care, is harder to document in dollars, but Sound Guard sales manager Steve Oseman estimates 1979 sales of disk care lines alone to top \$40 million, with tape aids probably close to that

(Continued on page 71)

HOME VIDEO, NEW AUDIO, ECONOMY??

Major Market Survey Finding Retailers Cautious On 2d Half

Chicago

Sales of consumer electronics products have fallen substantially in the first half of 1979, with observers pointing to an overall drop-off of about 20%. Large chain operations such as **Playback** and **Pacific Stereo** are believed to be hardest hit by the slump, though these operations refuse direct comments.

"Things are fairly slow," one **Pacific Stereo** store manager who wishes to remain anonymous, does reveal. "It did show some increase though it wasn't the increase we hoped for."

A more optimistic view emanates from certain pockets of the market, principally the independents specializing in high end merchandise.

Strength overall in car stereo, cassette decks, and blank audio and video tape also is being reported, despite general declines. **Nakamichi**, **Yamaha**, **Onkyo**, **KEF**, **ADS**, **Pioneer** and **Sony** are among lines receiving mention as strong performers.

Another positive note is the sales performance of audiophile recordings, with almost all stores now reporting strong consumer response to the direct disks, digital and high technology analog disks.

Bill Runyan, owner of three **Stereo Studio** locations, termed audiophile disk sales "extremely good," and noted that there was little discounting on the product.

Runyan's stores carry about 35 titles and plan to keep the album inventory under 50 disks at all times.

Leading audiophile line is clearly **Mobile Fidelity Sound Labs**, appealing to the 18-35 audience with "original master" repressings of popular rock and jazz fusion titles. **Sheffield Labs' direct-disks** appear to be running second in popularity, with **Crystal Clear** and **Telarc** further down in the pack.

Among operations reporting continued strength in high-end equipment sales are **Sight and Sound's** year-old **Oak Lawn** store and **Co-**

(Continued on page 68)

Washington/Baltimore

Dealers in the Washington-Baltimore market went through the first half of 1979 with their fingers crossed, and apparently came out of it quite well. Now they have their fingers crossed for the second half of the year, too.

Despite dire predictions about the economy, and a late-February blizzard that closed both cities down for the better part of a week, the retailers found business strong until the doldrums set in in the spring.

Typical was **Dave Kaplan**, president of **Gordon Kaplan Music** in Baltimore, who said that he was holding his own until May, when the market became "horrendous." **Barry Dennis**, head of the 17-store **Stereo Discounters** chain in Baltimore, said his business was up across the board in the spring, but May was soft; and **John Dorsey**, head of the high-end **Soundscape** store there, reported a strong first half, better than expected.

Similar reports came from Washington. **Jack Luskin**, president of the **Luskin's** mass merchandise chain which operates in both markets, said he had expected a shortfall and was pleasantly surprised to be ahead for the first half. **Mike Zazanis**, head of the 13-unit **Audio Associates-Sound Gallery** chain, saw business zoom until April, when it dipped, then rose again in May. High-end dealer **Ed Myer of Myer-Emco** said his first half was excellent, up 30% over 1978.

In almost every case, the dealers reported profit margins holding firm, moving neither up nor down. And few reported that anything major was occurring because of the new lines available, though there were some exceptions. **Soundscape's Dorsey** said adding **Yamaha** began his upswing. **Myer** had good results with **Nakamichi's** new tape decks, and **Zazanis** had kind words for **McIntosh** electronics and **Yamaha's** decks.

There was very little activity in the video fields—**Zazanis** said he dropped video last year because he could not make a profit, and most of the audio specialty dealers agreed.

(Continued on page 70)

Atlanta

A survey of audio/video retailers here turns up a mixed view of the local sales picture in the first half of 1979, with half of the dealers citing slow sales and a softening of the market while the other half report business better than expected.

"It's been fairly soft," is how **Hi-Fi Buys** manager **David Nusbaum** characterizes 1979 sales. "People are a little bit unsure of the economy right now," he says, "and the state of the (hi fi) industry is such that people are not sure what's going to come out next so some of them take a wait-and-see attitude." But, he says, "Business has been a little better than we expected back at the first of the year."

Over in the stereo/television department of **Rich's** department store in Atlanta's giant **Lenox Square** mall, a spokesman says that business "is up quite a bit, about 20 to 30%, which is the kind of increase we anticipated."

Things are also looking rosy at **Allen and Bean's Magnavox Center** at suburban **Cumberland Mall**, one of the firm's three stores, where a spokesman says "we're up quite a bit, particularly because of the **Magnavision** videodisk (**Rich's**, **Allen and Bean's** and **McDonald's Home Entertainment Center** are the three **Magnavox** dealers carrying the **Magnavision** videodisk player in this test market), but we're also up on our other merchandise by a small percentage, too."

The **McDonald's** store in **Perimeter Mall**, however, reports that while the **Videodisk** has been a great help, boosting overall business to almost double that of 1978, "if you take away the videodisk, we're down significantly and are below our projections in our regular line of merchandise."

At **Hi-Fi Buys**, **Nusbaum** says his

(Continued on page 68)

Portland/Seattle

Few stereo and hi fi dealers in the Portland-Seattle marketing areas have realized their first of the year expectations. A hefty buying spree during the last quarter of '78 was followed by a more sluggish than normal January and February, a slow-down due partially to the severe winter conditions that prevailed throughout the region but accented, too, by the instability of the general economy.

Seattle seems to have shouldered the more bruising brunt, occasioned in some measure, it is believed, by an oversaturation of the market. "A couple of large outfits moved into the Seattle area and, instead of developing new potential, concentrated on exploiting the already crowded existing market," says **John Carson** of the **Omega** chain.

Electriccraft Stereo Centers, Inc., a 24-year-old firm with four outlets in Seattle and six in Idaho and Montana, filed a preliminary bankruptcy petition in the Seattle U.S. District Court on May 8 under Chapter 11. The firm listed its creditors and accepted court supervision of its future business operations in order, according to **Steve Kane**, manager of the South Center store, "to get our house in order."

The chain has no intention of going out of business, says **Kane**, an opinion shared by **Tom Gorey**, manager of the **University** store. The problem, it is alleged, was with "upper management" and **Kane** hopes the chain will "come out of it" with the help of court appointed advisers. During the first three months of the year **Electriccraft's** sales volume and profit slumped some 15%.

Omega, which has been in stereo nine years, is getting out and concentrating exclusively on computers. The company, with three outlets in Seattle, will continue to service its stereo customers.

John Carson, manager of what is now known as **Seattle Omega Computers**, echoes the viewpoint of

(Continued on page 70)

Toronto

A general softening of the audio market here is expected to settle in the latter six months of the year with little increase in overall profits, dealers claim. Retailers surveyed generally cite low to mid-fi units as being consumer favorites in 1979 with little expansion in the hi-fi end and slow to no growth in the home video cassette market.

Those surveyed argue that the video market is presently overpriced, lacking in technical leadership and prone to creating confusion among consumers who are saddled with too many choices on equipment.

"We are adopting a wait and see attitude to the video/cassette market because there is just too much confusion in the marketplace on what system to stock up on," notes **Dave Moezer** who purchases for five **Treble Clef** audio shops in Ottawa.

Like most retailers, **Moezer** cites cutthroat pricing in his area as being

(Continued on page 70)



How to get a Maxell cassette for the price of ordinary tape.

For many people, the name Maxell has come to mean the finest, most expensive recording tape in the world.

What many people don't realize, however, is that they can buy a fine inexpensive Maxell tape: the Maxell LN cassette.

The Maxell LN cassette comes

with many features you'll find on our more expensive cassettes: head-cleaning leader, a pressure pad that won't fold under pressure, and a heavy-duty housing built to tolerances more than 20% higher than industry standards.

It also has a frequency response and signal-to-noise ratio

good enough for all but the most sophisticated, expensive tape deck.

So if you've been buying ordinary tape to save money, spend the same money on a Maxell LN cassette.

Saving money never sounded so good.

maxell

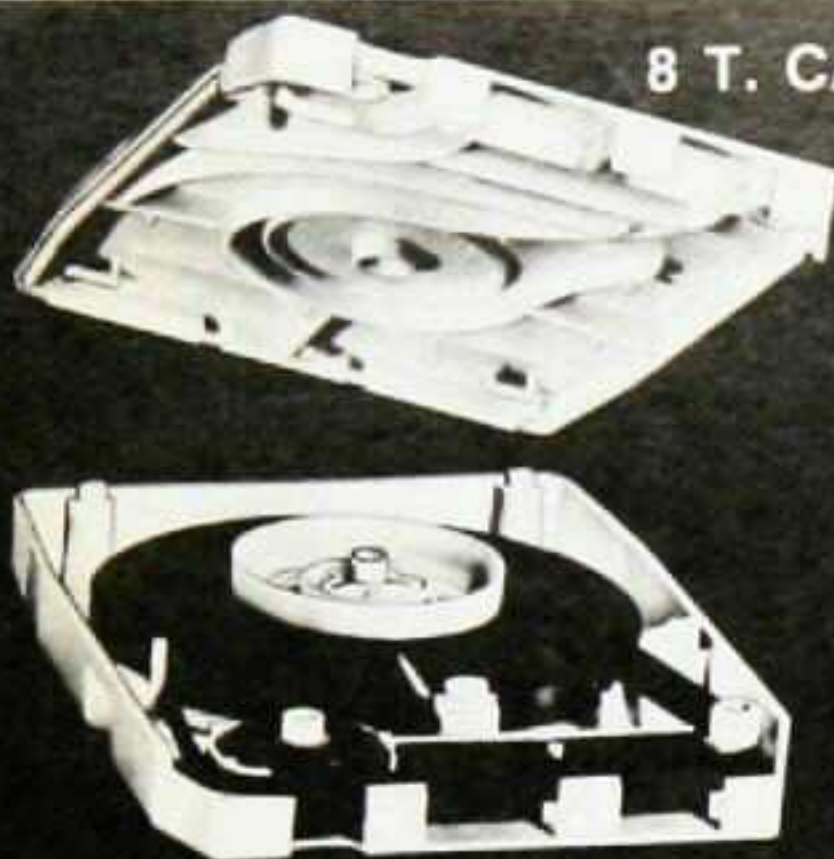
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- Fits all machines

MASTRO INDUSTRIES, INC. 3040 Webster Ave.
New York, N.Y. 10467
212-361-5000

Summer CES

Summer CES Is New A/V Scene With Music Industry More Visible

• Continued from page 3

sumer Electronics Group, the CES sponsor.

The growing involvement of the music industry in home video is evidenced by such recent actions as Detroit's Music Trend adding Video to its name as the first indie distributor of prerecorded videocassettes; Chicago's Sound Unlimited expanding its role as the first major video one-stop as Video Unlimited; the 13-store Emerald City chain becoming exclusive distributor in its Southern area for VideoVision's new programming; Pickwick's readying an extensive Video Preview Center test for programs in its own and racked locations this summer, and MCA Distributing gearing up for videodisk distribution through traditional music outlets after the Magnavox system is nationwide by late 1980.

The Magnavox-built Magavision videodisk system, only now in its second mart in Seattle/Tacoma since its December Atlanta debut, will be in only two more areas this year with perhaps 5,000 units allocated through year-end. MCA has delivered just over two-thirds of its initial 202-title library, and no hour-per-side disks yet.

Both the Universal-Pioneer joint venture of Pioneer Japan and MCA, with a compatible optical system, and RCA with its incompatible SelectaVision system, are expected to announce mid-1980 debuts for their players early this fall. Matsushita is quietly showing its 75-minute per side Visco-o-Pac videodisk (Billboard, April 14, 1979), and Philips recently showed its 4 1/2-inch "Com-

pact Disc" digital audio system. Philips is the only company whose digital audio is not compatible with its respective videodisk player, but is designed for both car audio and portable playback.

The home VTR market is heating up, with forecasts of around 600,000 machines for 1979 sales. Both RCA and Magnavox have the first 6-hour programmable VHS recorders, with capability of nine hours when a thinner tape is available; both firms have new VHS portables, as does Quasar, and new 4 1/2 to 5-hour Beta-format machines are available from Sony Toshiba, Zenith and Sanyo, including an exclusive Beta-scan fast forward/reverse cue and review feature unavailable in VHS. Low-cost color camera are a key feature of the portable systems, with electronic viewfinder, zoom and mike under \$1,000.

More prerecorded videocassette software is entering the market, with two major rental tests underway—by Video Corp. of America for its VidAmerica rental club offering top UA films and used by Sony as a premium, and by Fotomat with Paramount flicks, as a test for its 3,500 stores. Magnetic Video has 47 new films in its catalog. Omni-Com and Home Theatre Movies are debuting top Las Vegas shows on tape at CES. VideoVision has new animated children's features available; Discontronics Video Cassette Exchange and National Video Clearing House are just two of the new "central bank" operations bowing, the former as a consumer exchange service, the latter as a reference center. Adult entertainment will be much in evidence, now about 80% of reported sales.

Improved sound on television is making some vital progress, reflecting the duplexing of an improved 15 kHz audio signal to AT&T's video signal for tv, and the Public Television Service shift to satellite and digital audio for tv transmission. New audio breakthroughs are being shown in high-end 19 and 25-inch models from RCA, Quasar, Magnavox, Zenith and GTE, among others, all looking toward the eventual FCC approval of stereo tv, and the stereo capability of the videodisk.

Audiophile recordings will make their presence felt through many of the 375 audio-related exhibits among the record 900 companies occupying more than 500,000 square feet at McCormick Place, nearby McCormick Inn and the downtown Pick-Congress Hotel.

First digital recordings by RCA, CBS, Decca/London and EMI, plus the Angel 45 r.p.m. Sonic Series, is joining remastered product from Mobile Fidelity Sound Lab (highlighting Pink Floyd's "Dark Side of the Moon" at CES); Century Records' Sony digital release of "Anita Kerr Performs (Stevie) Wonders," new Soundstream digital releases including Nautilus "Aspen Gold" with the Kingston Trio, plus Delos, Varese-Saraband, Telarc and RCA product; a new Sony PCM disk with jazzman Farrell Morris on Audio Directions; more Japanese Denon imports via Discwasher, and Frederick Fennell's dynamite "Macho Marches" a Soundstream digital on Telarc via Audio-Technica.

Metal particle blank tape is "on the CES market" for 3M, TDK, Fuji and Philips, the latter joining EMI in the U.S. audiotape mart from Europe, plus samples from Maxell, BASF, Sony and others. Nearly two

• AUDIO QUALITY IN SEN
TO QUALITY OF 10
• MUCH HIGHER AUDIO
• COMPLEX PROCESSING
DEGRADA



Billboard photo by Alan Penchansky

DIGITAL DIALOG—Advantages of digital recording are spelled out by Soundstream Inc.'s Dr. Thomas Stockham in a presentation at the recent Midwest Acoustics Conference. Half a dozen speakers addressed digital audio topics at the day-long meet in Chicago.

dozen manufacturers will be demonstrating production models of metal capable cassette decks, ranging from a \$1,395 professional Technics model to an \$189.95 unit from Sanyo.

The real promise of metal formulations is in the Microcassette, with Sony already offering a 3-hour enhanced dynamic range version in Japan, soon in the U.S., and Matsushita previewing its 3-hour Angrom also in Japan.

Olympus may have prototypes of a car audio and home audio deck, utilizing its patented two-speed Microcassette transport, and the possibility of a music Microcassette is certainly much closer.

The NARM/EIA cross-merchandising display, again being handled by NARM's Stan Silverman, will include Panasonic's Omnivision IV VHS VTR and Quasar's large-screen projection tv, with prerecorded tapes from Video Unlimited and Allied Artists; Atari's home computer, display rack and programmable cassettes, being handled by Sam Goody among others record/audio chains; TEAC's metal capable cassette deck; Technics' disco rack with SL 1200 MK II turntable; Panasonic compact stereo; Fujitsu 10 car stereo display; Recoton disk care display fixture, and TDK metal tape in-store display.

Lieberman Enterprises will provide more than 1,000 disks and tapes, and merchandising aids, with Mike Damsky and Rich Lau assisting Silverman; Freedman Aircraft is supplying fixtures, and Hamilton Fixtures is sending a 20-foot "hit wall" easily adaptable to cross-merchandising techniques.

The newest tie-in between artists and audio is the Ampex "Tape Of The Stars" campaign that kicks off with exclusive arrangements utilizing Blondie, Alicia Bridges, Atlanta Rhythm Section and Blue Oyster Cult, linked to the blank tape firm's highly successful Golden Reel Awards that acknowledge million sellers mastered on its tape.

COMMERCIAL U.K. VIDEO UNION PACT

LONDON—Agreement has been reached here at last with three major trade unions over royalty payments for videogram sales of Independent Television Authority programs. It is the controlling body for all British commercial television, and clears a major stumbling block to home video sales.

The deal has been worked out by the Independent Television Companies Assn. (ITCA), with the Actors' Union Equity, the Musicians' Union and the Writers Guild, and covers the sale of cassettes and videodisks to the public for private use.

This new agreement gives a percentage of the revenue on sales to the ITA company involved over to the members of the three unions. That percentage is 35% where the videogram is not marketed by the company itself, and 15% where the television company has higher costs because it is handling its own marketing.

Working out the individual payments to each union is a massively complex business, based on proportional amounts according to original budgets allocated to writers, actors and musicians.

Previously settled in principle were copyright payments to composers, record companies and films and still libraries, these to be deducted from videogram revenue prior to the new percentages to writers and performers being deducted.

The BBC, meanwhile, as a non-commercial enterprise, is looking to similar deals with the writers, actors and musicians.

When you consider the prices of many metal-tape cassette decks, it's hard to consider them at all. But consider this: With Technics RS-M63 you not only get metal tape recording, you also get three heads and double Dolby[†] for only \$450.

That means you'll get a lot of performance, too. Take the RS-M63's extended frequency response. With standard CrO₂ tape it's incredibly high; with metal tape it's simply incredible.

Wow and Flutter	Frequency Response	S/N
0.05% WRMS	20Hz-20kHz (metal)	67 dB Dolby in
	20Hz-18kHz (FeCr/CrO ₂)	
	20Hz-17kHz (normal)	

The RS-M63's separate HPF record and playback heads not only result in a very wide frequency response, they also work together so you can check the quality of your tape while recording it. There's also a sendust/ferrite erase head, powerful enough to erase highly resistant metal tape.

When it comes to Dolby NR, the RS-M63 offers plenty of versatility. Because there are separate Dolby circuits for recording and playback. And that means you can monitor your tapes with the benefits of Dolby Noise Reduction.

To help you make recordings with plenty of dynamic range, the RS-M63 adds fluorescent (FL) bar-graph meters. They're completely electronic and extremely fast with a device attack time of just five millionths of a second. They're also accurate. So accurate that deviation from the 0 VU level is no more than 0.1dB. And that means the recording levels you see are the recording levels you get.

The RS-M63 also has separate three-position bias and EQ selectors for normal, chrome and ferrichrome tapes. A separate metal tape selector. Fine bias adjustment. And memory features including auto rewind, auto play and rewind auto play.

The RS-M63. The only deck to consider when you consider its performance and its price.

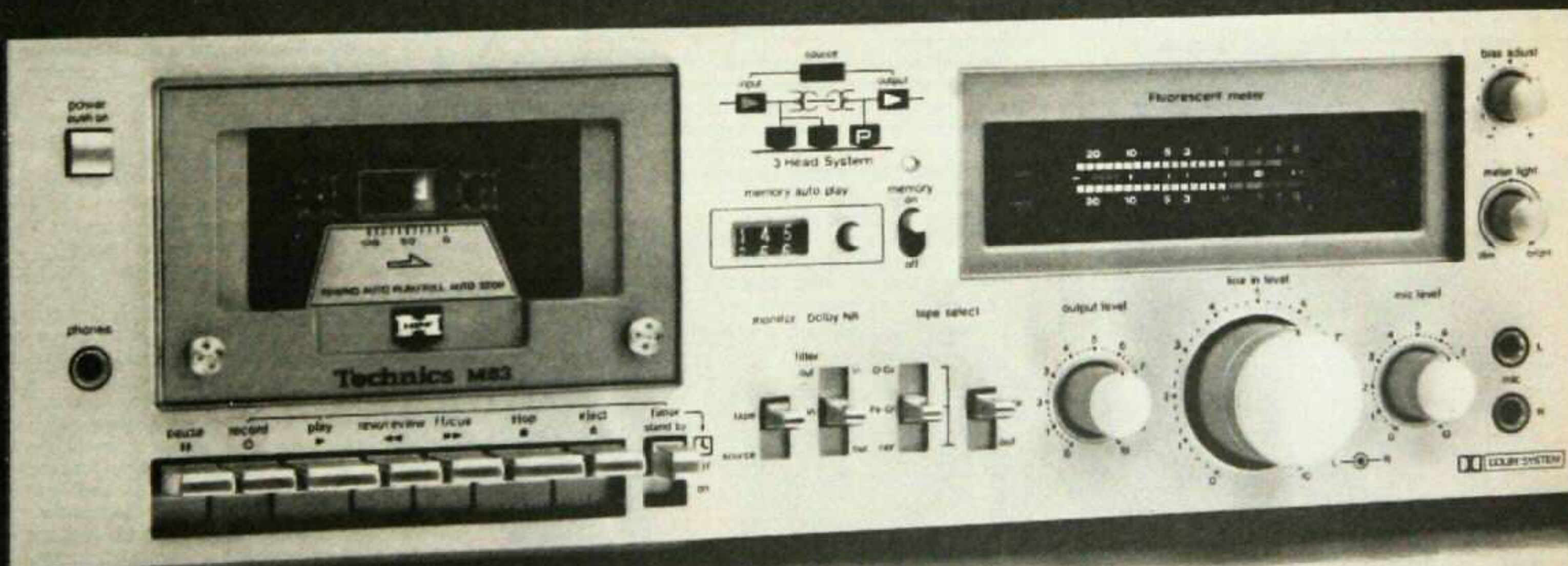
Technics

SILVER EDITION

*Technics recommended price, but actual retail price will be set by dealers.

†Dolby is a trademark of Dolby Laboratories.

Everyone's talking about metal tape recording, 3 heads and double Dolby. Technics lets you hear it all for \$450.*



Sounding Board Q:

In light of a soft economy, what positive steps will your firm take to market tape/audio/video products in the second half?



Raymond E. Ward, vice president, sales and marketing, Shure, Evanston, Ill.

A: "I don't think that we at Shure can truly say that any aspect of our short or long-term planning is specifically geared toward the anticipation of a severe downturn in the national economy or the markets for our products.

"We are, however, obviously aware and concerned that the inflationary pressures on discretionary income—should they continue at present levels—could lessen consumer interest in audio/video products because of their relatively 'non-essential' character.

"On the other hand, the prospect of a continuing gasoline shortage and the certainty that, even if available, its cost will continue to climb, may well result in new and widespread interest in the type of home-oriented entertainment audio/video products provide.

"But while the offsetting nature of these two forces may help maintain the current level of interest in our products, this interest will not continue to result in demand without aggressive measures being taken to maintain and strengthen our position in the marketplace.

"To this end we are actively pursuing three objectives: (1) a companywide cost reduction program that will allow our keeping any price increases to an absolute minimum; (2) significant modification of both the extent and thrust of our advertising, sales promotion and merchandising programming to better aid our dealers in creating sales-producing store traffic; and (3) the acceleration of existing programs designed to produce new state-of-the-art products for more specialized applications."

As vice president of sales and marketing promotion Ward has responsibility for sales of all categories of Shure products in both the domestic and international markets. He has been with Shure Bros. 27 years.

tially a computer with video screen that will give the consumer sales advice.

"Let's say, for example, that a customer comes in and says 'I want to buy a \$600 system, what kind of system can you recommend?' The computer will give him advice. He can also ask it, for example, 'What type of speakers do I need for a large dead room?' and the computer will again try to match his needs.

"Our consumer advertising budget will also be significantly up and basically we will be remaining with print media. For the first time in history, however, we will be advertising on a national basis with radio.

Berkowitz joined Panasonic's merchandising division in 1962. In 1971 he was named assistant general manager. He just received his new dual post.



Fred Hartfelder, national audio director, Mitsubishi Audio, Los Angeles.

A: "We have a very elaborate point-of-purchase device planned for dealers. It's a mechanical docking device that automatically mates our power amplifiers and tuner preamplifiers in different combinations for the consumer. I don't think there's anything like it at the dealer/consumer level.

"We will also be rounding out our line with both bookshelf and floorstanding speakers. It gives us, the dealer and the consumer, a complete lineup of product. Speakers will be a major priority for Mitsubishi in the second half.

"Continuing on a regular basis will be product training seminars in the seven regions of the country. We have been grouping dealers in a given locality and it seems to be working very well that way.

"For the first time we will be advertising more to the college student with ads in *Nutshell* and *Graduate*. That's a departure for us. Of course, we will continue to be in the stereo-oriented buff books.

"We have been having a great deal of success with our micro-components and to date there are only a handful of manufacturers with that type of product. I expect more at the CES.

"It's hard to say what will help hypo sales to the consumer. On the one hand, new products might and at the same time dealers should be encouraged to concentrate on the products that they have and are available.

"Except for certain regions, like Texas, hi fi sales have been soft around the country and it's a combination of things that is responsible. I think dealers will remain cautious."

Hartfelder has been with Mitsubishi Audio for four years, the last 2½ in his current position.

Howard Ladd, president, Fisher Corp., Chatsworth, Calif.

A: "We've always had a policy of the right product at the right time in the right place. I know that sounds simple but that's our philosophy which we hope to maintain for the rest of the year.

"As with our remote control cassette decks, we want to introduce stereo products that have a technology edge and at the same time offer an attractive price to the consumer. I think, despite the economy, that the customer will respond to that type of product.

"Fisher has a merchandise tie-in on a promotional level with the motion picture *California Dreaming* in 16 major markets. And we are offering Fisher stereo systems as prizes in consumer contests in 25 major markets.

"We have point of purchase banners which note the tie-in and dealers have been given tickets to the movie in those markets which they in turn are offering to consumers.

"In our own state, we have a 'Great Ideas In One Place' promotion going on at selected branches of Great Western Savings and Loan. The bank is offering customers Fisher's handbook to high fidelity."

Ladd has been president of the Fisher Corp. for the past four years. Prior to that he was the president of Sanyo.



Lauren Davies, vice president, marketing, Craig Corp., Compton, Calif.

A: "We are doubling our national media advertising budget for the rest of the year. In the fall, we will be focusing more on television shows that reach our target audience—18 to 30 year old males.

"We will also be in 14 of the top consumer publications that reach this target audience.

"It's certain that the person behind the counter, the salesman, will play a key role in car stereo sales for the balance of the year. He may have as much as 85% control. We will be aiming a good deal of attention at that person.

"There will be a national sales incentive program for our new Trans-Rib speakers.

"In addition, we will be making available tens of thousands of brochures explaining our Road-Rated car stereo receivers. In fact, we will be encouraging dealers and salesmen to call us directly if they have any questions about product or marketing. We'll follow that up with Road-Rated T-shirts.

"One additional element will be a new car stereo point-of-purchase display system we believe is several generations ahead of anything else of its kind available. It's computerized and will hold up to 24 units. The dealer and consumer will have the capability to mix and match any source unit with speakers as well as graphic equalizers and power amplifiers.

"And we will be introducing products such as the Trans-Rib 2 speaker that will not only have a three-year warranty but is totally waterproof for 'wet' markets such as the Northeast and Midwest where rain and snow can damage car stereo speakers."

Davies has been with Craig for 33 years. In various sales and marketing capacities. He was elevated to senior vice president two years ago.

JUNE 9, 1979, BILLBOARD



Jeff Berkowitz, Panasonic vice president and general manager of Technics Home Audio, Secaucus, N.J.

A: "Distribution and dealer level will remain the same. We will be maintaining a strong support program for dealers.

"At our recent national sales meeting we introduced a point of purchase device that's essen-



Summer CES

Washington Outlook Mixed: AM Stereo & Home Taping

• Continued from page 60

than conclusive results, the independent car radio distributors' recent victory in their suit against GM-Delco offers a precedent to car radio manufacturers.

Philip Verveer, former cable tv chief at the FCC, took over for Wallace Johnson as Broadcast Bureau chief on May 1. Verveer is not an engineer, he is a lawyer with an interest in economics.

He is interested in "opening additional services to the public" above all as chief of the Broadcast Bureau. While unwilling to predict specifically the futures of AM stereo, FM quad and stereo tv, Verveer describes his general policy as "more is better."

Without any further requests for extensions of time, the AM stereo period of inquiry should end June 15, the cutoff date for reply comments. Begun in mid-1977, the AM stereo inquiry has attracted volumes of comments from broadcasters and equipment manufacturers. The major manufacturers—Kahn/Hazeltine, Harris, Belar, Motorola and Magnavox—are completing tests to provide the FCC with technical information on the systems.

Gregory DePriest, FCC electronics engineer in charge of the AM stereo proceedings, predicts that a six-month staff review of the comments and test results accumulated should be sufficient to prepare the staff's recommendation to the Commission.

If DePriest is accurate, AM stereo could be voted up by the FCC as soon as December. "If enough pressure is brought to bear, we could have action even sooner," DePriest says.

The National Assn. of Broadcasters recently asked the FCC to set a high priority on the early adoption of rules authorizing AM stereo. Stereo service will allow AM radio to compete better with FM for market shares, particularly in car radios where AM stereo would not have the fading problem of FM and could carry further.

Since AM stereo needs no extra spectrum space, the possibility of a switch to 9 khz would not impose limitations on the new service. In contrast, possible future reductions in band width—maybe as far as 10 years off—can hold up the FM quad inquiry process.

Deadlines for comments and replies in the FM quad inquiry have just been extended to June 11 and July 11. The FM quad inquiry has been going on as long as the AM stereo study but it looks like FM quad will remain in the experimental stages for quite a bit longer.

Matrix quadrophonic broadcasting needs no authorization from the FCC and is already in use but may be coming up for FCC study to set technical standards.

Broadcasters worry that discrete FM quad (4-4-4) would require them to completely refurbish their studios and would reduce station coverage through interference. Interference with subcarriers poses another stumbling block for discrete FM quad. Muzak, a major user of the subcarrier authorization, has just filed with the FCC recommending against adoption of FM quad standards.

Wilson LaFollette, chief engineer in the FCC's Broadcast Bureau policy and rules division, notes that some broadcasters and subcarrier users worry excessively about FM quad. "We're not going to tell anyone they have to go quad," says LaFollette. "We will just create standards; the decision is up to the broadcaster."

All possible techniques are still being studied at the FCC but FM quad could be a long time coming. Any FM band width reduction will be carefully, taking perhaps as long as 10 years to be approved. FM quad, without increased interest

from broadcasters, could lose out in this process.

Stereo tv moved a step closer to reality in April when the Public Broadcasting Service used its new satellite to beam Mikhail Baryshnikov's White House performance and

Leonard Bernstein conducting the Vienna Philharmonic to some 70 PBS affiliate stations. More stereo simulcast programs are expected to appear on PBS' summer schedule.

The Date System (Digital Audio Television) is only a step toward

stereo tv, however, since viewers still have to tune in FM receivers for simulcast to hear the programs in stereo.

In January, the FCC approved AT&T's filing for permission to set
(Continued on page 72)



If you're not selling Sound Guard™, you're only scratching the surface.

If you sell records or audio at the retail level, you know that accessories are a highly profitable and increasingly important part of your business. Last year record care products alone accounted for \$40 million in retail sales. With higher record prices and heightened consumer awareness, this segment of the market can only continue to grow.

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Care System combines both the preservative and the cleaner at a competitive \$15 suggested retail price point. Our Record Care Work Pad, Stylus Care Kit and Refills complete our unique line of fast selling record care products.

And to support your retail efforts, we have developed aggressive, far-reaching marketing and merchandising programs:

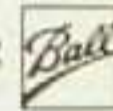
- Heavy national advertising
- Unique new record care pamphlet
- Attention-getting POP pieces

- Musical event sponsorship program
- Retail sales contests
- Special college programs

In short, we'll be doing more than ever to get customers into your store and turn your sales force on to Sound Guard.

Remember, everyone who has a record collection is a potential Sound Guard customer... a profitable Sound Guard customer.

Sound Guard. Everything else is a lot of noise.



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Sound Guard™ Total Record Care System
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Analog & Digital Repertoire Expand Audiophile Market

• Continued from page 60
classical remastering "Sonic Series" with 10 titles. A second release is due this summer.

Among audiophile labels moving into the remastering field are Nautilus Recordings, looking at jazz and

disco, and Nashville's Direct Disk Labs, which plans to issue jazz recordings lifted from one of the major's catalogs.

The super-fidelity repressings were first introduced by Mobile Fidelity Sound Labs, with its trade-

marked "Original Master Recordings" series. Titles by Fleetwood Mac, Grateful Dead, Al Stewart, Steely Dan and Pink Floyd, among others, have been repressed for the audiophile market.

Commercial moves to bring

analog master tape audio quality closer to the consumer's speakers also revolve around the dbx noise reduction process. Several dozen analog recordings are being repressed and released to hi fi stores in connection with a new campaign

being launched to increase interest in use of this signal encoding technique.

At the same time that the small audiophile companies are working with analog product to exploit the a&r strengths of the majors, the large record producers have been forging ahead on the digital frontier where the independents pioneered.

Companies moving most swiftly into digital are RCA, with its first digital release set this month; CBS, with many recent classical sessions and jazz down in digital; and London, which will market its second digital album this month. EMI also is making a bow with digital product using one of its own systems.

"Heaven Must Have Sent You," a fast-rising disco single by Bonnie Pointer is a first digitally recorded release for Motown produced at L.A.'s Record Plant on a 3M system, and a Herb Alpert 12-inch single from A&M Records' 3M digital studio also is imminent.

Digital mastering—introducing digital at the mix-down stage—also is growing in popularity and impending product both from Stevie Wonder and Fleetwood Mac will be handled this way.

The two track master tape of Wonder's long-awaited "Secret Life Of Plants" will be recorded on Sony digital equipment recently acquired by the star.

Fleetwood Mac has chosen the Soundstream system, on lease for six weeks, to complete its Warners double LP project.

Exhibitors at CES include companies moving into the remastering field.

At Nautilus Recordings, a West Coast digital and direct disk issuer, talks are progressing with London Records, Butterfly Records, Pablo and Mushroom Records concerning license deals.

Discussions with one U.S. major label proved unfruitful, believes Nautilus' Steve Caldero, because the company did not want its own original pressings to appear inferior as a result.

Nautilus, which distributes a complete catalog of "Super Disks" in various formats, will use half-speed mastering for the new series. Label's new "Aspen Gold" Kingston Trio digital album and "Flute Talk," a direct disk on the Xanadu label, will be featured CES pieces.

The audiophile potential in catalog recordings also is being pointed up in a major new razors/blades campaign to be launched by dbx Inc., the noise reduction system manufacturer.

Several years ago dbx began working with record companies to bring out factory encoded disks and tapes for playback through the firm's dynamic noise reduction units.

The program has remained dormant for the most part, but under new sales and marketing vice president Jerome Ruzicka, a revitalization is underway.

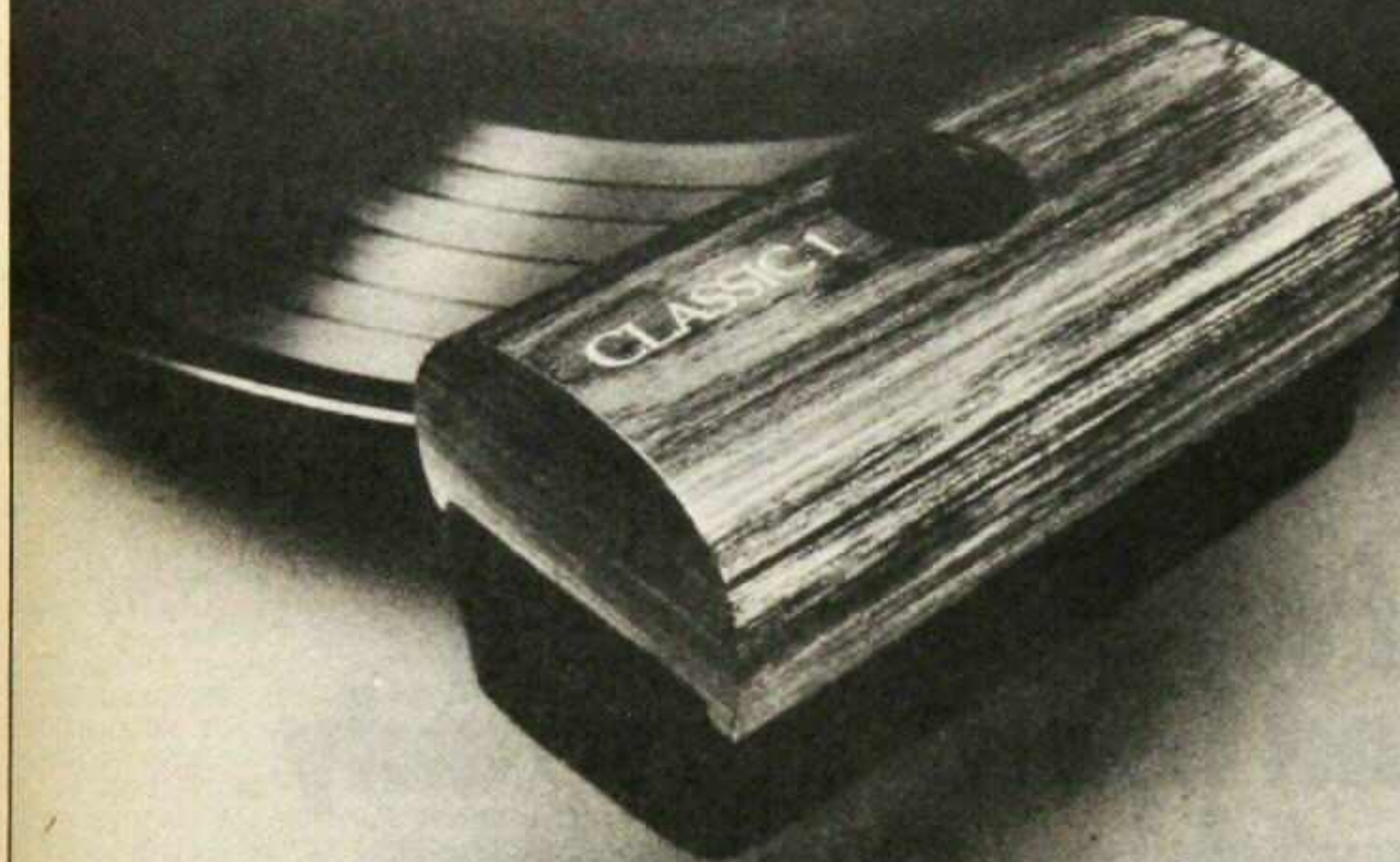
Ruzicka, who was executive producer of a group of five Soundstream digital system classical albums, will bring his background in audiophile records to the dbx encoding program.

According to the executive 25 new encoded disks will be announced at the show involving such classical labels as Desmar, Orion, Desto, Vox, Chalfont and Sine Qua Non. About half of the titles are available now for demonstration.

At the same time, a new \$109 list Model 21 dbx decoder is being introduced, as an intrinsic part of the campaign. Several existing dbx

(Continued on page 74)

discover . . .



The inside story of a classic.

Introducing a new type of record cleaner. Meet the CLASSIC 1, the only cleaner of its kind. Developed to satisfy you, the discriminating audiophile.

Neutralizing the static charges that attract and hold destructive micro-particles of dust and dirt on your record's surface is one of the major problems in record care.

Ordinary cleaners attempt to reduce static charges by applying fluid directly to the surface of the record or cleaning unit. Direct application of fluid involves an inherent risk of harmful residue build-up and should be avoided except in the case of abnormally dirty or greasy records. In fact, normal maintenance should not involve wetting the record.

At last, the CLASSIC 1 has the answer to safe and effective cleaning. Not only are static charges reduced, but the problem of residue formation is eliminated. Cleaning is safe and effective because inside the CLASSIC 1 is



the exclusive MICRO STOR SYSTEM which utilizes a humidification/cleaning process rather than a 'wet' technique.

The secret to the MICRO STOR SYSTEM is a permeable matrix of many thousands of tiny glass beads which retain the cleaning fluid. Through capillary action, a vapor penetrates the velvet surface creating a field of humidity sufficient to reduce static charges. Disc contaminants can now be removed safely and easily without wetting the record and risking residue build-up.

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This ad will be seen by your customers in major national magazines . . .

Summer CES

Audiophile Recordings

CHICAGO JAZZ—Ray Linn, Trend Records TR515, distributed by Nautilus Recordings, \$15.95 list.

The program of speakeasy era hot jazz provides plenty of dynamic compass and a broad range of frequencies with which to demonstrate the ultimate capabilities of the disk medium. And the production allows the music's force to be transmitted fully, making this a first rate jazz direct disk. The combo comprising trumpet, clarinet, sax, trombone, drums, bass and piano is given extremely clean and natural reproduction. The wind instruments receive the most advantageous treatment, with an edge to their sound and a freedom from constraint in dynamic surges that brings the listener about as close to live music as disk technology allows. Good performances in the traditional idiom, with the title tune from Broadway's "Ain't Misbehavin'" one of the standout tracks.

CANTATE DOMINE—Oscar Church Choir (Stockholm), Alf Linder, organ, Marianne Mellnas, soprano, Proprius Records PROP7762, distributed by Audio Source, \$14.95 list.

The church recording environment has been used to good effect in producing this album of religious hymns and carols. The production conveys extraordinary presence and realism through its qualities of spatial depth, fine detailing and full dynamic range. There's a temptation to call the effort ideal, so perfectly balanced are solo voice, choir, organ and brass instruments both amongst themselves and within the total sound space. Use of a limited number of microphones with emphasis on ambient sound is the hallmark of productions by this small Swedish label. Performances are commendable, the arrangements interesting, and the stereo fanatic or classical buff coming upon this uncommon release will treasure the find.

ANITA KERR PERFORMS WONDERS—Anita Kerr Singers, Century CRD1160, distributed by Century Records, \$13.95 list.

This "unedited digital recording" featuring Kerr and her group with eight compositions of Stevie Wonder give some hints of what the new

medium can do for MOR-type program material. The production itself is clean and bright, although the less than challenging orchestral arrangements and vocal solos make few demands on the expanding technology, as far as getting any extra dynamic range is involved. The real

spark of Wonder's lyrics comes through only in a few spots such as the lively orchestration on "Don't You Worry 'Bout A Thing" and the upbeat ending of "Knocks Me Off My Feet." But it is enough to make the handsome Century package a definite addition to the growing audiophile

"pop" repertoire. If there is too much "sameness" to the arrangements, perhaps they lack the essential vibrant beat of Wonder's work. With editing now available on future Sony projects, the results should be far better all around.

Audiophile Recordings for review should be sent to Alan Penschansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Dec. 2, 16; Jan. 6; Feb. 3, 17; March 10, 17, 31; April 14, 28; May 12, 26.

Now!

The Tokyo Philharmonic Orchestra from RCA Japan Direct-To-Disc!



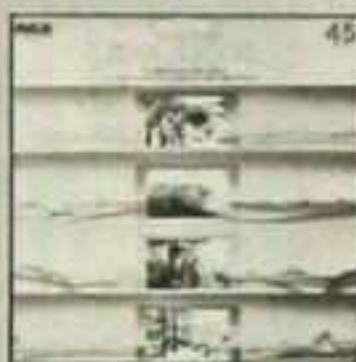
ORCHESTRATIONS ASTROMANTIC

The Tokyo Philharmonic Orchestra conducted by Tadaaki Otaka

- ALSO SPRACH ZARATHUSTRA Introduction — R. Strauss
 - GONE WITH THE WIND Tara's Theme — Steiner
 - CONCIERTO DE ARANJUEZ 2nd Movement — Rodrigo
 - STAR WARS Title Theme and Princess Leia's Theme — Williams
 - LIGHT CAVALRY OVERTURE — Von Suppe
 - THAIS Meditation — Massenet
 - DIE MEISTERSINGER Prelude — R. Wagner
- Popular themes and old favorites are blended into a striking medley which showcases the talent and versatility of the Tokyo Philharmonic. Meticulous direct-to-disc recording by RCA Japan engineers creates a sonic test of the finest stereo systems.

RDC-8 \$16.95

Announcing 6 more new RCA Japan Direct-To-Disc recordings



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Vivaldi Ensemble Tokyo
Conductor: Masaaki Hayakawa
Violin: Shigeru Toyama

RDC-501 (2 record set 45 RPM) \$27.95



PERCUSSION IN COLORS
Sumire Yoshihara
Modern Compositions for Percussion solo

RDC-9 \$16.95



ROMANCE DE AMOR
Kazuhito Yamashita
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RDC-6 \$16.95



CHOPIN
Edward Auer
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Sound Waves

Continued from page 58

dible codes that could identify the source.

According to Bogantz, the difficulties in adjusting to the new digital audio era will be well worth the quantum increase in sound quality.

The tremendous problem of incompatibility within the digital audio systems—acknowledged as the key obstacle to the medium's acceptance by the industry—was dramatized by Doi of Sony, responsible for that company's digital audio project.

His comparison of a dozen different home videotape recording formats, all offering digital audio configurations, indicated all were incompatible in one or more significant areas including pickup systems, revolution (r.p.m.), modulation, quantization (number of bits) and sampling rate (kHz).

Stockham presented a mini-tutorial on the state of digital recording and editing, with a focus on progress in both areas, after a general discussion on the principles of the expanding medium.

Don Davis of ITX reviewed the method of tape editing developed for the 3M digital system, which was covered by John McCracken. But Davis did not get into the problems of coming up with a production prototype for the four existing 3M digital studio leases, a vital concern to the company as it pertains to the acceptance of 3M system.

Major Market Survey Finds Dealers Cautious

Chicago

Continued from page 60

Columbia Audio and Video, with three north suburban stores, formerly called Columbia Hi Fi and T&V.

"I would say that sales have been consistent and somewhat stronger than 1978," reports Gordy Stafford, manager of Sight and Sound. Stafford says the customer for high end equipment has not been seriously affected by inflationary pressures.

Columbia Audio and Video, opening a fourth store this summer, also expresses a brighter outlook than most. "We've been quite satisfied," explains manager Sandy Bronstein, "it must be the area we're in, which is quite affluent."

Bronstein says he is aware of the widespread slump in the market, and believes that the larger chains are being hardest hit.

An attitude of caution prevails with regard to home video equipment among most hi fi dealers, however several stores are looking optimistically to Pioneer's introduction of the MCA videodisk system.

"We've got our hopes high about the videodisk players," relates Joe Naniola, owner of three Hi Fi Hutch outlets. "We've been into videotape and projection tv but not in a big way."

Hi Fi Hutch sales are running about even with 1978, says Naniola, with most of the activity today in mid-to-high-end merchandise. "The high end buyers just don't care, they spend it anyway," the retailer explains.

The fuel shortage may help to stimulate home entertainment sales in the second half of the year, Naniola believes, and his outlook is definitely optimistic.

Because travel costs are soaring, he reasons, consumers will be devoting more attention to entertainment at home, with an accompanying increase in video and audio hardware and software sales.

Other companies with a long-range outlook on video include Stereo Studio and the Pacific Stereo chain.

"Right now the margins are horrid and the hardware has a lot of im-

provements to come," says Runyan at Stereo Studio. "We played with it last year and now we're sold out of VTRs."

Runyan says he would like to see video product margins at least at the 20% mark. Overall, business is about 10% to 25% off projections, he reveals, but "healthy, considering the overall financial climate."

Reportedly, Pacific Stereo plans to introduce the Pioneer Videodisk player as soon as possible, though mid-1980 is the likely date. The chain also is beginning to experiment with audiophile records in select test stores.

"We haven't made a large commitment to the videotape," a store manager explains. "They don't want to make a real large commitment now but they want to down the road with the videodisk."

ALAN PENCHANSKY

Atlanta

Continued from page 60

business has been helped out by the Mitsubishi microcomponents and new audiophile products. But, he says, a lot of the new products being marketed, especially in the high end of the business, have mixed results. "A lot of people look at them and know they can't afford them and then buy something less expensive," he says, "but others just wait. I think it does a disservice to the industry to hype something as being very esoteric. People should take every new innovation with a grain of salt."

The Rich's spokesman says that an aid to his business has been "more people buying components and consoles—and the Magnavision, of course." He cites Pioneer components as "one of our best sellers." Magnavision is responsible for a great deal of Allen and Bean's increase and McDonald's says the videodisk player has "been fantastic. It's helped a lot."

All of the dealers also carry either the VHS or Beta format videotape recorders (some carrying both formats), and they report good sales activity on the units, with the exception of Allen and Bean.

Hi-Fi Buys has found the JVC model to be its best seller, Rich's reports the RCA SelectaVision doing very well, and McDonald's says that the Magnavox VTR is doing "pretty fair." The Allen and Bean spokesman says though that in his store the Magnavox VTR (the only one he carries as is the situation with McDonald's) is "not doing too well. More people are interested in the disk machine."

All of them agree that there is very little market right now for pre-recorded videocassettes. "We don't handle them," Nusbaum says. Rich's has had them "only three or four weeks," the spokesman says, "and there hasn't been a lot of demand for them. They're too expensive, I think." Allen and Bean also declines to carry the cassettes ("the disk has got that beat to pieces on price and selection") and likewise with McDonald's.

In the audiophile disk field, Hi-Fi Buys and Allen and Bean report good sales, while the other two dealers do not carry such lines.

The Atlanta market hasn't changed radically in the last few months, the dealers agree, though there was some differing among them over competition and the effect of the economic situation.

McDonald's spokesman says the slowdown he's seen is mostly attributable "to the economy. As far as competition, I don't think it's that great."

The Allen and Bean spokesman says that though his store is in one of the most heavily trafficked malls in the Atlanta area, "it has slacked off some in the last few weeks. But it's been a slowdown throughout—clothing stores and everything." He thinks, however, that "with the gas situation getting worse, things will get better for us. People will be staying home for their entertainment. Instead of going on a vacation, they'll buy a new tv. I think it will be a good year for electronics."

Price tends to be less of a factor, Nusbaum says, despite the fact that many smaller dealers are advertising heavily on that basis. "It varies from week to week. A lot of dealers advertise a sale every week and there are a lot of practices that are not in the best interests of the consumer—like promoting products that are being replaced."

"It gets kind of cutthroat," the Rich's spokesman agrees. "A lot of smaller houses use (a low price) as a leader to pull you in and then they try to step you up." "It's been cutthroat," the Allen and Bean spokesman says. "But what people are going for now is service. You don't have to cut price that much. You have to stay competitive, of course, but you don't have to give anything away."

Hot products at Hi-Fi Buys continue to be cassette decks, turntables and "much more expensive car stereos than in the past," Nusbaum says. Rich's finds the Magnavision and Pioneer components staying hot,

while McDonald's says that Magnavision and less expensive consoles and tvs are selling best.

The outlook for the rest of 1979 differed from dealer to dealer. "I think it'll be fairly quiet and soft," Nusbaum of Hi-Fi Buys says. "I definitely think it will be a late Christmas season." McDonald's agrees. "Unless the media leaves this economy thing alone, it's not going to be that great. I really see no chance of an increase over last year," the spokesman says. But the Allen and Bean spokesman sees the rest of the year as being "as good if not better than the first half for us. Traditionally, it's the first half of the year that's slower." **BILL KING**

Mastro Getting Italian Cassette Assemblers

NEW YORK—Mastro Industries in the Bronx will have a trio of new GIMA fully automatic C-0 assembly machines by year-end, reflecting the growth of the blank cassette business for the company's own branded Marmac tape and outside clients.

First of the three \$250,000 machines is to be operational by month's end, according to president Mario Maccaferri, who confirmed the deal handled by M.I.P. in Milan for the Bologna manufacturer. The machine will assemble 32 C-0s per minute, with Mastro planning to redesign the equipment to increase production even more.

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JUNE 9, 1979, BILLBOARD

Summer CES

New Audio Impacts Music: Semi-pro & Highway Hi Fi

• Continued from page 60

And as an adjunct to that will be more traditional home and professional speaker manufacturers, such as JBL, Altec, ESS and Dynaco, offering high-end car stereo speakers for the first time.

Other audio trends see the introduction of more mini or micro components such as tuners, preamps, amps, speakers and tape units.

Manufacturers such as Sony, JVC and Technics join firms like Mitsubishi and Randix/Audiologic with this type of product.

Overall, consumer hi fi componentry will continue to incorporate micro-processors for greater sophistication. One example of that is more "search and find" circuits in cassette decks that locate songs—again another plus and impetus for the consumer who tapes and listens to music. And that feature is cropping up more and more in car stereo units.

Traditional hi fi makers will also continue to tread into "creative audio" waters, making available semi-pro products that will either be part of their high-end offerings or professional divisions—such as Sansui's new pro line.

Disco continues its impact with more disco firms like GLI and Meteor Light & Sound offering amplifiers and mixers for home use.

And speaker manufacturers such as JBL are taking direct aim at the mushrooming home disco market by introducing a home disco speaker that's geared to accentuate bass.

A preview sampling:

• **SEMI-PRO & DISCO:** Home and professional speaker firm JBL introduces the L222, a home system specially created for disco music. The unit delivers, according to the firm, power, clarity and extended bass for the accentuated rhythm and beat which are disco characteristics; Meteor Light and Sound Equipment, a Hammond Industries Co., is introducing what it claims is a "new breed of components bridging the gap between home audio electronics and disco equipment." The firm will have a broad range of less expensive, consumer oriented, disco light and sound products for the home including a mixer, amplifier, and self-contained lighting system; and TEAC Corp. will have several new open reel tape with high-end and semi-pro applications. Included will be models X-10, a three head with bi-directional record and playback and auto-repeat for a suggested \$1,000, and the X-10R with six heads, two each for erase, record and playback, at a suggested \$1,300 list.

Akai, expanding its thrust into creative audio, will introduce new 10½-inch and seven-inch reel-to-reel decks. Model GX-620 is two speed, features three heads and has a suggested list of \$750. The GX-255 features auto-reversible playback with four heads and will have a suggested list of \$750. The GX-255 features auto-reversible playback with four heads and will have a suggested list of \$650; Nikko adds to its professional series components with the Alpha VI stereo power amplifier at 300 watts per channel. Suggested retail is \$1,399.95;

SAE expands by introducing four digital display receivers, two digital tuners and two integrated amplifiers. The four receivers range from \$650 to \$1,350 and range from 60 watts to 180 watts; and Soundcraftsmen introduces a third-octave equalizer for \$550 that offers 15 controls per channel for frequency control below 1,000 Hz and another six controls per side handle frequencies above 1 kHz.

Technics will bow two turntables

that it hopes to market to both professionals and consumers. They include the SP-15 at \$600 and the SP-25 at \$400. Both are quartz-locked; Sony introduces an all electronic \$1,800 turntable, model B80, that uses motors to adjust tone arm coun-

ter-balance, anti-skating force and drop weight; and U.S. Pioneers offers several new products with semi-pro application. They include a reverb amplifier, a graphic equalizer and dynamic range expander. The suggested lists respectively are \$195;

\$395 and \$195; GLI's CES exhibit will feature new home disco products including the GLI 3990 preamp/mixer and its companion 1010 audio processor, and the GLI C-2 mini-console containing the PMX-9000 mixer/equalizer. The

3990/1010 combination are top-of-the-line units, the company maintains, engineered to meet broadcast quality standards. The more popularly priced PMX-9000 is designed for the more demanding applica- (Continued on page 73)

WHICH NEW HIGH BIAS TAPE WINS WITH MAHLER'S FOURTH SYMPHONY?



Original manuscript sketch for the first movement of Gustav Mahler's Fourth Symphony. Courtesy of The Newberry Library, Chicago.

Choose eight measures of Mahler's Fourth that are really rich in the high frequencies. The type of passage that high bias tapes are designed for.

Record it on your favorite high bias cassette, using the Chrome/CrO₂ setting. Then again on new MEMOREX HIGH BIAS.

Now play back the tapes.

We're convinced you'll have a new favorite.

New MEMOREX HIGH BIAS is made with an exclusive ferrite crystal oxide formulation. No high bias tape delivers greater high frequency fidelity with less noise, plus truer response across the entire frequency range.

In short, you can't find a high bias cassette that gives you truer reproduction.

MEMOREX
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JUNE 9, 1979, BILLBOARD

Major Market Survey Finds Dealers Cautious

Washington/Baltimore

• Continued from page 90

Expectedly, discounters like Dennis and Luskin disagreed; Luskin said RCA and Sony were doing well for him. On the other hand, the audio stores had good things to say about a variety of audiophile recordings lines; Gene Dunlap, head of the high-end **Shrader Sound**, said audiophile records were "doing well, not terrific."

Almost every dealer said he had expected a weak economy in the first half, and was surprised.

For that reason, few were willing to make any predictions with certainty about the second half of the year. "I think we'll hit a slump for the second half and that it will last until October," said Kaplan of Gordon-Kaplan, but he was an exception. "I have no idea about the economy," said Soundscape's Dorsey. "I have nothing to gauge it on." "If nothing happens in a major, negative way," hedged Dunlap, "it could be a damn good year." "The economy is still a problem," said Luskin. "Everybody is a prophet of doom," and Zazanis of Audio Associates said he was cutting inventories.

Most dealers report that prices were holding steady, not taking any major jumps, nor were many expected in the second half of the year. Invariably, the improving position of the dollar against the yen was cited as evidence.

Dealers brightened somewhat when they began to talk about new lines or products that might help

them through the rest of the year. Kaplan said that he was looking forward to the arrival of the video-disk. Dennis, too, was looking at video, expecting good things from the increased availability of prerecorded cassettes. Soundscape's Dorsey said he was getting results with mid-range audio systems, featuring Yamaha receivers, Philips turntables and Polk Audio speakers. Such systems, he said, were making up better than half of his sales.

Luskin said Washington buyers were going into one-piece systems. Such buyers are older people who want stereo but are intimidated by component systems. Myer was finding strong sales in small Toshiba speakers and good cabinetry.

Every dealer is finding customers trading up, and most are positioning themselves to handle the second-time audio buyer. But this is nothing new, they said, nor is the heavily competitive pricing structure in these two markets. The Washington market, in particular, has always been extremely tough, and most dealers there shrugged verbally and said "what's new about that?"

The most hopeful words came from Shrader Sound's Dunlap, speaking of Washington.

"We have very definite lines in this area between the low and the high ends, between Shrader Sound and Circuit City," he said. "But this is a market that will never saturate. It is very transient, people are moving in and out all the time, and usually they are people with money, so a dealer doesn't have to worry about a

saturated market. Whereas in Baltimore, with slower growth rates and slower turnover, that's more of a problem." **BORIS WEINTRAUB**

Portland/Seattle

• Continued from page 60

many dealers, both in Seattle and Portland, in blaming much of the trouble of the stereo retail industry to a wholesale standardization that has transformed the product from a specialty item to one that is being mass merchandised by discount houses, department stores, and like outlets. "A year ago," Carson says, "the first question asked us was about service. Now, however, the trend is away from service consciousness—and that's unfortunate. Higher definitive stereo stores, Carson believes, will continue to do well with more sophisticated, more expensive lines.

Competition is getting tougher in the Seattle market and, though the picture is brightening somewhat, it's not anything to jump up and down about, says Mike McDowell, owner of **Stereoland**. McDowell had three stores to begin with, but now has only one. He closed one last year, another early last month (May). McDowell credits the slowdown to "a little bit of everything," but mostly to a generally depressed economic situation.

Brighter spots in the Seattle picture are painted by Jim Osborne, owner-manager of **Audio Tape Center**, and by Bernie Gordon, manager of the big **Jafco** general merchandising chain. Both predict better sales and profit prospects for the next six months and a healthier economic climate for the industry.

Gordon, however, hedges his bets somewhat on what may develop in gasoline shortages. "If people can't get gas, they're going to be less mobile and that's bound to effect business," he says. Jafco, however, being heavily mail-order, will be able to weather such an emergency better than most, he believes.

The large **Cohn Bros. Furniture Co.** in Portland, which does a sizable volume in stereo and hi fi equipment, takes a cautious view of the future. Business, according to James Gibbs, stereo buyer, has held at about the same level as last year, but has fallen short of first of the year expectations.

"The credit situation is hurting and we're going to have to pull in our horns," Gibbs says. He predicts buying in smaller quantities and keeping inventory low because of

the cost of money. "We've been trading up and selling more on the basis of quality," he notes. "Our average sale today is around \$600 where it used to be half that," he adds. The only new line he is considering is Magnavox.

The Portland picture is spotty. Roland Young, manager of **Stereo Warehouse**, for example, reports the year's business better than expected with a 15% increase. Art Blumenkron of **Westman's** downtown store, on the other hand, reports a slower than usual Christmas season with volume down 15% to 20% the first part of the year. "Dollars are about the same but inflation has knocked us down," he observes.

Mary Brelsford of **Magnavox Home Entertainment Center** reports a hefty increase for the year, but concedes it's due mainly to relocating in the busy Jantzen Beach Shopping Center. She is enthusiastic about prospects for the rest of the year. Pat Donahue of **Phil Blank's Gateway** store says things have pretty well evened out so far this year—a couple months down, a couple ahead. People, he says, are shopping a lot harder than they used to. He "hopes to be optimistic."

All dealers in both Pacific Northwest markets feel that higher prices are inevitable but expect little consumer resistance on that score. Hi fi and car stereo seem to be leading the sales parade in both markets, though some of the larger stores, such as Phil Blank's, feel that straight hi fi stores "sell cheaper than we can buy the product."

Manager Pat Donahue says he doesn't carry components any more. "We were in Pioneer and Panasonic, but got out of them," he advises. Stereoland in Seattle reports that hi fi is doing well, as do Jafco and other area dealers. Blumenkron of Westman's in Portland reports car stereo very popular and the Wharfside speakers "really good."

The Magnavox videodisk has created more than usual interest following a key dealer demo in Portland early in March and a highly publicized demonstration in eight of Seattle's leading stores May 17. It's a new product with a lot of romance appeal and may result in more business for the manufacturer, as indicated by Cohn Bros. interest in adding the Magnavox line.

KEN FITZGERALD

Toronto

• Continued from page 60

one reason for low profits in the first half of the year, along with a sagging

Canadian dollar compared to the Japanese yen.

Cutlets such as **Bay-Bloor Radio**, **Radio Shack** and **Stereotronics** in Toronto have swung away from audiophile disks in the past year, noting that a "proliferation of junk recordings and stiff pricing competition from record stores makes it unproductive to carry this kind of inventory," as one dealer aptly summed up the shift many have taken.

While the market seems resistant to big price expenditures on audio gear, most dealers surveyed see 1979 as the year for cassette deck sales and integrated amplifiers.

Bay-Bloor's Saul Mendelson expects his store to generate a 15% upturn in business overall, but the recent federal election could hurt his projection. "Second quarter sales have been flat," he notes, "and I've been in business long enough to discover a trend in our business that comes with elections. It generally takes five to six weeks after a federal election to get the public out buying high-tag items, so that could spell trouble for June and July for all of us."

Mendelson says he has heard the word "disaster" used many times in connection with the audio retail business here, but he suggests that the real pain is being experienced by the small independents, not by established shops geared to volume.

Says Radio Shack's Bob May's, with 396 shops nationally: "I don't think we are going to be seeing any dramatic sales growth in audio this year, but with the Canadian dollar settling down, the yen weakening and the election over, business could perk up." **DAVID FARRELL**

Top CES Demos

CHICAGO—Among key video demos set for CES are the JVC VHD/AHD capacitance videodisk/digital audiodisk system, to be shown by invitation only after an April press preview in New York was canceled. The grooveless mechanical player shares some compatible features with both the RCA SelectaVision and Matsushita Visc-o-Pac systems, neither of which will be on display.

U.S. Pioneer Electronics will have the industrial version of the joint venture Universal-Pioneer videodisk player previewed at Macy's in New York and at other key retailers this spring to "whet the appetite" for a planned 1980 consumer model introduction.

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Summer CES

Blank Tape/Accessories Profits Zoom—Video & 'Metal'

• Continued from page 60

figure. And he acknowledges that the music dealer is a vital cog in the distribution pipeline.

The major blank tape manufacturers have been aggressively extending their accessory lines, recognizing the importance of a "full line" for better market penetration. 3M has had an extensive group of tape aids for years, and just now is beginning to exploit it; TDK has come up with some innovative new items including a Universal Demagnetizer at \$35 list for the upcoming CES, and a clear-shell version of its cassette demagnetizer that shows all the electronics. Memorex has its deluxe accessories supplied by Recoton, and Ampex is going to Horian for its first tape and disk care kits, with its own patented cleaning solution, for introduction at CES.

Videocassettes are a real sleeper, with the high-ticket, high-profit Beta and VHS tapes mostly in "hardware" outlets now. Record stores and racked locations accounted for perhaps 10% of 1978 volume that hit 5.5 million units valued at \$95 million.

But with major record/tape distributors moving into action—Pickwick has 3M and TDK, and Handleman and Lieberman also will be racking videotapes for their department/discount store clients—this "music market share" should increase substantially in 1979 and beyond.

In home video tape, since last fall and through the upcoming CES, 3M has added 1-2 and 2-4 hour VHS to its L-250 and L-500 Beta lines, though an L-750 is yet to be formally introduced; Maxell debuted its 1-2 and 2-4 hour Epitaxial VHS line; TDK has a new T-30 at \$17.30 list and a T-90 at \$24.50. BASF added chromium dioxide VHS 1-2 and 2-4 hour tapes to its Beta line, which it has begun coating at its Bedford, Mass., plant, with VHS to follow; Fuji is adding 30 and 90-minute VHS tapes, and will be offering an L-215 and an L-370 Beta in addition to its L-250 and L-500; Memorex/B&H will officially launch their cobalt ferrite VHS venture at CES with a T-60 at \$19.99 and a T-120 at \$27.99, with manufacturing in California and loading, assembly and packaging near Bell & Howell headquarters in Chicago, and Dupont is testing a branded Primetime Beta tape initially, including a critical L-750 three-hour product, with VHS later this year.

The U.S. market is the key battleground for both audio and video products, with the metal-particle premium cassette lines just the latest formulation to arrive. By midyear, the initial 3M Metafine product will be joined by TDK, Fuji, Sony, Nakamichi (TDK) and BASF, with Philips the newest arrival on the American scene.

Philips Metal will offer C-60 and C-90 tapes in July, topping five lines that will be distributed through Philips High Fidelity Laboratories in the U.S. Also entering the mart here is EMI of the U.K., which is bringing in three lines topped by its premium HF Gold brand, with Empire Scientific, the cartridge/disk care manufacturer/distributor, as exclusive American agent. Agfa-Gevaert, the only missing European giant on the U.S. consumer scene, has delayed its planned late-1979 audio and video tape market test due to "internal problems," until sometime in 1980.

With at least 16 manufacturers showing metal-capable decks at CES, ranging from a low \$189.95 list to over \$1,350 for a professional Technics model, the forecast for 1979 is for about 10,000 machine

sales, only a small part of the premium market. But TDK already has its unique Metal Tape in a die-cast aluminum shell with a clear acrylic "sandwich" at \$12.99 list for a C-60, Nakamichi has its ZX (manufactured by TDK) at \$9.75 for a C-60

and 3M is supplying its Metafine C-90 for \$8.95, and a C-60 for \$6.95. BASF will show samples of its Metal IV cassette, and Fuji has its Pure Metal in C-46, C-60 and C-90 lengths.

In addition to five lines from Phil-

ips, and three lines from EMI, at least two other "new faces" will be on hand during CES, though not at the show itself. RKO Broadcast I is the first product from the RKO Tapes division of RKO Radio, a U.S.-made product on the premium

end to be marketed by Gamma Industries. Suggested retail for the ferric formula will be \$3.79 for a C-60 and \$5.75 for a C-90, with samples at the downtown Lakeshore Drive Hotel. And K.R.S. Magnetics will be
(Continued on page 72)

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Washington Outlook Mixed: AM Stereo & Home Taping

• Continued from page 62
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before, AT&T began using diplexing to improve the quality of monaural channel transmissions, the second channel can be used for stereo broadcasts and simulcasts with a much improved sound quality. AT&T's Jack Kiely reports that some broadcasters are presently negotiating with AT&T to begin using the system for programming.

At the FCC, a broad notice of inquiry on the use of tv basebands for various services began in July 1977. Some questions about stereo tv are included in this inquiry but there is not yet any proposal for technical standards. Stereo tv receivers aren't on the market yet and no one has asked the FCC to set standards.

The Electronic Industries Assn. has just set up a working committee to develop recommendations for standards for multi-channel broadcast sound. Stereo tv is on the agenda and interested parties are urged to participate in the committee's work. Wilson LaFollette at the FCC says his office is waiting for the EIA report before launching any more serious inquiry.

On Capitol Hill, both the House and Senate Communications Subcommittees are hard at work rewriting the 1934 Communications Act. To a greater or lesser extent, each of the three versions of the bill virtually deregulate radio and provide new independence for television. "In an

era of sweeping technological change, the old Communications Act is at outmoded as the horse and buggy," says Rep. Lionel Van Deerlin (D-Calif.), author of the House rewrite, scheduled for markup this summer.

Taping copyrighted works off the air for use in libraries and classrooms is the issue for Rep. Robert Kastenmeier's (D-Wisc.) Subcommittee on Courts, Civil Liberties and the Administration of Justice. In April, a negotiating committee began meeting to determine what is fair use of copyrighted works for educational purposes. The committee's work has just begun toward the eventual goal of writing legislation which will insure fair use as well as fair compensation to copyright holders.

By summer's end, the results of

Copyright Royalty Tribunal's home taping household survey should be available. In a year with limited copyright activity, home taping has become a major issue at the Tribunal. With technological advances making duplication of copyrighted work at home fast, easy and cheap, the Tribunal is setting out to determine how much home taping is going on, who's doing it and what's being taped.

The survey concerns itself strictly with home taping of audio work since, according to committee chairman Tom Brennan, there is as yet virtually no data available in the U.S. on this subject.

The federal courts have not come up with any answers on home taping, yet. The Universal Sony-Beta-max suit leaves many questions un-

answered. A tax on software or hardware or both seems to be the only answer overseas. The California legislature recently began work on a bill which would levy a 5% tax on the wholesale price of blank tape, the first such proposal in this country.

General Motors' out-of-court agreement to offer a "delete option" on the Delco radios installed as standard equipment in most FM cars is a major victory for independent car radio distributors who say they will now go on to question similar factory installation of radios by Toyota and Volkswagen.

VIDEO & 'METAL'

Blank Tape/Accessories Profits Up

• Continued from page 71

showing pre-production samples of the industry's first reversible 8-track (Billboard, May 26, 1979) to potential distributors and rackjobbers at its Continental Hyatt suite.

Microcassettes are the "unknown" configuration, but the potential for a "music capable" tape continue to grow, with the debut of Sony's Alloy Powder 90-minute tape in Japan, recordable for three hours on the two-speed Olympus-type machines, and Matsushita's new Angrom evaporative process metal film formulation that also offers three hours of recording with improved mid and high frequency response. Olympus, which has licensed its two-speed Microcassette transport technology to Sony, Panasonic, Lanier and others, already has shown a prototype home cassette deck with the micro transport, and may have its car stereo version ready for a quiet CES demo. But certainly the possibility of a micro-musicassette is much closer today to reality.

Tape hardware in all configurations is growing, and cassette is the major factor. The auto-reverse mechanism has shifted the proportion of autosound units steadily toward cassette, with an equivalent 8-track decline, although the latter configuration is still an important segment of all markets.

In car stereo, 8-track had 76% of unit sales just five years ago, dipping to 61% in 1978, with cassette rising to 39% from 24% in the same period. This translated to 2.955 million cassette and 4.7 million 8-track units last year, with a 1979 forecast for 3.369 million cassette and 4.141 million 8-track machines. The 8-track format obviously is still a viable concern, and those companies like 3M, BASF, and Ampex who offer a premium blank cartridge are finding significant sales.

For component-type decks, cassette units were up 14% to 440,000 in 1978, while open-reel models were up 5% to 115,000, reflecting the semi-pro equipment boom, and 8-track machines declined to 95,000. For this year, the forecast is for an 8% overall gain or 705,000 units, with cassette decks (including metal models) up 13% to 498,000.

In the area of portables, where companies like General Electric see "excellent sales" for the first half of 1979, cassettes continue to hold the lion's share of the mart. More stereo units arrive all the time including sophisticated \$500-plus models from GE, Sony and Panasonic, among others. In 1978, 11.6 million of the 13.2 million units were cassette, and

the 1979 projection is for a 10% rise in cassette units to 12.76 million, of the total 14.29 million units, a 7% gain.

Compact stereo systems, with a growing number of tri-mode (including cassette) and quadmode (cassette and 8-track) models, were down 1% to 4.47 million in 1978. For this year, the projection is a 15% gain to 4.79 million, with the biggest increases in cassette models.

Total tape hardware shipments in 1978 came to 25.975 million units, valued at \$1.8 billion, a 7% increase in units and 10% in dollars over 1977. Projections for 1979 indicate some 27.295 million tape decks in all formats, a 6% increase or 1.32 million new machines alone.

While estimates of current tape decks in U.S. are open to wide variations, conservatively 20% of the 200 million passenger vehicles on the road today are equipped with car stereo, or some 40 million units. And nearly two-thirds of the 78 million households in the U.S. are "tape-equipped," for another 52 million "tape homes" with one or more units.

This puts the projections for 1979 blank audio tape sales into better perspective, with an overall increase

(Continued on page 75)

JVC In U.K. Bows 3-Hour, 8-Day VTR

LONDON—JVC, North London subsidiary of Japan Victor, is introducing a new VHS-format videocassette recorder as a followup to its successful HR 3300 range. Key features are three-hour recording time and a built-in eight-day LED clock-timer, so it can be set up to eight days in advance for unattended recording—perhaps a preview of a new U.S. machine.

This new model, the HR 3330, can also be used for serial recording by setting the clock to a regular daily start/stop time period. The recorder then switches on and records for a set time until the cassette is full.

Ease of use is aided by a remote pause control for temporary stops during recording or playback, and a test signal device for video channel setting. There is also an automatic release mechanism linked to the pause switch to prevent damage to the tape transport system and lessen wear and tear on tapes.

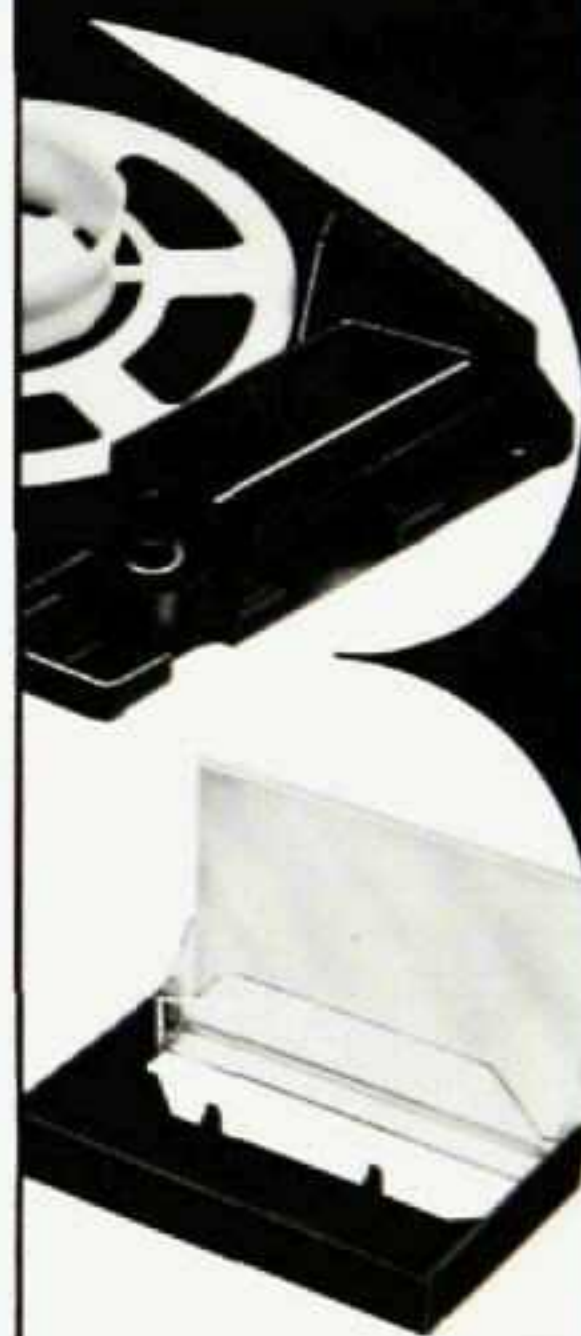
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Summer CES

New Audio Impacts Music: Semi-pro & Highway Hi Fi

• Continued from page 69

tions in professional and home use. Uni-Sync will have its Discorama mixer for pro and semi-pro uses; and Sansui will exhibit its recently introduced professional series products; the B-1 250 watt power amp, the E-1 preamplifier and the P-1 parametric equalizer.

• **AUDIO:** Sony expects to introduce a line of mini-components and several new metal tape compatible cassette decks. The mini-component series, dubbed the Precise Series, includes an integrated amplifier, digital tuner, turntable and speakers. While the units will be offered to consumers separately, the firm wants to market the products as a package in the \$2,000 to \$2,200 range. The top-of-the-line cassette deck, designed to handle metal particle tape is model TCK75, at a suggested \$600 list, and features four bias and equalization settings; JVC also expects to display a mini-component system as well as five cassette decks that are metal compatible.

The mini-series consists of a integrated amplifier, and digital tuner with an expected list of \$1,100. The metal tape compatible cassette deck is the model KDA6 and features solenoid controls and variable pitch control for a \$480 list; TEAC will have three cassette decks with metal tape compatibility including the top-of-the-line C2 featuring two motors, three heads and .05% wow and flutter. Suggested retail is \$1,000.

Technics introduces the model RS-M65 cassette deck, non-metal tape compatible, featuring a "micro-computer music selector." According to the firm, the device is capable of searching the cassette tape for any song the user chooses from among 20 selections. When the song is located, the system automatically switches to the play mode. Suggested list is \$500.

Fisher will introduce a top-of-the-line metal deck, model CR4029, a three head machine with a suggested list of \$500. Fisher also expects to introduce four, moderately-priced two-speed cassette decks following a cue from B.I.C., which became the first manufacturer to introduce that configuration at the previous CES in Las Vegas; and Marantz expects to six two-speed cassette decks that, in addition, will have metal tape compatibility.

U.S. Pioneer will introduce 13 new components at the show including five cassette decks, all of which are metal compatible and featuring fluorescent level meters. The top-of-the-line unit has three heads, two motors, and continuously variable bias and equalization. Suggested list is \$700.

Kenwood will introduce seven new receivers including the top-of-the-line KR-9050 at a suggested list of \$1,150 featuring 200 watts; and Yamaha will introduce 15 products to its line including a cartridge, the first time that manufacturer has offered such a product. The cartridge is the model MC-1X, is of the moving coil variety, and has a suggested list of \$250.

Randix, a pioneer in micro-stereo components, with its Audiologic brand name, will introduce what it claims is the world's first vertical standing Dolby cassette deck, model TCD, manufactured exclusively for the firm by TEAC. Dimensions are 10 inches high, 6½ inches wide and 7½ inches deep. Suggested retail is \$250; Hitachi introduces, among other new products the model TRK-8181H, an FM/AM/FM stereo cassette deck with "digital random program selector." That feature, according to the firm, "hears and counts" the space between selections and enables the listener to select up to

nine programs ahead in or behind and automatically skip directly to the selection. Suggested list is \$350; Nikko introduces the ATD-1 time delay synthesizer, an accessory device that re-creates the ambience of a concert hall, via time delay, and

permits the user to make an infinite combination of adjustments to duplicate virtually any acoustic environment.

• **HIGHWAY HI-FI:** Consumer and professional speaker giant JBL is expected to have at least one pair

of high-end speakers for the automobile: Trio-Kenwood may have prototypes of car stereo products on display with the firm intending to have a full line on exhibit at the January CES in Las Vegas. The well-known consumer audio maker plans

on cassette decks, tuners, amps and speaker components—all high-end; and Craig is introducing its new Trans-Rib II speakers at \$99.95 per pair which are waterproof, intended for such "wet" markets as the Mid- (Continued on page 74)

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3M

Analog & Digital Repertoire Expand Audiophile Market

• Continued from page 66
models also can be used to play back the series recordings.

Use of the dbx process, says Ruzicka, eliminates noises introduced in the mastering and playback stages. Using dbx, it's claimed, analog material can be pulled almost abreast in quality of the best digital recordings at least while the vinyl disk format remains a systems' limitation.

The new encoded disks, which dbx will purchase from label manufacturers and distribute through hi fi channels, are priced in three categories—\$8, \$12 and \$15. Ruzicka is contemplating as many as 100 titles by summer CES 1980.

"There is no license agreement involved," explains Ruzicka. "It's a

straightforward product purchasing agreement; we pay for the remastering."

Encoding of the master tapes occurs at the time of lacquer cutting, with the decoder unit added to the consumer's home playback system.

Disks in the dbx series will be designated with special labels, special sleeve inserts and a sticker on the outer jacket. In all other respects the album is identical to its conventional mate.

A series of dbx encoded disks also is being introduced by Direct Disk Labs, and the label plans to market its own decoder under an OEM arrangement with dbx.

Joe Overholt, president, a direct disk advocate and digital experimenter, says the overall effects of dbx encoding are "so dramatic" that even direct disk recording is enhanced.

Overholt's decoder will be identical with those offered through dbx, and software can be used interchangeably. Both units will list at \$109, however Overholt is calling his system "Negative Noise."

Both Overholt and Ruzicka express interest in record store display of the decoders, however they will be distributed to hi fi shops initially.

A promotional price program for record shops may be in the offing, Overholt suggests.

Four new direct disks, both in the "Negative Noise" and unencoded versions, will be introduced by Overholt's company. Recent wholesale price hikes have boosted list price on the disks above the \$16 mark.

Overholt also reveals plans to introduce licensed material in the "Negative Noise" format, and several major labels are being negotiated with.

The "Negative Noise" disks will be made of blue vinyl to match the face of the decoder, explains Overholt.

Some of the larger companies into audiophile licensing deals today include Warner Bros., A&M, London, Capitol and MCA. RCA and CBS also are being approached, however

the two giants have been most guarded about their catalogs.

Also at CES, Mobile Fidelity Sound Labs plans to introduce the first of its super-pressings licensed from Capitol Records. The album, a rock classic, Pink Floyd's "Dark Side Of The Moon" was set for a champagne world premier listening party Saturday (2).

Several innovations in package dimension and inner sleeve construction—as warp combatants—recently have been introduced by Mobile Fidelity.

Labels bringing new product to CES also include M&K Real Time, with two new organ direct-disks; Crystal Clear Records, with four new direct-disks including blues, harpsichord and duo-piano programs; Orinda Recordings, with its Bee Gees orchestral arrangements in digital; Audio Directions, with its

Sony digital recording of jazz percussionist Farrell Morris; and Discwasher Recordings, expected to premier its first digital recording.

A Soundstream digital recording of Mussorgsky's "Pictures At An Exhibition," will be the latest introduction from Telarc, which has the biggest U.S. digital catalog. It is a recording made with Lorin Maazel and the Cleveland Orchestra, distributed through Audio-Technica.

New Creative Audio Impacts Music Scene

• Continued from page 73

west, Northeast and Northwest where rain and snow can damage car stereo speakers. Also new will be five new radio/cassette combination as well as three new radio/8-track combos.

Pioneer will introduce eight car stereo units, including the KTX 9500 Supertuner AM/FM in-dash cassette with Dolby, without amplifier, for \$329.95. Also on hand will be AM stereo car units; Sanyo is adding five A/M radios with cassette with prices ranging from \$329.95 to \$69.95. The top-of-the-line model will feature a Sandust Alloy head, digital readout and electronic touch-button memory tuning.

Infinity introduces the "Infinite-simal" speaker for car, van, and boat applications. Coming with mounting brackets, the speaker will accept

10 to 65 watts per channel; Visonik will have new high-end car audio speakers including the AS-1 Auto-Sub, an automotive system that links its compact David speakers with a sub-woofer, 3-channel stereo amp and an electronics crossover. The firm is also introducing a new compact floorstanding display that affords dealers an opportunity to demonstrate a variety of Visonik car sound products;

Cerwin Vega expects to have new HED stereo speakers for the car. New models include CS-15, CS-10 and CS-7. The top-of-the-line CS-15 can handle up to 75 watts.

Clarion will exhibit a new \$470 top-of-the-line cassette/receiver called the PE958A featuring an FM circuitry called SASC. The new circuitry, according to the firm, balances sensitivity and selectivity requirements "toning" down the stereo signal in weak areas, preventing fading. Additional features in-

clude digital readout, Dolby, memory, locking fast-forward and rewind and metal tape compatibility;

Sanyo will also have a unit with metal acceptable AM/FM cassette unit called the FT2200 at a \$330 list and a power booster that the firm claims can hypo most car stereo units up to 25 watts per channel; and MetroSound will feature a \$600 AM/FM cassette combination, a new top-of-the-line MS-9655. That unit will feature electronic controls for tone, volume and balance.

Fujitsu Ten introduces an AM/FM/MPX tuner for the car that displays the frequency in large, bright numerals on request, memorizes for instant recall five AM and five FM channels and searches and locks in on the next station broadcasting at the touch of a button and also provides a constant display of the correct time between frequency changes.

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NAMM Preview

• Continued from page 58

performers Ray Stevens, Jim Ed Brown and Helen Cornelius.

Topics of the NAMM/CAMEO seminars, which take place at the Swanton and Western rooms of the adjacent Omni, include: "Advancing The Synthesizer To New Sound Dimensions;" "Ultimate Expectations For The Power Amp;" "Converting To A Pro Sound Dealer;" "Conflicting Sales Language;" "Opportunities in Equipment Systems Packaging;" "Evaluating Today's Loudspeakers;" "The User And Unit Interface Of Mixers;" "Increasing Performance Demands Of Microphones;" "Successful Applications Of Guitars In Sound Reinforcement;" "Cashing In On Multi-track Recorders;" "New Developments In Sound Modification;" and "Improving Customer Relations Through Complete Systems Diagnosing."

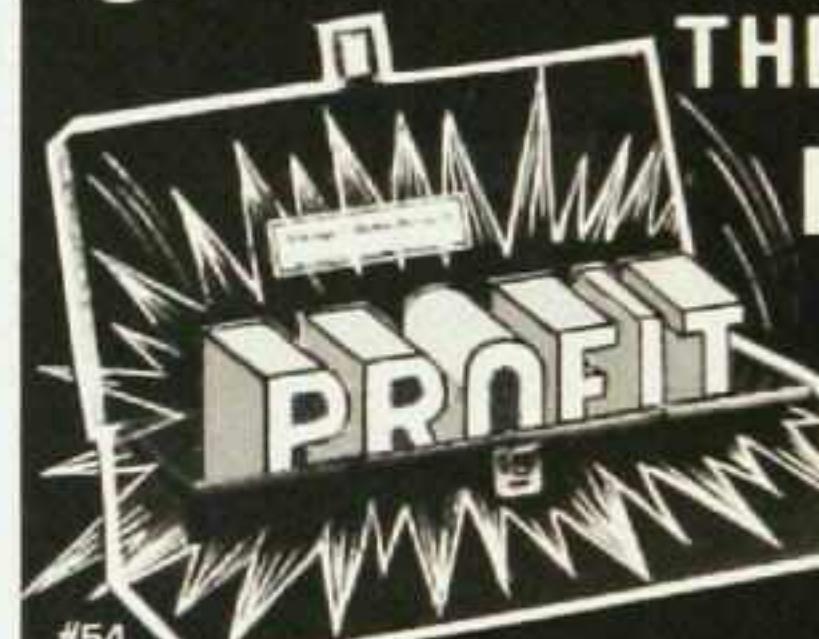
Among those chairing seminars are Mark Collin, SAE; Conrad Sundholme, Bi-Amp Systems; John Gatz, Yamaha; Hartley Peavey, Hartley Peavey Electronics; Glen Meyer, Electro-Voice; Will Hagarty, Tangent; Geoff Langdon, AKG; Vince Bassey, Fender; Bill Mohrhoff, Tascam; Richard Natrou, MXR; and Rick Chinn, Tapco.

Billboard At CES

CHICAGO—Representing Billboard at CES, with headquarters in the publications area booth, are Stephen Traiman, tape/audio/video editor; Jim McCullaugh, recording studios editor; Alan Penchansky, classical editor; advertising representatives Ron Carpenter, Jim Bender and Joe Fleischman, and circulation director Jamie Hoffman.

Discount subscriptions will be offered at the show, with copies of Billboard's audio/video related directories—Tape/Audio/Video Sourcebook, Disco Sourcebook and Recording Equipment & Studio Directory.

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SPECIAL DESIGNS ON REQUEST

JUNE 9, 1979, BILLBOARD

Summer CES

Blank Tape / Accessories Profits Zoom—Video & 'Metal'

• Continued from page 72

of 11% to 292 million units estimated by major manufacturers and importers. Cassettes should rise 15% in factory shipments to 253 million units, with premium formats up 21% and promotional tapes showing only a 9% gain.

The video forecast is even more imposing, with home VTR machines up a projected 44% to 580,000, from 402,000 in 1978, for 1 million-plus "VTR homes" by yearend, in 4½ years or less than half the time of color television set penetration.

Blank videocassettes will be up an estimated 70% to 9.35 million units, with the VHS format showing a 92% gain to 4.8 million, while Beta will rise 52% to 4.55 million.

Behind the bright future for blank tape is the growing spectre—at least as far as manufacturers are concerned—of some type of software tax to benefit the owners of copyrights on material being taped in the home.

The U.S. Copyright Tribunal is readying a massive consumer survey to determine the extent of home taping, and its effect on retail sales of records and prerecorded tapes, before coming up with any suggestions for a copyright levy.

But the state of California already has seen a bill introduced in the Senate there to levy a tax on all blank

tape, with proceeds toward community music projects that would benefit musicians and artists.

A growing clamor in other major world music marts, including the U.K., Germany, Japan and a number of European countries, for some

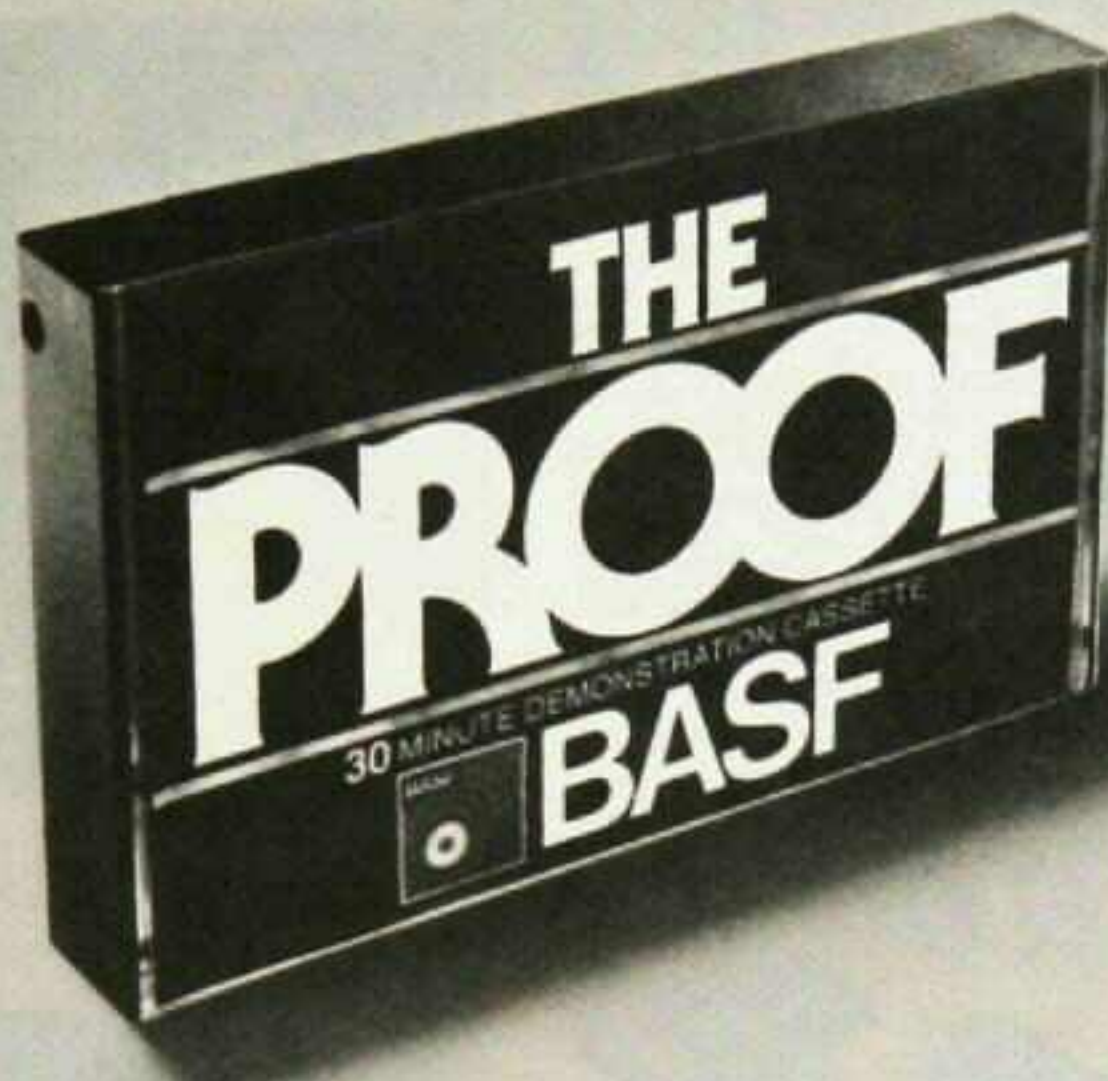
government relief to the alleged inroads of home taping on retail music sales, is inexorably leading to action on blank tape taxes in many areas.

In home video, the still awaited decision on the Universal-Disney Studios suit versus Sony and its

Betamax, is seen as only the opening step in a long trail that will lead to the Supreme Court for a final decision on the consumer's right to videotape off the air in his home for private use, despite the involvement of copyrighted material.

Meanwhile, the blank tape industry is prospering as never before, and the message is getting through to the music industry, which is finally giving more than lip service to the need for a better quality disk and tape product.

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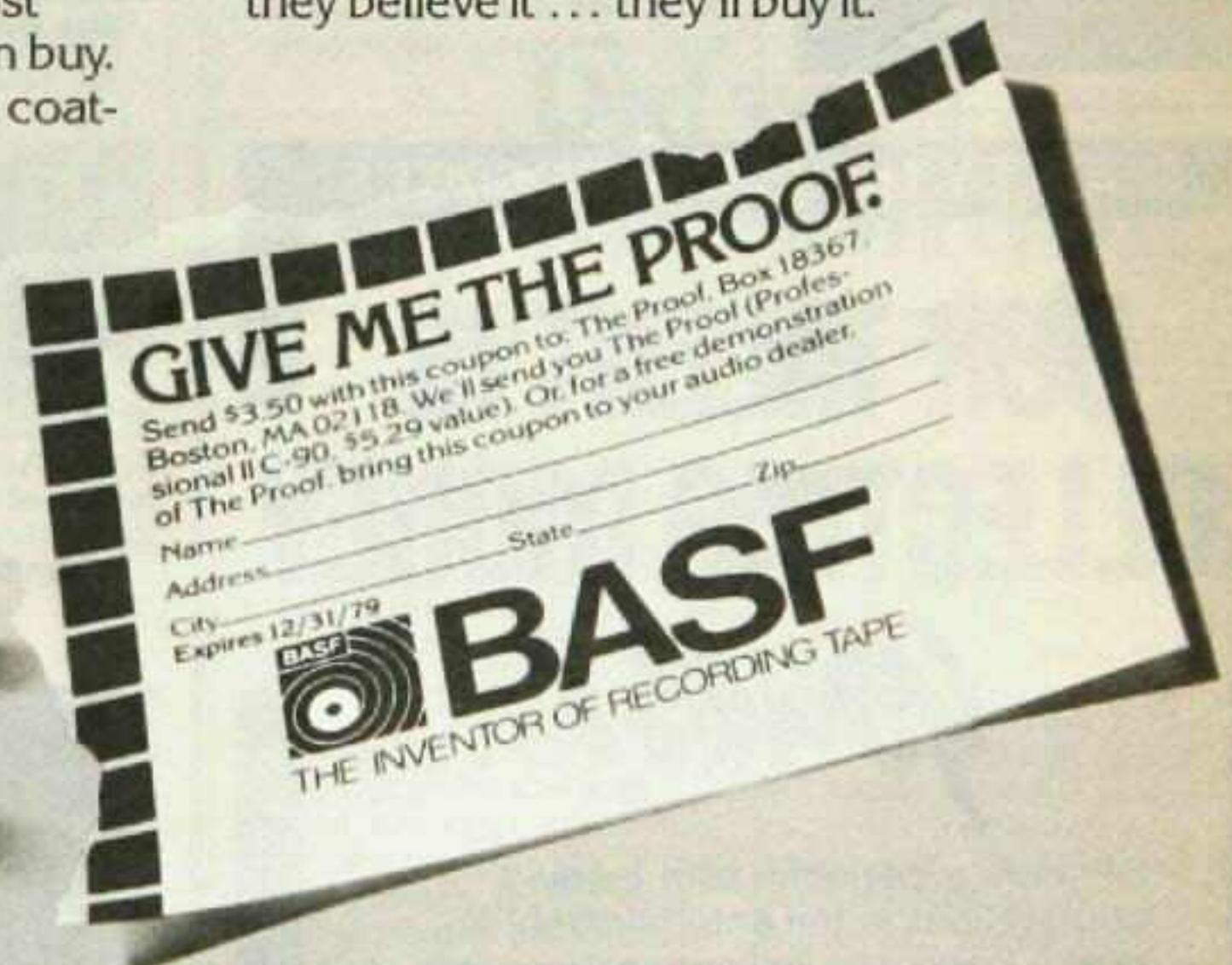
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Poland's Unitra Adds A/V Links

By YADIM YURCHENKOV

MOSCOW—Poland's Unitra Electronics now has business links with 60 different countries, according to Zygmunt Piotrowski who heads the company office here, though the bulk of the deals are with the Soviet Union and Eastern European nations.

Unitra now has four separate divisions. MERA specializes in digital/calculating hardware; Unitracom handles consumer electronic equipment; Telecom is the telephone and communications section; and Unitraelectron is the department for components and professional electronic equipment.

It has seven plants, seven scientific and research centers, design bureaus and distribution units with an overall work-force in excess of 100,000.

Unitra so far has manufactured about a million black and white and color television sets, 800,000 record players, 72 million radio sets, and a million-plus audio tape and video hardware units.

Piotrowski points to a long-time partnership with Soviet consumer electronics manufacturers.

For example, Unitra supplies turntables for VEGA 106 stereo record players, manufactured at the Berdsk radio plant in Siberia, the units made on license from Dual. It makes heads for cassette and open-reel tape recorders, radios and various components.

Since 1977, Unitra has been supplying professional disco equipment, and all jukeboxes operated in the Soviet Union were manufactured and supplied by Unitra.

Today, there are combined research programs involving Unitra technicians and engineers from Soviet consumer electronics firms on new quadraphonic, videodisk, color television and discotheque equipment developments.

Unitra also has offices in Berlin, Sofia, Prague, Budapest, Paris and Belgrade.

DEALERS DIFFER

Atlanta Videodisk Impact?

Continued from page 58

may not be aware (of the videodisk) yet, our sales have been incredible. Still, millions are not yet aware of it and there hasn't been any advertising for months, though there will be some in June that will ring our phone off the hook again."

All three Magnavision dealers say they have to take advance orders because of a continuing supply lag on the machines.

"We usually have a list of 400 to 500 people waiting," the Rich's spokesman says. "In the beginning we were getting as many as 10 or 15 orders a day. From March 23 to April 5, we had 50 orders taken, which is somewhat of a slowdown."

Allen and Bean's spokesman says that store has "sold close to 1,000" of the videodisk players. "We're in a back order situation. We sell them

faster than they can manufacture them." But the waiting period has recently dropped from three months to three weeks, he says.

McDonald's, meanwhile, has sold "413 and delivered 300," its spokesman says. "It's been pretty steady for the last few months."

Software has also been selling as fast as it arrives, they say. "We have 125 of the 200 titles right now," Rich's says. "The best selling is 'Saturday Night Fever' and all the major movies do well, like 'American Graffiti,' 'The Choirboys' and both 'Jaws' movies. 'The Eiger Sanction' and 'Jesus Christ Superstar' have done pretty well, too."

Allen and Bean has access to about half the list of titles," the spokesman says, with "movies, like 'Smokey And The Bandit,' 'Saturday Night Fever' and both 'Jaws' movies" doing well. He adds, like the others, that "everyone wants 'Animal House,'" but none of the dealers have the title available yet.

McDonald's and Allen and Bean both say all their movie titles are presold. "We have 135 titles," the McDonald's spokesman says. "And they go as fast as we can get them in. Most people want movies, and especially 'Animal House.'"

Nusbaum, who doesn't deal in videodisks, that he still believes "videocassettes are here to stay and it will take a couple of years for the videodisk to really catch up. They have to get their supply up. Many who wanted it couldn't get it and so instead they bought a VTR. Magnavox really did a disservice by creating a demand for the product and then not being able to fill it."

Both the VTR and the videodisk have pros and cons, the Allen and Bean spokesman says. "But I think the videodisk will make the pre-recorded videocassettes more competitive. They're going to have to get their prices down and more titles out."

"I think videodisk will actually help videocassette sales. And the portable VTR packs that we'll have in a couple of weeks—that's what everyone's been waiting for with the VTRs. I think both will boom. Already, quite a few of our videodisk buyers also have a video recorder."

CES Showcase



RECOTON's Peter Wish, left, and Bob Borchardt show off new Power Drive headset merchandiser pre-pack, typical of expanding audio accessory line.



SHAPE Symmetry & Sun's Joe Ciccone holds production samples of the firm's new audio and video cassette storage cases, debuting at CES.



REV 8, the industry's first reversing 8-track, is being introduced by KRS Magnetics during CES in Chicago, with center "wheel" the key element.



3M's Don Rushin, left, applauds Pickwick's Bob Mitchell after presentation for the rackjobber's outstanding sales of Scotch audio tapes.



PHILIPS Metal cassette is one of five lines the European giant is introducing in the U.S. via Philips High Fidelity Labs distribution.



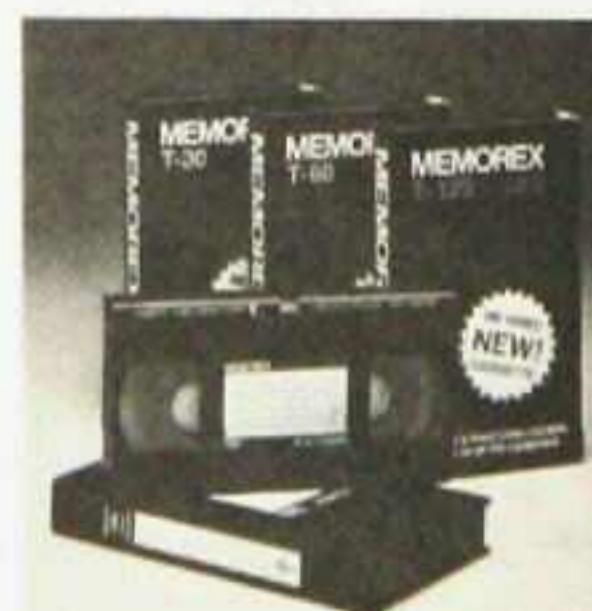
TDK new HD-11 Universal Head Demagnetizer is a hand-held battery unit for use with open reel or cassette decks, at \$35 list.



BASF "6-Pack" promo offers a foam-lined plastic cooler free with six improved Studio C-90 cassettes or six 90-min. Studio 8-tracks.



RKO Broadcast I is new premium normal bias cassette from RKO Radio, marketed by Gamma Industries at \$3.79 list for a C-60, \$5.75 for C-90.



MEMOREX VHS video cassettes, initially available in T-60 and T-120 lengths, come with dustproof plastic protective case as bonus.



STANTON Magnetics' Permostat static eliminator fluid is new formula in record care kit, the firm's first accessory, with pump sprayer and disk buffer, at \$19.95 list.

U.K. APRS To Highlight Studio Units' Export Mart

By NICK ROBERTSHAW

LONDON—The twelfth annual exhibition of recording equipment organized by the Assn. of Professional Recording Studios will highlight digital progress and export opportunities June 20-22 in London's Connaught Rooms.

Once again APRS secretary Edward Masek lays emphasis on overseas trade. "This country survives on exports. If you want to import raw materials, foodstuffs and the like, you must export manufactured goods, and in our particular industry there are many companies which are exporting more than 75 percent of their products."

"We make great efforts to attract overseas visitors, by publicizing the event through British trade attaches all round the world. Over the last four years, the number of foreign visitors has gone up 146% from 148 in 1975 to 349 last year, representing about 260 companies."

"The bulk of these people come from our near neighbors: France, Belgium, Holland, Federal Germany, but there are others from farther afield: Japan, America, Africa, Australasia, the Middle East. This year we hope to have more people from more countries than ever before."

Despite an increase in stand space to 20,000 square feet, the exhibition is once again over-subscribed, with 96 confirmed exhibitors and more on the waiting list. This is deliberate policy, Masek explains. "Our responsibility is to run the event at the minimum cost so as to allow people to exhibit in an economic way and do the maximum amount of business for the least possible outlay."

More than \$4 million worth of equipment will be on show. Major names include Calrec, Cetec, Klark-Teknick, Danish firm Lyrec, Midas, Maglink, MCI, Neve, Raindirk, SSL, Trident, Allen & Heath with its new Syncon console, and Soundcraft Electronics, recent winners of a Queen's Award to industry for its consoles and portable equipment.

The usual range of tape and other ancillary manufacturers include Agfa-Gevaert, Ampex, EMI Tape, BASF, Dolby, 3M, Racal-Zonal and others.

Major talking point is likely to be the advent of digital equipment, though Masek does not expect much to be shown. "I think it's a wee bit early for that, because there is still an awful lot of groundwork being done."

'Video Rights' Confab Planned

LONDON—A conference bannered "Video Rights '79" is being staged here by Nord Media Nov. 26-27, to discuss the many legal and copyright complexities thrown up by the growing impetus of prerecorded video-cassettes and disks in the marketplace.

Producers, distributors and legal advisors are key delegates to the meeting which will include examination of the U.K. rights situation, with emphasis on any changes the new British government is likely to introduce under the pressure of the "arrival" of video, and following the 1977 Whitford Report.

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Sound Business

New 'High Tech' Equipment Gets AES Traffic



LEXICON's Keith Worsley demos new digital reverb controller, left, and Sony's Nick Morris, above left, shows new TC-D5 pro stereo cassette deck to R&D chief Dr. H. Nakajima.



Billboard photos by Stephen Trainman
BTX tape controller is used by Ron Barker, left, as Keith Sheyving, Audio Industries, and Jerry Hudspeth look on. Phil Markham of DeltaLab Research runs sound check on system, above, including Acousticcomputer and delay lines.



SANSUI's Kevin Dauphinee and M. Ishikawa, standing left, with Westlake Audio's Glenn Phoenix, join AES visitors for L.A. studio demo of firm's new pro power amps. MXR rack with special effects, above, gets attention of Mike Sipper, Ted Kerner and Mario Lastiri, Soundmaster School.

AT 'BUDGET' PRICES

London Firm Launching Product Line

LONDON—A product line designed to bring signal processing equipment and other studio peripherals within the means of the most tightly budgeted semi-professional and demo recording studios has been launched here by Bandive, a company set up 18 months ago as part of the turnkey professional audio operation.

The intention to design normally costly accessories at accessible budget prices is reflected in the chosen trading name Accessit, and in the retail prices. None of the five main items in the range—compressor, reverberation unit, parametric equalizer, booster amplifier and power supply—retails in the U.K. at more than \$60.

Managing director Andrew Stirling explains: "We saw a need for a low-cost range of signal processors compatible with today's low-cost

tape recorders, and designed accordingly, aiming particularly at musicians with home studios and record company demo rooms, neither the kind of setup where people want nor are in a position to spend thousands of dollars on limiters and the like."

Accessit Products is looking for worldwide distribution, and especially in the U.S., where it is hoped to launch the line by midsummer, possibly on a direct distribution basis with sale or return. The company's other products, including the Audio Kit 6-channel stereo mixer, is handled by Connecticut-based agent Audio Marketing.

Retail cost in the U.S. will be under \$100, according to Stirling, who describes reaction in the U.K., France and the German Democratic Republic, where the line is now on the market, as "extremely favorable."

Columbia In Nashville Prospering

NASHVILLE—Columbia Studios reports its first quarter business is up 19% over the same period last year and further in-house expansion is now planned.

Into the CBS recording facility since Jan. 1 have been Con Hunley, Margo Smith, Vern Gosdin, Narvel Felts, Glenn Sutton, Janie Fricke, Johnny Rodriguez, Joe Stampley, Johnny Cash, Tammy Wynette and Marty Robbins, all keeping the studio active.

"These artists, plus additional mastering clients, have recently given us 25% of the top 100 country singles on the trade charts for records recorded and/or mastered at Columbia Studios," comments

Norm Anderson, manager of the facility.

"A new Sphere Eclipse C console with automation has been ordered for studio A, and other changes are also planned for the near future. We expect to compete for more of the pop market in Nashville."

Composer Springer Teaches At UCLA

LOS ANGELES — Dr. Philip Springer, film composer who created the synthesizer arrangement for Barbra Streisand's "Evergreen" album will teach UCLA Extension's "Electronic Music And The Synthesizer" class beginning June 19.

LOS ANGELES—Stevin Wonder is in at IAM finishing up "The Secret Life Of Plants," mixing it down to digital.

Gene McDaniel producing Sherry Payne and Susaye Green for Motown at the Sound Castle.

George Daly producing Boulder at Can-Am for Elektra/Asylum, Lanny Williamson engineering with Priscilla Standley assisting.

Shadow, three ex-members of Ohio Players recording a debut Elektra/Asylum LP at One Step Up, Elzy White producing, Jack Rouben engineering, assisted by Daniel Lazerus, Robin Geoffrey Cable also producing Lof Halsey for A&M there.

Activity at Nashville's LSI Studios sees Mickey Gilley working on LP tracks for his next Epic LP, with Bill Rice producing and Al McGuire behind the board. Also, the Kendalls cutting sides with producer Brien Fisher, Steve Messer engineering.

At Woodland Sound Studios, Barbara Mandrell completing an upcoming MCA album under Tom Collins' direction. Danny Hilley on the board. And Mel Tillis and producer Jimmy Bowen working on a new MCA LP with engineering support by Ron-Treet and Steve Goostree.

Studio Track

CBS artists Moe Bandy and Joe Stampley in at Jack Clement Recording Studios, Nashville, recording a duet single. Ray Baker producing the session with Billy Sherrill engineering. Other Clement activity sees Larry Butler producing

Monument artist Tommy Cash's next single, Billy Sherrill engineering. And MCA Nashville president Jim Foglesong in with newly-signed artist Micki Fuhrman, Jim Williamson handling the board.

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JUNE 9, 1979, BILLBOARD

Restructure Disco Forum Awards

NEW YORK—The switch of Billboard's National Disco Forum from an annual to a semi-annual format has necessitated some changes in the structure of the awards segment of the show, according to Bill Wardlow, Forum director.

For instance there will now be a system of alternating cities for the regional disco deejay awards. At Forum VI to be held at the Hilton Hotel here July 12-15, the cities that will be eligible will be Cincinnati, Cleveland, Columbus/Dayton, Denver, Kansas City, Las Vegas, Minneapolis/St. Paul, New Jersey, North Carolina, Portland, St. Louis, Salt Lake City, Tampa and Vancouver, Canada.

A number of new categories of awards have also been announced. Among them are outstanding independent retail store, record chain store, rackjobber, and one-stop.

Radio station citations will be

awarded in the small, medium and large market category.

As of this forum, awards to outstanding artists and record products will be based on chart performance rather than on popular nationwide ballot as has been the policy in the past.

For the panel on the effect of disco on the careers of recording artists, the names of Grace Jones and Michael Zager have been added to the already star-studded selection which includes Donna Summer, Gloria Gaynor, Linda Clifford, Peaches & Herb, Ethel Merman, Sister Sledge, Edwin Starr and Blondie.

A panel on artist development will be moderated by Paul Cooper, Atlantic/Atco Records. Panelists at this seminar will include Robert Caviano, manager, Grace Jones; Freddie DeMann, manager, Gladys Knight and the Jacksons; and Ira Blacker, manager, Brainstorm.

Swedish disco entrepreneur, Michel Clerenbeek, will participate in the disco mixing demonstrations and Carlos Rayban, Capital Radio, Caracas, Venezuela, will sit on the panel dealing with "What Makes Disco Radio Formats Successful."

An additional panelist to the seminar on "Programming Differences In Clubs And Radio" is Tony Hale, producer, "Discovatin," aired on Radio One, BBC, London.

New names to the seminar on "Production/Label Deals" are Steven Machat of Machat & Machat and Daniel Glass, Sam/Columbia Records. Susan McCusker, of SUMAC Music, is scheduled to sit on the panel dealing with "Publishing And Licensing."

Ripley Disco Livens Philly City Center

PHILADELPHIA—The city's newest and probably the biggest disco was opened May 16 by Ruth and Bill Hoskins with a masquerade party to herald the lighting up of Ripley's located in the rejuvenated South St. sector bordering the center-city area.

The building, located in what was once a teeming shopping district, originally housed the Ripley clothing chain store. And since the two large outdoor neon signs were intact—what with the cost of signs today—the Hoskinses, who bought the building as a real estate investment a year ago, held on to the Ripley name for the disco. The huge sign was a South St. landmark.

The large transformed store accommodates 400 dancers on its parquet dance floor. The art deco theme was carefully developed making it

(Continued on page 80)

N.Y. Supreme Court Okays Booze For Electric Circus

NEW YORK—The Electric Circus, Manhattan's newest million-dollar discotheque, has won its hard fought battle to be granted a liquor license.

The ruling, in favor of the club, came through a New York Supreme Court almost a year after the club's operators first applied in vain for the license from the State Liquor Authority.

Charging that the Liquor Authority's action in disapproving the Electric Circus' application for a liquor license was "arbitrary and capricious," the court stated that "the record does not substantiate the Authority's opinion that approval of the application for a special on-premises license poses a threat to the objectives of alcohol beverage control, or to the welfare of the community."

The Liquor Authority had, on three occasions, turned down the club's license for a liquor license on the grounds that, (a) it would adversely affect the welfare of the surrounding community; and (b) the club's principals did not satisfactorily disclose the sources of funding for the room.

In responding to these objections the court stated that although it sympathized with area residents that a disco could become noisy and create parking and traffic problems, the zoning of the area did permit a disco.

It continued, the additional expenditure for the room has been revealed, and the sources of funding determined to be satisfactory by the Liquor Authority. "Consequently, disapproval of a license in this regard was not proper."

Sympathizing with residents of the area, the court stated, "Should the Circus' business ever actually become a public nuisance as defined by law, or in any other way be operated illegally, the Authority has its remedies."

The club was completed last October, and had remained closed until about a month ago when, in desperation, its owners opened to the public serving only soft drinks and fruit juices.

According to Lawrence J. Gedda, chief executive officer of the State Liquor Authority, a decision on whether an appeal will be taken will be made this Wednesday (6).

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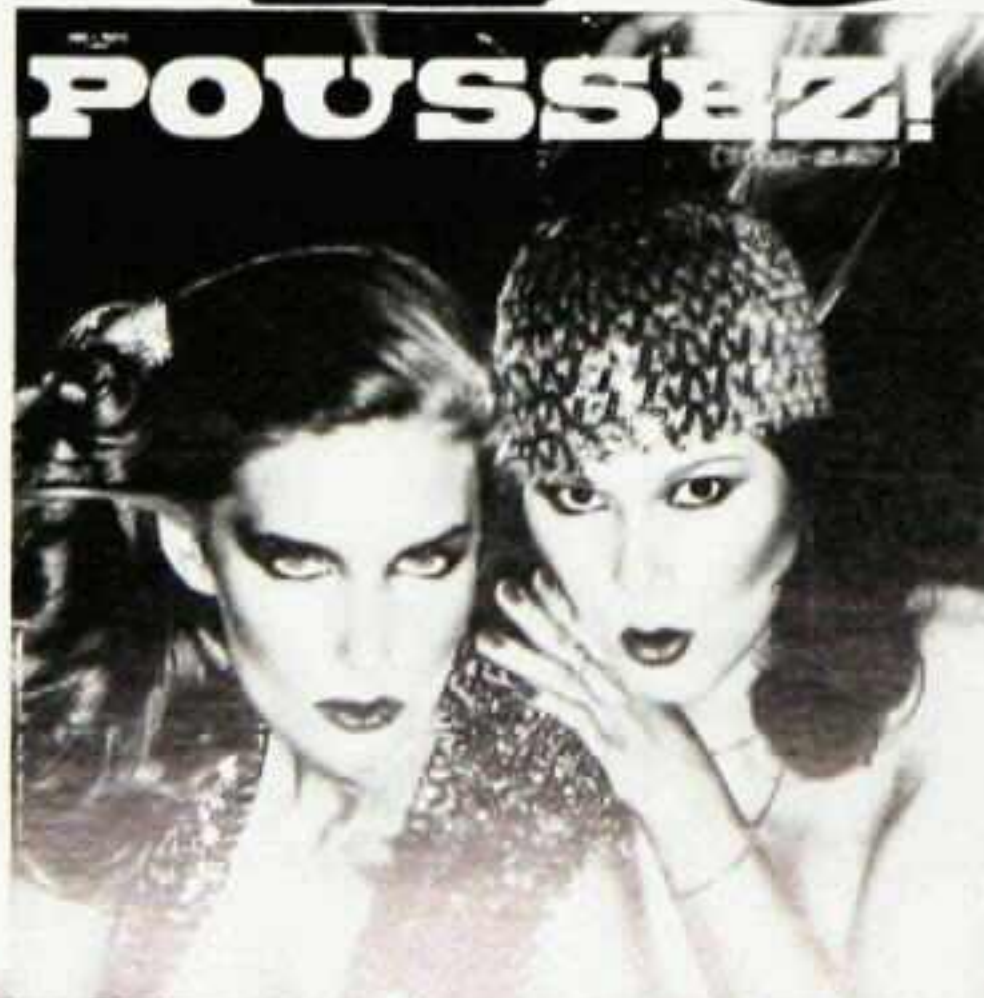
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Roller Disco By KIIS-FM In L.A.

LOS ANGELES—The first KIIS-FM Summertacular Roller Disco will be held Friday and Saturday (8-9) at the Hollywood Palladium with appearances by Butterfly/MCA recording artists Saint Tropez, Tuxedo Junction and Destination.

Coordinated with John Strong Productions, the two-day event will feature trophies and cash prizes, a demonstration by the internationally-known Pepsi/Aspen Rollers skating team and a celebrity skate-off.

Jabara Enters Apache Territory

By HANFORD SEARL

LOS ANGELES—Newly opened Apache Territory disco-bar in nearby Studio City continues its first month of operations with the recent appearance of "Last Dance" Oscar winner Paul Jabara.

The Casablanca recording act was trying out material from his upcoming new LP set for release in two months at the 200-capacity club, nestled in a relatively quiet neighborhood.

"We're about 50% disco, 50% cruise," says owner/operator Bob

Snyder. "We welcome straights and any ethnic group here to our predominantly gay club."

Located at 11608 Ventura Blvd., the 350-square foot dance area features two light tiers at opposite ends of the floor above the booth, and mirrored panels. About \$100,000 was used to refurbish the defunct nudie girls nightclub.

Technic quartz turntables, four Bozak speakers and four Crown 300 amplifiers comprise the stereo sound system overseen by DJ Chuck Maurer, who is affiliated with the Southern California DJ Assn.

Snyder, who also runs the Bestsellers restaurant at 9016 Sunset Blvd., reports newer records are played in the early evenings to determine their acceptance.

Although the club has no record library, Snyder declares the DJ is completely in control of what's played with daily selections coming in from the pool.

Catering to mostly resident in the San Fernando Valley rather than L.A., the club's format is altered to reflect established hits rather than newer, more unfamiliar material.

"The L.A. crowd is more sophisticated and demanding since it goes out each week whereas our best nights are weekends here," Snyder says.

An elevated cocktail bar area, pool table and pinball machines are situated to the south of the disco floor while a small patio area is to the west.

The original Apache, housed at 2214 Stoner Ave. in L.A., was a total

fire loss Feb. 4. Its cause has yet to be determined.

Snyder says a late summer opening is seen for the original bar, to be christened Apache West and house an expanded disco dance area from 400-1,000 square feet.

The new club's capacity has been increased from 250-400 with the new enlarged patio area able to service 150 persons. Like the Valley club, there will be no cover charge.

(Continued on page 85)

Carol Douglas Gets Harlem Promotional

NEW YORK—Harlem's economy got an all too rare shot of record industry largess May 21 as Mid-song Records threw a promotional party for disco vocalist Carol Douglas at the Harlem World Disco.

Representatives of the press, the record industry, members of the community and DJs from all over the metropolitan area attended the affair which was coordinated by Harlem's Disco Den Record Pool.

Highlight of the evening was Douglas singing with two tracks from her forthcoming album.

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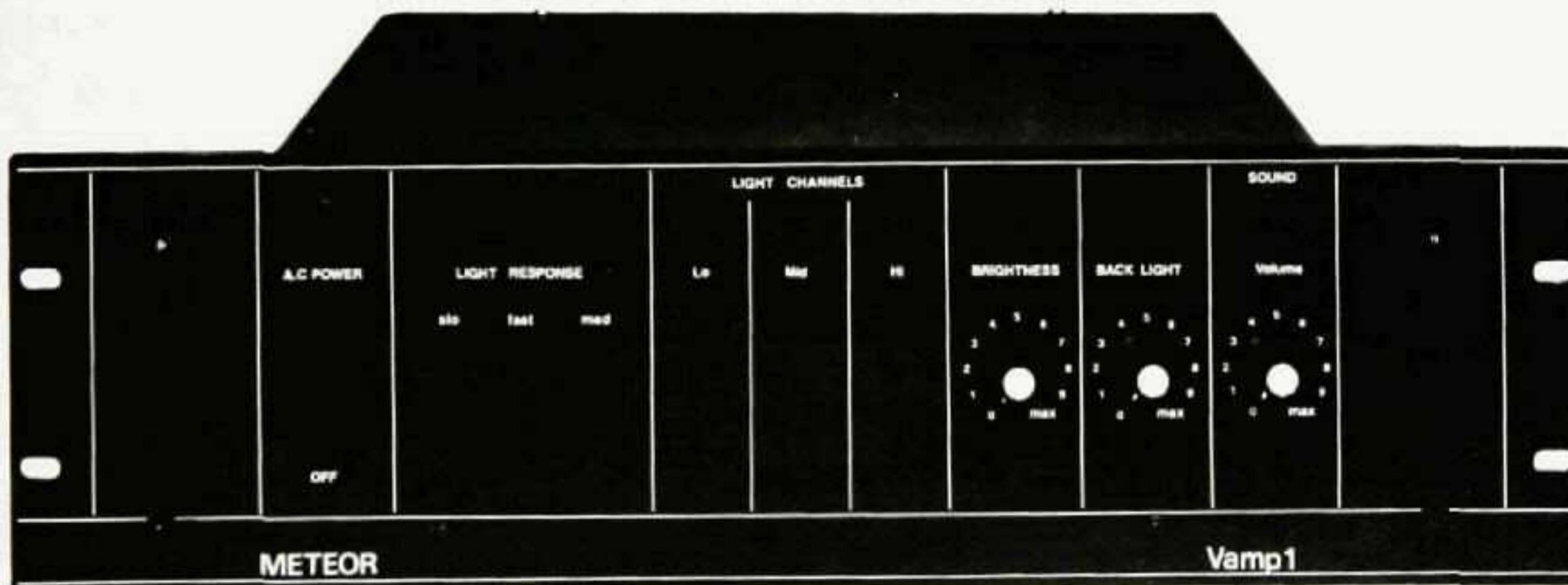
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Billboard's Disco Action

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ATLANTA

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 3 **BAD, BAD BOY**—all cuts—Theo Vanezi—Prelude (LP)
 - 4 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 5 **DANCE WITH YOU**—Cameo Lucas—Solar (12 inch)
 - 6 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 7 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 8 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 9 **DANCER/DANCE TO DANCE**—Gino Soccio—Warner/BFC (LP)
 - 10 **POUSSEZ**—all cuts—Poussez—Vanguard (LP)
 - 11 **ANYBODY WANNA PARTY**—Gloria Gaynor—Polydor (12 inch)
 - 12 **ROCK IT TO THE TOP/MIDNIGHT ENERGY**—Mantus—S.M.I. (LP)
 - 13 **MAKIN' IT**—David Naughtin—RSD (12 inch)
 - 14 **MY BABY'S BABY**—Liquid Gold—Parachute (12 inch)
 - 15 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)

DALLAS/HOUSTON

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 3 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
 - 4 **MY BABY'S BABY**—Liquid Gold—Parachute (12 inch)
 - 5 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 7 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 8 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 9 **EVERYBODY HERE MUST PARTY**—Direct Current—TEC (12 inch)
 - 10 **BAD, BAD BOY**—all cuts—Theo Vanezi—Prelude (LP)
 - 11 **IT'S OVER/DON'T FALL IN LOVE**—Alma Fay—Casablanca (LP/12 inch)
 - 12 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 13 **DANCE WITH YOU**—Cameo Lucas—Solar (12 inch)
 - 14 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
 - 15 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)

NEW ORLEANS

- This Week**
- 1 **BAD, BAD BOYS**—all cuts—Theo Vanezi—Prelude (LP)
 - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 4 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 5 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 6 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 7 **LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12 inch)
 - 8 **I CAN TELL**—Chanson—Ariola (12 inch)
 - 9 **DISCO CHOO CHOO**—Nightlife Unlimited—Casablanca (LP)
 - 10 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 11 **MY BABY'S BABY**—Liquid Gold—Parachute (12 inch)
 - 12 **DANCE WITH YOU**—Cameo Lucas—Solar (12 inch)
 - 13 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 14 **TO FREAK OR NOT TO FREAK**—Stewart Thomas Group—Ariola (12 inch)
 - 15 **CAFE**—D.D. Sound—Emergency (LP)

PITTSBURGH

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 3 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 4 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 5 **I CAN TELL**—Chanson—Ariola (12 inch)
 - 6 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 7 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 8 **SPEND THE NIGHT/WHY DOES IT RAIN**—Bob & Reli—Channel (12 inch)
 - 9 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 10 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 11 **PARANOID**—French Kiss—Polydor (LP)
 - 12 **DISCO CHOO CHOO**—Nightlife Unlimited—Casablanca (LP)
 - 13 **I GOT THE ANSWER/LOVE SICK**—Candi Staton—Warner (12 inch)
 - 14 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
 - 15 **LOVE MAGIC/HOLLER**—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)

BALT./WASHINGTON

- This Week**
- 1 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 **BAD, BAD BOY**—all cuts—Theo Vanezi—Prelude (LP)
 - 4 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
 - 5 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 **WORK THAT BODY**—Taana Gardner—West End (12 inch)
 - 7 **LET ME BE YOUR WOMAN**—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 8 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 9 **POUSSEZ**—all cuts—Poussez—Vanguard (LP)
 - 10 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 11 **PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th C. (LP)
 - 12 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
 - 13 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 14 **TO FREAK OR NOT TO FREAK**—Stewart Thomas Group—Ariola (12 inch)
 - 15 **LOVE MAGIC/HOLLER**—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)

DETROIT

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **SHOULDA' GONE DANCING**—High Energy—Motown (12 inch)
 - 3 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 4 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 5 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 6 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 7 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)
 - 8 **NIGHT DANCIN'/RED HOT**—Taka Boom—Ariola (LP/12 inch)
 - 9 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 10 **BY THE WAY YOU DANCE**—Bunny Sigler—Gold Mind (12 inch)
 - 11 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
 - 12 **BAD, BAD BOY**—all cuts—Theo Vanezi—Prelude (LP)
 - 13 **ALL THROUGH ME/SOME LOVE**—Laura Taylor—TK (12 inch)
 - 14 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
 - 15 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)

NEW YORK

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 3 **BAD, BAD BOYS**—all cuts—Theo Vanezi—Prelude (LP)
 - 4 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
 - 5 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 7 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 8 **MY BABY'S BABY**—Liquid Gold—Parachute (12 inch)
 - 9 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 10 **WORK THAT BODY**—Taana Gardner—West End (12 inch)
 - 11 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
 - 12 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
 - 13 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 14 **POUSSEZ**—all cuts—Poussez—Vanguard (LP)
 - 15 **HAVE A CIGAR**—Rosebud—Warner (12 inch)

SAN FRANCISCO

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 3 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 **BAD, BAD BOY**—all cuts—Theo Vanezi—Prelude (LP)
 - 5 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 6 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 7 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 8 **LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12 inch)
 - 9 **BOOGIE BUSINESS**—Lamont Dozier—Warner (12 inch)
 - 10 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 11 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 12 **MY BABY'S BABY**—Liquid Gold—Parachute (12 inch)
 - 13 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
 - 14 **DON'T YOU WANT MY LOVE/UNDER COVER LOVER**—Debbie Jacobs—MCA (12 inch)
 - 15 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)

BOSTON

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 3 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 4 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
 - 5 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 6 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 7 **BAD, BAD BOY**—all cuts—Theo Vanezi—Prelude (LP)
 - 8 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 9 **WORK THAT BODY**—Taana Gardner—West End (12 inch)
 - 10 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 11 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
 - 12 **LOVE MAGIC/HOLLER**—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 13 **DANCE WITH YOU**—Cameo Lucas—Solar (12 inch)
 - 14 **DANCER/DANCE TO DANCE**—Gino Soccio—Warner/BFC (LP)
 - 15 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)

LOS ANGELES

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 3 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 4 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)
 - 5 **BAD, BAD BOYS**—all cuts—Theo Vanezi—Prelude (LP)
 - 6 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 7 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 8 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 9 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 10 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 11 **WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12 inch)
 - 12 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 13 **FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)**—Madison Kane—Warner (LP)
 - 14 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
 - 15 **MY BABY'S BABY**—Liquid Gold—Parachute (12 inch)

PHILADELPHIA

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
 - 3 **EVERYBODY HERE MUST PARTY**—Direct Current—TEC (12 inch)
 - 4 **YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12 inch)
 - 5 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 6 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 7 **BABY BABA BOOGIE/SHARE**—The Gap Band—Mercury (12 inch)
 - 8 **POUSSEZ**—all cuts—Poussez—Vanguard (LP)
 - 9 **BAD, BAD BOYS**—all cuts—Theo Vanezi—Prelude (LP)
 - 10 **DOUBLE CROSS/GREAT EXPECTATIONS**—First Choice—Salsoul (LP)
 - 11 **JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE**—Tata Vega—Motown (12 inch)
 - 12 **FIRST TIME AROUND/THIS GROOVE IS BAD**—Sky—Salsoul (LP/12 inch)
 - 13 **HAPPINESS**—Pointer Sisters—Planet (12 inch)
 - 14 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 15 **GOOD, GOOD FEELING**—War—MCA (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 3 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 5 **BAD, BAD BOY**—all cuts—Theo Vanezi—Prelude (LP)
 - 6 **NIGHT DANCIN'/RED HOT**—Taka Boom—Ariola (LP/12 inch)
 - 7 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 8 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 9 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 10 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 11 **FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)**—Madison Kane—Warner (LP)
 - 12 **DANCE WITH YOU**—Cameo Lucas—Solar (12 inch)
 - 13 **STAY WITH ME**—Chano—Salsoul (12 inch)
 - 14 **POUSSEZ**—all cuts—Poussez—Vanguard (LP)
 - 15 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA (12 inch)

CHICAGO

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 3 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 4 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 5 **I CAN TELL**—Chanson—Ariola (12 inch)
 - 6 **ANYBODY WANNA PARTY**—Gloria Gaynor—Polydor (12 inch)
 - 7 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 8 **FORBIDDEN LOVE (Medley)**—Madison Kane—Warner (LP)
 - 9 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 10 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)
 - 11 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 12 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
 - 13 **HAPPINESS**—Pointer Sisters—Planet (12 inch)
 - 14 **MY BABY'S BABY**—Liquid Gold—Parachute (12 inch)
 - 15 **POUSSEZ**—all cuts—Poussez—Vanguard (LP)

MIAMI

- This Week**
- 1 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 2 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 **BAD, BAD BOYS**—all cuts—Theo Vanezi—Prelude (LP)
 - 4 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 5 **CUBA**—Gibson Bros.—Mango (12 inch)
 - 6 **SPEND THE NIGHT/WHY DOES IT RAIN**—Bob & Reli—Channel (LP)
 - 7 **DANCER/DANCE TO DANCE**—Gino Soccio—Warner/BFC (LP)
 - 8 **MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP/12 inch)
 - 9 **FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)**—Madison Kane—Warner (LP)
 - 10 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 11 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 12 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12 inch)
 - 13 **WORK THAT BODY**—Taana Gardner—West End (12 inch)
 - 14 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 15 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)

PHOENIX

- This Week**
- 1 **BAD GIRLS**—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 **STARS**—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 3 **BAD, BAD BOYS**—all cuts—Theo Vanezi—Prelude (LP)
 - 4 **BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12 inch)
 - 5 **RING MY BELL**—Anita Ward—TK (12 inch)
 - 6 **THE RUNNER**—Three Degrees—Ariola (12 inch)
 - 7 **HAVE A CIGAR**—Rosebud—Warner (12 inch)
 - 8 **JUST KEEP THINKIN' ABOUT YOU BABY**—Tata Vega—Motown (12 inch)
 - 9 **BOOGIE WOOGIE DANCIN' SHOES**—Claudia Barry—Chrysalis (12 inch)
 - 10 **DANCE WITH YOU**—Cameo Lucas—Solar (12 inch)
 - 11 **HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 12 **LOVE EXCITER/DANCE MAN**—El Coco—AVI (12 inch)
 - 13 **UNDER COVER LOVER/DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA (12 inch)
 - 14 **NIGHT DANCIN'/RED HOT**—Taka Boom—Ariola (LP/12 inch)
 - 15 **HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12 inch)

MONTREAL

- This Week**
- 1 **BAD GIRLS/HOT STUFF**—Donna Summer—Polydor (LP)
 - 2 **DANCER/DANCE TO DANCE**—Gino Soccio—Quality (12 inch)
 - 3 **BAD, BAD BOY**—all cuts—Theo Vanezi—Quality (LP)
 - 4 **AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—CBS (12 inch)
 - 5 **ROCK IT TO THE TOP**—Mantus—Quality (LP)
 - 6 **POUSSEZ**—all cuts—Poussez—London (LP)
 - 7 **WE ARE FAMILY/HE'S THE GREATEST DANCER**—Sister Sledge—WEA (LP)
 - 8 **N.Y. WITH PROUD MARY**—Nuggets—London (LP)
 - 9 **BORN TO BE ALIVE**—Patrick Hernandez—CBS (12 inch)
 - 10 **THERE BUT FOR THE GRACE OF GOD GO I**—Machine—RCA (12 inch)
 - 11 **KNOCK ON WOOD**—Aes Steward—Quality (12 inch)
 - 12 **PARANOID**—French Kiss—Polydor (12 inch)
 - 13 **I GOT MY MIND MADE UP**—Instant Funk—RCA (12 inch)
 - 14 **HAVE A CIGAR**—Rosebud—WEA (12 inch)
 - 15 **MY BABY'S BABY**—Liquid Gold—Polydor (12 inch)

Disco

3-Hour Program On Air In Fall

NEW YORK—Gloria Gaynor, Rod Stewart, Peaches & Herb, Instant Funk and Evelyn "Champagne" King are among some of the top disco recording artists who will be heard July 21 on "Disco-Plex," a three-hour pilot program for a three-hour disco radio series planned for this fall.

The show, created by Music In The Air, a division of Billboard Publications, features as its special consultant, Bobby "Deejay" Guttadaro, twice named as Billboard's top national disco deejay.

Features include interviews with the show's featured artists who also introduce their songs and talk about their careers.

In addition, Guttadaro spins the top hits from Billboard's National Disco Action Charts, plus some oldies, breakout favorites and coming trendsetters.

According to Gig Barton, executive producer of the show, "Disco-Plex" is a total music and sound environment which creates the ultimate disco in each listener's imagination.

Barton also assures that the show's format is so designed that no traditional announcer interrupts the music flow, or confuses a station's identity.

An estimated 3,500 program demos have been mailed, in 12-inch disco disk format, to radio stations across the country. Response from overseas markets is also said to be heavy.

In addition to Guttadaro and Barton, other "Disco-Plex" staffers are Christine Gardner, producer and writer; Michael Toles, writer; and Scott Salem, engineer.

Ripley Disco Livens Philly

Continued from page 78

possible to retain much of the art deco markings that characterized Ripley's as a clothing store.

Bill Hoskins, who has been engaged in renovating center-city properties, came up with the concept and it was put together by designer Sandy Atkinson, architect Walt Bowker, and construction engineer Vincent Campisi.

In keeping with the art deco theme, a lighted giant illuminated jukebox dominates borders of the dance floor and serves as an elevated "throne" for spinners Frank Lembo and Billy Serralles, who was music director for the past three years at the Steps disco nearby. Lembo is president of the 100-member Pocono Record Pool.

The custom light show represents a reported investment of \$75,000, according to Hoskins. It was built in the club's basement.

Incorporating the latest in computer technology, Light Lab, New York, provided the lighting computer located in the jukebox form and claims it is able to produce 256,000 different lighting effects.

Alex Rosner, of Rosner Custom Sound, New York, created the \$30,000 sound system, utilizing Bozak mixers, MacIntosh amps, JBL speakers and his own bass speakers.

Open nightly from 9 p.m. to 2 a.m., except Sunday, Ripley charges a \$5 admission which includes two drinks on week nights, with an additional \$3 charge on Friday and Saturday nights. Only snacks are served; the emphasis is on drinks and dancing.

MAURIE ORODENKER

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25TH HOUR NEW \$300,000 CLUB

Pennsylvania Cabaret Converts

By MAURIE ORODENKER

WILKES-BARRE, Pa.—Disco has come of age in this hilly, northwestern section of Pennsylvania with the recent switching of club for-

mat by the Treadway Inn from conventional cabaret to disco.

Throughout the entire area, about a dozen discos now flourish, but Mark Kornfeld, owner of the Treadway Inn in suburban Plains, Pa., went all-out to make his new club, the 25th Hour, top of the heap.

Patterned after Studio 54 and Regine's in New York, Kornfeld hopes to imitate the success of those rooms as well as their style. He explains facetiously that his club is for those persons on the go who find that the 24-hour day is too short for them. "For them I am offering the 25th Hour," he states.

Joey Russell and Richard Getz are the spinners handling the expensive state-of-the-art sound system which includes Technics turntables and Cerwin-Vega speakers. He states that a sizable chunk of his reported \$300,000 conversion cost went into getting "just the right sound system for the room."

Kornfeld also installed more than

2,000 feet of neon to provide flashing "light orchestration" which surrounds the dancers. The computerized system is operated from a controller which is activated by the heat from the deejay's hands. The system is said to have a potential for several thousand combinations.

The club is open seven nights a week, has a \$2 admission charge on Wednesdays and Sundays, and ups the charge to \$3 per person on Fridays and Saturdays.

Gimmicks in decor are a major draw for most clubs in the area. This accounts for the heavy emphasis on lights at the 25th Hour.

Also typical is the emphasis on mirrors. They cover every flat surface at Gary Stephens' Reflections in neighboring Kingston, and are also responsible for the club's name.

Stephens has been going strong since opening his glittering mirrored emporium in March 1978, with disco on Wednesday through Saturday, and a jazz music policy Tuesday nights. Located in the Gateway Shopping Center, Stephens has no admission or cover charge, but asks a \$2 minimum on Fridays and Saturdays.

Mirrors are also big at the Oz in downtown Scranton, Wilkes-Barre's twin city. Like Reflections, it's a dressy place with a \$2 minimum on Fridays and Saturdays plus a \$1 admission ticket. Decor also counts heavily at the Wizz in suburban Plains. The Wizz is the only disco in the area using bubble and fog machines on its dance floor. The lighting is also computerized. No cover is required and Wednesday night is a special with a one-price open bar from 8 p.m. to 4 a.m. \$4 for women and \$5 for men covers all drinks.

Here in Wilkes-Barre, Dennis' Paradise in South Main Plaza is unique in many ways. A large fish tank faces the front door and patrons cross a bridge with a flanking 15-foot waterfall to reach the dance floor, which is heavy on neon lights. This summer Dennis' will install an outside roof garden with a restaurant, dining by moonlight with fire torches, and fountains with sparkling lights.

At the Hotline, dancers do not have to leave their tables to converse with other dancers. Each booth has its own telephone and a large lighted number overhead. If a patron sees someone with whom he wants to talk, he just dials the number. The dancers are recorded on videotape and replayed on a large video screen.

A more subdued ambience is found at Francesco's in suburban Moosic, where the deejay spins records for the mid-20s to mid-30s.

Other disco oriented formats are found at Koo-Koo's Nest in Plains, where Wednesday is pitcher and disco night, Thursday is '50s night, and weekends are disco and Top 40; at the Hi-Lite Lounge in Kingston, where they disco on Wednesday nights; the Gallery in Edwardsville, in the Mark Plaza Shopping Center; and at Club Lee, also in Edwardsville, with a lighted dance floor and special sound system, and featuring a dance contest every Saturday night that brings two bottles of champagne to the winner.

Here in Wilkes-Barre there's also the Cabaret, where the dance floor is computerized with lights and every Wednesday is a happy hour night with discounted drink prices. For the singles, it's mostly Vispi's in Edwardsville, which goes heavily on bizarre decor, especially on holidays.

(Continued on page 84)

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Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	1	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch) NBLP 27150/NBD 20167	41	34	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP) CA 9502
★	2	RING MY BELL—Amita Ward—TK (12 inch) TKD 124	★	50	NIGHT DANCIN'—Taka Boom—Ariola (LP/12 inch) SW 50041/AR 9010
★	7	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Columbia (LP) 3D 5209	★	64	TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch) CT 702
★	9	HAVE A CIGAR—Rosebud—Warner Bros (12 inch) WBSO 8784	44	46	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midsong (LP/12 inch) MSI 008/MD 509
5	5	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12 inch) HRD 20523	45	30	TAKE ME HOME—Cher—Casablanca (LP/12 inch) NBLP 7133/NBD 20168
6	4	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F 9579/D 129	46	48	LA BAMBA—Antonia Rodriguez—Buddah (12 inch) DSC 138
7	3	BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP) PRL 12165	★	53	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014
★	10	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch) COS 2316	★	54	BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12 inch) SRM 13758
9	6	DANCE WITH YOU—Carnie Lucas—Solar (12 inch) YD 11483	49	52	GOOD, GOOD FEELING—War—MCA (12 inch) MCA 13913
★	11	CUBA—Gibson Bros.—Mango (12 inch) MLPS 7779-A	★	73	UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch) 13920
11	8	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	★	76	BOOGIE WONDERLAND—Earth, Wind & Fire—Emissions—Columbia (12 inch) 23 10950
★	14	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) ZSR 3675	52	37	BY THE WAY YOU DANCE—Bummy Sigler—Gold Mind (12 inch) GG 403
★	20	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23 10987	★	—	CRANK IT UP—Peter Brown—TK (12 inch) TDK 151
14	12	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	★	70	DISCO CHOO CHOO—Nightlife Unlimited—Casablanca (LP) NBLP 7139
★	17	HIGH ON MAD MOUNTAIN/DISCO PEOPLE—Mike Theodore—Westbound (LP/12 inch) WT 6109/OSCO 161	55	55	STAY WITH ME—Chano—Salsoul (12 inch) SG 212
★	18	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSO 79412	★	62	THE RUNNER—Three Degrees—Ariola (12 inch) AR 7746
17	16	FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)—Madleen Kane—Warner Bros. (LP/12 inch) BSK 3315	★	65	BOOGIE BUSINESS—Lamont Dozier—Warner Bros. (12 inch) WBSO 8782
★	23	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020	58	45	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch) J33552/28-50721
19	15	WORK THAT BODY—Taana Gardner—West End (12 inch) WES 22116	59	47	LET'S LOVE DANCE—Gary's Gang—SAM/Columbia (LP/12 inch) JC 35793
★	25	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch) Z28 3682	★	—	HAPPY RADIO—Edwin Starr—20th C. (12 inch) TCO 76
21	22	I CAN TELL—Chanson—Ariola (12 inch) AR 9086	61	78	CAFE—D.D. Sound—Emergency (LP) EM LP 7501
22	13	DANCE TO DANCE/DANCER—Gino Soccio—Warner/RFC (LP) RFC 3309	62	71	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP) T 583
★	26	HOT FOR YOU—Brainstorm—Tabu (12 inch) Z28 5515	63	—	LADY NIGHT/SWISS KISS—Patrick Juvet—Casablanca (LP/12 inch) NBLP 7148/NBD 20160
24	21	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch) #59	64	39	PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch) 28 50665
★	29	HOT NUMBER—Foxy—TK (LP/12 inch) 300-10	65	72	MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167
27	24	PANIC—French Kiss—Polydor (LP) PD 1 6197	66	—	LOVE EXCITER/DANCE MAN—El Coco—Ariola (12 inch) 12 270
★	56	WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch) WBSO 8820	67	69	MY LOVE IS MUSIC—Space—Casablanca (LP/12 inch) NBLP 7131
29	28	GO WEST/IN THE NAVY—Village People—Casablanca (LP/12 inch) NBLP 7144/NBD 20165	68	—	STEPPIN' OUT—Ray Dabrusage—Polydor (12 inch) TOD 508
30	32	MAKIN' IT—David Naughton—RSO (12 inch) RSS 300	69	59	KNOCK ON WOOD—Ami Stewart—Ariola (LP/12 inch) SW 50054
★	60	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch) 23 10976	70	66	IT'S OVER—Alma Faye—Casablanca (LP/12 inch) NBLP 7143/NBD 20170
★	35	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) T7 360/M00021	71	74	AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri DeSario—Casablanca (LP/12 inch) NBLP 20157
33	27	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSO (LP/12 inch) RS2 3902	72	75	BAD FOR ME—Dee Dee Bridgewater—Elektra (12 inch) AS 11409
34	36	HAPPINESS—Pointer Sisters—Planet (12 inch) AS 11407	73	51	ALL THROUGH ME/SOME LOVE—Laura Taylor—TK (LP/12 inch) GS 105/TKD 137
★	38	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12 inch) G 7987/M00019	74	77	SUPER SWEET—Wardell Piper—Midsong (12 inch) MD 508
★	40	SPEND THE NIGHT/WHY DOES IT RAIN—Bob A Rella—Channel (LP) CLP 1002	75	—	I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midsong (LP) MSI 007
37	31	DISCO NIGHTS—G. Q.—Arista (LP) AB 4225	76	79	DANCIN' AT THE DISCO—LAX—Prelude (12 inch) PRO 71116
38	33	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12 inch) SA 8513/SG 207	77	—	LOVE INSURANCE POLICY/TEASER—Trammps—Atlantic (LP) SD-19210
★	44	ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch) TOD 507	78	42	(EVERYBODY) GET DANCIN'/PSTELERO—Bombers—West End (LP/12 inch) WES 106/22115
★	43	STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516	79	61	STAR LOVE—Cheryl Lynn—Columbia (LP/12 inch) JC 35486
			80	57	ONE CHAIN (DON'T MAKE NO PRISON)—Santana—Columbia (12 inch) 23 10957

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Disco Producers More Than Just Paper Title

• Continued from page 3
producer to the Love-Zager partnership, Jerry Love states, "I try to put together a package which will take away all the business headaches from the producer, and free him to be totally creative."

The Love package runs the gamut of establishing budgets, seeing that the production costs of the record remain within those budgets; negotiating deals with record labels, buying and arranging studio time, and even working closely with the artist and

label on the merchandising and promotion of a record.

Love's responsibilities also extend to tracking the course of a record, the radio airplay it receives, audience response in discotheques, and regional and national chart movement.

"Execution of the concept requires the savoir faire of a politician and the balance of a juggler," states Love. Still, if skillfully executed, the overall relief and peace of mind the package creates for all concerned can be substantial.

Notes Tom Cossie of MK Promotions of the executive producer label: "It has been a pretentious title for do nothings for too long," he states. "The role would be closer to that of a manager, although we are not in the management business," he adds.

Cossie speaks modestly, almost self-effacingly about his role as an executive producer. "I pick up the loose ends and tie them together," he explains.

Those "loose ends" which he dismisses with such a casual air are extremely important to the total fulfillment of a record's potential. They span the spectrum of merchandising, shipping, keeping track of the configurations of a record being shipped, lining up studio time, working with advertising schedules and helping to promote the product.

Cossie ties up his responsibility as an executive producer in one sentence. "I provide a resource into which talented people can plug."

Tom Hayden, whose firm is also providing the executive producer's service, sees himself as a "vital link" between the artist and his label.

Hayden brings his years of expertise in the music business to bear on

his function as an executive producer and has a deep sense of responsibility in the overall scheme of things. The efforts work, and Hayden, like his peers, is becoming an integral part of the record production process.



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NEW SPEAKERS—At the recent Los Angeles AES, Community Light & Sound's Chris Kofoed and John Wiggins, left, show off Leviathan and other Zoids horns. Above, Stan Miller and Steve Youngson of Stanal Sound highlight first "Stanley Screamer" units in Altec joint venture.

Cabaret Converts

Continued from page 82

Even teenagers are provided for in this disco wave that has overtaken the area. There's Vox Box at Gus Genetti's Motel which is strictly soda pop and good music for those under 21.

Significantly, none of the discos turn to live music to attract clients, depending entirely on a recorded music atmosphere.

It Took a Long Time, But Machine Wins Acceptance

NEW YORK—Wide disco industry acceptance of Hologram recording artists, Machine, and their song, "There For The Grace Of God Go I," has convinced group leader/guitarist Jay Stovall that his faith in the band was worth the time and effort.

Stovall, who has lead Machine

through several different formats since his high school days in Brooklyn, says that at one point the group was a Top 40 outfit with several girl singers.

"However," he adds, "we always wanted to have the band at the core of the music."

He continues, "I was into band music, but while growing up in the 1960s, most black music was centered around vocalists. As a guitarist I found few black tunes which featured my instrument. 'Soulfinger' was one of the few exceptions."

About 18 months ago, Stovall formed the current version of Machine. The group now features four musicians and a female singer. Kevin Nance, one of the original members, is featured on the keyboards, Lonnie Ferguson is on drums, and Melvin Lee is on bass. Clare Bathe is the vocalist.

Explaining the secret of Machine's success, Stovall states, "We literally locked ourselves in the rehearsal studios until we got our sound together. It was there we wrote most of the tunes which will be on our first album, including 'Grace Of God.'"

Nance composed the music for "Grace Of God," but it was not until Machine became associated with producer August Darnell that the song finally came together. Stovall describes Darnell as being "probably the most literate lyricist in disco music today." He explains that Darnell was responsible for the words on Dr. Buzzard's Savannah Band first album, and also for the Odyssey disco classic, "Native New Yorker."

"We met Darnell through our lawyer after having trouble with two previous producers. The band dug him immediately, so he took over production of our album," says Stovall. Darnell will also be contributing two more songs, "Marisha" and "You've Come A Long Way Baby."

14 Teenage Clubs

CHICAGO—Teenage disco is being promoted at 14 Chicago area clubs according to a survey appearing in Disco Guide, a new local publication.

Clubs with disco for teens include Old Chicago Amusement Park, the Library, Axel Roller Rink, Galaxy Disco, Dingbats, Franksteins, Turning Point, Sassafrass, Zoo Disco, Rolls Royce, Sheba, New Galaxy Disco, Venus I Teen Disco and the Apple.

Disco Mix

By BARRY LEDERER

NEW YORK—Salsoul Records, as previously reported, has much new material and several groups scheduled for early summer release. Soccer with its first 12-inch 33-1/2 r.p.m. is one of its important acts, available with producer Tony Valor behind the production controls. Excitement has been created with this group's first outing, "Come And Get It On," which incorporates a pulsating guitar beat that is backed with riveting percussion. An echo effect is used to give the vocals a haunting quality that works well with rich orchestration and fine string accompaniment.

This simply structured song carries little singing which helps to propel the hip moving instrumentation through the 6:59 minute disk. A strong drum break enhances the momentum.

Wild Cherry has changed its tone from funk to mellow soul with the Epic release "Try A Piece Of My Love." This special disco version is from the album "Only The Wild Survive" and runs 7:24 with easy percussion and guitar beats setting a subtle and laidback mood. A piercing sax solo provides an element that is in balance with the silky harmonies of the group. The orches-

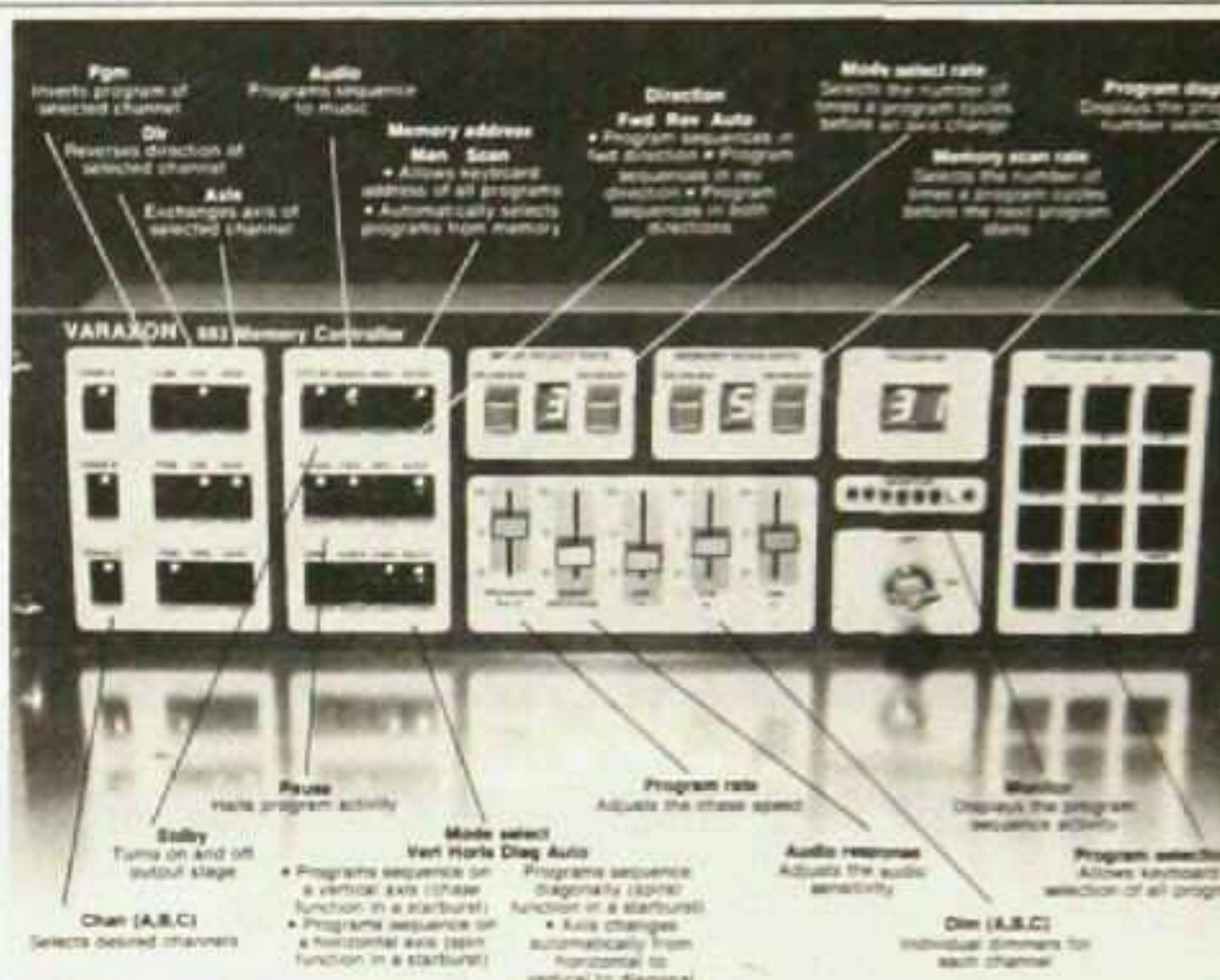
tration is not dominant when the group is singing but becomes electronically-oriented when the voices subside and a sexy rap begins. It is produced by Rick Hall.

The Capitol Records 12-inch 33-1/2 r.p.m. of "Make Love To Me" by Helen Reddy, is being given special attention in the clubs. Reaction from deejays to this cut has been favorable as she has proved to be adept in the disco arena. The mood created is up and the tempo moving. Most of the second half of the disc is an instrumental version of the tune, and is one of the happier sounds around.

Producer Frank Day, remix technician Buddy Brundo, and arranger McKinley Jackson have ignited a spark that should glow for some time. Reddy belts out this song with the right combination of orchestration and arrangements that have no need for a break as the tune never lets down in energy level through its 7:02-minute length.

Flamingo Records is a new label from London. It is marketed by Magnet and distributed by EMI. Its first release was the Bombers which

(Continued on page 85)



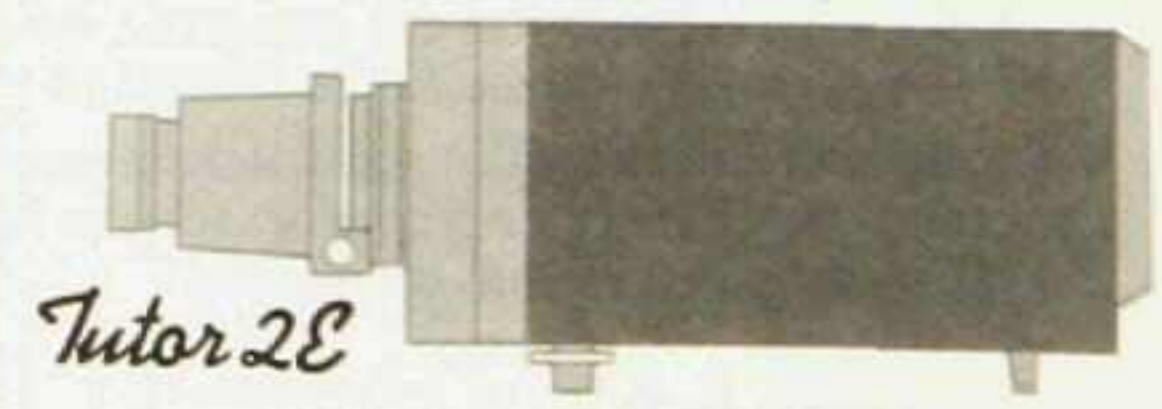
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Disco

Disco Mix

• Continued from page 84

has moved up the chart and its second entry into disco is with the group called Match. This 12-inch 45 r.p.m. is available in red vinyl and is called "Boogie Man." Tight and well-crafted harmonies blend well with punchy orchestration that has a strong rhythm track. The break has a spacey feeling that is overlapped with percussion and saxophones. This 7:58 cut is showing potential with the deejays here. The flip side "Walk Tall" also deserves some play.

It seems that "I Will Survive" will be a classic recording. It has been done in French by Regine and now has a country flavor by Billy Joe Spears. The country guitar feeling is maintained

throughout this disk that has a folksy down home spirit as sung by Spears.

This 12-inch 33 1/3 r.p.m. from United Artist runs only 3:16 and should be lengthened with the slow parts taken out. Produced by Larry Butler, deejays will look forward to a remix and longer version as it could possibly take off all over again.

Island Records has found a refreshing group called Inner Circle. Its first album, "Everything Is Great," was recorded in Jamaica and mixed in Nassau. The mood on all the cuts is reggae with the sound reminiscent of the group Third World and its recording of "Now That We've Found Love." "Stop Breaking My Heart" runs 3:31 and has a certain flavor of the Supremes and Four

Tops, laced with an island beat. "Everything Is Great" has the most potential for disco play with rhythm guitar and keyboards being emphasized against the group's funky vocalization. Midway through the disk a drum break is added on this overall uplifting cut.

"The Runner" by Tropique on Midsong has

been receiving attention from New York and Los Angeles deejays. The singing and instrumentation in the beginning starts at slow tempo but picks up about halfway through the 12-inch 33 1/3 r.p.m. disk. Deejays are mixing in at this point when the drum and bongos take over for a break which continues for much of the record. A second break that has bells and a heavy breathing effect in addition to the percussion, maintains the momentum.

A remix has been credited on the record but the potential of the material is still unrealized as a second remix could give it more attention.

Ocean Records has an interesting remake of the Honeycombs' classic hit "Want Ads." This time it is sung by Ullanda McCullough and will be part of an upcoming album, "Love Zone."

The artist's voice shines through this sparkling and sassy production. However, there seems to be a need for a remix as the orchestration and arrangements are not potent enough to withstand the competition from current material. The sound is too reminiscent of the original and needs to be updated.

Jerry Lembo from the Strawberry Patch in New Jersey reports good response from Mike Theodore "High On Mad Mountain," "Love Magic" by John Davis and "Get Another Love" by Chantell Curtis.

Duane Yokimeus from the Renzie Lounge in West Milford, Pa., reports top response to "Boogie Woogie Dancing Shoes," Claudia Barry, "Hot Number's" by Foxy and "Dance With You" by Carrie Lucas.

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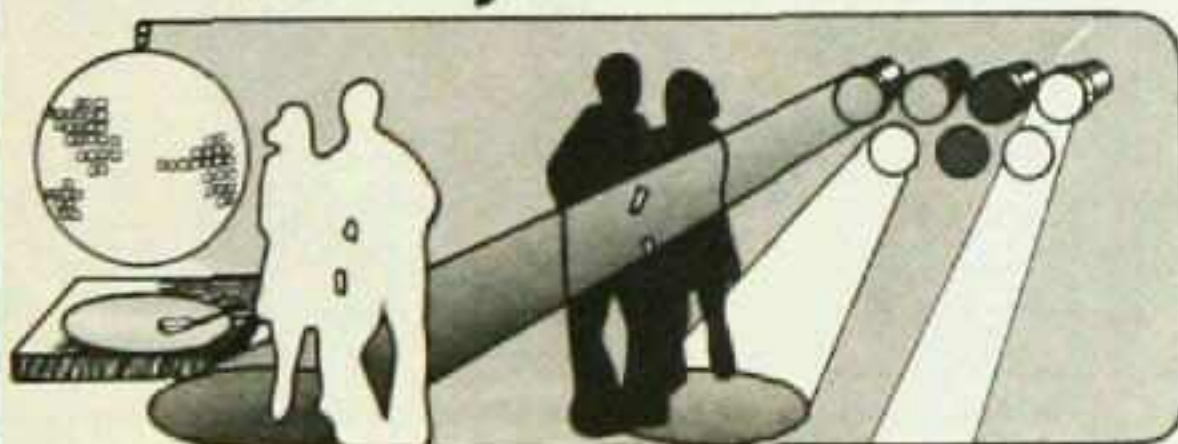
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Indie Firms In Merger

CHICAGO—Two indie promotion companies have merged here to focus their promotion and research services on the disco market.

Independent Record Services, a small company headed by deejay Paul Weisberg, has begun working in cooperation with veteran independent promoter Paul Gallis.

Gallis and Weisberg plan to offer labels coordinated promotion to radio and clubs through the new arrangement. The merger is Gallis' first main thrust into the disco market.

According to Weisberg, a group of 50 of the city's top spinners are reporting to Independent Record Services.

Weisberg makes a base research charge of \$75 to labels per record promoted. There is no charge to spinners, who are required to turn in feedback cards for every disk.

"This company is offering feedback, something record companies don't see often," relates Weisberg.

The qualification is that you have to be a full-time or highly qualified jock," he adds. "I'm calling this the cream of the crop."

Because there is no charge to deejays, the promotion company is distinct from a record pool, Weisberg stresses.

Weisberg and Gallis will work together in markets in Illinois and Wisconsin, and companies will be able to coordinate radio and disco promotion simultaneously under the new arrangement, it's claimed.

Weisberg has been a spinner at Chicago's Playboy Club two years. Independent Record Services was formed this winter, and has survived such companies as Atlantic, Motown, RSO and Mercury.

Intl Expo Opens In Vegas Dec. 11

NEW YORK—Aimed at the disco, hotel and casino operator, the first International Entertainment Exposition bows Dec. 11-14 in Las Vegas.

The four day exhibition is booked into the Las Vegas Convention Center by American Expositions Inc., a New York-based firm specializing in trade shows.

Exhibitors so far include about 60 companies in the light, sound and consulting areas of disco and nightclub operations.

Jabara Enters

• Continued from page 78

A sunken disco floor, extensive lighting system, four-sided bar area and about 70 barstools will be featured at the new club.

Along with encouraging disco artists to try out their new LPs Apache Territory, named after Snyder's first job-related restaurant he worked at in L.A.—a special dance contest is on tap.

An all-expense paid trip for two to Acapulco is being offered with finals set for October. Judges from six other discos will be involved in the contest which begins June 1.

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Welcome Mat Is Out For 14,000-Plus Fair Visitors

• Continued from page 6
were instructed to make periodic stops every 100 miles along the interstates to check on the availability of gas. All reported no difficulties in finding or purchasing sufficient gasoline for the trips.

Originally begun as an event to siphon off fans from the annual country music convention week activities in the fall, Fan Fair has become a major country music activity in its own right.

It traditionally leads off with the annual Fan Fair slow pitch celebrity softball tournament, being held this year on Monday (4) and Tuesday (5) at Cedar Hills Park. The 1979 double elimination event, free to the public, will feature a record number of 23 teams composed of such famous faces as Jerry Lee Lewis, Barbara and Louise Mandrell, Margo Smith, Bill Anderson, Conway

Twitty, Skeeter Davis, Loretta Lynn, George Jones, Faron Young, Rex Allen, Jr., Del Reeves, Don King, the Gatlin brothers, Tommy Overstreet and others.

In addition to the regular softball competition, a special all-star celebrity match will be held both days at noon.

All other Fan Fair activities, from Wednesday (6) through Saturday (9) are lined up for the Municipal Auditorium. Exhibits, booths and display areas will open on the lower level each day beginning at 9:30 a.m. and closing at 5 p.m. Wednesday, 7 p.m. Thursday and Friday, and 2 p.m. Saturday.

Tuesday night at 7 p.m. a Fan Fair square dance will be held in the Auditorium, open to all registrants who wish to attend.

Along with the major entertainment shows presented throughout

Fan Fair, a number of smaller tent showcases will be featured during lunch from Thursday through Saturday, featuring various artists.

Ronnie Prophet will host the first of these special luncheons on Thursday from 11:30 a.m.-2 p.m. when the international tent show takes place.

Leading off the label-sponsored talent programs will be MCA Records' show beginning at 10 a.m. on Wednesday. Headlining will be Bill Anderson, John Conlee, Loretta Lynn, Barbara Mandrell, John Wesley Ryles, Ronnie Sessions, Conway Twitty and Don Williams.

This will be followed from 2-5 p.m. by the annual bluegrass show comprised of Bill Monroe, Jim & Jesse, Mac Wiseman, Wilma Lee Cooper, Ralph Stanley, James Monroe and the Gospel Ramblers.

Thursday morning from 10 a.m. to noon, CBS Records presents its label show with such artists as Moe Bandy, R.C. Bannon, Janie Fricke, Charly McClain, Ronnie McDowell, Louise Mandrell, Pam Rose, Joe Stampley and Freddy Weller.

In the afternoon from 3-5 p.m., Hickory Records takes the stage with Roy Acuff, Jim Chesnut, Don Gibson, Lori Morgan, Mickey Newbury and Eddie Raven scheduled as featured acts.

Elektra continues the entertainment with an hour-long show from 7-8 p.m. starring Tommy Overstreet and Stella Parton.

Closing out Thursday's activities will be Monument Records' show from 9-10:30 p.m., headlined by Sonny James, Charlie McCoy, Ray Price, Boots Randolph and Connie Smith.

RCA begins Friday's showcases with its label entertainment of Razy Bailey, Jim Ed Brown & Helen Cornelius, Randy Gurley, Zella Lehr and Ronnie Milsap.

This will be followed by the mixed label show to be held from 3-5 p.m. with Hoyt Axton, Randy Barlow, Lenny Gault, Terri Hollowell, Larry G. Hudson, Cristy Lane, Margo Smith, Sammi Smith, Paul Smucker, Wynn Stewart, Peggy Sue, Joe Sun, Tommy Wills and Sonny Wright. Also in the show will be emcee Billy Parker.

Bobby Braddock, Randy Goodrum, Wayland Holyfield, Archie Jordan, Dennis Morgan, Don Schlitz and emcee Ed Bruce will be the featured talents headlining the annual Fan Fair songwriters show Thursday evening from 7-8 p.m.

Winding up the day's festivities will be the cajun show from 9-11 p.m., with Allen Fontenot and band, Wade Benson Landry, Joel Sonnier, Doug and Rusty Kershaw and Jimmy G. Newman and Cajun Country. Newman is producing the show for the CMA.

Concluding the 1979 Fan Fair activities on Saturday will be the international and reunion shows.

The international show, being staged from 10 a.m. to noon, will feature well-known country artists from abroad. Performers scheduled to appear are Mary Bailey from Canada, Karel Gott from Czechoslovakia, Grassroots from England, Inger Johnson from Norway, Gunter Gabriel from Germany, Ruud Hermans Band from Holland, Brendan Quinn from Ireland and Matthew and the Mandarins from Korea. Host for the international show will be Roy Clark.

The reunion show is a CMA-
(Continued on page 90)

BMI Kudos Go To Southerners



BMI BIGGIES—Officials from Acuff-Rose Publications, Inc. which scored top honors at the Nashville Million-Airs Awards held by BMI to salute Southern region affiliates, get their honors from BMI. Include from the left: Dean May, Bud Brown, Frances Preston, vice president of BMI; Jerry Smith of BMI and Wesley Rose.



Mary Tallent, left, and Bill Lowery, right, pick up awards for Lowery's Atlanta-based publishing firms.



Carl Perkins, left, saluted for "Blue Suede Shoes" by Preston, Del Bryant of BMI and Gerry Teifer.



Awards to songwriter Boudleaux Bryant from son Del Bryant and Frances Preston.



Preston gifts Kenny O'Dell, writer of "Behind Closed Doors."

JUNE 9, 1979, BILLBOARD

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Jennings' 'Greatest' LP Promo Pays Off

NASHVILLE—Waylon Jennings' newest gold album, "Waylon's Greatest Hits," was fueled by a multi-format marketing and merchandising thrust from RCA directed at radio and retail levels.

The first single from the package, "Amanda," was shipped to radio stations on bright blue vinyl, with both the single and the album featuring the new custom Waylon label. Advertising support for the record was aimed at both country and adult-contemporary formats, and utilized national print in major publications.

The merchandising effort included such promotional items as terrycloth T-shirts and pendants personalized with the "flying W" Jennings' logo, and point of purchase items such as four-color posters, mobiles and stand-ups. The "Amanda" single was also shipped in a four-color sleeve bearing the LP's front-cover graphics.

In production is a Jennings picture disk that will feature the album package graphics assembled under the direction of Herb Burnett and Pinwheel Studios in Nashville.

The unusual LP cover combined five distinct graphic processes. Its texture is embossed leathergrain sprayed with mat varnish for a non-glossy finish, while all photos are treated with glossy varnish for contrast. The album's lettering is also embossed with gold-foil stamping for visual impact.

The concept was developed jointly by Jerry Bradley, division vice president, RCA Nashville; Herb Burnett of Pinwheel Studios (who shot the cover); Bob Jones (who shot the back cover); and Don Olson, who handled the lettering processes. Time between delivery of the original artwork to New York and return of the first cover proof to Nashville, according to an RCA spokesman, was a record-setting four days.

Jennings continued to reinforce his LP sales with guest performances on the Cheryl Ladd and Johnny Cash television specials, which gave the artist exposure to more than 45 million viewers.

Jennings currently narrates CBS-TV's weekly series, "Dukes Of Hazard," for which he also writes the show's theme music.

And coming up next for the active RCA artist is a role in "Urban Cowboy," a film due to begin production this month with John Travolta. Jennings is scheduled to compose several tunes for the movie.

KIP KIRBY



ENCORE CLOSING—Charlie Daniels closes his recent engagement at Clarksville, Tenn.'s Austin Peay State Univ. with a tip of his hat to the audience that brought him back for three encores. The concert bill was shared with Epic and Sound Seventy group, Wet Willie.

Elektra Exploits Rabbitt's Album

NASHVILLE—A merchandising campaign to promote sales of Eddie Rabbitt's latest LP, "Loveline," has been launched by Elektra, which calls this effort its largest ever on behalf of its Nashville-based artists.

Key merchandising aids in the push will be posters in two sizes, album cover blow-ups, postered teasers and billboards, as well as national media advertising.

At the retail level, Elektra is shipping two by four-foot and one by three-foot posters, supplemented with album artwork covers in 12 by 12-inch and 16 by 15-inch sizes. There will be in-store display contests utilizing as much Rabbitt material as possible, to be co-ordinated by local WEA representatives.

Elektra has purchased 16 billboards throughout the Nashville area to further promote Rabbitt's "Loveline" LP. The billboards will remain up from the beginning of FanFair the first week in June through October's country music convention.

The national advertising campaign will include consumer and trade press, plus radio spots to support both the album and Rabbitt's extensive touring schedule.

Trio Opens Opry '79 In Tulsa

TULSA—The Tulsa Opry '79 kicked off with appearances by Rex Allen Jr., B.W. Stevenson and Roy Synor at the newly-opened Appollo-Delman Theatre Friday (1), with an additional series of monthly amateur talent showcases, concerts and

songwriters' workshops scheduled. Since its inception in 1977, the Jim Halsey-sponsored Tulsa Opry music series has presented such artists as Mickey Gilley, Merle Haggard, the Oak Ridge Boys, Don Williams and Johnny Rodriguez.

MCA Drives On Williams

NASHVILLE—Don Williams' new album, "Best Of Don Williams—Vol. II," is the focal point of a media campaign launched by MCA Records.

The just-released collection of Williams' classics will receive strong support through national print advertising slated for the country market.

MCA has scheduled ads for a number of nationwide publications, notes Chic Doherty, vice president of marketing for the label's Nashville operation, to run within the initial 90-day release period. These ads will be aimed at both consumer and trade markets.

Radio spots beginning two weeks after release will run in 36 national markets as well. Doherty notes that standard merchandising aids are being utilized in the campaign.

Nonstop To L.A.

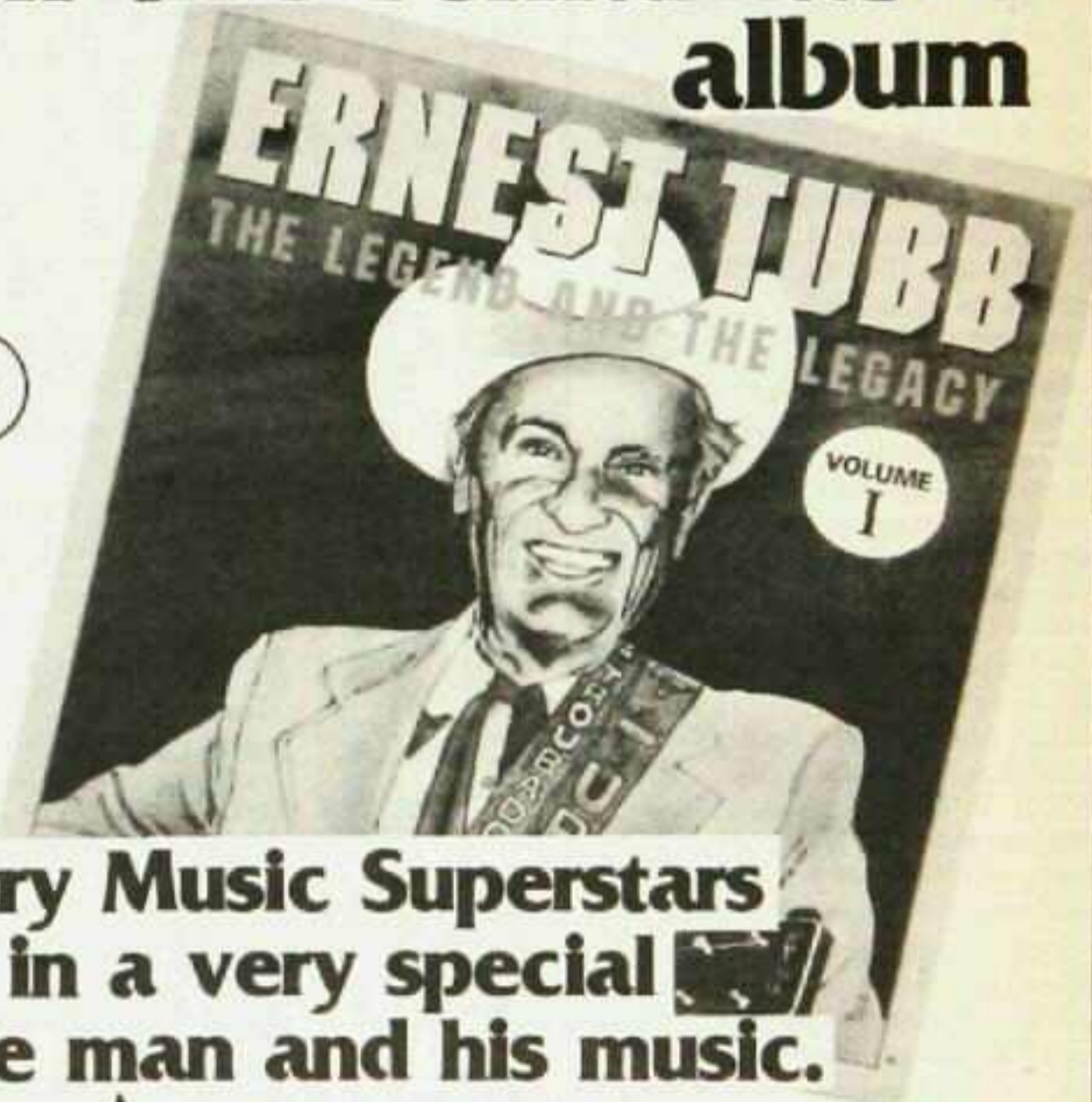
NASHVILLE—Citing "high level support from the traveling public and particularly Nashville's music industry," American Airlines inaugurates nonstop Nashville-Los Angeles service Thursday (7).

Music industry leaders have been calling for the reinstatement of the nonstop service once offered by American. The new flight leaves Nashville at 8:45 a.m., arriving in L.A. at 10:42 a.m. Returning, the nonstop leaves L.A. 12:15 p.m., arriving in Nashville 6:06 p.m.

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JUNE 9, 1979, BILLBOARD

Nashville Scene

By SALLY HINKLE

John Conlee was recently presented the Houston Honorary citizen and goodwill ambassador award. Stella Parton, Vern Gosdin and Wood Newton were among the country artists participating in a field attempting the first annual Music Row Run. Admission proceeds from the six mile marathon went to the United Way Child Care Clinic Fund.

Con Hunley, Ronnie Milsap, Doug Kershaw, Dotts, Johnny Duncan, Moe Bandy and Gail Davies appeared at the first annual Russian River Country Music Festival in Northern California earlier this month. Because of the rise in popularity of country music, the Jaycees departed from their traditional jazz-oriented festival for this two day event, which drew attendance from as far away as Sacramento and the San Francisco/Oakland area.

Ray Griff has just completed a series of six, 30-minute television specials for the Canadian Broadcasting Co. The programs are scheduled for airing in the fall. Vern Gosdin's brother, Rex Gosdin, is back on the music scene with a new single for MRC Silver Label Records, distributed by Pickwick International. Entitled "We're Making Up For Lost Time," the tune was written by Rex Gosdin and V.L. Haywood and produced by Gary S. Paxton.

Chet Atkins and Freddy Fender have been among recent guest deejays at WHN AM of New York. Air personality Lee Arnold hosted Atkins in a rare radio appearance in which Atkins spoke of his early relationship with Elvis Presley, and noted for the first time that the Jordanaires were called in to back Elvis on "Heartbreak Hotel" only after he was unable to book the Speer Family, another gospel group, for the session. While in New York, Atkins also appeared at Carnegie Hall.

WHN air personality Del DeMontreux hosted Fender in a return appearance as guest deejay. Fender has lent his support to WHN in appearing both on poster in a continuing subway campaign, and also in a special live tv spot. Other artists appearing in these campaigns include Linda Ronstadt, Kenny Rogers, Olivia Newton-John, Dolly Parton, Crystal Gayle, Johnny Cash and Glen Campbell. While in New York, Fender also appeared at the Lone Star Cafe.

The Statler Brothers have returned from Toronto where they hosted a Canadian television special, "Super Country Super Stars," slated to be aired in the fall. Other upcoming tv spots for the Statlers include co-hosting the "Music City News Awards Show," June 4 at 9 p.m., an appearance on an Independence Day tv special, "Nashville Salutes The U.S.A.," to be aired at 9 p.m. July 4, and a "That Nashville Music" shot to be aired this fall. The Statlers have also found time to record a new commercial for McDonald's.

Moe Bandy and the Rodeo Clowns will be performing on a major outdoor show at Fort Smallwood Park in Baltimore, June 24. The event is being sponsored by the Southland Corp. (7-11 Stores) to raise money for the Jerry Lee Lewis Muscular Dystrophy Telethon. In addition to profits from ticket sales, one half of each entertainer's fee will be donated to the fund.

The "Porter Wagoner Show" will be taping at Nashville's entertainment theme park, Opryland, USA, June 4-6 and 12-14. Wagoner and his band will tape 26 syndicated segments. Epic artists R. C. Bannon and Louise Mandrell recently handled ribbon-cutting ceremonies in Franklin, Tenn. for a first in the Middle Tennessee proposed franchise of Mr. Gatti's Pizza.

Dick Blake International, Inc. recently hosted a Wine & Cheese Party for a preview showing of Stella Parton's television appearance in "The Dukes Of Hazzard" at Nashville's Morgan's Restaurant. The Tennesseans, the featured act on the Billy "Crash" Craddock Show for the past two years, have left the show to concentrate on their individual career. The move was necessitated due to the appearance demands of the group as a single act. The Tennesseans are booked through Music Park Talent.

The Michael James Band has joined the Willie Nelson tour for a two week string of dates in Georgia, Florida, South Carolina, Ohio, Virginia and Washington, D.C. through Tuesday (29).

D. J. Fontana, drummer with Elvis Presley for 14 years, has assumed a staff production position with Deltron Productions, Nashville, in the music entertainment division. Fontana, having completed a one year tour in memory of Elvis, is now realigning his priorities to some shows, but more studio drumming and production to aid aspiring artists.

Billboard

Hot Country Singles

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* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	8	SHE BELIEVES IN ME—Kenny Rogers (S. Gibb), United Artists 1273 (Angel Wing, ASCAP)	★	38	6	I'LL NEVER LET YOU DOWN—Tammy Overstreet (D. B. Payne), Elektra 46023 (Gary S. Paxton, BMI)	★	NEW ENTRY		FELL INTO LOVE—Faydon (R. Allison, D. Miller), NSD 24 (Taylor and Wilson, BMI)/(Music Craftshop, ASCAP)	
★	2	10	SAIL AWAY—Oak Ridge Boys (R. Van Hoy), MCA 12463 (Tree, BMI)	★	36	8	RUNAWAY HEART—Reba McEntire (P. Harrison), Mercury 55058 (Screen Gems EMI, BMI)	★	69	53	11	LO QUE SEA (WHATEVER MAY THE FUTURE BE)—Jazz Garon (R. Ross), Charts 131 (NSD) (Mr. Mort/Music Craftshop, ASCAP)
★	4	9	WHEN I DREAM—Crystal Gayle (S.M. Theodor), United Artists 1258 (Lando, ASCAP)	★	42	5	DELLA AND THE DEALER—Hoyt Axton (H. Axton, M. Dawson), Jeremiah 1000 (Lady Jane, BMI)	★	70	81	2	BETWEEN THE LINES—Bobby Braddock (B. Braddock, S. Lawrence), Elektra 46038 (Tree, BMI)
★	5	9	RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard (M. Haggard)/(R. Lane), MCA 41007 (Shade Tree, BMD)/(Tree, BMI)	★	41	7	MY HEART IS NOT MY OWN—Wanda Earlwood (M. Earlwood), GMC 106 (Music West Of The Pecos, BMI)	★	21	NEW ENTRY		FAMILY TRADITION—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46046 (Bocopius, BMI)
★	6	7	NOBODY LIKES SAD SONGS—Ronnie Milsap (B. McNeil, W. Holyfield), RCA 11553 (Hall/Clement/Mapplehill/Vogue, BMI)	★	40	8	SHE'S BEEN KEEPIN' ME UP NIGHTS—Bobby Lewis (S. Lorber, J. R. Potts, J. Silbar), Capricorn 0318 (Bobby Goldstone, ASCAP)	★	72	NEW ENTRY		PICK THE WILDWOOD FLOWER—Gene Watson (J. Allen), Capitol 4723 (Tree, BMI)
★	7	8	YOU FEEL GOOD ALL OVER—T. G. Sheppard (S. Throckmorton), Warner/Curb 8808 (Cross Keys, ASCAP)	★	39	40	SAVE THE LAST DANCE FOR ME—Emmylou Harris (D. Pomus, M. Shuman), Warner Bros. 8815 (Unichappell/Trio, BMI)	★	73	58	15	BACKSIDE OF THIRTY—John Conlee (J. Conlee), MCA 12455 (House Of Gold/Pompadour, BMI)
★	16	4	AMANDA—Waylon Jennings (R. McNeil), RCA 11596 (Gold Dust, BMI)	★	40	2	YOU CAN HAVE HER—George Jones & Johnny Paycheck (B. Cook), Epic 8-50738 (Harvard/Big Billy, BMI)	★	24	NEW ENTRY		TILL I GAIN CONTROL AGAIN—Bobby Barr (R. Grimes), Columbia 3-10998 (Tessa, BMI)
★	12	8	IF LOVE HAD A FACE—Razy Bailey (S. Pippin, S. Jobe), RCA 11536 (House Of Gold, BMI)	★	47	3	SINCE I FELL FOR YOU—Con Hunley (B. Johnson), Warner Bros. 8812 (Warner Bros., ASCAP)	★	25	NEW ENTRY		THAT'S THE ONLY WAY TO SAY GOOD MORNING—Ray Price (W. Carson), Monument 45-283 (Rose Bridge, BMI)
★	11	9	ME AND MY BROKEN HEART—Bee Allen Jr. (C. Allen), Warner Bros. 8786 (Boxer, BMI)	★	46	3	BREAKIN' IN A BRAND NEW BROKEN HEART—Debbi Boone (J. Keller, H. Greenfield), Warner/Curb 8814 (Screen Gems EMI/Big Seven, BMI)	★	27	NEW ENTRY		OH BABY MIND (I GET SO LONEY)—Bobby C. Rice (F. Ballard), MCA 12455 (Edwin H. Morris, ASCAP)
★	10	10	SWEET MELINDA—Randy Barlow (R. Barlow, F. Kelly), Republic 039 (Frebar, BMI)	★	45	6	I JUST WANNA FEEL THE MAGIC—Bobby Bare (R. Bourke, M. McDaniel), Epic 8-50687 (Chappell, ASCAP)	★	28	NEW ENTRY		WALTZ ACROSS TEXAS—Ernest Tubb (T. Tubb), Cachel 3001 (Ernest Tubb, BMI)
★	13	8	ARE YOU SINCERE/SOLITAIRE—Doris Presley (W. Walker)/(N. Sedaka, P. Cody), RCA 11533 (Cedarwood, BMI)/(Don Kirshner, ATV, BMI/Kirshner/Welbeck, ASCAP)	★	44	5	LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius (D. Rutherford, G. Harrison), RCA 11532 (Pi Gem, BMI)	★	29	NEW ENTRY		STEAL AWAY—Paul Schenker (T. Shondell, C. Shelton), Star Fox 279 (NSD) (Troy Shondell, SESAC)
★	17	7	TWO STEPS FORWARD AND THREE STEPS BACK—Susan Allison (J. Grutchfield, M.A. Lenka), Elektra/Curb 46036 (Duchess, BMI/World Song/Hot Cider, ASCAP)	★	45	8	LAY DOWN BESIDE ME—Don Williams (D. Williams), MCA 12456 (Jack, BMI)	★	30	NEW ENTRY		THE REAL THING—D.B. McClintock (D. B. McClintock), Epic 8-50698 (Cross Keys, ASCAP)
★	13	1	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (D. Bellamy), Warner/Curb 8790 (Bellamy Brothers/Famous, ASCAP)	★	46	9	CHEAPER CRUDE OR NO MORE FOOD—Bobby "Sailor" Butler (B. Burns), IBC 0001 (Iron Blossom/Wolf Hound/Sacac Burns/Pepper Tunes, ASCAP)	★	31	NEW ENTRY		JUST LET ME MAKE BELIEVE—Jim Chestnut (R. Blackwell), MCA/Hickory 41015 (Fred Rose, BMI)
★	20	6	JUST LIKE REAL PEOPLE—The Kandalls (B. McNeil), Ovalton 1125 (Hall/Clement, BMI)	★	47	13	HOW TO BE A COUNTRY STAR—The Statler Brothers (H. Reid, D. Reid), Mercury 55057 (American Cowboy, BMI)	★	32	NEW ENTRY		LAY BACK IN THE ARMS OF SOMEONE—Juice Newton (N. Chen, M. Chappman), Capitol 4714 (Chinnick/Careers, BMI)
★	15	9	SEPTEMBER SONG—Willie Nelson (M. Anderson, C. Wells), Columbia 3-10929 (Chappell & Co./Tri-Hampshire House, ASCAP)	★	48	3	NADINE—Freddy Weller (C. Berry), Columbia 3-10973 (Arc, BMI)	★	33	NEW ENTRY		I STILL BELIEVE IN YOU—Mike Landford (C. Craig), Gusto 49018 (Power Play, BMI)
★	23	6	I CAN'T FEEL YOU ANYMORE—Loretta Lynn (T. Bealy, M. Stewart), MCA 41001 (Coal Miners, BMI)/(King Coal, ASCAP)	★	48	11	REUNITED—Louise Mandrell & R.C. Bannon (D. Fekans, F. Perren), Epic 8-50717 (Perren Vibes, ASCAP)	★	34	NEW ENTRY		DISCO GIRL GO AWAY—Belinda Lynn (S. Hamilton, M. Borchetta), Scorpio 058 (NSD) (Gimball, BMI)
★	19	8	DOWN TO EARTH WOMAN—Kenny Dale (S. Pippin, J. Galt), Capitol 4794 (House Of Gold, BMI)	★	51	8	FADED LOVE AND WINTER ROSES—David Houston (T. Ross), Elektra 46028 (Milene, ASCAP)	★	35	NEW ENTRY		FOREVER ONE DAY AT A TIME—Don Gibson (E. Raven), MCA/Hickory 41021 (Milene, ASCAP)
★	18	10	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker (T. Tucker, J. Goldstein), MCA 41005 (Milwaukee/Tanya Tucker/Far Out/L.A.I.M., BMI/ASCAP)	★	51	3	THE GIRL ON THE OTHER SIDE—Rick Noble (N. Noble, L. Douglas), TMS 601 (Mayron, KAT, ASCAP)	★	36	NEW ENTRY		COULD I TALK YOU INTO LOVING ME AGAIN—Wynn Stewart (W. Stewart, L. Green), Wims 127 (NSD) (Pat Hand/Big Spring, BMI)
★	22	7	I DON'T LIE—Joe Stampley (D. Ross, D. Puett), Epic 8-50694 (Mullet/Daron, BMI)	★	51	8	ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickery), (S. Throckmorton), Elektra 46030 (Tree, BMI)/(Tree, BMI)	★	37	NEW ENTRY		DON'T FEEL LIKE THE LONE RANGER—Lynn Everette (R. Murray), Orlando 103 (Magic Castle/Blackwood, BMI)
★	25	6	IF I GIVE MY HEART TO YOU—Margo Smith (J. Crane, A. Jacobs, J. Brewster), Warner Bros. 8806 (Miller, ASCAP)	★	52	9	DON'T TAKE IT AWAY—Conway Twitty (T. Seals, M. Barnes), MCA 41002 (Danoor/Ivring, BMI)	★	38	NEW ENTRY		WHAT'RE WE DOING, DOING THIS AGAIN—Nick Nason (B. McNeil), MCA 41038 (Hall/Clement, BMI)
★	21	9	WHAT IN HER WORLD DID I DO—Eddy Arnold (D. Wayne, B. Fischer), RCA 11537 (First Lady, Broken Lance, BMI/Bobby Fischer, ASCAP)	★	53	10	JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley (J. Foster, B. Rice), Epic 8-50672 (April, ASCAP)	★	39	NEW ENTRY		I'M GETTIN' INTO YOUR LOVE—Ruby Falls (R. Murray, J. McBride), 50 States 70 (WIG) (Magic Castle/Blackwood, BMI)
★	24	8	I WILL SURVIVE—Billie Jo Spears (D. Feakins, F. Perren), United Artists 1292 (Perren Vibes, ASCAP)	★	54	13	DOWN ON THE RIO GRANDE—Johnny Rodriguez (J. Rodriguez, B. Boling, D. Treadley), Epic 8-50671 (Hallmark/House Of Gold/Dark Stream, BMI)	★	40	NEW ENTRY		A COUPLE MORE YEARS—King Edward III and The Knights (S. Silverstein, D. Luccarelli), Soundwaves 4583 (NSD) (Earl Eps/Horse Hairs, BMI)
★	27	4	SHADOWS IN THE MOONLIGHT—Anne Murray (R. Bourke, C. Black), Capitol 4716 (Chappell & Co./Tri Chappell, ASCAP/SESAC)	★	55	13	I MIGHT BE AWHILE IN NEW ORLEANS—Johnny Russell (W. Holyfield), Mercury 55060 (Maplehill/Vogue, BMI)	★	41	NEW ENTRY		LINES—Jerry Fuller (J. Fuller), MCA 41022 (Blackwood/Fullness, BMI)
★	26	6	SIMPLE LITTLE WORDS—Cristy Lane (D. Johnson), LS 172 (Crash Lane, ASCAP)	★	56	14	CALIFORNIA—Glen Campbell (M. Snoterman), Capitol 4715 (Windstar, ASCAP)	★	42	NEW ENTRY		WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (H. Strives), Capitol 4705 (De/Dave, BMI)
★	NEW ENTRY		YOU'RE THE ONLY ONE—Dolly Parton (C.B. Sager, B. Roberts), RCA 11577 (Unichappell/Regina, Melodisc/Fedisa, BMI)	★	57	4	DREAM LOVER—Rick Nelson (B. Dann), Epic 8-50674 (The Hudson Bay/Rightwing/Screen Gems EMI, BMI)	★	43	NEW ENTRY		I DON'T WANNA WANT YOU—Scott Summer (S. Soteman, C. Walker), Cap. Bros. 152 (Cap. Bros., BMI/Wiley, ASCAP)
★	28	8	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Big Al Downing (A. Downing), Warner Bros. 8787 (ATV, BMI)	★	58	3	LOVE ME LIKE A STRANGER—Cliff Cochran (D. Willis, J. Schweers), RCA 11562 (Chess, ASCAP)	★	44	NEW ENTRY		WHEN MY CONSCIENCE HURTS THE MOST—Johnny Bush (V. McAlpin, L. Vasadore), Whiskey River 41-791 (Bismbeck, BMI)
★	29	8	STEADY AS THE RAIN—Stella Parton (D. Parton), Elektra 46029 (Overpas, BMI)	★	59	8	LIBERATED WOMAN—John Wesley Ryles (W. Carson), MCA 41033 (Rose Bridge, BMI)	★	45	NEW ENTRY		TAKE TIME TO SMELL THE FLOWERS—Max Brown (M. Brown), Door Knob 9-095 (WIG) (Chap. N. Dale, ASCAP)
★	30	7	WORLD'S MOST PERFECT WOMAN—Ronnie McDowell (R. McDowell), Epic 8-50696 (Ronnie McDowell, SESAC/Tree, BMI)	★	60	8	NO ONE ELSE IN THE WORLD—Tammy Wynette (S. Davis, B. Sherrill), Epic 8-50722 (Algee, BMI)	★	46	NEW ENTRY		NOTHING BUT TIME—Helen Reddy (H. Reddy), Cyclone 102 (GRT) (Ghost Dance/One Note Beyond, ASCAP)
★	31	7	MY MAMA NEVER HEARD ME SING—Billy "Crash" Craddock (J. Adams), Capitol 4707 (Pick A Hit, BMI)	★	61	2	BAD DAY FOR A BREAKUP—Leslie Barnhill (F. Kelly & R. Barlow), Republic 040 (Frebar, BMI)	★	47	NEW ENTRY		HOT MAMA—Dan Dickey (D. Dickey), Chartwell 123 (50 States) (Amber Ways, ASCAP)
★	32	5	PLAY TOGETHER AGAIN AGAIN—Buck Owens with Emmylou Harris (B. Owens, C. Stewart, J. Abbott), Warner Bros. 8830 (Blue Book/Pantrigo Sound, BMI)	★	62	4	WASN'T IT EASY BABY—Freddie Hart (B. Morris, J. Grayson), Capitol 4720 (Queen Quack/Jack Zeback, BMI)	★	48	NEW ENTRY		WHAT A LIE—Sammi Smith (T. Skinner, J. Wallace), Cyclone 100 (GRT) (Hall/Clement, BMI)
★	34	4	(GHOST) RIDERS IN THE SKY—Johnny Cash (S. Jones), Columbia J 0947 (Edwin H. Morris & Co., ASCAP)	★	63	3	JUST BETWEEN US—Bill Woody (M. Newbury), MCA/Hickory 54043 (Milene, ASCAP)	★	49	NEW ENTRY		YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY—Vern Gosdin (M. C. Johnson), Elektra 46021 (Gar-Pac/Sea Dog, ASCAP)
★	35	5	THERE IS A MIRACLE IN YOU—Tom T. Hall (T. Hall), RCA 11568 (Hall/Dave, BMI)	★	65	8	SPARE A LITTLE LOVIN' (ON A FOOL)—Arnie Roe (A. Amara), NSD 19 (Arnie Roe, BMI)	★	50	NEW ENTRY		MOMENT BY MOMENT—Harvel Felts (J. L. Wallace, T. Skinner), MCA 41011 (Hall/Clement, BMI)
★	39	4	WHEN A LOVE AIN'T RIGHT—Charly McClain (I. Wilson, B. Mountain), Epic 8-50706 (Music City, ASCAP)	★	66	6	GETTING OVER YOU AGAIN—Dale McBride (L. Rabitt), Cap. Bros. 151 (Biar Patch, BMI)	★	51	NEW ENTRY		NEXT BEST FEELING—Mary K. Miller (D. Hice, C. Hardy), RCA 11554 (Hick Haas, ASCAP)
★	43	5	SPANISH EYES—Charlie Rich (B. Koenigfeld, C. Singleton, E. Snyder), Epic 8-50701 (Screen Gems EMI, BMI/AMPA)	★	67	5		★	52	NEW ENTRY		

JUNE 9, 1979, BILLBOARD

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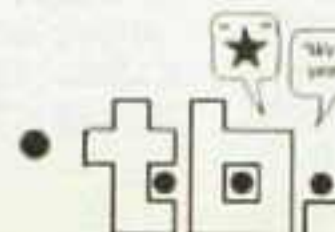


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Starlite Star: Freddy Fender closes the show by belting a ballad at the Starlite/CBS showcase at Gilley's Club in Pasadena, Tex.

CBS-STARFLITE LINK

Record Companies Seal Pact At Gala

By GERRY WOOD

HOUSTON—Starlite Records kicked off its new distribution pact with CBS Records here at a recent reception, dinner and showcase.

Headed by Houston producer Huey Meaux, the label has been rejuvenated with a three-act roster and show of commitment from CBS.

That commitment included a Houston visit by several major CBS officials, a coast-to-coast contingent that spanned from Los Angeles to New York with Nashville in between. Key media personnel were

also invited to the Houston happening.

Activities included a cocktail party/dinner at the Galleria Plaza Hotel, the showcase at Gilley's Club and a CBS suite that ran into the wee hours.

The onslaught of CBS executives included Don Dempsey, senior vice president and general manager, Epic, Portrait, Associated Labels; Tony Martell, vice president and general manager, Associated Labels, CBS Records; Rick Blackburn, vice president of marketing, CBS Records, Nashville; Roy Wunsch, director of marketing, CBS Nashville; Joe Casey, director of promotion, CBS Nashville; Ron McCarrell, vice president of marketing, Epic, Portrait, Associated Labels; Also: Rich Schwan, Jim Kent, Al Gurewitz, Eliot Hubbard, Sue Binford, and Sue Sawyer, along with Bill Heard, Southwest regional promotion marketing manager, and Jay Jensen, Southwest regional country marketing manager, CBS Records, Nashville.

Meaux effectively showcased the talents of Starlite's stars—Freddy Fender, Warren Storm and Tommy McClain—at the jam-packed Gilley's Club, a Texas nocturnal landmark. Some 4,000 fans crowded the club for the two-hour show that was broadcast on KENR-AM.

Producer of a wide range of hits for three decades, Meaux plans to keep the Starlite roster small—about four acts. "After that, they're going to have to be a hit."

Though he's already into country, Meaux doesn't rule out other forms of music. "I'm looking for a sweet rock'n'roll act, and I want one good soul act, too," adds Meaux who is also working with one disco singer.

From die-hard country to rocking, bluesy Mojo numbers, Freddy Fender had the Texans on their feet and on the dance floor and brought roars with his Texmex versions of such hits as "Before The Next Teardrop Falls" and "Wasted Days And Wasted Nights."

Gilley's Club was the ideal Texas hotspot for the launching. One of the largest nightclubs in the world, it features more smoke than a five-alarm fire, more noise than World Wars I and II combined, more beer than a convoy of Coors trucks and more atmosphere than a night in the steamy tropics.

Like most Texas nights, it ended late and it ended hot. According to CBS and Starlite officials, "it also ended successfully."

Halsey Designs Tours For Pair

NASHVILLE—CBS Records, in conjunction with the Jim Halsey Co. of Tulsa, has launched tour plans for Tammy Wynette and Johnny Rodriguez, with select appearances by Michael Murphey, designed to support the artists' recently released album product.

Encompassing 17 cities in major markets nationally, the tour will take Wynette and Rodriguez, both collectively and individually, to venues ranging in size from 2,300 to 14,500 capacity. Comprised of either prime or developing markets for both artists, the tour will largely concentrate upon the Northeast, West and Southwest with strategic dates in the Midwest.

Thorough promotion of the tour, in design since February, has been coordinated through the label's marketing departments, the Halsey Co. and concert promoters. Album product includes Rodriguez's Epic LP, "Rodriguez," and Wynette's Epic LP, "Just Tammy." Murphey has already been touring in support of his Epic LP, "Peaks, Valley, Honky-Tonks And Alleys."

A special tour poster has been designed to aid in maximum exposure and effectiveness of the promotion, coupled with strategic print ads in major dailies, national country publications and alternatives, in-store displays, special tie-ins with retail, radio and print, die-cuts of the artists, strong use of national and local media and heavy concentration of radio spots, including a special tour radio spot.

Wynette and Rodriguez warmed up with individual dates Friday (25) in Atlanta and Washington, D.C., respectively, before moving on to St. Louis where they will play separate dates at Six Flags Over Middle America. Wynette and Rodriguez then join fellow Epic artist Murphey in New York City, Wednesday (30), for the premier date together at Carnegie Hall, which will be simulcast live over WHN-AM and major national country stations.

Welcome Mat Is Out For Visitors

• Continued from page 86

sponsored event designed to bring together pioneers of country music who span three or more decades in the industry. The program, produced by Biff Collie, will reunite numerous veteran performers and includes a special tribute to the comedians of country music, starting Minnie Pearl, Grandpa Jones, the Duke of Paducah and Boxcar Willie, among others.

On Sunday (10), the annual grand masters fiddling championship sponsored by "the Grand Ole Opry" will take place from 10:30 a.m.-5:30 p.m. at Opryland, U.S.A. It highlights the top fiddlers in the country competing, with guest appearances by such artists as Porter Wagoner, Roy Acuff, Marty Robbins, the Tennessee Travelers and Dr. Ivan Yonce.

Fan Fair registrations may be picked up beginning Monday (4). The \$30 fee includes access to all the aforementioned activities as well as tickets to Opryland, U.S.A., the Country Music Hall of Fame and Museum, and the Ryman Auditorium. Persons who have not pre-registered may still register at Municipal Auditorium beginning Monday.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/9/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	2	26	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
2	1	6	GREATEST HITS—Waylon Jennings, RCA AHL1 3378
3	3	8	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 346H
★	4	5	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★	5	9	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
6	6	16	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
7	7	50	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
★	10	27	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
9	8	8	THE ORIGINALS—The Statler Brothers, Mercury SRM 15018
10	9	57	STARDUST—Willie Nelson, Columbia JC 35305
11	12	30	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
12	13	38	EXPRESSIONS—Don Williams, MCA AY 1065
★	15	72	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
14	14	18	SWEET MEMORIES—Willie Nelson, RCA AHL1 3243
★	29	5	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
16	16	34	MOODS—Barbara Mandrell, MCA AY 1088
17	18	17	THE BEST OF BARBARA MANDRELL, MCA AY 1119
18	11	29	TNT—Tanya Tucker, MCA 3066
19	21	27	TOTALLY HOT—Olivia Newton-John, MCA 3067
20	20	7	HEART TO HEART—Susie Allison, Elektra/Curb SE 177
★	31	12	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
22	24	13	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
★	32	5	REFLECTIONS—Gene Watson, Capitol SW 11805
★	30	2	LOVELINE—Eddie Rabbitt, Elektra SE 181
25	25	17	LEGEND—Poco, MCA AM 1099
26	19	12	JUST LIKE REAL PEOPLE, The Kendalls, Dutton DV 1739
27	17	23	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
28	28	73	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
29	22	69	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
30	23	6	JERRY LEE LEWIS, Elektra SE 184
31	35	34	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1 2979
32	36	28	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
33	26	10	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35779
★	42	3	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
35	39	59	REDHEADED STRANGER—Willie Nelson, Columbia KC 33487
36	37	52	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
★	NEW ENTRY		SERVING 190 PROOF—Merle Haggard, MCA 3089
38	27	52	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1 2780
39	34	30	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
★	NEW ENTRY		CROSS WINDS—Conway Twitty, MCA 3086
41	46	61	VARIATIONS—Eddie Rabbitt, Elektra SE 127
42	NEW ENTRY		I DON'T LIE—Joe Stampley, Epic KE 36018
43	41	71	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12688
44	40	31	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL1 2983
45	45	59	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
46	38	27	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
47	43	14	MEL TILLIS—Are You Sincere, MCA 3077
48	33	9	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC-35776
49	44	44	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
50	47	3	BEST OF DOLLY PARTON, RCA AHL1-4448

Mandrell Sizzles, Goes On Road

NASHVILLE—With her current single, "If Loving You Is Wrong," escalating up the national pop charts and holding a starred number 31 this week on the Billboard Hot 100, MCA recording artist Barbara Mandrell has embarked on a heavy label-

sponsored promotional tour to strengthen the record's success.

Mandrell postponed several television appearances and personal dates, including a CMA presentation ceremony held at the White House.

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EMI TAKES THE LEAD

Australian Prices: Moving Up Again?

By GLENN BAKER

SYDNEY—For the second successive time, EMI Australia has led the field in retail price increases for records and tapes in this market. The company has hiked list prices from \$7.99 on disk and cassettes to \$8.50, and from \$1.50 (singles) to \$1.75. As yet, no other firms have followed suit, though if past example is any guide, CBS and RCA will likely be next, while WEA and Festival will probably be the most reticent to increase.

A previous price hike early in 1978 from \$7.50 to \$7.99 was also led by EMI. Managing director Stephen

Shrimpton cites a combination of manufacturing costs and an alarming industry downturn as reasons for the new rise.

"We have been forced to do it," he says. "Our petrochemical costs are increasing by 5 percent each delivery, adding more than 2 cents per disk to manufacturing costs every couple of months. On top of this, Noses (the leading jacket printer) has recently increased its charges by up to 10%."

"In better times, these costs could be absorbed, but times have changed. Take away a few specific big hits and I wouldn't want to be living off the balance."

"It would appear that other companies tend to follow us, but maybe that is because we are being made aware of cost increases before they are," suggests Shrimpton.

Ironically, it's the two non-manufacturing companies here—Polygram and WEA—which suffer least from pressing cost increases. Shrimpton explains: "Outside clients strike a yearly contract with plants at a set fee. So when vinyl increases occur midyear, it's us who bear the costs."

Shrimpton realizes that he has not picked the most ideal time to announce his rise (right in the middle of the Copyright Tribunal hearings) but insists that it could not be stalled any longer.

In Australia, where discounting is rare, retail list prices are generally adhered to. Accordingly, the soon-to-be-universal price of \$8.50 represents one of the highest pricings in the world for recorded product.

However, 27½% of the cost goes directly to the government in the form of sales tax—close to the highest such tax on recorded product anywhere. Distribution costs in this vast, barren land are also particularly excessive.

Global Goes To Metronome

MUNICH—Global Music has switched from WEA after more than five years to sign a new sales and distribution pact with Metronome.

This represents the latter company's third major deal in recent years, following arrangements with MCA and ABC. Handling the negotiations has been managing director Rudolf Gassner.

Under WEA's sales direction, Global Records (helmed by Peter Kirsten) has scored with Joy Fleming, Donna Summer, Hoffmann & Hoffmann, Wishful Thinking and Mick Jackson.

and five acts per area will be selected from this stage.

These become eligible for "scholarships," which involve financial assistance to help them learn and develop, with the guidance of special advisers.

At least one musician or act from each area will be invited to record with CBS/Sony or Epic/Sony.

This is the first major audition scheme of its type, and easily out-paces previous attempts to unearth few talent here.

Launch New Antipiracy Drive

By KARI HELOPALTIO

HELSINKI—The Finnish copyright bureau, TEOSTO, has launched its second major campaign against illegal copying of cassettes and systematic piracy in general, now very much on the increase here.

The new drive is mainly of a communications nature and includes a special TEOSTO-convened seminar, plus feature articles and talks on piracy problems in the press and on radio and television.

Among those interviewed have been Pekka Kallio, TEOSTO managing director, and Jukka Liedes, the bureau's legal adviser.

Sales of the Finnish IFPI-aligned companies dropped by some 15% in 1978 and much of the slump is said to be attributable to widespread home taping, in some cases reaching the proportions of a small-scale in-home industry. Recordings are copied for financial gain, or sometimes as an act of friendship within a group of penniless students.

TEOSTO is trying to get across a message showing where casual home taping becomes pure piracy.

Based on the fact that around seven million blank cassettes were sold here in 1977, and with around 97% of them used two or three times for home music taping, TEOSTO believes composers and artists lose some \$7.5 to \$10 million in a year.

Now TEOSTO proposes a "cassette markka," around 50 cents to 75 cents, levied on each blank tape sold, to be divided among the various copyright owners. While not a Finnish invention, this scheme is thought to be the most easily controllable, and it already has proponents in other European nations.

According to TEOSTO, the share of pirated material in the marketplace is around 5% and clearly still rising. It estimates that one in four records or prerecorded cassettes imported from the U.S. is illegal. But now the Finnish customs officials are digging deep to try and solve the problem.

Britain's Indies, After Ember Stayin' Alive Despite The Majors' Increasing Hegemony

By NICK ROBERTSHAW

LONDON—Times may be hard, but in today's market, it's the quality of your operation that counts, not its size.

That's the message from Britain's independent record companies, reacting to news that Jeffrey Kruger has closed down his pioneering Ember Records with debts approaching \$1 million (Billboard, May 26, 1979).

Announcing the closure, Kruger had warned: "The era of the super powers is upon us. We have reached the point where an independent label cannot compete. We are fast going back to the situation of the 1950s, when a handful of companies dominated the charts."

But is his pessimism shared by others in the independent field here?

Listen to David Kassner, general manager of President Records, a well-established, independently financed company with its own distribution network, and not unlike Ember in a number of respects.

"Will dominate? The majors have been dominating for years! You only have to look at the charts to know that, though a few companies have managed to break through."

"We had Henry Stone's TK Records for three years, for example, which was a case of an indie going with an indie, and we did very well for them. But in the end, they inevitably went to a major: RCA first, then CBS."

"There are vast amounts of money being poured into new acts right now, and we have to sit on the sidelines and bide our time; we can't compete. I can't say whether the majors are spending that money wisely. Naturally, I hope not."

Continues Kassner: "We feel very sad for Ember, very upset. It was a great record company. I don't know the causes of the closure, but my feeling is that general economic events in the country were more of a precipitating factor than problems specific to the record industry."

"Taxation for a small company is really very, very burdensome. The employment situation is not ideal. We've had pressing difficulties ourselves through labor problems."

"At President, we made motions at one time towards becoming a big set-up, but it didn't work out. We ran into some very tough times, and ran out of enough good product. The Conservative government might make a difference in a few years' time, but not today or tomorrow."

At Island, one of the longer established indies, now enjoying a new run of success with reggae and disco acts, managing director Tim Clark emphasizes creative flair over organization. "If you are going to be successful, you have to have luck, a fair degree of a&r talent, and lots of artist talent. There are all sorts of day-to-day difficulties in running record companies which are well-known, but in the end, what it comes down to is how many winners you have."

"At the moment, there's a very competitive situation in Britain where new talent is concerned. Everybody seems to be out finding new bands. There are more a&r men that pebbles on the beach. Jamaica is the only other place in my experience that's anywhere like it, in that respect."

From Dick Leahy, whose GIO

Records was once a well-respected independent (it acquired and developed Donna Summer in Britain, losing her only relatively recently) but is now owned by CBS: "There will always be indies because there will always be artists of the kind who want to be with them."

"When it gets tough is when they have taken these acts and built them into big stars, because the competition for re-signing is extremely hard. Look at new wave or disco even: the majors weren't in there at the outset, but they are certainly there strongly now."

"Their size does give them strength in those areas. They have manpower, sheer volume of throughput, all sorts of facilities, and manufacturing and distribution operations which are themselves profit

(Continued on page 93)

Monthly Supraphon Paper Has Czechoslovak Clout

By LUBOMIR DORUZKA

PRAGUE—Supraphon's 16-page monthly, "G 79," has become one of the three most important music papers in Czechoslovakia, with a circulation of 50,000.

Unique in East European territories, the publication is on sale through ordinary retail outlets—where it's an immediate sell-out, according to editor in chief, Karel Pavek. Some 60% of the total circulation goes through Supraphon retail shops, and 15,000 more copies go to Slovakia.

Says Pavek: "As from next year, we are upping the print order to 60,000, which will make us second in circulation terms only to the monthly 'Melodie,' which deals only with pop and jazz."

"Though our publisher is Supraphon, the magazine serves the entire record and publishing industry. Panton and Opus, the other two disk companies, have representatives on the editorial board. As Czechoslovak record companies print up-to-date catalogs only infrequently, 'G 79' is the only medium to inform potential buyers about new releases."

Two pages of each issue are devoted to annotated lists of new records, local and imported, sheet music and books on music. Says Pavek: "We also have four pages of reviews. This is a touchy problem. We want to give our readers fair reviews, but

as a record company we don't want to give negative reviews."

"So we review maybe two-thirds of the albums actually released in this country. Keeping silent about an LP is in its own way a kind of criticism."

During the past year, the magazine reviewed more than 200 albums: 116 of classical music, 44 pop and jazz and six folk, plus 34 spoken word recordings. Some 99 were Supraphon productions, 28 of Panton, 33 of Opus and 32 imported from other socialist countries.

The magazine also covers technical equipment problems, readers' letters, foreign news, profiles of recording artists and new talent.

'G' has been going right through the 1970s. Sales now fully cover printing and distribution costs. There are no advertisements from other companies, and Supraphon just bears the cost of the editorial staff.

A readership survey showed that 70% of buyers are under 30 years of age and pop music interest is predominant. Data culled from 'G 79' readership, plus information from Supraphon's 150,000 members of its record club, is very helpful to the record company's research division.

The name of the magazine changes each year, so that it will become 'G 80' in 1980, and so on.

King Claims First Picture Flexi-Disk

LONDON—Given away free with the first 5,000 copies of Jonathan King's new UK-label single "You're The Greatest Lover," is the first picture flexi-disk, featuring a nude former Miss Wales (Sian Adey-Jones), holding King cupped in her hand.

King believes he is in at the start of "an entirely new concept for singles." His view is that the current chart situation in Britain suggests a picture disk guarantees an earlier chart entry than an ordinary record, because of its novelty value.

"But the kids are faced with paying out that much more money for singles, often more than they can afford. My picture flexi-disk combines novelty value with economy. The sound on the flexi is virtually as good as on the actual vinyl 45 version of the song. The flexi is placed on top of the vinyl single, though sometimes it is necessary to place a coin on top as well."

King adds: "I want to reach the marketplace of the pocket-money kids who no longer can afford a single a week, and I want to give them an eye-catching picture plus a reasonable price tag."

The flexi version of "You're The Greatest Lover" includes "how to play" details, and expressing the aim: "We hope to market flexi-singles much cheaper than vinyl ones. At present it is us against the rest of the industry, so give us all the support you can."

King's disk is a cover of the major Continental hit by Dutch femme group, Luv, and continues his predilection for such covers. Among King's others, major chart hits here, were "Hooked On A Feeling" (1971) and "Una Paloma Blanca" (1975).

CBS/Sony Seeks Nippon Talent

TOKYO—The CBS/Sony group of companies is organizing a series of auditions to encourage and recruit new Japanese talent. \$1 million has been earmarked for the project.

The auditions will be held twice a year, in June and September, in eight areas of the country. Teams of judges will listen to tapes submitted by up-and-coming musicians, and draw up a shortlist of 10 to 20 names.

The musicians will then be invited to perform in a studio or music hall,

IN AUSTRALIA

Elvis Chart Absence Concerns RCA Chief

SYDNEY—RCA Australia's new managing director, Brian Smith, is expressing concern and despair over a facet of his industry which has similarly frustrated many of his counterparts; anomalies in the charts here.

"In a five-month period, we sold more than 50,000 sets of 'Elvis Super Rocks,' a seven-album boxed set," Smith explains. "With 350,000-plus total disk sales, it was one of the top five sellers in 1978, up there with 'Grease' and 'Saturday Night Fever.' At a retail price of \$34.95, it was responsible for almost \$2 million in retail buoyancy. Yet it barely showed up on the charts."

David Kent, compiler of Australia's accepted and highly respected Kent Music Report sales chart, says, "I agree 100% with what Brian Smith says and, like him, I am bothered by what is a very problematic area. The case of the Elvis release highlights my major diffi-

culty in compiling an accurate chart.

First, the initial 10,000 sets were imported from Germany and placed almost exclusively with major chain store outlets. Then, when it was manufactured locally, chain stores—with their obvious discounting propensity—still accounted for much of the turnover.

"Now, such outlets are virtually unsurvivable, for reasons related to company policy, inadequate sales staff and a variety of other factors. Accordingly, many sales go unreported.

"Another important point to consider," continues Kent, "is that so many stores consider it 'uncool' to report sales of certain items, particularly television specials or MOR lines. I had an example recently where one major rock specialist ceased to report any sales at all of the latest Bee Gees LP even though it was the No. 3 album in the country. It seems that he didn't like it.

"As virtually all charts in Australia are prepared by radio stations, it is becoming essential that the stations be prepared to properly train retail staff in accurate sales reporting."

EMI is another company which consistently bemoans the failure of certain platinum albums to make the charts—notably those of country music here, Slim Dusty.

On this matter, David Kent is most forceful: "Of course the obvious answer is that most of Dusty's sales are rural, and thus difficult to survey, which is true. But an increasing number are being sold in metropolitan areas, and are not being reported by retailers for the simple reason that they're not very interested in the artist. The overcoming of all these problems is a long and tedious task, but I do believe that, with perseverance, it will be accomplished."

\$ For Charity

SYDNEY—The Australian music business has contributed to the formation of the Golden Stave Assn., to help deserving charities throughout Australia.

Its recent inaugural luncheon raised \$12,000 for the Paraplegic & Quadriplegic Assn. of New South Wales. The organization was conceived by ATV-Northern Songs chief, Chris Gilbey, and based upon the Music Therapy luncheons in London.

Music publisher Jack Argent is MC for each annual luncheon, and those companies currently participating include: Polygram, Festival, Astor, WEA, Warner Bros. Music, Essex Music, Boosey & Hawkes, Radio 2SM, Albert Prods., K-tel, Chappell, Allen's Music, 7 Records, Leeds Music and ATV-Northern.

GOOD RESPONSE TO SHAW, GORDON, ELLA

More Jazz In Mexico's Future?

By MARV FISHER

MEXICO CITY—Jazz has always had limited impact in Mexico, but there are changes on the horizon. Two good reasons to believe this are tenor saxophonist Dexter Gordon and trumpeter Woody Shaw.

The pair of CBS artists made appearances here one month apart during the early spring, and the reaction suggested that there's sufficient audience in these parts to warrant future dates for them and others.

Gordon and Shaw not only performed at the relatively new 2,500-seat Nexahautcoytl Auditorium, but also at such nearby provincial cities as Puebla and Queretaro—demonstrating that there's interest in the music beyond the sophisticated metropolitan area.

And although the shows did not draw an excess of sell-outs, there was solid, enthusiastic reaction from patrons.

More recently, on May 17-18, Ella Fitzgerald capped the popular musical portion of the seventh International Cervantino Festival held in Guanajuato. It helped in more ways than one to spread the word via capacity crowds in that centrally located colonial city.

Woody Shaw, who has garnered numerous poll awards in past years,

sees the exposure of jazz as being a big step forward in reaching people here. "It's not the idea of rushing in for quick profit," the bespectacled musician-composer cites, "but one which has to be given time. The public is certain to respond much better the next time around."

A big plus for spreading jazz in Mexico is the full support provided by the U.S. Embassy. The government cultural program favors the music perhaps more than any other style emanating from America, with the possible exception of classical (Leonard Bernstein is a good example of the latter, having conducted the Mexico City Symphony here last January before presidents Carter and Lopez Portillo. He also repeated at the Cervantino sessions of May 1-2).

"It's obvious that there's a need for more musical penetration in this area," opines Gordon, who earlier this year was a participant at the CBS musical jamboree in Havana.

At a special session at the Hotel Presidente before members of the press and radio, Gordon and his sidemen improvised on a pair of extended tunes, one of them "LTD," the other "Manhattan Symphony." It was ample opportunity for the rangy reed man to voice some of his



FRENCH HONOR—Michel Bonnet, director general of Pathe Marconi EMI in France and also president of the Economic Interest Group of that nation's record industry syndicate SNEPA, is honored as Chevalier of the National Order of Merit by Pierre Landy, left, Minister Plenipotentiary.

Seminars Lined Up For Interpop '79 Exhibition

LONDON—Interpop '79 is to be staged Sept. 3-4 at the Connaught Rooms in London, and the international music trades fair is expecting at least 1,000 visitors, with at least 70 companies taking stand space at prices ranging from \$1,000 to \$1,500.

Extra features in this year's event will include an international lawyers' conference on copyright problems under the banner "Spotlight On Europe." For discussion will be the effect of present European Economic Community law on copyright of various member states and likely future developments.

There will be seminars on "piracy and dumping in the EEC" and "how to use European law." Speakers include Jean-Francois Bellis, legal secretary at the Court of Justice of the European communities; Bryan Harris, head of the Intellectual Property Division at the Commission of the European Communities; and Pro-

fessor Francis Jacobs, of King's College, University of London.

Trade organizations set to take part in Interpop are: the Music Trades Assn.; the Songwriters Guild Of Great Britain; the British Phonographic Industry; and the Assn. of Professional Recording Studios.

One innovation: to "combat the lack of harmonisation in video machinery available today," Rank Video is to equip a special video display room with the whole range of current video cassette machinery for the use of participants.

Delphine's Clayderman Is Major Seller In Germany

By WOLFGANG SPAHR

HAMBURG—French record company, Delphine, is enjoying spectacular success in Germany with pianist Richard Clayderman, who has won 12 gold and three platinum disks internationally for his "Ballade Pour Adeline."

The tune has only just dropped from the top 30 singles chart here, while Clayderman's album, titled after the 45, continues to ride the top 20. This product goes through Teldec, though the artist is also represented on the top 10 by a K-tel package, "Traeumerien."

In Hamburg for business discussions, the chief of Paris-based Delphine, Oliver Toussaint, says: "We had a problem with Clayderman in Italy, but now 'Ballade Pour Adeline' is featured in a television series there. RCA should break him big in that country, and our next step is to establish him in Britain."

He adds: "Clayderman's success proves there is a huge audience for ballads and nice melodies. In addition, the piano remains one of the noblest of instruments, while Clayderman himself is both talented and good-looking. That's the key."

(Another pianist, Canada's Frank Mills, has similarly been experiencing huge sales in foreign markets, Germany included, with his MOR-oriented "Music Box Dancer.")

In Germany, Clayderman sold a million albums between November 1978 and this May, plus 600,000 singles. In France, Delphine broke sales records with another instrumental ballad, "Dolannes Melody," by trumpeter Jean-Claude Borelly, selling 2 million albums and 500,000 singles.

Observes Toussaint: "We feel there are big opportunities for this kind of act in Germany. We plan re-

Japan Agency Sees Jingles As Hit Disks

TOKYO—Japan's second largest advertising agency, Hakuodo, is looking to turn commercial jingles into hit records, and has established a music publishing company.

Although radio and television outfits have formed publishing operations, Hakuodo is the first firm in advertising to do so.

The new enterprise will plan and produce disk masters, publish the music and market it.

Turning jingles into records has already paid off for other companies in Japan. For instance, "Misere-rete," which accompanies a Wacoal commercial, has reached the No. 1 spot, while Shiseido's "Moero Li Onna" has hit the No. 4 position and Kanebo's "Kimi Wa Bara Yori Utsukushii" gained No. 25.

Wacoal is a manufacturer of lingerie and foundation garments, and the other two make cosmetics.

Hakuodo, which is heavily into television, set up its new firm in response to demands from sponsors. Since it has a considerable say in the planning and production of songs for ad jingles, it sees the securing of copyrights and their exploitation as a natural and advantageous step.

Worldwide, the development of jingles-to-records has yielded a number of major hits, including "I'd Like To Teach The World To Sing" and "We've Only Just Begun."

leases carefully with Teldec, our partners, and some releases are specifically aimed at the German market. There's already encouraging interest in Borelly's new LP, "Above The Clouds'."

"But at present, we have no plans for French product with German lyrics, though anything is possible in the future."

Intl Acts For Pori Festival

NEW YORK—Weather Report, Lionel Hampton, B.B. King, Sonny Rollins, Ted Curson and Dollar Brand African Ensemble are among the performers lined up for the 14th annual International Pori Jazz Festival, to be held July 9-16 in Pori, Poland.

The seven-day event will feature 11 concerts in all, five outdoors. Twenty-seven different acts will perform, 12 from the U.S., 11 Finnish combos and the remainder from other European nations.

Jam sessions also characterize the festival, which draws some 40,000 fans annually. Part of the daily programs include a presentation of various films, while local restaurants and nightclubs also feature jazz groups throughout the period.

Sweden Sound

STOCKHOLM—Big Sound Records has signed to Electra for the Swedish market, and has albums issued by the Scratch Band, Roger C. Reale and Van Duren, plus a various artists compilation, "Big Sound For A Small World." Label's Yankee album is set for release within weeks.

International Briefs

• **OSLO**—Norwegian rock singer, Trond Granlund, has laid down tracks for his ninth album, "Starstruck," at 10cc's Strawberry Studios in the U.K., with Britons Vic Emerson and Kim Turner, among others. Disk will be released by CBS.

• **PARIS**—French business paper, "Les Echos," has suggested that this nation's disk companies will be gathering at a "crisis meeting" in September, to discuss plans to counteract the stagnant state of sales. Record industry syndicate, SNEPA, has not confirmed the report, nor confirmed the figures presented by the publication as evidence of the slump.

• **LONDON**—Latest release under K-tel's new policy here of whole-album collaboration with individual independent disk labels features John Williams, signed to Electric/Cube Records. Disk, for national television promotion from the middle of this month, is tagged "Bridges," and includes the artist's new top 40 hit, "Cavatina."

• **KUALA LUMPUR**—As in other territories, the MCA acquisition of ABC Records has affected the latter's licensee in this region. Line was handled in Malaysia, Singapore and Hong Kong by Baal, which claims it still has 1½ years to run on the contract. But MCA's distributor here, Phonogram, has announced it will be shipping ABC-originated product here soon. Baal awaits clarification of the situation, and continues to release backlog items.

• **PARIS**—Barclay Records has obtained world distribution rights for "Stars Of The Streets," an offbeat album produced by musicologist Eric Dufaure, and featuring New York street musicians. Most of the artists are unknown, though one exception is Sugar Blue, harmonica player who appeared with the Rolling Stones in this city last year. Album goes through Barclay's EGG label.

• **LONDON**—Organizer of the first London Disco Fair, held last fall, is looking for a sponsor to continue the show in future years on an independent basis. Roger Squire wants to devote more time to its own Disco Centers. Probable date for the second event, if sponsorship is forthcoming? Spring, 1980.

• **BRUSSELS**—WEA European Coordinating Inc. has moved offices to 363 Avenue Louise, 1050 Brussels; telephone 647-9963.

• **STOCKHOLM**—U.K.-Swedish band, Scaffell Pike, has its Phonogram album, "X-Ray Vision," issued in Australia, Brazil and Venezuela, and its management, Safir Music Prods., is discussing deals for the U.S., Britain and Japan. Group's next LP will be produced by Andy Martino.

• **AMSTERDAM**—Deutsche Grammophon is the leading label at the 1978-79 Edison Awards for classical recordings, taking four of the 10 accolades, ahead of two for HMV and one each for Unicorn, Decca, Philips and CBS. Winners were announced by Leo Boudewijns, managing director of the IFPI-aligned NVPI. Equivalent pop awards will be made in a few weeks.

• **KUALA LUMPUR**—EMI is following its release of traditional Malay music (Billboard, May 5, 1979) with a cassette version of native Kadazan (that's the name of an East Malaysian tribe) music with modern arrangements and full orchestrations. All 10 compositions were penned by Peter Pragas, music director of Radio-TV Malaysia (East). Tape is titled "The Land Below The Wind."

RAISE TAX ON DISKS?

LONDON—While new Tory chancellor Sir Geoffrey Howe prepares his first budget for June 12, the record industry here waits to know how record prices will be affected by the expected increase in Value Added Tax.

The Conservative government has not disclosed what that increase will be. There have been fears that the present rate of 8 percent might be doubled, forcing substantially higher retail prices, but the industry generally seems optimistic of a minimal increase to 10 or at worst 12½ percent.

Whatever the increase, it is bound to push singles through the \$2 barrier and albums to around \$10, at a time when the market for LPs remains persistently soft. There is no realistic hope that the incoming Conservative administration will differ from its Labour predecessor by conferring on records the same zero-rating for VAT enjoyed by books and other cultural material.

IN MALAYSIA

EMI Artist Division Shutdown Disappoints

By CHRISTIE LEO

KUALA LUMPUR—EMI Malaysia's recent closure of its Artiste Management Division has surprised and disappointed many industryites here. The unit was seen as a pointer to progress not only for EMI-signed local acts, but for other Malaysian performers striving to become as polished and professional as their overseas counterparts.

Adding to the impact of the closure has been the departure of EMI Malaysia's general manager, Michael Comerford, and of the AMD chief, Mike Bernie Chin.

Chin is filing a lawsuit against the company for breach of contract, while there are conflicting reports as to whether Comerford will stay in Malaysia, or return to EMI London. Taking over the latter's duties is Joseph Koo, who has been financial director of EMI Singapore.

It was Comerford who established the Artiste Management Division some 18 months ago, primarily as a talent agency to groom and book acts, and to oversee their business affairs. The unit was designed to appeal to the label's existing talent roster, and to attract new artists with the promise of career development.

All of this was welcomed by the industry here, and the division even

managed to book local acts into venues which previously preferred foreign performers.

But meantime, EMI was experiencing difficulties in other areas. Key personnel left last June to join newly established WEA Malaysia. Then, later in the year, six salesmen were dismissed, reportedly because they demanded higher rates of commission (EMI management refused to comment).

Early this year, the firm offended wholesalers by introducing a new 10% discount plan at the expense of a previous 15% arrangement. A subsequent boycott by the wholesalers caused EMI to reverse its policy, and reinstate the original discount scheme—but at cost to its customer relations.

Finally came the closure of the AMD, the "dismissal" of Chin and two other staffers, and the exit of Comerford. At presstime, Comerford was denying a return to Britain, saying he was scouting for a new post in Malaysia. EMI's London headquarters, however, says that he will be returning to the U.K.

Chin, meanwhile, alleges he was given no choice but to leave the company, adding that his appointment as a&r supervisor should not have been prejudiced by the AMD shutdown. Hence, his lawsuit.

EMI says it closed the division because it was unprofitable. The decision rested with the company's Hong Kong-based regional director, Malcolm Brown.

But not all here bemoan its demise. Says one EMI artist: "Chances are we will do better without it. The idea was a good one, but there are various other independent promoters who can look after our interests."

And despite EMI's contention that it does not mean it won't negotiate contracts for its acts. "We will continue to act for them, but only indirectly. After all, they are our artists, and we have to look after their interests responsibly."

Profits Up

LONDON—Despite the absence of chart success for Tom Jones and Engelbert, among its other acts, Management Agency & Music delivered a sharp rise in pretax profits for the six months ended Jan. 31. They went from \$2.1 million to \$2.8 million, on turnover of \$17.6 million (\$14.6 million).

The figures are in line with predictions by MAM chairman, Gordon Mills. He projects a full-year profit increase over last year's \$3 million total. Two-thirds of the company's profit is now estimated to come from jukeboxes and slot machines.

Costs Granted To PRS Critic

LONDON—Costs totaling around \$6,450 are to be paid to Trevor Lyttleton, lawyer and songwriter by Britain's Performing Right Society, following its withdrawal of a libel action against him.

Lyttleton, in a published interview back in July, 1976, made a series of allegations about the administration of the copyright society which Michael Freegard, PRS general manager, took as meaning he had "improperly, dishonestly and secretly" discharged his duties with the organization.

The accusation was defended by

Lyttleton, but just prior to the opening of the libel trial, the PRS dropped the matter, agreed to cover Lyttleton's costs and agreed not to bring the suit again.

Now, saying he is "well satisfied" with the amount of costs awarded, Lyttleton insists he will continue his fight for "a formal investigation" of the PRS, and adds he believes the new Conservative government here will respond to his persistent lobbying on the matter.

Lyttleton says his full campaign so far has cost him around \$60,000.

Indies In Britain: Not Size, Quality

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centers, so it's theoretically possible for them to pay bigger royalties, and it should be more difficult for the indies, which are software companies if you like, to deal on the same terms. What's more, the majors can attract new talent by exhibiting a high-powered roster of already established acts.

"But I can't agree life is becoming impossible for the independents. People have always said things would be tough for indies, but they forget to say things will be tough for the majors too. In a plateau market situation like we have in the U.K., weaknesses are going to show up whatever the size of the operation. So life is going to be impossible for any company that is not well-structured, large or small. You look at the successes of independents like Chrysalis or Virgin or A&M, all of whom are doing well at the moment, and you have to assume those are well-structured companies."

Small company enthusiasm, the traditional virtue of the independent companies, is invoked by Paul Conroy, general manager at Stiff Records, whose views typify the aggressive iconoclasm of the newly emergent indies of the late Seventies. "The thing about the majors is that they are overstaffed, and the people there lose that sense of involvement, of really being part of something. So instead of being prepared to put in the work, keep on the case and break the records they've got, they spend too much time at golf tournaments.

"It's not easy for the independents, particularly where pressing is concerned. The majors have a stran-

glehold and they do make you wait for pressing time at the factories, which is a shame, because the beauty of the independents is that you can hear something you like, go to work on it and get it onto the streets really quickly.

"I feel sorry for Ember, but they were in a totally different end of the market. Without wanting to sound boastful, we understand the market we are in a little bit: we know where the demand is in the rock area, so we feel a bit safer. That whole other end, all the back catalog and so on, is totally dead at the moment, so I can imagine things are really difficult for that kind of company."

Stiff, of course, belongs to the new breed of energetic young companies that has sprung up over the last three years, in the wake of the new wave. And in fact, Jeffrey Kruger's remarks have to be set against a U.K. market background where it is the majors who are showing signs of financial strain, while small independent labels enjoy an unprecedented creative influence.

The punk/new wave upheaval didn't just revitalize the music, it reshaped the industry, throwing up a whole bunch of new record companies, with their own forms of distribution, their own attitudes to marketing and promotion, and a general healthy disrespect for the established order.

Significantly, it was during an earlier upsurge of alternative music, at the turn of the 70s, that the previous generation of independents—Island, Virgin, Chrysalis—made a name for themselves, and even extreme pessimists can hardly doubt today's young indies are likewise here to stay.

From The Music Capitals Of The World

LONDON

Playing a London Lyceum gig with his group the Electric Chairs, U.S. singer Wayne County retaliated after being pelted with beer cans, injured a girl's face by hurling a can back and was fined \$100 by magistrates for unlawful assault.

Gilbert O'Sullivan, reported to be taking legal action against his former manager Gordon Mills, planning return to recording and touring. ... And a comeback for Les McKeown, former lead singer of Bay City Rollers, with a self-produced and self-written album named "Egotrip," as is his new group.

Lightning Records here launched Scope, a new singles label concentrating on making available in-demand disco material, distributed by WEA and opening with singles by Janet Kay and by the Erotic Drum Band. ... Virgin group Tangerine Dream not "dissolved, disintegrated, decentralized, decomposed or otherwise expired" according to company and will record new album in Berlin in July, followed by world tour.

Confirmed here that Led Zeppelin, with no live U.K. concerts in four years, will play the Knebworth Festival for promoter Frederick Bannister (Aug. 4). ... The Clash full length cinema movie likely to be edited and ready for fall showings. ... New Queen album is a two-record set, recorded live, "Queen Live Killer." ... Magnet Records' "licensee of the year" award goes to EMI Finland, the gold disk presented to Hobbo Puhakka, label manager, EMI Finland.

PETER JONES

MOSCOW

The Linga Singers, a classical music ensemble from Czechoslovakia, has been on a debut tour of Russia, with concerts in Leningrad, Moscow, Tallin, Riga and Volnius. ... The Tapiola Children's Chorus gave concerts in Leningrad.

An annual jazz festival to be staged in Riga in

June, with bands from various Russian cities appearing. ... And in Moscow a jazz concert series, launched by the Mosconcert agencies, featuring only groups based in Moscow itself, following a Jazz At Newport pattern by staging 15 shows in different halls over three days.

Igor Brill and his Septet released an album featuring the original works of this highly rated jazz pianist. ... Roster of classical artists recently touring Russia includes pianists Paul Badura-Skoda (Austria), Leonard Shuer (U.S.), Maurizio Pollini (Italy); conductor Mark Starr (U.S.); and singers Gaelin Gabor and Victoria de Los Angeles.

VADIM YURCHENKOV

OSLO

Swedish singer Bjorn Skifs, in for concerts, appeared on the local tv program from the Zhivago Restaurant and was handed a silver disk by EMI Norway for sales of the album "Split Vision."

Another recent visitor was Bonnie Tyler, who picked up gold awards for sales of the LPs "Natural Force" (75,000 units) and "Hits" (90,000), but her Chateau Neuf gig pulled only a half-full house. ... U.K. bluesman John Mayall's tour was linked with the Phonogram release of 13 of his albums. ... Upcoming visitors to the Chateau Neuf include Jose Feliciano and Clifton Chenier.

RANDI HULTIN

WARSAW

Among the award winners for contributions to Polish culture abroad, handed out by Emil Wojtaszek, Polish Minister of Foreign Affairs, was Czeslaw Niemen, one-time rock singer with CBS, now writing mostly music for the theater. ... Disco Shop opened here, selling foreign records and tapes, along with new and second-hand cassettes bought from private collectors. ... Local piano duo Banasik and Zubek performing in West Germany.

ROMAN WASCHKO

Now 'Canadian Connection' Worries European Marts

• Continued from page 1

company which has been identified as supplying major label albums to U.S. accounts, has opened an operation in Manchester, England. It's offering local wholesale, retail and one-stop merchants top new Canada-made releases at prices substantially below those of British manufacturers.

In addition, there are reports that CBS Canada's A&A retailing division has set aside product on various labels for overseas export.

The problems facing the Europeans, as the Americans, stem from the Canadian dollar, pegged on the foreign exchange market at 85 cents compared with the U.S. dollar; a generous Federal manufacturing tax rebate of 8.5% for Canadian exporters, on proof of sales; and heavy Canadian overstocks, as a result of soft market conditions there.

Canadian-manufactured product, even allowing for escalating freight costs, becomes almost irresistibly attractive when seen against the high price of U.K. product, now behind only Switzerland and Austria as the costliest in Continental Europe.

Among the product being offered to British merchants by Cash One-Stop in Manchester is the new ELO album, "Discovery," at a rock-bottom \$3.92.

In Canada itself, industry executives are less anguished about the problem. Says one prominent multinational company chief there: "Look, we've been inundated with U.S., U.K. and Japanese pressings for years. Now it's our turn to make a few extra points."

Continues the anonymous executive, "The system is called *laissez faire*, and unless that system changes, the advantage is in our hands today. Tomorrow, who knows?"

An unofficial figure puts 1979 export sales at about the \$20 million mark, or roughly 2% of Canada's annual gross business.

The latest import-export figures released by Statistics Canada for January/February this year show an \$893,000 trade deficit in recorded product, against slightly under one million units exported.

While higher manufacturing costs are badly hurting European markets, giving Canada a further advantage as a source for current product, higher costs for Canadian manufacturers are being passed on to distributors and the public in the form of a second price hike this year.

Polygram has predicted a \$9.98 list price by Christmas on some of its key pop releases, and WEA has just introduced a \$9.29 suggested list

(from \$8.98) on four of its major, upcoming releases featuring Joni Mitchell, Carly Simon, Abba and the Cars.

In January, the Canadian industry generally (though not universally) increased prices, with \$7.98 product moving to \$8.98.

Though most of the companies are emphasizing increased manufacturing and distribution costs as the main reason for the increase, there's no doubt that the export factor has been discussed by several major companies with their head offices in the U.S.

PLAY SECOND TO NONE

Triumph Tactics Pay Off At Home, Abroad

By DAVID FARRELL

TORONTO—Canadian group Triumph set a precedent in this country by flatly refusing to open concert dates for anyone. The gambit has quickly made them stars at home, and—judging by U.S. chart placings (group's "Just A Game" album moves to a starred 73 on Billboard's Top 200 Albums & Tapes this week)—a growing attraction across the border, too.

Playing the secondary and hinterland markets for about six months to promote themselves, last year they booked into a 2,700 seater hall in Toronto, but at the last minute switched to the 10,000-seat Maple Leaf Gardens, and broke even on the show.

The same year, Triumph drew a huge crowd to the Ontario Place amphitheatre in this city, then hiked across the country on their first national headline tour, with Teaze opening.

According to Triumph's former management, the TNT tour (Triumph & Teaze) drew close to 200,000 people, yielding a gross in the area of \$500,000.

Later in 1978, the group stuck to its "no opening shots" policy and was the last act to go onstage at the highly successful Canada Jam at Mossport Speedway.

On the strength of record sales and tour attendance in Canada (the group has gone gold and platinum on Attic Records), RCA signed the trio in the U.S. and is heavily committed in terms of tour support money in breaking the group south of the 49th parallel.

According to bassist and self-appointed leader for the trio, Mike Levine, U.S. dates on the West Coast include Seattle, Portland and a variety of secondary market spots with 30-second tv spots announcing the concert dates in advance. A spot on the Midnight Special program has also been arranged.

The group is currently in the midst

of a legal wrangle with its former Canadian management company of Dixon-Propas, and is expected to announce firm American representation at a later time.

The current album, "It's Only A Game," is a loosely conducted concept work based on life on the rockpile, with game to match on the inner section of the gatefold package.

MUSIC MAGS SPRING UP

TORONTO—Two new specialty magazines have sprung up in Canada catering to the music business: the Canadian Musician and Direct-A-Song.

Canadian Musician, published and edited by Jim Norris from Toronto, is a technically oriented gloss magazine aimed at the market its name implies. First issues have included detailed interviews with Rush, Valdy, Randy Bachman and Dave Bendeth.

Departments cover related items such as records, books, news updates and new product features.

While Norris' publication is mailed out to studios, record companies, management houses and more, the bulk of its distribution is newsstands.

The 14 month old Direct-A-Song is also published in Toronto, launched by Jay Hunt. He's a former songwriter who became frustrated by the lack of encouragement given as he tried peddling material and so he set up his own song plugging vehicle, the four-page, bi-weekly magazine.

The listings are mailed out internationally and in the most recent issue include such major names as Joe Cocker, Ozark Mountain Daredevils and Barbra Streisand.

Canadians To Pay Ticket Tax

TORONTO—As of July 1, Canadian performers in Ontario will no longer be exempt from having a 10% entertainment tax slapped onto the price of concert tickets when they gig in the province.

Ironically, the entertainment tax applied to show tickets comes at a time when the provincial Conservative government of Ontario has stepped up measures to foster a "buy Canadian" attitude across the territory.

The 10% tax has always been applied on foreign acts performing in the province, but as of July the scope

of the section has been broadened to include domestic attractions as well.

Several prominent promoters have voiced dissatisfaction with the new ruling and are mounting pressure on the government to rewrite its policy.

Says Jim Skarratt in Hamilton: "While they pat themselves (the government) on the back over the Ontario deal, the same bureaucracy comes out with this policy which defeats the purpose of their whole philosophy."

The amendment to the section now exempts nonprofit and charitable concerts only.

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for the Connoisseur

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THE LODGER—RCA's David Bowie, left, smiles as Mary Beth Connors, label's New York branch sales manager, introduces him to an off-camera guest. On the right is Ernie Canadeo, advertising director of the Music Warehouse retail chain. Party was held at Gotham's Explorer's Club to honor Bowie's latest LP, "The Lodger."

Washington Gas Shortage No Big Thing

• Continued from page 6

weekdays the clubs have been sleepy.

Betty Hadaway, manager of the Library in Bethesda, Md., says business has been off by at least 30%. She adds that she and her employees have experienced problems getting to work due to the gas shortage.

As disco patrons stay out in the

suburbs, the clubs may be coming to them. Tony Newton, who recently opened Littlefeet, a teen disco in suburban Virginia, names the gasoline crunch as one major reason for locating in the suburbs. "The people who go to the clubs downtown are suburbanites anyway," says one club manager. "Why not go out to the suburbs to meet them?"

Billboard SPECIAL SURVEY For Week Ending 6/9/79

Billboard Special Survey Hot Latin LPs™

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SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	1	LOLITA Esperame, Caytronics 1529
2	LOS TIGRES DEL NORTE El Tahir, Fama 577	2	JULIO IGLESIAS Emociones, Alhambra 3122
3	CADETES DE LINARES Pescadores de Ensenada, Ramex 1028	3	CAMILO SESTO Sentimientos, Pronto 1042
4	CHELO Cuentas Claras, Muzart 1758	4	CHUCHO AVELLANET Velvet 8019
5	ROBERTO CARLOS Caytronics 1505	5	JOSE JOSE Lo Pasado Pasado, Pronto 1046
6	RENACIMIENTO 74 Esta Mi Cancion, Ramex 1026	6	BETO MONROY Interpreta a Bobby Capo, Artomas 619
7	CAMILO SESTO Sentimientos, Pronto 1042	7	YOLANDITA MONGE Coco 153
8	ROCIO DURCAL Vol. 2, Pronto 1045	8	SOPHY Balada para un loco, Velvet 8016
9	PEDRITO FERNANDEZ La de La Mochila Azul, Caliente 7299	9	ROCIO DURCAL Canta a Juan G. Volumen II, Pronto 1045
10	RIGO TOVAR No. 8 Mericana Melody 564	10	ROBERTO CARLOS Amigo, Caytronics 1505
11	ESTRELLAS DE ORO America 1005	11	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041
12	LOS HUMILDES En Mexico, Fama 578	12	ROBERTO CARLOS Caytronics 1540
13	RAMON AYALA Soldado Razo, Fredy 1126	13	ESTRELLAS DE ORO America 1005
14	MERCEDES CASTRO Anhelos, Muzart 810744	14	DANIEL MAGAL Cara de Gitana, Caytronics 1516
15	JOSE JOSE Lo Pasado Pasado, Pronto 1046	15	CEPILLIN Fiebre, Orfeon 026
16	ROBERTO PULIDO Seguire Mi Camino, ARB 1051	16	FELITO FELIX Omega 3001
17	JOE Y LA FAMILIA Sea La Par La Fuerza, I.R.C. 019	17	NELSON NED Vozy Corazon, W.S.L. 4117
18	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041	18	PALITO ORTEGA Por la Vida, Internacional 923
19	YOLANDA DEL RIO Corridos Famosos, Arcano 3434	19	SANDRO Internacional 933
20	JOE BRAVO Is Glad To Be Back, Fredy 1105	20	BLANCA ROSA GIL Lunel 1389
21	MANOLO MUNOZ Marachi, Gai 4201	21	RAUL MARRERO La Casa, Mericana 154
22	LOS TIGRES DEL NORTE No. 8, Fama 564	22	ROCIO DURCAL Vol. 1, Pronto 1031
23	RAMON AYALA Piquito de Oro, Fredy 1132	23	ELIO ROCA Mercurio 1901
24	PERLAS DEL MAR Carini Si Te Vas, Joey 2046	24	JOSE IUIIS TH 2021
25	PEQUENA COMPANIA Beleros, Alhambra 4502	25	ANTONIO MARTEL Como Que Mando, Mericana 2016

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 6/2/79
SINGLES

This Week	Last Week	Artist
1	1	SUNDAY GIRL, Blondie, Chrysalis
2	2	DANCE AWAY, Roxy Music, Polydor
3	3	POP MUZIK, M, MCA
4	5	REUNITED, Peaches & Herb, Polydor
5	8	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
6	4	DOES YOUR MOTHER KNOW, Abba, Epic
7	9	BOYS KEEP SWINGIN', David Bowie, RCA
8	6	BRIGHT EYES, Art Garfunkel, CBS
9	21	THEME FROM DEER HUNTER, Shadows, EMI
10	12	PARISIENNE WALKWAYS, Gary Moore, MCA
11	24	HOT STUFF, Donna Summer, Casablanca
12	13	ROXANNE, Police, A&M
13	10	ONE WAY TICKET, Eruption, Atlantic/Hansa
14	11	KNOCK ON WOOD, Amii Stewart, Ariola
15	25	AIN'T NO STOPPIN' US NOW, McFadden and Whitehead, Philadelphia Int.
16	14	SHINE A LITTLE LOVE, Electric Light Orchestra, Jet
17	7	HOORAY HOORAY IT'S A HOLIDAY, Boney M., Atlantic/Hansa
18	18	THE NUMBER ONE SONG IN HEAVEN, Sparks, Virgin
19	NEW	RING MY BELL, Anita Ward, TK
20	16	JIMMY JIMMY, Undertones, Sire
21	29	MASQUERADE, Skids, Virgin
22	20	LOVE SONG, The Damned, Chiswick
23	19	NICE LEGS, SHAME ABOUT HER FACE, Monks, Carrere
24	36	H.A.P.P.Y. RADIO, Edwin Starr, 20th Century
25	NEW	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
26	27	GUILTY, Mike Oldfield, Virgin
27	15	BANANA SPLITS, Dickies, A&M
28	28	BRIDGE OVER TROUBLED WATER, Linda Clifford, RSO
29	30	I WANT YOU TO WANT ME, Cheap Trick, Epic
30	33	WHO WERE YOU WITH IN THE MOONLIGHT, Dollar, Carrere
31	32	SAY WHEN, Lane Lovich, Stiff
32	23	I FOUGHT THE LAW, The Clash, CBS
33	NEW	WE ARE FAMILY, Sister Sledge, Atlantic
34	35	PRIME TIME, Tubes, A&M
35	17	THE LOGICAL SONG, Supertramp, A&M
36	34	ACCIDENTS WILL HAPPEN, Elvis Costello & The Attractions, Radar
37	NEW	NIGHT OWL, Gerry Rafferty, United Artists
38	NEW	CAVATINA, John Williams, Cube
39	NEW	IS THERE ANYBODY THERE/ ANOTHER PIECE OF MEAT, Scorpions, Harvest
40	31	GOODNIGHT TONIGHT, Wings, Parlophone

LPs

1	1	VOULEZ VOUS, Abba, Epic
2	NEW	DO IT YOURSELF, Ian Dury, Stiff
3	4	LAST THE WHOLE NIGHT LONG, James Last, Polydor
4	6	AT BUDOKAN, Bob Dylan, CBS
5	3	THE VERY BEST OF LED ZEPHER, Chrysalis
6	9	PARALLEL LINES, Blondie, Chrysalis
7	8	THE BILLIE JO SPEARS SINGLES ALBUM, United Artists
8	2	FATE FOR BREAKFAST, Art Garfunkel, CBS
9	12	MANIFESTO, Roxy Music, Polydor
10	5	BREAKFAST IN AMERICA, Supertramp, A&M
11	7	BLACK ROSE—A ROSE LEGEND, Thin Lizzy, Vertigo
12	11	DIRE STRAITS, Vertigo
13	10	SPIRITS HAVING FLOWN, Bee Gees, RSO
14	16	OUTLANDOS D'AMOUR, Police, A&M
15	14	GO WEST, Village People, Mercury
16	19	THE UNDERTONES, Sire
17	NEW	THIS IS IT, Various, CBS
18	NEW	A MONUMENT TO BRITISH ROCK, Various, Harvest
19	13	BARBRA STREISAND'S GREATEST HITS, VOL. 2, CBS
20	15	COUNTRY LIFE, Various, EMI
21	NEW	KNUCKLE SANDWICH, Various, EMI International
22	NEW	SPECTRAL MORNINGS, Steve Hackett, Charisma
23	18	WE ARE FAMILY, Sister Sledge, Atlantic
24	17	C'EST CHIC, Chic, Atlantic
25	20	COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees, Epic
26	22	LION HEART, Kate Bush, EMI
27	NEW	RHAPSODIES, Rick Wakeman, A&M
28	24	MANILOW MAGIC, Barry Manilow, Arista
29	23	BOOGIE BUS, Various, Polystar
30	26	OUT OF THE BLUE, Electric Light Orchestra, Jet

31	31	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
32	NEW	BOOTS AND PANTIES, Ian Dury & The Blockheads, Stiff
33	35	ARMED FORCES, Elvis Costello and The Attractions, Radar
34	27	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International
35	NEW	NIGHT OWL, Gerry Rafferty, United Artists
36	38	LOVEDRIVE, Scorpions, Harvest
37	25	THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols, Virgin
38	21	HI ENERGY, Various, K-Tel
39	29	LIVIN' INSIDE YOUR LOVE, George Benson, Warner Bros.
40	NEW	REACH FOR IT, Sky, Ariola

CANADA

(Courtesy of Canadian Recording Industry Assn.)
As of 5/16/79
SINGLES

This Week	Last Week	Artist
1	1	HEART OF GLASS, Blondie, Chrysalis
2	2	KNOCK ON WOOD, Amii Stewart, Ariola
3	6	REUNITED, Peaches & Herb, Polydor
4	3	IN THE NAVY, Village People, Casablanca
5	4	SHAKE YOUR BODY, Jacksons, CBS
6	13	HOT STUFF, Donna Summer, Casablanca
7	5	I WILL SURVIVE, Gloria Gaynor, Polydor
8	9	STUMBLIN' IN, Suzi Quatro & Chris Norman, RSO
9	8	RASPUTIN, Boney M., Atlantic
10	NEW	LOGICAL SONG, Supertramp, A&M
11	18	LOVE YOU INSIDE OUT, Bee Gees, RSO
12	11	GOODNITE TONIGHT, Wings, CBS
13	7	YMCA, Village People, Casablanca
14	10	HE'S THE GREATEST DANCER, Sister Sledge, Atlantic
15	12	I WANT YOUR LOVE, Chic, Atlantic
16	NEW	TRAGEDY, Bee Gees, RSO
17	14	BOOGIE WOOGIE DANCIN' SHOES, Claudia Barry, London
18	NEW	HONESTY, Billy Joel, CBS
19	NEW	AIN'T LOVE A BITCH, Rod Stewart, Warner Bros.
20	16	BLOW AWAY, George Harrison, Dark Horse

LPs

1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	3	PARALLEL LINES, Blondie, Chrysalis
3	14	AT BUDOKAN, Cheap Trick, Epic
4	5	DIRE STRAITS, Mercury
5	2	GO WEST, Village People, Casablanca
6	NEW	BAD GIRLS, Donna Summer, Casablanca
7	7	VAN HALEN II, Van Halen, Warner Bros.
8	16	2-HOT, Peaches & Herb, Polydor
9	10	NIGHTFLIGHT TO VENUS, Boney M., Atlantic
10	4	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.
11	6	SPIRITS HAVING FLOWN, Bee Gees, RSO
12	11	HOT SHOT, Trooper, MCA
13	8	CRUISIN', Village People, Casablanca
14	12	KNOCK ON WOOD, Amii Stewart, Ariola
15	9	MINUTE BY MINUTE, Doobie Bros., Warner Bros.
16	17	THE CARS, Elektra
17	NEW	WE ARE FAMILY, Sister Sledge, WEA
18	NEW	RICKIE LEE JONES, Warner Bros.
19	NEW	OUTLANDOS D'AMOUR, Police, A&M
20	13	GEORGE HARRISON, Dark Horse

GERMANY

(Courtesy of Der Musikmarkt)
As of 6/4/79
SINGLES

This Week	Last Week	Artist
1	1	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
2	3	SOME GIRLS, Racey, RAK
3	2	DSCHINGIS KHAN, Jupiter
4	5	SAVE ME, Clout, Carrere
5	4	HEART OF GLASS, Blondie, Chrysalis
6	13	CASANOVA, Luv, Philips
7	7	SO BIST DU, Peter Maffey, Telefunken
8	9	ONE WAY TICKET, Eruption, Hansa International
9	6	HOORAY HOORAY IT'S A HOLIDAY, Boney M., Hansa International
10	10	DOES YOUR MOTHER KNOW, Abba, Polydor
11	12	UNDMANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariol
12	8	RUF TEDDYBAER EINSVIER, Johnny Hill, RCA
13	16	SANDOKAN, Oliver Onions, RCA
14	NEW	POP MUZIK, M, Metronome
15	17	I WILL SURVIVE, Gloria Gaynor, Polydor
16	19	MUSIC BOX DANCER, Frank Mills, Polydor

17	15	CHIQUITITA, Abba, Polydor
18	28	RASTA MAN, Saragossa Band, Ariola
19	22	HOT STUFF, Donna Summer, Casablanca
20	20	LAY YOUR LOVE ON ME, Racey, RAK
21	11	HALLELUJAH, Milk and Honey, Polydor
22	14	TRAGEDY, Bee Gees, RSO
23	24	LOVE YOU INSIDE OUT, Bee Gees, Polydor
24	30	IT TAKES ME HIGHER, Ganymed, Bellaphon
25	18	IN THE NAVY, Village People, Metronome
26	NEW	KNOCK ON WOOD, Amii Stewart, Hansa International
27	21	BABICKA, Karel Gott, Polydor
28	NEW	DER HAMSTER, Timmy, Odeon
29	26	CHARLINE, Wallenstein, RCA
30	23	BABY IT'S YOU, Promises, EMI

LPs

1	1	VOULEZ VOUS, Abba, Polydor
2	4	24 IMMIGRUENE AKKORDEON ERFOLGE, Kirmesmusikanten, RCA
3	6	STEPPEWOLF, Peter Maffey, Telefunken
4	2	BREAKFAST IN AMERICA, Supertramp, A&M
5	3	SPIRITS HAVING FLOWN, Bee Gees, RSO
6	5	DIRE STRAITS, Vertigo
7	10	EIN TRAUM FUER ZWEI, Mantovani, Decca
8	9	TRAEEMEREIEN, Richard Clayderman, K-Tel
9	7	ANGEL STATION, Manfred Mann's Earthband, Bronze
10	13	20 GOLDEN HITS, Beatles, Aracde
11	8	HENRY JOHN DEUTSCHENDORF GENNAHT JOHN DENVER SEINE GROSSEN ERFOLGE, John Denver, RCA
12	12	PYRAMID, The Alan Parson's Project, Arista
13	19	DIE 20 SCHOENSTEN CHOERE, Montanara Choir, K-Tel
14	11	PARALLEL LINES, Blondie, Chrysalis
15	17	GONE TO EARTH, Barclay James Harvest, Polydor
16	14	WISH YOU WERE HERE, Pink Floyd, Harvest
17	15	FLY WITH ME, Supermax, Elektra
18	NEW	BALLADE POUR ADELIN, Richard Clayderman, Telefunken
19	18	LIVEHAFTIG, Udo Lindenberg, Telefunken
20	NEW	THE TEENS, Hansa International

JAPAN

(Courtesy Of Music Labo)
As of 5/28/79
SINGLES

This Week	Last Week	Artist
1	1	MISERARETE, Juddy Ongu, CBS/Sony (Nichion)
2	2	BEAUTIFUL NAME, Godiego, Columbia (NTV.M)
3	3	ITOSHI-NO-ELLY, Southern All Stars Victor (P.M.P.)
4	4	MOERO HONNA, Twist, Canion (Yamaha)
5	6	PINK TYPHOON, Pink Lady, Victor (P.M.P.)
6	10	IN THE NAVY, Village People, Victor
7	5	YUMESARISHI-MACHIKADO, Alice, Toemi (J.C.M.)
8	11	KIMI-NO-ASA, Satoshi Kishida, CBS/Sony (Nichion)
9	8	YUME-OI-ZAKE, Jiro Atumi, CBS/Sony (J.C.M.)
10	9	I WAS MADE FOR DANCING, Leif Garrett, Scotti Bros.
11	7	MADO, Chiharu Matuyama, Canion (STV Pack)
12	12	HAPPINESS, Yukihide Takekawa, Columbia (Jenika.M)
13	13	MICHIZURE, Mieko Makimura, Polydor (Nichion)
14	14	YOUNG MAN (YMCA), Hideki Saijou, RVC (P.M.P.)
15	NEW	CALIFORNIA CONNECTION, Yutaka Miutani (For Life)
16	NEW	NATSU-NU-DAKARETE, Hiromi Iwasaki, Victor (NTV.M)
17	17	KANSHOKU (TOUCH), Kaiband, Toemi (Shinko)
18	18	HANAMACHI-NO-HAHA, Tatsue Kaneda, Columbia
19	16	KITAGUNI-NO-HARU, Masao Sen, Tokuma (Dalcich)
20	15	MANATSU-NO-YORU-NO-YUME, Goro Noguchi, Polydor (Nichion)

AUSTRALIA

(Courtesy Of Kent Music Report)
As of May 29, 1979
SINGLES

This Week	Last Week	Artist
1	1	LAY YOUR LOVE ON ME, Racey, RAK
2	2	KNOCK ON WOOD, Amii Stewart, RCA
3	4	BABY IT'S YOU, Promises, EMI
4	3	HEART OF GLASS, Blondie, Chrysalis

5	5	I WILL SURVIVE, Gloria Gaynor, Polydor
6	9	LUCKY NUMBER, Lane Lovich, Stiff
7	6	ON THE INSIDE, Lynne Hamilton, RCA
8	7	FIRE, Pointer Sisters, Planet
9	8	IN THE NAVY, Village People, RCA
10	10	I'M COMING HOME, Beeb Birtles & Graham Goble, EMI
11	14	DREAM LOVER, Glenn Sherrick, EMI
12	12	WHAT A FOOL BELIEVES, The Doobie Brothers, Warner Bros.
13	16	SO MANY WAYS, John St. Peeters, RCA
14	NEW	GOODNIGHT TONIGHT, Wings, Parlophone
15	11	EVERYTIME I THINK OF YOU, The Babys, Chrysalis
16	15	HEAVEN KNOWS, Donna Summer, Casablanca
17	19	CARE FOR KIDS, Kids, Albert
18	18	MAKE LOVE TO ME, Kelly Marie, Astor
19	13	HIT ME WITH YOUR RHYTHM STICK, Ian Dury & The Blockheads, Stiff
20	13	MUSIC BOX DANCER, Frank Mills, Polydor

LPs

1	2	THE BOB SEGER COLLECTION, Bob Seger, Capitol
2	1	BREAKFAST IN AMERICA, Supertramp, A&M
3	6	RICKIE LEE JONES, Rickie Lee Jones, Warner Bros.
4	3	PARALLEL LINES, Blondie, Chrysalis
5	7	BOB DYLAN AT BUDOKAN, Bob Dylan, CBS
6	4	SPIRITS HAVING FLOWN, Bee Gees, RSO
7	8	MINUTE BY MINUTE, The Doobie Brothers, Warner Bros.
8	10	DRAGON'S GREATEST HITS VOL. 1, Dragon, CBS
9	9	PROMISES, Promises, EMI
10	5	BREAKFAST AT SWEETHEARTS, Cold Chisel, Elektra
11	NEW	VOULEZ VOUS, Abba, RCA
12	12	AGAINST THE GRAIN, Phoebe Snow, CBS
13	11	TOTO, Toto, CBS
14	13	GO WEST, Village People, RCA
15	18	LOVE TRACKS, Gloria Gaynor, Polydor
16	NEW	STATELESS, Lane Lovich, Stiff
17	14	LIVIN' INSIDE YOUR LOVE, George Benson, Warner Bros.
18	15	MANIFESTO, Roxy Music, Polydor EG
19	NEW	HEARTS ON THE NIGHTLINE, Richard Clapton, Interfusion
20	16	NEW BOOTS AND PANTIES, Ian Dury, Stiff

NEW ZEALAND

(Courtesy Of Record Publications)
As of 5/27/79
SINGLES

This Week	Last Week	Artist
1	1	HEART OF GLASS, Blondie, Festival
2	4	BABY IT'S YOU, Promises, EMI
3	2	CHIQUITITA, Abba, RCA
4	NEW	KNOCK ON WOOD, Amii Stewart, RCA
5	3	MUSIC BOX DANCER, Frank Mills, Polydor
6	5	WHAT A FOOL BELIEVES, The Doobie Brothers, Warner Bros.
7	6	HIT ME WITH YOUR RHYTHM STICK, Ian Dury, Polydor
8	7	IN THE NAVY, Village People, RCA
9	12	DARLIN', Frankie Miller, Festival
10	10	SHAKE YOUR GROOVE THING, Peaches & Herb, Polydor

LPs

1	1	DON'T WALK BOOGIE, Various Artists, EMI
2	2	BREAKFAST IN AMERICA, Supertramp, Festival
3	NEW	VOULEZ VOUS, Abba, RCA
4	4	PARALLEL LINES, Blondie, Festival
5	3	SPIRITS HAVING FLOWN, Bee Gees, Polydor
6	NEW	WAVE, Patti Smith, EMI
7	5	THE CARS, WEA
8	9	NEW BOOTS AND PANTIES, Ian Dury, Polydor
9	NEW	MINUTE BY MINUTE, The Doobie Brothers, WEA
10	6	A SINGLE MAN, Elton John, Polydor

BELGIUM

(Courtesy of Billboard-Benelux)
As of 5/26/79
SINGLES

This Week	Last Week	Artist
1	1	I WANT YOU TO WANT ME, Cheap Trick, CBS
2	2	ONE WAY TICKET, Eruption, Ariola
3	3	DOES YOUR MOTHER KNOW, Abba, Vogue
4	4	HOORAY HOORAY, Boney M., Ariola
5	NEW	BRIGHT EYES, Art Garfunkel, CBS
6	10	I WILL SURVIVE, Gloria Gaynor, Polydor
7	9	SOME GIRLS, Racey, EMI
8	8	HALLELUJAH, Milk and Honey, Polydor
9	6	IN THE NAVY, Village People, Phonogram
10	5	HAPPINESS, Pointer Sisters, WEA

LPs

1	1	VOULEZ VOUS, Abba, Vogue
2	2	BREAKFAST IN AMERICA, Supertramp, CBS
3	4	AT BUDOKAN, Cheap Trick, CBS
4	3	SPIRITS HAVING FLOWN, Bee Gees, Polydor
5	NEW	A VOUS LES FEMMES, Julio Iglesias, CBS
6	7	GO WEST, Village People, Phonogram
7	6	BABYLON BY BUS, Bob Marley and Wallers, Ariola
8	5	EQUINOXE, Jean Michel Jarre, Vogue
9	NEW	AT BUDOKAN, Bob Dylan, CBS
10	8	SINGLE MAN, Elton John, Phonogram

HOLLAND

(Courtesy Of Billboard-Benelux)
As of 5/26/79
SINGLES

This Week	Last Week	Artist
1	1	BRIGHT EYES, Art Garfunkel, CBS
2	2	I WANT YOU TO WANT ME, Cheap Trick, Epic
3	5	WHEN YOU'RE IN LOVE, Dr. Hook, Capitol
4	3	DOES YOUR MOTHER KNOW, Abba, Polydor
5	4	SOME GIRLS, Racey, RAK
6	NEW	POP MUZIK, M, MCA
7	10	HAPPINESS, Pointer Sisters, Elektra
8	8	CASANOVA, Luv, Philips
9	7	HOORAY HOORAY, Boney M., Philips/Hansa
10	NEW	JULIANA, Kinderen Van Nederland, CNR

LPs

1	1	VOULEZ VOUS, Abba, Polydor
2	5	FATE FOR BREAKFAST, Art Garfunkel, CBS
3	2	AT BUDOKAN, Cheap Trick, Epic
4	3	BREAKFAST IN AMERICA, Supertramp, A&M

Pop

DIANA ROSS—The Boss, Motown M7923R1. Produced by Nickolas Ashford, Valerie Simpson. Ross' best album in years has her reteaming with Ashford & Simpson, who handled her early solo hits, "Reach Out And Touch" and "Ain't No Mountain High Enough." The best cuts here are funky and rhythmic, with the same earthiness exhibited in the bold, natural cover shot. Several of the cuts have disco potential, but even the ballads have a sassiness and spark which has been overshadowed by MOR gloss on some recent Ross packages. The horn and string arrangements by John Davis, Paul Riser and Robert Mounsey provide the right settings for Ross' velvety, vulnerable vocals. The rhythm and vocal arrangements are by Ashford & Simpson, who also composed all the tunes.

Best cuts: "The Boss," "No One Gets The Prize," "All For One," "It's My House."
Dealers: Superb cover art begs for display.

DOLLY PARTON—Great Balls Of Fire, RCA AHL13361. Produced by Dean Parks, Gregg Perry. Parton has now firmly established herself in the pop field and reinforces her universal appeal with a collection of songs that showcase her versatility. Aiding Parton's sweet vocal are a conglomeration of stellar players which gives the material the needed punch. Among the musicians are Jim Keltner, Dean Parks, David Foster, Michael Omartian, Bill Payne, David Grisman and others. String and horn arrangements add sweetening to the material. Parton mixes the album among original and cover material including the Beatles' "Help."

Best cuts: "You're The Only One," "Help," "Star Of The Show," "Do You Think That Time Stands Still."
Dealers: Another attractive package is a sales stimulant.

DAVID BOWIE—Lodger, RCA AOL13254. Produced by David Bowie, Tony Visconti. "Lodger" represents the final album of the David Bowie/Brian Eno trilogy that began with "Low" and "Heroes." Bowie's style here incorporates just about every style he's experimented with including a few straightforward narratives, some songs made up of what seems like chants, and some mainstream rock tunes. Overall, the tone of the album is less foreboding than his more recent musical excursions into progressive realms. In some ways this represents a departure for Bowie, and in other ways a continuation of previous recordings. Most tunes were penned by Bowie and Eno with musical support consisting of bass, guitars, piano, synthesizer and strings used on a few cuts.

Best cuts: "D.J.," "African Night Flight," "Boys Keep Swinging," "Fantastic Voyage."
Dealers: Bowie has a large following.

CAROLE KING—Touch The Sky, Capitol SWAK11953. Produced by Carole King, Mark Hallman. King's third album for Capitol continues her creative return from the unevenness of 1977's "Simple Things." She is backed here by the same musicians who worked with Jerry Jeff Walker on his Elektra/Asylum album "Jerry Jeff." King plays acoustic guitar, on which she composed most of the songs, in addition to acoustic piano, her traditional instrument. The tunes range from the rhythmic sway of "Move Lightly" to the rocking "Good Mountain People" to the country honky tonk of "Passing Of The Days." More than anything else, this LP sees King move from the intense introspection of some recent LPs to a sound of more unbridled joy.

Best cuts: "Time Gone By," "Move Lightly," "Good Mountain People," "Eagle," "Seeing Red."
Dealers: King's last LP, "Welcome Home," broke a long string of gold albums, but this effort is better in every way.

GARY BROOKER—No More Fear Of Flying, Chrysalis CHR1224. Produced by George Martin. Brooker spent 12 years as leader, singer and writer with the legendary Procol Harum. After a two-year absence he returns with this solo effort, a mixture of hard rockers and ballads. The material is standout and primarily a vehicle for a unique voice that he popularized with "Whiter Shade Of Pale." The arrangements are finely textured with keyboards, guitars, bass, drums, horns and harmonica, while a strong sense of melody is present everywhere. Credit Martin with a crafty production.

Best cuts: "Savannah," "No More Fear Of Flying," "Get Up And Dance," "Switchboard Susan," "Old Manhattan Melodies."
Dealers: Procol Harum had a wide following.

Soul

SMOKEY ROBINSON—Where There's Smoke, Motown T7366R1. Produced by Smokey Robinson. The veteran artist's latest is a mix of uptempo danceables and lovely ballads, with an instant standout being "I Love The Nearness Of You," which he cowrote and coproduced with Stevie Wonder, who also did the rhythm arrangement. The tune is a classy mid-tempo ballad which rides a line between the softer and more rhythmic cuts. For disco action, look to "Get Ready" (the great rock hit written by Robinson), "It's A Good Night" and "Ever Had A Dream." A tight rhythm section provides excellent backup.

Best cuts: "It's A Good Night," "I Love The Nearness Of You," "Get Ready," "Share It," "Cruisin'."
Dealers: Display with the new Diana Ross and Thelma Houston packages for a three-way customer enticement.

Spotlight



EARTH WIND & FIRE—I Am, Arc/Columbia FC35730. Produced by Maurice White. Earth Wind & Fire reinforces the fact that they are the classiest exponents of pop-oriented r&b and funk. Its newest LP is paced by the brilliant disco flavored "Boogie Wonderland" in which the Emotions also receive top billing. The package is a mix of smooth ballads and funky discotized numbers, all very rhythmic with full-bodied horn and string arrangements. Superb playing by the band with supplemental musicians adding percussion, keyboards, guitars and horns. Also included is three-minute plus instrumental.

Best cuts: "Boogie Wonderland," "In The Stone," "After The Love Is Gone," "Star."
Dealers: Group is a consistent platinum seller.



KISS—Dynasty, Casablanca NBLP7152. Produced by Vini Poncia. The latest by Kiss represents its first studio album as a group since "Love Gun" in 1977. In between were a live album, a greatest hits package as well as the four solo outings. With "Dynasty," the kings of theatrical rock show a maturation in its music as the emphasis is on the song and melody lines instead of bombastic guitar riffs and unrelentless mayhem. The single, "I Was Made For Lovin' You," has a subtle disco beat, while the other tracks are mainstream rockers paced by the interplay of bassist Gene Simmons, guitarist Paul Stanley, drummer Peter Criss and lead guitarist Ace Frehley.

Best cuts: "I Was Made For Lovin' You," "Magic Touch," "2,000 Man," "Dirty Livin'," "Charisma."
Dealers: Kiss' track record speaks for itself.

THELMA HOUSTON—Ride To The Rainbow, Tamla T7365R1 (Motown). Produced by Hal Davis, Bobby Belle. Houston's single "Saturday Night, Sunday Morning" which kicks off this LP, is that wonder of wonders: a disco tune with a compelling storyline. Its brassy, funky instrumental back drop effectively contrasts with Houston's warm, vulnerable vocal. Disco is a prime target throughout the album—witness the cover version of the Miracles' "Love Machine"—but Houston's super vocals are never overshadowed in the uptempo horn and string backup. And her single is her biggest hit since "Don't Leave Me This Way" went to No. 1 two years ago.

Best cuts: "Saturday Night, Sunday Morning," "I Wanna Be Back In Love Again," "Imaginary Paradise," "Give It To Me."
Dealers: "Saturday Night, Sunday Morning" was also featured on Houston's last LP "Ready To Roll."

First Time Around

NIGHT, Planet P2 (E/A). Produced by Richard Perry. Second release on producer Perry's Planet label is by a six piece rock band that incorporates folk flavorings into its delivery. At times the band sounds like Renaissance and at others it comes close to resembling the Fleetwood Mac sound. Female vocalist Stevie Lange is at the forefront with vocals also by guitarist Chris Thompson. Both harmonize exceptionally well on a number of cuts. The material is a mix of original songs as well as covers of Walter Egan's "Hot Summer Nights," Tom Snow's "Cold Wind Across My Heart" and others. Part of the band is comprised of stellar players like Rick Marotta on drums, Nucky Hopkins on piano, Robbie McKintosh on guitar, Billy Kristian on bass and some guest spots by Michale McDonald, Billy Payne and others.

Best cuts: "Hot Summer Nights," "Cold Wind Across My Heart," "Ain't That Peculiar," "You Ain't Pretty Enough."
Dealers: Play in store.

SAGA, Polydor PD16209. Produced by Paul Cross. This five man band from Canada plays progressive electronic rock built around the polymog. Rhythmically very solid, almost

disco, the band has its head high in the stars. The science fiction style lyrics tell the story of a future cyborg insect. Details of the story are sketchy, but the music is solid throughout. The instrumentation and the arrangements belie the relative inexperience of this band. They are sophisticated and well wrought, without being too overblown or pretentious.

Best cuts: "Humble Stance," "Will It Be You," "Ice Nice," "Tired World."
Dealers: Pitch to Genesis/Yes/Supertramp fans.

Billboard's Recommended LPs

pop

LEON RUSSELL—Life And Love, Paradise PAK3341. Produced by Leon Russell. Russell's sales have declined since his commercial peak in 1972-73, but it's to his credit that he hasn't frantically hopped on the disco bandwagon along with everybody else in hopes of snaring a hit. Russell's longtime fans will enjoy this mix of pretty ballads and solid rockers like "On The Borderline." All nine of the tunes are originals. The tight backup band includes great sax solos by Marty Grebb. **Best cuts:** "One More Love Song," "Struck By Lightning," "Life And Love," "On The First Day."

STEVE KIPNER—Knock The Walls Down, Elektra 6E202. Produced by Jay Graydon, Tom Seufert, Steve Kipner. Kipner wrote and co arranged all of the songs here, with backup from such session veterans as Michael Omartian and members of Toto and Player. The music fits squarely in the pop-rock bag, though this is perhaps a bit more Top 40 oriented than that of the recently launched groups who provide backup. Kipner, incidentally, is the son of Nat Kipner, who co-wrote "Too Much, Too Little, Too Late." **Best cuts:** "The Beginning," "Knock The Walls Down," "War Games."

ST. PARADISE, Warner Bros. BSK3281. Produced by Mike Flicker. Each member of this high powered trio comes from a seasoned past. Guitarist/lead vocalist Derek St. Holmes was formerly lead singer with Ted Nugent; Rob Granger played

bass with Nugent and Denny Carmassi was the former drummer for Sammy Hagar and Montrose. So it's only appropriate that this album is full of energetic firepower and gutsy vocal work. The material is your standard rock riffs with nothing striking or innovative about it. **Best cuts:** "Straight To You," "Gambin' Man," "Live It Up," "Tighten The Knot."

INNER CIRCLE—Everything Is Great, Island (WB) ILSP9558. Produced by Inner Circle, Youth Sound. Reggae takes a step towards pop here, with excellent results. The Lewis Brothers and Jacob Miller front the group, Miller on vocals, and the whole disk is full of rhythmic turns that possess all the attributes of reggae leavened with a funky feel that is distinctly American. The title cut is a catchy disco number that should pave the way for another crossover to a Third World. **Best cuts:** "Everything Is Great," "We 'A Rockers," "Mary, Mary," "Roots Rock Symphony," "I've Learned My Lesson."

STEVE HACKETT—Spectral Mornings, Chrysalis CHR1223. Produced by John Acock, Steve Hackett. Hackett, at one time guitarist with Genesis, returns with his own outstanding solo effort. Using a variety of guitars, keyboards, synthesizers, wind instruments and percussion, both in disco-oriented material and tunes that deal with dance in their lyrics, like "High Steppin'" and the "I Got Rhythm"/"Fascinating Rhythm" medley. The highlight is an eight-minute version of "They're Playing Our Song" which has been issued as a 12-inch disk. **Best cuts:** "Every Day," "The Virgin And The Gypsy," "The Ballad Of The Decomposing Man," "Lost Time In Cordoba," "Tigermoth."

TONY ORLANDO—I Got Rhythm, Casablanca, NBLP7153. Produced by Hank Medress, Dave Appell. The singer reteams here with the gentlemen who handled his biggest hits with Dawn in the early '70s after turning in an affectionate salute to seminal r&b oldies on Elektra which Jerry Wexler produced. The focus here is on dancing, both in disco-oriented material and tunes that deal with dance in their lyrics, like "High Steppin'" and the "I Got Rhythm"/"Fascinating Rhythm" medley. The highlight is an eight-minute version of "They're Playing Our Song" which has been issued as a 12-inch disk. **Best cuts:** those cited and "I Remember Yesterday" (the Donna Summer tune).

PURE PRAIRIE LEAGUE—Can't Hold Back, RCA13335. Produced by Ron & Howard Albert. This is a very solid effort from this well-traveled country rock band that combines smooth harmonies, sinewy guitar riffs and a judicious use of horns and strings to fashion a solid and well crafted LP. The song writing here is first-rate, with a few sensitive love songs in there. **Best cuts:** "I Can't Believe," "Rude Rude Awakening," "Livin' It Alone."

TOMMY McLAIN—Backwoods Bayou Adventure, Starlite J236028 (CBS). Produced by Huey Meaux. From Meaux's new label comes veteran Southern man McLain, hitherto known for his 1966 hit, "Sweet Dreams." This album nicely captures the bayou rock sound, with its economic instrumentation (heavy on the steel guitar) and mellow mood. McLain's voice is throaty and expressive, and it's interesting to reflect upon the similarities in style between him and Rod Stewart. Material includes some rockin' efforts, such as "Lose The Blues" and "My Ol' Lady Left Me," and a couple of country-flecked items, like "Come Back To Me Babe." **Best cuts:** Those cited.

VANGELIS—China, Polydor PD16199. Produced by Vangelis. On his first LP for Polydor, Greek composer/keyboardist Vangelis has come up with a concept album celebrating the philosophy and music of China. Playing all the instruments himself, Vangelis combines elements of Western classical and popular music with Chinese textures and progressions. Sweeping in scope, the music is dramatic and forceful, even if sometimes a bit ponderous. **Best cuts:** Side one.

soul

D.J. ROGERS—Trust Me, Columbia JC36002. Produced by D.J. Rogers. This singer/keyboardist/songwriter/producer has used all the vocal tricks at his disposal, but somehow he misses the mark, probably due to material that's not quite strong enough. Rogers penned or co-wrote all tunes on this LP. He has tried to balance this project by including tunes ranging from disco to gospel. Rogers is backed by both large orchestral and small band instrumentation in addition to excellent background singers. **Best cuts:** "You Can Have It For A Song," "Trust Me," "In Love Again."

SPLENDOR, Columbia JC35798. Produced by Philip Bailey, Tommy Vicari, Robert Nunn. This new quartet specializes in the tight, cohesive sound which propelled Earth, Wind & Fire (whose Philip Bailey is co-producer) to fame. Disk is a bright, punchy and brass driven set, with snappy rhythms and exciting instrumentation. Vocals alternate among the members, though Sascha Meeks' pipes represent the highpoint, both on upbeat affairs like "Always On Your Side" and slow, jazzy items like "Follow Your Dream." **Best cuts:** Those named, "Splendorland," "Sunny Side Up."

MICHAEL WHITE—White Night, Elektra 6E183. Produced by Wayne Henderson. Violinist White is joined by Henderson on

(Continued on page 101)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Lichtenman, Jim McCullough, Dick Nusser, Alan Penchansky, Hanford Searl, Diot Tiegel, Adam White, Gerry Wood, Jean Williams.

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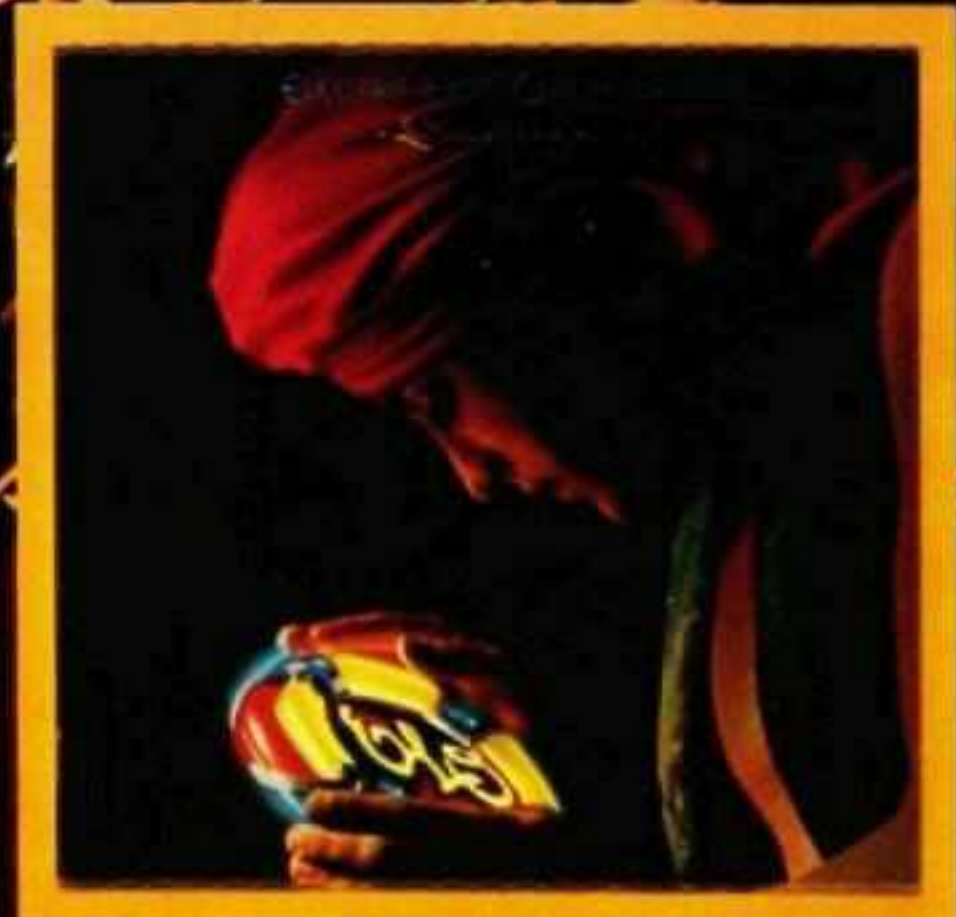
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Produced by Stephan Gaifas and Philip D'Arrow

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ELTON JOHN—Mama Can't Buy You Love (4:03); producer: Thom Bell; writer: L. Bell, C. James; publisher: Mighty Three, BMI; MCA41042. Culled from Elton's sessions with producer Thom Bell, this track has a distinct r&b flavor to it. Unlike Elton's more recent material, his vocals are smoother and glide along steadily and gracefully. The solid melody line and hook makes this one of Elton's strongest recent releases.

THE ALMAN BROTHERS BAND—Can't Take It With You (3:33); producer: Tom Dowd; writer: Dickey Belts, Don Johnson; publisher: Pangola/Careers, BMI; Capricorn CPS0326. The second single from the Allmans' recent top 10 LP, "Enlightened Rogues," is another example of tasty Southern rock, dominated by guitar and effective gruff lead vocals.

SWEET—Mother Earth (3:55) producer: Sweet; writer: A. Scott, S. Priest; publisher: Sweet, Ltd./WB, ASCAP, Capitol P-4730. Initial single from Sweet's "Cut Above The Rest" LP blends vocal power with a gutsy arrangement that features bass, guitar and synthesizer.

recommended

JENNIFER WARNES—I Know A Heartache When I See One (3:24); producer: Rob Fraboni; writer: R. Bourke, K. Chater, C. Black; publisher: Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC; Arista AS0430.

COOPER BROTHERS BAND—I'll Know Her When I See Her (3:20); producer: Gary Cape; writer: Richard Cooper; publisher: Tamiami, ASCAP, Oboe Maestro, CAPAC; Capricorn CBS0325.

PHILIP D'ARROW—Burn The Disco Down (3:00); producer: Stephen Galfas, Philip Darrow; writer: Philip Darrow; publisher: Man Made/Possessed, ASCAP; Polydor PD14570.

PHILLIPS & MACLEOD—Take Me To The High Ground (3:52); producer: Tony Peluso; writer: R. Phillips, S. MacLeod; publisher: Phillips, Macleod-Camwood; BMI; Polydor PD14567.

JOHN HALL—Home At Last (4:38); producer: John Hall; writer: John Hall; publisher: Siren Songs, BMI; Arc/Columbia 31105.

TROIANO—We All Need Love (3:15); producer: Domenic Troiano; writer: Domenic Troiano; publisher: Zingaro, BMI; Capitol P4709.

NORMAN SALLITT—Magic In The Air (3:05); producer: Ted Glasser; writer: N. Sallitt; publisher: Al Gallico/Turtle, BMI; Portrait 670030 (CBS).



PEABO BRYSON—She's A Woman (4:19); producer: Peabo Bryson, Johnny Pate; writer: Peabo Bryson; publisher: WB/Peabo, ASCAP; Capitol P4729. This is smooth midtempo ballad with lots of r&b and soul flavor. What makes it really stand out is Bryson's silky smooth and expressive voice.

SMOKEY ROBINSON—Get Ready (3:59); producer: William "Smokey" Robinson, Reginald "Sonny" Burke; writer: W. Robinson; publisher: Jobete, ASCAP; Tamla T54301F. The rock classic, a hit twice before for the Temptations and Rare Earth, gets a fresh disco treatment by songwriter Robinson. The sound is much looser than on the previous hit versions, which emphasized vocal group tightness.

recommended

THIRD WORLD—Talk To Me (3:59); producer: Third World; writer: none listed; publisher: Cat-Ibo, ASCAP; Island IS8822.

JOHNNY GUITAR WATSON—What The Hell Is This? (3:45); producer: Johnny Guitar Watson; writer: Johnny Guitar Watson; publisher: Vir John, BMI; DJM DJMS1106.

TOWER OF POWER—Rock Baby (3:28); producer: McKinley Jackson, Emilio Castillo, Tower Of Power; writer: G. Crockett, M. Jeffries; publisher: Michael Jeffries, ASCAP; Columbia 311012.

YBS—Happy Birthday (3:58); producer: Jackie Avery, Robert P. Ross; writer: Anthony Yates, Jackie Avery; publisher: Rostex, BMI; Ariola 7755.

KAY GEES—Burn Me Up (4:06); producers: Patrick Adams, Stan Lucas, Ken Morris; writer: Greg Radford, Ken Morris, Wendell Morrison, The Kay Gees; publisher: Ribowin, ASCAP; De-Lite DE913.

MAVIS STAPLES—Tonight I Feel Like Dancing (3:39); producer: Jerry Wexler, Barry Beckett; writer: P. Alves, B. Beckett, M. Giacomelli, G. Jackson; publisher: Muscle Shoals Sound, BMI; Warner Bros.; WBS8838.

ALMA FAYE—Don't Fall In Love (3:25); producer: Dominic Sciscente, Michel Daigle; writer: D. Sciscente, M. Daigle, A. F. Brooks; publisher: Carrousel Industries, ASCAP, Lady Capella, BMI; Casablanca NB989D.

SANDRA FEVA—The Need To Be (4:14); producer: Tony Camillo, Cecile Barker; writer: Jim Weatherly; publisher: Keca, ASCAP; Venture V109.

CAPTAIN SKY—Dr. Rock (6:45); producer: Daryl L. Cameron; writer: D. Cameron; publisher: Mr. T/Upper Level, BMI; S6784.



EDDIE RABBITT—Suspicious (1:18); producer: David Malloy; writers: Eddie Rabbitt/Randy McCormick/David Malloy/Even Stevens; publishers: Deb/Dave/Briarpatch, BMI; Elektra 46053. Airy ballad with MOR influences marks Rabbitt's debut single off his new "Loveline" LP. Light touches of flute, strings and guitar provide melodic counter-balance to Rabbitt's soft vocal track and misty backgrounds. Record should garner top 40 airplay as well.

MARTY ROBBINS—All Around Cowboy (3:03); producer: Billy Sherrill; writer: M. Robbins; publisher: Mariposa, BMI; Columbia 311016. It's the classic tale of a cowboy who can't be tamed meeting up with the girl who goes him one better.

Robbins' trademark guitar sprinkles south of the border riffs behind the verses, while his distinctive singing style adds credibility to the lyric.

MOE BANDY—Barstool Mountain (2:42); producer: Ray Baker; writers: D. Tankersley/W. Carson; publisher: Rose Bridge, BMI; Columbia 310974. What better place to drown the sorrows of a broken heart than on top of a barstool, and that's where Bandy is heading in this song. Steel and acoustic guitars add a gentle country feeling to the arrangement which has been kept simple and smooth.

FRANK IFIELD—Crystal (3:04); producers: Tom Collins/Wesley Rose; writers: Bobby P. Barker/Dennis W. Morgan; publishers: Chess, ASCAP/Pi-Gem, BMI; Warner Bros. 8853. The man who scored with "I Remember You" a few years back shows promise of doing the same thing in this stunning production. Ifield's vocal is deep, rich and resonant, and the dynamics of the arrangement provide powerful support. Keyboards, guitar and percussion highlight the pure texture of Ifield's singing.

MEL TILLIS—Coca Cola Cowboy (3:20); producer: Jimmy Bowen; writers: S. Pinkard I. Dain S. Dorff S. Atchley; publishers: Pesco/Malkyle/Senor, BMI/ASCAP; MCA MCA41041. Tillis again cashes in on the soundtrack from the film, "Every Which Way But Loose," with a tune flavored in the traditional country form lyrically and instrumentally. His crisp interpretation is backed by electric guitar, piano, bass, steel and drums.

FREDDY FENDER—Yours (2:30); producer: Huey P. Meaux; writers: G. Rog-A. Gamse-J. Sherr; publisher: E. B. Marks, BMI; Starlight ZS84900. Fender's first for the label offers a love ballad, which he renders both in English and Spanish. Flanked by mexically horns, arrangements flow with electric guitar, electric piano and strings.

JIM REEVES—Don't Let Me Cross Over (2:17); producers: Chet Atkins and Bud Logan; writer: Penny Jay; publisher: Troy Martin, BMI; RCA JH11564. Reeves is accompanied by an unknown female singer on this waltz-like ballad laden with strings over electric guitar, piano and acoustic guitar. Each vocal plays off the other and takes a solo effort with duo combinations at the bridge.

LYNN ANDERSON—I Love How You Love Me (3:14); producer: David Wolfert; writers: L. Kolber-B. Mann; publisher: Screen Gems EMI, BMI; Columbia 311006. Culled from her "Outlaw Is Just A State Of Mind" LP, this soft textured tune steadily builds with additions of instrumentation, first beginning with electric piano and Lynn's vocals. Additional sounds ease in one by one with guitar, bass, strings and sax, and then taper off in the same fashion.

recommended

RAYBURN ANTHONY—It Won't Go Away (3:40); producer: Jim Vienneau; writer: Bob McDill; publisher: Hall-Clement, BMI; Mercury 55063.

ASLEEP AT THE WHEEL—Choo Choo Ch Boogie (3:07); producers: Ray Benson & Chuck Flood; writers: Horton/Gabler/Darling; publisher: Rytvoc, Inc., ASCAP; Capitol P4725.

RUBY FALLS—I'm Gettin' Into Your Love (2:39); producer: Johnny Howard; writers: R. Murrell-J. McBride; publishers: Magic Castle/Blackwood, BMI; 50 States BS702.

JEANNIE C. RILEY—It's Wings That Make Birds Fly (2:53); producer: not listed; writers: J. C. & K. Riley; publisher: God's Country, BMI; Cross Country 5308.

REX GOSDIN—We're Making Up For Lost Time (2:47); producer: Gary S. Paxton; writers: Rex Gosdin/V. L. Haywood; publisher: Bethel, BMI; MRC Silver Label NR10589.

DON STOCK—Hey Porter, Hey Dolly (2:28); producer: Ray Reeves; writers: Johnny Cash-Joe Mack Pigg; publishers: Master Fox, BMI/Hill & Range, BMI; Sabre ZSL4511.

GLENN BARBER—Woman's Touch (2:58); producer: Johnny Morris; writers: J. L. Wallace/Terry Skinner/Ken Bell; publisher: Hall-Clement, BMI; MMI 1031.

OAK RIDGE BOYS—Rhythm Guitar (2:17); producer: not listed; writer: T. A. Hill; publisher: Algee, BMI; Columbia 311009.

BOBBY SMITH—Let's Try To Fall In Love Again (3:20); producers: Glen Pace & James Pritchett; writers: Troy Seals/Eddie Setser/Bill Denneys; publishers: Irving/Down 'N Dixie, BMI/Rondor (London), ASCAP; United Artists UAX1295Y.

KELLY & LLOYD—The Pied Piper (2:19); producer: Mick Lloyd; writers: Kornfield-Duboff; publishers: R&M Sounds/Chardon, BMI; Little Giant LG011.

FOX FIRE—Fell Into Love (2:36); producer: Robbie Turner; writers: Russ Allison-Don Miller; publishers: Taylor and Wilson, BMI/Music Craftshop, ASCAP; NSD NSD 24.

CHRIS LEDOUX—The Grange Hall Dance (2:18); producer: Bill Harris; writer: Chris LeDoux; publisher: Lucky Man, ASCAP; Lucky Man NR10534AS.



recommended

VENUS DODSON—Night Rider (3:19); producer: P. Adams, K. Morris; writer: P. Adams, K. Morris; publisher: Leeds/Pop, ASCAP; RFC RSC8831 (WB).

JIM GRADY—I Got What I Came For (3:30); producer: Barry Fasman, Dave Miller; writer: Jim Grady; publisher: Unart/Grade A, BMI; Chanterelle CNT9001 (Mushroom).



THIEVES—400 Dragons, (3:44); producer: Mike Chapman; writers: M. Chapman/N. Chinn/R. Buchanan/J. Donahue/S. Goldstein; publishers: Chinnichap/Careers, BMI; Arista AS0423. This new aggregation sounds a bit like a female Foreigner with a dash of Heart thrown in. But there's enough distinctive rock 'n' roll energy and melody to give it an original stamp. And the producer is the omni-present Mike Chapman.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard LPs

Continued from page 96

trombone and a strong rhythm section as the band tackles a variety of contemporary pop songs in a jazzy and r&bish style. Background vocalists gives the material a pop sound in some cases. The overall tone is mellow, making for great mood music. **Best cuts:** "Get Back," "I Was Made To Love Him," "I Like It," "Rikki, Don't Lose That Number."

JR. WALKER—Back Street Boogie, Whitfield WHK3331 (WB). Produced by Norman Whitfield. The ad campaign supporting this LP proclaims "Mr. Sax is Back" and that's good news for those who consider Walker's 1969 hit "What Does It Take (To Win Your Love)" one of the best Motown singles ever issued. The main style here is a funky, disco-based rock-soul fusion, though there is one pretty, romantic ballad ("Wishing On A Star"). Fine backup musicians including Wha Wha Watson and Eddie "Bongo" Brown. **Best cuts:** "Back Street Boogie," "Wishing On A Star."

CHAMELEON, Elektra 6E190. Produced by Fred Wesley, Azar Lawrence. With the exception of a few funky numbers with a melody line, most of this album is repetitious with little originality. There are some interesting arrangements here which utilize horns effectively while electric guitars, keyboards and synthesizer also come into play. **Best cuts:** "Unfair Affair," "Game Of Life," "We'll Be Dancin'."

disco

ROL DOUGLAS—Come Into My Life, Midsong International 007. Produced by John H. Fitch Jr., Reuben Cross. Latest in a funky, brassy set which features some of

her strongest work since "Doctor's Orders" hit nearly five years ago. The material is geared to the dance floor more than to pop and soul radio, but one cut, "You Ain't Said Nothing" is squarely in the Diana Ross bag. The orchestrations swing, with strong string, horn and rhythm arrangements. **Best cuts:** "I Got The Answer," "Come Into My Life," "Love Sick."

jazz

HEATH BROTHERS—In Motion, Columbia 35816. Produced by George Butler, Jimmy Heath, Percy Heath. Billy Taylor's inner sleeve notes give the background on the musicians; the LP includes six tunes by the two Heaths (except for Billy Strayhorn's classic "Passion Flower") with Percy on bass and baby bass and an unconventional lineup in which tuba and French horn are discernible. It is cerebral jazz, but not without emotion, and is deserving of wide dissemination. First rate musicianship is evident on all six performances. **Best cuts:** "Passion Flower," "Move To The Groove," "The Voice Of The Saxophone."

DR. STRUT, Motown M7924R1. Produced by Lee Young Sr. This LP marks the label's entry into the jazz field. Dr. Strut combo comprises six musicians, David Woodford, Tim Weston, Claude Pepper, Kevin Bassinson, Pete Freiberger and Everett Bryson, but few sparks fly as it works its way through 10 unknown, instrumentals. Ironically, producer Young has drummed on scores of jazz performances stronger than these. **Best cuts:** "Granite Palace," "Canadian Star."

BENNY GOODMAN—Trio And Quartet, Pickwick Quintessence QJ25361. Reissue produced by Gene Norman. There's still a

large and loyal audience for these truly classic chamber music jazz gems of the '30s, nine titles which frame the illustrious BG clarinet with Teddy Wilson, Gene Krupa and Lionel Hampton. This was the first and many say the finest of all small jazz combos, and no one has come along in 40 years to match Goodman's skills on a stick. **Best cuts:** "Runnin' Wild," "The Man I Love," "Whispering."

RONNIE CUBER—The Eleventh Day Of Aquarius, Xanadu 156. Produced by Don Schlitten. Add to the fraternity of outstanding baritone saxophonists Brooklyn-born Cuber, who slowly is taking his place in the company of Carney, Washington, Mulligan and Chaloff. The LP comprises six cuts with backup by Tom Harrell, Mickey Tucker, Ed Gladden and Dennis Irwin in a production which, while musically agreeable, might have been stronger with more attractive melodies. **Best cuts:** "Commit To Memory," "Klepto."

JIMMY ROWLES—We Could Make Such Beautiful Music Together, Xanadu 157. Produced by Don Schlitten. Much recorded pianist, now 60, appears incapable of playing any way but great. Here he has Leroy Williams, drums, and George Mraz on bass assisting ably through seven tracks taped 13 months ago. A master of moods, an exceptional technician. **Best cuts:** "In The Still Of The Night."

AIRTO—Free, CTI 8000. Produced by Creed Taylor. Highpoint of this package, both qualitatively and commercially, is the stellar lineup supporting Airto's exciting and fluid percussion and wood flutes work. It includes Chick Corea, whose electric piano on his own "Return To Forever" is just that, electric; Joe Farrell, whose saxophone flows well on "Creek;" Hubert Laws, whose flute lends the perfect flavor to the jungle-

tinged "Free;" and Keith Jarrett, whose piano contribution is essential to the atmospheric "Flora's Song." Among other guests, George Benson, Ron Carter, Stanley Clarke and Flora Purim. **Best cuts:** Those cited.

BUD POWELL—Pickwick Quintessence QJ25381. Reissue produced by Gene Norman. Four tracks make up a mighty short program. Yet Bud's unconventional piano, backed by Byas, Woode, Harris and Suleiman, commands attention for its distinctiveness. Tracks were taped in Germany in 1963, a couple of years before Powell's death. Strong liner notes by Leonard Feather. **Best cuts:** "All The Things You Are," "I Remember Clifford."

classical

BRAHMS: SYMPHONY NO. 2—New York Philharmonic, Mehta, Columbia M35158. There are stretches of exceptional poetry in the expansive first and second movements, but the glorious finale is ruined by slap-dash treatment. Listeners will be curious to hear the rapport that Mehta is building with the Philharmonic, and this is the first release to document the progress being made.

R. STRAUSS: EIN HELDENLEBEN—Vienna Philharmonic, Solti, London CS7083. This densely scored work places many demands upon the listener, but interest never falters under Solti's direction. The performance is tautly shaped, molded with an intense concentration spanning its 45-minute length. The complex orchestration emerges with eye-opening clarity, and critics are likely to judge this one of the popular conductor's very best records.

Billboard HOT 100

Chart Bound

CAN'T TAKE IT WITH YOU—Allman Brothers Band (Capricorn 0328)
MOTHER EARTH—Sweet (Capitol 4730)
SEE TOP SINGLE PICKS REVIEWS, page 101

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	3	8	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Abby Galuten), B. M. R. Gibb, RSO 925	★	40	7	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen McFadden, Jerry Cohen), I. Whitehead, G. McFadden, I. Cohen, P.I.R. 3681 (Epic)	★	NEW ENTRY	→	MAMA CAN'T BUY YOU LOVE—Elton John (Thom Bell), L. Bell, C. James, MCA 41042	
	2	1	HOT STUFF—Donna Summer (George Moroder, Peter Bellotte), P. Bellotte, H. Fallmerayer, K. Forsey, Casablanca 978	★	54	3	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kinsey), P. Frampton, A&M 2148	★	80	3	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (Michael Lloyd), D. Bellamy, Warner/Curb 8790 (Warner Bros.)	
★	4	7	WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Cotillion 44251 (Atlantic)	★	53	4	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvnaes), B. Andersson, B. Ulvnaes, Atlantic 3574	★	71	75	5	BUSTIN' OUT—Rick James (Rick James, Art Stewart), R. James, Gordy 7167 (Motown)
★	4	2	REUNITED—Peaches & Herb (F. Perren), D. Fekaris, F. Perren, Polydor/MVP 14547	★	42	6	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Maschal), J. Ferguson, Asylum 46041	★	82	4	MAKE LOVE TO ME—Helen Reddy (Frank Day), Yellowstone, Weick, Tinsley, Capitol 4712	
★	6	12	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Ozell Newman), R. VanWarmer, Bearsville 0334 (Warner Bros.)	★	43	7	YOU CAN'T CHANGE THAT—Kaydio (Ray Parker Jr.), R. Parker Jr., Arista 0399	★	73	76	3	CHURCH—Bob Welch (Carter), B. Welch, Capitol 4719
★	19	5	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK)	★	40	41	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 89029 (CBS)	★	74	64	7	EASY TO BE HARD (Hair Soundtrack)—Cheryl Barnes (Warren Schutz), G. MacDermot, G. Ragni, J. Rado, RCA 11548
★	9	12	THE LOGICAL SONG—Supertramp (Supertramp, Peter Dinklage), R. Davies, R. Hodgson, A&M 2128	★	44	6	DON'T EVER WANNA' LOSE YOU—New England (Paul Stanley), J. Fannon, Infinity 50013 (MCA)	★	85	2	MARRIED MAN—Bette Midler (Art Martin), D. Bugatti, F. Mosker, Atlantic 3587	
★	11	7	CHUCK E'S IN LOVE—Rickie Lee Jones (Lanny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8425	★	60	3	I WAS MADE FOR LOVIN' YOU—Kiss (Vinny Poncia), P. Stanley, V. Poncia, D. Child, Casablanca 583	★	NEW ENTRY	→	IS SHE REALLY GOING OUT WITH HIM—Joe Jackson (David Kershbaum), A&M 2132	
★	9	7	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	★	43	45	(I Wish I Could Fly Like) SUPERMAN—Kinks (Ray Davies), R.D. Davies, Arista 0409	★	77	77	3	HEAD FIRST—Bobby (Ron Nevison), J. Waltz, W. Stocker, T. Brock, Chrysalis 2322
★	14	7	SHE BELIEVES IN ME—Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273	★	49	7	DANCE AWAY—Rory Music (Rory Music), Ferry, MCA 7100 (Atlantic)	★	88	2	WASN'T IT GOOD—Cher (Bob Esty), M. Allen/B. Esty, Casablanca 987	
★	11	12	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vastano, MCA 41009	★	45	47	MY BABY'S BABY—Liquid Gold (Adrian Baker, E. Seago), A. Baker/J. Long, Parachute 524 (Casablanca)	★	79	81	4	DO YOU WANNA' PARTY—K.C. & The Sunshine Band (H. W. Casey, R. Fisch), H. W. Casey, R. Fisch, Sunshine Sound 1033 (TK)
★	12	13	DISCO NIGHTS—C. Q. (Timmy Simpson, Beau Ray Flemming), L. Raboin, La Blanc, Arista 0388	★	55	5	HEART OF THE NIGHT—Poco (Richard Sanford Orshoff), P. Cotton, MCA 41022	★	90	2	KISS IN THE DARK—Patsy Cline (Michael Lloyd), M. Lloyd, Elektra/Curb 46040	
★	13	5	GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310939	★	68	2	DAYS GONE DOWN—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1298	★	81	83	3	MUSIC BOX—Evolyne "Champagne" King (T. Life), T. Life, S. Peake, J.H. Fitch, RCA 13033
★	16	13	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	★	48	24	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10958	★	NEW ENTRY	→	VENGEANCE—Carly Simon (Art Martin), C. Simon, Elektra 46051	
★	18	8	YOU TAKE MY BREATH AWAY—Rex Smith (Charles Calello, Stephen Lawrence), S. Lawrence, R. Hart, Columbia 3-10908	★	49	51	ONE MORE MINUTE—St. Trapp (W. Michael Lewis, Laurie Rieder), D. Jordan, B. Blue, Butterfly 10 (MCA)	★	83	39	18	HE'S THE GREATEST DANCER—Sister Sledge (B. Edwards & N. Rodgers), D. Patch, Cotillion 44245 (Atlantic)
★	16	17	RENEGADE—Sly (Sly), T. Shaw, A&M 2110	★	61	3	SHADOWS IN THE MOONLIGHT—Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716	★	84	48	7	GEORGIE PORGY—Tina Turner (Tina), D. Patch, Columbia 3-10944
★	17	8	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Belolo, U. Willis, Casablanca 973	★	51	52	CAN'T SLEEP—Rockets (Johnny Sandlin), J. Sandlin, RSO 925	★	NEW ENTRY	→	SUSPICIONS—Eddie Rabbit (David Malloy), E. Rabbit, R. McCormick, D. Malley, E. Stevens, Elektra 46053	
★	20	6	MINUTE BY MINUTE—Dobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828	★	67	3	DO IT OR DIE—Atlanta Rhythm Section (Buddie Bue), Bue, Cobb, Hammond, Polydor/BGO 14568	★	86	86	18	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, R. Rogers, Atlantic 3557
★	21	5	BOOGIE WONDERLAND—Earth, Wind & Fire with the Emotions (Maurice White, Al McKay), J. Lind, A. Willis, Aris 3-10956 (CBS)	★	53	28	OLD TIME ROCK & ROLL—Bob Seger (Bob Seger & The Muscle Shoals Session), G. Jackson, T. Jones II, Capitol 4702	★	87	87	17	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Salsoul 72078 (RCA)
★	27	11	MAKIN' IT—David Naughton (Freddie Perren), D. Fekaris & F. Perren RSO 916	★	54	30	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA)	★	NEW ENTRY	→	SINCE I DON'T HAVE YOU—Art Garfunkel (Louie Shelton), J. Beaman, I. Veyel, W. Lester, J. Verschaum, Columbia 310999	
★	21	22	HOT NUMBER—Foxy (Foxy, Jerry Masters), L. Ledezna, Dash 5050 (TK)	★	55	29	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, R. Chinn, RSO 917	★	89	50	18	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. Esty, Casablanca 965
★	22	23	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810	★	56	59	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jurgen S. Karduletsch), M. Speerklund, J. Evers, K. Forsey, I.S. Karduletsch, Chrysalis 2313	★	NEW ENTRY	→	AMANDA—Waylon Jennings (B. McNeil), RCA 11598	
★	25	13	GET USED TO IT—Roger Young (Michael Omartian), M. Omartian, R. Young, Warner Bros. 8752	★	57	57	FEEL THE NEED—Leif Garrett (Michael Lloyd), R. Tilmon, Scotti Brothers 402 (Atlantic)	★	91	56	13	SUCH A WOMAN—Tyronn (Robert John Lange), M. Kruder, R. Worsden, Arista AS 0298
★	26	7	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nibson, Epic 8-50680	★	74	2	PEOPLE OF THE SOUTHWIND—Kansas (Kansas), K. Luigen, Karshner 84284 (CBS)	★	92	58	20	KNOCK ON WOOD—Ami Stewart (Floyd Cropper), B. Long, Arista/Motown 7736
★	32	4	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS)	★	69	2	ONE WAY OR ANOTHER—Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2336	★	93	100	18	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Abby Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918
★	26	10	LOVE IS THE ANSWER—England Dan & John Ford Coley (Ryle Lehning), T. Rundgren, Big Tree 16131 (Atlantic)	★	60	62	MY LOVE IS MUSIC—Space (Jen Philippe Llesca), D. Marwan, Casablanca 574	★	94	96	9	STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407
★	27	15	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2295	★	61	65	SAY MAYBE—Neil Diamond (Bob Gaudin), R. Diamond, Columbia 3-10948	★	95	95	26	I WILL SURVIVE—Gloria Gaynor (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508
★	46	3	BAD GIRLS—Donna Summer (George Moroder), R. Bourke, G. Debbins, J. Wilson, Casablanca 987	★	62	66	SAD EYES—Robert John (George Talon), R. John, EMI 8015	★	96	63	5	CAN'T KEEP A GOOD MAN DOWN—Eddie Money (Bruce Botnick), E. Money, D. Alexander, C. Solberg, Columbia 3-10981
★	36	7	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	★	71	3	WEEKENDS—Wet Willie (Lennie Petze & Willie), M. Jackson, T. Mayer, Epic 8-50714	★	97	84	4	NO TIME TO LOSE—Terry Spencer Band (David Kershbaum), A. Tamey, T. Spencer, A&M 2124
★	37	4	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	★	72	3	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (Mike Chapman), M. Chapman, R. Chinn, RSO 929	★	98	70	5	DANCE WITH YOU—Carnie Lucas (Dick Griffey & The Whispers), R. Garbiner, Salar 11482 (RCA)
★	31	31	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, MCA 12451	★	73	3	GO WEST—Village People (Jacques Morali), J. Morali, H. Belolo, U. Willis, Casablanca 984	★	99	99	20	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517
★	32	33	IT MUST BE LOVE—Alton McClain & Destiny (Frank Wilson), J. Footman, J. Wieder, Polydor, 14512	★	66	34	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (Hal Davis), N. Helms, M. Botler, Tamla 54297 (Motown)	★	100	89	11	I DON'T WANT NOBODY ELSE—Narda Michael Walden (Narda Michael Walden), N. M. Walden, Atlantic 3541
★	38	9	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Haffke), E. Stevens, Capitol 4705	★	78	3	LEAD ME ON—Mazzy Star (Denny Dantes), A. Willis, D. Lasley, Windham 11530 (RCA)					
★	34	35	LITTLE BIT OF SOAP—Nigel Olsson (Paul Davis), B. Berns, Bang 84800 (CBS)	★	79	2	UP ON THE ROOF—James Taylor (Peter Asher), G. Goffin/C. King, Columbia 3-11005					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

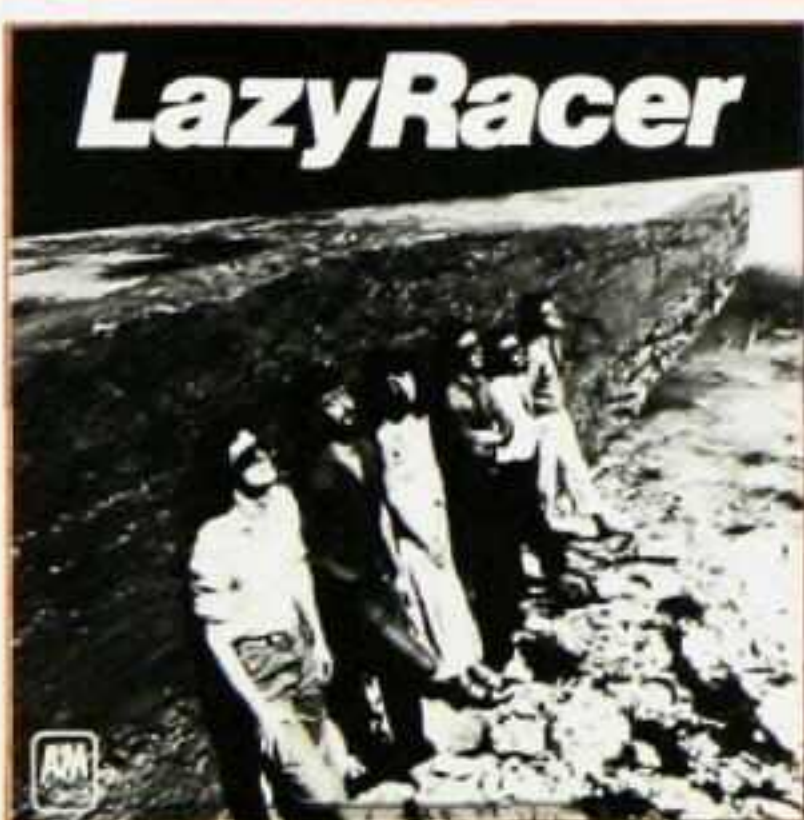
Ain't Love A Bitch (RCA, ASCAP)	22	Days Gone Down (Gerry Rafferty, MCA)	47	Goodnight Tonight (P. McCartney)	13	If Loving You Is Wrong (Earl)	31	Kiss In The Dark (C.M. Michael)	80	Mama Can't Buy You Love (ASCAP)	82	Scorpions (Det/Dave, Bear, Patch, BM)	85
Ain't No Stoppin' Us Now (MCA, ASCAP)	35	Deeper Than The Night (Branford)	47	Saved Toms (Brother Ray)	44	Excelsior (Julius, BM)	44	Rock On Wood (Earl Memphis, BM)	80	Mama Can't Buy You Love (ASCAP)	82	Take Me Home (Rick's, BM)	89
Amanda (Gold Dust, BM)	96	Snare (BM)	11	Go West (Earl's, BM)	65	Head First (Hudson, BM)	77	Break On Wood (Earl Memphis, BM)	80	My Baby's Baby (ATV/Cherry, BM)	85	The Logical Song (A&M/Delicate, ASCAP)	91
Bad Girls (Chappell, BM)	30	Disco Nights (G.U./Arista, ASCAP)	12	Heart Of Glass (Rave Blue/Motown)	77	Heart Of Glass (Rave Blue/Motown)	77	Love Is The Answer (Earl's, BM)	80	Shadows In The Moonlight (ASCAP)	87	Tragedy (Stepwood, BM)	97
Boogie Wonderland (Cherry Lane, BM)	19	Does Your Mother Know (ASCAP)	33	Heart Of The Night (Tangata)	46	In The Navy (Earl's, BM)	46	Love Is The Answer (Earl's, BM)	80	Shake Your Body (Peaches, BM)	9	Up On The Road (Screen Gems, BM)	68
Boogie Woogie Dancer (Shades, BM)	19	Don't Ever Wanna Lose You (ASCAP)	52	He's The Greatest Dancer (Chic, BM)	83	In The Navy (Earl's, BM)	46	Love Takes Time (Cherry, BM)	87	She Believes In Me (Arista, BM)	10	Vengeance (C&E, ASCAP)	82
Bustin' Out (Jubilee, ASCAP)	71	Do You Wanna Party (Sheryl, BM)	51	Honestly (Impulse/A&M, ASCAP)	48	I Must Be Love (Spears, BM)	83	Love You Inside Out (Virginwood, BM)	82	Since I Don't Have You (Elektra, ASCAP)	80	Weekends (Global, BM)	63
Can't Keep A Good Man Down (Gramercy, BM)	96	Easy To Be Hard (United Artists, ASCAP)	51	Hot Number (Sheryl, BM)	79	I Want Your Love (Chic, BM)	80	Make Love To Me (Trapez, ASCAP)	83	Star Love (Cherry, BM)	96	You Can't Change That (Raydola, ASCAP)	33
Can't Sleep (Capitol, ASCAP)	36	Feel The Need (Virginwood, BM)	57	Hot Number (Sheryl, BM)	79	I Want Your Love (Chic, BM)	80	Martha (R.D. Fekaris & Perren)	80	Star Love (Cherry, BM)	96	100,000 Miles Away (N&W, BM)	33
Chick E's In Love (Epic Money, ASCAP)	38	Hot Number (Sheryl, BM)	57	I Can't Stand It No More (Arista)	36	I Was Made For Lovin' You (Kiss, ASCAP)	60	Married Man (Fredrickson, BM)	83	Star Love (Cherry, BM)	96		
Church (Greenwood/Capitol, ASCAP)	31	Just When I Needed You Most (Ozell Newman, Warner Bros., BM)	29	Island (ASCAP)	36	I Was Made For Lovin' You (Kiss, ASCAP)	60	Minute By Minute (Song, BM)	81	Star Love (Cherry, BM)	96		
Dance The Night Away (Van Halen, ASCAP)	26	Just When I Needed You Most (Ozell Newman, Warner Bros., BM)	29	I Wish I Could Fly Like Superman (Dorsey, BM)	100	Just When I Needed You Most (Ozell Newman, Warner Bros., BM)	29	Minute By Minute (Song, BM)	81	Star Love (Cherry, BM)	96		
Dance With You (Capitol, BM)	26	Little Bit Of Soap (Nigel Olsson, CBS)	35	Just When I Needed You Most (Ozell Newman, Warner Bros., BM)	29	Just When I Needed You Most (Ozell Newman, Warner Bros., BM)	29	Minute By Minute (Song, BM)	81	Star Love (Cherry, BM)	96		

THE LAZY 100

Chart Bound

Keep On Running Away
Lazy Racer
(A&M 2152)

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★ 1	2	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 31	45	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 71	79	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
2	1	12	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	36	37	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 72	80	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
3	4	15	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 37	39	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 73	81	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
4	3	15	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 38	40	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	72	74	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 5	6	15	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 39	41	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 74	83	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 6	10	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 40	42	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	74	47	17	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 7	8	13	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 41	57	3	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 75	85	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 8	9	6	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	42	43	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 76	86	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 9	12	13	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	43	44	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 77	NEW ENTRY	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
★ 10	11	13	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 44	56	6	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 78	89	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
11	7	16	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 45	59	3	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 79	90	3	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 12	14	12	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 46	51	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 80	87	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
13	5	21	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 47	52	7	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	81	50	20	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 14	16	9	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	48	48	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	82	49	7	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 15	20	7	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 49	54	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 83	NEW ENTRY	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
16	17	10	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 50	55	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 84	95	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 17	23	3	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	51	53	6	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 85	NEW ENTRY	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
18	18	11	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 52	61	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	86	91	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
19	19	13	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 53	63	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 87	NEW ENTRY	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
★ 20	29	3	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	54	22	15	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 88	88	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
21	21	12	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 55	65	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	89	94	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 22	24	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	56	58	6	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 89	NEW ENTRY	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
★ 23	25	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	57	26	18	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	★ 90	96	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 24	36	7	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 58	68	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	91	96	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 25	27	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 59	77	3	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	92	82	3	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 26	28	7	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	60	62	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	93	93	20	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
27	13	13	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 61	71	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	94	98	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
28	15	13	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 62	78	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	95	60	21	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
29	30	7	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 63	75	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	96	46	7	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
30	31	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	64	33	15	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	97	99	6	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 31	35	6	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	65	66	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	98	64	17	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
32	32	11	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 66	76	2	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	99	67	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152
★ 33	38	8	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	★ 67	NEW ENTRY	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM	100	72	5	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	
34	34	10	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	68	70	4	KEEP ON RUNNING AWAY — Lazy Racer (Glyn Johns) Tim Renwick, Chris White, A&M 2152	ALM				



Nothing can stop Lazy Racer's first single

"KEEP ON RUNNING AWAY"

From their forthcoming album

"LAZY RACER"

SP 4768

Produced by Glyn Johns.

ON A&M RECORDS & TAPES



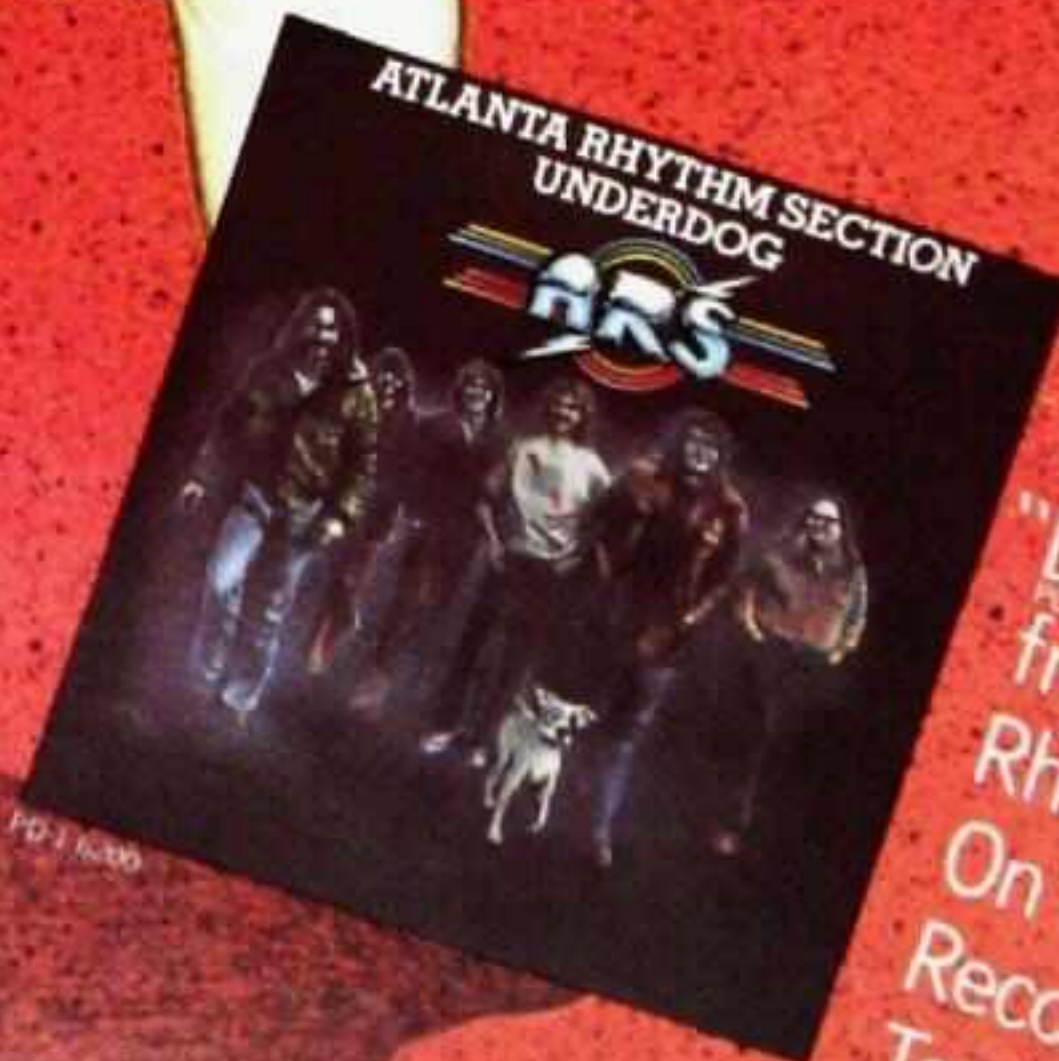
Management: Eric Kronfeld/Peter Rudge.

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**In This Age Of Superheroes
Along Comes An Anthem For The "Underdog."
A New Album By Atlanta Rhythm Section**



"Underdog" featuring "Do It Or Die" from Atlanta Rhythm Section On Polydor/BGO Records and Tapes.

Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	E-TRACK	CASSETTE						ALBUM	E-TRACK	CASSETTE					ALBUM	E-TRACK	CASSETTE			
★	1	11	SUPERTRAMP Breakfast In America A&M 3708	▲	7.98	7.98	7.98	★	39	7	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98	71	36	27	OLIVIA NEWTON-JOHN Totally Hot MCA 3061	▲	7.98	7.98	7.98		
	2	29	PEACHES & HERB 2 Hot Polydor MVP PD1 6172	▲	7.98	7.98	7.98		37	38	12	SUZI QUATRO If You Knew Suzi RSD RS1 3044	7.98	7.98	7.98	72	40	9	GRAHAM PARKER Squeezing Out Sparks Arista AR 4221	7.98	7.98	7.98		
★	3	5	DONNA SUMMER Bad Girls Casablanca NBLP 2 7150	▲	13.98	13.98	13.98	★	41	66	VAN HALEN Warner Bros. BSK 3075	▲	7.98	7.98	7.98	★	84	6	TRIUMPH Just A Game RCA AFL1 3224	7.98	7.98	7.98		
★	5	16	SISTER SLEDGE We Are Family Capitol COT 5209 (Atlantic)	▲	7.98	7.98	7.98	★	59	2	McFADDEN & WHITEHEAD F.I.R. J2 35800 (CBS)	7.98	7.98	7.98	74	62	27	GEORGE THOROGOOD Move It On Over Rouner 3024	7.98	7.98	7.98			
★	7	10	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	●	7.98	7.98	7.98	★	45	5	HEATWAVE Hot Property Epic FE 35970	8.98	8.98	8.98	★	NEW ENTRY		KANSAS Monolith Karnes F2 36008 (CBS)	8.98	8.98	8.98			
	6	4	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98	8.98		41	42	37	STYX Pieces Of Eight A&M SP 4724	▲	7.98	7.98	7.98	76	49	10	MAZE Inspiration Capitol SW 11917	●	7.98	7.98	7.98
	7	6	VAN HALEN Van Halen II Warner Bros. BS 3312	▲	7.98	7.98	7.98	★	46	11	TYCOON Arista AB 4215	7.98	7.98	7.98	77	70	13	FRANK MILLS Music Box Dancer Polydor PD1 6192	●	7.98	7.98	7.98		
★	9	16	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	▲	8.98	8.98	8.98		43	43	9	WAR The Music Band MCA 3085	7.98	7.98	7.98	78	77	55	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	▲	7.98	7.98	7.98	
★	10	11	BAD COMPANY Solomon's Seal Swan Song SS 8506 (Atlantic)	▲	7.98	7.98	7.98		44	26	18	RICK JAMES Busting Out Of L. Seven Gordy G7 984 (Motown)	7.98	7.98	7.98	79	60	13	GEORGE HARRISON Dark Horse OHR 3255 (Warner Bros.)	●	7.98	7.98	7.98	
	10	11	BEE GEES Spirits Having Flown RSD RS1 3041	▲	8.98	8.98	8.98	★	52	5	RON WOOD Gimme Some Neck Columbia JC 35702	7.98	7.98	7.98	★	90	6	ORLEANS Forever Infinity INF 9006 (MCA)	7.98	7.98	7.98			
★	12	5	JAMES TAYLOR Flag Columbia FC 36058	●	8.98	8.98	8.98		46	47	6	PAT METHENY New Chautauqua ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98	81	81	25	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	▲	7.98	7.98	7.98	
	12	8	VILLAGE PEOPLE Go West Casablanca NBLP 7144	▲	8.98	8.98	8.98		47	48	23	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	▲	7.98	7.98	7.98	82	85	9	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	7.98	7.98	7.98	
	13	14	G.Q. Disco Night Arista AB 4225	●	7.98	7.98	7.98	★	53	6	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3318	7.98	7.98	7.98	83	83	16	MCGUINN, CLARK & HILLMAN Capitol SW 11910	7.98	7.98	7.98			
	14	13	BLONDIE Parallel Lines Chrysalis CHR 1192	●	7.98	7.98	7.98		49	50	9	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	★	93	2	THIN LIZZY Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98		
★	18	5	BOB DYLAN Bob Dylan At Budokan Columbia PC2 36067	▲	13.98	13.98	13.98		50	30	9	FOXY Hot Numbers Dash 30010 (TK)	7.98	7.98	7.98	85	72	11	TUBES Remote Control A&M SP 4751	7.98	7.98	7.98		
	16	15	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPM 0218	●	8.98	8.98	8.98	★	63	4	JOHN STEWART Bomb Away Dream Babies RSD RS1 3051	7.98	7.98	7.98	86	82	10	NATALIE COLE I Love You So Capitol SD 11928	●	7.98	7.98	7.98		
	17	16	THE JACKSONS Destiny Epic JE 35552	▲	7.98	7.98	7.98		52	54	29	POCO Legend MCA AA 1099	7.98	7.98	7.98	87	86	88	BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98	7.98	
★	23	26	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98	7.98		53	57	6	WAYLON JENNINGS Greatest Hits RCA AHL1 3278	7.98	7.98	7.98	88	88	11	ALTON McCLAIN & DESTINY Polydor PD1 6163	7.98	7.98	7.98		
	19	17	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98	7.98		54	56	39	DONNA SUMMER Live And More Casablanca NBLP 7119	▲	12.98	12.98	12.98	89	91	9	OHIO PLAYERS Everybody Up Arista AB 4225	7.98	7.98	7.98	
★	25	4	PATTI SMITH Wave Arista AB 4271	7.98	7.98	7.98	7.98	★	64	4	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98	90	78	13	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	7.98	7.98	7.98			
	21	19	THE CARS Elektra EC 135	▲	7.98	7.98	7.98		56	58	9	EVELYN "CHAMPAGNE" KING Music Box RCA AFL1 3033	7.98	7.98	7.98	★	108	17	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	7.98	7.98	7.98		
	22	21	FRANK ZAPPA Sheik Yer Bouti Zappa SR2 2 1501 (Mercury)	▲	13.98	13.98	13.98	★	65	9	ROCKETS RSD RS1 3047	7.98	7.98	7.98	92	74	16	CHER Take Me Home Casablanca NBLP 7133	●	7.98	7.98	7.98		
	23	20	GEORGE BENSON Livin' Inside Your Love Warner Bros. ZNSA-3277	●	14.98	14.98	14.98		58	61	34	TOTO Columbia JC 35317	▲	7.98	7.98	7.98	93	97	28	ERIC CLAPTON Backless RSD 1 3029	▲	8.98	8.98	8.98
★	51	3	AMITA WARD Songs Of Love Juno 20904 (TK)	7.98	7.98	7.98	7.98		59	32	17	INSTANT FUNK Instant Funk Sahoul SA 8513 (MCA)	7.98	7.98	7.98	★	105	3	ROY AYERS Fever Polydor PD1 6204	7.98	7.98	7.98		
★	27	7	REX SMITH Sooner Or Later Columbia JC 35813	●	7.98	7.98	7.98		60	33	11	ROXY MUSIC Manifesto A&M SD 38-114 (Atlantic)	7.98	7.98	7.98	95	95	51	ROLLING STONES Some Girls Rolling Stones COC 29108 (Atlantic)	▲	7.98	7.98	7.98	
★	29	7	GROVER WASHINGTON JR. Paradise Elektra EC 182	7.98	7.98	7.98	7.98	★	76	5	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	8.98	8.98	8.98	96	71	10	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2-3274	●	14.98	14.98	14.98		
	27	28	BILLY JOEL 52nd Street Columbia FC 35609	▲	8.98	8.98	8.98	★	75	2	SWITCH Switch II Gordy G7 988 (Motown)	7.98	7.98	7.98	★	109	4	MINNIE RIPERTON Minnie Capitol SD 11936	7.98	7.98	7.98			
	28	22	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	▲	8.98	8.98	8.98		63	55	13	AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98	★	116	3	KENNY ROGERS Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98		
	29	24	JOURNEY Evolution Columbia FC 35797	●	8.98	8.98	8.98		64	66	7	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98	99	101	8	GINO SOCCIO Outline RCA 3309 (Warner Bros.)	7.98	7.98	7.98		
	30	31	POLICE Outlandos D'Amor A&M SP 4753	7.98	7.98	7.98	7.98	★	65	67	6	ST. TROPEZ Belle De Jour Butterfly 016 (MCA)	7.98	7.98	7.98	100	96	20	BABYS Head First Chrysalis CHR 1195	7.98	7.98	7.98		
★	35	6	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	7.98	7.98	7.98	7.98		67	68	34	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	▲	8.98	8.98	8.98	★	110	4	BRICK Stoneheart Bang J2 39609 (CBS)	7.98	7.98	7.98	
★	99	2	TED NUGENT State Of Shock Epic FE 36000	8.98	8.98	8.98	8.98		68	69	28	CHIC C'est Chic Atlantic SD 19209	▲	7.98	7.98	7.98	★	112	28	BARRY MANILOW Greatest Hits Arista AZ1 8601	▲	13.98	13.98	13.98
★	37	10	JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98	7.98		69	73	7	SYLVESTER Stars Fantasy F9579	7.98	7.98	7.98	★	113	5	BLACKFOOT Strikes A&M SD 38112 (Atlantic)	7.98	7.98	7.98		
	34	34	LINDA CLIFFORD Let Me Be Your Woman RSD RS 2-3902 (RSD)	11.98	11.98	11.98	11.98	★	80	4	JEAN-LUC PONTY Live Atlantic SD 19229	7.98	7.98	7.98	104	94	20	EDDIE MONEY Life For The Taking Columbia JC 35598	7.98	7.98	7.98			

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Lifelines

Births

Daughter, Yael Kala, to Derek and Sharon Shulman May 13 in Los Angeles. He is singer and manager of Gentle Giant and manager of the Granati Brothers.

Son, Michael Jackson Allen, to Molly Bee and Ira Allen May 27 in Los Angeles. Mother is country singer; father is the singing country bandleader.

Deaths

John Conner, 45, national marketing director of Ariola Records, Los Angeles, in the crash of American Airlines Flight 191 at Chicago May 25. He joined Ariola last April after six years with ABC Records. He also had worked for Capitol Records in Los Angeles. He is survived by his widow, Donna, and daughter, Cathy Conner.

Leonard "Lennie" Stogel, 44, Los Angeles concert promoter who presented the two California Jams and was working on a major presentation to be held this summer at Chicago's Soldiers Field, in the American Airlines crash in Chicago May 25. He once managed the Cowsills and Sam the Sham. Stogel is survived by his children, Gregory and Lauren; two brothers, Stanley and Eugene, and a sister, Adele.

Sheldon Wax, 51, managing editor of Playboy Magazine who for many years was active in the Chicago chapter of NARAS, and who for a time reviewed records for Playboy, in the May 25 Chicago airplane accident. His wife Judith died in the crash with him. They are survived by a son, Paul, and daughter Claudia.

Crouch-WB Label

• Continued from page 3

Southern quartets and not down-and-out sad." The singer/musician/composer will continue to write and produce himself.

Crouch is one of the few if not the only black gospel act to become established in the white college community prior to being "discovered" on a large scale by black audiences.

Warner Bros.' entry into this area, although new for the company, comes as no surprise since it actively pursued Crouch more than a year ago.

Distributors Meet

• Continued from page 3

all, by its relative success in the disco mart.

West End is currently represented by the Bombers, a Canadian group with a hot single, "Everybody Get Dancing." Karen Young's "Hot Shot," Bettye La Vette's "Do In The Best That I Can," and Taana Gardner's "Work That Body." Initial success in the field came via Philly USA's "Speak Well" and Michele's "Disco Dance."

2 Mull Singles Out

LOS ANGELES—Elektra/Asylum released two singles simultaneously Monday (28) from Martin Mull's "Near Perfect/Perfect" label debut LP. "Bernie Don't Disco" is designed for radio play, while "Pig In A Blanket" is targeted for jukebox play. Both disks will be made available to retail outlets.

Labels Mull Returns

• Continued from page 1

The magnitude of the problem, well documented in trade reports over recent months, calls for priority attention, says Arthur Whitmore, chairman of the committee.

Whitmore, vice president of management information systems at Polygram, points out that his committee cannot hope to control the returns situations, but, through its efforts, may work to "alleviate" its effects.

Main culprit in the cost syndrome is a lack of standardization in processing returns flow from the request for authorization right through the entire handling cycle, it is said. And it is in this area where the committee, with the assistance of NARM, can make a significant contribution, says Whitmore.

A subcommittee was formed at the New Orleans conclave to study current returns practice and come up with recommendations for standardizing forms and reporting data so that information can be sped

through computer systems more efficiently, and thus shorten the returns cycle and achieve economies.

The subcommittee is expected to report back to the full committee at its next meeting, scheduled to be held in Los Angeles this coming October.

Membership of the committee is comprised of senior executives at major labels concerned with data processing and systems. "Our main purpose is to find ways of making data processing more effective by the exchange on non-proprietary information," says Whitmore.

Among other topics discussed at last week's meeting was the possible consolidation of information on the payment of recording musicians.

Since many sidemen perform for more than one label, total withholding of taxes often exceeds government requirements. Company contributions are also often excessive. Proper exchange of information might reduce these amounts, it is felt.

Sports, Music Tie Knots

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Cruise. Other acts scheduled to appear there this summer include the Beach Boys, Chicago, Natalie Cole, Stephen Stills, Atlanta Rhythm Section, Helen Reddy and others. Other musical concerts are scheduled for Monmouth Park this summer. Also Nantucket played before the Preakness last month.

In boxing, Latin artist Iris Chacon entertained between bouts at Madison Square Garden in early May.

In baseball, though it has become commonplace for such established artists as Linda Ronstadt or Charlie Daniels to sing the national anthem before a game, the promotional-minded Philadelphia Phillies have taken this a step farther by booking artist Eddie Money to do a concert before a game Friday (8) when the Phillies meet the Atlanta Braves.

The Braves, too, have sponsored musical events, notably a concert by James Brown, but the team has nothing on tap this year because of disagreements with the promoter.

However, a club spokesperson says she finds it "difficult to believe" that the club won't get involved with music again.

If there has been one sport closely associated with music in the U.S. it has been soccer, with Warner Communications owning the New York Cosmos, and a variety of industry heavies including Dee Anthony, Peter Frampton, Frank Barcelona and Peter Fudge owning an interest in the Philadelphia Fury.

The Cosmos, whose theme song was written by the Average White Band, has sponsored a celebrity shootout featuring such artists as John Belushi, Leif Garrett, Frampton and others. English recording artists frequently attend the games, and the best known of all, Mick Jagger is an advisor to the team, while Ahmet Ertegun, chairman of Atlantic Records, is the president of the team.

Finally, top rated professional wrestler Dusty Rhodes frequently appears at his matches wearing record company T-shirts.

Executive Turntable

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ridge, Calif. He formerly was with CBS retail stores in a variety of sales and marketing positions. ... **Karen Vanek** appointed director of Lankershim Advertising, part of MCA Distributing's in-house division, Los Angeles. She formerly was secretary to Bob Siner, now MCA Records president, as well as his assistant and coordinator. ... **Jim Lantz** tabbed sales vice president of Swire InterMagnetics, Santa Monica. He formerly was with Audio Magnetics Corp. as vice president of sales. Also, **Sonja L. Henderson** named national sales manager. She previously was an order services director at Audio Magnetics. ...

Bob Caviano named president of International Artists Development Ltd. He previously worked for such talent agencies as ATI, APA and the CMA. ... **Daniel J. Aharoni** has been named a partner in the law firm of Harley I. Lewin, which has been renamed Lewin & Aharoni, New York. ... **Barry Goldberg** appointed national director of promotion and marketing for B-Line, Inc., Los Angeles. He recently was national director promotion at 20th Century-Fox Records. ... **Gail Rodgers** named promotion/publicity coordinator for Auction Management, Inc. She was an assistant to the director of promotion. ... **James D. Dodson** appointed president and chief operating officer, a newly created position, at the Koss Corp., Milwaukee. He was president of the Campbell-Hausfeld group in Cincinnati. ... **Joe R. Williams** appointed national sales manager of the retail market for 3M Co.'s Magentic Audio/Video products division, St. Paul. He was international marketing manager since 1976. ... **Dore Chodrow** named vice president of Boutwell/Niocna's West Coast operation, Los Angeles. ... **Edmond H. Legum** tabbed audio buyer for Radio Shack, Fort Worth. He formerly was district manager of stores in the Baltimore area. **Robert T. Owens** appointed vice president of distribution for Radio Shack, Fort Worth. ... **Ahrgus Juilliard** named national publicity director at Tar Productions, Inc., Los Angeles. She formerly was with ABC Records as West Coast publicist. Also, **Marjee Meyer** promoted to assistant to president Tom Ray. She previously was in promotion and publishing at Midsong Records, New York. And **Deborah Mathus** appointed to head of administration. She was with Mercury Records as secretary to Bill Hayward, vice president of r&b.

Closeup

PATTI SMITH GROUP—Wave, Arista AB4221, Produced by Todd Rundgren.

Is Smith becoming America's new sweetheart? It could be, because after only four weeks on the LP chart, with no major single, her new album, "Wave" has reached 20 with a star, and it looks as if it may hit the top 10.



Patti Smith Group

This means she is reaching the record buying mainstream, and she is reaching it with what is certainly her most accessible and likeable LP to date. It is a cohesive amalgamation of Smith's poetic sensibilities with Todd Rundgren's ability, demonstrated previously by his work with Meat Loaf, Tubes and Tom Robinson.

In terms of her career, Smith got her biggest break last year when her version of Bruce Springsteen's "Because The Night" became a hit single. She returns to a hint of that melody with her own "Frederick," which opens the LP.

Beginning with an understated piano and an introductory, "Hi, Hello" the chorus initially resembles "Because The Night," before resolving into the new song. It is a measure of Smith's new and sophisticated arrangements that beneath the lyrics there is the soft comment of a clarinet. Throughout the album such instrumental and vocal gems are buried.

The best rock 'n' roll has always borrowed from what preceded it, so it should be no surprise that this, the most sophisticated of Smith's albums, should reflect musical ideas from the genre's past. As a fine film director will pay tribute to his predecessors in scenes that echo their greatest works, so in "Wave" there are numerous little flashes and reminders of rock's past.

"Dancing Barefoot," the next number, opens with a hint of "Gloria" before smoothly segueing into a punk guitar intro worthy of Iggy Pop, with Patti drawing out the word, she, much like Iggy has used the word, shake. Patti borrows only from the best.

The song is powerful, yet it suggests a mellowness of spirit. It is a love song, possibly autobiographical, reflecting on Patti's palpably happier demeanor now that she has found romance and has moved to Detroit.

"So You Want To Be A Rock 'N' Roll Star" is the third song, and the only non-original on the LP. Patti stays true to the song's original arrangement. Considering her long struggle to achieve rock respectability it is heartening to hear her do it.

Rock abruptly ends with the beginning of the next song, "Hymn," which is just what it promises to be, a short hymn. With only what sounds like a lute in the background, Patti sings a short, religious, and beautiful tune that can be a sung to any child, however old, before it goes to sleep.

"Citizen Ship" begins as the Clash would begin it, with strong instrumentation burying the spoken remarks until Patti makes it her song

with her own dominating vocals. It features some economical and to-the-point guitar playing, demonstrating anew the marked improvement of the band through the last four LPs. The song, a short history of the last decade's political tribulations, ends as it began with improvised and not totally understood spoken vocals.

The following song, "Seven Ways Of Going," written by the entire Smith Group, is another religious song, referring to the seven hills of Rome. But the song contains Oriental elements, making for a catholic hard rock hosanna. This is Patti at her best.

One would think "Broken Flag" would be a school marching song, but it is too surrealistic, too upsetting. Its mournful air suggests a vision of nothing so much as a tattered children's army endlessly "marching, marching for Algiers."

"Wave," the last song of the LP, is its most ambitious. With the sound of breaking waves and a piano in the background, Patti speaks about a spiritual encounter with the late Pope John Paul I who she saw blessing the crowd in Rome.

The piece is as warm and as sensitive as the famous loving smile of the short-lived pontiff, and it reveals Patti at her most sensitive and vulnerable. It also represents spiritual and artistic growth that she could do something like this, and not lapse into self-parody.

ROMAN KOZAK

Trio Found Guilty

NEW YORK—Eliot Weisman, former president of the Westchester Premier Theatre, Leonard Horwitz and Salvatore J. Cannatella were convicted here in U.S. District Court on all 44 counts of a federal indictment charging racketeering, stock and bankruptcy fraud in their operation of the theatre which went bankrupt in April 1978. The first trial in the case last fall ended in a hung jury.

A "fourth defendant, Murad Nersasian, was acquitted on all counts. Judge Robert W. Sweet has set June 27 as the date for sentencing of the three.

Jukebox Operators

• Continued from page 3

reportedly are AMOA members. Almost all of these have registered, Granger claims.

Granger says he was sharply criticized by operators seeing red when registration procedures and compliance information was distributed through AMOA.

The association, which celebrated its 30th birthday last year, originally grew out of the movement opposing attempts to lift the box exemption.

Granger acknowledges that a large number of members still are calling for the reenactment of the exemption, and a "grass roots" campaign has been talked about.

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	89	52	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	▲	7.98	7.98
★	114	2	CON FUNK SHUN Candy Mercury SRM 1 3754	●	7.98	7.98
★	136	2	CLAUDIA BARRY Boogie Woogie Dancin' Shoes Chrysalis CHR 1232	●	7.98	7.98
108	106	9	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Tree BT 15015 (Atlantic)	●	7.98	7.98
109	111	81	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	▲	12.98	12.98
★	168	2	LOU RAWLS Let Me Be Good To You P.R. 12 36056 (CBS)	●	7.98	7.98
111	115	4	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	●	7.98	7.98
★	123	4	GAP BAND The Gap Band Mercury SRM 1 3758	●	7.98	7.98
113	92	13	HERBIE HANCOCK Feets Don't Fail Me Now Columbia IC 34764	●	7.98	7.98
★	124	5	TONY WILLIAMS Joy Of Flying Columbia IC 35765	●	7.98	7.98
★	125	10	TYRONE DAVIS In The Mood Columbia IC 35723	●	7.98	7.98
116	118	14	NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	●	7.98	7.98
117	87	20	ELVIS COSTELLO Armed Forces Columbia IC 35709	●	7.98	7.98
118	100	17	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	●	7.98	7.98
★	132	6	TEENA MARIE Wild & Peaceful Gordy GJ 986 (Motown)	●	7.98	7.98
120	119	28	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	▲	8.98	8.98
121	120	9	TIM WEISBERG BAND Night Rider MCA 3084	●	7.98	7.98
122	122	18	JOE SAMPLE Carmel MCA AA 1125	●	7.98	7.98
123	126	14	BOB WELCH Three Hearts Capitol SD 11987	●	7.98	7.98
124	104	30	NICOLETTE Warmer Bros. BSK 3243	●	7.98	7.98
125	128	6	SOUNDTRACK The Warriors A&M SP-474	●	7.98	7.98
★	NEW ENTRY		THE JONES GIRLS The Jones Girls P.R. 12 35757 (CBS)	●	7.98	7.98
★	NEW ENTRY		CRUSADERS Street Life MCA 3094	●	7.98	7.98
★	138	2	SOUNDTRACK Rock 'N' Roll High School See SRK 6070 (Warner Bros.)	●	7.98	7.98
129	133	5	FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia IC 35753	●	7.98	7.98
★	140	4	CARRIE LUCAS In Danceland Solar BXL 1 3219 (RCA)	●	7.98	7.98
131	127	49	FOREIGNER Double Vision Atlantic SD 19999	▲	7.98	7.98
★	142	2	LOU REED The Bells Arista AB 4239	●	7.98	7.98
★	141	4	SKYY Sabotage SA-8517 (RCA)	●	7.98	7.98
★	174	2	RANDY VANWARMER Warmer Bearsville BRK 6988 (Warner)	●	7.98	7.98
135	121	64	VILLAGE PEOPLE Macho Man Casablanca NBLP 1096	▲	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	98	7	BARRY WHITE The Message Is Love Unlimited Gold 12 35763 (CBS)	●	7.98	7.98
★	150	8	JAY FERGUSON Real Life Ain't This Way Aylum AE 158	●	7.98	7.98
★	NEW ENTRY		DIONNE WARWICK Dionne Arista AB 4235	●	7.98	7.98
139	129	10	BEACH BOYS L.A. Light Album Capitol 12 35752 (CBS)	●	7.98	7.98
140	102	13	JUDY COLLINS Hard Time For Lovers Elektra EK 171	●	7.98	7.98
★	162	2	BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	●	7.98	7.98
★	152	3	MCCOY TYNER Together Meridian M 9087 (Fantasy)	●	7.98	7.98
143	117	26	BOB JAMES Touch Down Tappan Tee-12 35594 (Columbia)	●	7.98	7.98
144	153	5	MANFRED MANN Angel Station Warner Bros. BSK 3302	●	7.98	7.98
★	155	2	HENRY PAUL BAND Grey Ghost Atlantic SD 19232	●	7.98	7.98
146	135	8	APRIL WINE First Glance Capitol SW 11852	●	7.98	7.98
147	147	11	PATTI LABELLE It's Alright With Me Epic IE 35772	●	7.98	7.98
148	107	28	POINTER SISTERS Energy Planet Pt (Elektra-Aylum)	●	7.98	7.98
149	134	28	WILLIE NELSON Live Columbia KC2-35642	●	11.98	11.98
150	103	10	AVERAGE WHITE BAND Feel No Fret Atlantic SC 19267	●	7.98	7.98
★	NEW ENTRY		ORIGINAL BROADWAY CAST Sweeney Todd RCA/Red Seal ABL 2 3379	15.98	15.98	15.98
★	172	3	ROBERT FRIPP Exposure Polydor PD1 6201	●	7.98	7.98
★	165	3	FLASH IN THE PAN Epic IE 36018	●	7.98	7.98
154	160	56	SOUNDTRACK Grease RSD RS 7-4007	▲	12.98	12.98
★	178	3	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	●	7.98	7.98
★	166	3	BARBARA MANDRELL Moods MCA AY 1088	●	7.98	7.98
★	167	3	HIGH ENERGY Should Have Gone Dancin' Gordy G 987 (Motown)	●	7.98	7.98
★	169	2	BETTY WRIGHT Travelin' In The Wright Circle Arista 4410 (TK)	●	7.98	7.98
★	NEW ENTRY		JENNIFER WARNES Shot Through The Heart Arista AB 4217	●	7.98	7.98
★	171	3	ALVIN LEE Ride RSD RS 1 3049	●	7.98	7.98
161	137	26	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	▲	8.98	8.98
162	143	12	SEAWIND Light On The Light A&M SP 734 (RCA)	●	7.98	7.98
★	183	2	ATLANTIC STARR Straight To The Point A&M SP 4764	●	7.98	7.98
164	173	4	ENGELBERT HUMPERDINCK This Moment In Time Epic IE 35971	●	7.98	7.98
165	139	7	HUBERT LAWS Land Of Passion Columbia IC 35708	●	7.98	7.98
★	177	4	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 585 (RCA)	●	7.98	7.98
★	NEW ENTRY		LE ROUX Keep The Fire Burning Capitol SD 11926	●	7.98	7.98
★	179	3	SPINNERS From Here To Eternally Atlantic SD 19219	●	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
★	190	2	FRANK ZAPPA Orchestral Favorites Bizarre BSR 2294 (Warner Bros.)	●	7.98	7.98
170	148	26	VOYAGE Fly Away Meridian 1225 (TK)	●	7.98	7.98
171	151	5	SWEET Cut Above The Rest Capitol SD 11979	●	7.98	7.98
172	146	11	FIRST CHOICE Hold Your Horses Gold MWD GA 9502 (RCA)	●	7.98	7.98
173	149	7	HARVEY MASON Groovin' You Arista AB 4227	●	7.98	7.98
174	175	4	DUNCAN BROWNE The Wild Places See SRK 6085 (Warner Bros.)	●	7.98	7.98
★	185	2	JOHN KLEMMER Brazilia MCA 1116	●	7.98	7.98
★	NEW ENTRY		TIM WEISBERG Best Of Tim Weisberg A&M 4749	●	7.98	7.98
★	NEW ENTRY		EDDIE RABBITT Lovehine Elektra EK 181	●	7.98	7.98
178	154	30	CHERYL LYNN Got To Be Real Columbia IC 35488	●	7.98	7.98
179	157	28	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	▲	8.98	8.98
180	158	52	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia IC 35318	▲	7.98	7.98
181	144	9	LOWELL GEORGE Thanks 'Til I Eat It Here Warner Bros. BSK 3194	●	7.98	7.98
182	130	17	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AF 11 2446	●	7.98	7.98
183	163	5	TOM ROBINSON BAND TRB-Two Harvest ST 11930 (Capitol)	●	7.98	7.98
★	NEW ENTRY		TAKA BOOM TAKA BOOM Arista SW 50041	●	7.98	7.98
★	NEW ENTRY		WET WILLIE Which One's Willie Epic IE 35794	●	7.98	7.98
186	170	8	TATA VEGA Try My Love Tama TT 350 (Motown)	●	7.98	7.98
187	145	12	ROBERT GORDON Rock Billy Boogie RCA AF 11 2294	●	7.98	7.98
188	131	36	HEART Dog And Butterfly Portrait PR 35555 (CBS)	▲	8.98	8.98
189	164	10	ART GARFUNKEL Fate For Breakfast Columbia IC 35780	●	7.98	7.98
★	NEW ENTRY		KENNY ROGERS Daytime Friends United Artists UALA 754	●	7.98	7.98
191	187	32	SANTANA Inner Secrets Columbia FC 35600	●	8.98	8.98
192	176	30	BOBBY CALDWELL Clouds 8804 (TK)	●	7.98	7.98
193	180	38	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	●	12.98	12.98
194	181	12	BEE GEES Here At Last Live RSD RS2 3981	●	11.98	11.98
195	182	3	DEE DEE BRIDGEMAN Bad For Me Elektra EK 188	●	7.98	7.98
196	186	19	BELL & JAMES A&M 4728	●	7.98	7.98
197	188	27	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	●	7.98	7.98
198	200	262	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98
199	193	9	WHISPERS Whisper In Your Ear Solar BXL 1 3105 (RCA)	●	7.98	7.98
200	199	10	IRON HORSE Scotti Brothers SE 7103 (Atlantic)	●	7.98	7.98

TOP LPs & TAPE

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Studio Expansion Up

• Continued from page 1

booked solidly, are creating overflow business that they can only cater to if they expand; increasing movie and television music related work is creating more studio business; there's a continual increase in independent production work; more producers and artists are spinning off private or semi-private operations. And everyone is trying to keep pace with technology.

In Los Angeles alone, acknowledged as the largest concentration of recording studio activity in the country, there's now an estimated 150 to 200 recording studios in business.

Many of those are multiple room facilities with the total number of 24-track rooms approximately 200 to 250. And annual studio billing from these Los Angeles rooms new is estimated at \$50 to \$75 million, maybe more.

A sampling of ongoing and recent activity includes:

• **Criteria West:** Construction began May 21 on the California arm of Mac Emerman's Florida Criteria complex. When completed by the fall, the 17,000 square foot operation in Hollywood will contain three 24-track recording studios and one disk mastering room. It figures to be the largest MCI-equipped complex on the West Coast. At the original North Miami site, a fifth 24-track room, primarily for the Bee Gees, is near complete.

• **Howard Schwartz Recording:** Investing nearly \$1 million in mostly MCI equipment, Howard Schwartz expects to have six 24-track rooms operational at his New York City site by year's end. Begun as a two-studio facility four years ago, Schwartz explains, "I was turning down too much work. I had to expand." The facility, aimed at music, television and film work, as well as advertising agency needs, is also acquiring the services of Tim Cahill, *Atlantic Studios* former chief engineer.

• **Record One:** A new 7,000 square foot operation in Los Angeles' suburban Sherman Oaks is nearly the completion of the first of two 24-track rooms. Set to be operational in July, principals include Grammy-winning engineer Val Garry and mixer Steve Waldman. Some \$2 million worth of equipment alone, including a custom API console and 3M tape recorders, is in the first room. Later, according to Waldman, video and pressing plant capability is expected to be added.

• **Sigma Sound:** According to Joe Tarsia, owner, Sigma, which sprouted from its Philadelphia root two years ago by adding two 24-track rooms in Manhattan, is adding a third Gotham room. At the same time, a new New York site has been purchased for the construction of three more rooms and \$2.5 million has been earmarked.

• **Ovation Records:** The Chicago-based label is eyeing a possible site in Nashville for a \$1 million-plus audio and video recording complex.

• **Fantasy Studios:** According to Jim Stern of the Berkeley, Calif., label, a multi-million dollar revamping is occurring that will give it three 24-track and beyond recording studios, one mix room and one disk mastering room, making it one of the largest complexes in the Bay Area. In addition, with the inclusion of such equipment as a Harrison film board, the facility will be better equipped for mixing music to film. One new room, Studio D, will have the capability of accommodating 80 musicians. Moreover, the facility, previously in-house, will be available to outside clientele.

• **Cherokee:** A fourth major audio/video room is being added to the Hollywood facility, according to studio manager Con Merten. The complex is also prepping an 85-foot yacht which it's converting into a permanent recording studio. Operational by summer's end, Gary Wright has expressed interest in cutting his next Warner Bros. LP on it.

• **Record Plant:** Owner Chris Stone intends to begin construction at his Los Angeles site on a fifth 24-track room, a mirror image of his blue chip Studio C that is booked one year in advance. He also expects to add a 3M digital system to that room, similar to the one already in C.

• **Kendun:** This Burbank, Calif., recording and mastering facility opened its "super" Studio D last February and "we are thinking about beginning another one just like it soon," according to owner Kent Duncan. "I thought D would have a windup time of six months, but it's been billing \$60,000 a month since it opened." And Kendun's Sierra Audio design and building company is commissioned to do 29 new rooms by year's end, many of them video facilities in Los Angeles which want complete audio and video capability.

• **Total Experience:** Owner Lonnie Simmons expects to complete a second 24-track room by October at his Hollywood facility. And he expects to have a 3M digital system in it at that time.

• **One Stop Up:** Owner Allan Goodman plans to add two additional state-of-the-art rooms with MCI equipment at his Los Angeles facility. He cites much overflow business.

• **Bulldog Recorders:** A&M artists Captain & Tennille are readying a 24-tracker in Los Angeles' Canoga Park which will be available to outside clients.

• **Brian Elliot Recording:** This Warner Bros. artist has just opened a 24-track complex with a Trident console and both 3M and Ampex tape equipment in North Hollywood.

• **Rudy Records:** The management firm of Hartman-Goodman and artist Graham Nash and David Crosby are among co-principals at this just opened Hollywood facility. Equipment is MCI and 3M.

• **Smoketree Ranch:** Previously a private facility in the Los Angeles suburb of Chatsworth, this 24-tracker opens to the public, according to president Doug Parry. Located on a two-acre site there are guest accommodations for clients. Weekly rate is approximately \$10,000.

• **Producers Studio:** Eugene, Ore., gets its first 24-tracker, according to president Michael Dilley. Located at a 2,000 square foot site in the city, equipment includes a Spectra Sonics console, Ampex 24-track and JBL monitors.

• **KBK/Earth City:** According to president Kent Kesterson, his recently opened 24-track room in St. Louis is the first of four. John Stork of Sugarloaf View designed the facility which is MCI equipped.

• **Love 'n' Comfort:** Opens in Los Angeles as a 24-tracker by ex-Motown producer Clay McMurray. Equipment is MCI.

• **Commercial Sound:** Former Beach Boys chief technician Jon Parks and partner Robin Freeman have opened a \$1.5 million MCI equipped facility in Las Vegas.

• **Creative Workshop:** This Nashville 24-tracker is adding a second room, according to owner Brent Maher, which should be operation by the fall.

• **Woodland Sound:** This Nash-

The Bee Gees tie the Beatles this week with "Love You Inside Out" becoming their sixth single in a row to top Billboard's Hot 100. No act's done that since the Fab Four's six-song string of number ones in 1965-66: "I Feel Fine," "Eight Days A Week," "Ticket To Ride," "Help," "Yesterday" and "We Can Work It Out."

The Gibbs' previous successive toppers are "How Deep Is Your Love," "Stayin' Alive," "Night Fever," "Too Much Heaven" and "Tragedy." ... For those of you still keeping track, this makes 15 No. 1 singles for RSO since Al Coury took over the presidency of the label three years ago.

European boogie fever may cool as a result of the decision by Radio Luxembourg to slash its all-disco policy and inject more adult-oriented rock in its place. The potent U.K. and Continental radio force switched to all-disco last fall. Program director Tony Prince says: "I am now concerned that the overwhelming demand for disco has peaked. It must be emphasized that Radio Luxembourg will continue to be predominantly disco-oriented."

Guitarist Dicky (Allman Bros., Great Southern) Betts' managers are gloating. The picker was reportedly awarded \$875,000 after a lengthy session before the American Arbitration Assn., where Betts' attorneys and Capricorn Records' counsel argued the merits of his beef. Track has learned Betts claimed the label "misapplied" royalty rates, "inflated packaging charges" and did not report royalties on free goods. Betts was represented by Parcher & Herbert, who legally guided Paul Simon's course when he parted with Columbia Records and Bruce Springsteen when he split with his management firm. The windfall decision could be appealed, but history indicates the Arbitration Assn. is seldom reversed.

The Village Recorder, L.A. studio, took to the seas to thank Supertramp for spending nine months in its facilities recording its No. 1 LP, "Breakfast In America." The Geordie Hormel-owned complex rented a 100-foot yacht, the Kings Point, and spent a Saturday cruising around the Marina Del Rey and Santa Monica areas. On board were members of the band, their families and management and members of the Village. "Instead of doing the hotel-type party," says general manager Dick LaPalm, "we decided to take them on a cruise. Since they had become members of our family, we invited only them and members of our family." The Gene Esposito jazz quartet played and Supertramp members John Helwell and Rick Davies joined in the jam. A total of 42 persons participated in the floating party.

Is Capitol Records eyeing a resurgence of its jazz a&r and marketing concepts? ... Industryites in rackjobbing, one-stopping and retailing encouraged by CBS' five-free-with-55 on high potential new albums by Wings, ELO, Teddy Pendergrass and Earth, Wind & Fire. ... Motown Industries, of which the record division is the basic element, topped all black-owned businesses in the U.S. in 1978. An annual study by Black Enterprise Magazine ranked the Berry Gordy firm first for the seventh consecutive time with revenues of \$58 million. ... Is vice president of Pipe Dreams, the Green Bay, Wis., store chain, Steve Cook joining CBS Records?

Zody's, the 37-discount store chain based in Los Angeles, is talking with Pickwick International's rack division about taking over servicing its record/tape/access-

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sories departments. **Zody boss Alan Suval confirms the talks. The chain, spread over the West, has been buying direct for about five years. Former White Front recorded product executive Charlie Sims originally headed the Zody's record wing. He left two years ago and migrated to Hawaii, where he's working in retail. Jack Hampton, his aide and another White Fronter, now heads Zody's self-contained record department.**

The Village People will do their first movie, "Disco-land, Where The Music Never Ends," for EMI Films. ... George Simon, NARAS' national special consultant, was a guest of honor of the American Booksellers Assn. at its final convention banquet here Tuesday (29). Simon's new tome, "The Best Of The Music Makers" is due in the fall from Doubleday. The one-time Metronome magazine scribe saw Dick Haymes and the Les Brown band perform. ... Steve Gold of Far Out Management/Productions has negotiated his own label deal with MCA Records. It's called LAX. When a person ankles the label, will he be an ex-LAX employee?

The rare play given by WNEW-AM, New York, of a demo tape by Carolyn Mas several months ago netted a Phonogram/Mercury album deal for the lass who is now recording at A&R Studios, Gotham. ... The lowball pricing in New York proliferates. Besides Korvettes and TSS/Record World, Jimmy's and Alexander's are at \$3.99 for \$7.98 list albums. Interestingly, Korvettes, which kicked off the under-\$4 tag, has CBS \$7.98 at \$4.44, almost a half-buck more than the growing number of labels it's plying at \$3.99. ... Abba, Brooke Shields, Meat Loaf and Cheech & Chong now have posters leased through Pro Arts, Medina, Ohio.

Look for Ken Adamany, Madison, Wis., mentor of Cheap Trick, to sew up several more label deals for recent acts he's inked. ... Jim Zumwalt, Memphis attorney, repeated as winner of the Morris Diamond sixth annual music industry tennis tourney at San Vicente Country Club, Ramona, Calif., over the Memorial Day weekend. The gas crunch cut attendance, Diamond says. Don Grierson, EMI/America a&r boss, and Zumwalt combined to top men's doubles. Among the mixed doubles winners were Janet and Rick (SESAC) Weiser and Marv and Ev Helfer of WEA.

Expect a major jazz label to announce a real turnaround when its new label's goals are announced. ... Freddie Salem, erstwhile promo executive for years in the industry, last with WEA as aide to Skid Weiss, has opened a Bonanza Steakhouse franchise in Northridge, Calif., with son, Terry.

Neil Bogart, Casablanca Records president, donated \$5,000 to the United Negro College Fund on behalf of Parliament during "Funk Week In L.A." last week. ... The Siebert's annual convention in Little Rock, Ark., breaks a long consecutive skein this year. Sieg and Dave Siebert, who pioneered the corporate convention in the industry, have called it off for 1979. The rack/retail wing of Handleman Co. is undecided about 1980.

Stu, Jim and Burt Schwartz broke ground for their new offices in Lanham, Md., Friday (1). The new HQ for Schwartz Bros. and the Harmony Hut, retail store chain will encompass 93,000 square feet when completed late in 1980. The move marks the first time the retail, rack-jobbing and indie label distribution empire, founded by the late Harry Schwartz, the trio's father, has left Washington, D.C., its base for more than 35 years.

Mercury Cuts Back In-Store Video Merchandising

• Continued from page 15

10 tapes per month. The company worked directly with retailers through regional marketing reps, rather than subscribing to any of the companies producing compilations for in-store play.

Knemeyer says tapes were last mailed 2½ months ago for the DJM Records group *Horslips*. Studio production of tapes is continuing, however European tv exposure is the primary consideration today.

"Videotape production has slowed down to the extent that we're being much more selective in the artists we use," explains Knemeyer.

ville complex has installed new Neve electronics, according to president Glenn Snoddy.

• **Music Annex:** Opens as a three 24-track facility in the San Francisco area. The first room, opened a few months ago, has already been the site of a Todd Rundgren-produced Tubes project for A&M. Available is a Sony digital machine.

"I don't want to make it sound as if we're totally turning off to in-store," he adds. "There are a few stores that can give good exposure and we'll continue working with them."

Reports coming back to the label indicate that many of the video setups are being used in haphazard fashion.

"What has happened is that a cassette runs out and it may be a few hours before the clerk even notices," says Knemeyer.

Knemeyer doesn't blame the retailer, since tending the tape machine isn't his primary responsibility.

"There was one record store that in theory had a great idea. It had a projection tv unit, but in order to see the screen it had to be in almost total darkness. At a certain time of the day when the sun came through the window you couldn't even see the picture."

Quality of the video productions being used was very high, Knemeyer assures.

"A lot of these tapes were the same stuff that was being shown on 'Rock Concert'."

"We had a Rush videotape made at our expense that was shown in its entirety on 'Rock Concert'."

"We used that one in in-store and I don't think it sold that many albums."

Plaza Hotel Site Of Music Reports

NEW YORK—The National Music Publishers Assn. and the Harry Fox Agency, the licensing service of NMPA, will make their annual reports here June 26 at the Plaza Hotel.

Leonard Feist, NMPA president, and Al Berman, Fox president, will cite recent developments, achievements and problems of the past year and the challenges ahead.

Also, reports will be given by other executives on legal and foreign developments, the market for printed music and the continuing antipiracy struggle.

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1/25 Kleinmans Music Hall, Buffalo, N.Y.
1/26 Central Conn. State College, Westchester, Pa.
2/3 Veterans Memorial Aud., Columbus, Ohio
2/6 Milwaukee Performing Arts Center (7:30 PM), Milwaukee, Wisc.
2/6 Milwaukee Performing Arts Center (11:00 PM), Milwaukee, Wisc.
2/9 Kiel Opera House, St. Louis, Mo.
2/10 Omaha Music Hall, Omaha, Neb.
2/11 Westminster College (Champ Aud.), Fulton, Mo.
2/12 Iowa State Univ. (C.Y. Stephens Aud.), Ames, Iowa
2/13 Univ. of Iowa (Hancher Aud.), Iowa City, Iowa
2/16 Stevens Tech College (Pierce Room), Hoboken, N.J.

2/17 Wagner College, Staten Island, N.Y.
2/28 Univ. of Georgia (Fine Arts Aud.), Athens, Ga.
3/12 Fox Theater, Atlanta, Ga.
3/12 Tampa Theater, Tampa, Fla.
3/23 Susquehanna Univ. (Weber Chapel Aud.), Selinsgrove, Pa.
3/31 Broome County Arena, Binghamton, N.Y.
4/6 Centenary College Coliseum, Shreveport, La.
4/6 Cullen Aud., Houston, Texas
4/11 Wayne State Univ., Wayne, Neb.
4/17 Rainbow Theater, Denver, Colo.
4/21 Queen Elizabeth Theater, Vancouver, B.C.
4/26 Portland Aud., Portland, Ore.
4/27 Cornell College (King Chapel), Mt. Vernon, Iowa
4/30 South Dakota State Univ. (Intramural Bldg.), Brookings, S.D.
5/8 Winnipeg Convention Center, Winnipeg, Manitoba
5/11 Duluth Aud., Duluth, Minn.
5/12 Orchestra Hall, Minneapolis, Minn.
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**Week After Week
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When an artist's first album is released in the late Fall, the music and the company had better be right. Such was the case with *Dire Straits*, which hit the streets on a chilly late-October day in 1978, propelled briskly by the 2,000 men and women of Warner Bros. Records and WEA.

By early 1979 this new album was charting and selling and all 5 minutes and 47 seconds of the "Sultans of Swing" single was heating up radio. Meanwhile, Warners Merchandising Department jammed out nearly 60,000 posters, 10,000 table cards for the Dire Straits tour, 1,500 display mobiles, 11,000 Dire Straits pins and 1,000 postcards.

**DIRE STRAITS
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and is well on its
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Week after week,
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