U.K. '79: THE WAY AHEAD

SPOTLIGHT INSIDE

08120

Billboard

84th YEAR

NEWSPAPER

A Billboard Publication | The International Music-Record-Tape Newsweekly | March 24, 1979 • $2.50 (U.S.)

RCA Offers Its Satellite To Stations

By DOUG HALL

LAS VEGAS—New impetus toward satellite distribution of radio and television programming was given when RCA American Communications joined this space-age race March 9 with an offer to provide receiving-dish earth stations to tv stations free.

The dishes would permit the stations to receive satellite transmissions from RCA's transmission center in Vernon Valley, N.J.

RCA envisions the plan offering broadcasters another opportunity to broadcast live concerts and other special programming to any group of radio or tv stations regardless of network affiliation.

The system known as SMARTS (Selective

(Continued on page 22)

Top Arbitrons, P. 22

LP Jacket Price Rise Imminent

By IRV LICHTMAN

NEW YORK—The price of album jackets will rise in a matter of weeks, due in large part to a 5% per ton price increase by the major suppliers of boards.

Shorewood Packaging Corp., the world's largest company in the album jacket field, has scheduled a price increase effective April 7, and other jacket manufacturers admit the inevitability of similar price rises. It'll be the second increase in about six months for most of the companies.

Floyd Glinert, executive vice president, marketing at Shorewood, says that paper boards constitute the single most costly component of album jackets. Shorewood's increase will be 7%, in line with President Carter's anti-inflation price guidelines.

"The increases announced by major board suppliers like Federal and Inter-

(Continued on page 142)

Polygram Researching Defectives

By STEPHEN TRAIMAN

NEW YORK—Polygram Distribution is enlisting its customers—dealers, one-stops and rackjobbers—in what it calls the industry's first concerted effort to research the extent of defective disks and tapes. The goal is to reduce the returns percentage to an acceptable level.

With the full backing of its distributed labels, Polygram is asking all its customers to segregate defectives—within well-defined terms—for return to CBS Records in Terre Haute, Ind., where the returns will be sampled and tested for various claimed problems.

Once the particular problem or problems are determined, necessary steps will be taken to correct the situation with the manufacturers involved, according to John Frisoli, Polygram Distribution president.

(Continued on page 140)

U.S. Music Brings First Ruble Payoff

By IS HOROWITZ

NEW YORK—American music played in the Soviet Union is already reflected in performance royalty statements distributed to domestic writers and publishers by ASCAP and BMI.

While the amounts are still described as modest, they show a rapid percentage increase, both rights agencies agree.

Mechanical royalties from Soviet record production, however, have yet to make their U.S. debut, although mechanical payments have begun to move in the other direction.

In the case of BMI, its second distribution to include royalties from Russia, due in the mails next week, shows a 50% increase over the initial statement sent out last August. ASCAP also reports itself "pleased with the growth" in revenues from the U.S.S.R. Neither agency, however, is willing to disclose exact sums at this time.

(Continued on page 140)

McGUINN, CLARK & HILLMAN is a new group on Capitol Records comprised of individuals with a lengthy history of musical excellence behind them. Their self titled debut album and "Don't You Write Her Off" single have received immediate radio and sales acceptance. SW-11910

(Advertisement)

Pickwick Mulling Blueprint For a New Distrib Thrust

NEW YORK—Following a round of intense discussions with the independent labels it distributes, Pickwick International will announce in the "near future" plans for an approach that could provide a new alternative to branch distribution.

Pickwick president Chuck Smith notes a wide range of options open to the company, including extending its distribution network and offering more services generally associated with branch operations.

The final decision could provide existing independent labels, and those now affiliated with branch distributors, a program that would incorporate features of both indie distribution and branch operations.

In an exclusive interview last

(Continued on page 140)

Harvard Will Contest BMI's Copyright Suit

By DICK NUSSER

NEW YORK—Harvard Univ., claiming it has "adequate defenses," will go to court in response to the suit brought against it March 8 by BMI charging the institution with violation of the Copyright Act for playing 12 of its copyrighted songs without authorization.

The suit, generally regarded as BMI's opening salvo in a drive to bring colleges into line with the new Copyright Act, was filed in U.S. District Court in Boston. It asks for statutory damages, and payment of law-

(Continued on page 142)

Their most exciting effort to date, "Feel No Fret," reaches a funky high. One taste and you, too, will feel no fret. Includes the single "Walk On By." Produced by Average White Band & Gene Paul. On Atlantic Records and Tapes. SD 19207

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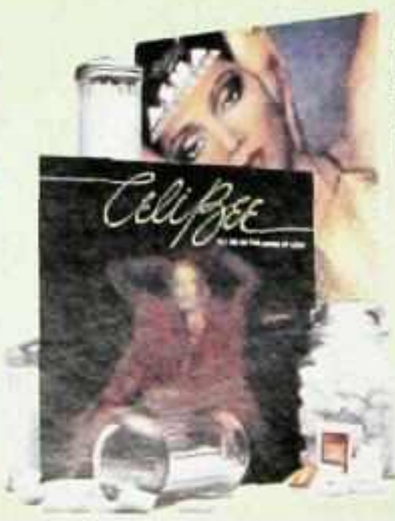

ASHA.
L'INDIANA.
Dash 30011

Produced by Jean Van Loo for CBS DISCHI Italy

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A.P.A. 77003

Produced by Pepe Luis Soto

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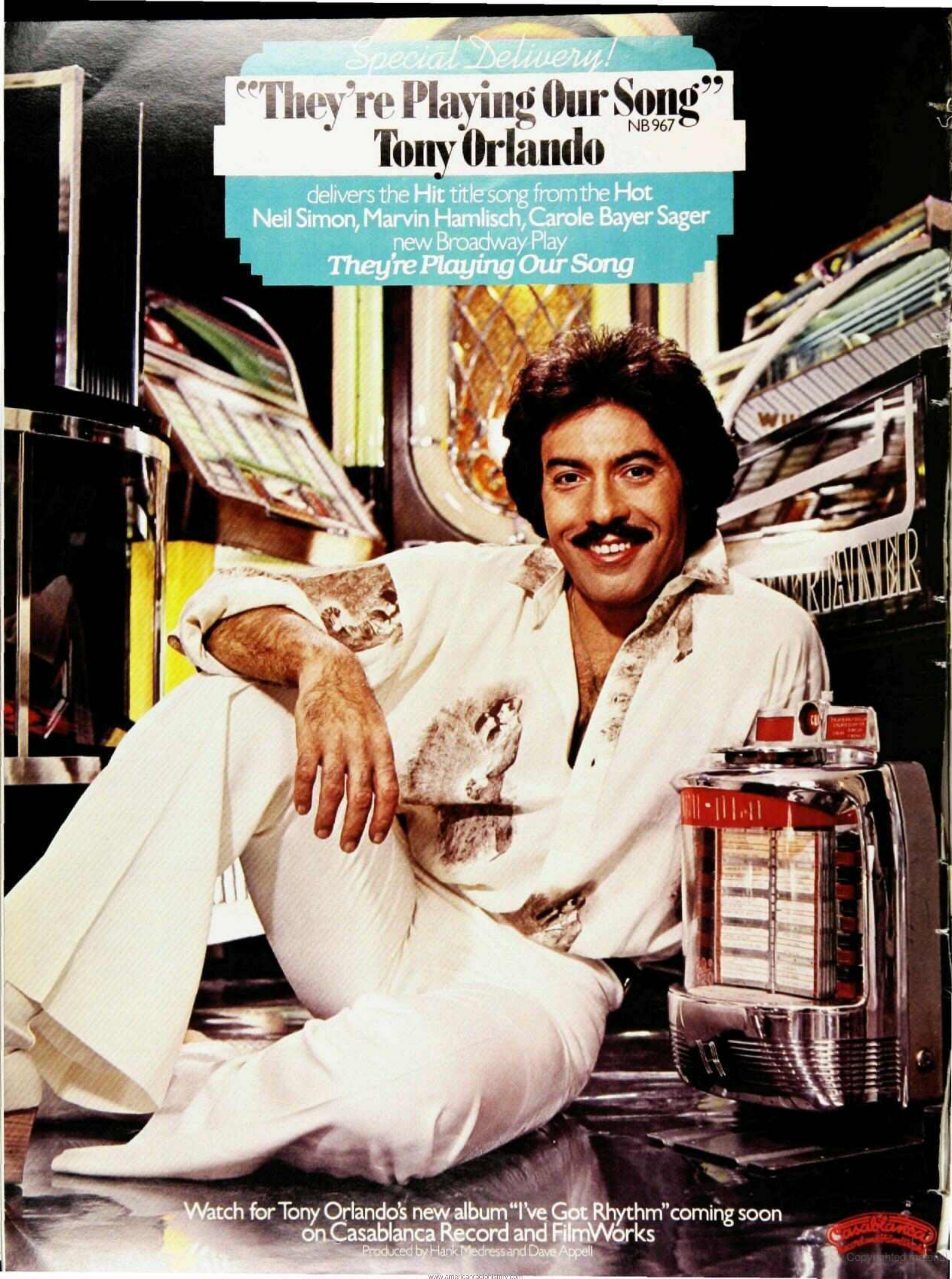

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ANTIPIRACY ACCORD

Latin Labels & Distribs Collaborate With U.S. In This International Effort

By MARV FISHER

MEXICO CITY—Latin record companies and distributors operating in the U.S. are uniting in one organization to combat record and tape piracy.

The move comes in the wake of such recommendations by Stan Gortikov, president of the Recording Industry Assn. of America, at an antipiracy meeting Feb. 22-24 in San Antonio (Billboard, March 10, 1979).

The unification is a prerequisite of RIAA help, he told the 30-plus representatives from Latin disk firms and distributors, and attendees from Latin nations south of the border, at the city's Tropicana Hotel. "You have to organize into one body of people, and once this happens, we are more than willing to help.

Gortikov continued: "You must be together and provide funds for this common goal. Then the RIAA can step in and provide support."

Companies handling Latin lines in the U.S. are presently involved in the Assn. of Latin American Record Merchandisers (ALARM), itself split into East and West divisions. A committee has now been designated to organize the membership into one cohesive unit, by approximately June 1.

The encouragement of regrouping the Latin bloc in the U.S. is of special interest to the Mexican Record Assn. (AMPROFON) since an estimated 50%-70% of illegal product emanates from that country.

In attendance from Mexico was Luis Baston, director general of Polygram, acting in the capacity of head of AMPROFON's antipiracy committee; Heinz Klinckwort and Peter Ulrich, respective presidents of the Latin American Record Assn. (FLAPF) and AMPROFON, and the key executives of Peerless; Guillermo Acosta, head of Discos Gas; Andre Toffel, Polygram Latin American coordinator, and Juan Larequi, attorney for the Mexican disk association, among others.

Gortikov's call for unity was echoed by RIAA legal counsel Jules Yarnell, and Bruce Caddy, FBI representative from Texas.

Among those selected to the committee to organize ALARM into a cohesive unit are Angel Tamargo, temporary head of the group of Musical Records & Tapes, Miami; Conrado Gonzalez of the Discos Gas operation in the U.S.; Gilberto Silva, of Discos Pan American, Chicago; Arnoldo Ramirez, of Falcon Records, McAllen, Tex., and Pepe Garcia Jr., of Latin International of Los Angeles. It represents every major Latin pocket in the U.S.

One of the major steps to be taken in the ensuing weeks will be to determine whether to allow retailers of Latin product to join ALARM. Currently, membership is restricted to manufacturers and distributors.

"We have to have agreement across the board," said one source, "otherwise we're not going to get anywhere in this fight. It really can be a big step forward for us."

The ALARM group itself cannot join the RIAA as a body, but it can

(Continued on page 140)

New ABC Radio Chief a 'Talker'

NEW YORK—There will be no change for the moment in ABC's 13 owned stations with the departure of Hal Neal as president of the radio division.

But Neal's successor, Ben Hoberman, will be the executive to guide WABC-AM New York into a talk format should the station continue to falter in the face of the success of the disco format of WKTU-FM in New York.

This is because Hoberman has had solid experience running the successful talk-formatted KABC-AM in Los Angeles.

While the departure of Neal signals the culmination of an apparent rift between Neal and ABC president Elton Rule, Hoberman and Rule enjoy good rapport and are in agreement that no formats will be changed, certainly not before Hoberman has a meeting with the 12 other general managers at the National Assn. of Broadcasters convention in Dallas Sunday through Wednesday (25-28).

Part of Neal's undoing was reported complaints from some general managers that the New York headquarters was too involved in day-to-day operations of the stations.

As president, Hoberman will oversee the four ABC radio networks headed by Ed McLaughlin.

(Continued on page 128)

Old, New TV Shows Hot Sellers In Vegas

By DOUG HALL

LAS VEGAS—There was something for everyone in music programming at this year's National Assn. of Television Program Executives conference here Friday through Wednesday (9-14).

From old black and white shows in their nth rerun for a few hundred dollars to fresh off-network releases worth several thousands of dollars, large and small syndicators offered their wares to more than 1,500 tv broadcasters gathered here.

Possibly the hottest items at the show were ITC's "The Muppet Show," which ITC called "the world's most popular series" and Alfred Haber's "Disco Magic," one of several disco shows being offered for syndication.

"The Muppet Show" came to the convention a continuing success

(Continued on page 20)

PRESSING GEORGE—George Harrison meets with members of the Los Angeles press at Warner Bros. Burbank headquarters to discuss such newsworthy happenings as his new Warner distributed Dark Horse album "George Harrison" and single "Blow Away."

Philips Bares New 'Compact Disk'

By NICK ROBERTSHAW

LONDON—Philips has unveiled its Compact Disc—a 4½-inch "superfi" digitally-encoded, laser-read audio disk with one-hour playing time. Companion hardware offers both home and car audio potential for the new medium.

There are no plans at this time for a U.S. showing of the Compact Disc system, though it is possible Philips may unofficially show it at the June CES in Chicago.

Following private showings at last year's Berlin Radio-TV Fair, and papers presented at the New York AES in November, Philips held a major world launch at its Eindhoven headquarters in Holland March 8-9 for 250 of its technical staff and European trade journalists.

Much remains to be done before the Compact Disc appears in world markets, though observers feel the

(Continued on page 80)

24 STORES PARTICIPATE

Club Plan For TSS/Record World

By IRV LICHTMAN

NEW YORK—The 24-store TSS/Record World chain here is luring customers with a record club plan.

The ongoing promotion, started several years ago, allows customers a free LP, tape or 45 after purchases, at shelf price, of 12 items in each category.

"We've found it a good way to establish customer loyalty," explains Roy Imber, president of Elroy, which services the TSS/Record World stores.

"Financially it's painless, since it amounts to about a 10% discount below shelf prices based on the customer's obligation to buy an album or tape that sells for $5.99 or more."

The club plan works in this manner: after buying an album, tape or 45, the customer receives a "TSS/Record World Record Club" card in his category of purchase. Each time he makes another qualifying purchase, the card is punched, and after 12 buys, he receives a free item in the category.

TSS/Record World ads include reference to the club, as well as displays in each store.

Imber reports business as up over last year so far. The TSS outlet in Oceanside is doing particularly well since its new placement in a front location, and a refurbishing of the TSS department in Brooklyn has also picked up sales, Imber reports.

2 L.A. Independents Merge Distrib Muscle

By HANFORD SEARL

LOS ANGELES—Record Merchandising and California Record Distributing have merged staffs and product to form a new independent outlet here named Record Merchandising.

Working out preliminary legal and accounting details now, the two firms signed letters of intent in early March after first talks were held Jan. 1.

"The main purpose for the consolidation was to increase our cost efficiency and gain more control of the industry," says George Hocutt, California Record president.

Sid Talmadge, head of 32-year-old Record Merchandising, reports the merger move is to combat recent major label absorbtions and strengthen the independent's base, clout and viability.

According to Hocutt, a May 1 deadline is set for the two operations to move into a 26,000 square foot warehouse near La Cienega and Jefferson Blvd.'s, now under negotiation.

Primarily a catalog operation, seven-year-old California Record Distributing carries jazz, bluegrass and classical lines through a couple 100 labels including Vanguard, Rounder, Caedmon and Ranwood.

The specialized lines also feature spoken word product, says Hocutt,

(Continued on page 15)

RETAILERS IN U.K. CONCEDE

By PETER JONES

LONDON—Britain's record retailers are being advised to drop their resistance to the in-store airplay licenses upon which the Performing Right Society has been insisting since 1976.

The issue has been the subject of bitter dispute between the two sides, involving High Court legal action.

Now this country's retail body, the Music Trades Assn., is advising its members to take out the PRS licenses, and will not appeal the recent court decision in which the retail web, Harlequin, lost out to the PRS case.

In return for surrendering its fight, the Music Trades Assn. will be granted $6,000 per year by the PRS for retail staff training, and will be reimbursed for the legal costs (esti-

(Continued on page 120)

Complete coverage of Billboard's Disco V appears on pages 33-67.

Solons Will Consider 2 Radio Revision Bills

WASHINGTON—"Times are changing and we must all change with them," said Sen. Ernest F. Hollings (D-S.C.) Monday (12) as he introduced S611, his revision of the 1934 Communications Act.

But, at first glance, broadcasters could find little changing with the times going on in either Sen. Hollings' or Sen. Barry Goldwater's minority version of the bill, S622.

"I haven't had a chance to analyze the bills yet," says National Assn. of Broadcasters vice president Bill Carlyle, "but glancing at them, Goldwater's bill seems to cover more deregulatory bases than Hollings'."

Unable to resolve partisan differences, Hollings and Goldwater introduced separate bills on the same day. While Sen. Goldwater's bill appears to stretch a little farther toward deregulation of broadcasting, both bills maintain a spectrum use fee, a tax that broadcasters resent.

The bulk of Hollings' bill relates to non-broadcast issues; radio programming questions are not addressed. Goldwater's bill prohibits the Federal Communications Commission from regulating radio formats.

Billboard (ISSN 0006-2510) is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. $95. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. **Postmaster, please send form 3579 to Billboard, P.O. Box 2156, Radnor, Pa. 19089, Area Code 215, 687-8200.**

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UA Records & EMI America Remain Separate

'Streamline Marketing Efficiency'

By JIM McCULLAUGH

LOS ANGELES—Despite what is termed an "upper management merger" by Don Zimmerman, newly named president, Capitol/EMI America/United Artists Record Group, United Artists Records and EMI-America Records will remain autonomous labels with separate identities.

Under a new restructuring of EMI Music North American Music Operations, EMI-America, Capitol's year-old pop label, and United Artists Records, recently acquired by Capitol Industries-EMI, Inc. (Billboard, Feb. 17, 1979), EMI America and UA are being consolidated to further streamline overall marketing effectiveness, adds Zimmerman.

Jim Mazza, who had been EMI-America president and who had also assumed general manager and chief operating duties of UA, is now president of both labels and will headquarter at UA's Sunset Blvd. headquarters.

The EMI-America operation will shift its base to what will be the new home of EMI-America/United Artists Records at UA's Sunset Blvd. offices. EMI America had been housed at a separate Sunset Blvd. address apart from the Capitol Tower.

The EMI-America roster continues at seven with the J. Geils Band, Michael Johnson, Kim Carnes, Kate Bush, Spellbound, Walter Zwol, and newly signed Gambler while the UA roster, having been trimmed to approximately 25 artists in the last few months, remains the same. Product will continue to be issued under the individual EMI-America and UA labels according to Zimmerman and distributed via Capitol's branches.

"There will be a common promotion staff," Zimmerman notes, however.

This latest realignment, employe reassignments and consolidating of departments and duties adds approximately 50 more record industry personnel to the ranks of the unemployed—already filled considerably by recent closings, sales and acquisitions involving other companies.

The UA sales department, headed by Danny Alvino; the merchandising department, headed by vice president Larry Cohen; and the a&r department run by Mark Lindsay have all left the firm.

Eddie Levine, Blue Note chief, has also left the firm, but Zimmerman maintains that Blue Note will continue to function as it had and will not merge with Capitol jazz-oriented acts. The Blue Note catalog, however, may be administered by Capitol's recently expanded black music division headed by Dr. Cecil

(Continued on page 16)

PARTY TIME—Kirshner Records artist Sarah Dash, left, joins Billy Davis Jr. and Marilyn McCoo in laughing at Keith Barrow's antics during a party hosted by CBS Records at 12 West, a popular Greenwich Village disco, during Billboard's recent Disco Forum V.

PROBE DISTRIB PROBLEMS

NAIRD's Boston Parley April 6-9

By ALAN PENCHANSKY

CHICAGO—Small independent labels and their distributors, meeting in Boston for the annual convention of the National Assn. of Independent Record Distributors and Manufacturers, will have recent drastic changes in independent distribution foremost in mind.

The specialty labels and distributors will be staging a trade expo, conducting workshops and hosting their first awards presentation at the Boston Park Plaza Hotel, April 6-9.

According to some NAIRD insiders, representatives of larger independent distribs also will be present this year. Reportedly, the larger indies have begun seriously scrutinizing specialty labels as they seek to replace volume lost by recent big defections to branch distribution. The recent shake-ups and displacements they've created promise to be a key topic of convention discussion.

"There's definitely been a lot more interest expressed by the bigger distributors," confirms Marion Leighton of Rounder Records, company hosting the gathering. The specialty lines, with their emphasis on catalog over hits, require special care to be distributed successfully, Leighton points out. Small lines may not be compatible with the larger distribs marketing practices, it's noted.

Focus of the convention, as in past years, will be on self-help, with NAIRD members sharing business techniques and inviting presentations by outside experts. Workshop topics include "Artist Development," "Catalog Sales," "The Future Of Independent Distribution," "Promotions And Publicity" and "Tax Strategies and Paperwork Techniques."

Included among the larger and most successful NAIRD labels are Flying Fish, Alligator, Delmark, Philo, Arhoolie, and Rounder, which recently has placed its George Thorogood album high on the pop charts. Dozens of other hobbyist producers and cottage industry labels also find representation through NAIRD.

Convention will be highlighted with the presentation of the Indie Awards, voted on by member labels and distributors. These prizes recognize not only product excellence, but marketing skills of manufacturers and distributors. Musical categories include pop and rock, and bluegrass, blues, foreign language and nostalgia genres in which NAIRD labels specialize.

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2,100 Will Attend NARM Parley

NEW YORK—More than 2,100 industryites will be on hand for this year's National Assn. of Recording Merchandisers Convention, which starts Friday (23) at the Diplomat Hotel in Hollywood, Fla.

It's an SRO showing, notes Joseph Cohen, NARM executive vice president, and sets a new record for attendance. Last year's convention drew 1,700 guests.

There'll be 100 exhibit booths at the poolside exhibition center, including labels, distributors, suppliers of display fixtures, accessories, sheet music and other allied products sold in record outlets, audio and video hardware companies, and such companies as IBM and Symbol Technologies involved in bar coding and computer equipment.

On an international level, 41 companies, represented by more than 100 individuals, are registered. This area, too, is an all-time NARM attendance record.

Executive Turntable

Record Companies

Don Zimmermann, president, record music division, Capitol Records, Inc., Los Angeles, is appointed president, Capitol/EMI America/United Artists Records Group as part of a new organizational relationship governing all areas of EMI Music North American Operations (see separate story on this page). He also succeeds Bhaskar Menon as chairman of the board of EMI America Records Inc., Liberty/United Records, Inc. and Capitol Records-EMI of Canada Limited. Zimmermann began his career with Capitol as a salesman in 1965, and was subsequently elevated to district sales manager, division sales manager, national accounts manager, national sales manager, senior vice president of marketing and executive vice president and chief operating officer positions. On Jan. 1, 1978, he was elected president and chief operating officer of Capitol and in October 1978 became part of EMI Music's five-man worldwide management board. In a related move, Jim Mazza, president of EMI America Records, Los Angeles, recently named general manager and chief operating officer of United Artists Records, becomes president of the consolidated EMI America/United Artists Records.

Zimmermann

Mazza

. . . **Michael Klenfner,** vice president and assistant to the president, Atlantic Records, New York, has left that post. . . . **Jim Tyrell,** vice president of marketing, Epic and Associated Labels, leaves that post in New York. . . . **Ron McCarrell** appointed vice president, marketing, Epic, Portrait, Associated Labels, New York. He had been vice president of merchandising for the Columbia label. . . . **Manfred Bormann,** formerly director of packaging and production for Atlantic, appointed to the newly created position of director of international projects for WEA International basing in New York. . . . **Pat Metz** promoted to national promotion and marketing coordinator/special markets for Atlantic Records, New York. She was executive secretary to the director of special markets. . . . **Beth Rosengard** appointed national album promotion director, MCA Records, Los Angeles. She had been radio promotion coordinator at Sir Productions. **Sandi Lifson** is promoted to national promotion coordinator for MCA after having been a staff writer for Arista and freelance writer. And **Margo Knesz** appointed national pop promotion director. She had been national director of singles promotion at RCA. . . . **Alex Masucci** becomes director of special projects for Island Records, New York. He had been a vice president at Fania Records. . . . **Mark Spector** becomes national director, a&r, for A&M Records basing in New York. He had been West Coast director of a&r for the label. . . . **Dorothy A. Schwartz** appointed manager, international contract administration at RCA Records, New York. She had been with Chess/Janus as manager of business affairs. . . . **Chuck Walz** named vice president/general manager of Buddah Records, New York. He will continue his duties in international operations and also act as liaison for marketing and promotion. Also, **Jerry Bossa** named disco coordinator at Buddah after having been a spinner at the Barefoot Boy in New York. . . . **Don Carter,** former Southwest region promotion manager for Motown, is upped to the position of national r&b promotion director for the label in Los Angeles. At the same time **Andre Montell,** formerly vice president of national promotion and marketing for HDM Records, becomes West Coast r&b promotion manager. . . . **Ted Wolff,** veteran sales and marketing executive for various record labels, joins CTI Records in New York as vice president in charge of sales and marketing. Other CTI appointments see **Robert S. "Bob" Riley Jr.** named national promotion director. He had formerly been a Southern regional director for Capitol. **Thomas J. Rogan,** with a background in sales, promotion and merchandising for several labels, becomes national accounts director. And **Arnold Jay Smith** becomes director of creative services. He is East Coast editor emeritus of Down Beat magazine. . . . **Kathryn King** appointed director of record package planning and development, a&r, at Columbia House, a division of CBS, Inc., New York. She had been production vice president at Cinema Sound and director of classical a&r at ABC Records. . . . **Steve Dmytryszyn** becomes manager of the copyright department of a&r administration at CBS Records, New York. He was formerly manager of inventory control at Holt, Rinehart and Winston. . . . Three appointments within Warner Bros. Records' jazz and progressive music division sees **Ricky Schultz,** formerly special projects coordinator, named national promotion manager; **Greta Valenzuela,** formerly a secretary/assistant, named promotion coordinator; and **Merle Pouliot** named administrative assistant. . . . **Carolyn Baker,** formerly an associate producer for the "Dinah!" television show, named West Coast special projects director for Warner Bros., Los Angeles. . . . **Gene Denonovich** named regional promotion marketing manager, Southwest, Columbia Records, basing in St. Louis. A 19-year CBS veteran, he had been doing both local and regional promotion out of St. Louis. Also, **Alan Oreman** named to the position of regional promotion marketing manager, Southeast, Columbia Records, basing in Atlanta. He had been the Columbia local promotion manager

McCarrell

Bormann

Rosengard

Spector

Carter

Schultz

Wolff

Tepper

(Continued on page 142)

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BARRY WHITE.
THE MORE HE DOES IT, THE BETTER HE GETS.

No one in music communicates in such an intensely personal way as Barry White. And every time he does, millions of people seem to get the message.

Barry's new album, "The Message Is Love," has some extra ingredients working for it. It has a classic Barry White single, "Any Fool Could See (You Were Meant For Me)." It's timed to coincide with a major U.S. tour, which just began in New York on March 16. It's on Barry's own label, Unlimited Gold. And it's being distributed by CBS Records and backed by the kind of massive advertising and promotion that's bound to take Barry to new heights of success.

"The Message Is Love" is Barry at his best, composing, arranging, playing and singing the kind of music that turns people on...again and again.

BARRY WHITE TOUR DATES:

3/16-17	Felt Forum, New York, NY	4/1	Scope, Norfolk, VA
3/24	Omni, Atlanta, GA	4/6	Public Hall, Cleveland, OH
3/25	Freedom Hall, Louisville, KY	4/7	Market Square Arena, Indianapolis, IN
3/26	Municipal Auditorium, Columbus, GA	4/8	Checkerdome, St. Louis, MO
3/30	University of Dayton, Dayton, OH	4/14	Hofheinz Pavillion, Houston, TX
3/31	Memorial Auditorium, Buffalo, NY	4/15	Municipal Auditorium, Nashville, TN
		4/18	Stanley Theater, Pittsburgh, PA
		4/20	Cobo Hall, Detroit, MI
		4/21	Mid-South Coliseum, Memphis, TN
		4/22	Sportatorium, Miami, FL
		4/27	Chicago Stadium, Chicago, IL
		5/4	Lloyd Nobel Center, Normon, OK
		5/5	Coliseum, Oakland, CA

"The Message Is Love," JZ 35763
featuring "Any Fool Could See (You Were Meant For Me)." ZSB 01401
When love is the message, Barry White is the messenger.
On Unlimited Gold Records and Tapes.

Distributed by CBS Records. Produced by Barry White.

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Billboard®

Founded 1894
The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040
Cable: Billboy LA; L.A. Telex: 698669; N.Y. Telex: 620523.

Editor-In-Chief/Publisher: Lee Zhito (L.A.)
Managing Editor: Eliot Tiegel (L.A.)

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Vol. 91 No. 12

MARCH 24, 1979 BILLBOARD

General News

NEW HEADQUARTERS APRIL 1

Maturing Publisher: Infinity

By IRV LICHTMAN

NEW YORK—Infinity Music, the five-month-old publishing wing of Infinity Records, is emerging as a full-service company.

This is signaled by developments that include the signing of a number of writers, many involving co-publishing deals; the hiring of new executive staffers and negotiation of subpublishing arrangements in key global markets.

Also, the firm expects to move to its own headquarters here April 1 at 485 Madison Ave. The quarters will include "writer rooms," demo duplicating facilities and executive offices.

Stressing their belief that there is now more room for songs to stand on their own in the marketplace without artist/writer tie-ins, Lew Ragusa, vice president of Infinity's music publishing interests, and Alan Tepper, creative director, have made a number of writer deals.

They involve a co-publishing deal with writer Joe Droukas' Baklava Music (ASCAP), already featuring cover records by Gena Ravan (20th Century-Fox) Wet Willie (Epic), Bette Midler (Atlantic) and Nona Hendrix, released by Arista in the U.K., co-publishing arrangements with Victor Millrose's Millrose Enterprises (ASCAP, BMI) and Margaret Dorn, a backup singer who has had two songs cut by Thieves (Arista); and a catalog purchase of 50 songs by Con Fullam, who also is an artist.

Another straight publishing deal involves Marc Blatte and Larry Gottlieb, who have supplied material cut by Debs (A&M), Rockspurs (DJM) and Debby Boone (Warner/Curb). Infinity also published material by Orleans, the Infinity label act.

On the international front, the company has finalized subpublishing deals first negotiated by Ragusa at MIDEM. They include Attic Music (Canada), Carlin Music (U.K.), Sugar Music (Italy) and Frances Dreyfus (France). About to be finalized are subpublishing commitments in Japan, Germany and Scandinavia.

Executives brought in by Infinity Music include Joel Vance, professional manager, East Coast; and Victoria Clare, director of copyright management. Others to be named include another East Coast professional manager, and one each on the West Coast and in Nashville. Also, an international administrator will be named shortly.

Technology In Focus At Belgian AES

By PAUL VAN DEUREN & MICHEL VERSTREPEN

BRUSSELS—With a focus on the emergence of digital recording and other new audio technology, the 62nd Audio Engineering Society convention welcomed many key professionals from the international industry.

Midway through the four-day run which wound up Thursday (15) at the Sheraton-Manhattan complex here, general chairman Herman A.O. Wilms expressed "guarded optimism" about the eventual success rating of the event.

In his keynote address to the meeting, Wilms underlined the importance of current events in the area of "digitalizing" in the audio world. He stressed his personal hope that all standards and data would be kept within the metric system, with rounded figures instead of the "impossible" 4.75-19 centimeters kind of figures with tape recorders, for example.

Wilms, delivering his speech with translations into 10 languages, gave a historic summary of previous European AES conventions and introduced a melody by student member Luc Brewayes, based on an "AES" theme featuring digitals techniques.

Among new product demonstrations were the first in Europe involving Sony's digital audio line, including the PCM-1600 unit, a two-channel recorder used with a U-Matic VTR and a digital audio processor. Demonstrations of the Sony DAD-X digital audio optical pickup, compatible with its videodisk player, gave results to suggest it could become a leading system for the audio consumer.

Letters To The Editor

Dear Sir:

I understand that a number of facts concerning our plans to make digital recordings, as outlined in your article of Feb. 24, have been corrected. However, I would like to emphasize that CBS is in no way entering a digital "race."

The new technology of digital recording obviously holds all sorts of possibilities for the future. We already experimented in Cleveland, using the Sony system, and our next trial will involve the 3M machines. However, until we are satisfied that digital recordings can be produced successfully to meet with our standards and requirements, we will continue to experiment, with no intention of beating our competitors to the marketplace.

Once we are satisfied with the results, I am sure the marketing man will go into action, but we are certainly not working towards any competitive deadlines.

Paul Myers
Vice president Masterworks
CBS Records, New York

Dear Sir:

I found your article on KOOO Radio, Omaha in the March 3 Billboard very interesting. KVNO-FM is the "college station" mentioned in the article by Mr. Judson. KVNO is, indeed, affiliated with the Univ. of Nebraska at Omaha. In the context of the article, the term "college station" seems to imply that KVNO is a lesser component of the Omaha market than a commercial station might be. I am not suggesting that Judson intended to make such a statement, rather, that some of your readers might construe this from the quotation. People tend to think of a "college station" as one with low power intended to serve students in dormitories. Let me assure you that this is not the case with KVNO. Our signal covers the entire Omaha metropolitan area in full stereo 18 hours every day. The function of the station is to serve the area with a full-time fine arts schedule which includes classics and jazz.

The statement from the article that "there was no jazz to be heard on Omaha radio on a regular basis" is simply not true. KVNO offers at least five hours of jazz every night of the week and has done so for some time now. I would concur with Judson that the response to jazz on Omaha radio has been excellent. Our listener response has far exceeded our expectations for months now. KVNO employs a full-time jazz music director/announcer who offers listeners a solid mixture of all aspects of jazz music.

We appreciate your article regarding jazz on Omaha radio, but feel that the statements made by Judson are misleading. KVNO is and will continue to be a major radio outlet for jazz in the Omaha market.

Frederic A. Leigh
General manager
KVNO-FM
Omaha, Neb.

Bee Gees Reign Supreme On Charts

LOS ANGELES—The Bee Gees are hotter on the charts than at any point since their "Saturday Night Fever" explosion of a year ago. "Tragedy" moves up to No. 1 on the Billboard Hot 100 as "Spirits Having Flown" remains at No. 1 for the fourth week on the LP survey.

"Tragedy" is the group's fifth chart-topping single in a row—the longest string of consecutive number ones by any act since the Supremes had five in a row in 1964-65 and the Beatles had six straight in 1965-66.

This is the Bee Gees' eighth No. 1 single, putting the trio in a tie with the Rolling Stones for fourth place for most top-charted singles in the rock era. The Beatles had 20, Elvis is second with 14 and the Supremes had 12.

The artists in the second five are Stevie Wonder, Paul McCartney & Wings and Elton John, all with six number ones; and Pat Boone and the Four Seasons, each with five.

"Tragedy" is RSO's 14th No. 1 singles since Al Coury took over presidency of the label in 1976 and it shifted from Atlantic to Polygram distribution. It is the 10th No. 1 hit produced by the Bee Gees, Karl Richardson and Albhy Galuten in this 2½-year period, following five other Bee Gees records, three by brother Andy Gibb and one by Frankie Valli.

(Continued on page 142)

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Capitol Records

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APR.
2 Massey Hall, Toronto, Canada
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5 Masonic Auditorium, Detroit, Michigan
6 Uptown Theatre, Chicago, Illinois
11 Oriental Theatre, Milwaukee, Wisconsin
15 Music Box, Omaha, Nebraska
17 Rainbow Music Hall, Denver, Colorado
20 Community Theatre, Berkeley, California
22 San Diego State College, Montezuma Hall, San Diego, California

ON ATCO RECORDS AND TAPES.

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Vending Machine For Cassettes

Calif. Firm Developing Device To Assist Tape Dealers

By JIM McCULLAUGH

LOS ANGELES—Rod Pierce & Associates, a Marina Del Ray, Calif.-based engineering company, is developing a vending machine for prerecorded cassette tapes which it hopes to have operational via lease arrangement in various retail stores within the next six months.

"We're gearing up right now for production," states Pierce, who adds that the vending machine was eight years in the r&d stage "at a cost of several million dollars."

A sister firm, Vending Machine Technology, being set up in Los Angeles, will build the units.

"If successful," according to Vincent DeMarco, partner in the firm, "we will be able to expand the consumer tape market considerably and give rackjobbers thousands of more accounts. And there are future applications to videocassette and 8-track merchandising as well as other products. These machines can go into fast food outlets, corner grocery stores or virtually anywhere a cigarette machine can go."

Both Pierce and DeMarco will have a suite at the Holiday Inn in Hollywood, Fla., during the National Assn. of Recording Merchandisers convention beginning Thursday (22) where they will be demonstrating the technology as well as displaying artist renderings of cassette vending machines.

Distribution of the machines is still being studied, according to Pierce, who indicates the firm may go through distributors and/or rackjobbers. Leasing costs are also still under study.

The tape vending machine is an offshoot of a cigarette vending machine Rod Pierce & Associates developed for that industry and due to be in use around the country in the next few months, according to Pierce.

Called the Nu-Vue 800, the cigarette machine is capable of holding 40 brands in a vertical position in a modular rack-type configuration. Each rack is removable for restocking and servicing.

In the design stage for the record industry, Pierce continues, is the Tape Center 50, capable of holding 50 cassette selections in a vertical position, 100 in each rack or 5,000 overall when the machine is at capacity.

Similar in look to a typical vending machine, the Tape Center 50 will have a top area available for advertisement as well as a long rectangular speaker on each side for continuous music play. The advertising space, indicates Pierce, should help liquidate the cost of the lease for dealers.

A similar unit, the Tape Center 100 will be capable of merchandising 100 titles or 10,000 pieces of product when full.

Because of the modular technology, adds DeMarco, machines can be built with larger capacities.

The machines can be used in a free standing situation or can be set up side-by-side into a wall for an expansive tape department for either a department store or record store.

"No money will be put into the machine," says Pierce. "Either the consumer will pay at the cash register for the selection of his choice and receive a token to put into the machine or else he will pay for the tape and the clerk will have a wireless remote unit which will release the correct tape."

The firm is also developing a microprocessor capable of giving the dealers and rackjobber a daily readout of what's been sold for inventory purposes.

Also being developed is a roll-a-dex mechanism for the front tape which can be flipped so the consumer can read the backliner.

Both partners feel the vending machines will solve many of the tape merchandising problems record/tape dealers face.

CBS Corp. Earnings May Drop 40% To 50%—Backe

NEW YORK—Citing poor results from CBS Records and sharply rising costs for network television programming, CBS Inc. president John Backe forecast corporate earnings in the first quarter will be off between 40% and 50% from the year earlier $1.22 per share.

Discussing the first quarter decline, Backe referred to comments at a recent meeting of security analysts here in which he noted "the key unknown was the impact of factors affecting CBS Records in the first quarter."

In the last month he said there has been "a marked deterioration in that situation due to sluggish conditions throughout the industry.

"Our record manufacturing operations have been adversely affected by the small number of new releases by our own labels and by other record labels for which we manufacture, resulting in a significant profit decline." (This alludes to the loss of A&M to RCA, and ABC to MCA, in terms of manufacturing, though not mentioned here.)

Also conceded at that meeting by Walter Yetnikoff, CBS Records Group president, was the fact that February is a "difficult month for us in terms of returns." He said it is a period traditionally heavy in returns and that overall business "is a little off" so far this year.

Backe expects the recorded music situation to improve in the second quarter "as both we and the industry will be releasing a substantial number of new albums by major artists, increasing the activity at our pressing plants. The record business at retail has picked up well in recent weeks," he claimed, "and this should be accelerated by the many new releases to come."

He notes that CBS in the second quarter alone anticipates the release of the first album on Columbia by Paul McCartney, and others by major artists including James Taylor, Earth, Wind & Fire, Meat Loaf, Electric Light Orchestra, Lou Rawls, Ted Nugent, Kansas and Aerosmith.

Handleman Posts Record Earnings

NEW YORK—The Handleman Co. racked up record sales and earnings in its fiscal third quarter ending Jan. 27 with net sales of $69.077 million, up 18% over the same period a year ago, and net earnings of $3.741 million, up about 20% as compared to the third quarter in fiscal 1978.

The giant rack operation, which now services more than 7,000 record and tape outlets, also hit new highs for the first nine months. Net sales totaled $186.431 million for the period, compared to $151.849 million in 1978. Net earnings, at $9.816 million, were more than $3 million over earnings of $6.587 million for the first nine months of fiscal 1978.

Pre-tax income of about $1.3 million was realized in the second quarter of this year from the sale of certain properties, primarily a warehouse in downtown Detroit.

If the company maintains its present sales pace annual sales should exceed by a substantial margin last year's $200 million take.

EMI 2nd Half Reveals Upturn

LONDON—An upturn in its music divisions' sales and profits characterizes second-half figures (six months ended Dec. 31, 1978) for the EMI Group.

Sales of around $528 million yielded profits of $32.9 million, as against $453.2 million and $27.1 million for the corresponding half of 1977. Capitol Industries-EMI Inc. was a big contributor.

Full details, International, page 90.

Market Quotations

As of closing, March 15, 1979

1978 High	1978 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43¼	23	ABC	7	258	34¼	33½	33¾	— ¼
43¾	34½	American Can	6	105	37¼	36¾	37¼	+ ¾
19⅛	9⅛	Ampex	11	171	16¼	15⅝	16	+ ¼
4⅝	1⅝	Automatic Radio	—	4	1⅝	1⅝	1⅝	Unch.
28¼	21⅞	Beatrice Foods	9	357	22¼	21¼	22	— ⅜
64⅜	43⅛	CBS	7	1631	47	46⅛	46¼	— 3⅛
27½	13⅝	Columbia Pictures	4	176	20⅜	20⅛	20⅜	— ⅛
14⅜	8⅛	Craig Corp.	6	24	10½	10¼	10¼	— ⅛
47⅛	31½	Disney, Walt	12	308	38⅛	37⅛	37⅜	— ⅛
3⅝	2⅛	EMI	18	40	2⅝	2½	2⅝	+ ⅛
28½	8⅛	Gates Learjet	7	21	19⅝	19⅛	19⅝	+ ⅜
16⅝	11	Gulf + Western	4	318	15¼	15	15⅛	Unch.
24¼	9⅛	Handleman	6	56	15¼	15	15⅛	Unch.
6⅛	3	K-tel	14	44	5⅛	5⅛	5⅛	+ ⅛
6½	2	Lafayette Radio	—	2	3	2¾	3	+ ⅛
42⅜	22⅛	Matsushita Electronics	8	5	31⅛	31⅛	31⅛	Unch.
48¼	25¼	MCA	7	166	41¼	40¼	40⅜	— ⅛
60⅛	25½	Memorex	6	220	34	33½	33½	+ ¼
66	43	3M	12	349	58⅛	58	58	— ⅛
54⅞	35	Motorola	9	398	37⅜	37⅛	37⅜	— ⅛
34⅛	24⅛	North American Philips	5	10	27¼	27	27⅛	+ ⅛
22⅜	10	Pioneer Electronics	16	3	20¼	20¼	20¼	— ½
32¼	6¼	Playboy	30	696	24½	23½	24	+ ⅝
33⅛	22⅜	RCA	8	584	27¼	27⅛	27¼	+ ⅛
9¼	6⅛	Sony	14	212	8¼	8¼	8¼	— ⅛
13½	5	Superscope	—	9	6	5⅞	6	+ ⅛
34⅜	14⅛	Tandy	8	426	23⅝	23⅛	23½	+ ⅛
10⅜	5⅜	Telecor	7	169	10¼	10	10	Unch.
9¼	2¼	Telex	10	289	5⅜	5⅜	5½	+ ⅛
6	1½	Tenna	—	2	2½	2½	2½	Unch.
19⅜	12¼	Transamerica	6	522	17¼	17⅛	17½	Unch.
40¾	20¾	20th Century	5	97	37½	37¼	37⅜	— ¼
57½	29¼	Warner Communications	7	290	46½	45½	45⅝	— ⅛
19⅜	11¼	Zenith	11	169	14¼	13⅝	14⅛	+ ⅛

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1⅞	2¼	Koss Corp.	8	36	4¾	5¼
Electrosound Group	4	14	5	5½	Kustom Elec.	—	8	2½	3
First Artists Prod.	38	26	6½	7¼	M. Josephson	9	44	16	16¾
GRT	—	183	1⅛	1⅜	Orrox Corp.	24	35	4⅞	5¼
Integrity Ent.	8	44	4¼	4⅜	Recoton	6	—	2½	3
					Schwartz Bros.	4	—	3¾	4¼

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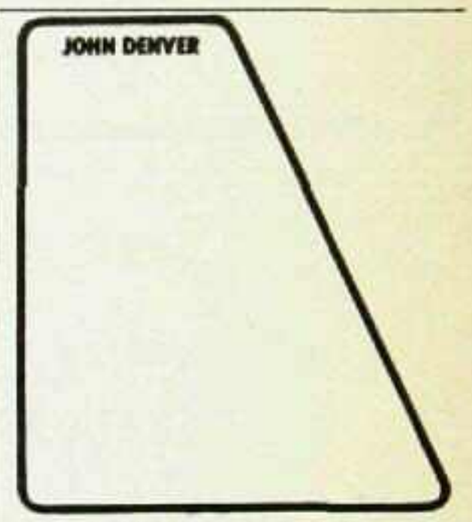

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Confer On 'Fair Use' Use Of Off-Air Copyrights

By JEAN CALLAHAN

WASHINGTON—Almost two years after copyright negotiations began, media producers and educators still disagree over what is fair use in libraries and classrooms of copyrighted work taped off the air. Recently, the House Judiciary Committee and the Copyright Office of the Library of Congress sponsored a conference on off-air taping for educational uses.

Network representatives, independent producers, educators and librarians testified about the uses in classrooms and archives of programs ranging from music and theatrical performances to documentaries and newscasts. The collected testimony, a massive volume, will be published within the next few weeks.

Prof. Alan Latman of the NYU Law School opened the day's proceedings with a review of copyright law as it pertains to educational uses. Sighting the 1968 case involving home movies of the Kennedy assassination which were copied and used in investigations, Latman noted, "there is a public interest in having the fullest information available on the murder of President Kennedy."

Predicting a trend of fair use holdings following the Kennedy case, Latman sees "substantial amounts (of copyrighted material) . . . taken by means of new technology not for incorporation in a new work but for the important uses of research and education." In this light, Latman looks to the outcome of the Betamax trial in Los Angeles as another important precedent.

Gus Steinhilber of the Adhoc Committee on Copyright Law, a coalition of non-profit organizations including schools and colleges, strongly voices the educator's perspective.

"The copyright law should enable teachers to make reasonable use of tv and radio programs in their day to day teaching with a minimum of delays and without additional payments," Steinhilber says.

As examples of the kind of programming "with instructional value," Steinhilber includes "symphony orchestras, ballets, operas, Sunday afternoon musicales at the White House."

"Taping of entire copyrighted works off the air is infringement, not fair use," insists James Bouras of the Motion Picture Assn. of America.

"The educational community is not engaged in profit-making endeavors," argues Steinhilber, "nor is it going to use the materials in question before an audience of the general public."

Still, as network representatives point out, copyright problems are

(Continued on page 16)

Jukebox Assn. Will Appeal Decision

WASHINGTON—Jukebox operators, represented by the Amusement And Music Operators Assn., plan to appeal a recent federal court decision dismissing the jukebox industry's complaint against the Copyright Royalty Tribunal. Federal District Judge Aubrey Robinson had issued an order Feb. 26 dismissing AMOA's motion against the Tribunal.

The jukebox operators claim that the Tribunal's regulations requiring them to file location listings for jukeboxes are excessive and contrary to due process. Location lists are used to facilitate copyright payments to licensors whose music is played on jukeboxes.

"We're definitely going to appeal. We're not going to take any of this without fighting," says Fred Granger, executive vice president of AMOA. The organization has 60 days from the day of the judge's order to file an appeal.

Tom Brennan, senior Commissioner of the Copyright Royalty Tribunal, says he has received phone calls from a number of jukebox owners who say they won't voluntarily supply location lists.

Tribunal members have made no decision on whether to pursue other means of enforcing at this time, according to Brennan. Copyright owners could sue jukebox operators for non-compliance with Tribunal regulations and Tribunal officials may in the future explore other enforcement remedies with the Justice Dept.

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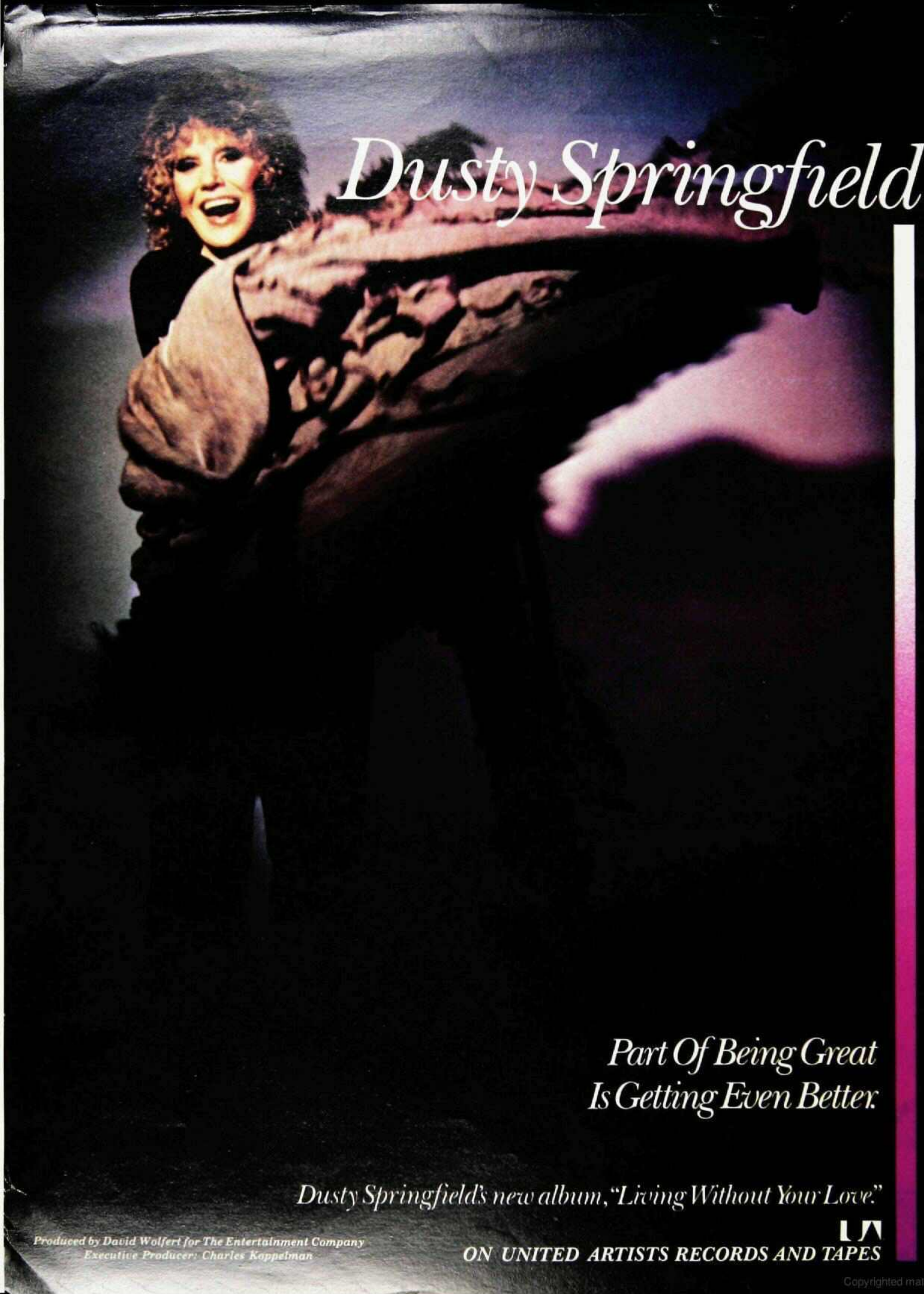

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WEA Reaffirms Consumer Advertising Stance

Reserves Right To OK Time & Media

By JOHN SIPPEL

LOS ANGELES—WEA has firmed its previously-announced intention to play a more direct role in consumer advertising.

Its new printed "Dealer Advertising Policy," which supersedes its January 1978 advertising plan, states "WEA reserves the right to select the product to be advertised and the media and dates for the advertising to appear."

WEA's hardnosed ad policy has resulted in rejected claims and adjusted credits dating back to 1972, Skid Weiss, national advertising director for the distribution giant, recalled at a recent national meeting here with his eight branch media specialists.

"A survey of customer chargebacks in the winter of 1971 revealed the shocking estimate that we were being overcharged an average of 46 cents on the dollar," he says. "Approximately 23% of the dollars claimed was for past due or unauthorized advertising. We retained the services of an outside independent checking bureau in July 1972.

"The 46% overcharged in dollars claimed was reduced to 13% in five months. Today, the rejection figure is under 3%," Weiss states.

"In devising the advertising budgetary control and record keeping form for WEA, we monitored our commitments and insured the judicious use of our ad dollars. We could track for the first time advertising activity by commitment in front rather than by credits after the fact. Through the effort of Alan Perper, we now computerize this data.

"Another milestone for us has been the success achieved in altering the media mix. In 1972 broadcast-to-print ratio in the New York branch was 4% broadcast. Today, it's over 25% broadcast. The national average for dealer ads in 1972 was 65% print, 35% broadcast. Today, it's 60% broadcast, 40% print. As for markets on wheels, Los Angeles, Dallas and Atlanta, they average 70% to 80% broadcast.

"The most important accomplishment is our successful campaign to expose the 'notarized' affidavit sham. We were the first company to insist on label and product identification on notarized station affidavits. We insisted that time slots be identified on continuity logs by the station, not by the account," Weiss states.

"By December 1972 we established a schedule of maximum allowable rates for approximately 1,700 audited daily newspapers in the U.S.

"By July 1974, branch and label directed funds and commitments were consolidated on the advertising register. Label-directed buys were no longer related to promotion expense.

"By consolidating and processing all advertising through the advertising checking bureau and one register, we could track and analyze both funds simultaneously. This helped avoid duplication and exploited necessary decisions," Weiss notes.

Under the new WEA advertising policy, the Advertising Request/Authorization form can accommodate up to three separate authorizations on the single document. After approval of the customer's application, the local WEA branch sales office presents two signed copies of the authorization form to the customer, authorizing him to proceed subject to terms and conditions of the specific commitment and to requirements of the WEA policy.

Media permissible for participating in the WEA program include: newspapers of general paid circulation; radio, tv, theatre or concert programs or "other reasonable and practical methods of advertising approved by WEA."

Independent Distribution Merger In L.A.

• *Continued from page 3*

who adds the new Record Merchandising will have Talmadge as president.

Hocutt will serve as executive vice president and Sammy Ricklin, president of one-stop California Music and Talmadge's partner, will be secretary-treasurer.

Talmadge dismisses early reports that California Music would come into the merger plan and adds Ricklin has personally purchased the operation as a separate business.

Record Merchandising handles such labels as TK, Motown, Fantasy, Prelude, Western and Gryphon.

About 60 staff members from both independent's executive level will be absorbed into the new firm, says Hocutt, who is unsure about the employe status of warehouse personnel.

"We're trying to get more product distributed in a larger area so we can have more management, collection and distribution strength," Hocutt adds. "We plan to go into Seattle next as well as Denver."

The two executives see more regional distributors being set up by other firms around the country. At one time, the Los Angeles market had 25 major independents. Now there are two.

Switch For Japan

LOS ANGELES—Ariola recording group Japan has replaced producer Sandy Pearlman with Giorgio Moroder to work on its upcoming single and LP because of "personality differences."

TOP TALENT FOR EASTER TELETHON

LOS ANGELES—A score of pop and disco artists will perform on the Easter Seals Telethon Saturday and Sunday (24, 25) with Don Kirshner and Jack Klugman as hosts.

Kirshner's influence in the music business is credited with lining up such music notables as Donna Summer, the Beach Boys, Captain & Tennille, Gloria Gaynor, Stevie Nicks, Brooklyn Dreams, Taste of Honey, Peter Allen, Village People, Wolfman Jack and Don Cornelius.

In addition to these announced music names, others will be added, Kirshner indicates, and a bevy of Hollywood movie and television actors and actresses is also slated to participate.

Additionally, Gaynor has re-cut her hit single, "I Will Survive," with new lyrics and the tune has become this year's official Easter Seals song.

Kirshner and Klugman will begin their 20-hour stint 11 p.m. Saturday from KTTV here. An estimated 120-odd stations will beam the telethon to an estimated 55 million viewers.

Kirshner, familiar to tv viewers as host of his "Rock Concert" program, indicates this is the first time so many pop and disco artists have participated in a telethon. It also marks his own first participation as a telethon host.

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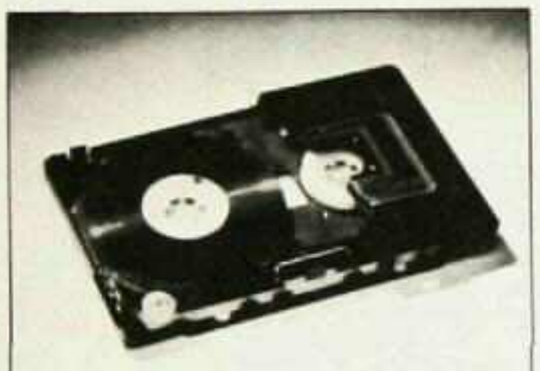

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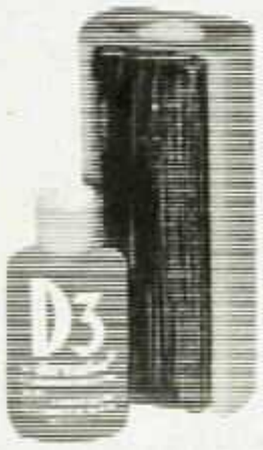

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EMI, UA To Remain Autonomous

• *Continued from page 4*

Hale. Apart from Horace Silver, Blue Note is chiefly catalog.

Don Grierson, vice president of a&r for EMI-America, will add additional a&r duties for UA while the rest of the upper management staff of EMI-America/United Artists Records consists of Mark Levinson, vice president of business affairs (he had been legal counsel with UA); Charlie Minor, vice president, promotion (he had been vice president of promotion for UA); and Joe Petrone, vice president of marketing (he had been Capitol's international vice president). All report to Mazza.

Bob Singer becomes national sales manager for EMI-America/United Artists Records and will maintain offices at the Capitol Tower. Frenchy Gautheir, who had been heading EMI America's press and artist relations, will now handle advertising and merchandising. Bill Burks, UA art director, remains that for both labels.

Iris Zurawin, UA advertising chief, becomes director, press and artist relations; David Bridger, UA artists relations chief, becomes manager, artist relations; and UA manager of press, David Budge will take on EMI-America press activities. All report to Zurawin.

The national promotion staff of EMI-America/United Artists Records will be comprised of J.J. Jordan, national promotion director; Dick Williams, national AOR director, Steve Resnik, national promotion coordinator; Jack Shields, national r&b promotion manager; Jerry Seabolt, national country promotion manager; and Ellen Feldman, national secondaries promotion. All report to Minor.

Gary Gersh, a&r manager, and Kathy Keep, a&r administrator, will report to Grierson.

The legal department of EMI-America/United Artists Records will relocate to the Capitol Tower although Mark Levinson will maintain offices at EMI-America/United Artists on Sunset Blvd.

Concurrent with the UA and EMI-America consolidation, another EMI Music North American Operations restructuring sees Zimmerman, Capitol president, taking on added responsibility as he becomes president, Capitol/EMI-America/United Artists Record Group and Capitol Records-EMI of Canada.

He also succeeds Bhaskar Menon as chairman of the board of EMI America Records Inc., Liberty/United Records, Inc. and Capitol Records-EMI of Canada Limited.

Zimmerman will continue to report, however, to Menon who remains EMI's number one man for

(Continued on page 140)

1st Conviction In Federal Action

By IS HOROWITZ

NEW YORK—The first conviction stemming from the massive FBI raids against record and tape counterfeiters last Dec. 6 was secured in Federal Court here Friday (16).

Frank D. Martino, of Ramart Printing Corp., Central Islip, N.Y., pleaded guilty to a two-count information charging him with wire fraud and with criminal violation of the Copyright Law.

The guilty plea was accepted by the government, according to authorities, on Martino's assurance that he would cooperate in its continuing investigation against counterfeiting.

It had been reported earlier that plea-bargaining negotiations were underway with raid targets to disclose sources of material and customers for counterfeit product in the ever-widening probe (Billboard, March 3, 1979).

The wire fraud count arises from Martino's participation in a scheme to print counterfeit labels during which he was in telephonic communication with an unnamed person in Charlotte, N.C. He is liable to a maximum sentence of five years in jail and/or a fine of up to $1,000 on this count.

Martino's admission that he made counterfeit label for the 8-track cartridge version of "Saturday Night Fever," and that he also sold some of the finished counterfeit tapes, led to the copyright violation count.

C'right Talks

• *Continued from page 10*

more complicated than fair use questions since many programs aired are not solely loaned and produced by broadcasters but subject to the copyright of authors, musicians, independent producers and others.

"With respect to entertainment programs, in practically all cases, CBS obtains only broadcasting rights and therefore CBS cannot make these programs available for non-broadcast uses," says Joe Bellow of CBS.

The National Assn. of Broadcasters' James Popham, expressing the concerns of both producers and broadcasters, imagines that "the ongoing proliferation of VCRs will increase the capacity of educators to tape broadcast programs and lead to demands for taping of a wider variety of programs."

Representative Robert Kastenmeier (D-Wis.), chairman of the Judiciary Committee's Subcommittee on Courts Civil Rights and the Administration of Justice, explained the intent of the day's sessions to gather information so that Congress might "write a law which will assure widespread dissimination of intellectual creations while assuring a fair reward for the authors of those creations."

LABEL A YEAR OLD

New Infinity Acts Debut At NARM

NEW YORK—Infinity Records makes its debut at a National Assn. of Recording Merchandisers convention this week armed with new acts to present at meetings with MCA Distributing Corp. executives.

The company, formed a year ago with Ron Alexenburg at the helm, started its product flow last fall and one of its initial released, Hot Chocolate's "Every 1's A Winner," reached the top 10, while an LP of the same name was a top 40 seller.

Two new signings are Dante's Inferno, featuring artist/writer/producer Ron Dante, and Screams, a rock act out of Champaign, Ill., produced by Terry Lutrell, a member of the Epic group, Starcastle.

The Dante group is geared for the disco area and bows with a version of the Fats Waller standard, "Ain't Misbehavin'," which also appears as a 12-inch, 33 r.p.m. single.

In addition, cuts from a recently signed group, New England, produced by Paul Stanley and Mike Stone (and managed by Bill Acoin) will also be showcased.

The artist roster is also enhanced by the first Infinity appearance by Orleans, formerly on Elektra/Asylum. Its debut single, "Love Takes Time," is from an upcoming LP, "Forever."

Orleans is to be the first rock act to perform at the Clearwater-Hudson River Project concert at the Bardouan Theatre in Poughkeepsie, N.Y., Saturday (24).

Two further newcomers to In-

(Continued on page 142)

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Bad Weather, Yet St. Louis Business OK

By KIM PLUMMER

ST. LOUIS—Steve Martin, Alice Cooper and peach crates are among the factors helping to keep the record business here good despite the bad weather, area record dealers say.

Although the post-Christmas slump coupled with freezing temperatures and heavy snows traditionally make February one of their slowest months, record dealers here say their business remains as brisk as the winter weather.

Clever promotions, big sales and cabin fever are proving more powerful than the snow and ice, they say, and many stores report record sales.

"Business has been good for us, regardless of the bad weather," says J.D. Mandelker, president of Street Side Records, the city's largest independent record company, with two stores (2,600 and 4,800 square feet). "We estimate we lose as much as $2,000 every day that it snows, but other factors are helping to make this one of our best winters yet."

One of those factors is a much publicized, two-day sale earlier this month which, Mandelker says, was one of the top-grossing sales in the company's eight-year history.

"If it hadn't snowed during rush hour traffic on the first day, it would have been our best ever," he says.

Special promotions also are helping entice consumers to brave the cold and go record shopping.

One of the most successful recent promotions was a Steve Martin Act Alike contest, co-sponsored by Street Side Records, Warner Bros. Records, and KSLQ-FM, which drew more than 2,000 people—including more than 50 "wild and crazy guys" ages 4 to 45—to one of the Street Side locations.

A local television station, KSD-TV, covered the event, and afterwards, a nearby McDonald's sent complimentary refreshments to store employes to say thanks for bringing so much business to the neighborhood.

(Continued on page 129)

MCA Hosts Regional Directors

LOS ANGELES—MCA Distributing Corp. held regional directors meetings at the Sportsmen's Lodge last week in Los Angeles for both national MCA distributing staff and regional directors.

Of MCA's five regional directors, four are new, so the meetings, in addition to acquainting them with forthcoming releases and new programs, served as an opportunity to meet first hand with the national staff and each other.

In attendence were: Al Bergamo, president, MCA Distributing; Sam Passamano, executive vice president; Ron Douglas, vice president branch distribution; George Lee, vice president, credit; DesMoines Green, West Coast regional director; Neil Hartley, vice president national accounts; John Burns, Midwest regional director; Rod Tremblay, Southwest regional director; Vaughn Thomas, national director of sales; Bob Speca, Northeast regional director; Glenn Hornor, Southeast regional director; and Yvonne Hodgins, assistant to Bergamo.

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Radio-TV Programming

Old And New Shows Sell Well At TV Execs' Las Vegas Huddle

• *Continued from page 3*

with 81 stations signed for renewal of a fourth year for the prime time access show. Another 84 stations signed at the convention. Among the renewals were the five-owned CBS stations. Guest lineups for the new season include John Denver, Crystal Gayle, Cher, Sammy Davis Jr., Diana Ross, Ray Charles and George Harrison.

"Disco Magic" has also signed some of the CBS stations—WCBS in New York and KNXT Los Angeles. This show, which began three years ago as a special, is now offered as 16 half-hours.

Filmed at a disco in Fort Lauderdale, Fla., the show features such disco stars as the Village People, Gloria Gaynor, Donna Summer, Melba Moore, Linda Clifford, Evelyn "Champagne" King, the Trammps and Patti Brooks.

The show has been sold in 56 countries as well as six markets in the U.S. with a good deal of additional domestic interest. The show is simulcast in Miami with WCKT and WMJX-FM (96-X, now known as Disco 96 since it changed format).

The show is produced by Steve Marcus and Arnie Wohl. Its theme "Dancing In My Feet" has gotten some chart action as recorded by Laura Taylor.

Another disco show offered at the conference, "Disco Fever" from 20th Century-Fox Television is entering its second season with 40 markets signed and distribution in 10 countries.

Produced by Merv Griffin, the show stars Deney Terrio, who was John Travolta's instructor for "Saturday Night Fever." The half-hour stanza features four competing dance couples and a guest star act such as the Village People. The winning couple receives $25,000 in cash and prizes on the final show of a series.

Haber, who is offering the "Disco Magic" show, is also selling a number of other music shows including "Marvin Gayle Live," a one-hour special BBC production offered in the U.S. for the first time; "In Concert," three half-hour BBC specials featuring Anne Murray, Charley Pride and Charlie Rich, and "Bing Crosby, His Life And Legend," a two-hour special fresh off the ABC network. Most of the Metromedia stations have bought the Crosby show and Haber expects to sell it in 130 markets.

20th Century-Fox was also busy signing renewals for "Dinah," the 90-minute variety series starring Dinah Shore and produced by Henry Jaffee, which includes substantial amounts of music.

Another key syndicator signing up renewals was Lexington Broadcast Services which was writing business for the "Sha Na Na" show and "Hee Haw Honeys."

"Sha Na Na" is on 140 stations and has been renewed for the third year by the NBC-owned stations. "Hee Haw Honeys," in its second year, is on 110 stations and was re-signed by stations in New York and Los Angeles. Both are 30-minute prime time access shows. "Hee Haw Honeys" features a lineup of guest country stars including Johnny Paycheck, Ronnie Milsap, Loretta Lynn, Roy Clark, Barbara Mandrell and Dottie West.

The Osmonds' tv sales unit was also doing a brisk business. Donnie and Marie, the featured entertainment at the convention's awards banquet, were selling their series off the ABC network as eight one-hour specials for syndication. WNEW New York is among the key channels signing it up.

The Osmonds were also selling stations on "Country Roads," 26 half-hours hosted by Sammy Jackson and guest-starring Roy Clark, Donna Fargo, Crystal Gayle, Freddy Fender, Kris Kristofferson, Loretta Lynn, Charley Pride, Tanya Tucker, Mel Tillis, Dottie West, Don Williams and Tammy Wynette. More than 10 stations have signed up for it.

A brand new offering also at the

(Continued on page 126)

AMY VISITS—Amy Carter is among the celebrities at the WRQX-FM cast party for the "Beatlemania" cast. Amy shakes hands with morning man Stoney Richards as cast member Bobby Wirth, left, and Amy's brother Chip look on.

Chase Survives In Atlanta Radio Scene

By BILL KING

ATLANTA—WQXI-AM DJ Barry Chase has been on the local radio scene for almost 11 years now, and that qualifies him as something of a "dinosaur" in the local industry, although he's only 34.

After all, the average stay for a DJ here in the nation's 18th largest radio market is from two to three years, especially in the volatile rock field, where bad ratings or a change in ownership often mean wholesale staff changes.

Of the rock radio personalities Chase remembers as his peers when he first started at Quixie as the station is known, in February 1968, only Bobby Harper, who's been here off and on since the mid-1960s, is still working the Atlanta airwaves.

"Housewives call me up who used to listen to me as teenagers," the affable North Dakota native says as he sits among stacks of promotional records waiting to be given away in contests on the station. Eschewing the gypsy life so common among jocks, he bought a home in 1971 and "made a decision to bring up my family (a daughter, 14, and a son, 11) here and develop some relationships." Despite career ups and downs, he's still here.

Ironically, the first time Chase was offered a job here in 1967, he turned it down. "I was working in Minneapolis-St. Paul, which is a bigger market, and I was into concert promotions and I made a financial decision to stay there," he says. "Later I realized what a great opportunity I'd lost, so I wrote (WQXI) back, and the next time they had an opening they called and I came."

Chase says he was drawn to Atlanta because of "the quality of life here, the fact that the city was growing and had a bright future, the warmth of the people and the weather. I liked Minneapolis, too, but it was cold as hell."

The former farm boy began his career as a "gofer" at a small station in his hometown of Crystal, N.D., and continued it as a weekend DJ during college at the universities of North Dakota and Minnesota. Then came stops in such North Dakota towns as Jamestown and Fargo.

(Continued on page 30)

Bonneville Bows Program System

By VINCENT DITINGO

NEW YORK—Programming syndicator Bonneville Broadcast Consultants has unveiled its "Program Management System," which the company feels will help stations meet competitive needs.

The thrust of this new concept centers on a computer-controlled music selection and rotation system allows for programming to be altered or up-dated immediately. According to Frank Murphy, director of greater services, "We consider music as a whole, instead of individual formats. The computer programs to the tempo, intensity and familiarity of each cut on a demographic appeal basis. This is built into the rotation for the playlist of the particular station." The system can adjust for change to market and music conditions.

Marlin Taylor, the company's president, states that, "Radio programming syndication has grown to where it now accounts for a solid 16% of the total radio station activity across the country." He goes on to say that, "The proliferation of radio formats in the past several years, coupled with an increased audience fragmentation, has caused us to seek new directions and methods to help radio stations stay on top in these competitive times."

Loring Fisher, Bonneville's executive vice president, points out that the programming of a station would be "flexible, but controlled." "The playlist will be right in the control room for the deejay to follow." The station can use either records or carts when playing the music.

Bonneville, which has been successful with its beautiful music format since 1971, will be looking at all forms of music with this new approach, but mostly variations of the adult contemporary field. According to Taylor, "Costs could range from $500 to $5,000 depending on market size and extent of service. The system will be offered to existing client stations as well as new perspective clients."

Nashville Radio Meet Pulls 400 Tradesters

By SALLY HINKLE & KIP KIRBY

NASHVILLE—More than 400 program directors, music directors and radio executives from across the country were in attendance for the 10th annual Country Radio Seminar, held March 9 and 10 at Nashville's Hyatt Regency.

Sporting a new location from its previous headquarters at the Hilton Inn, the event drew an increasing number of participants—some 100—over last year's attendance figures and doubled the attendance experienced four years prior, indicating

(Continued on page 90)

SLAPS ST. LOUIS KSHE

Costello's Attack Of Station Jarring

By KIM PLUMMER

ST. LOUIS—True fans expect the unexpected from a revolutionary rock 'n' roller like Elvis Costello. But even his most faithful followers never expected Costello to verbally spit in the face of the radio station that helped to host his concert March 6 at the Kiel Opera house here.

In more ways than one, the hottest of the new wave performers saved his most powerful hits for the last. He closed his set with two of his most popular songs and one of the biggest slams ever hurled by a performer at a concert host.

Costello's remarks also fanned the fires of competition that have raged here for years between two popular FM radio stations. KADI, a locally-owned 100,000-watt station and KSHE, a 100,000-watt station part of the Century Broadcasting Corp. As a result, his music may be banned from the latter.

Many of the more than 3,000 who nearly filled the auditorium were shocked when Costello introduced "Accidents Will Happen" by dedicating it to "all the boys at radio station KADI." That was an ironic dedication, considering that KSHE had helped to sponsor the gig.

At first, many in the surprised audience assumed the British singer had confused his call letters. But before Costello delivered his final song—and blow—it was clear that the enraged performer knew exactly what he was saying.

"Now I want to dedicate this song to all the local bastard radio stations that don't play our songs . . . and to KSHE," he shouted, launching into a pulverizing version of "Radio, Radio." Written by Costello, the lyrics take a stab at radio programming, contending it "is in the hands of such a lot of fools, trying to anesthetize the way you feel. . . ."

Costello gave the crowd the unconventional performance it wanted. And he gave KSHE a hit that Shelly Grafman, KSHE executive vice president, said the station did not deserve.

"I am upset and shocked that a performer would behave in such an unprofessional manner," Grafman said. "The only speculation I have about the reasons for the insult to KSHE is that he believed the innuendoes and false charges that our station is not supportive of his music or does not give it appropriate airplay."

Grafman refuses to say who was responsible for what he called "false charges." Richard Miller and Peter Parisi, president and program director, respectively, at KADI, volunteer more specific information.

"We have been upset ever since we learned KSHE was sponsoring Costello's concert and taking all the credit for introducing him in St. Louis," Parisi says. "For a long time we were the only station to play Costello's music. KSHE only began playing it recently when they made the deal to promote the concert. We think this is dirty politics, and we wanted Costello to know the whole story."

When the singer arrived here, Parisi says he telephoned Costello's manager. Evidently, Parisi's words were relayed to Costello, who reacted to them on-stage that night.

Columbia Records (Costello's label) asked KSHE to "welcome" Costello here and serve as an unofficial concert sponsor, Grafman says. The show technically was sponsored by Contemporary Productions, a local promotion company, and Columbia Records, he says. KSHE had no financial interest in the concert, Grafman says.

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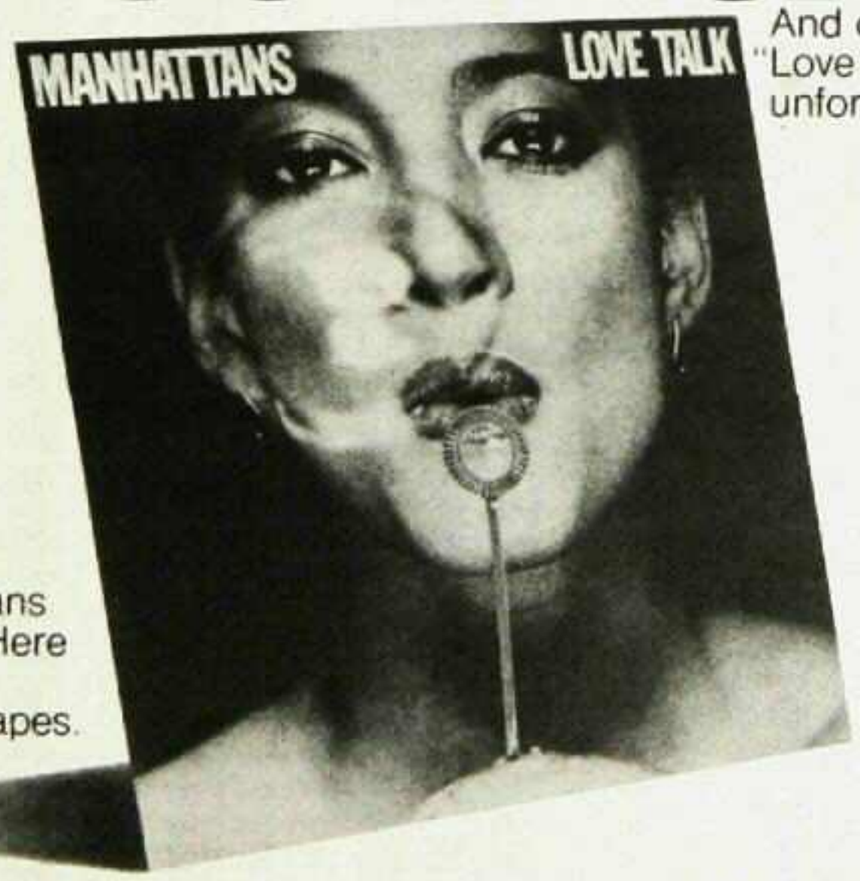
The Manhattans sing like they invented it.

Compared to the Manhattans, most singing groups might as well be talking!
And on the new Manhattans album "Love Talk," you'll hear eleven unforgettable vocal performances.



"Love Talk." The new Manhattans album, including the single "Here Comes the Hurt Again." 3-10921
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RCA Offering Free Satellite Earth Stations

• *Continued from page 1*

Multiple Address Radio and Television Service) was introduced at the National Assn. of Television Program Executives meeting here and will be demonstrated later this month at the National Assn. of Broadcasters convention in Dallas.

The system is being introduced on an experimental basis in a joint venture between RCA, Viacom and the four Post-Newsweek tv stations. For a six-month test period RCA will transmit to the participating stations selected syndicated Viacom shows.

Any producer could approach RCA with a list of any stations under contract to receive a particular show once receiving dishes are in widespread installation.

RCA's plan to install these dishes without charge should move broadcasters into satellite transmission at a quickening pace.

Syndicators at this convention generally applauded RCA's idea because it lowers distribution costs. Satellite transmission is considerably cheaper than the production and shipping costs of current systems used by syndicators.

In addition to transmission of special programs such as concerts to radio or tv stations, the RCA system could also be used to transmit full service programming of radio syndicators such as TM, Drake-Chenault, Bonneville or Schulke Radio Productions.

Some of these syndicators have already had preliminary discussions with Mutual Broadcasting but Mutual does not have a satellite system in operation—it is pending before the Federal Communications Commission and it has a primary commitment to feed its own material—mostly news—to its own affiliates.

RCA already has a working satellite system. It now feeds such programs as Home Box Office's "Show Time" by satellite to the Time-Life cable systems.

The only approval RCA needs from the FCC is for the rates it will charge for this new service. Division president Andrew Inglis estimates a cost of $10 per station per hour if 100 stations were signed up for a show.

Inglis notes that RCA now has two satellites in orbit, is planning to launch a third in September and has filed application with the FCC to construct a fourth. Inglis hopes to have SMARTS in full operation by next fall.

The drawback to the plan is that it moves transmission of programming from an originating source to a station light years ahead of station and home receiver technology.

Under the proposed system, a tv program such as a live concert could be transmitted to a station in high fidelity stereo but there is no current system to transmit the program from the station or receive it in the home in such audio quality.

FM radio, of course, is now equipped for stereo and could utilize this advantage of the system either with programming design for radio or simulcast for radio and tv.

CHI TURMOIL

Changes In Format And Station Personnel Charged To Blizzard

By ALAN PENCHANSKY

CHICAGO—Program directors and air personalities have dropped like flies from radio stations as the latest round of heavy format switches and personnel realignments is carried out here. Stations WLUP-FM, WDAI-FM, WEFM-FM, WMET-FM and WKQX-FM are involved in the switches that have radio and record people once again pondering the fickleness and mutability of radio today.

Though Chicago pop music radio has spun on a topsy-turvey axis for several years, the latest shakeup follows a new Arbitron ratings book in which almost all pop music stations did poorly. The two disco formats, WGCI-FM and WDAI-FM, lost overall points as did the rock purveyors in a slide that's blamed on listening patterns influenced by the big blizzard.

At WLUP-FM, program director Jesse Bullet takes over for departing Jay Blackburn as part of the shift to Abrams consultation. Insiders don't deem it too drastic a move since the format had been cast in an Abrams/AOR mold originally. Blackburn reportedly moves to KZOK-AM/FM, Seattle.

One of the most radical recent changes affects WKQX-FM, which had dropped AOR rock in favor of adult contemporary. A news beefup is taking place and reportedly there'll be new call letters to accompany the transformation.

Phone calls to the NBC station are going unanswered, reportedly because of the number of irate responses to the switch. "There's a lot of disenfranchised rock listeners," explains one close observer. Mitch Michaels, one of the departing rock jocks, is expected to resurface shortly on WLUP-FM, one station that did score in advance in the newest book.

Changes at WEFM-FM, the test case station in the General Cinema versus citizens lobby format struggle, involve the departure of Brian White, replaced as p.d. by Kevin Metheny from another GC station. Metheny says no alteration in format is expected, with the Top 40, heavy rotation and oldies approach to be retained.

Another switch for WEFM-FM brings the station to new studios on the 13th floor of the John Hancock building.

Many observers here reckon that because of the blizzard in January, listeners' desire for news broadcasts mounted. This may account for the weak showing of many music stations.

At Top 40 and oldies-oriented WMET-FM, which lost strength slightly in ratings, changes center around the resignation of p.d. Bobby Christian. A replacement has not been named.

Air personality Steve Dahl, brought to WDAI-FM with much fanfare in the morning slot, also has been displaced at least temporarily. Also at DAI, p.d. Roger Skolnick is out.

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.

INDIANAPOLIS OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA: TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN 18-24	MEN 25-34	MEN 35-44	MEN 45-54	MEN 55-64	WOMEN 18-24	WOMEN 25-34	WOMEN 35-44	WOMEN 45-54	WOMEN 55-64	TEENS 12-17
AOR	86	73	26	7	4	1	1	26	7	0	0	1	13
BEAUTIFUL	231	230	0	20	14	26	24	4	12	13	38	24	1
BLACK	96	70	5	6	11	3	1	18	11	6	5	1	26
CONTEMP	193	142	34	24	5	1	1	41	18	10	4	2	51
COUNTRY	195	189	9	20	15	17	12	11	21	30	12	16	6
MOR	302	296	16	36	26	21	21	5	31	27	32	29	6
OLDIES	89	56	4	7	1	1	0	19	9	10	1	4	33
RELIGIOUS	47	46	0	1	4	3	6	0	4	3	11	9	1

FORMATS	SHARES—METRO SURVEY AREA: TOTAL PERSONS 12+ %	MEN 18-24 %	MEN 25-34 %	MEN 35-44 %	MEN 45-54 %	WOMEN 18-24 %	WOMEN 25-34 %	WOMEN 35-44 %	WOMEN 45-54 %	TEENS 12-17 %
AOR	6.5	27.4	5.3	4.5	1.2	20.6	5.8	0.0	0.0	9.2
BEAUTIFUL	17.4	0.0	15.1	15.7	31.7	3.2	10.0	12.2	34.6	0.7
BLACK	7.2	5.3	4.5	12.4	3.7	14.3	9.2	5.6	4.5	18.4
CONTEMP	14.5	35.8	18.0	5.6	1.2	32.6	15.0	9.3	3.6	36.2
COUNTRY	14.7	9.6	15.0	16.8	20.7	8.7	17.5	28.0	10.9	4.2
MOR	22.8	16.8	27.1	29.2	25.6	4.0	25.8	25.2	29.1	4.3
OLDIES	6.7	4.2	5.3	1.1	1.2	15.1	7.5	9.3	0.9	23.4
RELIGIOUS	3.6	0.0	0.8	4.5	3.6	0.0	3.3	2.8	10.0	0.7

MEMPHIS OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA: TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN 18-24	MEN 25-34	MEN 35-44	MEN 45-54	MEN 55-64	WOMEN 18-24	WOMEN 25-34	WOMEN 35-44	WOMEN 45-54	WOMEN 55-64	TEENS 12-17
AOR	71	57	32	6	0	0	0	13	5	1	0	0	14
BEAUTIFUL	109	108	3	10	8	5	10	2	8	20	7	19	1
BLACK	138	107	6	8	7	5	4	16	19	10	11	9	31
CONTEMP	296	244	39	35	12	10	8	36	40	19	11	10	52
COUNTRY	123	119	3	11	10	13	11	0	8	10	11	15	4
DISCO	57	43	11	9	1	0	0	11	4	2	4	1	14
TALK	76	76	0	3	0	3	9	0	2	4	13	16	0
TOP 40	34	33	0	3	5	4	1	1	5	4	4	3	1

FORMATS	SHARES—METRO SURVEY AREA: TOTAL PERSONS 12+ %	MEN 18-24 %	MEN 25-34 %	MEN 35-44 %	MEN 45-54 %	WOMEN 18-24 %	WOMEN 25-34 %	WOMEN 35-44 %	WOMEN 45-54 %	TEENS 12-17 %
AOR	7.5	32.0	6.4	0.0	0.0	15.3	5.2	1.3	0.0	11.5
BEAUTIFUL	11.6	3.0	10.6	15.4	10.0	2.4	8.2	25.6	13.5	0.8
BLACK	14.7	6.0	8.5	13.4	10.0	18.8	19.6	12.8	21.2	25.4
CONTEMP	31.4	39.0	37.2	23.1	20.0	42.4	41.2	24.4	21.1	42.6
COUNTRY	13.1	3.0	11.7	19.2	26.0	0.0	8.2	12.9	21.2	3.3
DISCO	6.1	11.0	9.6	1.9	0.0	12.9	4.1	2.6	7.7	11.5
TALK	7.1	0.0	4.2	0.0	4.6	0.0	2.6	4.4	14.9	0.0
TOP 40	3.6	0.0	3.2	9.6	8.0	1.2	5.2	5.1	7.7	0.8

SYRACUSE OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA: TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN 18-24	MEN 25-34	MEN 35-44	MEN 45-54	MEN 55-64	WOMEN 18-24	WOMEN 25-34	WOMEN 35-44	WOMEN 45-54	WOMEN 55-64	TEENS 12-17
AOR	23	20	7	5	1	0	0	7	0	0	0	0	3
BEAUTIFUL	123	121	0	6	5	10	8	3	11	12	18	16	2
CLASSICAL	17	17	1	1	3	0	3	0	0	1	2	2	0
CONTEMP	51	31	6	6	0	1	0	9	4	4	0	1	20
COUNTRY	63	61	0	4	7	6	6	0	8	8	3	9	2
MELLOW	26	26	2	5	0	0	1	8	4	0	3	0	0
MOR	257	238	12	19	17	17	14	10	20	17	25	20	29
OLDIES	50	49	4	6	3	1	2	12	11	2	1	4	1
PROG ROCK	22	19	11	3	0	0	0	3	2	0	0	0	3
RELIGIOUS	8	8	0	0	0	0	0	0	0	3	3	2	0
TOP 40	61	45	6	4	2	0	1	12	5	4	5	2	16

FORMATS	SHARES—METRO SURVEY AREA: TOTAL PERSONS 12+ %	MEN 18-24 %	MEN 25-34 %	MEN 35-44 %	MEN 45-54 %	WOMEN 18-24 %	WOMEN 25-34 %	WOMEN 35-44 %	WOMEN 45-54 %	TEENS 12-17 %
AOR	3.0	13.8	7.5	2.4	0.0	10.4	0.0	0.0	0.0	3.8
BEAUTIFUL	16.1	0.0	9.0	11.9	27.8	4.5	15.9	22.3	28.1	2.5
CLASSICAL	2.2	1.9	1.5	7.1	0.0	0.0	0.0	1.9	3.1	0.0
CONTEMP	6.7	11.1	9.0	0.0	2.8	13.4	5.8	7.4	0.0	25.0
COUNTRY	8.2	0.0	6.0	16.7	16.7	0.0	11.6	14.9	4.8	2.6
MELLOW	3.4	3.7	7.5	0.0	0.0	11.9	5.8	0.0	4.7	0.0
MOR	35.0	22.4	28.4	40.4	47.3	15.0	28.9	31.6	39.2	36.4
OLDIES	6.5	7.4	11.9	7.1	2.8	17.9	15.9	3.7	1.6	1.3
PROG ROCK	2.9	20.4	4.5	0.0	0.0	4.5	2.9	0.0	0.0	3.8
RELIGIOUS	1.0	0.0	0.0	0.0	0.0	0.0	0.0	5.6	4.7	0.0
TOP 40	8.0	11.1	6.0	4.8	0.0	17.9	7.2	7.5	7.8	20.0

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

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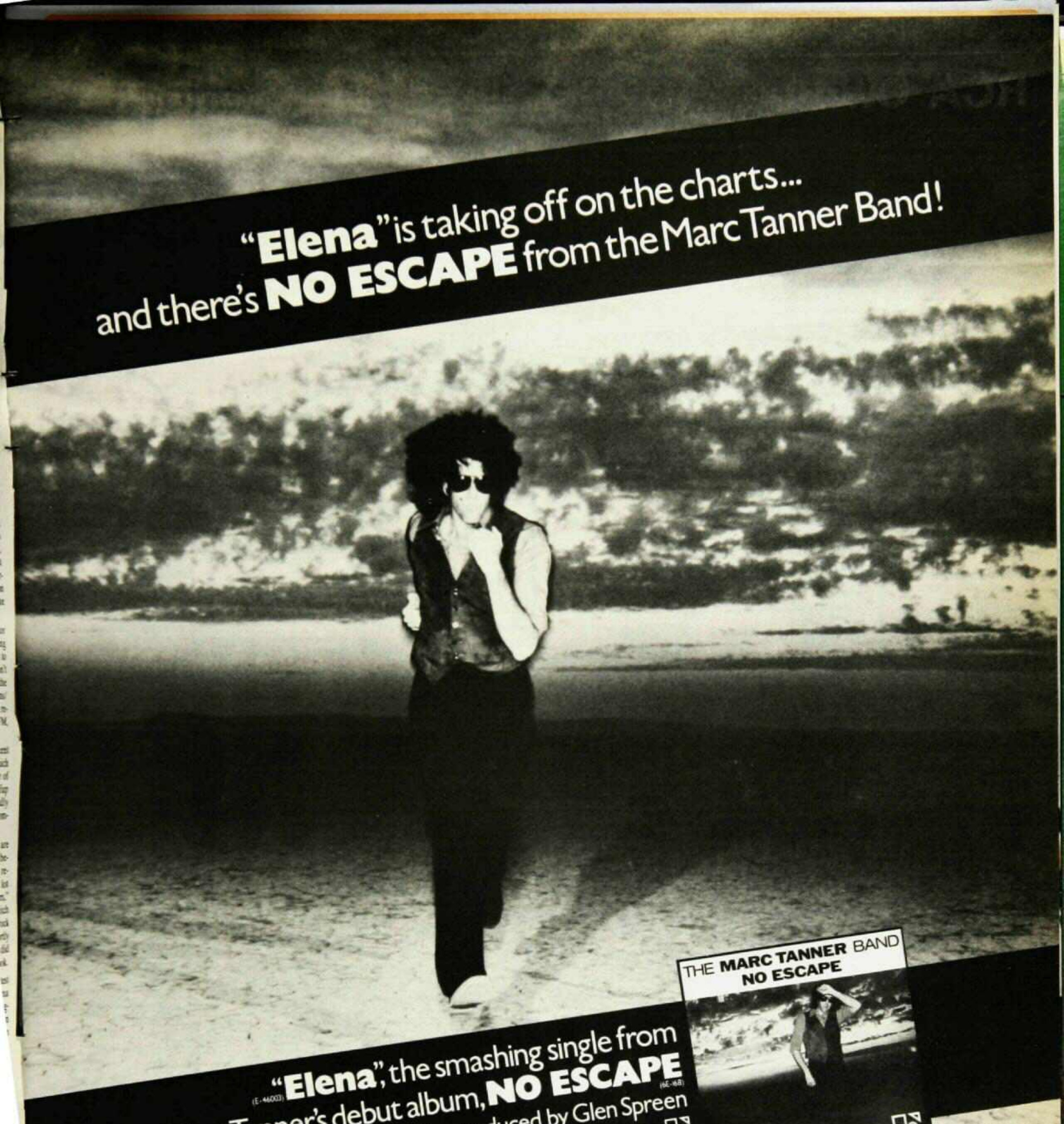
"**Elena**" is taking off on the charts...
and there's **NO ESCAPE** from the Marc Tanner Band!



"**Elena**", the smashing single from (E-46003)
Marc Tanner's debut album, **NO ESCAPE** (6E-168)
Produced by Nat Jeffrey • Co-produced by Glen Spreen
On Elektra Records and Tapes.

©1979 Elektra/Asylum Records ● A Warner Communications Co

The single:		The album:	
Record World	75	Record World	112
Billboard	62	Billboard	140
Cashbox	69	Cashbox	118

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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 (3/15/79)

TOP ADD ONS -NATIONAL

(D) **THE JACKSONS**—Shake Your Body (Epic)
PEACHES & HERB—Reunited (Polydor)
SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)

PRIME MOVERS-NATIONAL

DOOBIE BROTHERS—What A Fool Believes (WB)
(D) **AMII STEWART**—Knock On Wood (Ariola)
BLONDIE—Heart Of Glass (Chrysalis)

BREAKOUTS-NATIONAL

GEORGE BENSON—Love Ballad (WB)
(D) **VILLAGE PEOPLE**—In The Navy (Casablanca)
GEORGE HARRISON—Blow Away (Dark Horse)

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 new products exclusive of Add Ons and Prime Movers.

Pacific Southwest Region

● TOP ADD ONS:

(D) **THE JACKSONS**—Shake Your Body (Epic)
BOB WELCH—Precious Love (Capitol)
(D) **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)

★ PRIME MOVERS:

(D) **AMII STEWART**—Knock On Wood (Ariola)
BOBBY CALDWELL—What You Won't Do For Love (Cloud)
DIRE STRAITS—Sultans Of Swing (WB)

BREAKOUTS:

GEORGE HARRISON—Blow Away (Dark Horse)
BLONDIE—Heart Of Glass (Chrysalis)
(D) **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)

KHJ—L.A.

- **BOB WELCH**—Precious Love (Capitol)

D● **THE JACKSONS**—Shake Your Body (Epic)

★ **DIRE STRAITS**—Sultans Of Swing (WB) 14-9

★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 18-10

KRTH (FM)—L.A.

- **BLONDIE**—Heart of Glass (Chrysalis)

D★ **AMII STEWART**—Knock On Wood (Ariola) 14-9

★ **FRANK MILLS**—Music Box Dancer (Polydor) 8-4

KFI—L.A.

D● **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)

D● **THE JACKSONS**—Shake Your Body (Epic)

D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 24-14

D★ **AMII STEWART**—Knock On Wood (Ariola) 21-16

KEZY—Anaheim

- **CHEAP TRICK**—I Want You To Want Me (Epic)
- **APRIL WINE**—Roller (Capitol)

★ **STYX**—Renegade (A&M) 13-7

★ **HEART**—Dog & Butterfly (Portrait) 16-8

KCBQ—San Diego

- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)
- **GINO VANNELLI**—Wheels Of Life (A&M)

KFXM—San Bernardino

- **GEORGE HARRISON**—Blow Away (Dark Horse)
- **NEIL DIAMOND**—Forever In Blue Jeans (Columbia)

★ **DIRE STRAITS**—Sultans Of Swing (WB) 18-12

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 12-5

KERN—Bakersfield

- **GEORGE HARRISON**—Blow Away (Dark Horse)

D● **VILLAGE PEOPLE**—In The Navy (Casablanca)

★ **DIRE STRAITS**—Sultans Of Swing (WB) 14-9

D★ **BEE GEES**—Tragedy (RSO) 9-4

KFMB—San Diego

- **GEORGE HARRISON**—Blow Away (Dark Horse)

D● **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)

★ **BLUES BROTHERS**—Rubber Bisquit (Atlantic) 25-20

★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 29-25

KOPA—Phoenix

- **TYCOON**—Such A Woman (Arista)
- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)

★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 20-17

★ **STYX**—Renegade (A&M) 16-10

KTKT—Tucson

D● **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)

- **BOSTON**—Feelin' Satisfied (Epic)

★ **BLUES BROTHERS**—Rubber Bisquit (Atlantic) 21-13

★ **HEART**—Dog & Butterfly (Portrait) 29-21

KQEO—Albuquerque

- **GEORGE HARRISON**—Blow Away (Dark Horse)
- **BAD COMPANY**—Rock'n'Roll Fantasy (Swan Song)

★ **BELL & JAMES**—Livin' It Up (A&M) 26-16

★ **FRANK MILLS**—Music Box Dancer (Polydor) 38-29

KENO—Las Vegas

★ **HEART**—Dog & Butterfly (Portrait) 14-7

★ **STYX**—Renegade (A&M) 21-10

Pacific Northwest Region

● TOP ADD ONS:

(D) **PEACHES & HERB**—Reunited (Polydor)
SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
(D) **GIORGIO MORODER**—The Chase (Casablanca)

★ PRIME MOVERS:

BLONDIE—Heart Of Glass (Chrysalis)
FRANK MILLS—Music Box Dancer (Polydor)
APRIL WINE—Roller (Capitol)

BREAKOUTS:

(D) **VILLAGE PEOPLE**—In The Navy (Casablanca)
GEORGE BENSON—Love Ballad (WB)
HERBIE MANN—Superman (Atlantic)

KFRC—San Francisco

D● **PEACHES & HERB**—Reunited (Polydor)

D● **GIORGIO MORODER**—The Chase (Casablanca)

★ **APRIL WINE**—Roller (Capitol) 29-20

★ **BLONDIE**—Heart Of Glass (Chrysalis) 17-12

KYA—San Francisco

- **EDDIE RABBITT**—Every Which Way But Loose (Elektra)
- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)

D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 19-11

★ **BABYS**—Every Time I Think Of You (Chrysalis) 22-14

KLIV—San Jose

- **BLONDIE**—Heart Of Glass (Chrysalis)

D● **PEACHES & HERB**—Reunited (Polydor)

★ **DELEGATION**—Oh, Honey (Shadybrook) 17-11

D★ **GARY'S GANG**—Keep On Dancin' (Columbia) 15-6

KROY—Sacramento

- **DELEGATION**—Oh, Honey (Shadybrook)
- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)

D★ **THE JACKSONS**—Shake Your Body (Epic) New 24

★ **LITTLE RIVER BAND**—Lady (Harvest) 15-11

KYNO—Fresno

- **GEORGE HARRISON**—Blow Away (Dark Horse)

D● **CHER**—Take Me Home (Casablanca)

★ **DIRE STRAITS**—Sultans Of Swing (WB) 24-18

D★ **PEACHES & HERB**—Reunited (Polydor) Ad-24

KGW—Portland

- **DIRE STRAITS**—Sultans Of Swing (WB)

D● **PEACHES & HERB**—Reunited (Polydor)

★ **FRANK MILLS**—Music Box Dancer (Polydor) 18-14

★ **ANNE MURRAY**—I Just Fall In Love Again (Capitol) 11-6

KING—Seattle

- **BELL & JAMES**—Livin' It Up (A&M)
- **PEACHES & HERB**—Reunited (Polydor)

★ **EDDIE MONEY**—Maybe I'm A Fool (Columbia) Ad-19

★ **BLONDIE**—Heart Of Glass (Chrysalis) Ad-20

KJRB—Spokane

D● **LINDA CLIFFORD**—Bridge Over Troubled Water (RSO)

- **POINTER SISTERS**—Happiness (Planet)

★ **NEIL DIAMOND**—Forever In Blue Jeans (Columbia) 16-6

D★ **CHIC**—I Want Your Love (Atlantic) 20-12

KTAC—Tacoma

- **BEE GEES**—Love You Inside Out (RSO)

D● **PEACHES & HERB**—Reunited (Polydor)

D★ **DONNA SUMMER**—Heaven Knows (Casablanca) 6-4

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 7-5

KCPX—Salt Lake City

D● **THE JACKSONS**—Shake Your Body (Epic)

- **HERBIE MANN**—Superman (Atlantic)

D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 17-5

★ **GEORGE HARRISON**—Blow Away (Dark Horse) 28-11

KRSP—Salt Lake City

D● **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)

- **GEORGE BENSON**—Love Ballad (WB)

★ **FRANK MILLS**—Music Box Dancer (Polydor) 16-6

★ **DIRE STRAITS**—Sultans Of Swing (WB) 12-4

KIMN—Denver

- **GEORGE BENSON**—Love Ballad (WB)
- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)

★ **DIRE STRAITS**—Sultans Of Swing (WB) 26-8

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 7-3

KJR—Seattle

D● **CHIC**—I Want Your Love (Atlantic)

D● **VILLAGE PEOPLE**—In The Navy (Casablanca)

D★ **AMII STEWART**—Knock On Wood (Ariola) 10-6

★ **BILLY JOEL**—Big Shot (Columbia) 16-8

KYYX—Seattle

D● **CHIC**—I Want Your Love (Atlantic)

- **BOSTON**—Feelin' Satisfied (Epic)

★ **FRANK MILLS**—Music Box Dancer (Polydor) 27-18

D★ **AMII STEWART**—Knock On Wood (Ariola) 29-23

North Central Region

● TOP ADD ONS:

SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
ANNE MURRAY—I Just Fall In Love Again (Capitol)
(D) **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)

★ PRIME MOVERS:

FRANK MILLS—Music Box Dancer (Polydor)
(D) **AMII STEWART**—Knock On Wood (Ariola)
BLONDIE—Heart Of Glass (Chrysalis)

BREAKOUTS:

BTO—Heartaches (Mercury)
CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source)
GEORGE BENSON—Love Ballad (WB)

KCBN—Reno

- **BAD COMPANY**—Rock'n'Roll Fantasy (Swan Song)
- **FARAGHER BROTHERS**—Stay The Night (Polydor)

★ **BLONDIE**—Heart Of Glass (Chrysalis) 22-14

D★ **CHIC**—I Want Your Love (Atlantic) 29-17

CKLW—Detroit

- **BLONDIE**—Heart Of Glass (Chrysalis)
- **BTO**—Heartaches (Mercury)

D★ **AMII STEWART**—Knock On Wood (Ariola) 15-6

★ **NEIL DIAMOND**—Forever In Blue Jeans (Columbia) 21-14

WTAC—Flint

D● **GARY'S GANG**—Keep On Dancin' (Columbia)

D● **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)

D★ **AMII STEWART**—Knock On Wood (Ariola) 13-9

★ **CHUCK BROWN & THE SOUL SEARCHERS**—Bustin' Loose (Source) 20-12

Z-96 (WZZR-FM)—Grand Rapids

- **BTO**—Heartaches (Mercury)

D● **VILLAGE PEOPLE**—In The Navy (Casablanca)

★ **FRANK MILLS**—Music Box Dancer (Polydor) 28-23

★ **NIGEL OLSSON**—Dancin' Shoes (Bang) 28-23

WAKY—Louisville

- **GEORGE BENSON**—Love Ballad (WB)

D● **CHIC**—I Want Your Love (Atlantic)

★ **FRANK MILLS**—Music Box Dancer (Polydor) 13-4

★ **BLONDIE**—Heart Of Glass (Chrysalis) 13-4

WBGN—Bowling Green

- **RAY STEVENS**—I Need Your Help Barry Manilow (WB)
- **McGUINN, CLARK & HILLMAN**—Don't You Write Her Off (Capitol)

★ **BOB WELCH**—Precious Love (Capitol) 24-15

D★ **AMII STEWART**—Knock On Wood (Ariola) 29-25

WGCL—Cleveland

D● **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)

- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)

D★ **THE JACKSONS**—Shake Your Body (Epic) 13-7

★ **FRANK MILLS**—Music Box Dancer (Polydor) 28-13

WZZP—Cleveland

D● **CHUCK BROWN & THE SOUL SEARCHERS**—Bustin' Loose (Source)

- **ANNE MURRAY**—I Just Fall In Love Again (Capitol)

D★ **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion) 30-26

★ **FRANK MILLS**—Music Box Dancer (Polydor) 39-25

Q-102 (WKRQ-FM)—Cincinnati

- **LITTLE RIVER BAND**—Lady (Harvest)
- **GEORGE HARRISON**—Blow Away (Dark Horse)

★ **LINDA RONSTADT**—Just One Look (Asylum) 38-33

★ **BLONDIE**—Heart Of Glass (Chrysalis) 37-29

WNCI—Columbus

D● **AMII STEWART**—Knock On Wood (Ariola)

D● **THE JACKSONS**—Shake Your Body (Epic)

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 5-1

★ **CHUCK BROWN & THE SOUL SEARCHERS**—Bustin' Loose (Source) New-19

WCUE—Akron

- **BTO**—Heartaches (Mercury)
- **POLICE**—Roxanne (A&M)

★ **DIRE STRAITS**—Sultans Of Swing (WB) 13-10

★ **FRANK MILLS**—Music Box Dancer (Polydor) 12-7

13-Q (WKTQ)—Pittsburgh

- **EDDIE MONEY**—Maybe I'm A Fool (Columbia)

D● **CHIC**—I Want Your Love (Atlantic)

D★ **AMII STEWART**—Knock On Wood (Ariola) 25-12

★ **FRANK MILLS**—Music Box Dancer (Polydor) 18-11

WPEZ—Pittsburgh

- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)

★ **BLONDIE**—Heart Of Glass (Chrysalis) 32-20

★ **BILLY JOEL**—Big Shot (Columbia) 16-12

Southwest Region

● TOP ADD ONS:

BLONDIE—Heart Of Glass (Chrysalis)
LITTLE RIVER BAND—Lady (Harvest)
BELL & JAMES—Livin' It Up (A&M)

★ PRIME MOVERS:

DOOBIE BROTHERS—What A Fool Believes (WB)
(D) **AMII STEWART**—Knock On Wood (Ariola)
(D) **THE JACKSONS**—Shake Your Body (Epic)

BREAKOUTS:

(D) **FOXY**—Hot Number (Dash)
BOSTON—Feelin' Satisfied (Epic)
TOTO—I'll Supply The Love (Columbia)

KILT—Houston

D● **THE JACKSONS**—Shake Your Body (Epic)

- **FOXY**—Hot Number (Dash)

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 10-5

D★ **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA) 16-10

KRBE—Houston

- **LITTLE RIVER BAND**—Lady (Harvest)
- **BOSTON**—Feelin' Satisfied (Epic)

D★ **THE JACKSONS**—Shake Your Body (Epic) 25-17

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 8-5

KNUS-FM—Dallas

- **STYX**—Renegade (A&M)
- **POLICE**—Roxanne (A&M)

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 15-6

★ **BILLY JOEL**—Big Shot (Columbia) 14

KFJZ-FM (Z-97)—Ft. Worth

- **TOTO**—I'll Supply The Love (Columbia)
- **SANTANA**—Stormy (Columbia)

★ **DONNA SUMMER**—Heaven Knows (Casablanca) 14-10

★ **NIGEL OLSSON**—Dancin' Shoes (Bang) 11-5

KINT—El Paso

- **BOB WELCH**—Precious Love (Capitol)
- **BLUES BROTHERS**—Rubber Bisquit (Atlantic)

★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 18-13

D★ **AMII STEWART**—Knock On Wood (Ariola) 12-9

WKY—Oklahoma City

- **GEORGE BENSON**—Love Ballad (WB)
- **GEORGE HARRISON**—Blow Away (Dark Horse)

★ **NEIL DIAMOND**—Forever In Blue Jeans (Columbia) 22-17

★ **DIRE STRAITS**—Sultans Of Swing (WB) 16-11

KELI—Tulsa

D● **VILLAGE PEOPLE**—In The Navy (Casablanca)

- **BAD COMPANY**—Rock'n'Roll Fantasy (Swan Song)

★ **BILLY JOEL**—Big Shot (Columbia) 24-13

★ **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 10-6

WNOE—New Orleans

D● **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)

D● **BONNIE POINTER**—Free Me From My Freedom (Motown)

D★ **THE JACKSONS**—Shake Your Body (Epic) 23-13

D★ **AMII STEWART**—Knock On Wood (Ariola) 37-22

KEEL—Shreveport

- **BELL & JAMES**—Livin' It Up (A&M)
- **BLONDIE**—Heart Of Glass (Chrysalis)

★ **LITTLE RIVER BAND**—Lady (Harvest) 7-5

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 6-4

Midwest Region

● TOP ADD ONS:

(D) **AMII STEWART**—Knock On Wood (Ariola)
(D) **PEACHES & HERB**—Reunited (Polydor)
HEART—Dog & Butterfly (Portrait)

★ PRIME MOVERS:

FRANK MILLS—Music Box Dancer (Polydor)
DIRE STRAITS—Sultans Of Swing (WB)
DOOBIE BROTHERS—What A Fool Believes (WB)

BREAKOUTS:

GEORGE BENSON—Love Ballad (WB)
ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
(D) **VILLAGE PEOPLE**—In The Navy (Casablanca)

WLS—Chicago

D● **AMII STEWART**—Knock On Wood (Ariola)

- **FRANK MILLS**—Music Box Dancer (Polydor)

★ **LITTLE RIVER BAND**—Lady (Harvest) 27-18

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 16-9

WEFM—Chicago

D● **AMII STEWART**—Knock On Wood (Ariola)

D● **VILLAGE PEOPLE**—In The Navy (Casablanca)

D★ **CHIC**—I Want Your Love (Atlantic) 24-8

★ **STYX**—Renegade (A&M) 13-7

WROK—Rockford

- **ENGLAND DAN & JOHN FORD COLEY**—Love Is The Answer (Big Tree)
- **HEART**—Dog & Butterfly (Portrait)

★ **ANNE MURRAY**—I Just Fall In Love Again (Capitol) 21-17

★ **TOTO**—I'll Supply The Love (Columbia) 24-19

WIFE—Indianapolis

D● **VILLAGE PEOPLE**—In The Navy (Casablanca)

- **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)

★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 6-3

D★ **AMII STEWART**—Knock On Wood (Ariola) 9-4

(Continued on page 26)

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THE DICKIES ARE BIG AND GETTING SMALLER.

Yes, folks, those zanies from L.A., who are in the Top 15 on the British charts, have arrived! Among other things, they're being called "the Chipmunks of the '80s." And their American debut album, "The Incredible Shrinking Dickies" comes in yellow vinyl, not to be confused with a banana. It's not only some of the most refreshingly satirical material but it's very solid rock 'n roll.

"THE INCREDIBLE SHRINKING DICKIES" ON A&M RECORDS & TAPES

A&M RECORDS

Produced by John Hewlett, Magna Artists: Ron Rainey

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Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (3/15/79)

• Continued from page 24

WNDE–Indianapolis

D● **CHIC**–I Want Your Love (Atlantic)
D● *THE JACKSONS*–Shake Your Body (Epic)
D★ **AMII STEWART**–Knock On Wood (Ariola) 13-7
★ **BILLY JOEL**–Big Shot (Columbia) 12-6

WOKY–Milwaukee

● **GEORGE BENSON**–Love Ballad (WB)
D● **PEACHES & HERB**–Reunited (Polydor)
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 6-1
★ **POCO**–Crazy Love (ABC/MCA) 15-6

WZUU-FM–Milwaukee

● **ENGLAND DAN & JOHN FORD COLEY**–Love Is The Answer (Big Tree)
D● **THE JACKSONS**–Shake Your Body (Epic)
★ **FRANK MILLS**–Music Box Dancer (Polydor) 14-8
D★ **DONNA SUMMER**–Heaven Knows (Casablanca) 8-4

KSLQ-FM–St. Louis

● **TYCOON**–Such A Woman (Arista)
D★ **THE JACKSONS**–Shake Your Body (Epic)
★ **DIRE STRAITS**–Sultans Of Swing (WB) 10-6
★ **BLONDIE**–Heart Of Glass (Chrysalis) 25-20

KXOK–St. Louis

● **BOB WELCH**–Precious Love (Capitol)
★ **ANNE MURRAY**–I Just Fall In Love Again (Capitol) 11-5
★ **DIRE STRAITS**–Sultans Of Swing (WB) 18-12

KIOA–Des Moines

● **EDDIE MONEY**–Maybe I'm A Fool (Columbia)
● **SUZI QUATRO & CHRIS NORMAN**–Stumblin' In (RSO)
★ **DIRE STRAITS**–Sultans Of Swing (WB) 21-17
★ **LITTLE RIVER BAND**–Lady (Harvest) 18-12

KDWB–Minneapolis

● **HEART**–Dog & Butterfly (Portrait)
● **BLUES BROTHERS**–Rubber Bisquit (Atlantic)
★ **BOBBY CALDWELL**–What You Won't Do For Love (Cloud) 23-17
★ **FRANK MILLS**–Music Box Dancer (Polydor) 26-15

KSTP–Minneapolis

● **BABYS**–Every Time I Think Of You (Chrysalis)
D● **EVELYN "CHAMPAGNE" KING**–I Don't Know If It's Right (RCA)
★ **DIRE STRAITS**–Sultans Of Swing (WB) 28-22
★ **BOBBY CALDWELL**–What You Won't Do For Love (Cloud) 21-15

WHB–Kansas City

● **GEORGE BENSON**–Love Ballad (WB)
● **GEORGE HARRISON**–Blow Away (Dark Horse)
★ **FRANK MILLS**–Music Box Dancer (Polydor) 13-5
★ **BILLY JOEL**–Big Shot (Columbia) 12-9

KBEQ–Kansas City

● **ALLMAN BROTHERS**–Crazy Love (Capricorn)
● **TYCOON**–Such A Woman (Arista)
★ **FRANK MILLS**–Music Box Dancer (Polydor) 21-10
★ **BLONDIE**–Heart Of Glass (Chrysalis) 30-20

KKLS–Rapid City

● **GEORGE HARRISON**–Blow Away (Dark Horse)
● **ORLEANS**–Love Takes Time (Infinity)
★ **GLORIA GAYNOR**–I Will Survive (Polydor) 14-9
★ **FRANK MILLS**–Music Box Dancer (Polydor) 20-13

KQWB–Fargo

● **ORSALIA**–I Never Said I Love You (Infinity)
● **LIVINGSTON TAYLOR**–I'll Come Running (Epic)
D★ **AMII STEWART**–Knock On Wood (Ariola) 21-11
★ **BABYS**–Every Time I Think Of You (Chrysalis) 24-21

KLEO–Wichita

● **BELL & JAMES**–Livin' It Up (A&M)
● **GEORGE BENSON**–Love Ballad (WB)
★ **NEIL DIAMOND**–Forever In Blue Jeans (Columbia) 16-12
★ **BOB WELCH**–Precious Love (Capitol) 19-16

Northeast Region

● TOP ADD ONS

(D) **PEACHES & HERB**–Reunited (Polydor)
(D) **INSTANT FUNK**–I Got My Mind Made Up (Salsoul)
(D) **THE JACKSONS**–Shake Your Body (Epic)

★ PRIME MOVERS

DOOBIE BROTHERS–What A Fool Believes (WB)
MELISSA MANCHESTER–Don't Cry Out Loud (Arista)
DIRE STRAITS–Sultans Of Swing (WB)

BREAKOUTS

GEORGE HARRISON–Blow Away (Dark Horse)
(D) **G.Q.**–Disco Nights (Arista)
(D) **WINGS**–Goodnight Tonight (Capitol)

WABC–New York

D● **G.Q.**–Disco Nights (Arista)
★ **MELISSA MANCHESTER**–Don't Cry Out Loud (Arista) 16-7
★ **LITTLE RIVER BAND**–Lady (Harvest) 14-6

99-X–New York

D● **G.Q.**–Disco Nights (Arista)
● **WINGS**–Goodnight Tonight (Columbia)
★ **DIRE STRAITS**–Sultans Of Swing (WB) 11-8
D★ **EVELYN "CHAMPAGNE" KING**–I Don't Know If It's Right (RCA) 15-12

WPTR–Albany

● **ENGLAND DAN & JOHN FORD COLEY**–Love Is The Answer (Big Tree)
● **ORLEANS**–Love Takes Time (Infinity)
★ **FRANK MILLS**–Music Box Dancer (Polydor) 12-7
★ **POCO**–Crazy Love (ABC) 16-11

WTRY–Albany

● **GEORGE BENSON**–Love Ballad (WB)
● **ORLEANS**–Love Takes Time (Infinity)
★ **BILLY JOEL**–Big Shot (Columbia) 23-16
D★ **AMII STEWART**–Knock On Wood (Ariola) New 24

WKBW–Buffalo

● **GEORGE HARRISON**–Blow Away (Dark Horse)
● **ERIC CLAPTON**–Watch Out For Lucy (RSO)
★ **DIRE STRAITS**–Sultans Of Swing (WB) 10-7
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 7-1

WYSL–Buffalo

● **BELL & JAMES**–Livin' It Up (A&M)
● ***CHEAP TRICK***–*I Want You To Want Me* (Epic)
★ **BAD COMPANY**–Rock 'n' Roll Fantasy (Swan Song) 25-22
★ **MARC TANNER BAND**–Elena (Elektra) 29-23

WBBF–Rochester

● **BELL & JAMES**–Livin' It Up (A&M)
● **FARAGHER BROTHERS**–Stay The Night (Polydor)
★ **BILLY JOEL**–Big Shot (Columbia) 23-15
D★ **PEACHES & HERB**–Shake Your Groove Thing (Polydor) 24-17

WRKO–Boston

● **GEORGE HARRISON**–Blow Away (Dark Horse)
D● **INSTANT FUNK**–I Got My Mind Made Up (Salsoul)
★ **MELISSA MANCHESTER**–Don't Cry Out Loud (Arista) 16-11
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 8-4

WBZ-FM–Boston

● **SUPERTRAMP**–The Logical Song (A&M)
● **WINGS**–Goodnight Tonight (Columbia)

F-105 (WVBF)–Boston

● ***SUZI QUATRO & CHRIS NORMAN***–Stumblin' In (RSO)
● **CHER**–Take Me Home (Casablanca)
D★ **BEE GEES**–Tragedy (RSO) 4-1
D★ **AMII STEWART**–Knock On Wood (Ariola) 29-17

WDRC–Hartford

D● **PEACHES & HERB**–Reunited (Polydor)
D● **THE JACKSONS**–Shake Your Body (Epic)
★ **FRANK MILLS**–Music Box Dancer (Polydor) 20-10
★ **BLONDIE**–Heart Of Glass (Chrysalis) 23-14

WPRO (AM)–Providence

● ***KIM CARNES***–*It Hurts So Bad (EMI)*
● **RANDY VAN WARMER**–Just When I Needed You (Bearsville)
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 7-2
★ **POCO**–Crazy Love (ABC/MCA) 20-15

WPRO-FM–Providence

● **GEORGE BENSON**–Love Ballad (WB)
● **PEACHES & HERB**–Reunited (Polydor)
★ **DAVID NAUGHTON**–Makin' It (RSO) 29-18
★ **SUZI QUATRO & CHRIS NORMAN**–Stumblin' In (RSO) 4-7

WICC–Bridgeport

● **POCO**–Crazy Love (ABC/MCA)
D● **THE JACKSONS**–Shake Your Body (Epic)
★ **BELL & JAMES**–Livin' It Up (A&M) 25-17
D★ **CHIC**–I Want Your Love (Atlantic) 27-22

Mid-Atlantic Region

● TOP ADD ONS

BOB WELCH–Precious Love (Capitol)
(D) **PEACHES & HERB**–Reunited (Polydor)
BELL & JAMES–Livin' It Up (A&M)

★ PRIME MOVERS

(D) **THE JACKSONS**–Shake Your Body (Epic)
DOOBIE BROTHERS–What A Fool Believes (WB)
NIGEL OLSSON–Dancin' Shoes (Bang)

BREAKOUTS

(D) **VILLAGE PEOPLE**–In The Navy (Casablanca)
(D) **CHER**–Take Me Home (Casablanca)
BLUES BROTHERS–Rubber Bisquit (Atlantic)

WFIL–Philadelphia

D● **VILLAGE PEOPLE**–In The Navy (Casablanca)
● **CHER**–Take Me Home (Casablanca)
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 17-10
★ **NIGEL OLSSON**–Dancin' Shoes (Bang) 19-12

WIFI-FM–Philadelphia

● **BELL & JAMES**–Livin' It Up (A&M)
● **BLUES BROTHERS**–Rubber Bisquit (Atlantic)
★ **DIRE STRAITS**–Sultans Of Swing (WB) 17-13
D★ **CHIC**–I Want Your Love (Atlantic) 26-20

WPGC–Washington

● **BOB WELCH**–Precious Love (Capitol)
D● ***PEACHES & HERB***–*Reunited (Polydor)*
D● **THE JACKSONS**–Shake Your Body (Epic) X 20
★ **STYX**–Renegade (A&M) 17-8

WCAO–Baltimore

● **BOB WELCH**–Precious Love (Capitol)
D● **VILLAGE PEOPLE**–In The Navy (Casablanca)
D★ **THE JACKSONS**–Shake Your Body (Epic) 35-28
★ **BLONDIE**–Heart Of Glass (Chrysalis) 34-27

WYRE–Annapolis

D● **PEACHES & HERB**–Reunited (Polydor)
● **STYX**–*Renegade (A&M)*
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 10-3
★ **BELL & JAMES**–Livin' It Up (A&M) 25-18

WLEE–Richmond

D● **CHIC**–I Want Your Love (Atlantic)
● **THE JACKSONS**–Shake Your Body (Epic)
★ **POCO**–Crazy Love (ABC) 20-12
★ **ANNE MURRAY**–I Just Fall In Love Again (Capitol) 19-13

WRVQ–Richmond

D● **SISTER SLEDGE**–He's The Greatest Dancer (Cotillion)
D● **PEACHES & HERB**–Reunited (Polydor)
★ **ERIC CLAPTON**–Watch Out For Lucy (RSO) 18-13
★ **GEORGE HARRISON**–Blow Away (Dark Horse) 20-12

WAEB–Allentown

● **GEORGE BENSON**–Love Ballad (WB)
● **BLONDIE**–Heart Of Glass (Chrysalis)
★ **MELISSA MANCHESTER**–Don't Cry Out Loud (Arista) 16-12
★ **AL STEWART**–Song On The Radio (Arista) 30-25

WKBO–Harrisburg

● **GEORGE HARRISON**–Blow Away (Dark Horse)
D● **VILLAGE PEOPLE**–In The Navy (Casablanca)
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 11-6
★ **BLONDIE**–Heart Of Glass (Chrysalis) 25-12

Southeast Region

● TOP ADD ONS

(D) **CHIC**–I Want Your Love (Atlantic)
(D) **THE JACKSONS**–Shake Your Body (Epic)
(D) **SISTER SLEDGE**–He's The Greatest Dancer (Cotillion)

★ PRIME MOVERS

(D) **AMII STEWART**–Knock On Wood (Ariola)
BLONDIE–Heart Of Glass (Chrysalis)
DOOBIE BROTHERS–What A Fool Believes (WB)

BREAKOUTS

(D) **PEACHES & HERB**–Reunited (Polydor)
GEORGE BENSON–Love Ballad (WB)
(D) **VILLAGE PEOPLE**–In The Navy (Casablanca)

WQXI–Atlanta

● **BARBARA MANDRELL**–If Loving You Is Wrong (ABC/MCA)
D● **PEACHES & HERB**–Reunited (Polydor)
D★ **AMII STEWART**–Knock On Wood (Ariola) 11-2
★ **BLONDIE**–Heart Of Glass (Chrysalis) 24-18

Z-93 (WZGC-FM)–Atlanta

D● **INSTANT FUNK**–I Got My Mind Made Up (Salsoul)
● **ROGER VOUDOURIS**–Get Used To It (WB)
D★ **AMII STEWART**–Knock On Wood (Ariola) 18-12
★ **BOB WELCH**–Precious Love (Capitol) 14-9

WBBQ–Augusta

D● **CHIC**–I Want Your Love (Atlantic)
D● **PEACHES & HERB**–Reunited (Polydor)
★ **FARAGHER BROTHERS**–Stay The Night (Polydor) 22-15
★ **DIRE STRAITS**–Sultans Of Swing (WB) 14-5

WFOM–Atlanta

D● **PEACHES & HERB**–Reunited (Polydor)
D● **VILLAGE PEOPLE**–In The Navy (Casablanca)
★ **SUZI QUATRO & CHRIS NORMAN**–Stumblin' In (RSO) 13-9
★ **BILLY JOEL**–Big Shot (Columbia) 10-6

WSGA–Savannah

● **GEORGE BENSON**–Love Ballad (WB)
● **BELL & JAMES**–Livin' It Up (A&M)
D★ **AMII STEWART**–Knock On Wood (Ariola) 10-7
D★ **THE JACKSONS**–Shake Your Body (Epic) 5-1

WFLB–Fayetteville

● **BARBARA MANDRELL**–If Loving You Is Wrong (ABC/MCA)
● **RANDY VAN WARMER**–Just When I Needed You (Bearsville)
D★ **CHIC**–I Want Your Love (Atlantic) 15-12
D★ **PEACHES & HERB**–Reunited (Polydor) X 14

WQAM–Miami

D● **GARY'S GANG**–Keep On Dancin' (Columbia)
● **PEACHES & HERB**–Reunited (Polydor)
★ **EDWIN STARR**–Contact (20th Century) 12-9
★ **FRANK MILLS**–Music Box Dancer (Polydor) 17-12

Y-100 (WHYI-FM)–Miami

● **LITTLE RIVER BAND**–Lady (Harvest)
D● **VILLAGE PEOPLE**–In The Navy (Casablanca)
D★ **AMII STEWART**–Knock On Wood (Ariola) 11-6
★ **POCO**–Crazy Love (ABC) 19-13

WLOF–Orlando

● **ENGLAND DAN & JOHN FORD COLEY**–Love Is The Answer (Big Tree)
D● **PEACHES & HERB**–Reunited (Polydor)
D★ **THE JACKSONS**–Shake Your Body (Epic) 16-11
D★ **CHIC**–I Want Your Love (Atlantic) 26-21

Q-105 (WRBQ-FM)–Tampa

● **FRANK MILLS**–Music Box Dancer (Polydor)
● **CHUCK BROWN & THE SOUL SEARCHERS**–Bustin' Loose (Source)
★ **MELISSA MANCHESTER**–Don't Cry Out Loud (Arista) 17-10
D★ **THE JACKSONS**–Shake Your Body (Epic) 30-15

BJ-105 (WBJW-FM)–Orlando

D● ***PEACHES & HERB***–*Reunited (Polydor)*
● **ENGLAND DAN & JOHN FORD COLEY**–Love Is The Answer (Big Tree)
D★ **AMII STEWART**–Knock On Wood (Ariola) 24-14
★ ***DOOBIE BROTHERS***–*What A Fool Believes* (WB) 25-16

WMFJ–Daytona Beach

● **RANDY VAN WARMER**–Just When I Needed You (Bearsville)
D● **PEACHES & HERB**–Reunited (Polydor)
★ **GEORGE BENSON**–Love Ballad (WB) 31-21
D● **THE JACKSONS**–Shake Your Body (Epic) 27-17

WAPE–Jacksonville

● **RANDY VAN WARMER**–Just When I Needed You (Bearsville)
● **TYCOON**–Such A Woman (Arista)
D★ **INSTANT FUNK**–I Got My Mind Made Up (Salsoul) 28-24
★ **ANNE MURRAY**–I Just Fall In Love Again (Capitol) 32-26

WAYS–Charlotte

● **EVELYN "CHAMPAGNE" KING**–I Don't *Know If It's Right (RCA)*
● **TYCOON**–Such A Woman (Arista)
★ **LITTLE RIVER BAND**–Lady (Harvest) 16-9
D★ **THE JACKSONS**–Shake Your Body (Epic) 26-22

WKIX–Raleigh

● **EDDIE RABBITT**–Every Which Way But Loose (Elektra)
D● **VILLAGE PEOPLE**–In The Navy (Casablanca)
D★ **CHIC**–I Want Your Love (Atlantic) HB-21
★ **BLONDIE**–Heart Of Glass (Chrysalis) HB-25

WTMA–Charleston

D● **GARY'S GANG**–Keep On Dancin' (Columbia)
● **RAYDIO**–You Can't Change That (Arista)
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 4-1
★ **NEIL DIAMOND**–Forever In Blue Jeans (Columbia) 13-6

WORD–Spartanburg

D● **CHERYL LYNN**–Star Love (Columbia)
● **STYX**–Renegade (A&M)
D★ **THE JACKSONS**–Shake Your Body (Epic) HB-22
★ **BILLY JOEL**–Big Shot (Columbia) 23-12

WLAC–Nashville

● **GEORGE BENSON**–Love Ballad (WB)
D● **CHUCK BROWN & THE SOUL SEARCHERS**–Bustin' Loose (Source)
★ **CHIC**–I Want Your Love (Atlantic) 32-17
D★ **THE JACKSONS**–Shake Your Body (Epic) New-18

(WBYQ) 92-Q–Nashville

D● **SISTER SLEDGE**–He's The Greatest Dancer (Cotillion)
D● **THE JACKSONS**–Shake Your Body (Epic)
★ **LITTLE RIVER BAND**–Lady (Harvest) 5-2
D★ **AMII STEWART**–Knock On Wood (Ariola) 20-13

WHBQ–Memphis

D● **CHIC**–I Want Your Love (Atlantic)
● **WINGS**–Goodnight Tonight (Columbia)
★ **SUZI QUATRO & CHRIS NORMAN**–Stumblin' In (RSO) 25-19
D★ **SISTER SLEDGE**–He's The Greatest Dancer (Cotillion) HB-22

WFLI–Chattanooga

● **TOTO**–I'll Supply The Love (Columbia)
D● **THE JACKSONS**–Shake Your Body (Epic)
★ **SUZI QUATRO & CHRIS NORMAN**–Stumblin' In (RSO) 18-6
★ **BLONDIE**–Heart Of Glass (Chrysalis) 25-7

WRJZ–Knoxville

D● **CHIC**–I Want Your Love (Atlantic)
D● **PEACHES & HERB**–Reunited (Polydor)
★ **BELL & JAMES**–Livin' It Up (A&M) 13-8
★ **FRANK MILLS**–Music Box Dancer (Polydor) 4-1

WGOW–Chattanooga

● **ENGLAND DAN & JOHN FORD COLEY**–Love Is The Answer (Big Tree)
● **POINTER SISTERS**–Happiness (Planet)
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 18-14
★ **ANNE MURRAY**–*I Just Fall In Love Again* (Capitol) 14-9

WERC–Birmingham

D● **CHIC**–I Want Your Love (Atlantic)
D● **THE JACKSONS**–Shake Your Body (Epic)
★ **BOBBY CALDWELL**–What You Won't Do For Love (Cloud) 13-7
★ **AMAZING RHYTHM ACES**–Lipstick Traces (ABC/MCA) 27-21

WSGN–Birmingham

● **BELL & JAMES**–Livin' It Up (A&M)
D● **LINDA CLIFFORD**–Bridge Over Troubled Water (RSO)
★ **BOBBY CALDWELL**–What You Won't Do For Love (Cloud) 25-19
★ **GEORGE BENSON**–Love Ballad (WB) 27-22

WHHY–Montgomery

D● **PEACHES & HERB**–Reunited (Polydor)
● **STYX**–Renegade (A&M)
★ **BELL & JAMES**–Livin' It Up (A&M) 24-15
★ **BLONDIE**–Heart Of Glass (Chrysalis) 20-10

KAAY–Little Rock

● **BOB WELCH**–Precious Love (Capitol)
D● **PEACHES & HERB**–Reunited (Polydor)

WAIV–Jacksonville

D● **CHER**–Take Me Home (Casablanca)
● **J. GEILS BAND**–Take It Back (EMI)
★ **DIRE STRAITS**–Sultans Of Swing (WB) 33-23
★ **DOOBIE BROTHERS**–What A Fool Believes (WB) 18-10

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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 (3/14/79)

Top Add Ons-National

ROCKETS—(RSO)
THE TUBES—Remote Control (A&M)
BADFINGER—Airwaves (Elektra)
GEORGE BENSON—Livin' Inside Your Love (WB)

Top Requests/Airplay-National

DIRE STRAITS—(WB)
DOOBIE BROTHERS—Minute By Minute (WB)
ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
EDDIE MONEY—Life For The Taking (Columbia)

National Breakouts

SUPERTRAMP—Breakfast In America (A&M)
RICKIE LEE JONES—(WB)
BAD COMPANY—Desolation Angels (SwanSong)
BEACH BOYS—Light Album (Caribou)

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

TYCOON—(Arista)
THE TUBES—Remote Control (A&M)
ROCKETS—(RSO)
RICKIE LEE JONES—(WB)

★TOP REQUEST/AIRPLAY

THE POLICE—Outlandos D'Amour (A&M)
EDDIE MONEY—Life For The Taking (Columbia)
DIRE STRAITS—(WB)
ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

BREAKOUTS

ROXY MUSIC—Manifesto (Atco)
SUPERTRAMP—Breakfast In America (A&M)
JOE JACKSON—Look Sharp (A&M)
BAD COMPANY—Desolation Angels (SwanSong)

KSAN-FM—San Francisco (Kate Ingram)

- **ROXY MUSIC**—Manifesto (Atco)
- **DEVADIP CARLOS SANTANA**—Oneness Silver Dreams Golden Reality (Columbia)
- **MUDDY WATERS**—Live (Blue Sky)
- **JOE JACKSON**—Look Sharp (A&M)
- **McGUINN, CLARK & HILLMAN**—(Capitol)
- **DAVID GRISMAN**—Hot Dawg (Horizon)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **ROBERT JOHNSON**—Close Personal Friend (Infinity)
- **THE POLICE**—Outlandos D'Amour (A&M)
- **SUZI QUATRO**—If You Knew Suzi (RSO)

KWST-FM—Los Angeles (Pamela May)

- **TYCOON**—(Arista)
- **ROCKETS**—(RSO)
- **RICKIE LEE JONES**—(WB)
- **ROXY MUSIC**—Manifesto (Atco)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **U.K.**—Danger Money (Polydor)
- **GEORGE HARRISON**—(Dark Horse)
- **ROD STEWART**—Blondes Have More Fun (WB)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)

KPRI-FM—San Diego (Kathy DeRouville)

- **SUPERTRAMP**—Breakfast In America (A&M)
- **ROXY MUSIC**—Manifesto (Atco)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **THE BABYS**—Head First (Chrysalis)
- **STYX**—Pieces Of Eight (A&M)
- **EDDIE MONEY**—Life For The Taking (Columbia)

KOME-FM—San Jose (Dana Jang)

- **THE TUBES**—Remote Control (A&M)
- **STEVE GOODMAN**—High & Outside (Asylum)
- **JOE JACKSON**—Look Sharp (A&M)
- **ROXY MUSIC**—Manifesto (Atco)
- **FRANK ZAPPA**—Sheik Yerbouti (Zappa)
- **TYCOON**—(Arista)
- **THE BABYS**—Head First (Chrysalis)
- **DIRE STRAITS**—(WB)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **THE POLICE**—Outlandos D'Amour (A&M)

KZAP-FM—Sacramento (Chris Miller)

- **BILLY THORPE**—Children Of The Sun (Capricorn)
- **ROCKETS**—(RSO)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **BOB WELCH**—Three Hearts (Capitol)
- **THE POLICE**—Outlandos D'Amour (A&M)
- **DOOBIE BROTHERS**—Minute By Minute (WB)

KFML-AM—Denver (Larry Bruce)

- **RICKIE LEE JONES**—(WB)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **JOE JACKSON**—Look Sharp (A&M)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **BADFINGER**—Airwaves (Elektra)
- **GEORGE BENSON**—Livin' Inside Your Love (WB)
- **STEVE FORBERT**—Alive On Arrival (Nemperor)
- **THE BABYS**—Head First (Chrysalis)
- **GEORGE HARRISON**—(Dark Horse)
- **AMAZING RHYTHM ACES**—(ABC)

KZEL-FM—Eugene (Chris Kovarik)

- **THE TUBES**—Remote Control (A&M)
- **BLACKFOOT**—Strikes (Atco)
- **IRON HORSE**—(Scott Brothers)
- **DAVID JAMES HOLSTER**—Chinese Honeymoon (Columbia)
- **JUDAS PRIEST**—Hell Bent For Leather (Columbia)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **COUCHOIS**—(WB)
- **DIRE STRAITS**—(WB)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)

KZOK-FM—Seattle (Mavis Mackoff)

- **JOE JACKSON**—Look Sharp (A&M)
- **TYCOON**—(Arista)
- **ROXY MUSIC**—Manifesto (Atco)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **BLACKFOOT**—Strikes (Atco)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **HEART**—Dog & Butterfly (Portrait)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **THE CARS**—(Elektra)
- **DIRE STRAITS**—(WB)

Southwest Region

• TOP ADD ONS

ROXY MUSIC—Manifesto (Atco)
BADFINGER—Airwaves (Elektra)
SPYROGYRA—Morning Dance (Infinity)
GEORGE BENSON—Livin' Inside Your Love (WB)

★TOP REQUEST/AIRPLAY

DIRE STRAITS—(WB)
EDDIE MONEY—Life For The Taking (Columbia)
DOOBIE BROTHERS—Minute By Minute (WB)
BILLY JOEL—52nd Street (Columbia)

BREAKOUTS

SUPERTRAMP—Breakfast In America (A&M)
BAD COMPANY—Desolation Angels (SwanSong)
TYCOON—(Arista)
RICKIE LEE JONES—(WB)

KZEW-FM—Dallas (Doris Miller)

- **ROCKETS**—(RSO)
- **DAVID JAMES HOLSTER**—Chinese Honeymoon (Columbia)
- **GEORGE BENSON**—Livin' Inside Your Love (WB)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **THE BABYS**—Head First (Chrysalis)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **DIRE STRAITS**—(WB)

KLBJ-FM—Austin (W. Bell/T. Quarles)

- **HERBIE HANCOCK & CHICK COREA**—An Evening With (Columbia)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **RICKIE LEE JONES**—(WB)
- **SPYROGYRA**—Morning Dance (Infinity)
- **ROXY MUSIC**—Manifesto (Atco)
- **JAN HAMMER**—Black Sheep (Asylum)
- **THE POLICE**—Outlandos D'Amour (A&M)
- **DIRE STRAITS**—(WB)
- **JOE JACKSON**—Look Sharp (A&M)
- **RACHEL SWEET**—Fool Around (Stiff)

KLOL-FM—Houston (Paul Riann)

- **U.K.**—Danger Money (Polydor)
- **TYCOON**—(Arista)
- **GULLIVER**—Ridin' The Wind (Columbia)
- **ROXY MUSIC**—Manifesto (Atco)
- **BADFINGER**—Airwaves (Elektra)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **DIRE STRAITS**—(WB)

WRNO-FM—New Orleans (Sambo)

- **TKO**—Let It Roll (Infinity)
- **CHEAP TRICK**—At Budokan (Epic)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **BADFINGER**—Airwaves (Elektra)
- **BTO**—Rock & Roll Nights (Mercury)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **ROD STEWART**—Blondes Have More Fun (WB)
- **BILLY JOEL**—52nd Street (Columbia)
- **THE BABYS**—Head First (Chrysalis)
- **POCO**—Legend (ABC)

KY102-FM—Kansas City (Mas Floyd)

- **TYCOON**—(Arista)
- **COUCHOIS**—(WB)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **RICKIE LEE JONES**—(WB)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **APRIL WINE**—First Glance (Capitol)

Midwest Region

• TOP ADD ONS

DEVADIP CARLOS SANTANA—Oneness Silver Dreams Golden Reality (Columbia)
ROCKETS—(RSO)
BEACH BOYS—Light Album (Caribou)
BADFINGER—Airwaves (Elektra)

★TOP REQUEST/AIRPLAY

DOOBIE BROTHERS—Minute By Minute (WB)
CHEAP TRICK—At Budokan (Epic)
DIRE STRAITS—(WB)
ROD STEWART—Blondes Have More Fun (WB)

BREAKOUTS

SUPERTRAMP—Breakfast In America (A&M)
ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
TYCOON—(Arista)
ROXY MUSIC—Mandesto (Atco)

WWWW-FM—Detroit (Joe Urbiel)

- **BADFINGER**—Airwaves (Elektra)
- **DWIGHT TWILLEY**—Twilley (Arista)
- **BARDOGA BANDIT**—Come Softly (Capitol)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **ROXY MUSIC**—Manifesto (Atco)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **ROD STEWART**—Blondes Have More Fun (WB)
- **CHEAP TRICK**—At Budokan (Epic)
- **DIRE STRAITS**—(WB)

WERT-FM—Chicago (Bob Gelms)

- **SUPERTRAMP**—Breakfast In America (A&M)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **THE POLICE**—Outlandos D'Amour (A&M)
- **ROXY MUSIC**—Manifesto (Atco)
- **DEVADIP CARLOS SANTANA**—Oneness Silver Dreams Golden Reality (Columbia)
- **U.K.**—Danger Money (Polydor)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **GEORGE HARRISON**—(Dark Horse)

WLVQ-FM—Columbus (Steve Runner)

- **TYCOON**—(Arista)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **DIRE STRAITS**—(WB)
- **MOLLY HATCHET**—(Epic)
- **CHEAP TRICK**—At Budokan (Epic)

WMMS-FM—Cleveland (John Gorman)

- **BEACH BOYS**—Light Album (Caribou)
- **ROCKETS**—(RSO)
- **THE TUBES**—Remote Control (A&M)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **RICKIE LEE JONES**—(WB)
- **DIRE STRAITS**—(WB)
- **ROD STEWART**—Blondes Have More Fun (WB)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **BEE GEES**—Spirits Having Flown (RSO)

WYDD-FM—Pittsburgh (J. Robertson/M. Riven)

- **CAFE JACQUES**—International (Columbia)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **BEACH BOYS**—Light Album (Caribou)
- **DAVE LAMBERT**—Framed (Polydor)
- **SUZI QUATRO**—If You Knew Suzi (RSO)
- **TYCOON**—(Arista)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **BOB WELCH**—Three Hearts (Capitol)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **CHEAP TRICK**—At Budokan (Epic)

WQFM-FM—Milwaukee (Jim Roberts)

- **TKO**—Let It Roll (Infinity)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **DIRE STRAITS**—(WB)
- **BILLY JOEL**—52nd Street (Columbia)
- **ROD STEWART**—Blondes Have More Fun (WB)

KSHE-FM—St. Louis (Ted Haebeck)

- **SUPERTRAMP**—Breakfast In America (A&M)
- **IRON HORSE**—(Scott Brothers)
- **DEVADIP CARLOS SANTANA**—Oneness Silver Dreams Golden Reality (Columbia)
- **ROXY MUSIC**—Manifesto (Atco)
- **ROCKETS**—(RSO)
- **DUCAN BROWNE**—The Wild Ones (Sire)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **THE BABYS**—Head First (Chrysalis)
- **GARY WRIGHT**—Headin' Home (WB)
- **GEORGE HARRISON**—(Dark Horse)

Southeast Region

• TOP ADD ONS

BLACKFOOT—Strikes (Atco)
JONATHAN RICHMAN—Back In Your Life (Beserkley)
GEORGE BENSON—Livin' Inside Your Love (WB)
ROBERT GORDON—Rock Billy Boogie (RCA)

★TOP REQUEST/AIRPLAY

DIRE STRAITS—(WB)
ELVIS COSTELLO—Armed Forces (Columbia)
ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
DOOBIE BROTHERS—Minute By Minute (WB)

BREAKOUTS

SUPERTRAMP—Breakfast In America (A&M)
BAD COMPANY—Desolation Angels (SwanSong)
RICKIE LEE JONES—(WB)
BEACH BOYS—Light Album (Caribou)

ZETA-4 (WINZ-FM)—Miami (Gary Martin)

- **RICKIE LEE JONES**—(WB)
- **THE TUBES**—Remote Control (A&M)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **BILLY THORPE**—Children Of The Sun (Capricorn)
- **McGUINN, CLARK & HILLMAN**—(Capitol)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **ELVIS COSTELLO**—Armed Forces (Columbia)

WRQX-FM—Washington (Kathy Kanner)

- **THE BABYS**—Head First (Chrysalis)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **BLONDIE**—Parallel Lines (Chrysalis)
- **CHEAP TRICK**—At Budokan (Epic)
- **DIRE STRAITS**—(WB)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **ROD STEWART**—Blondes Have More Fun (WB)
- **ELVIS COSTELLO**—Armed Forces (Columbia)

WQIM-FM—Tampa (Nick Van Cleve)

- **SUPERTRAMP**—Breakfast In America (A&M)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **McGUINN, CLARK & HILLMAN**—(Capitol)
- **EDDIE MONEY**—Life For The Taking (Columbia)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **DIRE STRAITS**—(WB)
- **DOOBIE BROTHERS**—Minute By Minute (WB)

WRAS-FM—Atlanta (Cledra White)

- **ROXY MUSIC**—Manifesto (Atco)
- **BLACKFOOT**—Strikes (Atco)
- **BEACH BOYS**—Light Album (Caribou)
- **JONATHAN RICHMAN**—Back In Your Life (Beserkley)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **LEGS DIAMOND**—Firepower (Cream)
- **CHEAP TRICK**—At Budokan (Epic)
- **TONIO K.**—Life In The Foodchain (Full Moon/Epic)
- **THE POLICE**—Outlandos D'Amour (A&M)
- **RICKIE LEE JONES**—(WB)

WQSR-FM—Tampa (Steve Huntington)

- **BEACH BOYS**—Light Album (Caribou)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **MICHAEL MURPHEY**—Peaks, Valleys, Honky Tonks & Alleys (Epic)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **GEORGE BENSON**—Livin' Inside Your Love (WB)
- **ROBERT GORDON**—Rock Billy Boogie (RCA)
- **GEORGE HARRISON**—(Dark Horse)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **DIRE STRAITS**—(WB)
- **NICOLETTE LARSON**—Nicolette (WB)

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

- **BADFINGER**—Airwaves (Elektra)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **BLACKFOOT**—Strikes (Atco)
- **LAMONT CRANSTON BAND**—El Cee Notes (Waterhouse)
- **JONATHAN RICHMAN**—Back In Your Life (Beserkley)
- **ROOM FULL OF BLUES**—Let's Have A Party (Antilles)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **DIRE STRAITS**—(WB)
- **AMAZING RHYTHM ACES**—(ABC)
- **RICKIE LEE JONES**—(WB)

Northeast Region

• TOP ADD ONS

ROCKETS—(RSO)
THE TUBES—Remote Control (A&M)
CAFE JACQUES—International (Columbia)
LAMONT CRANSTON BAND—El Cee Notes (Waterhouse)

★TOP REQUEST/AIRPLAY

DIRE STRAITS—(WB)
ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
DOOBIE BROTHERS—Minute By Minute (WB)
GEORGE HARRISON—(Dark Horse)

BREAKOUTS

SUPERTRAMPS—Breakfast In America (A&M)
RICKIE LEE JONES—(WB)
BEACH BOYS—Light Album (Caribou)
BLACKFOOT—Strikes (Atco)

WNEW-FM—New York (Tom Morrera)

- **CAFE JACQUES**—International (Columbia)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **AVERAGE WHITE BAND**—Feel No Fret (Atlantic)
- **LAMONT CRANSTON BAND**—El Cee Notes (Waterhouse)
- **DIRE STRAITS**—(WB)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **GEORGE HARRISON**—(Dark Horse)
- **JOE JACKSON**—Look Sharp (A&M)

WCMF-FM—Rochester (Gary Whipple)

- **ROCKETS**—(RSO)
- **BLACKFOOT**—Strikes (Atco)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **GEORGE HARRISON**—(Dark Horse)
- **DUKE JUPITER**—Taste The Night (Mercury)

WBAB-FM—Babylon (Bernie Bernard)

- **ART GARFUNKEL**—Fate For Breakfast (Columbia)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **RICKIE LEE JONES**—(WB)
- **ROCKETS**—(RSO)
- **BEACH BOYS**—Light Album (Caribou)
- **SPYROGYRA**—Morning Dance (Infinity)
- **GEORGE HARRISON**—(Dark Horse)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **McGUINN, CLARK & HILLMAN**—(Capitol)
- **DIRE STRAITS**—(WB)

WMMR-FM—Philadelphia (Dick Hungate)

- **SUPERTRAMP**—Breakfast In America (A&M)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **THE CARS**—(Elektra)
- **BLUES BROTHERS**—Briefcase Full Of Blues (Atlantic)
- **DIRE STRAITS**—(WB)

WGRQ-FM—Buffalo (John Veicheff)

- **SUPERTRAMP**—Breakfast In America (A&M)
- **FRANK ZAPPA**—Sheik Yerbouti (Zappa)
- **THE TUBES**—Remote Control (A&M)
- **SUZI QUATRO**—If You Knew Suzi (RSO)
- **TYCOON**—(Arista)
- **DIRE STRAITS**—(WB)
- **BLUES BROTHERS**—Briefcase Full Of Blues (Atlantic)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **MOLLY HATCHET**—(Epic)

WLIR-FM—New York (D. McRamera/L. Kleinman)

- **RICKIE LEE JONES**—(WB)
- **THE TUBES**—Remote Control (A&M)
- **DAVE LAMBERT**—Framed (Polydor)
- **BEACH BOYS**—Light Album (Caribou)
- **FRANK WEBER**—As The Time Flies (RCA)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **ROBERT GORDON**—Rock Billy Boogie (RCA)
- **BAD COMPANY**—Desolation Angels (Swan Song)
- **FABULOUS POODLES**—Mirror Stars (Epic)

WHOM-FM—Albany (Chris Bailey)

- **BEACH BOYS**—Light Album (Caribou)
- **BLONDIE**—Parallel Lines (Chrysalis)
- **ROBERT GORDON**—Rock Billy Boogie (RCA)
- **RICKIE LEE JONES**—(WB)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **GEORGE THOROGOOD AND THE DESTROYERS**—Move It On Over (Rounder)
- **DIRE STRAITS**—(WB)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **DOOBIE BROTHERS**—Minute By Minute (WB)

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

- **BEACH BOYS**—Light Album (Caribou)
- **SUPERTRAMP**—Breakfast In America (A&M)
- **RICKIE LEE JONES**—(WB)
- **BLACKFOOT**—Strikes (Atco)
- **ROXY MUSIC**—Manifesto (Atco)
- **TIM WEISBERG**—Night Rider (MCA)
- **ELVIS COSTELLO**—Armed Forces (Columbia)
- **ALLMAN BROS. BAND**—Enlightened Rogues (Capricorn)
- **DIRE STRAITS**—(WB)
- **DOOBIE BROTHERS**—Minute By Minute (WB)

WSAN-FM—Allentown (Kevin Graff)

- **SUPERTRAMP**—Breakfast In America (A&M)
- **STEVE FORBERT**—Alive On Arrival (Nemperor)
- **GEORGE BENSON**—Livin' Inside Your Love (WB)
- **JUDY COLLINS**—Hard Times For Lovers (Elektra)
- **SEAWIND**—Light The Light (Horizon)
- **CEDAR WALTON**—Animation (Columbia)
- **DOOBIE BROTHERS**—Minute By Minute (WB)
- **DIRE STRAITS**—(WB)
- **BOB WELCH**—Three Hearts (Capitol)
- **McGUINN, CLARK & HILLMAN**—(Capitol)

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People are already calling "Blow Away"

the single of the year.

The new George Harrison single is breezing

onto radio stations and

gusting up the charts fast enough

to look like the biggest record

he's ever had.

And the George Harrison album is heading

everyone's "Most Added" columns.

"Blow Away" (DRC 8763) is the single.

George Harrison (DHK 3255) is the album.

Produced by George Harrison and Russ Titelman.

On Dark Horse records and tapes.

Manufactured and distributed by

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Chase Survives In Atlanta Radio Scene

• *Continued from page 20*

It was in the latter that the young man who was born Ron Schulz became, for radio purposes only, Barry Chase. "The general manager of the station there told me that Barry Chase was his favorite name and that I had to use it. (He had gone under the name Ron Ripley before that.) It turned out, though, that the only reason he said that was that he already had a jingle promotion package for the name Barry Chase."

Chase liked WQXI, but after he had been there 6½ years, the station was sold, and the program director decided not to renew his contract, because he had too many personalities and not enough air slots.

"I went back to Minneapolis for about a month," Chase says, "but then I came back in August of '74 when I was offered the position of program director at 96 Rock (WKLS-FM), which was about to switch over from the mellow sound to album-oriented rock.

We made the changeover (to rock) at 6 one morning without telling anyone," he says, "and it took a while for the audience to find us, because we had no promotional budget at all."

Because of that, Chase says, he had to resort to publicity stunts such as a "Save The Fox" weekend. "We pulled off all our commercials—not that we had that many—and spent the weekend bringing on groups and celebrities to appeal for funds to save the Fox Theatre. We raised about $40,000 to help Atlanta Landmarks get under way, which is one of the things I'm most proud of."

Chase soon achieved his goals of taking advertising revenue away from the two commercial progressive rock stations, WIIN-AM and WPLO-FM (both of which ended up changing formats), and seeing the program director who had sacked him at WQXI-FM get the sack himself. "I wanted to get him, and that's what happened, but when I did, I was sad," he says. "(Revenge) was not fulfilling at all."

After five months at 96 Rock, Chase got the sack himself. He and the general manager didn't agree on how to capture the right audience, he says.

"Broke and feeling low," Chase took a sales job at a stereo center. "If I was going to leave for another market," he says, "the time to do it would have been after I left Quixie. Some people questioned my professional ability after my stay at 96 Rock."

Salvation came in an offer from Z-93 (WZGC-FM) to put together a morning show. Chase told the station he wanted a two-man show. Quixie newsman Scott Woodside joined him, and the Chase and Woodside team was born.

The two soon became known for their crazy, blue and somewhat controversial humor. "The on-air personality just sort of came as we did it," Chase says. "There was almost nothing Scott wouldn't say on the air, and I'd say, 'You can't say that,' which made it a little more acceptable."

Chase and Woodside boosted Z-93's previously negligible morning drive-time ratings several points in the face of "a hell of a competitive act" in Quixie's established Cary McKee Show, but they left in a pay dispute after a year and a half. "When we started, we both were making under $10,000 a year, but despite our success, we didn't get a major pay increase as we'd been promised," Chase says.

Chase and Woodside had already started a number of side businesses to supplement their incomes, such as a consulting service for discos and "The Portable Peach," a mobile disco unit, and with the aid of an outside investor, they proceeded to open Chase and Woodside's Loony Toons, a pair of teenage discos in Griffin and Atlanta, the latter after a $30,000 remodeling job.

"That's what killed us," Chase says with a grimace. "We opened in one of the coldest Decembers on record. . . . and it was a bomb. The investor pulled out, and we went under and lost everything."

Broke again, the duo sent telegrams to the general managers "of every station in town." The telegrams read: "Disappointed with your ratings? Then call Chase and Woodside." WQXI-AM had just gone through one of its worst ratings periods ever, so the wacky team was hired to take over the afternoon drive-time slot on that station.

But it was not to be, Chase laments. "The audience changes considerably from morning to afternoon," he says, "and a lot of our ideas—our kind of schtick—didn't apply in the afternoon. In the morning, you start with the audience at home, and they are more responsive and more dependent on radio for information and entertainment. But in the afternoon, people have just gone through a long day, and they don't want to hear a lot of talk—they are more music-oriented."

At the end of their yearlong contract this past spring, he says, "the station decided it wasn't worth it to pay two men, and Scott's contract wasn't renewed."

Some thought was given to shifting the Chase and Woodside combination to another market, but "we were still getting ourselves on our feet again economically, and we both realized that we are good individually," he says. They went their separate ways, Woodside ending up eventually at a Washington, D.C., station and Chase keeping the afternoon shift at Quixie.

The transition back to a solo act was "difficult," he says. "I mentally had to put the listener in Scott's place and carry on a dialog with the listener in mind," he says. "A lot of people expect me to maintain the same sort of craziness we did together, but I can't. I'm not Chase and Woodside; I'm Barry Chase. I miss that kind of radio, though, because it was so damm much fun."

Chase said in the future he'd like to get into management, but for now he's happy playing records and helping out as WQXI-AM's assistant program director. "As long as it continues to be fun and fulfilling," he says, "I'll do it. But it's something you can't fake. The day you don't get a charge out of it is the day you can't really do it any more."

Now It's 'Concert'

LOS ANGELES—Orcas Productions' "Jazz Album Countdown" is undergoing revisions to become "Jazz Album Concert." The weekly syndicated program will now present a three-hour mix of interviews, news and tracks selected from best-selling jazz/rock/fusion albums.

The revised program also has a new host, Edward Bear, a jock who has worked at KMPX-FM and KSAN-FM San Francisco and is currently on KTYD-FM Santa Barbara.

Vox Jox

By DOUG HALL

NEW YORK — **Tawnya Townsend**, who has been with WRIF-FM Detroit for three years, has been promoted to music director. She reports to p.d. **Tom Bender** at the ABC outlet. She is also producer of the station's public affairs program "Merry-Go-Round," aired on sister station WXYZ-AM.

* * *

Dick Taylor is leaving WBEC-AM Pittsfield, Mass., as program manager to move into a sales position at WUPE-AM-FM Pittsfield. Taylor was a finalist for air personality of the year and program director of the year last year in the annual Billboard radio awards.

* * *

WWRM-FM Southampton, N.Y. has switched formats from beautiful music to contemporary and has changed call letters to WSBH. President and general manager **Mal Kahn** says the new format will be "the adult alternative on Eastern Long Island."

* * *

Wes Gibson has joined KWJJ-AM Portland, Ore., in the morning drive slot. He formerly was with KMAK-AM Fresno and has broadcast from a hot-air balloon over the Mojave desert and was married on the air. . . . **E.J. "Tack" Attayek**, production manager at WRAL-FM Raleigh, has been promoted to program director.

* * *

WBLS-FM New York has a new ad campaign which uses **Les Marshak** as an overvoice. Marshak was working part time at WPIX when he cut the spots. . . . KSON-AM-FM San Diego gave away 200 bus trips to Disneyland and had station jocks host the tours. The station is also giving away 15th anniversary silver belt buckles.

Bubbling Under The HOT 100

101—**LIVING ON A DREAM, Sea Level,** Capricorn 0312
102—**DISCO TO GO, Brides Of Funkenstein,** Atlantic 3498
103—**DANCIN' IN THE STREETS, Boney M,** Sire 1036
104—**LAST NIGHT I WROTE A LETTER, Starz,** Capitol 54928
105—**JUST THE WAY YOU ARE, Barry White,** 20th Century 2395
106—**I DON'T WANT NOBODY ELSE, Narada Michael Walden,** Atlantic 3541
107—**KEEP YOUR BODY WORKIN', Kleer,** Atlantic 3559
108—**I'LL COME RUNNING, Livingston Taylor,** Epic 8-50667
109—**STAND BY, Natalie Cole,** Capitol 4690
110—**BODY HEAT, Alicia Bridges,** Polydor 14539

Bubbling Under The Top LPs

201—**TRILLION,** Epic JE 35460
202—**DESIRE WIRE, Cindy Bullens,** United Artists UALA 933
203—**DELLS, Face To Face,** ABC AA 1113
204—**I'VE ALWAYS WANTED TO SING NOT JUST WRITE SONGS, Bunny Sigler,** Goldmine 9503
205—**FM, Black Noise,** Visa 7007
206—**DREAMS OF TOMORROW, Marilyn Scott,** Atco 38109
207—**3-WAY MIRRO, Livingston Taylor,** Epic JE 35540
208—**THE BEST AND REST OF BE BOP DELUXE, Be Bop De Luxe,** Harvest SW 11870
209—**TANTRUM,** Ovation 4735
210—**TYCOON,** Arista AB 4215

FOR CHARITY—Dusty Springfield and WIP-AM evening personality Tom Lamaine join together in a marathon broadcast which raised $57,000 for leukemia research.

TV REVIEW

Songs Important In NBC Sunday Movie

"Sooner Or Later," a musical movie made for NBC-TV, produced, directed and written by Bruce and Carole Hart with original songs by Stephen Lawrence and Bruce Hart. Airs March 25, 8-10 p.m. Starring Rex Smith and Denise Miller.

NEW YORK—This is a rather charming story about a 13-year-old girl's first love, who happens to be a handsome 17-year-old rock singer and guitar instructor who thinks she's really 16. It's all predictable, but handled so well that it's hard not to like it. Sophisticates may find the course of this particular love story running too tepid for today's racy tastes, but youngsters should find it rings true.

It's a wonderful vehicle for Rex Smith, who fronted various bands (Tricks, Phaedra, Rex) until he was picked for the lead role. He sings seven songs, two of them in performance situations and the rest as background, and he has a nice voice. His performances are low-key, so don't expect the character to resemble Mick Jagger or Ted Nugent.

The rest of the cast is perfectly suited for their roles also, with Denise ("Makin' It") Miller as the teenager in love and Barbara Feldon and Judd Hirsch as her parents turning in believable performances.

The songs are worked into the script neatly, avoiding the awkward placement that sometimes occurs when the plot is tied to music or performers. The songs are soft rockers and ballads that enhance the mood and flavor of the script and credit for that goes to the writers.

For the record industry, "Sooner Or Later" is an important event that could pave the way for more movies with music. The opportunities it presents for performers, composers, and labels are interesting to contemplate.

The bottom line, as they say, is: Will it help sell records? Columbia Records will soon find out. The label is releasing an album featuring songs from the movie, not as a soundtrack per se, but as a Rex Smith solo LP which carries the movie's title as well. The release is tied to the movie's airing, of course.

DICK NUSSER

WSPD-AM In Toledo Sold By Storer; $3 Mil

MIAMI BEACH—With the sale of WSPD-AM Toledo for $3.3 million to Wood Broadcasting of Grand Rapids, Mich., Storer Broadcasting has sold the last of four stations it put on the block in December. The four brought a total of $29.8 million—$5.2 million less than Storer asked—which Storer will plow into expansion of its cable operations.

Wood, which also operates WOOD-AM-FM Grand Rapids, is headed by Willard Schroeder and Michael Lareau, who expect to only fine tune the Toledo station's MOR format, similar to that run on WOOD.

Martin Rubenstein, executive vice president of Mutual Broadcasting, which acquired WHN-AM New York from Storer for $14 million, is happy with WHN's country format and has no plans to change it. The $14 million price is $3 million above that paid for the station by Storer in 1962.

The WHN acquisition is the second for Mutual, which has pending an application before the FCC to acquire WCFL-AM Chicago for $12 million.

Storer also sold WGBS/WLYF Miami to Jefferson Pilot for $14 million.

300+ Shows Ready

LOS ANGELES—More than 300 one-hour shows, under the title of "Discumentary," are now available for syndication from O'Connor Creative Services.

Various categories from which stations may select include the Beatles, Evlis Presley, "In Concert" specials, rock trivia, Canadian stars, soul, country, AOR and MOR. The programs can be used individually or in daily strips.

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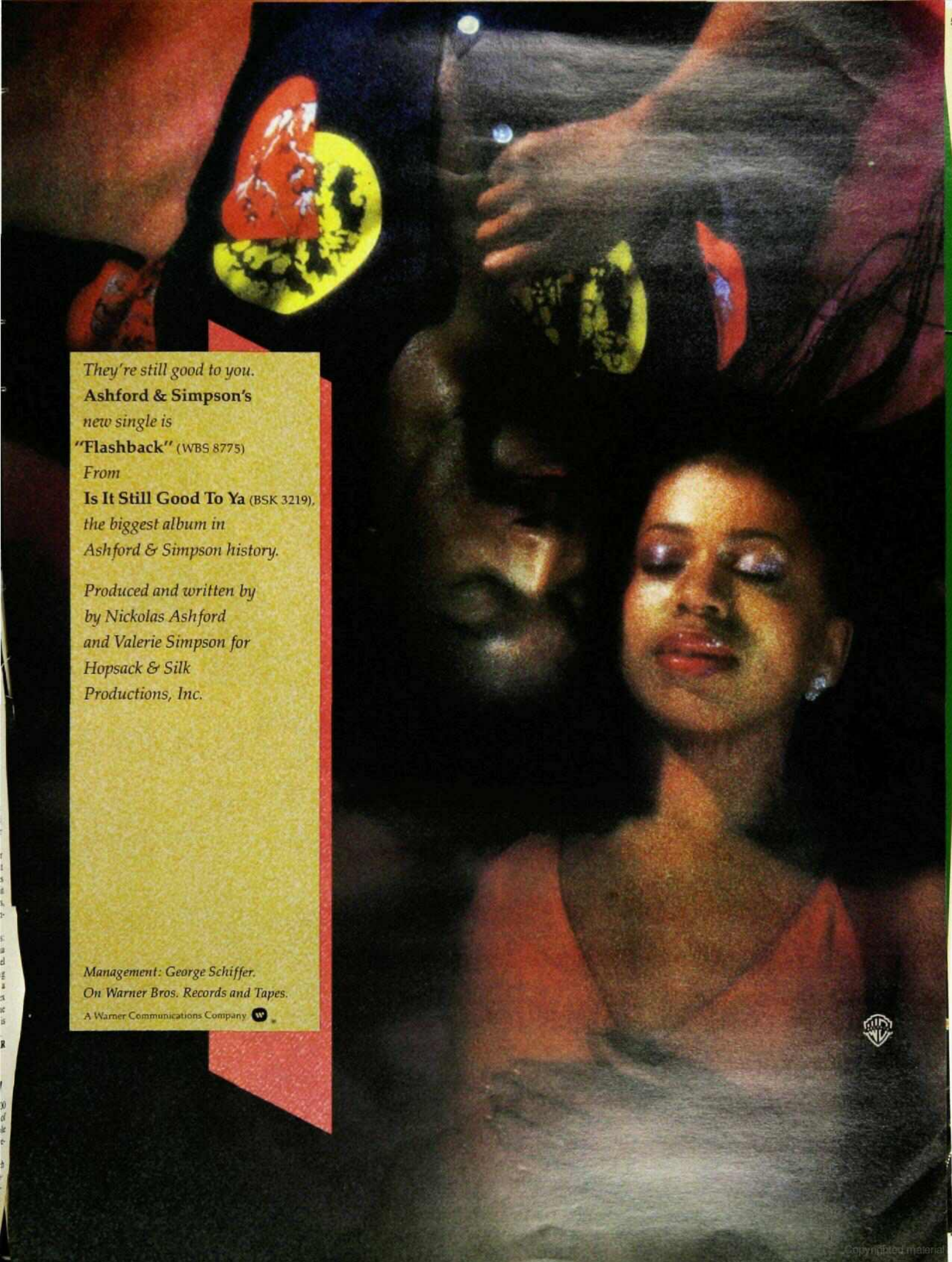
MARCH 24, 1979 BILLBOARD



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Ashford & Simpson's
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From
Is It Still Good To Ya (BSK 3219),
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Manhattan's Stein Plugs New York's Position

By ROBERT ROTH

"I think it's pretty obvious that New York is becoming the disco capital of the world," declared Manhattan Borough president Andrew Stein at the opening of the fifth Disco Forum.

Referring to the presence of nine disco songs in the top 10 of the Hot 100, Stein noted that disco "is a phenomenon that won't go away." The borough president also told the morning audience of his plans for furthering the growth of the music industry in his borough through the opening of a new venue and the easing of governmental red tape for the industry.

A proclamation presented by Stein began with the words, "Whereas the disco industry is playing a key role in the economic revitalization of the New York music business, clearly establishing New York's preeminence as the disco capital of the world," and ended with the declaration that the week of Feb. 27 to March 1, 1979 was "Billboard-Disco Week" in the borough of Manhattan.

Although at the previous Forum, *Herbert Rickman, a special* assistant to Mayor Ed Koch, had declared that a celebration would be held at Gracie Mansion, the Mayor's official residence, for the next Forum (Billboard, July 1, 1978) neither Rickman nor any representative of the mayor was present.

The "real secrets of the record business" were discussed by MK Productions head Tom Cossie in the keynote session following.

The four "secrets" according to Cossie are: 1) having great product; 2) a personal feeling; 3) organized hard work; and 4) a belief in "what you know is right," things he feels are all possessed by his company.

"When an industry this size spreads its wings, things become more complicated," Cossie opined. "An executive can't function on everything because it's complex and sophisticated," he added, hence the "importance of production companies in the growth of disco," is to "implement the growth of a larger company," i.e. the record label.

"Some people are not clear as to the total function of a production company," said the MK head. To begin work, he described, "We'll sit down (with the record company) and put together a plan of attack."

MK Productions' first success was with the recording of "Dance, Dance, Dance (Yowsah, Yowsah)" by Chic. "Seven labels turned it down," Cossie related "but it took a drummer from Hartford, Jerry Greenberg, to take it and say it would work.

Greenberg at the time was not, however, employed as a drummer but rather as the president of Atlantic Records. Since that time, the MK-Atlantic association has continued with other recordings.

Cossie suggested to his audience that many of the panels following his talk would further elaborate on his points.

Billboard Photos by Susan Wennick

Forum Scenes: Clockwise from top: Crowds queue for registration on opening day . . . Andrew Stein, Manhattan Borough president . . . Bill Wardlow, Forum director . . . Tom Cossie, keynoter, MK Dance Promotions . . . Lee Zhito, Billboard publisher and editor-in-chief . . . Part of the massive turnout for the awards banquet.

Can Club Jocks Become Record Producers?

By ROBERT FORD JR.

The question was, "Can Disco DJs Become The Record Producers Of Tomorrow?" and the answer from the panelists was a definite yes.

"Anyone who loves music can produce records," declared producer Jerry Love of Love-Zager Productions," and most disco deejays are extremely knowledgeable."

L.A.-based spinner turned producer, John Hedges concurred with Love. "Any deejay can do it, you just have to be in the right place at the right time," opined Hedges. "If you have the desire to do it just keep bugging the record companies till they give you a chance."

John Luongo, a spinner and mixer from Boston, would not go as far as his fellow panelists. "Not all deejays can do it. There's a lot of thought that must go into a record today," Luongo said.

Luongo reminded the audience that there is more to disco these days than just the dance floor. "You have to think about how a record will sound on the radio and in a home," advised Luongo. "A disco record that can't get on radio is missing half of its market."

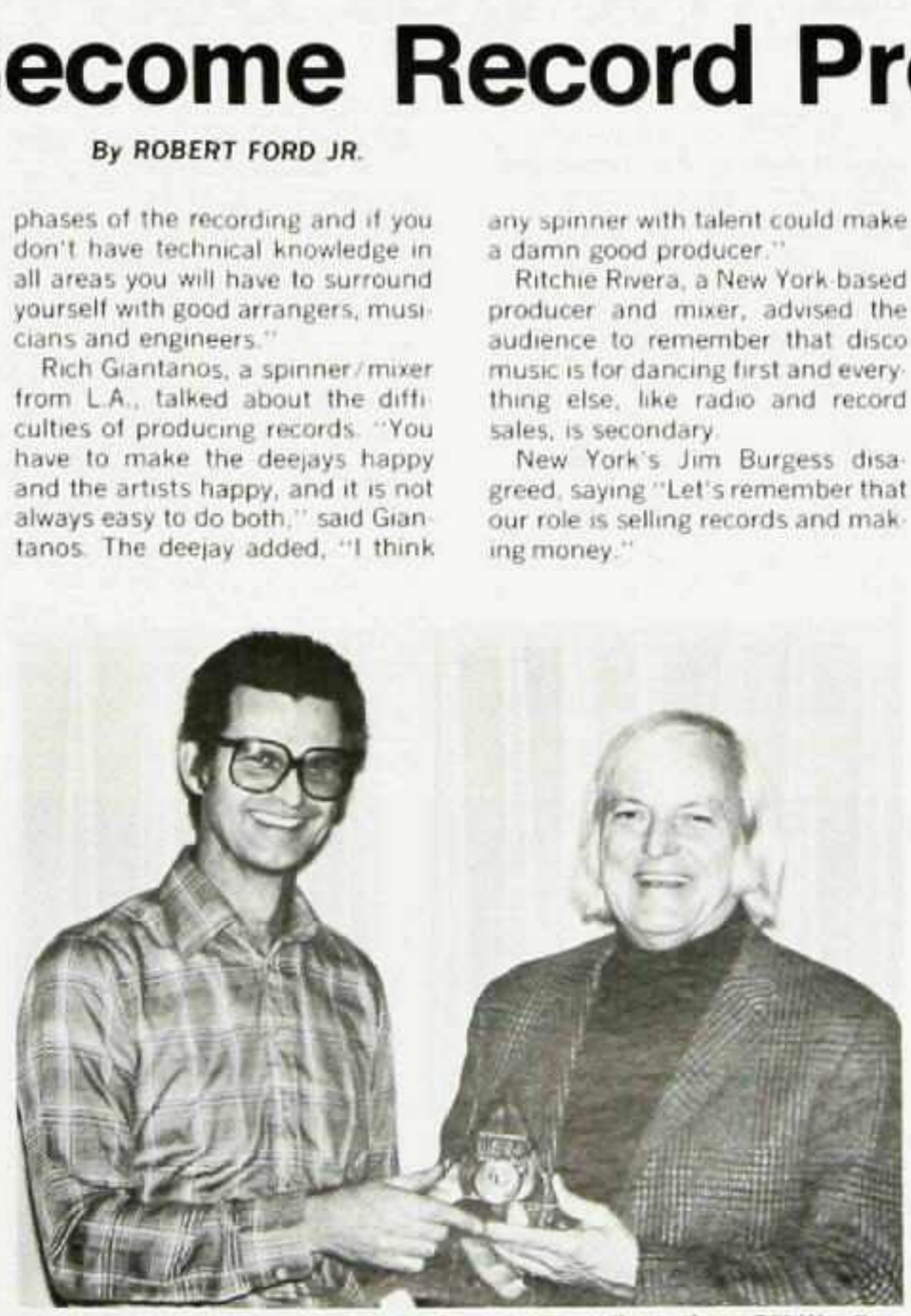
Kenny Lehman, of Brooklyn's Aria Production's stressed the importance of a producer surrounding himself with good people. Lehman told the gathering, "Producing means you are in command of all phases of the recording and if you don't have technical knowledge in all areas you will have to surround yourself with good arrangers, musicians and engineers."

Rich Giantanos, a spinner/mixer from L.A., talked about the difficulties of producing records. "You have to make the deejays happy and the artists happy, and it is not always easy to do both," said Giantanos. The deejay added, "I think any spinner with talent could make a damn good producer."

Ritchie Rivera, a New York-based producer and mixer, advised the audience to remember that disco music is for dancing first and everything else, like radio and record sales, is secondary.

New York's Jim Burgess disagreed, saying "Let's remember that our role is selling records and making money."

Future Producers Panel: Top, Jim Burgess, moderator. Center, Rick Gianatos. Bottom, John Luongo, Boston.



Richard Long (left) receives award for sound excellence from Bill Wardlow.

Future Producers Panel: Top, Jerry Love, producer. Center, John Hedges, DJ/producer. Bottom, Kenny Lehman, producer.

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DJs' Involvement In A&R Confirmed By Label Execs

By ROBERT ROTH

Disco deejays may become increasingly involved in the making of records, according to several A&R men who spoke at the Forum.

Ken Cayre, vice president for a&r, Salsoul Records, said he expects a "steady increase in deejay involvement" in record company disco work. Denny Rosenkrantz, who holds a similar position at MCA, said his label "is looking for deejays."

The comments came in a panel on the major labels' a&r involvement chaired by TK's Corey Wade and Casablanca's Marc Paul Simon.

Other panel members included Vince Ailetti of Warner/RFC, Ray Harris of AVI, Phil Jones of Fantasy, Tom De Pierro of Motown, Izzy Sanchez, Atlantic and A.J. Cervantes, Butterfly.

According to Rosenkrantz, "MCA is a late bloomer in disco" but will go to outside sources such as MK productions to get new product.

Jones detailed his label's efforts with Sylvester and his producer and termed the working relationship "Man to man."

Ailetti outlined the goals and plans for the newly formed Warner/RFC Records and termed it "a company and organization styled strictly to disco."

Ailetti noted that a&r was a "new job" for him, as he has not previously worked for a record company.

There will not be a "rash of people" hired at the new label, according to Ailetti, who feels the New York City headquarters of Warner/RFC is important to a disco operation. "I would not move to L.A. for anything," he exclaimed. "New York is where disco began."

DePierro said of his label's acts, "We have a sound. It worked. People are dancing to it. Why do we need to change it?" Although "outside forces are at work," the Motown man noted that "our company does not feel that disco is taking over," but rather "it has its share of the business."

Motown is therefore looking for long term product, according to Harris.

According to Sanchez, "Disco is in the streets," meaning the sources of disco music are different from other categories of product.

Much discussion followed on the Roo Stewart recording "Do You Think I'm Sexy?" released in a 12 inch mix by New York deejay Jim Burgess. Many panel members felt that the possibilities of rock crossing over to disco were increasing.

This led Wade to review TK's operations. "We have a whole stable full of artists who are into disco but when you're known as a disco label it's hard to crossover on radio for example AOR."

TK has been able to do that nevertheless, according to Wade, because "record buyers are record buyers whether they're buying disco or rock."

At Salsoul, according to Cayre, "Our success of a&r is in re-mixing" and a deejay's input is important.

In questions, the panel responded affirmatively virtually unanimously to a query whether records are broken in clubs.

A disco deejay inquiring about his difficulty in obtaining product was quickly put down by Simon who said the question had no place at the panel.

One question sparking much discussion was whether labels would permit a disco deejay to direct a recording session. DePierro said, "Only the producer can do that." Ailetti concluded that "The deejays involved on the production side will be the next level of a&r."

Corey Wade, co-moderator, TK Records.

A.J. Cervantes, panelist, Butterfly Records.

Phil Jones, panelist, Fantasy Records.

Tom De Pierro, panelist, Motown.

Ray Harris, panelist, AVI Records.

Marc Paul Simon, co-moderator, Casablanca.

Denny Rosenkrantz, panelist, MCA Records.

Izzy Sanchez, panelist, Atlantic Records.

Ken Cayre, panelist, Salsoul.

A demonstrative registrant makes his voice heard at one of the seminars.

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Live Acts & Records Don't Mix—Panelists

By PAUL GREIN

Live and prerecorded performances just don't mix. At least that was the consensus of the panel on owner/manager expansion plans.

"I wouldn't deal with live bands again for anything," said Michael O'Harro, owner of Tramps in Washington, D.C., and moderator of the panel. "I'd get out of the business first. Rock'n'roll crowds are into live bands, but it doesn't work in a disco."

Panelist Michael Wilkings took an only slightly less emphatic view. "If you get a name act to perform at your club, it's the best publicity you could have," he acknowledged. "But every night to be half disco and half live breaks the rhythm. I've never seen it combined successfully."

Wayne Geftman of Second Story disco in Philadelphia agreed that "the audiences are separate." That's why he has one entrance for the disco and another for an adjoining rock club, Catacombs, which features band entertainment. "People who go to rock clubs don't mingle well with discogoers," said Geftman.

Another hotly debated point dealt with who owns the disco disks—the club or the deejay?

O'Harro noted that his DJs have an "unlimited" budget to buy any records they want, but they then become property of the club.

Geftman added that if a DJ belongs to a pool and gets records that way, they become his. Most pools send records to the spinners directly rather than to the clubs.

Does this mean a DJ should supply his own records? "You don't expect your bartender to bring his own glasses" said Wilkings, "so you shouldn't expect your DJs to bring their own records."

The image of the club is the key to drawing the right clientele. Tom Vaughan, chairman of the Juliana's chain, said that since his Chicago club is located in a Hyatt Hotel, giving the disco an independent identity was essential.

"You have to make sure it's perceived as something besides a hotel bar or restaurant," he said, "or else you'll only draw the in-house trade. You have to market it as separate right down to using different napkins and swizzle sticks than the rest of the hotel."

The image of the disco industry is a problem addressed by O'Harro. "There are a lot of fly-by-nights in the business," he said, "and every report of a club fire or a drug bust or murder hurts us all in getting liquor licenses and in other ways."

"And there are no standards for clubs," O'Harro added. "A restaurant can have a turntable and a stack of 45s and call itself a disco, and nothing can be done about it."

What new clubs can do is offer the most professional service possible. Said O'Harro: "Class and good service will outlast flashy sound and light extravaganzas every time."

And clubs should never jam people in, especially when they just open. Said Wilkings: "If you crowd customers you may do very well for six months, but after two years I'm not so sure. You should never be so packed that you have physical fights to get to the bar, that will turn people off faster than anything."

Mark Thompson of Regine's concluded by saying that giving the appearance of being packed can be used as a ploy to attract business. He confessed that in earlier days Regine would put a sign on the door saying "Full" even if no one was in the club, just so it would seem to be the rage, the "in" place to be.

Billboard Photos by Chuck Pullin

From left: **Tom Vaughan, Juliana's, panelist; Mark Thompson, Regine's, panelist; Michael Wilkings, panelist; Wayne Geftman, Second Storey, panelist; Michael O'Harro, Tramps, moderator.**

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Disco Forum V

Would An Intl Cultural Exchange Be Viable?

By RADCLIFFE JOE

Top row from left: Gary Chalmers, panelist, Canada; David Payne, panelist, Juliana's; Bill Hurrey, panelist, Australia; Biddu, panelist, U.K.; Amund Myklebust, panelist, Norway; Claus Hedberg, panelist, Sweden.

Gary Friedman, moderator, Hawaii.

The suggestion of the establishment of some sort of disco cultural exchange program between the U.S. and Europe was among the key points raised at the Disco Forum seminar addressing itself to "The Effect Of The U.S. Market On Disco Internationally."

Also raised was the recurring problem of convincing major U.S. record labels of the viability of the disco industry abroad, and getting them to readily service pools, spinners and/or club owners with newly-released product.

The seminar, moderated by Gary Friedman of TJ's Discos, Hawaii, featured panelists from the U.K., Canada, Australia, Switzerland, Norway, Sweden and Belgium.

It was Amund Myklebust, a club consultant of Oslo, who broached the subject of the formation of a U.S./European disco cultural exchange. Myklebust did not have specifics of the idea on hand, but he suggested that it could take the form of an exchange of ideas, technology, artists, spinners and just about everyone else connected with the industry.

He felt that if such a program was instituted, it would play an important role in helping to establish a broader understanding of problems facing the industry at all levels on both sides of the Atlantic.

Myklebust added ruefully that although the release of the film "Saturday Night Fever" played an important role in bringing disco into sharp focus in Norway, Norwegians generally, and the Norwegian government in particular, were still not giving disco the sort of recognition it is receiving in this country.

He stated that the road was a long, slow and difficult one, in which one of the major problems was getting the essential liquor license for a disco. He was, however, optimistic that change is coming, and that though it was a gradual process, more and more people were discovering disco.

On the other end of the spectrum was Edward Van Den Wyngaert of Discotheque Records, Belgium. He gleefully told the audience that if it could be considered a problem, then the only problem facing the disco industry in his country was that all of Belgium was one massive disco dance floor.

He stated that in one section of Brussels alone there are no fewer than 20 discotheques within about 500 meters of each other. "What's more," he added, "they all do good business."

However, there is a drawback. The thriving disco industry in Belgium has convinced record labels and distributors based there that there is no need to push their products in that market. Consequently, spinners and club operators are faced with a hassle in receiving promotional products.

Van Den Wyngaert stated that he can sometimes get free promotional records from the distributors and labels if he takes the time to drive down to their factories and warehouses. He felt that the treatment by labels of the deejay, and the disco industry as a whole in Belgium, is unfair, "especially considering that the clubs do play an important role in helping to break records." The Belgium official pointed out that Belgian discos were instrumental in breaking the Village People's hit, "YMCA" in that country.

However, Van Den Wyngaert drew fire from the audience when he stated that disco pools as they are known in this country are almost non-existent in Belgium.

That prompted Theo Loyla, of Polydor, London, and head of the U.K. Disk Jockey Federation to inform Van Den Wyngaert that a deejay pool had been in existence for at least three years and is alive and well even now. He also promised that Polydor will soon begin servicing bona fide deejays in Europe with promotional copies of newly-released disco records.

Edward Van Den Wyngaert, panelist, Belgium.

The unhappiest member of the panel was probably Claus Hedberg of Switzerland. He told the audience a sad tale of disco being still much in its primitive stages in this country. He stated that there are only three radio stations in the entire country, and between them they programmed just about six hours of disco music in any given week.

He added too, that old, dated, disco tv shows from 1977 are only now being aired in Switzerland, and that with the high cost of records, $3 for a single, $5 for a 12-inch disco disk (if they can be found) and $9 for an LP, Swiss youths are sadly lacking in knowledge of the disco phenomenon which is captivating the world.

Hedberg added that deejays from the few clubs operating in his country buy their records either through the mail or direct at the retail counters of record shops. "Either way they pay prohibitive prices for the disks." "What's more," he added, "the products they get are by the most popular artists only. Hence they are not exposed to new acts, and are not given the opportunity to help break these emerging performers."

Hedberg feels that the disco industry in Switzerland could be helped considerably through:

- Quick delivery of U.S. disco record product by local label affiliates or distributors.
- A greater variety of disco music and programs on Swiss radio and television.
- Reduction in the prices of records.
- Observance of deejays as professionals by both club owners and government authorities.
- Greater overall help from the U.S. and the U.K. in the building of the disco industry to its full potential in Switzerland.

A slightly more optimistic note was sounded by Bill Hurrey of Australia. Hurrey told the audience that although "Saturday Night Fever"

(Continued on page 62)

Execs High On Labels' Involvement

By ROBERT FORD JR.

Harry Anger, Polydor Records, panelist.

Nick De Krechewo, Downstairs Records, panelist.

Nancy Sain, Butterfly Records, panelist.

Jack Kiernan, Polygram, moderator.

Danny Davis, Motown, panelist.

Eric Paulson, Pickwick, panelist.

Pete Jones, Casablanca, panelist.

Ed Rosenblatt, Warner Bros., panelist.

The changing attitude of major labels to disco was evident at the "Major Label Involvement—Sales" seminar. The panel included such industry heavyweights as Polygram's Jack Kiernan, Warner's Ed Rosenblatt, Atlantic's Dave Glew, Polydor's Harry Anger, Casablanca's Pete Jones, Motown's Danny Davis, CBS/Sam's Daniel Glass, Pickwick's Eric Paulson, Butterfly's Nancy Sain and Nick De Krechewo of Downstairs Records in New York.

Moderator Kiernan set the tone of the session by pointing out the success of disco music. "About 40% of the platinum records last year were disco-oriented so the music is no longer limited to just one age group or geographic area," stated the Polygram executive.

Paulson, general manager of Pickwick's extensive rack operation, admitted his company was slow to react to disco. "We are basically a conservative Midwestern company so we were late in reacting but we have now established a disco department and we are using audio-visual displays in some markets to push disco," Paulson explained.

De Krechewo spoke of his store's success in breaking new disco records through extensive in-store play.

Casablanca's Jones spoke of the rapid changes in the sound and appeal of disco. Jones said his label feels strongly that there will be room in the marketplace for all types of disco music.

Dave Glew touched on the importance of developing acts in the new idiom. Glew also spoke on the importance of disco-conscious executives at a label. "Every label has specialists in various areas of music and promotion," stated the Atlantic executive. "And as the label commitment gets stronger there will be more and more persons who will be disco specialists."

CBS/Sam's Glass praised the role of the independent disco labels. He also spoke on the artist development problem. "It is not necessary to develop an act from every disco record," Glass opined.

WB's Rosenblatt touched on the 12-inch controversy, saying he saw no difference in marketing either 12-inch or 7-inch singles.

Paulson was of another mind though. "Racks can't move 12-inch singles." Paulson stated, "I don't see the 12-incher spreading across the country."

Polydor marketing executive Anger admitted the majors are still feeling their way. "We're still learning the nuances of disco," Anger noted.

Motown's Davis appealed to the disco community for help in marketing disco music.

Rosenblatt pointed out that majors can't get totally wrapped up in disco. We have to remember that we are not just a disco company. We can't forget about the Fleetwood Macs," Rosenblatt stressed.

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It Wasn't All Harmony At Mixing Technique Session

By ARNOLD JAY SMITH

After a brief introduction by co-moderator Manny Slali, of Studio One, Los Angeles, each of the panelists for the seminar "Disco DJ Demonstration Of Mixing Techniques" was asked to give a brief opinion of his position in the disco. Studio mixer and spinner Jim Burgess, simply offered that the ideal was to use complementary records.

Roy Thode of the Ice Palace, New York, described his beat-per-minute method of programming. "I only have to worry about the mood," Thode stated. "I maintain the momentum by the BPMs." He also utilizes an echo by use of a reel-to-reel tape deck with two heads, the louder the music the more the echo."

Michael Graber (Alfie's, Chicago) interrupted with, "Are you getting out of this discussion what you came here to get? This started off what was to become a rather rough session about the preceding evening's poor sound system at Roseland where the live entertainment was held. Throughout the remainder of the session more gripes were heard especially from Europeans who paid a great deal of money to get to the Forum and felt thery were not getting their questions answered to their satisfaction. It seems that the music played in discos on the Continent and in Great Britain differs from what is played here and there was little attention being paid to European problems.

The discussion continued after Slali merely pacified the audience with a curt, "There are those of us here who need basics and we have little time to go into as much as we would like."

Kevin Mills, Tiffanie, Washington, DC, offered, "I play the records until they sing them. Once you get them singing the tunes, you've got them."

Francois Kevorkian of New York, New York, opted for the "newness" syndrome. "The number of new records played depends on the crowd," he observed. He did not elaborate, but it was assumed there was some sort of test you gave the patrons of his disco to determine if they were new release-oriented.

Burgess opined, "Once you play it, get on with the others. Don't dwell on it."

The audience was getting restive, if not downright angry. When the question and answer period began things quieted down somewhat. On equipment it was unanimous: Technics turntables. Said Burgess: "If you know how to spin you can do it on anything." Cheers followed that one. Slali offered a solution. "Create a party," he said, "a party with music. Once you break the floor you break the mood." It was meant as advice rather than admonition.

The crowd thickened as the spinners began their demonstrations. Burgess' approached perfection as some wags in the audience raised rate cards with low numbers on them. More cheers. Burgess, the prima mixer and spinner in the field, appeared to be well-liked.

Thode demonstrated how to slow down one turntable to the speed of the cued up disco so that the two blend in the mix. By measuring the beats-per-minute he knew exactly how much to decrease the spin of the disk while deftly eying the strobe light on the tables. He noted that it was easier to slow one down rather than speed one up. It created less damage to the records, as well.

It was at this juncture that someone in the audience suggested a column in the trades highlighting a different deejay each time, delineating his or her "tricks" and methodology. Another set of cheers of approval sprang up. Another suggestion applied directly to Thode's BPM method, record companies should put the BPM info on each album to aid the spinner.

Mills demonstrated his skill at making the records echo each other by slowing one table a beat or so. The method, called phasing by some, is not new to the industry; orchestra leader Mantovani utilized the technique in his string sections years before reverb units became fashionable.

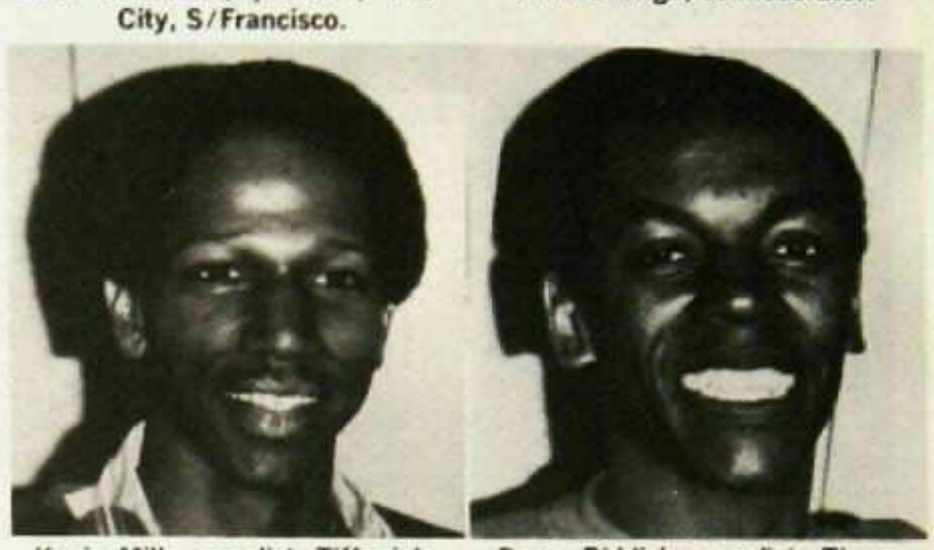
Some in the audience again questioned if indeed they were learning from the creme de la creme. If so why wasn't everything perfect? The mikes failed in the room, causing a stir and an ironic laugh from all present. Slali's only comment was that considering the pressure and circumstances, they were doing the best they could.

Graber tried his technique of getting into records that were difficult getting into and getting out of ones similarly difficult on the other end. His was a most credible demonstration.

Each deejay talked about his feats as if he were a high wire act.

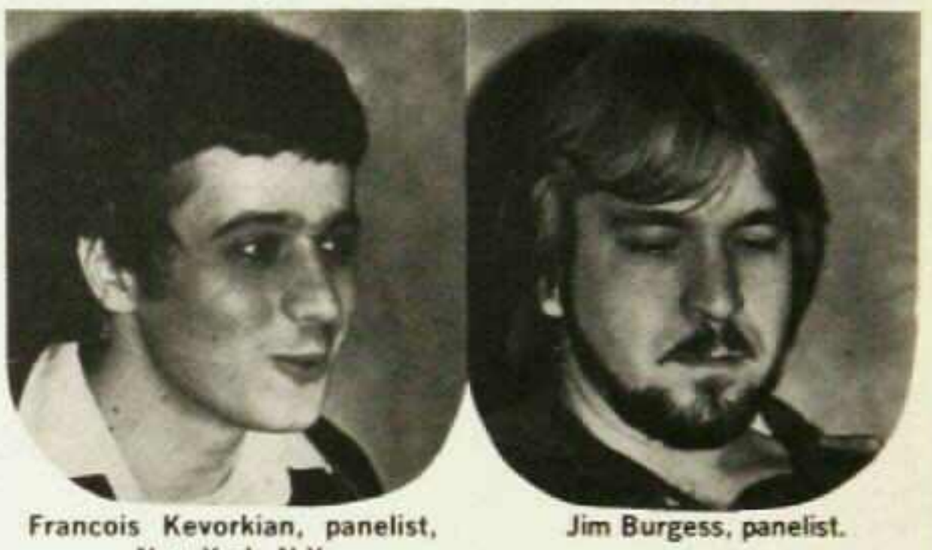
Jon Randazzo, panelist, The City, S/Francisco.

John Luongo, co-moderator.



Kevin Mills, panelist, Tiffanie's, Washington.

Doug Riddick, panelist, Thursday's, N.Y.



Francois Kevorkian, panelist, New York, N.Y.

Jim Burgess, panelist.

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Radio's Programming Of Disco Batted Around

By IRV LICHTMAN

The new wunderkind of radio is disco and as the sound sweeps the formats of stations around the country, radio and labels ponder how it's to be presented and, additionally, how much.

These and other issues were raised at the Forum session, "The Importance Of Radio Format Changes In Disco's Initial Growth," moderated by Tom Cossie, of Ocean Records/MK Dance Promotions.

Placed under the critical eye of music directors and label personnel responsible for disco activities were such vital matters as:

Do 100% disco formats deal a blow to traditional soul recording artists who have not hopped on the disco bandwagon? Is there a role for "soft" music in disco programming?

Should the disco deejay, with his background as a mixer or "overlay" expert, play a greater role in disco formats?

Is there a need for local disco promotion personnel, basically drawn from the ranks of disco deejays, above and beyond the regular promotion staff?

As a whole, however, there was general agreement that the impact of disco is such that it can forever change the makeup of pop programming. As Matt Clenott, WKTU program director put it, "It's the fourth major peak of modern pop music; from Elvis Presley to the Beatles to Woodstock and now disco. A significant hardcore views it as a lifestyle; a softcore sees it as entertainment, something you can have fun with."

Older audiences claim disco as a "happy music that gets them through the day."

In broader terms, disco is seen by programmers as a "music fusion" and "an end to the segregation of music on radio."

Tom Ray, president of TAR, a Los Angeles-based indie promo company, maintained, "It's bringing the industry together. It doesn't matter if it's white or back disco. Disco will, in fact, expand black music sales."

"It's a great popularizer," claimed Clenott. "Disco transcends all areas," stated Frankie Crocker, recently returned to the New York radio scene as music director of WBLS. "It's a reflection of what people are doing. They used to just listen, but now people want to participate."

Joe Tamburro, program director of WDAS-Philadelphia which plays about 70% disco, sounded a word of caution, however.

"We have to ride it as long as the audience wants it. But, black stations owe the community a certain amount of r&b music." Referring to the British sound invasion and its decline, Tamburro felt that black radio will someday return to its original concept.

Jack Patterson of KMJQ-Houston, added, "We can't blow off people who like black music or rock. How heavy disco will be in other markets in comparison to New York remains to be seen."

Ron Robin, program director of WBOS-Boston, expressed surprise that "we still talk of how long disco will last."

(Continued on page 65)

From left: Jack Patterson; panelist; Tom Cossie, moderator, MK Dance Promotions; Sonny Joe White, panelist; Sonny Taylor, panelist; Mat Clenott, panelist, WKTU, N.Y.; Frankie Crocker, panelist; Harry Weber, panelist; Ron Robin, panelist; Joe Tamburro, panelist.

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Joe Cayre, left, accepts for Salsoul.

Chuck Smith, Pickwick, flanked by a beaming Neil Bogart (left) and Lee Zhito, Billboard publisher.

Henry Stone, TK, accepts for excellence in promotion.

Village People wins for Group Of The Year.

Tom Hayden tops indie promoters.

Cher meets a Village Person.

Bill Wardlow is also a recipient.

Bo Crane is Top Club Consultant.

Freddie Perren, left and Dino Fekaris are top composers.

Chic is named for heavy radio single.

Last year's most promising new artist, Peter Brown, center meets this year's winner Dan Hartman, right. Corey Wade, TK, is at left.

Billboard Photos by Sam Emerson

Sylvester is named top male artist.

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Linda Clifford emotes.

Peaches & Herb "get down."

Soulful Voyage.

Exciting Sister Sledge.

Gloria Gaynor, "Will Survive."

Funky Instant Funk.

Chic's "duelling guitars."

Betty Wright

Edwin Starr enchants.

Below, Glamorous First Choice

Sylvester explodes.

Gloria Gaynor entertains.

Chic does its thing.

Sylvester's duet.

Peaches & Herb Communicate.

Moving Edwin Starr.

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Who Does It Best?

Disco Label Of The Year

CASABLANCA RECORD AND FILMWORKS

Best In-House Disco Promotion

MICHELE HART/KENN FRIEDMAN

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Best Female Artist Of The Year

DONNA SUMMER

Best Disco Artist

DONNA SUMMER

Best Disco Album

"LIVE AND MORE"

Best Disco Single LP Cut

"MACARTHUR PARK"

Best Disco Style Rendition Of 1978

"MACARTHUR PARK"

Produced by Giorgio Moroder and Pete Bellotte

Casablanca Records and Filmworks

SUSAN MUNAO Management & Joyce Bogan Management Co

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Best Disco Group

VILLAGE PEOPLE

Composed and Produced by **JACQUES MORALI** for **CAN'T STOP PRODUCTIONS,** INC. Executive Producer: **HENRI BELOLO**

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Best Producers

GIORGIO MORODER AND PETE BELLOTTE

Special Disco Producer Award For A Disco Album
On The Top 100 Charts For The
Longest Number Of Weeks

JACQUES MORALI

Best Arranger

ALEC R. COSTANDINOS

Best Orchestra

ALEC R. COSTANDINOS AND THE SYNCOPHONIC ORCHESTRA

Casablanca Record and FilmWorks™

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Art In Disk Programming Keenly Debated

By NELSON GEORGE

Sam Avellone, Dixie Electric Co., Columbus, Ohio.

The session on "Disco Programming—Discussion Of Geographic Differences In Programming And Its Effects On The Growth Of Disco" was a lively one that touched on many topics aside from its subject area.

The conflict between helping sell records and entertaining a disco audience sparked many comments from the gathered DJs.

Moderators Manny Slali of Studio One of Los Angeles and Roy Thode of New York's Ice Palace opened the session with remarks on the difference between their large markets and the rest of the country.

Thode thought, "New York and Los Angeles may be acting as a proving ground for records," but deejays should not use what is played in those cities as a guide for their programming. "You have to be the best DJ for your dance floor. A charted record in New York is not always the best music to play somewhere else."

Slali noted, "The evolution of disco in New York took a long time. In Los Angeles it has grown a great deal in the last year. Places like San Francisco and smaller towns will grow in a similar gradual manner."

"Never attempt to program according to New York," said Robert Michael Anderson of the Plum in Washington. "You must program for your audience and also teach it to grow musically. Each region develops music that suits that particular area."

Sam Avellone of the Dixie Electric Company in Columbus, OH., concurred saying "Stuffing a cut down someone's throat if they don't want it is poor business."

Bill Allman of the Portland Area Record Pool felt New York discos were not the only place to break records. "Thelma Houston's 'Saturday Night, Sunday Morning' reached Billboard's disco chart in Philadelphia," the next week it appeared in four other markets, and then on the Soul chart."

Steve Crawford, a DJ and representative of the Western Canadian Record Pool asserted "a hit is a hit anywhere. If a DJ wants to push a record he can bust his tail and make it popular in his area."

Allman agreed, noting that by mixing a new record in between two popular records he can create a favorable atmosphere and accelerate its acceptance.

The question of why DJs don't identify what records they play was raised from the audience, and became the catalyst for a larger discussion on whether DJs should be concerned with selling records.

Al Paez of the Forty-One disco of New Orleans said "discos can break records, though we certainly can't get in the stores for people to buy it."

Slali said, DJ are too busy to write down the name of the record, and it is not the DJ's job to sell records. That is the responsibility of the record company."

The idea of some kind of visual display for records being played was well received, though many in the audience felt this somehow infringed on the creativity of the DJ.

Thode seemed to sum up the panel discussion as well as this last problem when he said, "Each DJ must be sensitive to the people in his room. When they are happiest I'm happiest."

From left: Steve Crawford, panelist; Al Paez, Forty One, Forty One, New Orleans; Ellen Bogen, panelist.

From Left: Roy Thode, co-moderator, Ice Palace, N.Y.; Angelo Solar, Backstreet, Atlanta; Manny Slali, co-moderator, Studio One, L.A.

Nuts, Bolts Of Franchises

By BOB RIEDINGER JR.

Rather than expound on ways franchising and chain operations will aid the growth of disco, this seminar's panel shared "nuts-and-bolts" philosophies on establishing and maintaining such ventures.

The panel was comprised of consultants, chain developers and builders of turn-key operations, with moderator Jim Kowalczyk of 2001 Clubs representing the franchisors. All spoke from the assumption that quality in any form of discotheque operation would be a key factor in the successful growth of disco.

According to the show of hands, a large segment of the audience was club owners or employers curious about the mechanics and directions of more broadly based operations. Only a few raised their hands to indicate an immediate desire to enter the franchise or chain field.

Michael Wilkings, of Michael Wilkings & Assoc., directed the question-and-answer format to the aspect of starting out.

"Too many people go into disco with a vague idea," said Wilkings, who stressed the importance of marketing research and targeting the clientele before any long term investment is made.

Wilkings, whose own firm "addresses itself to all aspects of the disco industry," later added, "You must decide what is right for you as an owner or developer," choosing between custom-designed turn-key operations or the standardized operation.

Tom Vaughn, chairman of Juliana's, N.Y., warned that prospec-

(Continued on page 63)

From left: Michael O'Harro, Tramps, Washington, D.C.; Barry Geftman, Second Storey, Philadelphia; Michael Wilkings, Michael Wilkings Assoc.

From left: Wayne Rosso, Disco Works, L.A.; Andy Ebon, Music Man, San Francisco; Jim Kowalczyk, moderator, 2001 Clubs.

Press Coverage Is Beginning To Break

It used to be a problem getting coverage of disco in mass audience periodicals, but now many of them have run special reports on the disco boom.

*The problem now is moving be*yond what Disco News editor Scott Anderson called "the Great American Disco Story" to individual stories treating persons in the disco field as more than just parts of a phenomenon. The full-scale disco survey story, after all, can only be done once in each publication.

Anderson, who moderated a panel on trade and consumer media, indicated that this progression will occur as the press comes to recognize disco artists as equals to pop, soul and country performers.

Howard Bloom, New York-based publicist, said the operative phrase now is artist development. "We need to establish personalities with the same enduring characteristics as artists in other fields. Then we can publicize the human interest angle, and jump over all category boundaries."

Bloom said that this is how Peter Brown stories wound up in Rolling Stone, Circus and Feature, publications not known for their fond embrace of disco music.

The anti-rock bias of most pop consumer publications is a problem that may be solved as more and more artists respected by the pop crowd cut disco records.

Bruce Hard of Miami's Bo Crane Report said that disco hits by the likes of Rod Stewart, the Rolling Stones and Blondie will serve to bridge the two audiences and the publications that serve them.

Ray Caviano of Warner/RFC Records added that Warner Bros. has not only the Rod Stewart record but also pop hits by the Doobie Brothers and Nicolette Larson which are drawing substantial disco interest.

Paul Cooper, national director of publicity and trade liaison at Atlantic in Los Angeles, noted that at that label there is no separation of disco from other forms of music. "All departments work on it," he stressed.

This universality will be enhanced, said one registrant, as the industry continues to prove that disco is more than just a black, gay and Latin phenomenon. "Disco is simply rhythm and blues," he said, "with the accent on the rhythm."

But at least one registrant was troubled by the fact that a lot of people who did nothing to contribute to disco's growth are now jumping on the bandwagon. "Even Lawrence Welk has cut a disco album," he moaned. "What does Lawrence Welk know about being black or gay?"

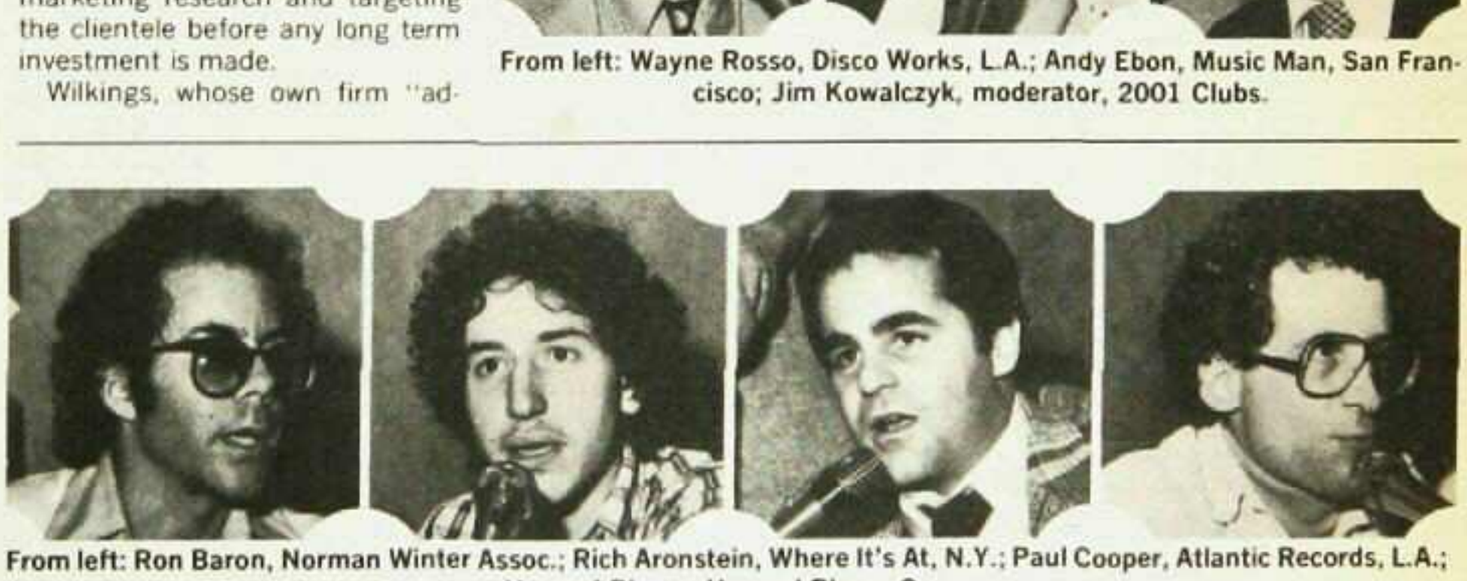
L.A. publicist Norman Winter had the last word on the subject when he retorted, "You don't have to be Jewish to like bagels."

FORUM COVERAGE: Writers: Radcliffe Joe, Paul Grein, Stephen Traiman, Dick Nusser, Roman Kozak, Irv Lichtman, Robert Ford, Bob Riedinger Jr., Robert Roth and Nelson George.

Photographers: Chuck Pullin, Susan Wennick and Sam Emerson.

Editorial Direction: Radcliffe Joe.

Art & Layout: Lee Lebowitz.



From left: Ron Baron, Norman Winter Assoc.; Rich Aronstein, Where It's At, N.Y.; Paul Cooper, Atlantic Records, L.A.; Howard Bloom, Howard Bloom Org.

From left: Scott Anderson, moderator, Disco News, N.Y.; Gary Larkin, G&B Report; Bruce Hard, Bo Crane Report, Miami; Norman Winter, Norman Winter Assoc.

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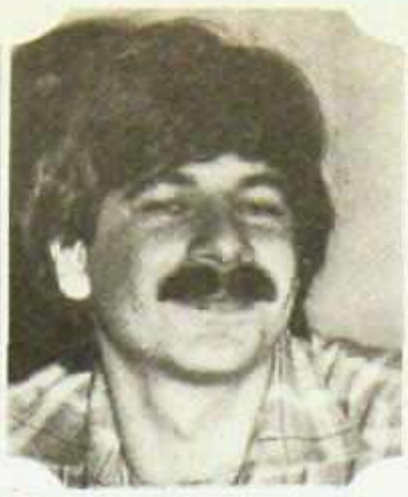
Bob Lobi, Design Circuit, N.Y.



Brian Edwards, Wavelength, L.A.

Tom Vaughan, Juliana's Sound Services.

Alex Rosner, Rosner Custom Sound.

Dick Nourse, Capron Lighting & Sound.

Peter Spahr, Graebar, Inc.

Variety Of Approaches To Sight And Sound

By STEPHEN TRAIMAN

NEW YORK—"Sight & Sound—The Total Disco Experience" drew a variety of approaches from a panel of six leading design installers with experience throughout the U.S. and around the globe.

Moderated by Radcliffe Joe, Billboard disco editor, the group covered both ends of the spectrum, from Brian Edwards of Wavelength in Los Angeles who provides mostly plans and lets the clients go from there with choice of sound and light units, to Bob Lobi of Design Circuit in New York, and Tom Vaughan of Juliana Sound Service, London and New York, who share the view of integrating installation of sound and light via specialists working with the architect or designer.

In between are the views of Alex Rosner of Long Island's Rosner Custom Sound, who is a firm believer in separate expertise in light and sound, with his forte the latter. Peter Spahr of New York's Graebar Productions is emphatic on the integration of the total package from the start, with the building's environment a key factor, and Richard Nourse of Boston's Capron Lighting & Sound is more into restaurant/lounge conversions with a staff of established light and sound experts.

Sound is a full-time job for Rosner, and he works with lighting experts for that end of the package, while Lobi notes the industry is so diverse that you have to have to be specialists, and he focuses on "putting the best people together for the client." Juliana's Vaughan works with major hotel groups and shipping companies to integrate the entire job from scratch, while Spahr notes that the total integration helped produce the innovative A.C. disco at Resorts International in Atlantic City, N.J., in a relatively short time.

Nourse of Capron has to work with existing rooms in his conversion jobs, which makes the more difficult in one sense. Wavelength's Edwards, on the other hand, has a free hand in his design of sound and light packages, offering a couple of basic groups of sound components with various options depending on the client's budget. "We're creating an intangible product, and from an artistic point of view you want to leave something desirable behind through your design," Edwards observes.

In response to a key question on the advantage of going to a total concept person rather than putting a club together piecemeal, Vaughan of Juliana emphasized the importance of checking prior job references before making any decision. Lobi noted that packages can be put together in various ways, but the client has to do his or her homework. Both he and Graebar's Spahr agree you have to know your audience and market — age, demographics, type of clientele—and then within budget limits allocate the available funds to do the most good.

Commenting on a query about changing design elements in a club to keep the environment alive, Vaughan noted that Juliana has a two-year cycle for reinstalling lighting or sound elements on a fee

(Continued on page 53)

MARCH 24, 1979 BILLBOARD

Advance Peek At Technological Achievements

By DICK NUSSER

NEW YORK—"An advance look at one of disco's technological breakthroughs" accurately described the Forum panel on "Disco's Hardware Roots—The Evolution of Technology" held in the N.Y. Hilton's Sutton Center South Auditorium.

Moderator Stephen Traiman, Billboard's tape/audio/video editor, pointed out that the exhibit area offered registrants a chance to see technological elements not yet seen at leading conventions such as the CES and AES shows.

The eight-men panel proceeded to describe in turn the particular technological advances they were most familiar with, ranging from the latest advances in turntable design to speaker and light systems.

Mike Klasco of GLI/Integrated Sound Systems of New York led things off by noting that audio gadgetry now makes it possible to bring the sophistication of the recording studio to the disco floor.

Sound systems that generate less noise than that found in a digital recording were claimed to be available, as are the FKA-2 speakers designed for mobile jocks. These weigh 25 pounds, measure 20 inches and have a 125 db output. Dynamic reversers, spatial enhancers and a Pitch Shift mechanism that enables DJs to control beats per minute from his board are also available.

Sid Silver of Technics by Panasonic devoted most of his time to outlining the specifications of the company's successor to its popular SL1200 turntable, which has been redesigned to incorporate the input from nearly 6,000 disco DJs. Calling it a "consensus turntable," Silver notes that it is well-damped to avoid acoustic feedback, with a base constructed mainly of a compound material with anti-resonating qualities.

Called the SL1200 Mark II, Silver says the new turntable will retail for around $350 and will be available in May. It features a varying pitch device and a digital readout for beats-per-minute.

Other features include a stylus light that pops up and down, an instant release brake and a quartz lock drive that enables the turntable to be locked to a precise speed.

George Alexandrovich of Stanton Magnetics, New York, stressed the importance of making sure cartridges are also tailored to the specific requirements of the disco DJ. He cited the success of his company's 680L cartrdige in the disco market.

Vincent Finnegan Jr. of New York's Meteor Light & Sound described the various combinations of sound systems and chase lights available today and notes that present technology is "more dependable and creative" than ever before. Among the breakthroughs are a wide array of systems designed for the mobile jock that enable him to duplicate many of the patented stationary effects familiar to discogoers.

Bob Riccardelli of New York's Times Square Theatrical and Studio Supply reeled off a list of specialty lighting hardware the company stocks, ranging from strobes to star bursts, strip lights, rain lights that throw a variety of different patterns all over a room, to the familiar mirror balls. Riccardelli warned the audience to make sure they also purchase the correct controller to match their light system.

Spinning beacons were among the most popular lighting accessories last year, he says, and the use of neon and tube lighting is also on the upswing. Some of these systems require transformers, Riccardelli points out.

Dick Henry of Varaxon Electronics of New York spoke about the new computerized and lighted dance floors that provide thousands of different effects. Sometimes these are wasted when the floor becomes too crowded with people, Henry notes, suggesting that the "floors" be used as wall panels instead to make the most of the effect. Advances in technology now enable written messages to be programmed into the light display of these units, Henry adds, making them a natural for walls or even ceilings, rather than floors.

Paul Twist of England's Optikinetics explained how his company developed complex "Cassettes" that enhance the early light show techniques. Now these techniques are duplicated automatically, with cassettes adaptable to slide projectors and light wheels which offer a wide variety of effects.

Twist explained how these gadgets have evolved from the simple liquid wheels and cassettes to today's windmills, panoramic rotators, total eclipsers and the latest device, one that enables the cassettes to turn according to the sound of the music.

Russell Rauch of Laser Presentations, Columbus, Ohio, recalled how the first laser display he saw in San Francisco convinced him of the viability of lasers in disco and theatrical lighting. The ability of lasers to bend and be directed in pure, intense colors made it a natural for disco use. Now it's possible to create "cosmic cloud effects," multiple effects and simulate "Star Wars" type battles over the disco floor.

Rauch cautioned the audience to stick with reliable firms when dealing with laser lighting systems and to consult local bureaus of radiological health when in doubt about the safety of a particular system. He predicts that discos will soon feature hologram laser shows that will provide three-dimensional environmental effects.

Top Right: Stephen Traiman, moderator, Billboard; below, from top: Sid Silver, Technics; Vincent Finnegan, Meteor Light & Sound; George Alexandrovich, Stanton Magnetics; Paul Twist, Optikinetics; right: second from top: Bob Riccadelli, Times Square Theatrical; Russell Rauch, Laser Presentations; Mike Klasco, GLI/Integrated Sound Systems; Richard Henry, Varaxon Electronics.

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Disco Forum V

Radio's Rush To Disco Formats Accelerating

By VINCENT DITINGO

Doug Hall, panelist, Billboard Magazine.

Corey Wade, co-moderator, TK Records.

Raphael Ramos, panelist.

Many innovative ideas were raised and discussed on the programming of disco for radio in the session titled "The Importance Of Radio Format Changes In Disco's Present And Future Growth."

Moderator Corey Wade of TK Records in Miami, opened the discussion by stating that "the phenomenon of dance music is nothing new," citing examples of when he used to be a singer traveling around the country 20 years ago. "If your music had anything to say, and the people can dance to it, they were interested in meeting you," claimed Wade.

Robert Michael Anderson, a disco deejay from Washington, D.C., who works closely with disco station WKYS in giving feedback to the music director, offered the following advice, "I'm here to tell the radio people not to overlook the disco people in your city. Feedback from them is good because it enables the station to tailor the music to what the people enjoy dancing to. This particular relationship is hard to duplicate."

Mark Riley of the news department of WBLS, New York, pointed out that if "disco radio is not local, it should be regional in order to better understand that what will work in New York, may not work in other places." This could then either support or disprove the belief that disco music is associated with urban lifestyles.

"Disco is what radio has been waiting for," stated Doug Hall, Billboard's radio and tv programming editor. "The music is a part of a major social phenomenon. As a result disco is having the most profound effect since the advent of radio." He used as an example the success of WKTU in New York and cited Arbitron figures among the older demographics of men and women as well as the teen audience.

"Disco strikes a responsive cord in older age groups which do not respond to change as quickly as younger demographics. Look for older listeners to increase while disco radio holds the younger demographics," said Hall. His advice to radio people is to, "Study WKTU. Study the discos in your market and then do it. Keep the beat going."

Relationships between discos and radio stations were further explored by Rafael Charrese Ramos, husband of Wanda Ramos of WKTU and the Burkhart/Abrams disco network. Ramos points out that, "disco deejays have technical knowledge and background that a lot of radio deejays don't have. Program directors don't make the essential move to upgrade the station."

Talking about radio equipment he said, "no station employs the use of turntables with pitch control (slow the song down or speed it up so it fits into the format). Very little mixing or blending is done because of no access to pitch control turntables. You have to start with the basics."

Wade interjected here by claiming that, "radio deejays never spun records at a disco before, so they really have no knowledge or experience. I have a firm belief that if more disco deejays were given a chance on disco radio shows, they would bring the same feeling and excitment to radio."

M.L. Marsh, a&r research coordinator for KQFM Portland, Ore., brought up an interesting concept which might be in the cards for radio's future. He talked about KIOI San Francisco where "they employ professional spinners to just spin records and use regular announcers for talking."

Doreen Davies, executive producer, Radio One, BBC, London, likes WKTU because she feels there is no switch-off point. In order to be professional, she feels "you must create images and blend the music just right." She concluded, "radio needs new thinkers and new ideas."

From the record label point of view, Roxy Myzal, director of national disco promotion for Atlantic Records, said "radio stations can only program 30 to 40 records for their playlist. Discos can program 100. This is an advantage for the record label and becomes the main focus of interest at the beginning." However, she added that "radio can't be disregarded."

Both Leanne Meyers of Image Marketing & Media, Los Angeles and David Rodriguez, national director of disco promotion radio of Salsoul Records, New York, share the philosophy that the answer for progress of disco music on radio will come from the streets. Meyers exclaimed, "In one year disco is changing the radio community of America." She went on to say, "the growth of radio is going back to the people. People want to feel good and disco makes them feel that way."

Wade commented that, "radio is fragmented in this country. It is in a severe bend and major transition. We are learning to isolate the changes in radio and how they come about, to better understand it." He expressed his thoughts on rock by predicting that, "rock disco will be big. Rock radio lends itself to disco but won't jump in."

In concluding the session Wade felt that people in the industry should be open to new ideas and suggestions. "Clubs should be open to hear patrons, and record companies likewise with producers. Change brings evolution and evolution brings new life."

Doreen Davies, panelist, BBC, London.

Matt Clenott, panelist, WKTU.

Roxy Myzal, panelist, Atlantic Records.

Panel Traces Evolution Of Pop-Disco Music

By ROBERT FORD JR.

The evolution of pop/disco was the main topic of discussion at the producer's panel. "Dance music is the pop music of our time," declared Kenny Lehman of Brooklyn's Aria Productions.

Philadelphia producer John Davis agreed with Lehman. "Disco is now radio music with a beat."

England's Ian Levine noticed changes in the idiom. "Disco is more song-oriented today," observed Levine. "But we cannot take the song too far. We can't forget the discos."

Michael Lewis commended the interest of major labels in the music while his partner, Lauren Rinder, spoke about the difficulty of categorizing disco music. "We don't want people to send us disco songs," Rinder stated. "What we want is hits. We can make them disco records."

Michael Zager told the meeting to compare the disco and radio charts. "You'll see that the strong songs are making it into radio," Zager noted.

Jerry Love, Zager's partner in Love-Zager productions, predicted that seatless concerts would soon be the order of the day.

France's Alec Costandinos attempted to put to rest the myth that disco started in Europe. "There is no such think as a real disco movement in Europe," Costandinos stated. "The energy and power came from the United States." Englishman Levine concurred with Costandinos' statements.

Motown staffer Marilyn McLeod told the meeting, "Disco is just a name that has been put on up-tempo rock'n'roll."

Dino Fekaris, a former Motown staffer who now teams up with Freddie Perren, spoke of the problem disco music has had with categorization. "It is sometimes difficult for a disco record to break out of the shackle of the disco idiom," Fekaris observed.

Fekaris added that there is room in disco for every possible feeling.

Fekaris's partner, Freddie Perren, observed that disco today is more than just music. "It's a lifestyle, it's a way of dressing, a way of talking, a way of feeling," Perren pointed out.

Costandinos advised young producers to avoid boring records. "More than 30 seconds of identical music gets to be boring," advised Costandinos. "The idea is to keep the music as interesting as possible."

Levin declared "16 bars of identical music should be the limit."

From left: Alec Costandinos, panelist; John Davis, panelist; Laurin Rinder, panelist; Kenny Lehman, panelist; Michael Lewis, panelist; Michael Zager, panelist; Freddie Perren, moderator.

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Wayne Rosso, Disco Works, L.A. | Warren Engel, moderator, Associated Hosts, L.A. | Ray Ford, Bobby McGee's, Phoenix. | Michael O'Harro, Tramps, Washington, D.C. | Judi Meyer, McFaden-Kendrick, Houston. | Michael Wilkings, Michael Wilkings & Assoc.

Some Chains Using Disco Training Programs

By ARNOLD JAY SMITH

It was all business as usual at the panel discussion of "National Restaurant And Hotel Chain Plans For Expansion Into Disco."

Moderator Warren Engel of Associated Hosts kicked it off by complaining that the record companies think hotel chains have plenty of money and don't need help.

Ray Ford of Bobby McGee's, owners and operators of theme rooms in the West and Southwest, explained his training program where the DJs are given instruction on how to operate their discos in remote outposts such as Anchorage, Alaska. "We give them space and tools with which to operate," Ford explained. There is a 14-week course offered by McGee's covering the topics of music appreciation, maintenance of the equipment and diagnosis of problems and electronics. Ford told of the money-saving corners that have been cut with his programs.

Michael Wilkings, whose company bearing his name handles food and beverage supplies as well as some interior design, told of his concept of turn-key operations. He offers owners the completed disco when he is finished building the club.

Michael O'Harro, Tramps, Washington, DC, explained the difficulties in finding knowledgeable people to run the discos. "You have to be able to go out and get the people in," he told his audience. Wayne Rosso of the Disco Works, Los Angeles, expanded on that theme saying that you have to reach for other than typical disco audiences. "Try to get families interested," he suggested.

Engel went on to say that while they were dealing with big business in hotel chains, they know pitifully little about disco operation. "In secondary cities we seek to be the only game in town," he said. "Big business people often don't know how to do that." O'Harro suggested coordination within the chain, similar logo, same sound system, etc.

Audience participation began with a question on DJ pay. The consensus among the panelists was that DJs are paid according to the area in which they are working. Some are paid hourly while others are given contracts. Still others, such as those who work under Ford at Bobby McGee's, are afforded a bonus arrangement depending on the size of the crowds.

Standardization of formats was a topic that was prompted by an article that appeared in Billboard regarding the "Burger King" approach to discos. Here we found a split opinion. Some approved of a standardization policy to the point of having the customers know that they are dancing in the same disco in all hotel branches. Others felt completely dissimilar venues were beneficial, affording the public different experiences each time.

O'Harro denigrated live bands in favor of records, but he did say that it was good business to bring in an artist to lip-synch his or her own recordings. The reason for the live band put-downs was that most felt they could deal with fewer variables such as temperament, instruments, electronics, bus and airline schedules and the like. One member of the audience stated that the coming trend towards theatrical performances in disco boded well for business. All agreed that acts like Le Clique were becoming popular and actually encouraging people to come to the discos, dance and even buy drinks. But it was the considered opinion of the panel that while visuals were fine, live bands were out.

There wasn't much summing up done at this particular panel discussion, but Rosso did state that discos had to grow on a physical level. "We have to come up with bigger ideas," Rosso exclaimed. "Larger events held in arenas like the Astrodome."

Discos May Roll

There are 28 million skaters in the U.S., which could make roller rinks the third major point of exposure for disco music, along with clubs and radio stations.

That was the consensus of the panel on the rink craze, moderated by Ed Chalpin, president of PPX Enterprises in New York.

The view was shared by Wayne Ramsey, owner of Southeastern Skate Supply in Atlanta, though he added that roller rinks are a proved commodity while roller discos are relatively new. "The family skating rink has been making money for 50 or 60 years," he said, "while the adult disco with booze has only been around for the past three years."

Kevin Wall, an L.A.-based consultant, stressed that there are two distinct markets for roller discos: the family with teenagers and the over-21 drinking crowd.

Wall echoed the panel belief that apart from the liquor-carrying rinks there is little alcohol (or drugs, for that matter) to be found at roller discos, despite some unfavorable press.

Of course the only reason record companies are following the roller rink craze is the hope of selling records. The potential is obvious: there are 5,000 rinks in the U.S. each holding up to 2,000 skaters at one time for an average stay of three hours.

Kenn Friedman, national director of disco promotion for Casablanca, noted that this large captive audience is the reason Casablanca has begun supplying the rinks with product.

One panelist neatly summed up the appeal of the roller rink. "Disco is a happy music and roller skating is a happy sport."

Top To Bottom: Kevin Wall, Kevin Wall Organization, L.A.; Ed Chalpin, moderator, PPX Enterprises, N.Y.; Hank Abramson, Empire Rollerdome; Kenn Friedman, Casablanca Records.

The TV Picture

Television, especially network tv, is thirsting for really good disco-oriented material. This observation came from Larry Harris, moderator of the Disco Forum panel on "Disco TV Shows And Their Importance In The Future Growth Of Disco."

Harris, senior vice president and managing director at Casablanca Records & FilmWorks, told his audience that disco must continue to broaden its base so that it continues to be a winner. "One sure way of broadening that base is through intelligent, professional use of television," he stated.

Harris observed that until now, tv had its disadvantages because of poor sound quality. "But improvement is on the way," he assured. "Tv stations are moving to improve sound quality. Now it's up to the set manufacturers to back this move."

Harris saw rock music and cable tv playing important roles in disco's overall growth, and urged input from talented people interested in working in this field.

David Bergman of DMB Productions, the firm which produces the weekly "Soap Factory Disco" show, lamented that disco television shows, like his own, aired in prime time viewing slots, are still not drawing big advertising dollars.

Although his show is syndicated on 60 stations nationwide, Bergman stated candidly that disco tv shows were still a "fringe thing."

Bergman's aide, Andrew Baddish, felt that there may have to be some dilution of the pure disco format for it to gain wider acceptance among the masses of America's tv viewing audiences. "Saturday Night Fever," started the spillover of disco to a mass audience market, he stated. "Television will follow, but it will take a little time."

Some of the members of the audience declared at this point that they were not in favor of the way some tv melodramas like "Hawaii Five-O" portrayed discos as seamy, vice-ridden places. The panel agreed.

Arnie Wohl, co-producer of "Disco Magic," stated in answer to Bergman's observation, that disco groups like Village People, Donna Summer and Gloria Gaynor, and developments like "Saturday Night Fever," as well as the advent of disco radio, and spiraling disco record sales will all help influence

(Continued on page 59)

Left: Larry Harris, moderator, Casablanca Records; Top, Left To Right: David Bergman, Soap Factory Disco Show; Arnie Wohl, panelist, Disco Magic; Bottom, Left To Right: Andrew Baddish, Soap Factory Disco Show; Phil Gary, SuperBowl of Disco Dancing.

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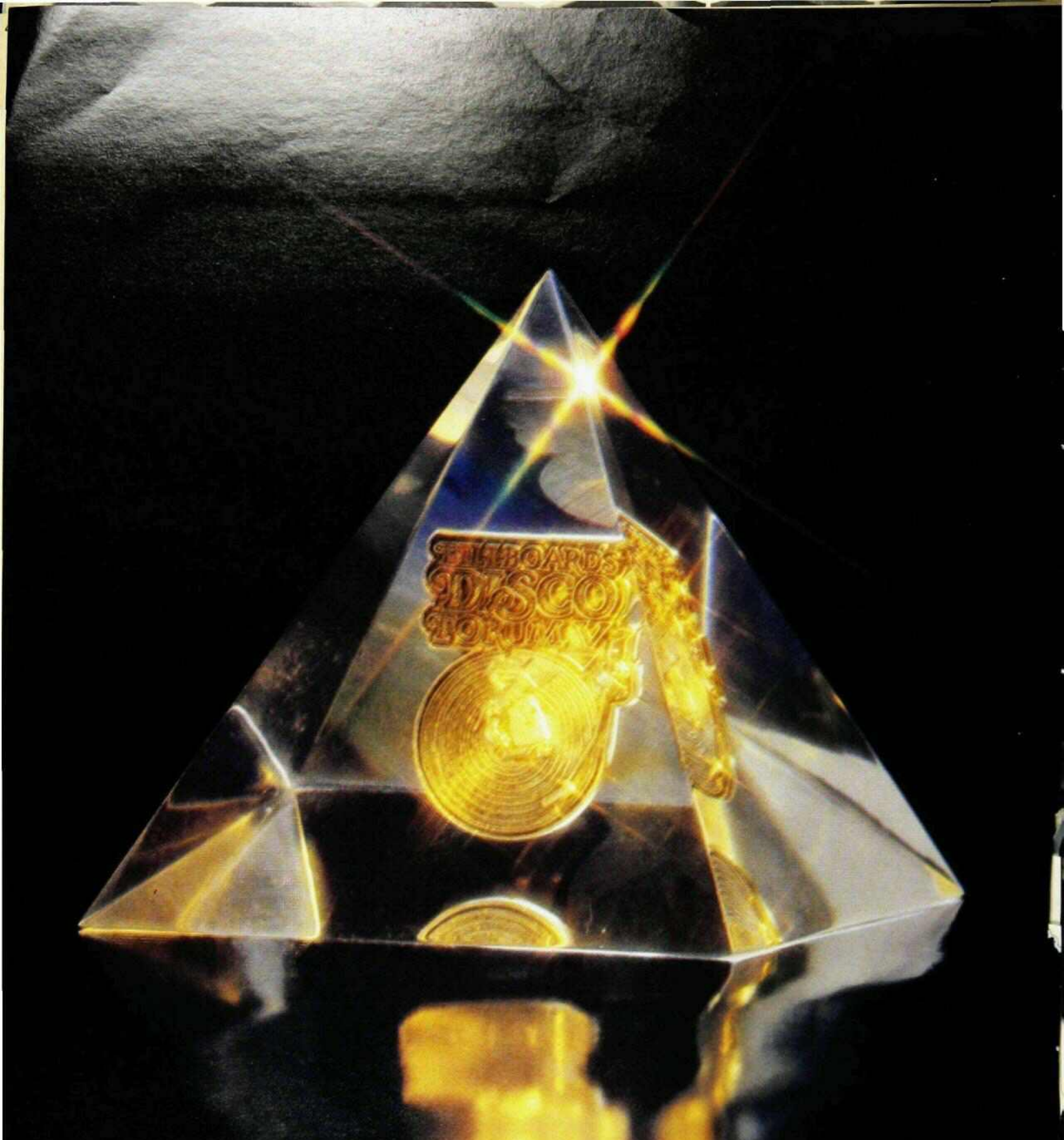

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BILLBOARD'S DISCO FORUM V CONGRATULATES

ALL THE WINNERS AND FINALISTS OF THE DISCO FORUM V AWARDS.

PRESENTED FEBRUARY 28, 1979

Our Very Special Thanks to the
Artists Who Performed at Disco V and their Labels for their Support:

CHIC
LINDA CLIFFORD
FIRST CHOICE
GLORIA GAYNOR
INSTANT FUNK
PEACHES & HERB
SISTER SLEDGE
EDWIN STARR
SYLVESTER
VILLAGE PEOPLE
VOYAGE
BETTY WRIGHT
ATLANTIC RECORDS
CASABLANCA RECORD &
FILMWORKS
CURTOM RECORDS
FANTASY RECORDS
POLYDOR RECORDS
RSO RECORDS
SALSOUL RECORDS
TK RECORDS
20th CENTURY RECORDS

. . . and to those involved in the production of the
Entertainment at Roseland and the Awards Banquet:

BOB SMALL, Producer
HARVEY BOLGLA, Assistant to the Producer
CAMERON SOUND, Miami
PAUL MATHIESEN LIGHTING, New York
AEROGRAPHICS, New York
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Promotion Personnel Enjoy Their Day In Sun

By ROMAN KOZAK

Disco has made the big time, noted Ray Caviano, director of Warner Bros. disco operations, and it was the big guns in disco promotion who manned the panel on "Major Label Involvement—Promotion" session.

Caviano was the co-moderator of the panel along with Tom Hayden of Tom Hayden & Assoc. The panelists were Starr Arning of Prelude, Barry Bluestein of Motown, Casablanca's Ken Friedman, Mark Kriener and Audrey Joseph of MK Dance Productions, Dan Joseph of TK Records, Danny Glass of Sam/Columbia, Patrick Jenkins of Advanced Promotions, Atlantic's Roxy Myzal, Arnie Smith, RSO Records and Davis Steele of Polydor.

What the panelists agreed on at the well-attended session which drew more than 100 participants was that with the entry of disco into the mainstream, disco DJs at a local level have much more responsibility in determining the music through what they report to the local disco radio stations and the disco charts.

At the same time the panelists noted that the DJs are on the ground floor of the disco business and they should consider opportunities to work with record companies or in production.

Caviano opened the session by urging the panelists to address themselves to four points: who is being serviced by the companies and how, what is the impact of disco radio, what is the general philosophy on pools, and a working concept of the relationship between promotion and sales.

Noting that Atlantic Records treats disco like r&b and rock, Myzal said that all the pools and discos were serviced from New York at the same time, with the DJs who report to the charts getting individual mailings while the rest goes to the disco pools via the local branches.

On the independent level, Kriener and Hayden both noted that they work with whichever label employs them in supplying the local jocks.

It was noted that the reason that sometimes disco radio or a store receives records earlier than the local DJ, or one DJ receives product sooner than another, is simply because of the mail, or because in a big company sometimes one department is ahead of another in making its shipment. "We are not perfect," added one representative from a major company.

However, the panelists all agreed that the club disk jockey was as important as ever to the record companies, the growth of disco radio notwithstanding.

"Disco DJs still break the records," Hayden pointed out. "As far as MK Productions goes, the main thing is the disco DJ. In the next six months, it will be radio, but we will continue to fight for the disco DJ," added Kriener.

Smith noted that disco radio relies on the club jockeys to let them know what is popular on the dance floor, and Myzal also pointed out that the club DJ is also important to the record companies because on disco radio there is a restricted playlist, while at the club the jock is his own programmer, who can play whatever records he wants.

In the discussion on disco pools, the record company panelists agreed that what they want from the pools is distribution of their product, honesty in reporting what is popular and communication with the members of the pool.

"The growth of disco puts new pressure on the pool president. They now need to achieve credibility also with their local retail accounts and one stops, said Caviano, shifting the topic to the all-important aspect of sales. "The name of the game is to get the product selling," he added.

Top Row, Left To Right: Tony King, RCA Records; David Steele, Polydor Records; Bottom Row, Left to Right: Dan Joseph, TK Records; Danny Glass, Sam/Columbia Records.

Owners Cover Every Base

By BOB RIEDINGER JR.

After a sluggish start following panel member introductions, this owner's seminar moved into a lively discussion. It was prompted by a question from the audience on the ownership of disco albums. This opened a discussion on the highly sensitive area of deejay and management relations.

One club owner asked what can be done to have his club serviced directly by record companies, "so we are not stuck when a DJ picks up and leaves," taking his album collection with him."

Tony Martino, of 12 West in New York, responded. "You have to treat the DJ as a respected artist. I

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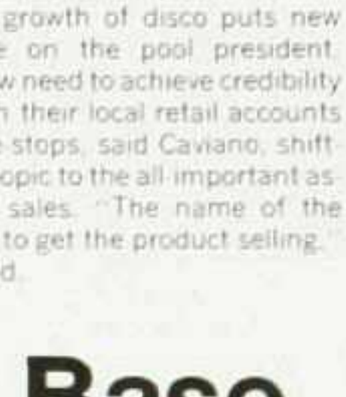

Michael O'Harro, Tramps, Washington, D.C.

Why the Charts?

Matt Clenott, program director of WKTU-FM in New York, sparked the panel on trade charts when he explained that station's changeover to a disco format after floundering with its previous mellow rock format.

"When we went into disco last July," he confesses, "I was thoroughly ignorant of disco. I mean I hadn't even seen 'Saturday Night Fever' yet. You just have to do a fast study.

"We had no sophisticated marketing plan, but we were in the toilet, the way we were." As for the station's projections for its success, Clenott admits: "We expected to be a third as successful in twice the time."

The demand for disco product was emphasized by Michele Hart, director of special projects for Casablanca in Los Angeles. "We service 32 pools nationally," she said, "and hundreds of additional DJ's directly and we still get upwards of 75 to 100 applications for servicing each week."

Bill Wardlow, Billboard's chart director, explained the methodology used in compiling the national disco action top 40 chart and the top 15 reports for 16 regional markets.

Billboard has a panel of about 115 DJs from top discotheques around the country. The clubs supply their top 15 playlists which are inverted (number one gets 15 points, etc.) and then weighted by two, four or six, depending on the strength of the club in the market. The points are then added and the titles put in rank order.

As a final step, Wardlow adds in the factor of retail sales to come up with the finalized charts that appear in the magazine.

The DJ panels are changed periodically to reflect the rapid growth of the disco market. One such panel revamp is due within the next two weeks.

PAUL GREIN

Bill Wardlow, moderator.

Paul Cooper, Atlantic Records.

Michelle Hart, Casablanca Records.

Dick Collier, Trocadero, San Francisco.

Van Joyce, Van Joyce Agency.

Craig Kostich, Warner Bros. Records.

Scott Anderson, Disco News, N.Y.

Keith Langin, Backstreet, Atlanta.

Leslie Cohen, Sahara, N.Y.

Bob Anderson, The Plum, Washington, D.C.

John Geraldo, director, BADDA.

Scott Forbes, co-moderator, Studio One, L.A.

Barry Geftman, Second Storey, Philadelphia.

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Slings & Arrows On Pools & Unions

Disk Jockeys Join In On Hot Session

By BOB RIEDINGER JR.

This seminar on DJ independents, pools and associations was a many-sided affair, with each side subject to the slings and arrows of opposing viewpoints.

Regional pool directors held a majority of the available panel seats, while independent DJs were represented by Dan Miller of Krazz in Roswell, Ga., and Scott Talerico of Playpen South, Miami.

Also on the panel was Rocky Jones, president of the International Assn. of Programmers and Technicians.

Jones, the target of much anti-union sentiment, attempted to explain that his association was in no way a union, but an organization whose basic goal was to set standards of professionalism among DJs, and to help the DJ obtain benefits.

Moderator Bo Crane of the Southwest Record Pool suggested that " 'association' is a polite word for 'union.' " Jones agreed that "union" had bad connotations, but said, "striking and picketing, that's not our approach. We're not looking for confrontations."

Jones felt club owners could be "educated" to the value of a good DJ. Also pointing out that pools are often limited in membership, Jones said, "If the DJ is not a part of a record pool, and the majority (of DJs), aren't, the association passes on information to them . . . how to find jobs, educational seminars, advanced mixing techniques." Jones also added that the association does not service DJs with records, which is the function, he said, of record pools.

Crane pointed out that his pool already performs many of the services of Jones' association and even has a group insurance policy for its DJs.

Panelist George Hill of the Southwest Record Pool leveled criticism at the association for stepping in between a club owner and a DJ because "that's bad policy."

Panelist John Geraldo said there should be an association for DJs as artists, not laborers, which must work for the benefit of the DJ, not for a union. One audience member suggested a "guild." At this point, Jones saw terminology as a major stumbling block in getting across his non-union concept.

Regardless of which concepts were under consideration, independent DJ Scott Talerico observed that "associations are not as effective as unions in the entertainment field."

Supporters and detractors of record pools had their say concerning pool policies and areas of involvement.

The primary function of a record pool, agreed moderator Crane and panelist Jackie McCloy, was to act as a liaison between the record company and the DJ, as well as a communication channel between area DJs. Crane also saw the need for the National Record Pool Assn., with which McCloy is involved, to establish credibility and particularly "to serve as a credible source of information to all the trade magazines."

In response to a query from the audience, McCloy explained the structure of the association with its four regional divisions. Since the last Forum, McCloy claims the Northeast division has had four meetings, adding, "we are accomplishing quite a lot at these meetings." McCloy did not mention any specifics. As for association communication on a national level, "we've scheduled conference calls with the other regional reps."

Pools in general were criticized by audience member Andy Ebon of Mobile Man Disco in San Francisco. Seeing the pool as a political organization "to a degree," he said, there seemed to be a high correlation between holding a position as an officer of the pool and being selected to do production work on disco records.

Another audience member criticized pools for monopolizing regions, claiming record companies will only service one in an area. This excludes DJs who cannot get membership in that pool, yet a second pool, which the DJ would have a chance of joining, would not be serviced by record companies.

Other topics pertaining to pool operations included who gets serviced, the DJ or the club? Panelist Ed Rivera of the IDRC pool in N.Y. said he'd "never consider giving records to a club." Speaking from the audience, George Borden of the Boston pool emphasized that, "If you service clubs, you service the managers. This puts the manager in a stronger business position than the DJ."

Stressing the importance of DJ ownership of records panelist Frank Lembo of the Pocono pool said all his members have a statement of agreement with club owners that all records received are the sole property of the DJ.

Lembo cited instances where his DJs have been fired and managers have kept records, but, because of the agreement, were legally required to turn records over the DJ.

As for servicing its own spinners with often limited record product, pool coordinators had differing requirements. George Hill said only two DJs out of one club would be entitled to full service. Bo Crane said he required his jocks to do a minimum of four nights' spinning in a club for record service. "We like a member to be a fulltime jock. This shows that he is not taking it lightly," explained Crane. However, T.J. Johnson, who operates a record pool out of Hawaii, revealed sympathies with the record company's expenses, and saw no reason why a club should have duplicate record product.

One of the last major issues brought out by the panel was the emergence of disco radio and whether or not it is a threat to record pools.

The prime concern centered around record pools being given a "back seat" position to radio stations, getting reduced record service or none at all.

One small market record pool director said a major label had recently cut him off, indicating a new concentration on disco radio and top 40 stations.

But aside from this one isolated example there were no other takes of service cut-backs. In fact, panel members were generally optimistic about the effect of disco radio on disco in general.

Said panelist Doug Kahn of the Dogs of War disco group: "It can only help. We're all here to work at the same goal, to break records so the companies see sales."

Frank Lembo said discotheques will still be the number one means of breaking new product. "It's dance music first," he emphasized. "People don't dance in their cars. Radio disco DJs will still get their information from the DJs on the street."

Moderator Bob Pantano of Valentine's disco and WCAU-FM in Philadelphia drew applause when he proclaimed the future of disco radio is in the hands of the disco DJ who will be moving into disco radio positions.

Lembo added that time is right for disco DJs to approach ailing radio stations and sell them on disco programming. He suggested opportunities can be had among the stations which are currently "at the bottom of the barrel. Go to the ones that are broke and lay it on the line to them. Tell them what's happening in your disco." Taking these steps, he said, will help build up and promote disco, benefiting clubs, stations and record companies.

Left Row, Top To Bottom: Bo Crane, moderator, Bo Crane Report; Rocky Jones, panelist; Eddie Rivera, panelist, IDRC, N.Y.; John Geraldo, panelist, BADDA, S/Francisco; Right Row, Top To Bottom: Bill Allman, panelist; Record Pool, Portland; Dan Miller, panelists, Krazz, Ga.; Jackie McCloy, panelist, L.I. Deejays, N.Y.; T.J. Johnson, panelist, Hawaii; Frank Lembo, panelist, Pocono Pool.

Independent Labels Remain Vital To Industry

By ROBERT FORD JR.

The consensus at the Independent Label panel was that despite the risks and problems, independent labels are still a vital force in disco music.

"Independent record labels were the innovators in disco music," said Florence Greenberg, who headed Scepter Records which, though now defunct, was one of the first disco-oriented labels. Greenberg added, "We lost a lot of money on disco and today we are benefiting from it."

Nick Albarano of RS Records said indies have an advantage in the disco field. "An independent label can get down on the street and find out what's happening in the clubs," Albarano stated.

Norm Gardner, national disco promotion man for Fantasy Record, spoke of the problems of independent distribution. "You must stay on top of your distributors and know exactly where your records are going, and you have to get your feedback faster," Gardner stated. But on the plus side Gardner noted it was great to be a part of what he called a close knit family.

Marv Schlacter, who heads Prelude Records, said that before a label can decide if it wants to be independent or tie with a major, it must establish priorities. "If what you want can be done through independent distribution, then that's what you should do, but there are no pat answers," advised the industry veteran.

Mel Cheren of West End Records explained why his operation has chosen the indie route. "I find it is easier to work at my own speed," Cheren said. "When you are with a major you have to go through their heads and work at their pace." Cheren added, "I will stay independent until the majors become more disco-oriented."

Sam Goff of Prism Records pointed out one of the biggest problems with independent labels. "Most independent labels are privately financed. If you lose money with an indie it's your money, not someone else's."

Schlacter noted that indies should not try to compete with major labels for acts. "You can't compete. You have to make it on the great wealth of talent the majors miss," Schlacter observed.

Greenberg, who now heads Channel Records, said there will always be a certain number of people who want to go it alone, without the help of major corporations.

(Continued on page 64)

Left To Right: Nick Albarano, panelist, RS International; Norm Gardner, panelist, Fantasy Records; Marv Stuart, co-moderator, Curtom Records; Mel Cheren, panelist, West End Records; Florence Greenberg, panelist, Channel Records; Ray Caviano, panelist, RFC/Warner Records; Sam Goff, panelist, Prism Records.

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Disco Forum V

Suggestion For a Hall Of Fame Received Well

By PAUL GREIN

Top To Bottom: Alan Harris, 12 West New York; Jerry Love, Producer; Audrey Joseph, MK Dance Promotions; Jim Burgess, Deejay/Producer; Mike Stewart.

A Disco Hall of Fame to honor those artists and DJs who were early believers in the music was proposed at the Hot Seat session with Salsoul and Westend Records vowing to contribute songs to a projected series of albums to raise funds for the organization.

That was the most positive step made by the two dozen panelists, who also spoke at length about the problems confronting the disco industry.

A member of the audience complained that media depictions of disco on television shows like "Hawaii Five-O" and "Barney Miller" continually emphasize negatives like drug use and crime.

"I'm embarrassed about the 'Five-O' disco episodes," confessed a registrant from Hawaii. "They make it appear that murders go on all the time and that the syndicate owns every disco in Hawaii."

"TV shows exploit sensationalism," agreed Ken Cayre of Salsoul. "But 'Saturday Night Fever' helped change disco's image. 'Disco' used to be a negative, now it's a positive."

A related problem is that the media doesn't recognize women in disco. A registrant said that not one woman was quoted in a recent Village Voice article on disco.

A number of panelists indicated that images aside, realities are improving for women in disco. "I never use anybody but girls as DJs," said Michael O'Harro, owner of Tramps in Washington. "My number two person is a woman," added Ray Caviano in reference to Veronica Brice, vice president and general manager of his RFC Records.

It was also noted that the Ramada Inn hotel chain is planning to add 70 discotheques under a new disco department headed by a woman, Kay Lattin.

Another group that feels its contribution to disco is not being fully recognized—if the dialog at the Hot Seat session is any indication—is blacks.

"Disco is r&b," stressed one black registrant. "Artists like Rod Stewart and the Rolling Stones are just ripping off what Sly & the Family Stone and James Brown were doing 10 years ago."

Caviano explained that the music is simply becoming more universal. He defended the fact that his RFC staff promotes to all-disco stations like WKTU-FM while Warner Bros. works disco-dominated stations like WBLS-FM by saying, "I'm not trying to segregate the stations. It's just that a BLS will play a percentage of ballads by acts like the Commodores while WKTU will not."

Caviano drew a parallel to the situation in Los Angeles, where WKTE-FM plays Commodores records while KIIS-FM does not.

Disco radio holds more possibilities, according to Ken Cayre. "I see a future for disco DJs in disco radio, which is not being tapped yet," he predicted.

Billboard's Bill Wardlow said that at all future Disco Forums acts would be required to perform live. "It's an affront to the audience when they lip synch," he said.

Another panelist stressed the financial considerations which have made lip synching a necessity in the past. "With the halls disco acts have been able to play until now," he explained, "they just couldn't afford to take along a 12-piece group."

But now that major labels are getting involved with disco, they can subsidize tours to get things rolling."

Disco artist D.C. LaRue clowns with Cher.

Top To Bottom: Michael Zager, Producer; Leslie Cohen, Sahara, N.Y.; Joe Cayre, Salsoul Records; Gary Friedman, TJ Discos, Hawaii; Ray Caviano, RFC/Warners.

Forum Entertainment

LINDA CLIFFORD
FIRST CHOICE
PEACHES & HERB

Roseland Ballroom, N.Y.

This Feb. 27 program came through with a well-balanced and diversified bill. Each act carries its own distinctive identity. The disco beat, however, was a mainstay of the evening.

Polydor Records' Peaches and Herb opened with an energetic 40-minute set, the only totally live performance of the evening. Despite a sound system that could not adequately serve the two singers plus their five-piece backup band, the duo swayed and strutted confidently through a seven-song course in funkified disco.

Peaches stimulated the crowd's optic nerves with a glittering white sleeveless outfit, topped off occasionally by multi-colored chiffon scarves draped across her shoulders. With hair braided in silver-sheathed locks, Peaches sent sharp-edged vocals through excellent cover versions of "Do Ya Think I'm Sexy" and "You Make Me Feel (Mighty Real)."

Capitalizing on their duet possibilities, the two traded and shared leads, as on "Don't Hold Back" and "Reunited," their next single and one of the evening's rare ballads, for which they softly embraced while singing over each other's shoulder.

But it was bump-and-churn on their recent hit, "Shake Your Groove Thing." Having a featured role on several songs, Herb displayed a contrastingly smoother and fuller vocal tone than Peaches.

Credit must also go to the band for turning up the temperature on this set. Bassist Michael Lane and percussionist John Gilliam propelled the music with remarkable rhythmic vitality, setting off sparks as accompanists and cooking with hot technique in their brief solo spots.

Next on the program was First Choice, making the most of its 25-minute appearance. Stepping up the theatrics in order to fill the void of an absentee band, the Salsoul trio made its grand entrance through a seven-foot replica of the Tutankhamun mask. The golden mask parted down the middle and revealed the three ladies wearing masks of their own.

The masks were dropped after the first song, and the chiffon wraps of their outfits were similarly discarded several songs later. On "Double Crossed," the ladies made use of an urban rooftops back screen projection while they flashed prop knives at the audience.

The five-song set had its musical merits. The material was particularly strong, and the vocal arrangements were also effective.

Standouts included "Great Expectations," throbing with big city allure, and "Love Thang," with its vocals that swelled sensuously around the rhythm. Far from being characterless dance tunes, these exemplified disco music's growing sophistication.

First Choice closed its satisfying set on an uptempo note, riding its current hit "Hold Your Horses" to an urgent, fast paced finish. The trio donned some racy turn-of-the-century social outing apparel for this number, thereby adding bustle to their hustle.

Headlining performer Linda Clifford put a six-song nightcap on the evening with some powerfully soulful singing, an abundance of stage-strutting energy and plenty of smiles.

Weaker material was held afloat by the Curtom artist's vocals, but left little impression once finished. The more successful offerings, including the hit "If My Friends Could See Me" and a cover of "Bridge Over Troubled Water" splashed with noticeable impact. Clifford took the Simon and Garfunkel classic and turned it into a steaming, rave-up anthem. Her own hit met with instant enthusiasm.

Clifford wisely chose one ballad to round out this evening's 30-minute set. "Let Me Be Your Woman" featured Clifford at her most compelling, tugging heavily on her soul roots, while the crowd listened with rapt attention. **BOB RIEDINGER JR.**

BETTY WRIGHT
SISTER SLEDGE
INSTANT FUNK

Wright opened the best overall evening of entertainment at Disco Forum V with seven songs. Wright, who records for TK Records, is a natural performer whose bright smile and infectious charm complement her musical talents.

On "Open the Door to Your Heart," "Lovin' Is Really My Game" and her 1976 Grammy Award winner "Where Is the Love?", Wright and Eternity, a six-person band from Indiana, were at their best. She surprised the audience when she segued from one song into "Dance With Me," a hit by fellow TK performer Peter Brown.

Sister Sledge is a hot group today. Aided by the members of Chic, its recordings of "We Are Family" and "He's The Greatest Dancer" are big disco favorites. So it was no surprise when Sister Sledge closed its show with those two songs. The bulk of the group's presentation, however, was consumed by imitations of popular singers. The two most inspired were parodies of Cher and the Village People.

These four real life sisters from Philadelphia are versatile performers who can entertain even when not singing their most familiar material.

The last group to perform was surely the funkiest. Instant Funk, the Salsoul group known for its recording "I Got My Mind Made Up" and for backing Evelyn King on "Shame," came onstage in black and white outfits and makeup. But this ten-piece aggregation's instrumental skills made their stage antics a secondary consideration. Unlike many session musicians turned performers, Instant Funk plays not simply with precision, but a good deal of passion.

In the middle of Instant Funk's appearance producer and mentor Bunny Sigler came out to perform "By the Way You Danced, I Could Tell It Was You," a tune from his new Salsoul album. Aside from singing Sigler went into a prolonged rap that was both funny and (what else?) funky. **NELSON GEORGE**

EDWIN STARR
CHIC
GLORIA GAYNOR

Starr and his eight-piece band opened the entertainment at Disco Forum V with an energetic six-song performance. Starr, a popular vocalist in the 1960s, has burst on the disco scene with "Contact," a song that mixes his r&b vocals with bubbling, contemporary rhythms.

However it wasn't "Contact" or his new single, "Happy Radio" that provided this 20th Century-Fox Records performer with the set's high-

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Production Firms

The increasing importance of independent production companies was pointed up at a "Major Label Involvement—Production Companies" session.

"A production company's job is to get the record to second base," said Mark Kreiner of MK Productions. "The label's job is to bring it home."

Michael Zager of Love/Zager Productions said that most production companies think more about developing their artists than the labels do.

Howard Smiley, a former TK Records staffer who now heads his own Florida-based production company, said his company takes full responsibility for promotion and publicity of his artists. Most of the other panelists said their companies work in much the same way as Smiley's. Said Kenny Lehman of Aria Productions, "We do every thing we can for our acts. That's why major labels like to deal with us."

Tom Hayden, who heads his own Los Angeles-based production company, explained his function in record production. "I can't produce, so I act as a coordinator trying to match the various talents needed for each project," Hayden said.

Jerry Love, Zager's partner, said that most labels were caught short in discos. "Most of the majors were dependent on in-house producers and they were unable to come up with disco hits," Love observed.

Kenny Baum, Lehman's partner in Aria, said that many producers have been waiting for an opportunity to crack the major labels and disco has been "just the ticket."

Kreiner pointed out that the production company can supplement a major label's a&r staff. "Every major label passed on Chic," Kreiner remembered. Kreiner signed the group to Atlantic in a production deal and the group recently had the biggest disco record of all time with "Le Freak."

Hayden warned that production companies can sometimes perform overlapping functions with the label and a record can be overhyped. But Smiley disagreed, saying that a production firm's job is to push its product and overhyping is impossible.

Lehman pointed out that one advantage to production companies is perseverance. Said Lehman, "Labels often give up on records too soon, but a production company will keep at it longer."

ROBERT FORD JR.

Howard Smiley, panelist.

Tom Hayden, panelist.

Kenny Baum, panelist.

Kenny Lehman, panelist, Aria Productions.

Jerry Love, panelist.

Michael Zager, panelist.

Marc Kreiner, panelist, MK Dance Promotions.

Approaches To Sight And Sound

• *Continued from page 44*

basis. Lobi concentrates on building sophisticated lighting "instruments" that can be programmed to change the environment as necessary, with new special effects and support systems to modify the overall look. Edwards suggested the concept of "swapping" pieces of equipment, particularly among smaller clubs, to continually provide a flow of new effects.

All the panelists agreed with Spahr's comment that while new sound and light effects are important, "the creative human element is the most important. Any system is only as good as the people who operate it, and if club owners spent as much time training their operators as buying new equipment, they would be far better off."

Left To Right: Joe Cayre, Ed Cossman, Bill Wardlow.

Cossman Of WKTU Grateful For Labels

In an acceptance speech for the *Billboard Disco Award to WKTU-FM* for successfully pioneering a full disco format, Edward Cossman, executive vice president, SJR Communications, parent of WKTU, stated:

"I am deeply appreciative to Billboard magazine for providing me with the opportunity to express my 35 years of appreciation to the record industry for providing not only WKTU, but all the SJR-owned-and-operated radio stations, with the basic programming materials for making us the success we are today.

"I may also add that the sizeable percentage of our gross billings paid to ASCAP, BMI and SESAC for the music we use for programming is a small but fair price."

Cossman, who has been associated with the entertainment industry since the inception of tv, said he made the switch to radio after trying to purchase broadcast rights to films for television and discovering that the prices of programming, even as for back as 1947, "were out of sight."

"I have never regretted the decision I made to move into radio," states Cossman. "Today, I am more aware than ever that creativity, dedication and determination by record producers are responsible for all the wonderful products currently available to radio station licensees.

"It also represents an advantageous buy to the broadcaster."

The SJR executive continued, "It is indeed through the efforts of the record companies that radio remains such a highly flexible medium. Which is to say, a broadcaster who is not 'making it' with a particular music format has available to him so many diverse music classifications that he always has another shot at his marketplace."

Even the Beer Brewers Get In On the Scene

By BOB RIEDINGER JR.

The large number of software exhibitors at Disco Forum V attested to disco's ever-growing and broad marketing possibilities.

Mixed among the multitude of lighting and sound exhibits was an eye-catching array of products that capitalized on the flash and glamor of disco fever.

Record and equipment accessories were introduced at this seminar, while a variety of returning programming services and aids also were visible.

Major breweries revealed their commitment to the penetration of the disco market, as Forum IV's sole beer exhibitor, the Miller Brewing Co., was joined this time around by Annheuser-Busch, Inc. and the Jos. Schlitz Brewing Co. Peter Muzzonigro, who handles on-premise development for Schlitz, said "I'm glad we're here. This is a new market for us."

Miller Brewing, already familiar with the benefits of Forum exposure, had one of the largest spaces in the exhibit area. The company placed a dance floor next to its DJ booth, which was open to anyone wanting to try his hand at mixing. Miller also provided an area with tables and chairs. Company rep Diane Sprenger explained why Miller jumped onto disco, saying that beer consumption figures are significantly higher than those for liquor and wine, especially in the 18-35 age bracket, which coincides with the target age group for discotheques.

Don Hoctor's Easybar liquor control won't remove the caps from beer bottles, but it will do just about everything else that pertains to liquor measurement and inventory.

Demonstrating the cost-saving capability and the increased sales potential of the speedy computer operation, he believes it will become an essential part of many clubs, restaurants and hotels in the near future. The system simultaneously portions drinks as they are rung up on the register, with every drop poured kept on record by computer.

Joe Corso of Liquid Control Systems was pleased with the high percentage of buyers stopping at his booth. Featured in the measuring and counting control system were digital readout for beer quantity dispensed and special liquor bottle tops that would enable an owner to do an entire bar inventory in five minutes.

T-shirts and custom designed jackets were abundant throughout the exhibit hall, often in conjunction with a shapely model or two. "Disco is definitely an outlet" for the custom-made T-shirt, said Steve Ryan, representing Royalprints by L&H. "We've been getting good response at the Forum for the custom product selling at $2.10 per unit when bought in quantity." Michael T. Shirts, Inc. was displaying its patented process Diamond Dust T-shirts, a glittering product "unconditionally guaranteed never to wash out; never to fade."

Several manufacturers were electrifying the chest. Among these were Flash In The Pants and Hollywood Flash, with its line of blinking light T-shirts operated by a nine-volt battery. Capable of filling custom orders, Hollywood Flash also has 11 stock designs, with shirts retailing at $35. One of its most popular items with DJs at the Forum was a blinking "On The Air" shirt. Hollywood Flash was particularly impressed with the amount of international interest shown at the Forum towards the blinking attire.

On the dressier side were the fashions of Denise, Inc., turning heads with their exotic design and brilliant colors. Denise created most of her elegant gowns and pants outfits with the entertainer in mind, yet she finds club owners are also interested in these styles for their employes. With her creations, Denise tries to incorporate elements of fantasy and escape, feeling these are also a large part of disco's appeal.

Allowing people to enjoy a fantasyland was part of the motivation behind Jack Ransom's multi-colored Metrolites wigs. Ransom said "You put on a wig, you become someone else." Just introduced, the one-size-fits-all wigs are made of fireproof Cordelon and come in a variety of striking colors, including a rainbow wig. "We're not sure how to market these. We're trying to get feedback," he admitted, but he expects the wigs would be of interest to promotion-oriented operations "or those discotheques where the owner is boutique conscious."

Another newcomer in the headgear area is Captain Rainbow with a product called the Laser Visor. "The effect of the visor lens is to break all light passing through into the rainbow spectrum. This is the public debut of the product, said company president Bill Jennings. Jennings was a lawyer for 17 years, but is "having more fun" with his new venture. The basic model, with a rainbow elastic headband, sells for $60 per dozen, a minimum order of two dozen being required. "The Gold Disco Model" sells for $72 per dozen, and club logos can also be placed on the visors.

What is there for the feet? Something new called DiscoShoes, from Arthur Murray. Making their first Forum appearance these high-heeled women's shoes with flashing lights in the heel and sole have created quite a sensation. Speaking for Shoe Reps, the marketing agent of DiscoShoes, Pat Dougherty, said the exposure at the Forum has been great. "We're gonna put this thing in drive!"

A new novelty gimmick came along from the same folks who gave you Foto Fun computerized portraits. The item is called "The Flippy Flyer" and is described by Modern Marketing & Promotion as a "nylon flying saucer." The saucer is soft to the touch and can be folded and placed in a pocket. Club names can be silk screened on the Flippy Flyer, which may become disco's answer to the rock concert's Frisbee.

In the areas of disco jewelry, Blink Blink displayed its line of electronic jewelry, and Ultra-Volta Discoware Inc. its Disco Dazzlers line. Disco Dazzlers are made of styrene

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Billboard's Disco Action

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ATLANTA

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC**–Sister Sledge–Cotillion (LP/12 inch)
2. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
3. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
4. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
5. **KEEP ON DANCIN'/DO IT AT THE DISCO/LET'S LOVE DANCE TONIGHT**–Gary's Gang–SAM/Columbia (LP/12 inch)
6. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
7. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)
8. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
9. **I WHO HAVE NOTHING**–Sylvester–Fantasy (12 inch)
10. **MAKIN' IT**–David Naughton–RSO (12 inch)
11. **TAKE ME HOME**–Cher–Casablanca (LP/12 inch)
12. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
13. **TRAGEDY**–Bee Gees–RSO (LP/12 inch)
14. **SHAKE YOUR BODY (DOWN TO THE GROUND)**–Jacksons–Epic (12 inch)
15. **HAVEN'T STOPPED DANCIN' YET**–Gonzalez–Capitol (LP)

BALT./WASHINGTON

This Week
1. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
2. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
3. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
4. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
5. **WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC**–Sister Sledge–Cotillion (LP/12 inch)
6. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
7. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
8. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
9. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
10. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
11. **TAKE ME HOME**–Cher–Casablanca (LP/12 inch)
12. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)
13. **FIRST CHOICE LP–all cuts**–First Choice–Salsoul (LP)
14. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)
15. **BY THE WAY YOU DANCE**–Bunny Sigler–Gold Mind (12 inch)

BOSTON

This Week
1. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
2. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
3. **HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC**–Sister Sledge–Cotillion (LP/12 inch)
4. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
5. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
6. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
7. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)
8. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (LP)
9. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
10. **FIRST CHOICE LP–all cuts**–First Choice–Salsoul (LP)
11. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
12. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
13. **DANCE WITH YOU**–Carrie Lucas–Solar (12 inch)
14. **SHAKE YOUR BODY (DOWN TO THE GROUND)**–Jacksons–Epic (12 inch)
15. **I DON'T KNOW IF IT'S RIGHT**–Evelyn "Champagne" King–RCA (12 inch)

CHICAGO

This Week
1. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (LP)
2. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (LP/12 inch)
3. **KNOCK ON WOOD**–Amii Stewart–Ariola (LP)
4. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
5. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
6. **STAR LOVE**–Cheryl Lynn–Columbia (12 inch)
7. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)
8. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
9. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
10. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
11. **FIRST CHOICE LP–all cuts**–First Choice–Salsoul (LP)
12. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
13. **BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (LP)
14. **DANCE WITH YOU**–Carrie Lucas–Solar (12 inch)
15. **HAVEN'T STOPPED DANCIN' YET**–Gonzalez–Capitol (LP)

DALLAS/HOUSTON

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
3. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
4. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
5. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
6. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
7. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
8. **I DON'T KNOW IF IT'S RIGHT**–Evelyn "Champagne" King–RCA (12 inch)
9. **FORBIDDEN LOVE**–Madleen Kane–Warner Bros. (12 inch)
10. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
11. **DANCE WITH YOU**–Carrie Lucas–Solar (12 inch)
12. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
13. **LET THE MUSIC PLAY**–Arpeggio–Polydor (LP)
14. **BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (LP)
15. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)

DETROIT

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
3. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
4. **SPANK**–Jimmy "Bo" Horne–TK (12 inch) (Remix)
5. **ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR**–St. Tropez–Butterfly (LP/12 inch)
6. **GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
7. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
8. **FIRST CHOICE LP–all cuts**–First Choice–Salsoul (LP)
9. **STAR LOVE**–Cheryl Lynn–Columbia (12 inch)
10. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
11. **DANCE WITH YOU**–Carrie Lucas–Solar (12 inch)
12. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
13. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
14. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
15. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)

LOS ANGELES

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
3. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
4. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
5. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
6. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
7. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
8. **TAKE ME HOME**–Cher–Casablanca (LP/12 inch)
9. **FORBIDDEN LOVE**–Madleen Kane–Warner Bros. (12 inch)
10. **DANCE WITH YOU**–Carrie Lucas–Solar (12 inch)
11. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
12. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
13. **PARTY SONG/TAKIN' A CHANCE/NIGHT TIME**–Sticky Fingers–Prelude (LP)
14. **BY THE WAY YOU DANCE**–Bunny Sigler–Gold Mind (12 inch)
15. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)

MIAMI

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
3. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
4. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
5. **LET THE MUSIC PLAY–all cuts**–Arpeggio–Polydor (LP)
6. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)
7. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
8. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
9. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
10. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
11. **BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (12 inch)
12. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)
13. **ONE MORE MINUTE/FILL MY LIFE WITH LOVE**–St. Tropez–Butterfly (LP/12 inch)
14. **FLY ME ON THE WINGS OF LOVE**–Celi Bee–APA (LP)
15. **CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM**–Midnight Rhythm–Atlantic (LP)

NEW ORLEANS

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
3. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
4. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)
5. **CLIMB/RUSHING TO MEET YOU**–Midnight Rhythm–Atlantic (LP)
6. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
7. **BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (LP)
8. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
9. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
10. **FORBIDDEN LOVE**–Madleen Kane–Warner Bros. (LP)
11. **WHOLE LOTTA LOVE/WONDERFUL MEDLEY**–The Wonder Band–Atco (LP/12 inch)
12. **MY BABY'S BABY**–Liquid Gold–Parachute (12 inch)
13. **WASTIN' MY LOVE/NIGHT TIME**–Sticky Fingers–Prelude (LP)
14. **HERE COMES THE NIGHT**–Beach Boys–Caribou (12 inch)
15. **DISCO NIGHT**–G.Q.–Arista (12 inch)

NEW YORK

This Week
1. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
2. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Atlantic (12 inch)
3. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
4. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
5. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
6. **CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM**–Midnight Rhythm–Atlantic (LP)
7. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)
8. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
9. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (LP)
10. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)
11. **FORBIDDEN LOVE**–Madleen Kane–Warner Bros. (12 inch)
12. **MY BABY'S BABY**–Liquid Gold–Parachute (12 inch)
13. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
14. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
15. **TAKE ME HOME**–Cher–Casablanca (LP/12 inch)

PHILADELPHIA

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
3. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
4. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
5. **FIRST CHOICE LP–all cuts**–First Choice–Salsoul (LP)
6. **PARTY SONG/TAKIN' A CHANCE/NIGHT TIME**–Sticky Fingers–Prelude (LP)
7. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
8. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)
9. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
10. **SATURDAY NIGHT, SUNDAY MORNING**–Thelma Houston–Motown (12 inch)
11. **CUT LOOSE**–Bohannon–Mercury (12 inch)
12. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
13. **BY THE WAY YOU DANCE**–Bunny Sigler–Gold Mind (12 inch)
14. **EVERYBODY HERE TONIGHT MUST PARTY**–Direct Current–TEC (12 inch)
15. **STRAIGHT TO THE BANK**–Bill Summers–Prestige (12 inch)

PHOENIX

This Week
1. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
2. **ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DU JOUR**–St. Tropez–Butterfly (LP/12 inch)
3. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
4. **CRAZY**–The Glass Family–JDC Records (12 inch)
5. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
6. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
7. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
8. **DON'T YOU NEED**–Linda Evans–Ariola (12 inch)
9. **ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP)
10. **BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (LP)
11. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
12. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)
13. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
14. **TAKE ME HOME**–Cher–Casablanca (LP/12 inch)
15. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)

PITTSBURGH

This Week
1. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
2. **MAKIN' IT**–David Naughton–RSO (12 inch)
3. **HE'S THE GREATEST DANCER/WE ARE FAMILY**–Sister Sledge–Cotillion (12 inch)
4. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
5. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
6. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
7. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
8. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
9. **CRAZY**–The Glass Family–JDC Records (12 inch)
10. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
11. **DANCE WITH YOU**–Carrie Lucas–Solar (12 inch)
12. **FIRST CHOICE LP–all cuts**–First Choice–Salsoul (LP)
13. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
14. **NIGHTTIME FANTASY**–Vicki Sue Robinson–RCA (12 inch)
15. **WHOLE LOTTA LOVE/WONDERFUL MEDLEY**–The Wonder Band–Atco (LP/12 inch)

SAN FRANCISCO

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
3. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
4. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
5. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
6. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
7. **THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch)
8. **DANCE WITH YOU**–Carrie Lucas–Solar (12 inch)
9. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
10. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
11. **AT MIDNIGHT/SATURDAY NIGHT**–T Connection–TK (LP/12 inch)
12. **ROCK SOLID/GIVE IT TO ME**–Chi Chi Fayelas–Prism (LP)
13. **MY BABY'S BABY**–Liquid Gold–Parachute (12 inch)
14. **BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (LP)
15. **FORBIDDEN LOVE**–Madleen Kane–Warner Bros. (12 inch)

SEATTLE/PORTLAND

This Week
1. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
2. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
3. **DANCER/DANCE TO DANCE**–Gino Soccio–Warner Bros. (LP)
4. **DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch)
5. **ULTIMATE LP**–Ultimate–Casablanca (LP)
6. **I GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch)
7. **(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch)
8. **MY BABY'S BABY**–Liquid Gold–Parachute (12 inch)
9. **FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP)
10. **KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch)
11. **CLIMB/RUSHING TO MEET YOU**–Midnight Rhythm–Atlantic (LP)
12. **LET THE MUSIC PLAY–all cuts**–Arpeggio–Polydor (LP)
13. **DISCO NIGHTS**–G.Q.–Arista (12 inch)
14. **FOR YOUR LOVE**–Chilly–Polydor (LP)
15. **BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (LP)

MONTREAL

This Week
1. **KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch)
2. **GOT MY MIND MADE UP**–Instant Funk–RCA (12 inch)
3. **DO YA THINK I'M SEXY**–Rod Stewart–WEA (12 inch)
4. **DANCER**–Gino Soccio–Quality (LP)
5. **FIRE NIGHT DANCE**–Peter Jacques Band–Quality (LP)
6. **WE ARE FAMILY/HE'S THE GREATEST DANCER**–Sister Sledge–Cotillion (12 inch)
7. **TRAGEDY**–Bee Gees–Polydor (LP)
8. **SPANK**–Jimmy Bo Horne–CBS (12 inch)
9. **KEEP ON DANCIN'**–Gary's Gang–CBS (12 inch)
10. **(EVERYBODY) GET DANCIN'**–Bombers–Tehon (12 inch)
11. **ULTIMATE**–all cuts–Ultimate–Polydor (LP)
12. **AT MIDNIGHT**–T Connection–CBS (12 inch)
13. **DON'T FALL IN LOVE**–Alma Faye Brooks–RCA (12 inch)
14. **THE STRANGER**–Shining Star–Unidisc (12 inch)
15. **I ONLY WANNA GET UP AND DANCE**–The Rare–A&M (12 inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

National Disco Action Top 40

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TW	LW	TITLE(S), ARTIST, LABEL
1	2	**WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC**–Sister Sledge–Cotillion (LP/12 inch) SD 5209/COT 44245
2	8	**DANCE TO DANCE/DANCER**–Gino Soccio–Warner Bros. (LP) RFC 3309
3	4	**(EVERYBODY) GET DANCIN'**–Bombers–West End (12 inch) WES 22115
4	1	**GOT MY MIND MADE UP**–Instant Funk–Salsoul (12 inch) SG 207
5	5	**KNOCK ON WOOD**–Amii Stewart–Ariola (12 inch) AR 9000
6	3	**DO YA THINK I'M SEXY**–Rod Stewart–Warner Bros. (12 inch) WBSD 8727
7	7	**KEEP ON DANCIN'/DO IT AT THE DISCO**–Gary's Gang–SAM/Columbia (12 inch) 23-10885
8	6	**AT MIDNIGHT**–T-Connection–TK (LP/12 inch) DASH 30009 X
9	12	**DISCO NIGHTS**–G.Q.–Arista (12 inch) SP 38
10	13	**THERE BUT FOR THE GRACE OF GOD GO I**–Machine–Hologram/RCA (12 inch) RCA 11457
11	11	**FIRE NIGHT DANCE–all cuts**–Peter Jacques Band–Prelude (LP) PRL 12163
12	9	**ULTIMATE LP–all cuts**–Ultimate–Casablanca (LP) NBLP 7128
13	28	**TAKE ME HOME**–Cher–Casablanca (LP) 7133
14	10	**I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES**–Gloria Gaynor–Polydor (LP) PD 16184
15	15	**FLY AWAY–all cuts**–Voyage–Marlin (LP) 2225
16	–	**FORBIDDEN LOVE**–Madleen Kane–Warner Bros. (12 inch) WBSD 8772
17	26	**MAKIN' IT**–David Naughton–RSO (12-inch) RPO 1007
18	19	**ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR**–St. Tropez–Butterfly (LP) FLY 016
19	20	**CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM**–Midnight Rhythm–Atlantic (LP) SD 19216
20	21	**SHAKE YOUR BODY (DOWN TO THE GROUND)**–The Jacksons–Epic (12-inch) 28-50657
21	30	**BANG A GONG/ALL RIGHT NOW**–Witch Queen–Roadshow (LP) EXL1-3312
22	34	**HOLD YOUR HORSES**–First Choice–all cuts–Salsoul (LP) GG 401
23	25	**BY THE WAY YOU DANCE**–Bunny Sigler–Gold Mind (12-inch) GG 403
24	14	**LET THE MUSIC PLAY–all cuts**–Arpeggio–Polydor (LP) PD 16180
25	36	**DANCE WITH YOU**–Carrie Lucas–Solar (12-inch) YD 11483
26	–	**I WHO HAVE NOTHING**–Sylvester–Fantasy (12-inch) D-129
27	29	**PARTY SONG/TAKIN' A CHANCE/NIGHT TIME**–Sticky Fingers–Prelude (LP) PRL 12164
28	18	**CHANCE TO DANCE/A-FREAK-A/HOT BODIES**–Lemon–Prelude (LP/12 inch*) PRL 12162
29	35	**MY BABY'S BABY**–Liquid Gold–Parachute (Casablanca) (12 inch) RRD 20523
30	–	**STAR LOVE**–Cheryl Lynn–Columbia (LP/12 inch*) JC 35486
31	31	**CRAZY**–The Glass Family–JDC Records (12 inch) JDC 12-1
32	22	**TRAGEDY**–Bee Gees–RSO (LP/12 inch*) RPO 1008
33	33	**SATURDAY NIGHT, SUNDAY MORNING**–Thelma Houston–Motown (12 inch) M 100013
34	24	**Y.M.C.A./CRUISIN'/HOT COP**–Village People–Casablanca (LP/12 inch) NBLP 7118/NBD 20144
35	–	**NIGHTTIME FANTASY**–Vicki Sue Robinson–RCA (12 inch) PD 11442
36	16	**FLY ME ON THE WINGS OF LOVE**–Celi Bee–APA (LP) APA 77003
37	17	**HAVEN'T STOPPED DANCIN' YET**–Gonzalez–Capitol (LP) SW 11855
38	–	**IT MUST BE LOVE**–Alton McClain & Destiny–Polydor (12-inch) PRO 074
39	–	**WHOLE LOTTA LOVE/WONDERFUL MEDLEY**–The Wonder Band–Atco (LP/12-inch) DSKO 158/SD 38-111
40	27	**IF THERE'S LOVE/HAZY SHADES OF LOVE**–Amant–TK (LP/12-inch) 2227/TDK 121

* non-commercial 12-inch

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#1 DISCO DJ FAVORITE 12"
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#1 HEAVY DISCO/LR SINGLE
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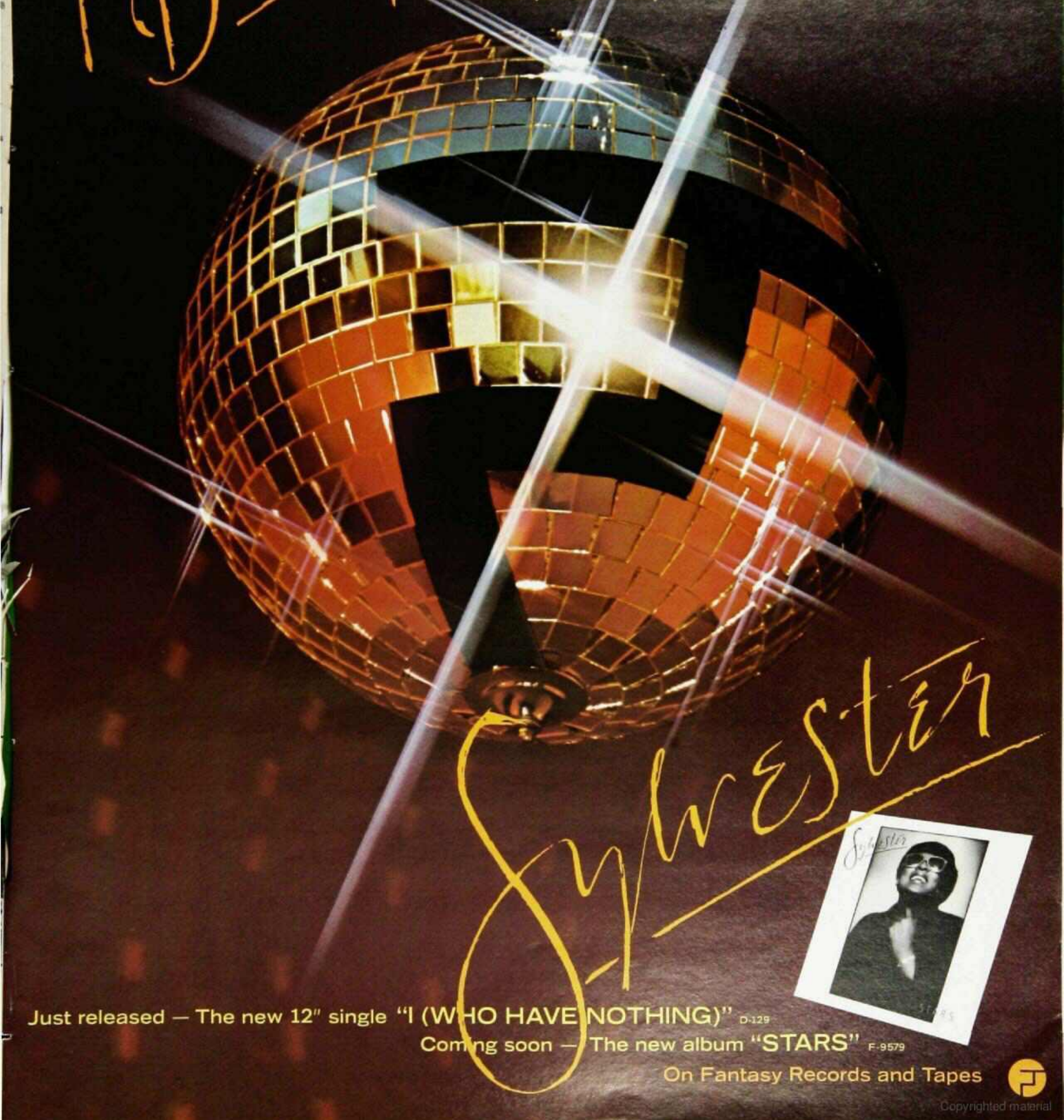

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July 12-15, 1979

The New York Hilton

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Disco Mix

NEW YORK—Sometimes when first hearing a remake of a former classic hit, a contemporary disco beat will not always blend well with the original concept of the record. Paul Simon's "Bridge Over Troubled Water" has managed to cross that bridge with a new version by Linda Clifford on RSO.

Taken from her forthcoming LP titled "Let Me Be Your Woman," this special 12-inch 33⅓ r.p.m. has given spirit and vitality to this previous serious and melancholy song. Driving percussion, synthesizer effects and elaborate orchestration have given nonstop flow to the 10:20-minute cut.

The original haunting flavor has been retained but Clifford has shown that the material is readily adaptable and acceptable to the disco market. Produced and arranged by Gil Askey and mixed by Jimmy Simpson, the release will certainly be an easy followup to her previous hit, "If My Friends Could See Me Now."

The magic of Melba Moore again rings through on her Epic 12-inch 33⅓ r.p.m. "Pick Me Up, I'll Dance." This disk is on a much lighter side, in mood and tempo as compared to "*You Stepped Into My Life*." Taken from her LP "Melba," the artist's style and slick performance never lags. Smooth background vocals and impressive orchestration are maintained throughout this cut.

Producer Gene McFadden and John Whitehead have given Melba refreshing material which remix artist John Luongo has put together nicely. Running 7 minutes, the vocal side has no noticeable break but the flow is constant as well as the flip side which is instrumental and runs a longer 8:30 minutes.

The versatility of jazz artist Herbie Hancock prevails on all cuts on his Columbia album, "Feets Don't Fail Me Now." Two of the cuts, "You Bet Your Love" and "Ready Or Not," have been released as special disco versions and are out on a 12-inch 33⅓ r.p.m. disk.

Background vocalization and funk-oriented rhythm tracks are sassy, pungent and energetic, and should help to propel this disk.

Jacques Morali's success with the Village People continues with their special advance 12-inch 33⅓ r.p.m. release of two songs from the forthcoming Casablanca LP titled "Go West." "In The Navy" at 6:21 minutes has brass and a handclapping beat dominating the tracks with the group's familiar harmonies ringing well.

*The chorus and rhythm tracks repeat themselves throughout this cut with a long instru*mental section leading to a vocal ending. The second song is "Manhattan Woman" at 6:35 minutes. The group's resources and talents are plentiful. However, they have been in the disco market for some time and it is hoped that with their accepted popularity, perhaps some additional originality will aid their material, as their full potential has not been realized.

Taken from the Tabu album, "Funky Entertainment" is Brainstorm's special disco version of "Hot For You." Tight harmonies and well crafted orchestration work well with a conga and handclapping break that carries throughout this gutsy 12-inch 33⅓ r.p.m. disk. Additional chanting and heavy breathing by the group provide another break that continues the searing momentum on the disk. Guitar and a lush string section give the orchestration a smooth flow. Distributed by CBS, the remix is by Rick Gianatos and produced by Jerry Peters.

Reaction to Madeline Kane's "Forbidden Love" is continuing to find wide acceptance by deejays. This remix by Jim Burgess, named Billboard's deejay of the year, could prove to be a favorite.

The Raes' first LP from A&M is titled "Dancing Up A Storm" which should indicate exactly what will happen after its first play. Besides its first hit, "A Little Lovin' (Keeps The Doctor Away)," the followup 12-inch "I Only Wanna Get Up And Dance" is also included. Highlighting this album is a catchy and infectious tune titled "*Don't Turn Around*," with a delightful '60s Supremes flavor that is pulsated with percussion and conga rhythm tracks which give momentum to this 5:26-minute cut.

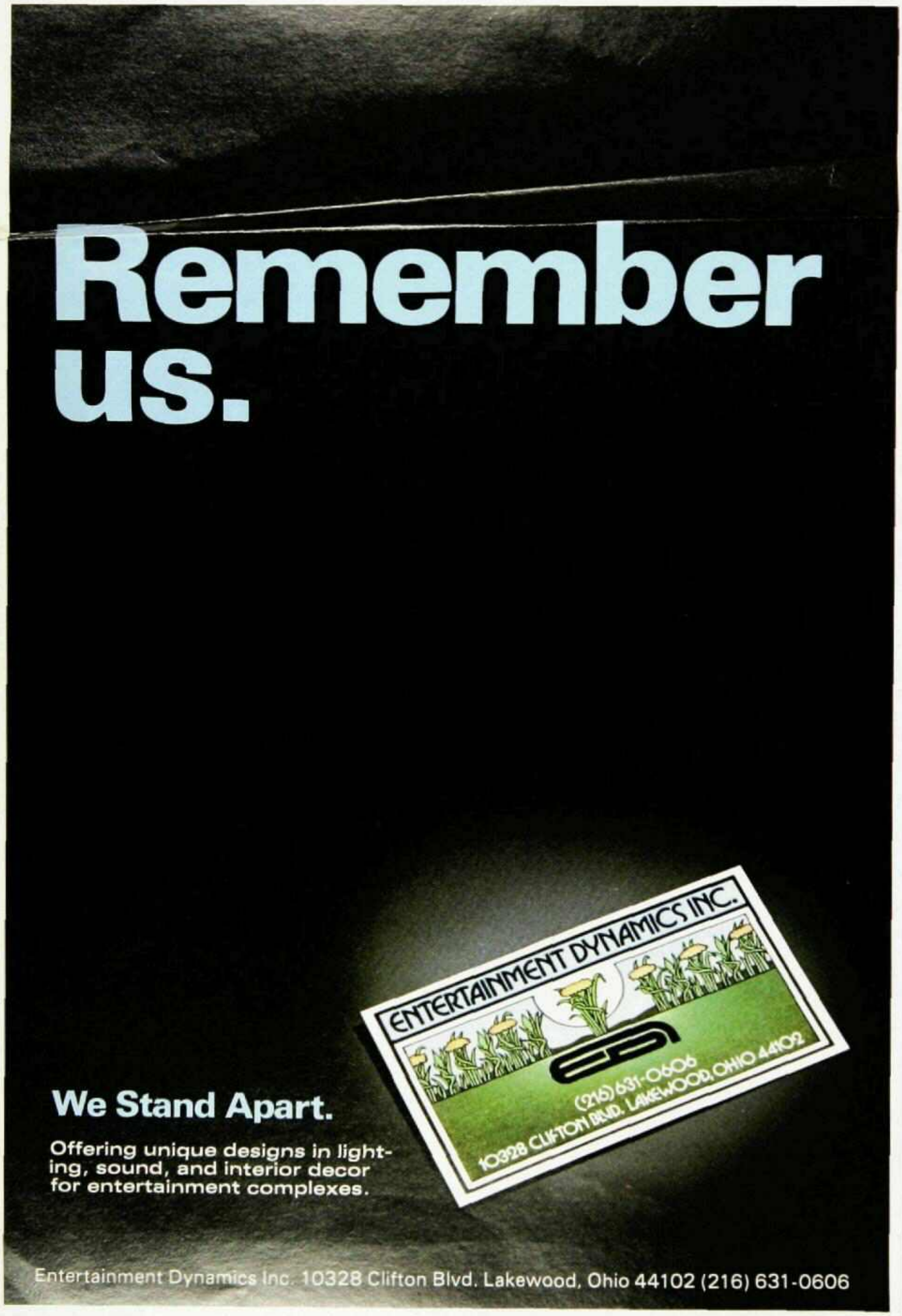
Although deejays might find it necessary to slow the tempo down, the excitement from this cut should continue to insure the group's favorable attention.

Westbound Records' release of "I Was Made For Love" by Carlo Munro has an interesting cut titled "Outside Looking In." Running 6:33 minutes, this selection seems the most acceptable from the album for disco play.

Its pulsating rhythm and sizzling tracks continue to flow from the first to the final notes. Quality arrangements go to Mike Theodore who co produced the album with Pat Meeham. Bass guitar punctuates the song with a flute and sax solo for added diversity. Synthesizer effects contribute to the instrumentation.

"Work That Body" by Taana Gardner is continuing to get response from deejays in New York. Mixed by Larry Levan of "Instant Funk" fame, this entry with its combination of hot rhythm tracks and Taana's sensuous vocals are captivating. Produced by Kenton Nix, "Work That Body" runs 9:18 minutes and is released by Westend.

Tasha Thomas, who pleased the deejays with "Shoot Me (With Your Love)" has her first album out on Atlantic. The eight cuts featured on this album show her dexterity and musical ability. "Midnight Rendezvous" at 7:49 minutes seems to shine above the other cuts. It is produced by James R. Claser and Peter Rugile.



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Owners Cover Every Base

• Continued from page 50

know managers have trouble with that. But record companies are not going to be servicing clubs, because the DJ is the one who is going to sell the records." Martino added that record companies view the club's concerns strictly in the line of management, and concerns such as membership.

Tramp's owner and Disco consultant Michael O'Harro snapped back saying, "I totally disagree with that concept. I have written every record company asking them to please send records to the DJ c/o Tramps." O'Harro also gives his jockey an account at the local record store so she can buy the albums she needs.

"But I want to own the records," O'Harro emphasized.

Consultant and club owner of Philadelphia's Second Story, Barry Geftman agreed with Martino as well as most of the panel, and a vocal segment of the audience, that a jockey is probably the most important person in a club. Geftman keeps a prerecorded tape of the DJ's work to cover the absence of a jockey when necessary.

Speaking from the audience, DJ and consultant Frank Sestito justified jockey ownership of albums, referring to the albums as the DJ's artistic tools. He also noted that many clubs do not have a record collection. If unemployed, a DJ's chances of being hired are increased when he has his own albums.

One club owner from Australia wanted to know if it's better to use one DJ throughout the week rather than several, and if its better to have radio-oriented DJs.

Panelist Martino replied it should "be geared to the club." Regarding hours, Martino recommended that if a club is open seven days a week the owner should use more than one jockey "to give the audience diversity and a break for the DJs."

Responding to the second question, Martino said, "The disco DJ is unique. He doesn't talk. He concentrates on what he's doing." The club owner said that in Australia people want the DJ to talk and they want to know which music is being played. Martino suggested first of all, that the record jacket be visibly displayed. He also said that in the more progressive discotheques in the U.S. the DJ will not talk. Yet the clientele still makes a definite personality association with him. The implication is that Australian discotheques can be guided to that point.

Another topic of pressing interest was management's screening of clientele along with the enforcement of club admission policies.

The panel, which was led

(Continued on page 64)

Bill Wardlow meets CBS Records president, Bruce Lundvall, and artist, Barry White.

SOUND, LIGHT INNOVATIONS

Nothing New? Forum Indicates Otherwise

By STEPHEN TRAIMAN

NEW YORK—With a growing number of established sound and light firms, and new custom companies with innovative units in audio, lighting and lasers on hand, Billboard's Disco Forum V provided a showcase of sophisticated technology.

While some of the leading designer/installers in the industry may have their blinders on in claiming that there is really nothing "new," the proof to dispute that view was on the exhibit floor and in two dozen or more sound/light/laser demo rooms at the New York Hilton.

Making their debut were the DutkoSound "audio holography" projector and eight-speaker system; Fosgate Electronics' "Tetra D" mixer/preamp/synthesizer, incorporating Tate Audio's SQ/Directional Enhancement System; new concept turntables from Technics and QRK Electronics; new disco-oriented mixers from GLI/Integrated Sound Systems, Immedia Sound, Big Apple, Biamp Systems, Audikon (via Rosner Custom Sound), Audimation (via Linear Sound Labs), Rotel Uni-Sync, Simms (via Sound Dymax of Canada), and Paris Power (via Comel of France), and pro units from Ashly Audio.

In electronics, Audio by Zimet showed the Eventide Harmonizer, and new crossovers were introduced by Richard Long & Associates, Showco and AST. In speakers, models were introduced by Heppner Sound, moving from the OEM area into a pro branded line; Richard Long, Rosner Custom Sound, Cerwin-Vega, GLI, Audio by Zimet, Altec, and Bose, the latter also testing the disco mart with a wood "slipcased" version of its pro 802 unit.

On the lighting scene, a score of sophisticated new controllers made their debut, including a full rack-mount series from Meteor Light & Sound, an expanded group from M.E. Productions/Lights Fantastic, an Alluminerva/Micronerva/Matrix Switching package from Equipment Supply/Design Circuit, a total memory package from Times Square, Smithall Electronics, Ekkor, Big Apple, Lighting Experiences with a portable/suitcase system, Universal-Disco Design with its neon sunburst panel/controller, Litelab with a 64-channel unit, Electronic Designers and Entertainment Dynamics.

Tied into lighting controls were a variety of new lighted dance floor concepts, including modules from Big Apple, Crown Industries with Stardust "roll-up" floor, Varaxon and Rotronics, the latter with curved partitions of an exclusive "sandwich" of cellular cores between two sheets of plexiglass.

In animated special effects and lasers, the scope of available results was enhanced with virtually all-new and more sophisticated units. Blackstone Productions uses a multi-projector setup with animated and other visual effects to created customized programs,

(Continued on page 65)

Television's Role

• Continued from page 46

change in television's attitude to disco.

Phil Gary of the "Superbowl Of Disco Dancing" is confident that disco will break into tv in a big way, but lamented that one of the reasons this breakthrough is so slow in coming is because too many people are hung up on big names, and, as of now, disco has few big names to offer tv.

One member of the audience angrily revealed that he had been a panelist on a similar seminar at the last disco convention, and that after he had spoken candidly, other people stole his ideas and used them to rob him of his regional disco show. He went on to warn the panelists not to reveal too many of their business secrets as they too may wind up in the same predicament.

Other panelists included Slavko Rebec of Slavko Vision Ltd., New York, and Michael O'Harro, of Tramp's, Washington, D.C.

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Forum Entertainment

• *Continued from page 52*

light. Instead a rearrangement of his mid-1960s hit, "25 Miles," took that honor. It kept the strong lyric of that soul classic while providing a beat the disco audience could groove with. Starr's stage craft, honed by years on the black music circuit, was sharp and involving.

That the sound of Chic is as distinctive as any in contemporary music was apparent in its five-song performance. "Chic Cheer," "Le Freak," "I Want Your Love," "Everybody Dance" and "Dance, Dance, Dance" all bear the trademark of bassist Bernard Edwards and guitarist Nils Rodgers. They have shown the pop market that disco rhythms are more than a static bass drum. Chic's music is fluid and often as inspired as any on the charts today.

Unfortunately the interplay between Rodgers and Edwards was sometimes obscured by technical difficulties. Still Chic's musicianship was clear to careful listeners.

Gloria Gaynor was the first "Queen of Disco" and her five-song performance showcased some of the music that earned this Polydor artist that title. "Never Can Say Goodbye" and "Somewhere There Is Music," two of her best remembered tunes, received enthusiastic audience support. However, it was "I Will Survive" that appropriately got the loudest crowd reaction.

NELSON GEORGE

VOYAGE
SYLVESTER
VILLAGE PEOPLE

Everything worked well on the night of Feb. 28. The sound system, the lights and the timing were perfect. Voyage opened with a brief set which appeared to be lip synced with their recordings. There was plenty of movement on stage, but the hands of the conga player didn't make the proper accents, the piano was missing and other percussion instruments were heard but not seen. The hits were there and the crowd loved them: "Souvenirs," "Fly Away" and "Keep On Moving" were the only three the group performed.

Next was Sylvester. Now here's a group that should be watched. They have been around a while and leader Sylvester takes the audience where he wants. In his long set, Sylvester brought disco to its roots bringing with it aspects of rock 'n' roll, gospel and blues, slowing the tempo, changing when one least expected it and generally holding the interest of the fans. He toasted Patti Labelle singing some extended rhythm and blues on "I've Been Looking Around." They heated things up with a rousing version of such hits as "Dance Disco Heat" and "You Make Me Feel Mighty Real." They encored with some "oldie" material on "Never Can Say Goodbye." Sylvester can conceivably take disco to its next step . . . back to rock and r&b.

Village People, the most-awaited group, did 45 minutes plus of nonstop singing, dancing and cheerleading. Singing along with some of the best tracking available, the group cavorted in costume with unique choreography. They performed material from their new album "Go West" doing the title song as well as "San Francisco," "Hollywood" and "In The Navy." They concluded with their hit renditions of "Macho Man" and "YMCA."

The room was rendered impassable as the crowds filled the bar areas, the for-viewers-only benches, the tables and the aisles. The dance floor was jammed to the stage with non-dancers and those trying to stretch for a view of the groups. When their arms were raised and writhing to the incessant tempo, the floor dancers looked for all the world like a scene from the film "Snake Pit." The crowd became as much a spectacle as the acts they were there to see and hear. It was as wildly enthusiastic an audience as ever graced a disco with all sexes, ages, sizes, attire, coiffures and colors in attendance.

ARNOLD JAY SMITH

Members of the disco group Chic meet Ahmet Ertegun, left and Wardlow, third from left.

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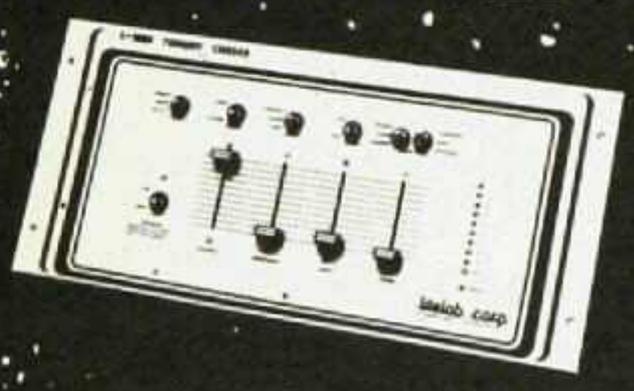

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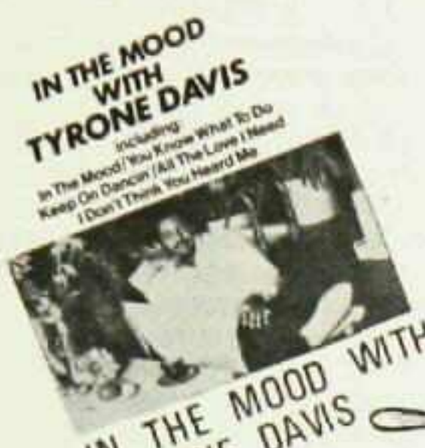

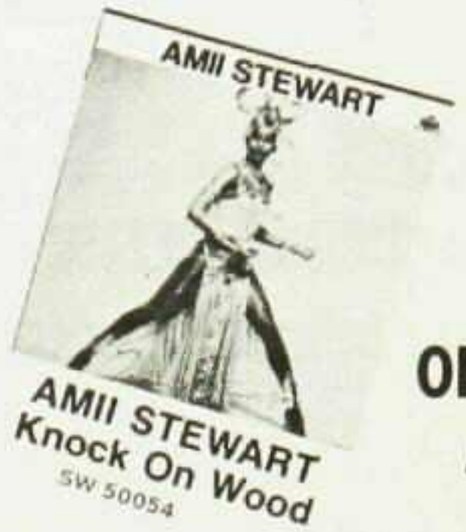

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Cultural Exchange Is Promulgated By a Norwegian

• *Continued from page 35*

played an important role in the emergence of a serious disco market in his country, Australia's geographical isolation is one of the major stumbling blocks in the path of the country's disco progress.

Another obstacle, according to Hurrey (and he was supported on this from the floor by Joe Melnik of the Australian Disco Promotions) is the Australian government which sets the liquor laws, issues the necessary licenses and even controls many of the radio stations. (Hurrey is employed by the Australian Broadcasting Co., a government organization.)

Hurrey pointed out that in some cities in Australia, bars are forced to close as early as 10 p.m., and in other areas, nightclubs can serve liquor until 3 a.m. only if they are offering live music. The radio stations too, are still largely Top 40 formated, with only a marginal amount of disco music programmed.

However, Hurrey assures, winds of change are in the air. "The government is beginning to realize that people want to continue dancing after midnight, and as a result the laws are slowly changing."

To hurry things up, Melnik revealed a plan to import top U.S. discos deejays to Australia to demonstrate the art of mixing music. Australian disco deejays apparently do not know how to segue one disk into another, and as a result chatter to their audience as they change platters.

Still, much of the equipment for Australian clubs must be imported from the U.S., and according to Hurrey, most Australian-based record companies will not admit that disco exists.

British producer, Biddu, noted that disco music is still much the product of the producer and the songwriter. But he feels that this must change if disco, as a music form, is to survive.

"We must begin a search for young, talented, personable acts which can be groomed for major concert appearances, so that the concept of disco can be proliferated," he stated. He also added that the coming of the videodisk and large screen tv could play an important role in boosting disco's image, and for this reason too the search for viable acts must be accelerated.

Swiss disco operator, Larry Lautman, echoed the problems of his colleagues when he stated that Swiss-based record labels still do not recognize discotheques and their viability in breaking records.

He stated too, that because of the tangled red tape of Swiss laws it is virtually impossible to open a new club, and any operator entering the discotheque market must take over an existing room. "If this cannot be done, then the potential club owner must wait a minimum of two or three years before he can get the necessary licenses to open a new club," Lautman told his audience.

Lautman stated that the majority of Swiss-based record companies are located in the German sector of the country, and therefore gear their releases to Germany or German-speaking buyers.

Lautman, who with his business associates operate four discotheques in Switzerland, stated that because of the problems faced he is forced to import the majority of his records from the U.S. and the U.K.

Closer to home, Gary Chalmers of London Records, Canada, stated that in spite of stringent liquor laws in some parts of the country which make it virtually impossible to open a discotheque, the industry is booming in places like Montreal, Toronto and Quebec City.

He further stated that disco is fast emerging into the biggest thing ever to happen to Canadian radio.

Chalmers stated that because of the disco boom in Canada, many Canadian rock acts like Erotic Drum Band and THP are changing their formats to incorporate disco sounds.

Unlike his European colleagues on the panel, Chalmers has no problem getting promotional records. He disclosed that there are at least three major pools servicing the discos in that country, and many deejays belong to U.S.-based pools.

David Payne, representing Juliana's Sound Services, disclosed that an increasing number of hotel and motel chains are setting aside development funds for discos in their establishments.

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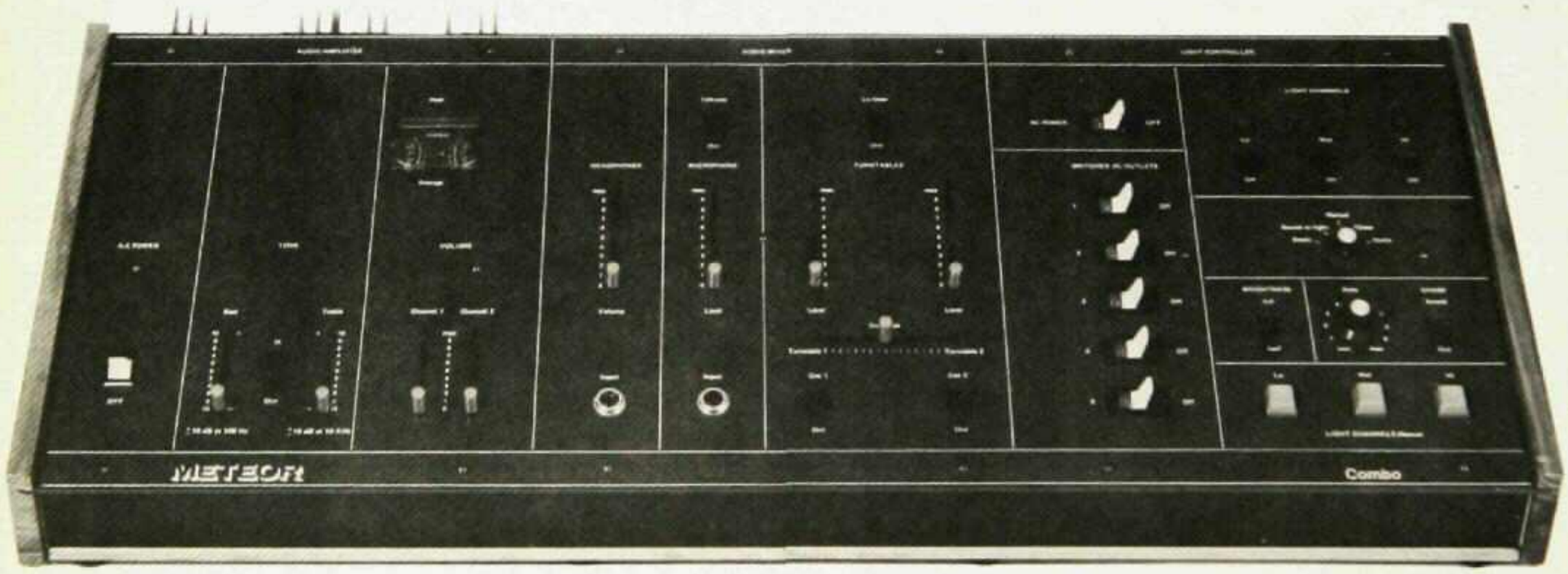

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Disco Forum V

Nuts And Bolts Of Franchising

• *Continued from page 43*

tors should not automatically assume atmosphere and feeling can be duplicated in any given market.

Speaking to the potential franchisor, 2001's Kowalczyk pointed out the financial requirements for beginning a franchising outfit. "Get a ton of backup capital," he said, recommending that $300,000-$400,000 be "committed to the long-term aspect. You're going to need a lot of fiscal support."

Kowalczyk also suggested the new franchisor should "make contact with a good patent attorney, to back yourself up."

Tramps owner and disco consultant Michael O'Harro underlined the importance of retaining lawyers specifically for that purpose.

O'Harro claims to have eight currently active suits against infringements on the Tramps name, one of the many aspects of his operation that he has copyrighted. O'Harro strongly believes a highly visible club suffers when an unauthorized, less professional outfit capitalizes on a recognized name.

Fellow panelist Barry Geftman offered left-handed support, saying "its not the name, its the product." Geftman, affiliated with Second Story in Philadelphia, has created a number of turn-key operations located in Pennsylvania and New Jersey. Each club is custom designed.

Geftman has also steered clear of club-restaurant link-ups that are becoming more prevalent nationwide. Geftman said all his clubs are discotheques first, "all serious clubs for a serious business. I don't think discotheques should be confused with restaurants, tap rooms or bars."

But O'Harro, along with panelist Ray Ford of the Bobby McGee's restaurant-disco chain, believes "the keynote for success is to be a total concept disco," working with restaurants and creating "discos for people who don't go to discos."

Ford said that Bobby McGee's grew out of the European disco concept which emphasizes "fine food and fine service." Ford pointed to this as an important factor in the longevity of such clubs and felt it could be applied successfully in this country.

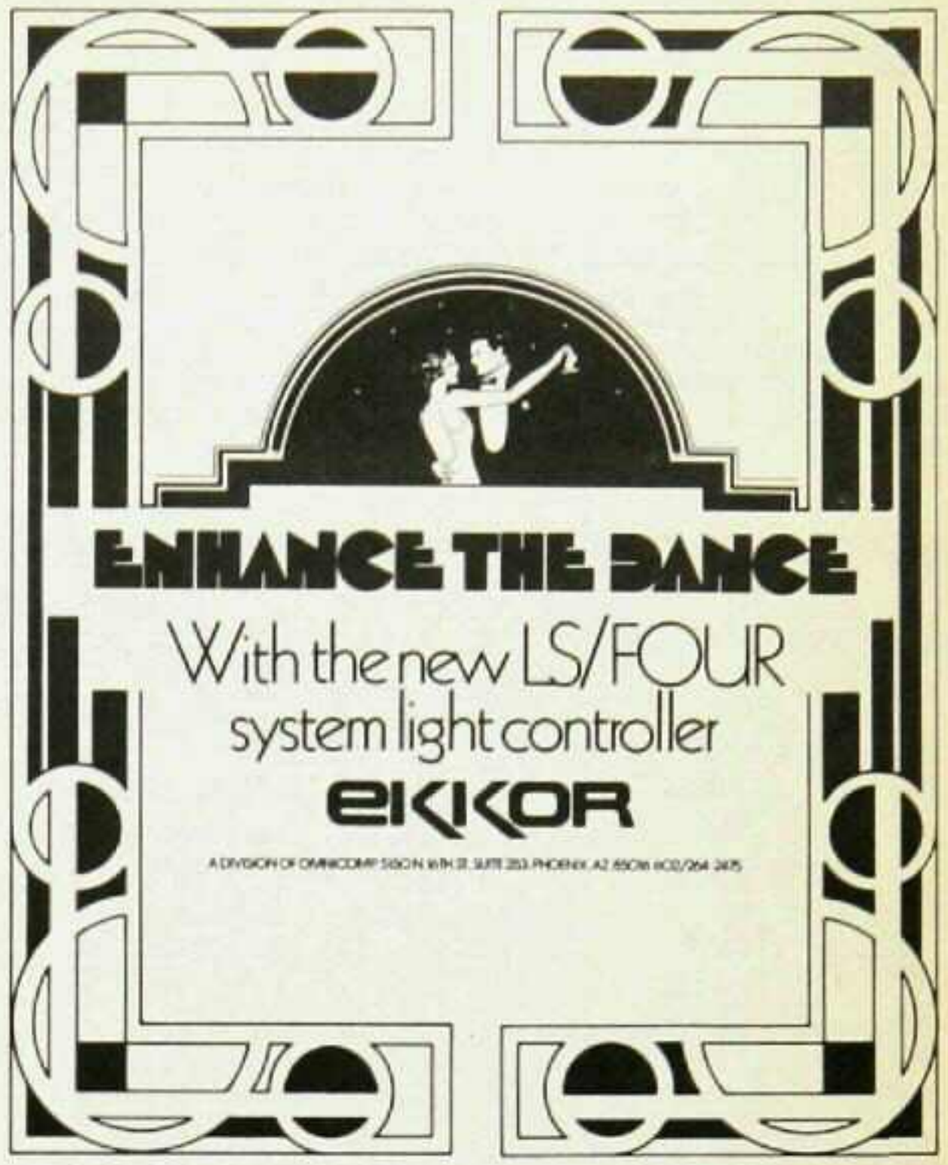
Each Bobby McGee's has several different dining rooms with a distinctive theme, such as the Polynesian room, or a room modeled in doll house style. All employees are dressed in costumes whose character they project, including Scarlett O'Hara, Superman, French maid and a W.W. II fighter pilot among others.

But Ford noted "the thing you can't franchise is quality," adding, "the key to building a business is people." For this reason, Ford said Bobby McGee's has "a top-heavy training budget." Incentive programs for the owners have also made a difference and have been successful.

O'Harro cited the inability to maintain proper control over franchises as a large factor in his setting aside his plans to franchise Tramps for the time being.

O'Harro's primary concern was to maintain the image of Tramps as a "chic," intimate disco. But Wilkings also said the franchisor must put in tight controls regarding money, as a protection against unscrupulous

(Continued on page 67)



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Indie Labels Still Vital To Industry

• *Continued from page 51*

Gardner spoke of the indies' close connection with each record. "We feel every record we put out, it's our blood," said the Fantasy promo man.

Marv Stuart, whose Curtom Records has recently signed a distribution deal with RSO Records, explained why he chose to go with a major. "I could not afford to do the things that I felt needed to be done for my artists," Stuart said," and I had to give up some royalty dollars to get what I wanted."

Ray Caviano, who recently left the independent distributed TK Records to go with the massive Warner Bros. operation, praised independent labels and predicted they would continue to "grow and flourish."

Joe Sutton of Shadybrook Records observed that most major labels are afraid to make commitments to new acts. He also revealed that a number of major-affiliated publishing companies are now turning to smaller labels to get their music performed.

Owners Cover Every Base

• *Continued from page 59*

throughout the seminar by the strong guidance of moderators Scott Forbes of Studio One In Los Angeles, and Allen Harris, 12 West New York, focused most specifically on door screening and mailing lists as effective means to selecting desirable clientele. Also covered were the problems of gay-straight and ethnic mixtures.

On admissions, panelist Chris Tortu of Some Place Else, Cherry Hill, N.J., said, as a manager, "you've got to be able to think on your feet. On sight you'll know who you want, and who you don't." Moderator Al Harris mentioned that keeping your personnel constant is a help since they know who the regulars are and which personality types best fit the image of the club.

Going one step further, Scott Forbes keeps uniformed security guards on the door. Hired from an agency, these guards are responsible for any litigation arising from a club disturbance which they are employed to handle.

Turning to the issue of gay-straight clientele, one audience member said he is trying to maintain a near-total gay crowd for his club, having found that a "mixed environment has meant financial disaster."

Panelist Dick Collier, who operates San Francisco's Trocadero, the area's first after hours juice bar, notes that mixing gay and straight does not work on the busiest nights. Al Harris, whose 12 West is a membership club, maintains a 90% gay crowd Saturday nights. Guests are allowed but if they create an uncomfortable atmosphere, Harris will speak to the member who invited the guest.

Operating a gay bar in Atlanta, panelist Keith Langin said "It does spice it up if you can mix it up." His big problem is getting adequate police protection when curious straight persons create trouble inside the club.

One successful solution for mixing gay and straight clientele, suggested panelist Leslie Cohen, was to move the focus from the people to the entertainment. Cohen's N.Y. club, Sahara, caters primarily to a gay female clientele but features a cabaret show one night a week. Most other nights, however, Cohen is cautious about letting in straight males.

Another question directed at the panel referred to the involvement of organized crime in discotheques. Panel members shifted in their seats, and several said they hadn't noticed any, while one panelist called it "highly exaggerated."

Ownership problems with partners surfaced as a concern of some in the audience. One manager/partner said conflict developed when he wanted to reinvest the club's receipts, while his partners wanted the cash. Al Harris answered, "if they are only investors, then you (as a manager/investor) should be making the final decisions."

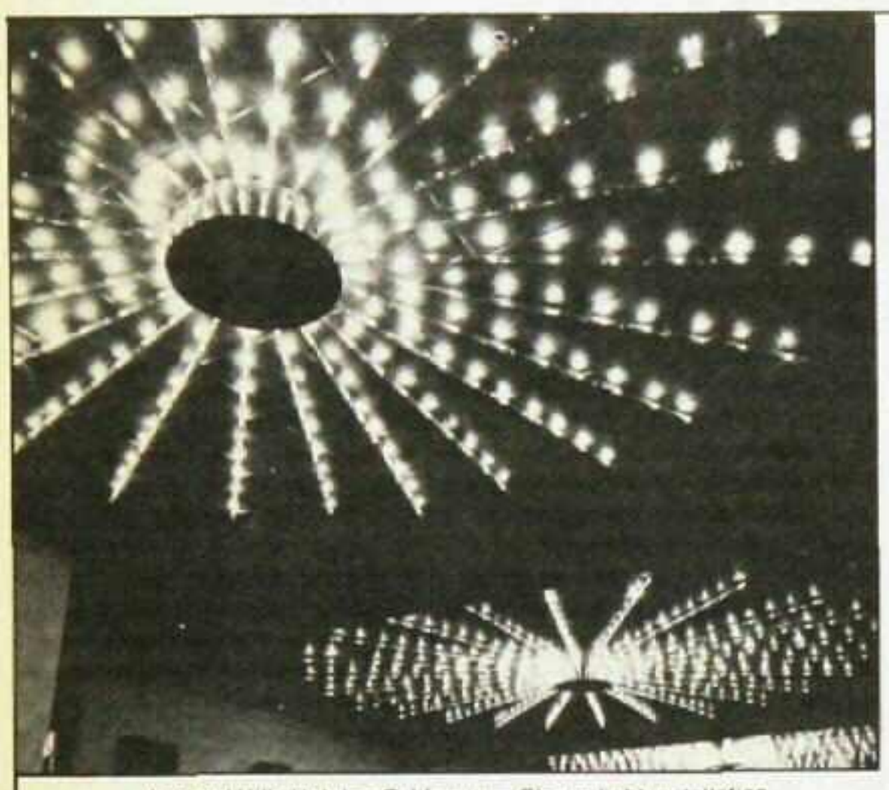
On owner visibility, Scott Forbes said for any business that deals with a high volume of cash, the owner should be around.

For multi-club owners, Barry Gettman recommended computerization of the club, still acknowledging that an owner should try his best to make the rounds.

Commenting on the importance of publicity, Chris Tortu felt a full-time publicist should be hired.

Leslie Cohen pointed out how dif-

(Continued on page 67)



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Beer Brewers Also On Exhibit Scene

• *Continued from page 53*

and respond with a heightened glowing effect to black light, if they are the Fluorescent Voltanic type. The Marble Voltanic type is more subdued. All items retail between 79 cents and $2 and, according to Ultra-Volta, there has been "a terrific export call for these items."

Offering aids and services to disco programmers were Disconet with its pre-mixed programming subscription package, Starstream, and its audio-visual packaging concept and Wolfman Jack's Disco Party, geared for radio, television, and promotional appearances. Billboard's subsidiary Music In The Air Disco Radio Record Service was letting potential subscribers know that Wanda Ramos, the creator of the disco radio format, is now selecting the 10 LPs that are sent out each month to subscribers.

New to the Forum were two suppliers of record and equipment accessories. H&H Productions unveiled the "Orbitron," a record caddy for DJs. The two-tiered rotating caddy can be made to handle 45s and LPs, with a conveniently located index system that sits on the top center of the caddy. An optional dust cover is available.

The Calzone Case Co. presented its new carry cases for DJs, capable of transporting 100 records. The cases, made with ¼-inch plywood and Formica, come with foam padding, and will retail for about $120. Calzone also offers a three-piece equipment carrying unit, especially suited to mobile DJs and custom designed for about $800.

Edwin Birdsong meets Herbie Mann.

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Radio's Format Changes Mulled

• *Continued from page 36*

"The demographics of disco are incredible—it reaches an audiences from 12 to 72."

To Harry Webber of WKTU, filling in for Wanda Ramos, national advertisers have already awaken to disco and it's just about there for radio."

The issue of disco programming versus the kind of disco formats at discos was raised by Ray Caviano, chief of WB/RFC Records, Warners' unit for disco, from the floor. He still believes "that the clubs are a barometer of the trend."

He was challenged by programmers who see a difference between disco geared for radio play and that designed for the clubs.

However, it was agreed that radio does require a specialized disco sound in tems of mixing and "overlays" for medleys a la the clubs. But, if disco deejays are going to play a key role in disco radio that segment of disco programming had better have more insight into the needs of radio.

The disco deejay area also came into play in terms of their use as local disco promotion people.

Overlapping of promotion functions was regarded as a time-consuming problem. "I'd rather see a promotion man who knows radio," said Sonny Joe White. "It's a waste of time telling me a particular disco record is keeping the dance floor packed."

Tamburro, expressing the universality of disco, demanded that promotion people service disco records to all stations at the same time.

Feedback from clubs and pools was hardly dismissed. Matt Clenott said that while he worked with pools and disco deejays via phones and face-to-face communication, programming for radio still required "judgment calls and discretion." Earlier, Clenott answered critics of his station's 100% disco policy by declaring, "We won't play the Eagles unles they go disco. The definition of disco is definite."

Sonny Taylor, former program director of WWRL-New York and now associated in disco at Polydor Records, said it was important to bring the knowledge of radio people into the executive suites of labels.

Perhaps the future of disco radio, if not radio itself, was best summed up by Crocker and Tamburro.

Crocker: "The key is always good music. There is no set way. Hopefully, I'm in tune with what's going on."

Tamburro: "Life is not a disco. Life is a balance."

And at least one concrete move was initiated as a result of the session. Ray Caviano promised that "tomorrow, I'll see to it that beats-per-minute and intro time will appear on all disco product," in answer to such a request from programmers.

Producer Jerry Love talks shop with Clive Davis, president, Arista Records.

New Innovations

• *Continued from page 59*

showcased for the awards banquet presentation in conjunction with Sound Unlimited. And Ixtlan's Rainbow previewed its "music animation computer."

New laser units were shown by Lasertronics of the U.K. with its special effects unit, controller and scanner also sold separately; Laser Presentations with a new concept of a "geometric mirror game;" Laser Arts with its own scanner and control boxes usuable with any commercial laser; Laser Displays which also leases its unit for special shows, and was using the Roctronics Lasergraph to create a series of patterns, and Science Faction/Dick Sandhaus with a more sophisticated SFC-2000 series. Linked to the lasers was a stunning display of Australia's Shell Structures "Disco Shell," a geodesic mirror-panel backdrop ranging from a 10-foot-diameter unit for mobile deejays to a 50-foot-wide by 25-foot-high unit for large clubs.

In the truly "portable" console market, two of the most innovative units todate were introduced by Sound Promotions of San Diego, which sold its two models off the floor, and Sound Dynamics of Kansas City, with its Magic Disco that folds into an oversized trunk. Another unusual idea is Disco Concepts with its franchised "Truck 'n Disco" customized vans that provide a complete system "on the go."

A more detailed report on equipment at the Disco Forum V appears in the Tape/Audio/Video section.

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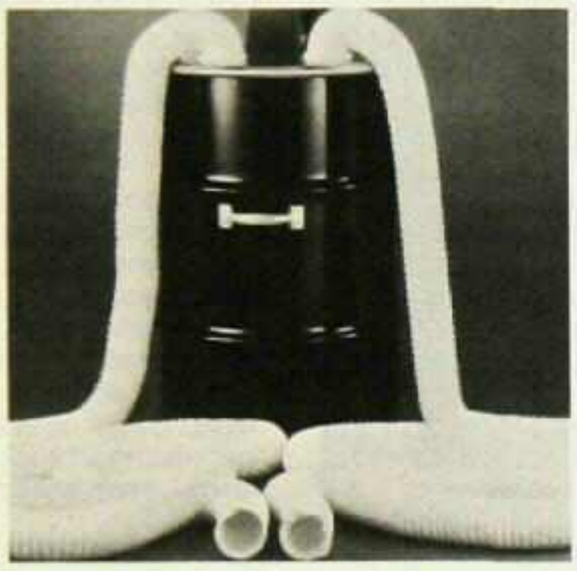

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90 Canadian Stations Now Programming Disco

By DAVID FARRELL

TORONTO—In moves which indicate an escalating involvement with the discotheque industry, Canada today boasts an estimated 90 radio stations programming some form of disco music, and nine record pools.

Further, recent improvements in communications between pool operators have paved the way for the establishment of a long-needed, comprehensive national disco chart.

SWINGING LADY—This lady flies on a trapeze high above the dancing crowd at Xenon's in New York. Who says discos are boring?

The largest pool is the Canadian Assn. of Professional DJs based in Montreal and organized by Mary Spano. With 165 reported members to its credit, the pool—like many across the country—is largely limited to servicing by mail, or in person, new releases available through Canadian-based labels.

The Ontario Record Pool is the second largest in the country with approximately 75 members, including spinners at prestigious Montreal clubs like Limelight and 1234 Club. Jackie Valasek initiated the Ontario pool several years ago and is largely responsible for activating interest in the concept at both the club level and at record companies.

Quebec City has its own 50-member pool known as SADJ.

The sprawling prairie region of Canada now has its own pool thanks to Gary Hayes in Winnipeg who operates the 10-member Mid-Canada Record Pool. A relatively new operation, weekly meetings and mail-outs feed the growing membership with new product which, under law in Manitoba, must mix recorded entertainment equally with live entertainment (Billboard, March 10, 1979).

Another pool in Montreal involved primarily in exporting product is the Canadian International Record Pool, which has some 75 members in the U.S. and abroad subscribing to its service. Mail-outs include new Canadian mixes, along with French, German and Italian imports.

Canada's capital city of Ottawa now has its own pool with the formation of the 15-member Ottawa Record Pool headed by Jim Evans. It is considered a division of the Canadian International Record Pool, but the membership is supplied with most new releases issued by labels operating in Canada.

For the numerous towns and communities littered across Northern Ontario there is the New Sound Music Pool with 20 members subscribing to its service. Record companies contacted as to who is operating this service did not reveal any name, but the pool bases out of Deep River in the province.

The ninth pool in operation is the Western Canadian Record Pool, operated from Vancouver by Steve Crawford. This operation has 50 members, but jumps to 75 by the end of this month when it opens a new wing in Calgary. It is Crawford in Vancouver, along with Jackie Valasek in Toronto, and Mary Spano in Montreal, who are pushing to realize a national disco chart, which collectively they feel will bridge the credibility gap between sales and service that sometimes hurts pool reputations.

"After all the record companies want to know what they get out of servicing all these records to the clubs," chided one promo rep at a pool meeting in Toronto recently.

Radio is finally beginning to relent to the pressure to spin disco platters on the air. The first to jump head first was CHIC-AM in Brampton, Ontario. Inspired by the KMAT-FM format, CHIC has adopted a 24-hour disco sound on the air, and daily runs checks with the Ontario Record Pool, retailers, local club owners as well as consulting Billboard's Disco chart for hot tips and new adds.

CHIC no longer reigns supreme in running with the trend, however. Powerhouse Toronto AMer, CFTR, now features a four-hour, 8 p.m. to midnight show on Saturdays with disco spinner Gord Wilkins hired to handle mixes. The show is called "Studio 680," the numerals also doubling as the wavelength of the station, and initial reaction seems to indicate a certain hit in this market.

As yet CFTR has not issued a chart of material on the show, but the concept has been bandied around according to a station informant. It should be noted that Studio 680 is prerecorded on Wednesday nights, and sweeps are limited at present to three disks at a time. Basic playlist material is fairly commercial hit material, but again no hard and fast music policy has been defined for the program.

Rough guestimates have as high as 90 stations now operating one to four-hour disco shows on a weekly basis, to a low of 50 across Canada and indications point toward rapid mass acceptance by AMers in the major markets toward at least a 50/50 split of rock/pop and disco within the next three to six months.

Possibly the most powerful, if not influential Canadian AM operation is CHUM in Toronto, programmed by Bob Wood who, until recently, adamantly resisted disco airplay on the basis that the sound was not conducive to his listenership. All this is changing, however.

Taking 90 minutes on March 11 to address a group of CBS promotion and marketing staff about the virtues of the disco format, Wood predicted that the future of AM within a year in this country would be in the hands of programmers who know, love and understand the importance of disco records.

He intimated that his station was also planning some sort of major disco event, but, apparently, never went on the record as saying that CHUM was jumping on the bandwagon.

That, noted one attendee, was simply presumed.

It is reckoned by several large labels that the Ontario market is now roughly equal in sales to Quebec, thus platinum and greater possibilities are now a fact in both provinces, allowing a major disco hit to sell anywhere from 200,000 copies on up.

As for the 12-inch mix, there are problems still to be ironed out in its behavioural pattern on a turntable, but suggests one CBS rep: "Why sell a seven-inch for $1.49 when you can sell an extended play for $3.49?" Stores that do not stock seven-inch configurations now stock the extended-play 12-inchers so the thought seems to be working.

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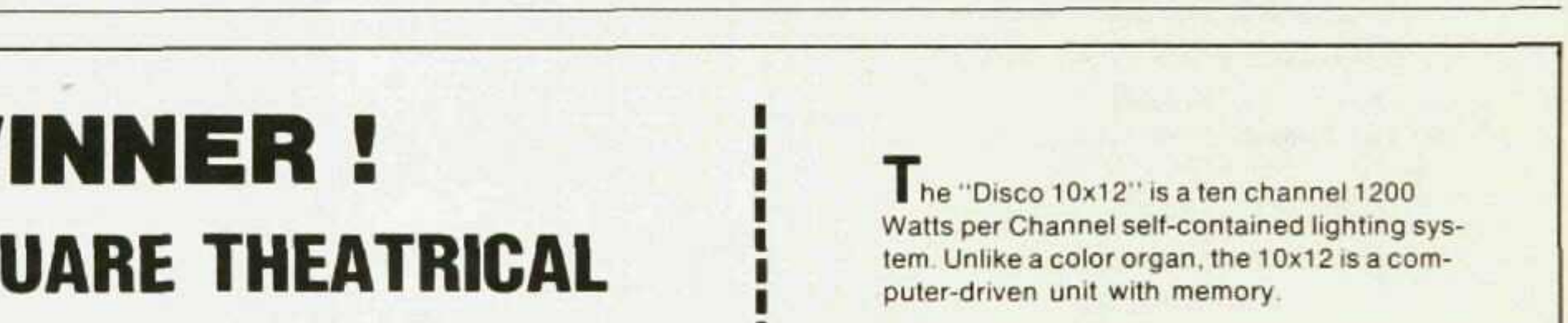

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Nuts And Bolts Of Franchising Argued & Assn. Posed

• *Continued from page 63*

actions by some franchisee owners.

Kowalcyzk felt that providing a regular service was one way to keep payments coming on a steady basis. For a weekly 6% residual, 1% of which goes toward national advertising, Kowalczyk said 2001 gives its franchisees desirable back-up support on a monthly basis, and mentioned changing audio-visual material, such as slides, as one of the services.

Responding to a question about discotheque life expectancy, Kowalczyk noted that 2001 Clubs has an excellent track record, with every club opened by the franchise still in operation. As of this year, the chain will have 24 under its wing.

One of the most important protective factors offered by a franchisor, claims Kowalczyk, is its research and development expertise. Explaining that a club owner makes a high number of decisions each week, Kowalczyk said it is possible for that owner to make a certain percentage of decisional errors whose costs do mount up. Franchisor guidance will help the owner to avoid costly mistakes.

A large portion of the session was spent discussing O'Harro's projected International Discotheque Assn. The association is being formed as an information exchange medium which hopes to advance the professionalism of the discotheque industry, as well as provide useful and specific advice to its members.

Someone asked if the IDA would replace the franchise. Panelist Ford, one of the association's board members, replied "the IDA will tell you only how to run your business more efficiently."

Owners Cover Every Base

• *Continued from page 64*

ferent clubs cannot advertise with the same methods. "Gay clubs will not be using television," she said, while Forbes said a straight club should definitely use disco radio.

Tortu criticized tv advertising of disco in general. "I haven't seen any tv ad for a disco that had any production behind it. It's not in my budget to put the production together."

O'Harro dismissed media altogether for his intimate-chic disco concept targeted at a "high class" clientele. "You're not going to use the mass media," he said, "if you want the upper 10% of the iceberg."

The audience was asked if it ran up against insurance problems. O'Harro mentioned that Lloyds of London is now writing policies for high risk operations.

Forbes clarified the responsibility of club owners in making payments to performing rights organizations. Speaking for many, Forbes complained about the rapidly and continually rising fees for use of recorded material.

The seminar closed on a note of change. "How often should you do it?" asked a member of the audience.

Barry Geftman replied that "change is never ending." Geftman makes significant changes on a quarterly basis, shutting down totally once a year for major overhauls in decor.

Forbes follows a similar plan, closing his club to make major changes just before summer. Otherwise, he warned, "you'll lose the club regulars."

Fever Extending To No. Ontario

BARRIE, Ont.—In this sleepy Northern Ontario town the word "disco" brought snickers to people's faces as recently as eight months ago. Today a night at the local discotheque is as common an experience for the community as shoveling snow. Clearly disco music has moved into the hinterland and beyond.

The local spot here is still a tame affair by comparison to New York or Montreal, "but the people are loosing their inhibitions" reports a disk jockey who mixes disco records with some AOR sweetening.

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Soul Sauce

Black Music History For Tenn. Youth

By JEAN WILLIAMS

LOS ANGELES—Dave Clark is in the news again. The industry veteran has put together a cultural program for teens in Memphis housing projects where he is instructing kids on the history of black music.

According to Clark, he is holding the sessions at his own home. "I started the program when I met some kids from the projects and they began asking me questions about the music industry.

"It didn't take me long to realize that these kids are only familiar with acts like Bootsy, Parliament/Funkadelic, Ohio Players and Teddy Pendergrass.

"Most of them never heard of Duke Ellington, Charlie Parker, Big Maybelle, Lightnin' Hopkins or even Count Basie."

Clark explains that generally once each week, when he's in town, he has meetings with the kids.

"It's like a school, but a school without grades. I have records dating back to the '30s and the history of practically each act. The whole idea is to let these kids know about their musical roots. This not only instills pride in them but it gives them inspiration.

"I tell them about the artist, his or her life story and the influence the artist has on today's musical scene, both black and white. Then I play as many records by the artist as possible.

"We go through a few each session. The next week I ask them about the artist and have them tell me his life story.

"It's gotten to a point where these kids are stopping me on the street asking if they can borrow a Duke Ellington LP."

Clark points out that he also explains the different instruments to his "students." "In this way, they really know what they're listening to when they hear a Bootsy Collins record. They are able to deal below the surface—the dance element—and listen to the musicianship."

He notes that he started with five youngsters and the sessions have grown to where his home is packed. "The kids enjoy it so much, they tell their friends," says Clark. "This also gives them something to do and something to look forward to. This type of program will help to keep them out of trouble and it doesn't cost a damn dime."

Clark explains that he is looking for other industry representatives across country who have the knowledge and the records to start the same type of programs in their areas.

* * *

Le Joint Records was formed with its first product being the disco single "Change" by Zulema. LPs are upcoming from Zulema, veteran disco producer/musician Van McCoy and the six-member Beck Family.

Distribution is being handled by London Records with Le Joint housed in London's New York offices.

Although the first signings are disco, Le Joint does not plan to be solely a disco or r&b company. Several rock acts are being eyed.

A variety of independent producers are to be utilized, depending on the type of project concerned. T. Life, the producer of Evelyn

(Continued on page 69)

Billboard Hot Soul 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)
★ 1	1	12	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three, BMI)
★ 2	3	9	HE'S THE GREATEST DANCER—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44245 (Chic, BMI)
3	2	15	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Ascent, BMI)
4	4	12	I WILL SURVIVE—Gloria Gaynor (D. Fekaris, F. Perren), Polydor 14508 (Perren-Vibbs, ASCAP)
5	5	9	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Appice), Warner Bros. 8724 (Riva, ASCAP)
6	6	12	OH HONEY—Delegation (Gold & M. Denne), Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI)
7	7	19	LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)
★ 8	11	9	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 850656 (Peacock, BMI)
★ 9	15	6	I WANT YOUR LOVE—Chic (B. Edwards, N. Rodgers), Atlantic 3557 (Chic/Cotillion, BMI)
10	8	10	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Grey), RCA 11460 (Iceman/Unichappell, BMI)
★ 11	21	7	DISCO NIGHTS—G.Q. (E.R. LeBlanc), Arista 0388 (G.Q./Arista, ASCAP)
12	10	10	HEAVEN KNOWS—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 959 (Rick's/Say Yes, BMI)
★ 13	19	7	KNOCK ON WOOD—Amii Stewart (B. Leng), Ariola 7736 (Warner Bros., ASCAP)
14	9	16	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 950 (Rubberband, BMI)
★ 15	28	4	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8759 (Unichappell, BMI)
★ 16	20	7	KEEP ON DANCIN'—Gary's Gang (Matthew, Turner), Columbia 3-10884 (Mideb/Eric Matthew, ASCAP)
★ 17	23	8	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden), Atlantic 3541 (Gratitude/Cotillion, BMI)
18	16	10	KEEP IT TOGETHER—Rufus (A. Toussaint), ABC 12444 (Marsaint/Warner Tamerlane, BMI)
19	13	10	CONTACT—Edwin Starr (E. Starr, A.E. Pullam, R. Dickerson), 20th Century 2396 (ATU/Zonal, BMI)
★ 20	29	6	HOT NUMBER—Foxy (I. Ledesma), Dash 5050 (TK) (Sherlyn, BMI)
21	17	18	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey), Capitol 4658 (Medad/Irving, BMI)
★ 22	42	5	HIGH ON YOUR LOVE SUITE—Rick James (R. James), Gordy 7164 (Motown) (Jobete, ASCAP)
23	24	8	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye), Tamla 54298 (Jobete, ASCAP)
★ 24	31	7	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Wieder), Polydor 14532 (Specialite/Traco, ASCAP/BMI)
25	12	14	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Alvarez), Arista 0380 (Mid America/White, ASCAP)
26	26	9	I WANNA BE CLOSER—Switch (J. Jackson), Gordy 7163 (Motown) (Jobete, ASCAP)
27	14	10	FIRE—Pointer Sisters (B. Springsteen), Planet 45901 (Bruce Springsteen, ASCAP)
28	32	8	SAY THAT YOU WILL—George Duke (G. Duke), Epic 850060 (Mycenae, ASCAP)
★ 29	37	5	STAR LOVE—Cheryl Lynn (J. Footman, J. Wieder), Columbia 3-10907 (Colgems-EMI/Spec-o-lite, ASCAP/Screen Gems-EMI/Traco, BMI)
30	33	8	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith), Columbia 3-10892 (Bleuning, ASCAP)
31	18	22	SHAKE YOUR GROOVE THING—Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)
32	22	19	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)
33	35	8	CAPTAIN BOOGIE—Wardell Piper (J. H. Fitch, R. Cross), Midsong 1001 (April Summer/Diagonal, BMI)
★ 34	43	7	I WANNA' WRITE YOU A LOVE SONG—David Oliver (M. Gradney, D. Oliver), Mercury 74043 (Dales/Grandbingo, BMI/At Home, ASCAP)
35	38	5	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3-10904 (Content/Tyronza, BMI)
★ 36	56	3	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)
37	27	9	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (P. Sawyer, M. McLeod), Motown 1455 (Jobete, ASCAP)
★ 38	48	4	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4690 (Jay's/Chappell/Cole-Arama, ASCAP/BMI)
39	25	15	HANG IT UP—Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)
★ 40	49	6	LIFE IS A DANCE—Chaka Kahn (G. Christopher), Warner Bros. 8740 (Ackee/Mocrisp, ASCAP)
★ 41	51	4	WOMAN IN LOVE—Three Degrees (D. Bugatti, F. Musker), Ariola 7742 (Chappel, ASCAP)
★ 42	55	4	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4686 (Amazement, BMI)
★ 43	54	7	BOOGIE TOWN—F.L.B. (L. James, D. James), Fantasy 849 (Parker/Wimot, BMI)
44	44	6	TRAGEDY—Bee Gees (B.M.R. Gibb), RSO 918 (Stigwood, BMI)
45	34	9	YOU BRING OUT THE BEST IN ME—Dells (D. Carter, J. Ellis), ABC 12440 (Park's, BMI)
46	47	7	DON'T YOU WANNA MAKE LOVE—Shotgun (E. Laffimore, T. Steels, J.W. Talbert), ABC 12453 (Home Fire/Funk Rock ABC/Dunhill, BMI)
47	41	20	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.) (Mighty Three, BMI)
48	36	8	FREAK THE FREAK THE FUNK—Fatback Band (B. Curtis), Spring 191 (Polydor) (Clita, BMI)
49	39	17	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)
★ 50	64	3	DANCE, LADY DANCE—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 912 (Delightful/Crown Heights/Cabrini, BMI)
51	30	18	I'M SO INTO YOU—Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP)
52	40	9	AT MIDNIGHT—T-Connection (Coakley, MacKay), Dash 5048 (TK) (Sherlyn/Decibel/T-Con, BMI)
53	46	8	HAVEN'T STOPPED DANCIN' YET—Gonzalles (G. Jones), Capitol 4674 (Buckwheat/Old Eye, ASCAP)
54	45	22	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cron, BMI)
55	52	10	YOU CAN'T WIN—Michael Jackson (Q. Jones), Epic 8-50654 (not listed)
56	50	7	CHOLLY—Funkadelic (W. Collins, W. Morrison, G. Clinton), Warner Bros. 8735 (Malbiz, BMI)
★ 57	67	6	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler), Tamla 54297 (Motown) (Colgems-EMI/Jobete, ASCAP)
★ 58	68	4	THIS YEAR—Curtis Mayfield (C. Mayfield), Curtom 919 (RSO) (Mayfield, BMI)
59	57	23	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)
★ 60	70	4	TAKE ME HOME—Cher (M. Aller, B. Esty), Casablanca 965 (Rick's, BMI)
61	59	16	HOLY GHOST—Bar Kays (H. Thigpen, J. Banks, E. Marion), Stax 3216 (Fantasy) (East Memphis, BMI)
62	60	10	JUST THE WAY YOU ARE—Barry White (B. Joel), 20th Century 2395 (Joelsongs, BMI)
★ 63	NEW ENTRY		REUNITED—Peaches & Herb (D. Fekaris, F. Perren), Polydor 14547 (Perren-Vibes, ASCAP)
★ 64	74	3	BRIGHTER DAYS—Vernon Burch (V. Burch), Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)
65	58	7	WAIT HERE—Al Green (A. Green, F. Jordan, R. Fairfax Jr.), Hi 78522 (Cream) (Al Green/Jec, BMI)
66	66	6	I BELONG TO YOU—Rance Allen (R. Allen), Stax 3217 (Fantasy) (Stax/Doche Jack, ASCAP)
★ 67	77	3	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr.), Arista 0399 (Raydiola, ASCAP)
★ 68	78	3	IT'S ALRIGHT WITH ME—Patti Labelle (S. Scarborough), Epic 8-50659 (CBS)
69	72	6	BABY, YOU REALLY GOT ME GOING—Brothers By Choice (R. Williams, E.J. Gurren, L.C. Lynum, T.A. Wargo), ALA 104 (E.J. Gurren, ASCAP)
★ 70	80	3	HERE COMES THE HURT—Manhattans (F. Johnson), Columbia 3-10921 (Stone Diamond/Sho Nuff, BMI)
★ 71	81	2	CUT LOOSE—Hamilton Bohannon (H. Bohannon), Mercury 74044 (Bohannon Phase II/Intersong USA, ASCAP)
★ 72	82	3	LOVE AND DESIRE—Arpeggio (S. Soussan, S. Barnes, J. Cash), Polydor 14535 (Alizathorah/On Beat/BMI/ASCAP)
★ 73	85	2	HAPPINESS—Pointer Sisters (A. Toussaint), Planet 45902 (Elektra) (Warner-Tamerlane/Marsaint, BMI)
★ 74	84	2	AM I TOO LATE—Gladys Knight (J. Hurt, L. Keith), Columbia 3-10922 (House of Gold/Windchime, BMI)
75	75	5	THE ROCK—East Coast (M. Foreman, C. Wallet, A. Gee), RSO 922 (Moonstruct/Mich Den, BMI)
76	76	8	I'M NOT DREAMING—Zulema (V. McCoy), LeJoint 34002 (London) (Warner-Tamerlane/Van McCoy, BMI)
★ 77	87	2	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Guthrie, P. Grant), GRP/Arista 2500 (Penumbra, BMI)
★ 78	88	2	ANY WAY YOU WANT IT—Enchantment (E. Johnson), Roadshow 11481 (RCA) (Desert Rain/Sky Tower, ASCAP)
79	73	5	SOUVENIRS—Voyage (M. Chatterjeau, P.A. Dahan), Marlin 330 (TK) (Sirocco-Radmus, ASCAP)
★ 80	90	2	DANCE WITH YOU—Carrie Lucas (C. Lucas), Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)
★ 81	NEW ENTRY		CROSSWINDS—Peabo Bryson (P. Bryson), Capitol 4694 (Warner Bros./Peabo, ASCAP)
★ 82	92	3	KEEP YOUR BODY WORKING—Kleeer (N. Durham), Atlantic 3559 (Kleeer, BMI)
★ 83	NEW ENTRY		ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)
★ 84	94	3	GET DANCIN'—Bombers (M. Jones, M. Simon), West End 1215 (Mandingo, BMI)
★ 85	NEW ENTRY		BY THE WAY YOU DANCE—Bunny Sigler (L. Davis, D. Richardson, G. Bell), Gold Mind 4018 (RCA) (Not Listed)
★ 86	NEW ENTRY		IN THE NAVY—Village People (J. Morali, H. Belolo, V. Willis), Casablanca 973 (Can't Stop, BMI)
87	89	4	CONSISTENCY—Oraus (D. Marsh), Warner Bros. 8758 (Star of David, BMI)
★ 88	NEW ENTRY		SATURDAY NIGHT—T-Connection (T. Coakley), Dash 5051 (TK) (Sherlyn/Decibel, BMI)
★ 89	NEW ENTRY		DON'T YOU NEED—Linda Evans (R. F. Wright, D. Williams, J. Jamison Jr.), Ariola America 7739 (Achelle/Jamersonian/Coz/K, ASCAP)
★ 90	NEW ENTRY		YOU CAN DO IT—Al Hudson & The Soul Partners (A. Myers, K. McCord), ABC 12459 (MCA) (Perks, BMI)
91	91	2	SNEAKERS FIFTY FOUR—Sea Level (J. Nalls), Capricorn 0314 (Under the Cover/No Exit, BMI)
92	99	6	FIRE UP—ADC Band (M. Judkins, M. Patterson), Cotillion 44246 (Woodsongs/Bus, BMI)
93	NEW ENTRY		PICK ME UP, I'LL DANCE—Melba Moore (G. McFadden, J. Whitehead, R. Rose), Epic 8-50663 (Mighty Three, BMI)
94	96	2	WHAT A FOOL BELIEVES—Doobie Brothers (M. McDonald, K. Loggins), Warner Bros. 8725 (Snug/BMI/Milk Money, ASCAP)
95	97	2	STRAIGHT TO THE BANK—Bill Summers (Chancler, Summers, Washington, Miller), Prestige 768 (Fantasy) (Bilsum/Hey Skimo, BMI)
96	98	2	I WANNA' GO HOME WITH YOU—Miami Disco Band (J. Collins, F. Saca), Salsoul 2084 (RCA) (Not Listed)
97	NEW ENTRY		IF YOU GOT THE TIME—Ann Peebles (J. E. Moore), Hi 79528 (Cream) (Fi/Bi-loggare, ASCAP)
98	NEW ENTRY		THERE BUT FOR THE GRACE OF GOD GO I—Machine (K. Nance, A. Darnell), RCA 11456 (Nance/Hollogram, ASCAP/ITC, BMI)
99	NEW ENTRY		FUTURE PAST—Danny Johnson (B. Pritchard), First American 108 (Favor, BMI)
100	79	8	TURN ME UP—Keith Barrow (R. Matlock, M. Stokes), Columbia 35597

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MOTOWN WAY *Label Moves Floridian To Build Sunshine Companies the Same*

By JEAN WILLIAMS

LOS ANGELES—As general manager of Sunshine Sound Productions and Sunshine Management in Miami, Don Foster plans to use the same premise as Motown Records, "to get untapped talent from the area and build."

"That's how Motown was built," he says. "It signed groups from the Detroit area such as the Temptations, Supremes and other such acts, insists Foster, former manager of the Temptations and Smokey Robinson. Foster, coming from a 15-year tenure with Motown, joined Sunshine six months ago.

The firm, formed a year ago by KC of KC & the Sunshine Band, is taking on established talent in addition to developing new acts, says Foster. KC is president and Rick Finch is vice president. Finch and KC are writing/producing partners.

Presently signed to Sunshine are George McCrae, Jimmy Bo Horn and new artists Louis Smith, Michelle White and Nick Gary. With the exception of Gary, all acts have product in the marketplace. Gary, formerly with the Washington group Father's Children, will have a debut single in six to eight weeks.

According to Foster, Sunshine has a production deal with TK Productions. "But we have our own facility and we're completely separate from TK," he says.

Sunshine's facility includes offices, two 24-track recording studios and a rehearsal hall. "The hall is fully equipped with lights, sound and mirrors. Our acts can rehearse their entire show here.

"George (McCrae) is getting ready for a South African tour and he is rehearsing his show nightly at the hall."

Foster says he is developing the careers of the acts. "Once KC gives me the finished record he then turns the act over to me.

"Jimmy (Bo Horn) has a new record 'Think' with a new LP 'I'm Going Home For Love.' We're now getting Jimmy ready for touring. I have brought in Cornelius Grant who was musical director for the Temps. He's working with Jimmy on developing his act."

Foster points out that not only is the company working with the acts to develop stage presence, proper costumes and select material, but it is working on career moves.

Since joining Sunshine, Foster has expanded his own talents to include writing. He co-wrote the title tune on Bo Horn's LP "I'm Going Home For Love."

He explains that Sunshine's acts are coming in the usual way—through tapes and recommendations. But he points out that he will consider any act "that's good."

Gary, a singer/keyboardist/composer who writes all of his own material, submitted the tape to Foster which helped land him the signing.

Dismiss Suit Against CBS

PHILADELPHIA—A three-year suit brought by a man who claims to be the son of legendary blues singer Bessie Smith was dismissed March 7 in U.S. District Court here by Judge Edward R. Becker. The suit was filed originally in November 1976 by Jack Gee Jr., who claims to be the late singer's son, and William D. Harris, attorney for the estate of Jack Gee Sr., against CBS Inc. and Columbia.

The suit alleged that Smith, who died in 1937 and was one of the country's top recording stars in the 1920s, received only a $200 fee for her recording dates with Columbia. The suit also alleges that she received no royalties for her records which were mostly her original compositions, and that the practice was "racially discriminatory."

Likewise, the suit claimed that no royalties were paid Smith's heirs when her records were re-released by Columbia from 1970 to 1972.

In dismissing the suit, Judge Becker ruled that Smith's estate was barred by the statute of limitations from suing CBS to collect royalties *on her recordings, and for failure to* state claim upon which relief can be granted.

Black Music Assn. To Meet In D.C.

NEW YORK—Since all the board members of the Black Music Assn. are scheduled to attend the Recording Industry Assn. of America awards dinner and tribute to the black music group Tuesday (20), the group has scheduled a board meeting for Monday (19) and Tuesday in Washington.

All-Black Cast For N.Y.'s 'Wife' Show

NEW YORK—The second Broadway cast change in the musical hit "I Love My Wife" since it opened two years ago will feature an all-black cast.

Comedian J.J. Walker will head it up, effective April 24. Two days before, Dick and Tom Smothers will play their final performance after having replaced the original cast eight months ago.

There are several examples of black cast replacements on Broadway, the most notable being a cast *headed by Pearl Bailey and Cab* Calloway during the Broadway run of "Hello, Dolly!" Several seasons ago, a revival of "Guys & Dolls" featured black performers. The Bailey-Calloway caster was cut by RCA, while Motown released the "Guys & Dolls" revival.

AFM Sued By Nitery Operator

NEW YORK—An upstate nightclub owner who wound up on the American Federation of Musicians' default list over a $450 dispute with bandleader Woody Herman is suing the AFM in federal court here, charging the union and one of its locals with violation of antitrust laws and restraint of commerce.

Carmine Fortino Jr., owner of the Rhoda Arms Restaurant, Rt. 9W, Newburgh, N.Y., says that since the AFM's default list amounts to a secondary boycott, he was unable to continue his policy of booking live musical acts into his club, with the result that he was eventually "forced out of business." The dispute began in 1976. Fortino sold the club last year.

Haskell Scoring

LOS ANGELES—Emmy-winning composer Jimmie Haskell has been signed to score "The Child Stealers" for ABC-Columbia television.

Haskell recently completed scoring "Jericho Mile" for ABC-TV and "Silent Victory" for CBS-TV.

Soul Sauce

• *Continued from page 68*

"Champagne" King's 1978 smash "Shame," has produced the Beck Family LP.

Marvin Gaye is being talked to about producing.

Le Joint has its own in-house promotion team and is not totally reliant on the London staff. No special promotions or advertising campaigns are being used to make the label known. By the end of the year, six acts are expected to be signed.

* * *

Based on the strong reception received by Solar Records' Carrie Lucas at L.A.'s Studio One disco recently, Solar president Dick Griffey is "finalizing plans for a tour of key discos across country," says Griffey.

Because of heavy support given Lucas by the gay community (Studio One caters mostly to gays), Griffey reportedly is looking at major gay-oriented discos for the tour.

In another promotion area, the label with RCA Records, its distributor, and L.A.'s KUTE-FM, hosted a promo party for Carrie at the International Club in Pico Rivera, Calif., Friday (16).

At the party, Lucas was to perform her new single "Dance With You" and "I Gotta Keep Dancing." Her second Solar LP is due in a couple of weeks.

* * *

Brian and Eddie Holland, former Motown producers/songwriters, are producing a five-member group from Boston, the Energetics, for the Holland & Holland Production Group.

The first release for the Atlantic recording group is "Come Down To Earth," with an LP earmarked for early spring.

* * *

Diana Ross has reunited with songwriters / producers / recording artists Nick Ashford and Valerie Simpson to record Diana's next LP at Sigma Sound Studios in New York. The team penned, among other tunes, Ross' best selling singles "Ain't No Mountain High Enough," "Reach Out And Touch Somebody's Hand" and "Remember Me."

* * *

Whatever Happened To ... Al Hibbler? Al, who is approaching 70, lives in New Jersey and continues to work nightclubs. He recently performed at New York's Storyville.

Hibbler, whose biggest hits were "Unchained Melody," "Trees," "He" and "After The Lights Go Down Low," is managed by Lee *Magid based in Los Angeles.*

According to Magid, he is setting up dates on the West Coast for the blind singer. "I am also putting together a package for a label deal. Some of Al's Decca records are being reissued on MCA."

He notes that Hibbler is contemplating recording a gospel LP and he is also in the process of writing his life story.

Hibbler, from Little Rock, Ark., first scored in the late '30s while with the group Boots & His Buddies (from Arkansas) and a tune called "How Long."

* * *

Remember ... we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 3/24/79

Billboard Soul LPs™

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number (Dist. Label)
1	1	18	*2 HOT* Peaches & Herb, Polydor PD 1-6172
★ 2	2	7	**BUSTIN' OUT OF L SEVEN** Rick James, Gordy G7-984 (Motown)
★ 3	3	16	**DESTINY** Jacksons, Epic JE-35552 (CBS)
4	4	8	**LOVE TRACKS** Gloria Gaynor, Polydor PD1-6184
★ 5	8	7	**CHUCK BROWN & THE SOUL SEARCHERS** Source SOR 3076 (MCA)
6	6	17	**C'EST CHIC** Chic, Atlantic SD-19209
★ 7	9	7	**FUNK** Instant Funk, Salsoul SA-8513 (RCA)
8	7	11	**HERE, MY DEAR** Marvin Gaye, Tamla T-364 (Motown)
★ 9	10	5	**SPIRITS HAVING FLOWN** Bee Gees, RSO RS-1-3841
★ 10	14	5	**WE ARE FAMILY** Sister Sledge, Cotillion SD 5209
11	11	14	**CROSSWINDS** Peabo Bryson, Capitol ST-11875
12	5	22	**CRUISIN'** Village People, Casablanca NBLP 7118
13	13	7	**MADAME BUTTERFLY** Tavares, Capitol SW-11874
14	12	15	**MOTOR BOOTY AFFAIR** Parliament, Casablanca NBLP 7125
15	15	7	**SOMEWHERE IN MY LIFETIME** Phyllis Hyman, Arista AB 420
16	16	12	**WANTED** Richard Pryor, Warner Bros. BSK 3364
17	17	7	**ENERGY** Pointer Sisters, Planet P-1 (Elektra/Asylum)
18	18	16	**THE BEST OF EARTH, WIND & FIRE, VOL. I** Earth, Wind & Fire, Columbia FC 35647
★ 19	NEW ENTRY		**LIVIN' INSIDE YOUR LOVE** George Benson, Warner Bros. 2BSK 3277
20	20	6	**ANGIE** Angela Bofill, GRP GRP 5000 (Arista)
★ 21	31	12	**BELL & JAMES** Bell & James, A&M 4728
22	21	16	**SHOT OF LOVE** Lakeside, Solar Solar BXL 1-2937 (RCA)
★ 23	29	6	**PROMISE OF LOVE** Delegation, Shadybrook 010
24	23	18	**BOBBY CALDWELL** Bobby Caldwell, Clouds 8604 (TK)
★ 25	37	3	**KNOCK ON WOOD** Amii Stewart, Arista SW-50054
26	28	18	*JOURNEY TO ADDIS* Third World, Island ILPS 9554 (Warner Bros.)
27	26	27	**LIVE AND MORE** Donna Summer, Casablanca NBLP 7119
28	22	12	**T-CONNECTION** T-Connection, Dash 30009 (T.K.)
29	24	7	**YOU FOOLED ME** Grey & Hanks, RCA AFL1-3069
30	19	6	**NUMBERS** Rufus, ABC AA-1098 (MCA)
★ 31	39	2	**FOLLOW THE RAINBOW** George Duke, Epic JE-35781 (CBS)
32	32	44	**SMOOTH TALK** Evelyn "Champagne" King, RCA APL1-2466
33	33	20	**CHERYL LYNN** Cheryl Lynn, Columbia JC 35486
34	25	6	**CARMEL** Joe Sample, ABC AA-1126 (MCA)
35	35	5	**CUT LOOSE** Hamilton Bohannon, Mercury SRM-1-3762
36	36	4	**BREAKWATER** Breakwater, Arista AB 4208
37	34	23	**THE MAN** Barry White, 20th Century T-571
38	38	18	**GET DOWN** Gene Chandler, 20th Century 578
39	30	11	*THE ADVENTURES OF CAPTAIN SKY* Captain Sky, Avi 6042
★ 40	53	2	**JOURNEY TO THE LAND OF ENCHANTMENT** Enchantment, Roadshow BKL1-3269 (RCA)
41	40	14	**CLEAN** Edwin Starr, 20th Century T-559
42	42	5	**SUPER MANN** Herbie Mann, Atlantic SD-19211
43	44	2	**FEET'S DON'T FAIL ME NOW** Herbie Hancock, Columbia JC-35764
44	46	4	**AWAKENING** Narada Michael Walden, Atlantic SD-19222
45	45	19	*MONEY TALKS* Bar-Kays, Stax STX-4106 (Fantasy)
46	43	30	**SWITCH** Switch, Gordy G-7986 (Motown)
47	27	6	**PATRICE** Patrice Rushen, Elektra 6E-160
48	41	36	**STEP II** Sylvester, Fantasy F9556
49	47	14	**LIGHT OF LIFE** Bar-Kays, Mercury SRM-1-3732
★ 50	60	3	**'BOUT LOVE** Bill Withers, Columbia JC-35596
★ 51	61	5	**MIND MAGIC** David Oliver, Mercury SRM-13747
52	52	29	**IS IT STILL GOOD FOR YA** Ashford & Simpson, Warner Bros. BSK 3219
53	51	20	**CHAKA** Chaka Khan, Warner Bros. K3245
54	48	26	**MOTHER FACTOR** Mother's Finest, Epic JE 35546 (CBS)
55	50	5	**EXOTIC MYSTERIES** Lonnie Liston Smith, Columbia JC-35654
56	56	7	**SHIPWRECKED** Gonzalez, Capitol SW-11855
57	58	2	**BRITE LITES/BIG CITY** Fatback Band, Spring SP-1-6721 (Polydor)
58	54	14	**WE ALL HAVE A STAR** Milton Felder, ABC AA-1109 (MCA)
59	59	3	**ALL THE WOO IN THE WORLD** Bernie Worrell, Arista AB-4209
★ 60	NEW ENTRY		*KEEP ON DANCIN'* Gary's Gang, Columbia JC-35793
61	68	4	**TAKE ME HOME** Cher, Casablanca NBLP 7133
62	62	44	**COME GET IT** Rick James & the Stone City Band, Gordy G7-981
63	65	2	**LET THE MUSIC PLAY** Arpeggio, Harem PD-1-6180 (Polydor)
64	63	20	**FOR THE SAKE OF LOVE** Isaac Hayes, Polydor PD 16164
65	49	10	**EVERY 1'S A WINNER** Hot Chocolate, Infinity INF9002
66	66	20	**FLAME** Ronnie Laws, United Artists UA-LA 881
67	67	29	**STRIKES AGAIN** Rose Royce, Whitfield WHK 3227 (Warner Bros.)
68	57	15	**BONNIE POINTER** Bonnie Pointer, Motown M-911
69	69	12	**TRUTH N' TIME** Al Green, Hi HLP-6009 (Cream)
70	64	25	**ONE NATION UNDER A GROOVE** Funkadelic, Warner Bros. BSK 3209
71	55	23	*REED SEED* Grover Washington Jr., Motown M7-910
72	71	10	**LOVE VIBRATION** Joe Simon, Spring 1-6720
73	72	6	**FACE TO FACE** Dells, ABC AA-1133 (MCA)
74	74	2	**NEW ORLEANS HEAT** Albert King, Tomato TOM 7022
75	73	20	**CHANSON** Chanson, Ariola SW 50039

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THEY DISTRIBUTE THROUGHOUT WEST

Cookes Offer Many Labels

By JOHN SIPPEL

LOS ANGELES—Independent distributors who are lamenting the recent loss of key lines like A&M and ABC might find solace in Frank Cooke's plight.

A former professional lyric tenor with an album, "Golden Slumbers" on Caedmon, and a wedding album on Sound Records, Cooke, long-time classical sales executive, decided to concentrate on esoteric labels for western states distribution five years ago.

In business five years in four rooms of a professional building in suburban Sun Valley here, Cooke and his wife, Tony and two sales representatives have only one album title that's ever passed the 3,000-unit sales mark.

The Cookes' emphasis on hard-to-get albums has proven out. Frank Cooke notes kiddingly that last January his accountant told him he'd built such a business in specialized classics that soon his tax bracket would have him literally working for the government.

Operating in 11 western states and Western Canada, the Cookes number more than 60 active accounts on their books. Russ Solomon's Tower Records is their biggest customer. Their other clients are primarily independent dealers.

Working overtime to benefit their customers caused Frank Cooke Enterprises to vault annually over its prior year's volume. And instead of losing labels, the Cookes have added continually.

"You have to be a real classical and film music aficianado to recognize the potency of the goods in the Cooke 1,000 square-foot warehouse. He handles LPs only except for the Advent cassette line. His lines include: Cambridge, Chalfont, Citadel, Delos, Desmar, Experience Anonymous, Ensayo, Gateway, Genesis, Grenadilla, Haydn Society, Impromptu, Lyrichord, Pandora, Pelican, Poseidon, Telarc and Titanic.

But the mini-warehouse stocks at least one of every title on each line and quantities are much heavier on some titles. Citadel for an example, a fairly recent label entry centering on abstruse movie soundtrack music, credits much of its early growth to the interest of the Cookes.

Tony Thomas, a research/writer on film music, was encouraged to release his first albums by the Cookes. Now there are 36 albums. The soundtrack from "Blue Max" is the Cookes' biggest seller thus far in their five years.

Amelia Haygood of Deles Records, Pacific Palisades, Calif., confers personally almost every week with the Cookes about future repertoire and marketing programs. Marcos Klorman of Desmar Records, New York, a long-time confidant of the Cookes, molded his Euroclass Distributing in Manhattan after Cooke Enterprises. Klorman distributes many of the lines the Cookes represent.

As a regional man for labels like Angel, DG and MGM prior to opening the distributorship, Frank Cooke was often criticized for spending too much time with accounts while on the road. He and Tony haven't changed their views, however, and close communication with accounts is the byword. The Cookes keep in contact with dealers via their monthly newsletter, catalog mailings and the phone. Cooke has an encyclopedic mind and knows competing catalogs as well as his own. He feels a large part of his success stems from his ability to help accounts seeking information about any classical catalog.

The Cookes admit they thwart the growth of their consistent business by charging every account the same price. He backs up universal pricing by pointing out that the slower-moving catalogs he handles require the single pricing to all. And they feel a harmony exists between themselves and their 60 steady customers unlike anything in distribution today.

John Ierardi, more than 20 years in sales in a career that extends from Mutual Distributing, Boston, to national jobs with United Artists and Liberty, is their California outside salesman. Ierardi says he enjoys the association with the Cookes as much as any employer-employe relationship he's had.

John Erling, long the major classical retailer in the Seattle area when he operated Fifth St. Records there, covers the Northwest. Both men handle a few other lines which complement their Cooke labels.

Cooke has no promotion persons. If the few classical radio stations are visited, one of the four makes the contact. Profit margins being as tight as they are, labels offer a limited number of promotion copies. Demo copies are unheard of. Consumers who buy specialized repertoire know of the releases from reading specialized repertoire periodicals, the Cookes find. Frank Cooke attributes much of the growth of his business to the constantly improving technology of audio playback makers. A number of his labels are studying the possibility of going digital in recording, he states.

The Cookes don't have a 200 best-selling list like Billboard's. Of the 2,000 to 3,000 titles in-house, occasionally they snare an Ervin Nyiregyhazi, whose Liszt album on International Piano Archives, a division of Desmar, is into four figures for them and showing no falloff. Another Desmar album, "The Art Of Richard Stoltzman," also appears headed into the above-1,000 ranking.

Tony and Frank Cooke aptly term their distributorship "a labor of love." They volunteer they have their business headed on just the track they want it. Who else in distribution can say that?

CLEVELAND DECADE—Cleveland Quartet violist Martha Strongin Katz slices an anniversary cake for her ensemble mates, from right, Peter Salaff, violin, Donald Weilerstein, violin and cellist Paul Katz, and for pianist Emanuel Ax, left, with whom the group performs and records. RCA recently staged the cake and champagne tribute to the Clevelanders who are celebrating a decade together.

2 RARE DISKS PREMIUMS IN CHICAGO

CHICAGO—Two rare recordings by the Chicago Symphony are being pressed in an LP to be used as a premium in the orchestra's upcoming fund raising marathon, including a repressed commercial recording of the Schumann piano concerto with Byron Janis.

Symphony orchestras have been offering disks in fund-raising efforts for several seasons as one of the most popular premiums contributors receive. Chicago will introduce its fourth special pressing by RCA this year, while the Cleveland Orchestra has been cutting special disks even longer.

Price tag for the Chicago collector's edition is a $15 donation which must be submitted by mail prior to the April 20-22 marathon or phoned in during the WFMT-FM radio airing of the pledging event.

The Schumann concerto, recorded in 1959 with Fritz Reiner leading the orchestra, has not before been issued. Production of the disk went as far as the metal parts stage, reportedly, but the release was cancelled in deference to another RCA pianist's version of the work. Flip side of the album contains a 1929 recording of the complete "Spring" symphony of Schumann, dubbed off a mint set of 78 r.p.m. disks. Frederick Stock directs this performance.

Offered by the orchestra last year was a pressing in which all seven music director's who recorded with the orchestra were represented. That fund raiser netted $434,000 in three days.

New BMI Catalog

NEW YORK—BMI has issued a supplement to its symphonic catalog containing about 3,000 concert works published since 1970. The original catalog, still available, carries approximately 10,000 listings of works licensed by the performing rights organization.

The catalogs are distributed as informational aids to symphony orchestras, music libraries, broadcasters and other interested parties to help stimulate performances of new music.

Billboard Top50 Easy Listening

Billboard SPECIAL SURVEY For Week Ending 3/24/79

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	**CRAZY LOVE** Poco, ABC 12439 (Pausing, ASCAP)
2	2	9	**I JUST FALL IN LOVE AGAIN** Anne Murray, Capitol 4675 (Peso/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
3	3	9	**FOREVER IN BLUE JEANS** Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
4	4	8	**MUSIC BOX DANCER** Frank Mills, Polydor 14517 (Unichappell, BMI)
5	9	5	**JUST ONE LOOK** Linda Ronstadt, Asylum 46011 (Premier, BMI)
6	6	11	**NO TELL LOVER** Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)
7	5	16	**LOTTA LOVE** Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
8	8	11	**DANCIN' SHOES** Nigel Olson, Bang 240 (Canal, BMI)
9	18	5	**STUMBLIN' IN** Suzie Quatro & Chris Norman, RSO 917 (Chinnichap, BMI)
10	7	10	**LADY** Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
11	12	8	**WHAT YOU WON'T DO FOR LOVE** Bobby Caldwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMI)
12	14	9	**I WILL SURVIVE** Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP)
13	15	6	**CAN YOU READ MY MIND** Maureen McGovern, Warner Bros. 8750 (Warner-Tamerlane, BMI)
14	10	7	**SONG ON THE RADIO** Al Stewart, Arista 0389 (D.J.M./Frabjous, ASCAP)
15	11	17	**A LITTLE MORE LOVE** Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
16	16	10	**GOODBYE, I LOVE YOU** Firefall, Atlantic 3544 (Steven Stills, BMI)
17	17	9	**HEAVEN KNOWS** Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)
18	23	4	**I'LL COME RUNNING** Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
19	21	5	**THE LAST TIME I FELT LIKE THIS** Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP)
20	28	5	**I NEVER SAID I LOVE YOU** Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
21	20	22	**THE GAMBLER** Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
22	22	6	**WHAT A FOOL BELIEVES** Doobie Bros., Warner Bros. 8725 (Snug) BMI/Milk Honey ASCAP)
23	13	15	**SOMEWHERE IN THE NIGHT** Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
24	25	4	**WHEELS OF LIFE** Gino Vannelli, A&M 2114 (Almo/Giva, ASCAP)
25	27	3	**I WANT YOUR LOVE** Chic, Atlantic 3557 (Chic/Cotillion, BMI)
26	19	6	**TRAGEDY** Bee Gees, RSO 918 (Stigwood, BMI)
27	37	4	**JUST WHEN I NEEDED YOU MOST** Randy Vanwarmer, Bearsville 0334 (Fourth Floor, ASCAP)
28	26	7	**EVERY WHICH WAY BUT LOOSE** Eddie Rabbitt, Elektra 45554 (Peso/Warner Tamerlane/Malkyle, BMI)
29	39	2	**BLOW AWAY** George Harrison, Dark Horse 8763 (Ganga, BMI)
30	31	5	**TAKE ME HOME** Cher, Casablanca 965 (Ricks, BMI)
31	35	2	**LOVE IS THE ANSWER** England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
32	29	10	**FIRE** Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)
33	49	2	**LOVE BALLAD** George Benson, Warner Bros. 8759 (Unichappel, BMI)
34	33	10	**DOG AND BUTTERFLY** Heart, Portrait 70025 (Wilsongs/Know, ASCAP)
35	42	4	**ALMOST GONE** Barry Mann, Warner Bros. 8752 (Screen Gems-EMI/Summerhill, BMI)
36	45	4	**EVERY TIME I THINK OF YOU** The Babies, Chrysalis 2279 (X-Ray/Jacon, BMI)
37	41	3	**SONG FOR GUY** Elton John, MCA 40993 (Iodrell, ASCAP)
38	40	3	**I'M GONNA LOVE YOU** Glen Campbell, Capitol 4682 (Seventh Son/Royal Oak, ASCAP)
39	47	4	**OH, HONEY** Delegation, Shadybrook 1048 (Screen Gems/EMI, BMI)
40	NEW ENTRY		**SUPERMAN** Barbra Streisand, Columbia 3-10931 (Emanuel/Music Of Koppelman-Bandier/Megusta, ASCAP)
41	44	4	**ALL THE TIME IN THE WORLD** Dr. Hook, Capitol 4677 (Deb Dave/Evil Eye, BMI)
42	48	2	**PRECIOUS LOVE** Bob Welch, Capitol 4685 (Glenwood/Cigar, ASCAP)
43	NEW ENTRY		**HARD TIME FOR LOVERS** Judy Collins, Elektra 46020 (Careers, BMI)
44	NEW ENTRY		**THE CHASE** Giorgio Moroder, Casablanca 956 (Gold Horizon, BMI)
45	50	2	**BELLAVIA** Chuck Mangione, A&M 2118 (Gates, BMI)
46	NEW ENTRY		**SULTANS OF SWING** Dire Straights, Warner Bros. 8736 (Almo, ASCAP)
47	NEW ENTRY		**THEME FROM ICE CASTLES (Through The Eyes Of Love)** Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
48	NEW ENTRY		**GIVE ME AN INCH** Ian Matthews, Mushroom 7040 (Ackee, ASCAP)
49	NEW ENTRY		**WISDOM OF A FOOL** Jacky Ward, Mercury 2-54386 (Diamond Hills, BMI)
50	NEW ENTRY		**WOMEN IN LOVE** Three Degrees, Ariola 7742 (Chappell, ASCAP)

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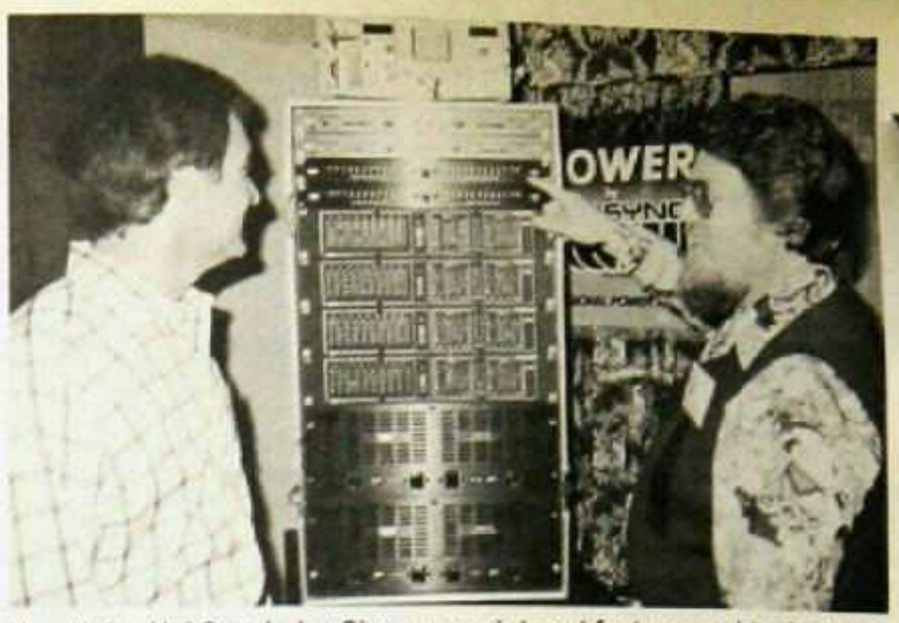
Tape/Audio/Video

Billboard photos by Steve Traiman

Joint Venture: Sound Unlimited's Ed King, right, and Russ Rauch of Laser Presentations check the MXR equalizer now offered in console. The pair teamed again for dynamic sound/laser shows to showcase their respective units at the Forum.

Crossovers—Richard Long shows off his firm's new electronic crossovers included as part of full disco sound package.



New Unit—Uni-Sync's Jay Simmons points out features on his electronic crossover to Mike Lewis of distrib Discotronics.

U.K. Import: Optokinetics' Neil Rice right, shows new Strobe Control Unit to Jack Ransom of U.S. distrib Metrolites, formerly MGM Stage Equipment.

Laser Look: Rob Bawden of Australia's Shell Structures, left, gets once-over on innovative Lasertrace unit from Don Gaastra of England's Lasertronics.

Canadian Console: Steve Kotanik shows off the Sound Dymax console from Toronto, with Merlin-built mixer as a key component.

First Show—Biamp Systems' Bill Brunell and Don Blanton run through the firm's disco mixer features in a console with Technics SL-150 Mk II tables.

New Mart—Rotel president Alfred Choy, left, and Nick Saffoxs check over new Play Mixer that is the heart of firm's component package for the disco market.

Portables & Fog—Chris Williams and Mary Davis of Sound Dynamics show off the firm's portable console that folds into a "suitcase," while Stewart Turner points out the features of the "Pro Fog" unit.

SOUND, LIGHTING & LASERS

Disco Forum: New Technology

By STEPHEN TRAIMAN

NEW YORK—Billboard's Disco Forum V was an active test market for a number of equipment firms from the U.S. and abroad which were probing reactions to their sound and light-related product lines, as well as the depth of the hardware market.

By most accounts, the first-timers were well pleased, and the benefits were seen on both sides of the fence as some 5,000 exhibit attendees got a first look at some new technology as well as added sources for quality equipment.

Two innovative sound enhancement systems had their debut here during the Feb. 26-March 1 event, the Tetra D mixer/preamp from Fosgate Electronics and the DutkoSound "audio hologram" projector.

• The Tetra D unit incorporates Wes Ruggles' Tate Audio direct enhancement system (DES) and SQ matrix encoder, with the result that one "stereo pair" of speakers with vocal and lead instruments can be placed anywhere in the club—ideally over the dance floor, with an infinite amount of "back pair" speakers throughout the room or elsewhere. Including a full-frequency three-band equalizer and presettable preamp with three turntable and two auxiliary inputs, user price is about $2,899, with June delivery promised, by Jim Fosgate.

• DutkoSound's "audio holography" projector is described by president Dr. Paul Rubenstein as a discrete sound placement device, with the projector taking the stereo signal through four power amps to eight matched speakers, producing sound as the composer, artist or producer planned it.

Discos would use one sub-woofer for the low end, plus eight other speakers, with the projector itself running about $2,000. "We got excellent distributor and rep leads, as well as much dealer interest at the show," he notes.

Two international firms found their first look at the U.S. market a rewarding one, with Paris Power of France and Sound Dymax of Toronto bringing in multiple lines they both manufacture and distribute in their home territories.

• Parent company **Comel** manufactures the Paris Power line of disco mixers, equalizers, special effect devices, power amps, speaker cabinets and consoles. The firm also represents J. Collyns' light controllers, with Claude Roubin reporting a lot of contacts and a desire for three or four U.S. distributors.

• **Sound Dymax** of Toronto represents the full line of Simms' audio mixers and portable consoles, as well as the Project lighting controllers, notes Steve Kotanik. New unit shown was the MC7000 three-turntable stereo mixer made by Merlin of the U.K., listing at $900. The firm found excellent reception to the units and is looking to broaden U.S. distribution.

Other established and new firms making their first test of the disco mart included Bose, Sansui, Rotel of America, QRK Electronics, Ashly Audio, Biamp Systems, Uni-Sync and Heppner Sounds.

• **Bose** brought its model 802 (300-watts capacity) speaker with equalizer in a new all-wood oak slip-case, not cabinet, as Dave Meyer emphasized. "I've been hounding the firm to show our pro line in New York which is a fantastic marketplace," he says. The speakers were shown in a new wall bracket fixture, along with the model 1800 commercial power amp with 250 watts/channel RMS. "We had generally serious lookers and a good feeling for the show," he said.

• **Sansui** used the Showco display to introduce its professional products line, with new marketing director Kevin Dauphinee getting a first-hand look at the industry. Although the two B-1 power amp prototypes came up with wiring problems after the first day, initial performance was sound, and the P-1 parametric equalizer worked well in the demo room, Showco personnel said.

• **Rotel of America** was looking at a new market for its pro line, president Alfred Choy said, with the new Play Mixer as the heart of a system that includes the RB-5000 500-watt power amp, RC-5000 preamp and cabinet, with a special Disco Forum package price for dealers through March. Nick Saffos was pleased by the good industry feedback, with inquiries from other manufacturers.

• **QRK Electronics,** which has been a major supplier of broadcast turntables, brought along the new Galaxy model for a first look at disco, and Bob Sidwell was especially pleased with acceptance of the $545-list unit. Some larger clubs also had interest in the Omega broadcast

(Continued on page 28)

Philips' Metal Tape & Deck Set For Europe, U.S. Marts

By NICK ROBERTSHAW

LONDON—Philips moves into the high-technology metal-tape market with the imminent consumer launch of its Metal Tape cassettes in C-60 and C-90 formats. These are expected to be in European outlets within two months and on sale in America by Summer.

At the same time the company becomes the first manufacturer to introduce new generation software and hardware together, with the advent of the N2552 cassette deck, designed specifically for metal-particle tapes.

This too will enter the U.S. market later this year, although in limited quantities, at a top of the market price expected to be around $850.

Both tape and machine were on show at Philips' Eindhoven launch of the Compact Disc earlier this month (see separate story on page 3) and will be shown at the Summer CES this June in Chicago.

The Metal Tape will join a premium line of ferric chromium dioxide and ferrichrome cassette and open reel products that will launch a Philips brand in the U.S. this spring, marketed through Philips High Fidelity Labs.

Cost of the C-90 cassette is likely to be about $9, similar to that for 3M Metafine, the first metal-particle tape on the U.S. market.

Samples of the new tape have been around for some time. Several manufacturers used Philips metal tape for hardware demonstration purposes at the Winter CES, including Nakamichi (Billboard, Jan. 20, 1979).

Today's major preoccupation in the tape industry worldwide is the establishment of agreed standards. The Electronics Industry Assn. of Japan metal tape committee recently announced preliminary coercivity figures of 1050 Oersteds, which compares closely with the 970 Oersteds quoted by Philips for its own tape.

Equalization figures 3180 and 70 microseconds comply with the Japanese targets (Billboard, March 10, 1979). Maximum output level of the Metal Tape cassette is said to be up to 10 dB higher than that for chromium dioxide tapes.

The front-loading N2552 features three heads with A/B monitoring, logic-operated tape deck control, two noise reduction systems including Dolby, and semi-automatic post-fading. Frequency response without Dolby is reportedly to 30 to 20,000 Hz for all types of tape.

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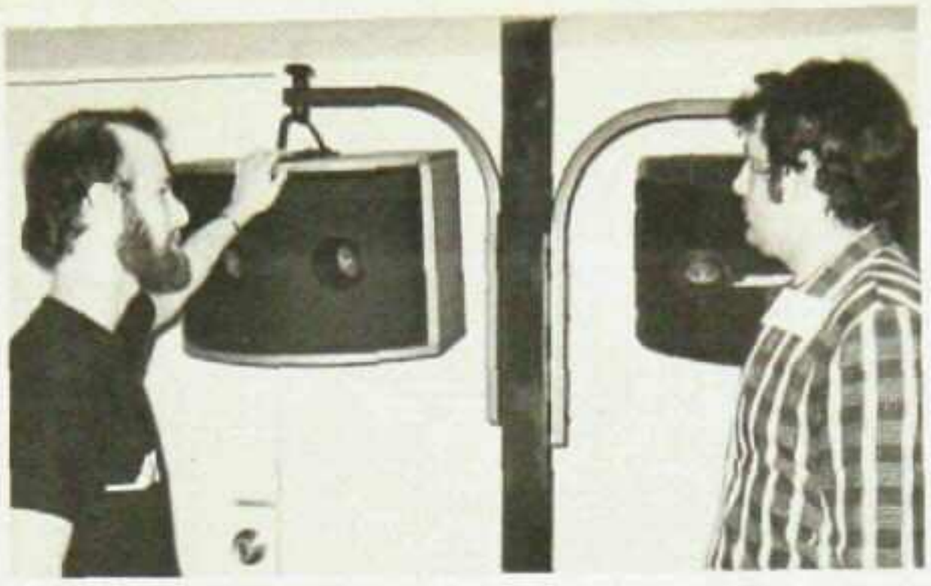
New Audio Technology Bows At Disco Forum



Billboard photos by Stephen Traiman

Speakers: Gail Martin, above left, and Myron Heppner of Heppner Sound show new DMT III atop "Bass Commodore." Above right, Bose's Dave Meyer has an 802 in new wood slipcase for Wally Rodriguez of Wally's Disco, Santo Domingo.

Turntables: Bob Sidwell of QRK Electronics, above, at his first disco meet demonstrates his new Galaxy table, in conjunction with professional Omega mixer. Technics' Tony Hartin, below left, points out features on the new SL 1200 Mk II unit for Ken Kohn of Cosmopolitan Sales, New York metro area rep.

Holograms: Dr. Paul Rubenstein, left, shows off his DutkoSound "audioholography" projector that uses four amplifiers to power eight speakers in the system.

Tetra D—Jim Fosgate, right at far left, works the prototype mixer/preamp/synthesizer for Wes Ruggles, who developed Tate Audio circuitry, DJ Mike Williams.

MARCH 24, 1979 BILLBOARD

• *Continued from page 76*

mixer, with 24 inputs that lists at $3,795.

• **Ashly Audio,** which is a supplier of quality electronics to the studio market in particular, was here to back up its growing number of dealers who are also into disco. "The exposure is great for a new market," notes Eric Soehner, "and there's certainly a place for more sophisticated electronics in disco."

• **Biamp Systems** introduced its full low-priced line to the market, with Bill Brunnel reporting a "good feeling" about the overall reception. Included are the 4220 disco mixer with four inputs (one switchable), two speakers, two crossovers, a limiter, three graphic equalizers and 120-watt and 225-watt power amps. Firm also was previewing a full studio package for the Los Angeles AES in May, including a new 1642 16-track mixing console. The 4220 incorporates a "beat sync" circuit with LEDs showing when beats of up to three sources are matched.

Two other new firms also showed prototype beat counters, linked to the growing "beats per minute" notation on disco disks. George Lambl of Pittsburgh's **Disco Tech** has a patent-pending "Beat Meter" on a swivel display that uses a 9-volt battery or 12-volt AC adapter for brighter digital display, and could sell for under $100 he says. **Immedia Sound** was showing a model of its digital "Beat Box," also patent pending, with Bob Nystrom noting the unit should sell for under $200 later this spring.

• **Uni-Sync** had prototypes of its new DiscoRama mixer, with new sales manager Jay Simmons pleasantly surprised at the level of interest. Without the digital switching shown at the Winter CES, it will list at $998 for delivery in mid-April. Also shown was the Trouper series of live music mixers, a new Level Meter with automatic circuit that senses the power of the amplifer and sets its sensitivity, several power amps, a nine-band equalizer and two-way crossover.

• **Heppner Sound,** after 30 years in the OEM speaker component business, gave its first exposure to a new branded line, with former Cerwin-Vega aide Gail Martin handling marketing for Myron Heppner. Basic units include the D-214, a two-way, 12-inch system for small clubs and mobile DJs at $230 list; the "Bass Commode" sub-woofer with two 15-inch bass speakers at $400; the DMT modular satellite system at 150 watts capacity to be used with the Bass Commode, at $475, and the D-316, a compact three-way, 15-inch full-range system with 250 watts capacity, at $550.

(Continued on page 126)

NAB DEBUT FOR SYSTEM

3M Broadcast Cartridge—Better Sound

By STEPHEN TRAIMAN

NEW YORK—The National Assn. of Broadcasters is getting the first look at an improved broadcast cartridge system which 3M says is a major breakthrough in providing superior sound quality over the standard NAB tape cartridge.

The 3M CetraCart Radio Cartridge System is just one of a number of new sound-related units to be shown at the four-day Dallas expo which opens Sunday (25), with improvements in the IGM Instacart and Go-Cart systems, new record/playback heads for broadcast units, and a new cartridge degausser among other highlights.

3M's new system is the first from the magnetic audio/video products division to incorporate both hardware and software, notes Frank Price Jr., market development manager.

"The entire system is designed to give back to AM the broadcast capability it has lost to FM, and also will help in the transition to AM stereo," he says. "With the system to be delivered in 1980, it should fit in with the plans of many stations already looking to upgrade their equipment in light of the many new technology developments."

With sound quality claimed equal to that of reel-to-reel, the play/record and play-only units, and the new magnetic recording tape comprise a total new system.

"Inter-channel phase errors" that are typical of standard NAB endless loop tape carts in stereo use are minimized by moving the slot at which the tape meets the erase/record/play heads from the cartridge's outside edge to near the center. Thus the cartridge feeds directly to tape guides in the machine across the heads from the inner face of the tape pack.

3M engineers say this eliminates the need for cartridge tape guides and also ends the severe bends at the high tension point in the tape path that cause phase errors and tape wear in conventional systems. "Dropouts caused by tape wear are virtually eliminated," Price says, "with useful life of the cartridge exceeding that of conventional units by as much as 300%."

The new endless loop tape is the first designed to meet broadcaster reel-to-reel standards of 7½ i.p.s. for play and record modes, compared to the standard NA tape designed for 3¾ i.p.s. 8-track stereo systems.

Price also notes that the three-track tape format provides flexibility to broadcast mono or stereo music and spots in addition to high quality stereo reproduction. "It offers high frequency stability in the mono mode superior to that of tapes now in use, a signal-to-noise ratio that is equal to open-reel tapes, and meets or exceeds other reel-to-reel parameters," he claims.

Hardware features include an erase/record head to erase tapes in the manner of open-reel machines; electric headroom equal to that of reel-to-reel; a crystal oscillator and direct-drive DC motor phase locked to the crystal that produces precise speeds of 7½ i.p.s. for play/record and 30 i.p.s. for fast-forward, with the motor attaining play speed in 50 milliseconds and running only when moving tape.

(Continued on page 126)

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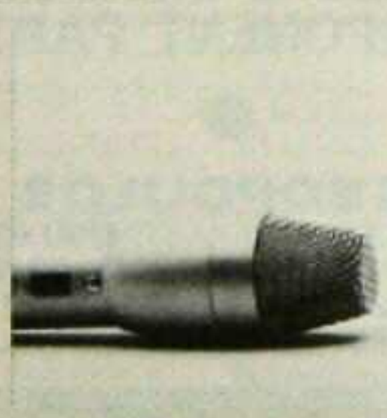

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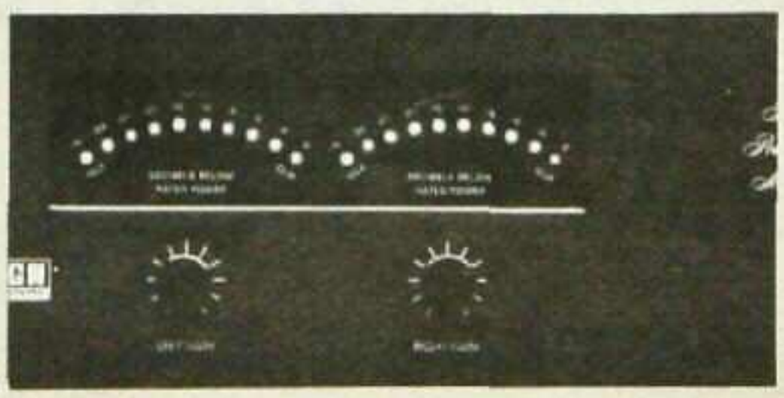

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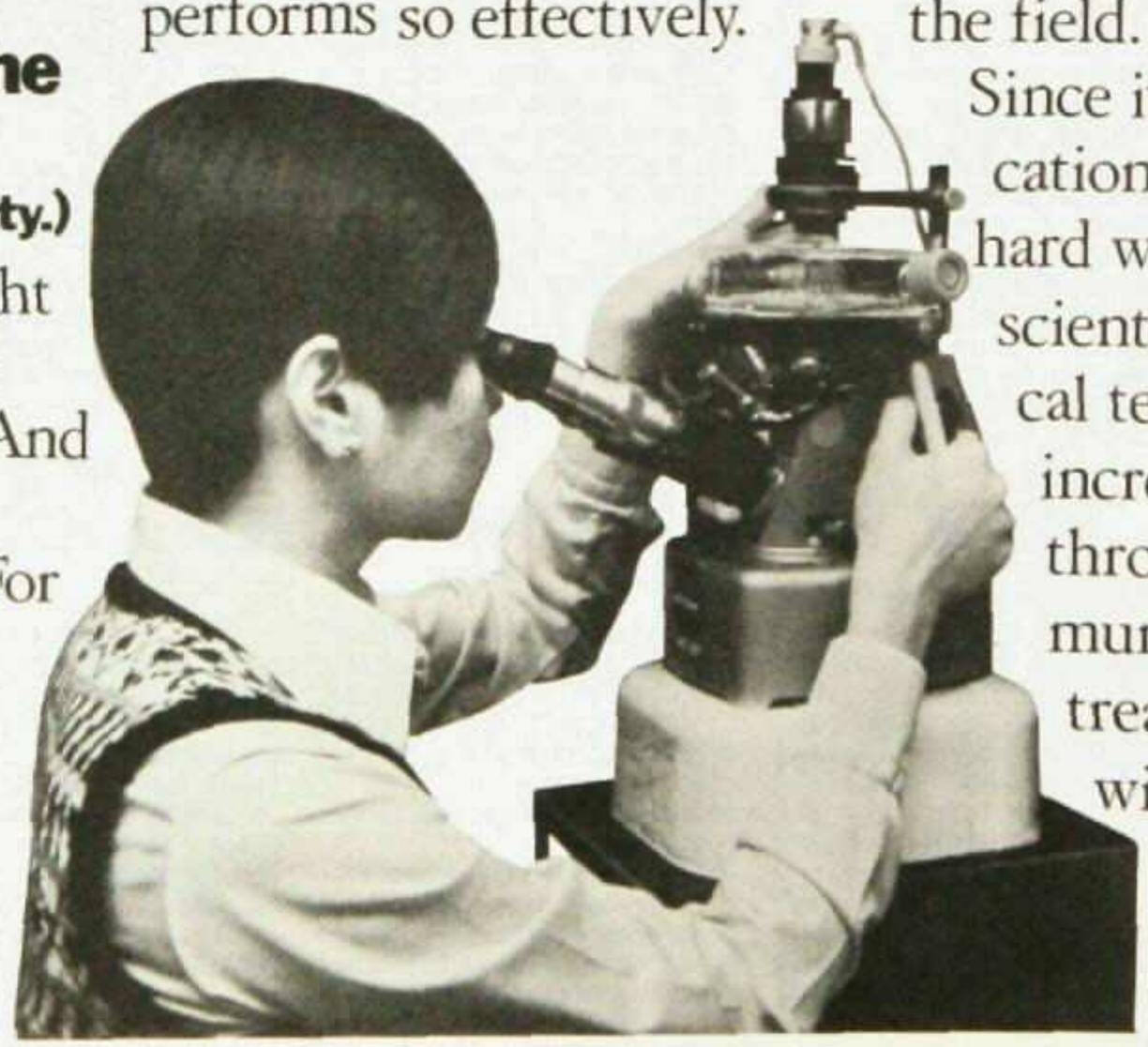

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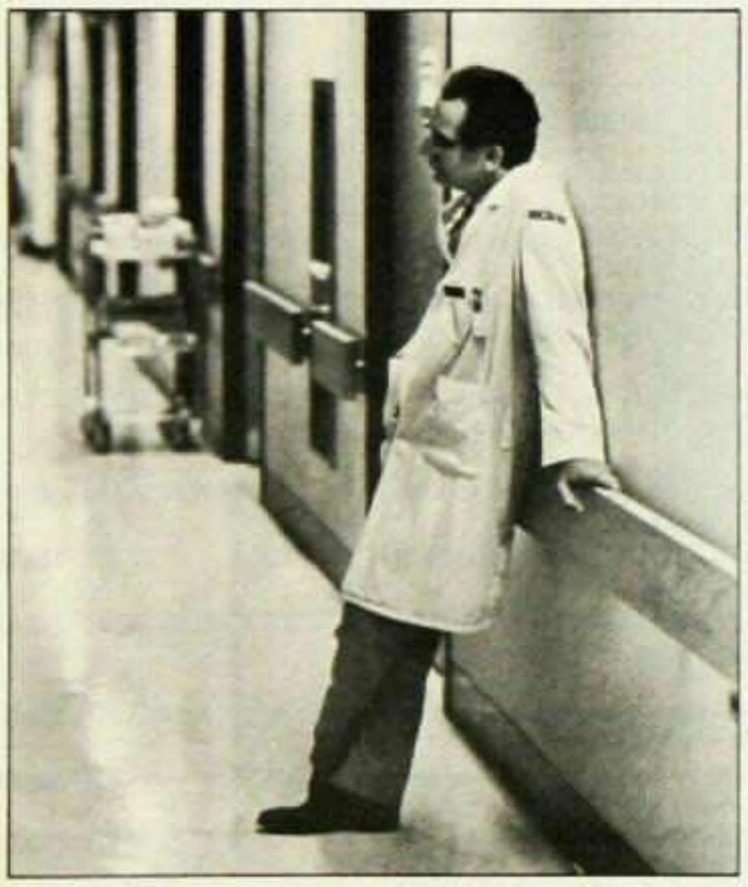
A visible investment in the hardware of hope.

The Foundation's fight continues with the development and deployment of state-of-the-science equipment. Cell-growth incubators and centrifuges. Microscopes in the lab that look up instead of down. The laminar airflow room (an ultra-sterile "bubble" chamber). Examples as expensive to operate as to plan for and purchase.



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Gil Friesen Dr. James F. Holland

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And call The Foundation for all the details:

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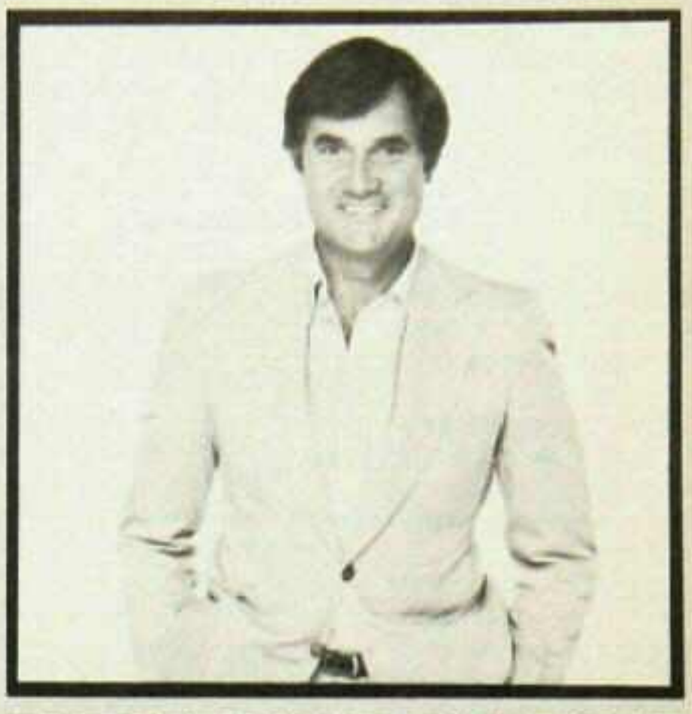

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44,000 CELEBRATE

Mardi Gras Into Superdome Setting

By KELLY TUCKER

NEW ORLEANS—The local police strike may have canceled Carnival, but it didn't stop what was billed as "Mardi Gras In The Superdome—The World's Biggest Disco" from being held here. More than 44,000 attended the event, making it the reportedly largest disco ever staged.

Performing were the Trammps, Gloria Gaynor, K.C. & the Sunshine Band, Vince Vance & the Valiants, Doug Kershaw and Louisiana's Le Roux.

Following their sets, a spectacular Mardi Gras parade consisting of 22 floats from 20 different Carnival krewes entered the Superdome and circled the enclosed arena.

Though the parade was greeted with the loudest crowd roar of the evening, it didn't upstage the musical portions of the show. Each of the acts performed approximately 40 minutes except headlining K.C. & the Sunshine Band, which aroused the crowd for more than one hour.

The sets ranged from fair to excellent, with "Ragin' Cajun" Doug Kershaw proving to be the only disappointment. Though fiddler Kershaw and ensemble played such area favorites as "Jambalaya," "Louisiana Man" and "Battle Of New Orleans," his lengthy renditions came across sloppily.

The most rewarding moments of the evening were provided by Louisiana's Le Roux and Gaynor. Louisiana's Le Roux's spirited set drew excellent response with songs such as "Take A Ride On The Riverboat," "I Can't Do One More Two-Step" and local anthem "New Orleans Ladies." The versatile group came across much better delivering ballads and funkier songs than when performing driving rock.

Gaynor, along with two dancers who doubled as backup vocalists, charged up the audience with three songs—"Anybody Wanna Party," "Substitute" and "I Will Survive"—from her "Love Tracks" album, and skillfully brought back memories of disco's infancy with "Never Can Say Goodbye," "Reach Out, I'll Be There," "How High The Moon" and "You're All I Need To Get By."

When singing the closing "I Will Survive," which was the concert's most powerful song, Gaynor seemed to purposely give the lyrics double meaning. She introduced her hit as "a song for all the women in the world" and added women's lib overtones throughout, but when singing the refrain she conveyed a more personal statement: that she is back full force and her career "will survive."

Vince Vance & the Valiants, the Trammps and K.C. & the Sunshine Band each gave fair but predictable performances.

Throughout the concert, the Superdome's huge video screens that hang from the middle of the roof showed effective closeups of the artists and crowds.

Rick Lazes, a concert producer who books shows year-round from New York and Los Angeles, also annually books "Mardi Gras In The Superdome" along with Blaine Kern and Stu Levin.

Lazes says that despite the police strike, there were few problems. "We had to bring in the state police to handle security. We had about 150 of them altogether. We were scared because of the strike at first, but everything went smooth. It seems the show was so entertaining that the people didn't even think about causing any trouble."

The expense of the concert, which cost $12 to attend, "was around $200,000," says Lazes. "The final figures aren't in yet so I don't even know what the gross was, but I'm sure it's more than $250,000."

Daniel Flannery, who designed the lighting for the "Star Wars" concert at the Hollywood Bowl and is preparing the "Close Encounters Of The Third Kind" tour, also put together the lighting for the show.

Lazes says more than 500 pars, lekos and floors were used along with three lasers. The lights were supplied by Sundance Lighting of Los Angeles. The sound system was designed by Showco of Dallas, which brought in three complete concert sound systems.

"Next year, I have even bigger plans," says Lazes. "We'll have three dates, Friday, Saturday and Sunday. We're planning an r&b show, an MOR show and a rock show. We're already talking with a lot of different artists. The only one I can mention is Billy Joel, who definitely wants to come."

Capital Centre

• Continued from page 81

"We would like to crack down on drug distribution all over the county. One of our biggest problems is rock concerts at Capital Centre and as a result we have concentrated much of our effort there. We will continue to do this."

As long as there's no disruption of the show and arrests continue to take place in the halls and the restrooms without the knowledge of most of the audience, Capital Centre and Cellar Door spokesmen support the police in their work.

"I'd get upset if they started coming into the audience and busting kids for smoking grass," says Cellar Door's Williams. But that's unlikely. "If we tried that, we'd have a riot on our hands," says Prince George County Sgt. Robert Law. "There'd be no way we could control the crowd."

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Tulsan Has Fingers In ELO Effects

TULSA—The flying saucer begins a slow ascent amid a volley of pencil-thin green lasers and multi-colored flashing lights cutting through the dark of the concert hall. The members of Electric Light Orchestra rise to the stage via hydraulic lifts.

The group's 1978 North American tour was one of the most talked about events in rock music because of these special effects and the 60-foot flying saucer set.

The spectacular laser show was designed by a Tulsan—Jeff Olsen.

An ELO concert was recently televised by the pay television network Home Box Office. The show was filmed at Wembly Stadium.

Olsen and his partner, Rick Loewenherz, operate Laser Laboratories in Tulsa.

"I designed each show to fit the building," says Olsen, who ran the control console. "I had 30 days to get ready for the tour."

Olsen had worked in stage lighting with rock and country groups before he started working with lasers.

"The equipment had to be readjusted for every show. Plus, federal inspectors checked our equipment every few days."

Olsen spent about four hours redesigning the lasers for that evening's performance. "We used lasers during the saucer's ascent and during four songs in the set. We also utilized two lasers in the back to backlight words on a screen.

"The most spectacular part of the show was the last number—"Roll Over Beethoven." We threw everything we had into that song. The saucer would descend, and the show was over.

The six-month tour was the first major concert tour for Olsen's design skills.

The Utah native and his partner are now experimenting with holograms.

While the bulk of the firm's business is shows, the company also aligns and repairs laser equipment and cleans the optics.

Olsen says the firm can also build an entire laser light system for music groups, discos and even small units for home use. ELLIS WIDNER

Hammill Makes Move To U.S.

• Continued from page 81

of dynamics we can go from loud to very quiet. It's a curious hybrid, what we are doing. There is a lot more of the jazz mentality in it. And with only two musicians we can expose the skeletons of the songs."

Hammill's tour of the U.S. booked by William Morris, was primarily at small clubs and halls. There were a number of promotional spots, advertisements and store displays arranged by Polydor, which distributes Charisma in the U.S.

After the U.S. stint Hammill plans work on another LP, before embarking on a European tour next summer.

Hammill is such an idiosyncratic artist, his lyrics are so doom-laden, that it is doubtful if he will ever get mass acceptance. But Lewis says Charisma doesn't lose any money on him, and as long as he wants to continue, Stratton-Smith will most likely support him.

Janie Fricke

• Continued from page 81

As for her blooming solo career and where she'd like it to lead, Fricke notes that she's not one to sit down and mark out goals, but she does have an interest in television exposure, and, because of her recent featured involvement with a United Airlines film, would like to try her hand again in a similar situation.

Billboard SPECIAL SURVEY For Week Ending 3/11/79

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (DENOTES SELLOUT PERFORMANCES)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20,000)			
1	**BOSTON/SAMMY HAGAR**—Contemporary Productions, Checker Dome, St. Louis, Mo., March 9	16,229	$7.50-$8.50	$132,821
2	**SANTANA/EDDIE MONEY/SAD CAFE**—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., March 10	13,533	$7.50-$8.50	$104,950
3	**SANTANA/EDDIE MONEY**—Don Law Co., Garden, Boston, Mass., March 6	9,200	$8.50-$9.50	$86,343
4	**NAZARETH/THIN LIZZY**—Pace Concerts/Louis Messina, Col., Houston, Tex., March 7	11,325	$6.50-$7.50	$82,972*
5	**BOSTON/SAMMY HAGAR**—Sound Seventy Productions, Convention Center, Pine Bluffs, Ark., March 10	9,988	$7.50-$8.50	$82,298*
6	**SHA-NA-NA/DR. HOOK**—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., March 6	11,927	$5.50-$7.50	$81,886
7	**NAZARETH/THIN LIZZY**—Pace Concerts/Louis Messina/Stone City Attractions, Civic Center, Beaumont, Tex., March 6	10,350	$7-$8	$75,450*
8	**JIMMY BUFFET/AMAZING RHYTHM ACES**—Concerts West Present, Convention Center, Anaheim, Calif., March 10	8,054	$7.50-$8.50	$64,073*
9	**NAZARETH/THIN LIZZY**—Contemporary Productions, Kiel Aud., St. Louis, Mo., March 11	7,658	$7.50-$8.50	$63,872
10	**SANTANA/JOHN LAMONT**—California Concerts, Sports Arena, San Diego, Calif., March 9	8,405	$7.75-$8.75	$63,000*
11	**NAZARETH/THIN LIZZY**—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., March 10	8,880	$6.50-$7.50	$62,469
12	**RUSH/UFO**—Fantasma Productions, Sportatorium, Hollywood, Fla., March 10	9,937	$5.50-$6.50	$60,757
13	**SANTANA**—California Concerts, Arena, Tucson, Ariz., March 11	7,100	$7-$8	$54,800
14	**PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN**—Sidney Drashen's Jet Set Enterprises, Col., Jacksonville, Fla., March 11	6,649	$7-$8	$50,082
15	**CHARLIE DANIELS BAND/HENRY PAUL**—Cross Country Concerts, Civic Center, Springfield, Mass., March 8	6,600	$7.50-$8.50	$49,528*
16	**PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN**—Tiger Flower & Co., Sportatorium, Hollywood, Fla., March 9	6,211	$7-$8	$47,984
17	**GINO VANNELLI**—Concerts West Present, Col., Charlotte, N.C., March 8	6,140	$7-$8	$47,833
18	**RUSH/UFO**—Fantasma Productions, Hixon Hall, Tampa, Fla., March 11	7,600	$5.98	$45,077*
	Auditoriums (Under 6,000)			
1	**SYLVESTER**—Conceptual Entertainment, War Mem'l Opera House, San Francisco, Calif., March 11	3,252	$5-$25	$40,000*
2	**KEITH JARRETT**—Ted Kurland Productions, Music Hall, Boston, Mass., March 5	4,200	$7.50-$10.50	$39,723*
3	**CHARLIE DANIELS BAND/HENRY PAUL**—Richard A. Cohen Organization, Proctors Thea., Schenectady, N.Y., March 9 (2)	4,153	$8.50	$35,300
4	**OUTLAWS/MACK CREEK**—Contemporary Productions, Kiel Opera House, St. Louis, Mo., March 10	3,557	$7.50-$8.50	$29,381*
5	**RAMONES/FABULOUS POODLES**—Ron Delsener, Palladium, N.Y.C., N.Y., March 9	3,387	$7.50-$8.50	$27,000*
6	**STEVEN STILLS/IRAKERE**—Sunshine Promotions, Gardens, Louisville, Ky., March 11	3,198	$7-$8	$25,217
7	**AMBROSIA/AFRICAN ENSEMBLE**—Avalon Attractions, Civic Center, Santa Monica, Calif., March 10	2,801	$7.50-$8.50	$23,603
8	**JUDY COLLINS**—Monarch Entertainment, Capitol Thea., Passaic, N.J., March 10	2,603	$7.50-$8.50	$21,666
9	**RUSH/UFO**—Sidney Drashen's Jet Set Enterprise, Civic Aud., Jacksonville, Fla., March 9	3,125	$6-$7	$20,875
10	**MOLLY HATCHET/WIRELESS**—Fantasma Productions, Gusman Center, Miami, Fla., March 9 (2)	3,766	$5.50-$6.50	$20,339*
11	**NAZARETH/THIN LIZZY**—Mid South Concerts, Orpheum Thea., Nashville, Tenn., March 9	2,561	$6-$7	$17,633*
12	**OUTLAWS/WIRELESS**—Brass Ring Productions, Center Stage, Canton, Mich., March 6 & 7	1,960	$8.50-$9.50	$16,89
13	**OUTLAWS/BAD BOY**—Star Date Productions, Aud., La Crosse, Wis., March 8	2,475	$6.50-$7.50	$16,v14
14	**GOOD RATS/DUKE JUPITER**—Monarch Entertainment, Aud., Thea., Rochester, N.Y., March 10	2,647	$5.50-$6.50	$15,801*
15	**AL JARREAU**—Sunshine Promotions, Circle Thea., Indianapolis, Ind., March 6	1,952	$6.50-$7.50	$13,341
16	**BAR KAYS/EARTHQUAKE**—Star Date Productions, Civic Center, Dothan, Ala., March 8	2,179	$6	$13,074
17	**HERBIE HANCOCK**—Brass Ring Productions, Music Thea., Royal Oak, Mich., March 9	1,718	$7.50-$8.50	$12,850*
18	**LIONA BOYD**—Perryscope Concert Productions/Martin Onrot Inc., Orpheum, Vancouver, B.C., March 10	1,605	$5-$7	$10,151
19	**ANGEL/TRILLION**—DiCesare Engler Productions, Stanley Thea., Pittsburgh, Pa., March 10	1,147	$7.75	$8,889

MARCH 24, 1979 BILLBOARD

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Campus

REMOTE CONTROL—Ohio Univ.'s ACRN general manager Chris Jensen, Sue Puckett of Underdog Records and Joe Regis of ACRN with the assistance of a remote control robot the station developed for a Polydor Phil Manzanera promotion, pick the local winner of the contest. More than 10,000 entries were submitted with the two grand prize winners receiving Accutrac + 6 remote control turntables.

Rice Univ. Looking For Acts; 6 Venues Available

By DAVE DEXTER JR.

LOS ANGELES—For a major university with fewer than 4,000 students, Rice Univ. offers a remarkable variety of sites suitable for concerts.

The Rice Program Council, headed by president Gene Creely, functions as an umbrella organization. It provides activities for the school, and for non-students who reside in Houston near the Rice campus.

Operating under the Council's guidance, the concerts committee is directed jointly by Lisa Hart Willis, chairwoman, and vice chairman Tom Brown.

"Our 300-acre campus is just three miles from Houston's downtown district," Willis notes. "We can and do book acts into our outdoor football stadium, seating 75,000, and into Autry Court seating 6,000 as well. Rice Memorial Center accommodates 700, Hamman Hall, 500, Wiley's Pub, 200 and Rice Media Center, 220. So whatever the situation, we are in strong position from a seating standpoint."

Willis is encouraged by recent attractions which proved profitable.

"St. Elmo's Fire is a Houston-based group which soldout for us, and its members helped in promoting the event—advance tickets were gone in three days. We will book the St. Elmo's group again soon.

"Our battle of the bands for a $300 cash prize was a money maker and a jazz fest with the Texas Southern Univ. band and the Texas group Politics clicked. Now we are aware that if local attractions are so well received, we should be presenting some of the nationally known groups even though our ticket prices will naturally be a bit higher."

Willis and Brown are convinced that Rice, long renowned for its Owls sports teams in the Lone Star state, is opening up a new market for booking agents who have been unaware of the opportunities available in the burgeoning, prosperous Houston area.

"We recently distributed questionnaires to the Rice student body," Willis notes. "In that way, we learned of the attractions most desired, and the prices students can pay. Our committee works diligently to increase interest in today's pop music by cooperating with Rice radio station KTRU-FM, and with record giveaways. RCA, Warner Bros., CBS and A&M have been working with us.

"In short," Willis adds, "we here at Rice are breaking out, eager to sign talent and present concerts as other universities are doing so successfully. Our P.O. Box is 1892, Houston 77001.

"Rice is comprised of eight residential colleges, each independent of the other. All of them join Tom Brown and me, however, in looking to an accelerated concert program," Willis concludes.

KUCI-FM Airing Jazz

LOS ANGELES—KUCI-FM at the Univ. of California, Irvine, has established a noontime jazz series intended to fill a void in the Orange County area where KUCI music director Glenn Langdon says there is no exposure of new jazz.

Every Monday thru Friday at noon, KUCI features a new jazz album played in its entirety. While theme weeks have been put together, potpourris of albums are also played.

The series debuted last month with the "Return To Forever Live" album.

The second week featured the latest releases from the Adelphi jazz line, followed by Pablo.

Jazz albums were given away to listeners during the first weeks of the new program.

KUCI regularly programs jazz every Monday through Saturday from noon-3 p.m. There are also night jazz shows on Sundays from 9 p.m.-midnight.

NARAS Gives

NASHVILLE—The Nashville chapter of the National Academy of Recording Arts & Sciences has initiated a scholarship fund for promising students currently enrolled in music business programs within this area.

This year's recipients selected by the colleges are Merrill Farnsworth of Belmont College and Michael Ellis and Richard Hudson of Middle Tennessee State Univ.

Each college was presented with a $1,000 check from NARAS, which represents a portion of the funds raised throughout the year by the Nashville chapter's music showcases, to initiate the program.

Talent

Talent In Action

McGUINN, CLARK & HILLMAN JOE ELY

Roxy, Los Angeles

It was nostalgically eerie when Roger McGuinn, Gene Clark and Chris Hillman took the stage March 1 for the first of a three-night stand.

More than a decade ago and not too far away, this same trio was electrifying audiences and changing the shape of popular music as the Byrds.

But this was not a Byrds reunion and the trio, assisted by drummer and additional guitar, wisely stayed away from too much of that old material although such tunes as "Eight Miles High," "Turn, Turn, Turn," "So You Want To Be A Rock N'Roll Star" and "I'll Feel A Whole Lot Better When You're Gone" perhaps recieved the most applause.

The bulk of the 15-song, 75-minute set consisted of songs from the trio's debut Capitol album "McGuinn, Clark & Hillman," and the sold out house was enthusiastic throughout.

Just about all the tunes from the LP were included such as the hard rocking "Sad Boy" and "Stopping Traffic" to lighter flavored and highly listenable pop tunes such as "Backstage Pass," "Don't You Write Her Off Like That," "Long, Long Time," "Little Mama," "Release Me Girl" and "Surrender To Me."

The trio alternated effectively on lead vocals and had the harmonies down pat on both older and newer songs. While McGuinn and Hillman had not dropped completely out of the limelight, Clark had not made a local appearance in a long time. His acoustic guitar playing and light tenor vocal style is still intact.

Unfortunately, the band didn't seem to loosen up until the set was winding down and into the two encore numbers. Up to that point, while musically effective and entertaining, the trio seemed a bit stiff and aloof from the audience.

Opening up in potent fashion was MCA's Joe Ely and band. Showcasing material from his just released "Down On The Drag" album, Ely demonstrated a high crossover potential with tunes that bridged rock, pop, cajun and rockabilly and even r&b elements.

In the 10-tune, 40-minute mix was the title tune from the LP, "Fools Fall In Love," "Standing At The Big Hotel" and "Maria."

Like Bob Dylan and others in that vein, Ely has a highly expressive and evocative voice that rings sincere and entertaining.

JIM McCULLAUGH

SEAWIND

Blaisdell Arena, Honolulu

It was a homecoming of sorts for the jazz/rock group Seawind March 4, and the seven member combo never sounded better.

Begun nearly seven years ago in the islands as Ox, it changed its name to Seawind in 1976 and moved to Los Angeles, where it was signed to CTI for two LPs. Now with Horizon Records, it showed the 4,800 in attendance how much it has matured and the audience responded with enthusiasm.

Its 90-minute, approximately 15-tune set, fueled by a crisp, clear sound system and Pauline Wilson's powerful vocals, marked the beginning of a long national tour to promote its first Horizon release, "Light The Light."

From the first note of "Counting The Days," Pauline and husband Bob Wilson, Larry Williams, Ken Wild, Bud Nuanez, Jerry Hey and Kim Hutchcroft were in firm control of each tune, dazzling the audience with impressive technical expertise.

Highlights of the show included "We Got A Way," "He Loves You," "Praise" (with a sax solo by Hutchcroft), "Hold On To Love," "Imagine," "Window Of A Child," "Angel of Mercy," "Make Up Your Mind" and "Light The Light."

Emotionally feeding on the crowd's enthusiasm, Seawind took the stage for an encore of three more tunes—"Devil Is A Liar," "Hallelujah" and "Got To Be Willing To Love."

Wilson's soaring vocals were a perfect focal point for the group, and if it keeps its sound as effervescent and polished as it did at this concert, it's got a good shot to break wide open as a top album seller with a stab at the singles market.

DON WELLER

AMBROSIA

Civic Auditorium, Santa Monica, Calif.

Anticipation was high as L.A.'s own Ambrosia treated its fans to 90 minutes of art rock here March 10.

The group eased through a smartly paced set of 13 songs, primarily off its latest LP, "Life Beyond L.A." Surprises were in store from curtain time as bombs and various lighting effects went off with the playing of the bass-moog and a Gregorian chant. But as the group hit the first down beat fans realized here was a new Ambrosia.

Formerly a quartet, then a trio, the group has added three new players to fill out its full, textured sound. Royce Jones, percussion, David Cutler Lewis, keyboards; and Christopher North, keyboards.

Together they went through well-rehearsed executions of instrumentals and vocal arrangements. The group hit the crowd early with "Nice, Nice, Very Nice," allowing David Pack to show off tasty singing and North to handle equally delightful synthesizer work.

The group's third song, "If Heaven Could Find Me," which featured Jones on lead vocal, was also a crowd pleaser, but as the group shifted more into its progressive bag, the crowd became subdued.

"Time Waits For No One" became tiresome after five minutes of confusing time signatures and controlled jamming. And "Somewhere I Never Traveled," complete with smoke bombs, also was dull as Burleigh Drummond pounded through a drum solo people might have heard 10 years ago.

But the group bounced back as it did "Dance With Me," a pretty ballad in which guitarist/keyboardist Pack surprised everyone by venturing into the audience. And keeping the audience excited, the group went into the popular "How Much I Feel."

The show ended with "Life Beyond L.A.," the powerhouse title track of its latest LP, which came off sounding equal to the record and left the crowd demanding more.

RESS WILLIAMS

(Continued on page 89)

Talent Talk

They still haven't found their Elvis. Producers **Saul Swimmer, William Cash** and executive producer **Pete Bennett,** having auditioned 200 hopeful Elvises in New York for the title role of the planned "King Of Rock'N'Roll" film, will also be holding auditions in Los Angeles on Wednesday (21) at the Theatre in West Hollywood at noon.

Jim Morrison's biography, "No One Here Gets Out Alive," written by **Jerry Hopkins** and **Danny Sugerman,** expected to be published soon by Warner Bros. ... Meanwhile there is a "Jim Morrison," running for lieutenant governor of Louisiana. The candidate claims that the soul of the dead vocalist has entered his body, reports Elektra Records, the Doors' label.

The Hershey Food Corp. presented **Kenny Rogers** with a 10-pound, four-foot-long Hershey bar in honor of the singer's concert at the Hershey Arena in Hershey, Pa. ... In addition to winning the award for favorite music performer at the recent People's Choice Awards show, **Olivia Newton-John** was named as the favorite motion picture actress for her work in "Grease."

Bassist **George McArdle** has left the Little River Band to enter a Bible seminary. No permanent replacement has been named yet.

Pablo Cruise members **Cory Lerios** and **Dave Jenkins** have collaborated with **Bill Conte** for the theme song of the upcoming 20th Century Fox film, "Dreamer." ... **Jon Tiven,** the managing director of Big Sound Records, has left his position to tour with the **Yankees,** his rock band. The Yankees, too have left Big Sound and is label shopping. ... **Phil Spector** expected to produce the next **Ramones** LP. ... Title of the upcoming **Ian Hunter** LP on Chrysalis Records is "You're Never Alone With a Schizophrenic."

Ambrosia recently had to cancel a soldout show at Cal Poly in San Luis Obispo, Calif., because one of the trucks housing its sound equipment got involved in an accident. But, things turned out better than planned, as the show was rescheduled in a larger facility enabling twice as many people to see the concert. ... Disco queen **Donna Summer** has been slated for her first tv special which will air during the 1979-80 season over ABC-TV. Currently, she is in Los Angeles working on her new album due for release shortly.

Big Tree recording artist Jimmie Mack recently played a pair of headlining shows at New York City's Bottom Line. Another concert in the New York area, at the Palladium, was a benefit for the Children's Aid & Adoption Society of New Jersey and the Harlem Dowling Children's Service which aired over WNEW-FM. ... **Jose Feliciano** embarks on a European tour May 10. Four of the concerts on the 22-day, 16-date tour are in Eastern European countries.

Doc Severinsen's concert with the ITV Concert Orchestra at the 2,700 seat Jubilee Auditorium in Edmonton, Alberta, on March 8 was filmed for "Circle Of Stars," a series of one-hour concert specials. The show is syndicated worldwide. ... Meanwhile, **Crystal Gayle** sets out for Europe where she appears at the Scandinavium in Gotenburg, Sweden (April 14); Empire Pool in Wembley, England (16); Ahoy Sports Palace in Rotterdam, Holland (20), and at the Festhalle in Frankfurt, Germany (21). While in England, Gayle appears on the "Val Doonican Show" on BBC-TV and will tape a segment with the Muppets to be aired in the U.S. this fall.

ROMAN KOZAK and CARY DARLING

Signings

Singer/songwriter **Waylon Jennings** has re-signed with RCA. Jennings has recorded for the label since 1965, and is now in the studio putting finishing touches to a new LP project slated for release later this month. ... **Boatz,** a Muscle Shoals duo comprised of keyboardist and vocalist Tom Flora and bassist Gary Baker, to Capricorn. Duo's first single for label, "It Was Only The Radio" backed with "Blame It On The Future," is scheduled for release April 2 with debut LP, "Boatz," scheduled for shipping April 16. ... Epic recording artist **Charly McClain** to booking representation with Nashville based Top Billing, Inc. Plans call for a major tour of the Western region and a major market tour to tie in with upcoming LP release. ... British balladeer **Stu Stevens** to MCA Records. ... **Brenda Lee** to Buddy Lee Attractions of Nashville for booking representation. ... **Lester Flatt & the Nashville Grass** to representation with the Smiley Wilson Agency of Goodlettsville, Tenn. ... **Johnny Free** to Sabre Records. First release with label, scheduled for immediate release, is "Borrowed Time."

Frankie Valli to a personal management contract with Shep Gordon and Alive Enterprises. ... Howard Brown, of Oppenheim, Appel, Dixon & Co., named business manager for **Cheech & Chong.** ... **Crystal Blue** to Network Records. First single and LP is being produced by Lawrence Carroll with tour to follow.

Dutch new wave band **Herman Brood & His Wild Romance** to Ariola Records. Brood's American debut album, "Herman Brood Is In A Bad Mood," is on release this month. Formed in 1976, Brood & Wild Romance have two gold albums in their native country. ... **Iron City House Rockers** to MCA Records with an LP, "Love So Tough," due in April. ... Producer/songwriter/singer/**David Foster** to Irving Music, Inc. for a publishing deal. ... Composer/conductor **Stephen Seretan** to the Robert Light Agency for representation. ... **Darrell C. Thomas,** a singer/songwriter, to a recording contract with Ozark Opry Records. His first release is a single called "Waylon, Sing To Mama," a song written as a tribute to Waylon Jennings.

Dana & Gene, a vocal duo with a single spoofing the entry policy at Studio 54, to Midsong Records. ... Arista recording artists **Tycoon** to Richard Gersh Associates publicity. ... **Skyy,** a mixed disco/funk group produced by **Randy Muller** of Brass Construction, to Salsoul Records worldwide. ... Capitol artists **Face Dancer** to Screen Gems-Colgems/EMI for publishing rights. ... **Mary K. Miller** to recording contract with RCA Records, Nashville. Miller previously was associated with Inergi Records.

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Talent In Action

Continued from page 86

BRIAN AUGER & OBLIVION II
PAUL KORDA
Roxy, Los Angeles

Auger is alive and well as evidenced by his ynamic 80-minute, seven-tune set that started ith the free flowing, rhythmic "Freedom Jazz ance" Feb. 27. He proved his keyboard mas ry through clean, precise playing of this ab ractionist tune reminding one of jazz going on ack.

Followed by "Straight Ahead," from the al um of the same name, Auger added his vocals this somewhat rockish song while paying jus ce to jazz. An introduction to his band Oblivion revealed guitarist Jack Mills, bassist Clarence tevens and drummer Mike Clarke, an alumnus f Herbie Hancock's Headhunters, each one an deal example of an accomplished instrumental ist.

Residing in San Francisco now, Auger next xecuted a descriptive, flowing melody titled Golden Gate" on organ, followed by a tribute to Wes Montgomery. His "Tribute To Wes" was an expansive, fluid piano solo, at times slow and pensive, then soaring into assertive emotional heights.

He then picked up the rest of the band and proceeded to go "Bumpin' On Sunset" by switching to the organ again showing us that the keyboards are an extension of himself. The au dience was definitely jazz-oriented as it showed ts appreciation of this 15-minute medley.

"The News From Grand Avenue," an unre corded composition by bassman Clarence Ste vens, was a pulsating, driving number with a sharp bass accentuating the rhythm wherein Auger alternated between the piano and organ, and Mills accompanied himself on guitar by seating.

"Tropic Of Capricorn," from the "Streetwise" LP recorded in 1968, featured the fast, furious yet precise drum solo of Mike Clarke who showed good taste by not overextending him self.

This time around Auger leaned more towards azz than rock/jazz fusion, a form displayed by im on earlier works. However, for the sake of expanding one's audience, he might pen a tune with a catchy hook so necessary for mass au dience appeal.

Opening act Paul Korda treated the audience o 55 minutes of joyful, uptempo rockers from his newly released Janus album "Dancing In The Aisles," generating an enthusiastic response rom the crowd. Cheerfully accompanying him elf on piano, Korda sang energetically, enun iating lyrics clearly through a voice reminiscent f Joe Cocker.

Members of the band included drummer Mark Sanders and guitarist Chris Pinnick, veter ans of the Spencer Davis Group; Don Markese on saxes, bassist Robin Sylvester and Clydene Jackson, both on backup vocals with Clydene later showing her talents on piano.

"More Than A Friend," first single released rom the album, had Jackson on piano while orda sang and danced around.

SALPY ALEXIAN

DIZZY GILLESPIE
Center for the Arts
Scottsdale, Ariz.

lespie brought his renowned style of bop fashionable surroundings of the Arts Cen r two shows March 3, and kept a diverse nce of tourists and local jazz buffs satis with a loose, informal show that spanned classic blues and contemporary Bee Gees.

acked by Ben Brown on bass, Rodney Jones uitar, Mickey Roker on drums and the ning vocals of Shevoynne Wright (who made first Arizona appearance), Gillespie per ied 15 selections in a two-hour, 10-minute cert.

Despite the fact that he was beginning a y fast as part of the Baha'i faith and was idden to take any nourishment during day t hours, Gillespie seemed enthusiastic and rgetic. He maintained a chatty rapport with audience that appeared pleasantly at odds the rather posh surroundings.

He opened with "Unicorn," a selection from "Free Ride" album. Then he moved into two er known pieces.

It was here that Wright was introduced and quickly picked up the pace of the concert, ging four popular tunes including a mournful, ving "Over the Rainbow" and a more up po "How Deep Is Your Love?"

Despite the fact that Gillespie was criticized his last Phoenix appearance for not playing enough music on the trumpet, he once again appeared to shun a dominant role. He occasionally put down his horn to move side stage or, in one instance, into the audience.

He kept up a casual conversation between numbers. But he took command at the end of the first half of the concert, steering (with audience help) an exuberant performance of "Salt Peanuts" into a 15-minute intermission.

He and the band presented seven more tunes in the second half, which featured more vocals by Wright. These included Billie Holiday tunes, as well as an energetic rendition of "You Are The Sunshine Of My Life."

Gillespie came back to take command at the end, concluding with a rousing "Never Going Back to Georgia." The audience was appreciative but not inflamed. There was no encore.

Gillespie appeared as part of the Scottsdale Center's Jazz Series.

AL SENIA

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Sound Business

GOLDEN HEARTBREAKERS—ABC's Tom Petty and the Heartbreakers receive an Ampex Golden Reel Award for "You're Gonna Get It," recorded at Shelter Studio in Los Angeles. Shown, left to right, are group members Stan Lynch, Ron Blair, Mike Campbell, above, and Tom Petty; group manager Tony Dimitriades; Ampex mastering tape salesman Joe Cirincione; group member Ben Trench; and Ampex regional sales manager Jack Valdespino. The group selected the Free Arts Clinic, a home for battered children, as recipient of Ampex's $1,000 cash donation.

Studio Track

LOS ANGELES—**John Denver** is recording tracks for an upcoming LP at **Filmways/Heider, Milt Okun** producing. **Ed Barton** engineering, assisted by **Steve Hirsch** and **Michael Carnevale.** Other activity there sees **Peter** and **Chris Kimsey** co-producing **Peter Frampton's** upcoming A&M LP, Chris Kimsey also handling engineering chores with help from **Tim Boyle.**

Frankie Valli in at **Sunset Sound** with producers **Bob Gaudio** and **Bob Crewe,** working on a second Warner-Curb album. **Quincy Jones** producing **Michael Jackson** for Epic at **Allen Zentz.**

Tom Werman producing **Blue Oyster Cult** at **Kendun** for CBS. **Gary Ladinsky** and **Geoff Sykes** engineering. **Mike Flicker** also in mastering Infinity's **Dixon House Band** with **John Golden.**

Cerrone working at **Dawnbreaker** for an upcoming Atlantic LP with **Greg Mathieson** arranging and **Joe Bogan** at the controls. **Seals & Croft** also continue a new Warner Bros. LP there, **Louie Shelton** producing and **Joe Bogan** engineering.

The **Sound Factory** adds a new 32-track Telefunken tape recorder to Studio B as well as a new API 32-in console. **Hank Medress** and **Dave Appel** producing **Tony Orlando** for Casablanca at **Sound Labs.** The producer team also working with **Lenny & Squiggy.**

Verdine White producing **Pockets** at **Cherokee, Warren Dewey** engineering. **Fred Mollin** also producing **Jimmy Webb** there.

* * *

Steely Dan recording tracks and overdubs for its next LP at New York's **Sigma Sound, Gary Katz** producing. **Roger Nichols** engineering. **Diana Ross** also beginning a new Motown album there with **Nicholas Ashford** and **Valerie Simpson** producing. **Michael Hutchinson** engineering.

At Miami's **Criteria: Pure Prairie League** recording its eighth LP. **Ron** and **Howard Albert** producing. **Don Gehman** engineering, assisted by **Kevin Ryan; Steve Cropper** and **Duck Dunn** producing **Crimson Tide's** second Capitol LP. **Whit Sidner** producing the **Univ. of Miami Jazz Band** for a double LP. **Mack Emerman** engineering, and **Karl Richardson** and **Albhy Galuten** producing **Frannie Golde** for Portrait. **Dennis Hetzendorfer** engineering. Kevin Ryan and **Bob Castle** assisting.

Bill Szymczyk continuing to produce the **Eagles** at **Bayshore,** Coconut Grove, Fla., **David Crowther** and **Ed Mashal** assisting with engineering. Also, **Dion** finishing final mixes for a new Lifesong LP, Dion and **Terry Cashman** producing, **Eric Schilling** engineering. **Allan Blazek** producing **Snail** for Cream, Eric Schilling behind the board, and **Aerosmith** in to do overdubs.

Alan Schivek producing RCA's **Station Break** at **Secret Sound,** N.Y. **Michael Barry** engineering. **Jim Foley** producing a disco single with **Sergio** for Atlantic at **H&L Studios,** Englewood Cliffs, N.J.

Producer **Brad Shapiro** doing vocal overdubs on **James Brown** at Nashville's **Soundshop, Ernie Winfrey** at the board.

Todd Rundgren mixing **Patti Smith's** upcoming LP at **Blank Tapes, Inc.,** N.Y. Also, **Greg Carmichael** producing **Carol Douglas** and the **Silver Convention,** while **Bunny Sigler** produces **Pattie Brooks** for Casablanca.

Peter Asher producing **James Taylor** at New York's **Media Sound, Val Garay** engineering, assisted by **Lincoln Clapp.** Also there, **Greta Graham** producing **Osiris Marsh's** upcoming Warner Bros. LP. **Frank D'Augusta** engineering. And **Mick Ronson** and **Ian Hunter** producing **Ellen Foley's** first solo LP for Cleveland International. **Harvey Goldberg** engineering, assisted by **Phil Shrago.**

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PARKS-FREEMAN OPERATE

New Vegas Studio Costs $1.5 Million

By DAVID DEARING

LAS VEGAS—What is claimed to be Nevada's first and only state-of-the-art recording facility, the Commercial Sound Studio, is a $1.5 million operation co-owned by former Beach Boys chief technician Jon Parks.

Parks and partner, Robin Freeman, indicate the new studio is aimed at enabling major recording stars to cut commercial master albums and tapes here.

Studio, which opened last month, contains, its owners maintain, more than $900,000 worth of the latest, most advanced sound equipment on the market, including an ultra-sophisticated MCI-JH500 24-track automated console and complete outboard systems, with Dolby and dbx 24-channel noise reduction, EMT 240 plate reverb, Eventide digital delay, harmonizer, omnipressor flanger and phaser.

Freeman points out that the systems are compatible with "any top-flight studio in New York, Los Angeles and Nashville" allowing artists appearing in Las Vegas to continue or complete work on any recording they have started elsewhere.

Commercial is off to a fast start. Tom Jones recently continued work on his new single at the studio while appearing at Caesars Palace and the Imperials are working on a new single.

Studio is located in a 5,500 square foot building at 2010 E. Charleston Blvd., a commercial area of the city. Parks and Freeman bought the building and plan to rent out office space to related business such as producers and professional equipment maintenance people.

Their first tenant is former Four Seasons member Tommy G. Devito whose new Gold Sound Production Inc. and Gold Sounds Music Inc. occupies a suite of three offices in the building.

The control room is 18 feet by 25 feet and the studio, itself, is 35 feet by 40 feet.

"We wanted enough room to be pleasant rather than the usual cramped and uncomfortable control rooms," says Parks.

The decor is enhanced by brown carpeting and rock and wood appointments on walls.

"We have gone out of our way to create comfortable, homey surroundings to work in," adds Freeman, noting the "homey" touches of the studio include orange chairs and a musical design in carpeting on one of the walls as well as multi-colored lighting systems for atmosphere.

"We use light dimmers to change the moods in the studio," says Parks. "For example, in winter we use warm colors and in summer we will switch to cooler tones like greens and blues. We think it helps people be creative."

The young duo has also paid extra attention to equipment, noting that they have more than 80 different microphones to cover every need of the artist. Instruments available include a Kawai seven-foot, four-inch piano, Hammond H-3, Leslie speakers, Slingerland drums, electric and acoustic guitars and an electric bass.

Other outboard equipment in use includes Kepex, Gain Brains, UREI 1176 limiters, UREI LA3A limiters, DBX 162 limiters, Orban de-esser, UREI 527A graphics, Crown parametrics, Crown preamps, Tape Echo and SAE 2700B equalizers.

Parks and Freeman have a combined 30 years of experience in the music business, and both will fill the roles of producers and engineers at the studio.

Parks, 33, virtually grew up with the Beach Boys and attended high school with them. His 11 years with the group started as a "roadie" and ended up with his managing the group.

Freeman, 31, a guitar player and song writer, has played most Vegas hotels and toured with a number of groups. "It helps to have some kind of musical background to communicate with the musicians and artists," Freeman says.

The two teamed up two years ago to open a studio in Las Vegas and their new facility is a result of two years of producing and commercial jingle writing.

KSR Expanding

LOS ANGELES—KSR Studios has opened a new 24-track facility here, according to president Ken Story. The studio is MCI equipped with 36 in/24 out.

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Billboard photo by Nina Stern

ROCK STEADY—Norm Schneider, JBL professional products representative for the Southeastern U.S., center, is awarded the second annual JBL "Rock" for outstanding sales performance and dealer service for the past year with his Chamblee, Ga.—based firm Technical Systems Reps. Shown at a recent award dinner in Los Angeles are, left to right, Jay Armstrong, Susan Lavinson and Schneider of Technical Systems Reps; Pete Horsman, JBL pro division manager; and JBL executive vice president for marketing Ed Hart.

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10th Country Radio Seminar Attracts 400 To Nashville

• *Continued from page 20*

the growing strides in the country music marketplace.

Under the theme, "10 With A Bullet," the seminar began Friday with a keynote address delivered by noted NBC sportscaster Curt Gowdy.

Dr. Roger Blackwell, professor of marketing at Ohio State Univ., began the opening session with a multi-media lecture entitled "Changing Consumer Life Styles: Implications Of Marketing Strategy." Strategy."

Concurrent sessions included topics "Ratings," "Compelling Sellings," "Records As A Business" and "Engineering: Sound Ideas."

Ed Salamon of Storer Broadcasting moderated the "Ratings" session with Lou Alpert of Burke Broadcasting, John Patton of RAM Research, Rip Ridgeway of Arbitron, Avery Gibson of Audits and Surveys and Ellen Hulleberg of the McGavern Guild.

"Records As A Business" was moderated by Marty Sullivan of KNEW-AM with Roy Wunseh of CBS Records, Erv Woolsey of ABC Records, Wayne Edwards of RCA Records and Gerri McDowell of United Artists Records.

Friday evening, a "Rap Room" was held with Lee Philips of WOKO-AM acting as moderator. The purpose of this meeting was to encourage and listen to feedback from radio personnel concerning the seminar or to cover problems or topics not scheduled for the seminar. In this period, Bill Robinson of WIRE/Music Works made a presentation on automation.

Seminar Speaker: Dr. Roger Blackwell presents multi-media address on "Social Changes In Radio."

Saturday's sessions began with "The FCC: Tune-In Or Tune-Off?" moderated by Don Boyles of WSUN-AM with Tom Wall of Dow, Lohnes and Albertson and Robert Rawson of Fletcher, Heald and Hildreth, both from Washington.

Concurrent sessions followed with "Ratings," "Compelling Sellings" and "Engineering" extending from the previous day, and "Music Research (For Anyone In Any Market)." The "Music Research" panel consisted of moderator Chris Collier of KCKN-AM with Jerry Groner of KRZY-AM, Larry Daniels of KNIX-AM, Susanne Benson of WMAQ-AM and Ellen Hulleberg of the McGavern Guild.

Following a lunch break, Blackwell hosted another session on "Social Changes" that included how to conduct research for country radio stations. This session was moderated by Randy Michaels of WKRC-AM.

Final sessions included "What Was Your Best Promotion Since Seminar 9?" moderated by Les Acre of WMC-AM and "VTR Presentations" moderated by Bob Holtan of WAXX-AM.

The seminar's traditional banquet and new faces show concluded Seminar 10 as master of ceremonies Charlie Monk of April/Blackwood Music, a former radio personality, introduced nine label-represented artists to an attendance of some 690 persons.

Among the artists showcased were Cristy Lane, L S Records; Mundo Earwood, CMC Records; Gail Davies, Lifesong Records; Razzy Bailey, RCA Records; Mary K. Miller, Inergi Records; Randy Barlow, Republic Records; John Anderson, Warner Bros. Records; Susie Allanson, Elektra/Curb Records and John Conlee, ABC Records. Serving as the show's producer was Norro Wilson of Warner Bros. Records who was featured as an artist on the first new faces program in 1970.

New Faces: John Conlee and Gail Davies team on duet at conclusion of the Country Radio Seminar's New Faces show.

Keynote Speaker: Sportscaster Curt Gowdy leads off the 10th annual Country Radio Seminar.

Serving as this year's seminar strategists were Bob Young, agenda chairman, Roy Wunseh, industry chairman and Frank Mu... as seminar president.

Cameras Ready On Lynn Movie

NASHVILLE—Location shooting for the film "Coal Miner's Daughter," based on the life of Loretta Lynn, will take place in Nashville in April.

Concert performance segments, featuring actress Sissy Spacek as Lynn, are set for the Ryman Auditorium, the former home of the "Grand Ole Opry," April 10-11; the Grand Ole Opry House, April 19, and the Municipal Auditorium, April 24-25. The public is invited to attend free.

Additionally, segments will be filmed at Ernest Tubb's Record Shop with appearances slated by Tubb and his Texas Troubadours.

Tubb introduced Lynn on her first "Grand Ole Opry" appearance from the Ryman and gave her a spot on his radio show, "Midnight Jamboree," which continues to emanate from the record shop every Saturday night following the "Grand Ole Opry" broadcast on WSM-AM.

Colo. Event June 18-23

DENVER—Exploring the growth and importance of country music in the Rocky Mountain area will be the keynote theme for the Country Music Foundation of Colorado's 17th annual country music festival and trade convention June 18-23 at the Continental Denver Hotel.

The agenda features five days of seminars, meetings, discussions and talent presentations, designed to emphasize the increasingly close relationship shared by all facets of the music industry, and the rising record sales of country product.

The convention, attended each year by area DJs, radio personnel, artists, booking and talent agents, management firms, promoters, record companies, club owners and distributors, leads off June 18, with a general membership meeting followed by registration and screening of acts to appear on the awards banquet talent show later in the week.

Other workshops scheduled for the convention are a musicians seminar, a state country music organizations meeting, a news media panel seminar with trade publication representatives, and a songwriter/publisher seminar. Guest speaker at this session will be Curley Rhodes, promotion director for Cedarwood Publishing Co. in Nashville.

Throughout the week, the Colorado festival will feature showcases of country performers, as well as a special fiddlers show with audio reinforcement by Barcus-Berry, a California audio firm. Talent coordinators for the program are Bill Settles and Paty Gallagher.

ON NBC-TV MAY 2

Rogers, Lynn Are Leaders With CMA's Nominations

By KIP KIRBY

HOLLYWOOD—With four nominations each, Kenny Rogers and Loretta Lynn are leading the field in nominations for the 14th annual Academy of Country Music awards to be presented May 2 at a nationally televised gala from the Hollywood Palladium.

The Academy has mailed out 2,000 ballots to members for final selection of winners for this year's "Hat" awards. The two-hour show will be broadcast live over NBC-TV, marking the first time the program has been televised in a prime time slot coast to coast.

Rogers is a top contender for male vocalist of the year, entertainer of the year, best vocal group (with Dottie West) and song of the year for his recording of "The Gambler."

Lynn is out front with nominations for top female vocalist, entertainer of the year, vocal group of the year (with Conway Twitty) and top single for the year, "Out Of My Head And Back In Bed."

Singer Dolly Parton scored a pair of nominations for top female vocalist of the year and entertainer of the year.

Rounding out the nominations for the category of best country music entertainer of the year are Willie Nelson and Roy Clark.

Nine of the Academy's 18 awards will be presented on-camera during the two-hour tv special. These nine categories include the following nominees:

Top male vocalist: Kenny Rogers, Larry Gatlin, Merle Haggard, Don Williams, Eddie Rabbitt.

Top female vocalist: Crystal Gayle, Barbara Mandrell, Dolly Parton, Loretta Lynn, Anne Murray.

Entertainer of the year: Kenny Rogers, Loretta Lynn, Dolly Parton, Willie Nelson, Roy Clark.

Vocal group of the year: Oak Ridge Boys, Statler Brothers, Kenny Rogers & Dottie West, Dave and Sugar, Conway Twitty & Loretta Lynn.

Top new male vocalist: John Conlee, Ronnie McDowell, Con Hunley, Kenny O'Dell, Lee Dresser.

Top new female vocalist: Susie A... lanson, Bonnie Tyler, Zella Leh... Cristy Lane, Charly McClain.

Song of the year: "Mamas Don... Let Your Babies Grow Up To B... Cowboys" (Jennings/Nelson); "Th... Gambler" (Kenny Rogers); "Bur... ers And Fries" (Charley Pride... "You Needed Me" (Anne Murray... "I'm Always On A Mountain Whe... I Fall" (Merle Haggard).

Top single of the year: "Mam... Don't Let Your Babies Grow Up T... Be Cowboys" (Jennings/Nelson... "Georgia On My Mind" (Willie Ne... son); "Talking In Your Sleep... (Crystal Gayle); "Tulsa Time" (Do... Williams); "Out Of My Head An... Back In Bed" (Loretta Lynn).

Album of the year: "Star Dust... (Willie Nelson); "Y'all Come Bac... Saloon" (Oak Ridge Boys); "Almo... Like A Song" (Ronnie Milsap... "Every Time Two Fools Collide... (Rogers/West); "Let's Keep It Tha... Way" (Anne Murray).

Off-camera nominations includ... awards for the best individual in... strumentalists, among them guita... bass, fiddle, steel guitar, drums an... keyboards, as well as best tourin... and non-touring bands.

The show's host and performers t... entertain will be announced soon.

Executive producer is Dick Clark... with Al Schwartz and Gene Weed... handling the production for the tele... cast.

Williams Sings

NASHVILLE—Don Williams, the Country Music Assn.'s male vocalist of the year, will be headlining with Charlie McCoy and Barefoot Jerry at the first concert sponsored by Southeast Sound Ltd., Inc., a new company organized to promote country concerts in this area.

Dan Jaynes, president of the firm based in Murfreesboro, Tenn., says he expects "more than 7,000 fans" to attend the show April 5 in Johnson City at the Freedom Hall Civic Center. The concert is being co-sponsored by radio station WOFM-FM.

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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)
1	3	9	**I JUST FALL IN LOVE AGAIN**—Anne Murray (Dorff, Sklerov, Lloyd, Herbstritt), Capitol 4675 (Peso/Hobby Horse/Cotton Pickin Songs/BMI/ASCAP)
2	1	10	**GOLDEN TEARS**—Dave & Sugar (J. Schweers), RCA 11427 (Chess, ASCAP)
3	2	11	**SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS**—Mel Tillis (C. Crofford, T. Garrett/D. Gaskin), MCA 40983 (Peso/Malkyle, BMI/Sawgrass, BMI)
4	8	9	**IT'S A CHEATING SITUATION**—Moe Bandy (C. Putnam, S. Throckmorton), Columbia 310889 (Tree, BMI)
5	5	11	**I HAD A LOVELY TIME**—The Kendalls (S. Throckmorton, D. Cook), Ovation 1119 (Criss Keys, ASCAP)
6	6	11	**SOMEBODY SPECIAL**—Donna Fargo (D. Fargo), Warner Bros. 8722 (Prima Donna, BMI)
7	7	10	**STILL A WOMAN**—Margo Smith (M. Smith, M. David, N. Wilson), Warner Bros. 8726 (Calamar/Dusty Roads/Al Gallico, BMI/Lazy Listening, ASCAP)
8	9	8	**WORDS**—Susie Allanson (B. Gibb, R. Gibb, M. Gibb), Elektra/Curb 46009 (Casserole, BMI)
9	10	6	**(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT**—Barbara Mandrell (H. Banks, R. Jackson, C. Hampton), ABC 12451 (East Memphis/Klondike, BMI)
10	12	6	**ALL I EVER NEED IS YOU**—Kenny Rogers & Dottie West (J. Holiday, E. Reeves), United Artists 1276 (United Artists/Racer, ASCAP)
11	11	11	**MY HEART HAS A MIND OF ITS OWN**—Debby Boone (J. Keller, H. Greenfield), Warner/Curb 8739 (Screen Gems-EMI/Big Screen, BMI)
12	13	10	**TRYING TO SATISFY YOU**—Dottsy (W. Jennings), RCA 11448 (Baron, BMI)
13	15	8	**TOO FAR GONE**—Emmylou Harris (B. Sherrill), Warner Bros. 8732 (A. Gallico, BMI)
14	16	9	**I'VE BEEN WAITING FOR YOU ALL OF MY LIFE**—Con Hunley (M. Sherrill, L. Kimball), Warner Bros. 8725 (Al Gallico, BMI)
15	17	7	**SWEET MEMORIES**—Willie Nelson (M. Newbury), RCA 11465 (Acuff/Rose, BMI)
16	18	6	**I'M GONNA LOVE YOU**—Glen Campbell (M. Smotherman), Capitol 4682 (Seventh Son/Royal Oak, ASCAP)
17	19	7	**THEY CALL IT MAKING LOVE**—Tammy Wynette (B. Braddock), Epic 850061 (Tree, BMI)
18	20	5	**WHERE DO I PUT HER MEMORY**—Charley Pride (J. Weatherly), RCA 11477 (Keca, ASCAP)
19	22	6	**WISDOM OF A FOOL**—Jacky Ward (A. Silver, R. Alfred), Mercury 55055 (Planetary, ASCAP)
20	25	6	**FAREWELL PARTY**—Gene Watson (L. Williams), Capitol 4680 (Western Hills, BMI)
21	26	5	**SLOW DANCING**—Johnny Duncan (J. Tempchin), Columbia 310915 (WB/Jazz Bird, ASCAP)
22	32	4	**BACKSIDE OF THIRTY**—John Conlee (J. Conlee), ABC 12455 (MCA) (House Of Gold/Pommard, BMI)
23	23	9	**HEALIN'**—Bobby Bare (B. McDill), Columbia 3-10891 (Hall-Clement, BMI)
24	24	9	**TAKE ME BACK**—Charly McClain (L. Rogers, R. Williams, C. McClain), Epic 850653 (Bill Black, Partnership, ASCAP/Julep, BMI)
25	30	6	**TOUCH ME WITH MAGIC**—Marty Robbins (S. Bogard, M. Utley), Columbia 310905 (Lyn-Lou/Algee, BMI)
26	34	7	**SOMEONE IS LOOKING FOR SOMEONE LIKE YOU**—Gail Davies (G. Davies), Lifesong 81784 (CBS) (Beechwood/Dickerson, BMI)
27	28	9	**FANTASY ISLAND**—Freddy Weller (F. Weller, B. Cason), Columbia 310890 (Young World, BMI/Buzz Cason, ASCAP)
28	29	8	**SHADOWS OF LOVE**—Rayburn Anthony (W. Holyfield), Mercury 55053 (Maplehill/Vogue, BMI)
29	33	7	**LOVE IS SOMETIMES EASY**—Sandy Posey (S.P. Robinson), Warner Bros. 8731 (Amy's Mom's/Heavy Duty's, ASCAP)
30	36	4	**I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE**—Janie Fricke (J. MacRae, B. Morrison), Columbia 310910 (Music City, ASCAP)
31	37	5	**SECOND-HAND SATIN LADY (And A Bargain Basement Boy)**—Jerry Reed (D. Felley), RCA 11472 (Guitar Man, BMI)
32	38	6	**THIS IS A LOVE SONG**—Bill Anderson (J. Weatherly), MCA 40992 (Keca, ASCAP)
33	39	6	**WALKING PIECE OF HEAVEN**—Freddy Fender (M. Robbins), ABC 12453 (Mariposa, BMI)
34	43	3	**ISN'T IT ALWAYS LOVE**—Lynn Anderson (R. Bonoff), Columbia 3-10909 (Sky Harbor, BMI)
35	35	7	**I WANT TO THANK YOU**—Kim Charles (R. Bourke), MCA 40987 (Chappell, ASCAP)
36	47	3	**DOWN ON THE RIO GRANDE**—Johnny Rodriguez (J. Rodriguez, B. Boling, D. Teasley), Epic 8 50671 (Hallnote/House Of Gold/Dark Stream, BMI)
37	40	7	**LET'S KEEP IT THAT WAY**—Juice Newton (C. Putnam, R.V. Hoy), Capitol 4679 (Tree, BMI)
38	41	6	**SHOULDER TO SHOULDER (Arm And Arm)**—Roy Clark (B. Morrison, J. Zerface), ABC 12402 (Music City, ASCAP/Combine, BMI)
39	42	7	**CAN I SEE YOU TONIGHT**—Jewel Blanch (D. Allen, R.V. Hoy), RCA 11464 (Duchess Foxy/Tree, BMI)
40	44	4	**DARLIN'**—David Rogers (D. S. Blandeimer), Republic 038 (September/Yellow Dog, ASCAP)
41	51	2	**LAY DOWN BESIDE ME**—Don Williams (D. Williams), ABC 12458 (MCA) (Jack, BMI)
42	52	2	**DON'T TAKE IT AWAY**—Conway Twitty (T. Seals, M. Barnes), MCA 41002 (Danor, BMI)
43	49	5	**MY LADY**—Freddie Hart (D. Goodman, B. Reneau, R. Schulman), Capitol 4684 (Highball/Lowball/Criss Keys, BMI, ASCAP)
44	4	12	**IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU**—Billy "Crash" Craddock (J. Adrian), Capitol 4672 (Pick A Hit, BMI)
45	14	10	**SON OF CLAYTON DELANEY**—Tom T. Hall (T.T. Hall), RCA 11453 (Hallnote, BMI)
46	61	3	**LIVE ENTERTAINMENT**—Don King (D. King), Con Brio 149 (Wilpex, ASCAP)
47	62	3	**WHAT A LIE**—Sammi Smith (T. Skinner, J. Wallace), Cyclone 100 (GRT) (Hall-Clement, BMI)
48	59	4	**THERE'S ALWAYS ME**—Ray Price (D. Robertson), Monument 45-277 (Gladys, ASCAP)
49	57	4	**LOCK, STOCK & BARREL**—Wood Newton (E. Stevens, B.J. Bourgeois), Elektra 46014 (Deb Dave, BMI)
50	58	4	**CHEATER'S KIT**—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC 12456 (MCA) (Chappell, ASCAP)
51	63	3	**NEXT BEST FEELING**—Mary K. Miller (D. Hice, C. Hardy), Inergy 1312 (NSD) (Hice Haus, ASCAP)
52	68	3	**I LOST MY HEAD**—Charlie Rich (J. Slate, S. Pippin, L. Keith), United Artists 1280 (House Of Gold/Windchime, BMI)
53	66	2	**I WANT TO WALK YOU HOME**—Porter Wagoner (M. Gayden), RCA 11491 (Whispering Wings, BMI)
54	64	2	**YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY**—Vern Gosdin (M. C. Johnson), Elektra 46021 (Carpax/Sea Dob, ASCAP)
55	65	2	**LOVE LIES**—Mel McDaniel (C. Black, S. Barrett), Capitol 4691 (Tri-Chappel/Cindy Lee, ASCAP)
56	67	3	**MEDICINE WOMAN**—Kenny O'Dell (K. O'Dell), Capricorn 0317 (Hungry Mountain, BMI)
57	27	9	**THE OUTLAW'S PRAYER**—Johnny Paycheck (B. Sherrill, G. Sutton), Epic 850655 (Julep/Flagship, BMI)
58	45	12	**I'LL WAKE YOU UP WHEN I GET HOME**—Charlie Rich (S. Dorff, M. Brown), Elektra 45553 (Peso/Warner-Tamerlane/Malkyle, BMI)
59	70	3	**I THOUGHT YOU'D NEVER ASK**—Louise Mandrell & R.C. Bannon (C. Putnam, D. Cook), Epic 850668 (Tree, BMI/Criss Keys, ASCAP)
60	60	5	**YESTERDAY**—Billie Jo Spears (P. McCartney, J. Lennon), United Artists 1274 (McLean, BMI)
61	71	3	**LOVE ME TENDER**—Linda Ronstadt (E. Presley/V. Matson), Asylum 46011 (Elvis Presley/Belinda, BMI)
62	75	2	**JUST LONG ENOUGH TO SAY GOODBYE**—Mickey Gilley (J. Foster, B. Rice), Epic 8 5067 (April, ASCAP)
63	21	11	**I WILL ROCK AND ROLL WITH YOU**—Johnny Cash (J. Cash), Columbia 3-10888 (House of Cash, BMI)
64	31	9	**LOVING YOU IS A NATURAL HIGH**—Larry G. Hudson (L.G. Hudson), Lone Star 706 (Cinema, BMI)
65	NEW ENTRY		**IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME**—Bellamy Brothers (D. Bellamy), Warner/Curb 8790 (Bellamy Brothers, ASCAP)
66	50	6	**I'M BEING GOOD**—David Wills (A. Jordan, N. Martin), United Artists 1221 (Chess, ASCAP/Pi Gem, BMI)
67	69	4	**YOURS LOVE**—Jerry Wallace (H. Howard), 4 Star 5-1036 (Harlan Howard/Tree, BMI)
68	48	14	**EVERY WHICH WAY BUT LOOSE**—Eddie Rabbitt (S. Dorff, M. Brown, T. Garrett), Elektra 45554 (Peso/Warner Tamerlane/Malkyle, BMI)
69	79	3	**THERE HANGS HIS HAT**—Linda Naile (F. Stanton, A. Badale, J. Johnson), Ridgetop 002798 (Century 21), (Mandy, ASCAP)
70	81	4	**TAKES A FOOL TO LOVE A FOOL**—Barton Cummings (B. Cummings), Portrait 670024 (Chilliegh, BMI)
71	46	14	**TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)**—Razzy Bailey (S. Pippin, J. Slate), RCA 11446 (House Of Gold, BMI)
72	72	4	**MAKIN' LOVE IS A BEAUTIFUL THING TO DO**—Paul Schmucker (P. Schmucker), Star Fox 578 (NSD) (Troy Shondell, SESAC)
73	73	6	**FOREVER IN BLUE JEANS**—Neil Diamond (R. Bennett, N. Diamond), Columbia 310897 (Stonebridge, ASCAP)
74	53	15	**BACK ON MY MIND AGAIN/SANTA BARBARA**—Ronnie Milsap (C. Quillen, C. Pierce/A. Jordan, H. David), RCA 11446 (Chess, ASCAP/Chess/Casa David, ASCAP)
75	82	2	**JACK DANIEL'S, IF YOU PLEASE**—David Allan Coe (D.A. Coe), Columbia 3-10911 (Warner-Tamerlane, BMI)
76	80	5	**MUSIC BOX DANCER**—Frank Mills (F. Mills), Polydor 14512 (Unichappell, BMI)
77	NEW ENTRY		**I WANT TO SEE ME IN YOUR EYES**—Peggy Sue (F. Stanton, A. Kent), Door Knob 9094 (Wig) (Chip 'N' Dale, ASCAP)
78	NEW ENTRY		**BUT FOR LOVE**—Jerry Naylor (G. Pistilli, T. Cashman, T. West), Warner/Curb 8765 (Ampco, ASCAP)
79	NEW ENTRY		**MY PLEDGE OF LOVE**—John Anderson (J. Stafford Jr.), Warner Bros. 770 (Wednesday Morning/Our Children's, BMI)
80	84	3	**TWO PEOPLE IN LOVE**—Lorrie Morgan (E. Raven), ABC/Hickory 54041 (MCA) (Milene, ASCAP)
81	91	3	**FRECKLES**—Shyla (S. Whipple), Columbia 3-10918 (Tree, BMI)
82	NEW ENTRY		**I CAME ON BUSINESS FOR THE KING/BLUE RIBBON BLUES**—Joe Sun (J. Hemphill, J. Sun)/(J. Rushing, W. Holyfield), Ovation 1122 (Hemphill, BMI)/(Vogue, BMI)
83	86	4	**I'VE SEEN IT ALL**—Sandra Kaye (R. Neirns), Door Knob 8-093 (WIG) (Door Knob, BMI)
84	NEW ENTRY		**MAY I**—Terri Hollowell (K. Bowman), Con Brio 150 (Con Brio, BMI)
85	NEW ENTRY		**KISS YOU AND MAKE IT BETTER**—Roy Head (M. Davis), ABC 12462 (MCA) (Screen Gems/EMI/Songpainter, BMI)
86	89	2	**LONELY COMING DOWN**—Keith Bradford (P. Wagoner), Scorpion 0572 (Owepar, BMI)
87	NEW ENTRY		**LOVE IS HOURS IN THE MAKING**—Sterling Whipple (S. Whipple), Warner Bros. 8747 (Tree, BMI)
88	NEW ENTRY		**LAWYERS**—Billy Walker (J. Riggs, B. Walker), Caprice 2056 (Best Way/Sound, ASCAP)
89	NEW ENTRY		**LOOKING FOR THE SUNSHINE**—Mickey Newbury (M. Newbury), ABC/Hickory 54042 (MCA) (Milene, ASCAP)
90	90	2	**DISCO BLUES**—Jay & Shelley (J. Chevalier), Creold Gold 1114 (NSD) (Jay Chevalier, BMI)
91	92	2	**EASY TO LOVE/EASY**—Jimmie Rodgers/Jimmie Rodgers & Michelle (R. Wilkins, E. Martinez/J. Fuller), Scrimshaw 1319/1320 (Blackwood, BMI/) (Blackwood/Fullness, BMI)
92	85	3	**FINDERS KEEPERS LOSERS WEEPERS**—Stan Hitchcock with Sue Richards (M. Kellum, P. Mitchell), MMI 1029 (Johnny Morris, BMI/White Bluff, ASCAP)
93	NEW ENTRY		**LIPSTICK TRACES (On A Cigarette)**—Amazing Rhythm Aces (N. Neville), ABC 12454 (MCA) (Unart, BMI)
94	95	2	**YOU AND ME AND THE GREEN GRASS**—Pal Rakes (R. Goff), Warner Bros. 8766 (Blue Echo, ASCAP)
95	NEW ENTRY		**LEANING ON EACH OTHER**—B.J. Wright (B. Holmes, J. Payne), Soundwaves 4581 (NSD) (Clancy, BMI)
96	NEW ENTRY		**I CAN ALMOST TOUCH THE FEELIN'**—The La Gardes (G. S. Paxton, S. Milete, J. Lusk), 4 Star 1037 (Carpax, ASCAP/Kaysey, SESAC)
97	83	5	**GOODY GOODY**—Rebecca Lynn (J. Mercer, M. Malneck), Scorpion 0573 (Mercer/Malneck, ASCAP)
98	54	12	**DREAMIN'S ALL I DO**—Earl Thomas Conley (E. Conley), Warner Bros. 8717 (ETC/Easy Listening, ASCAP)
99	56	8	**SMOOTH SAILIN'/LAST CHEATER'S WALTZ**—Sonny Throckmorton (S. Throckmorton, C. Putman/S. Throckmorton), Mercury 55051 (Tree, BMI/Tree, BMI)
100	94	3	**HELLO TEXAS**—Brian Collins (B. Collins, R. Campbell), RCA 11478 (Beef Baron/Lively, BMI)

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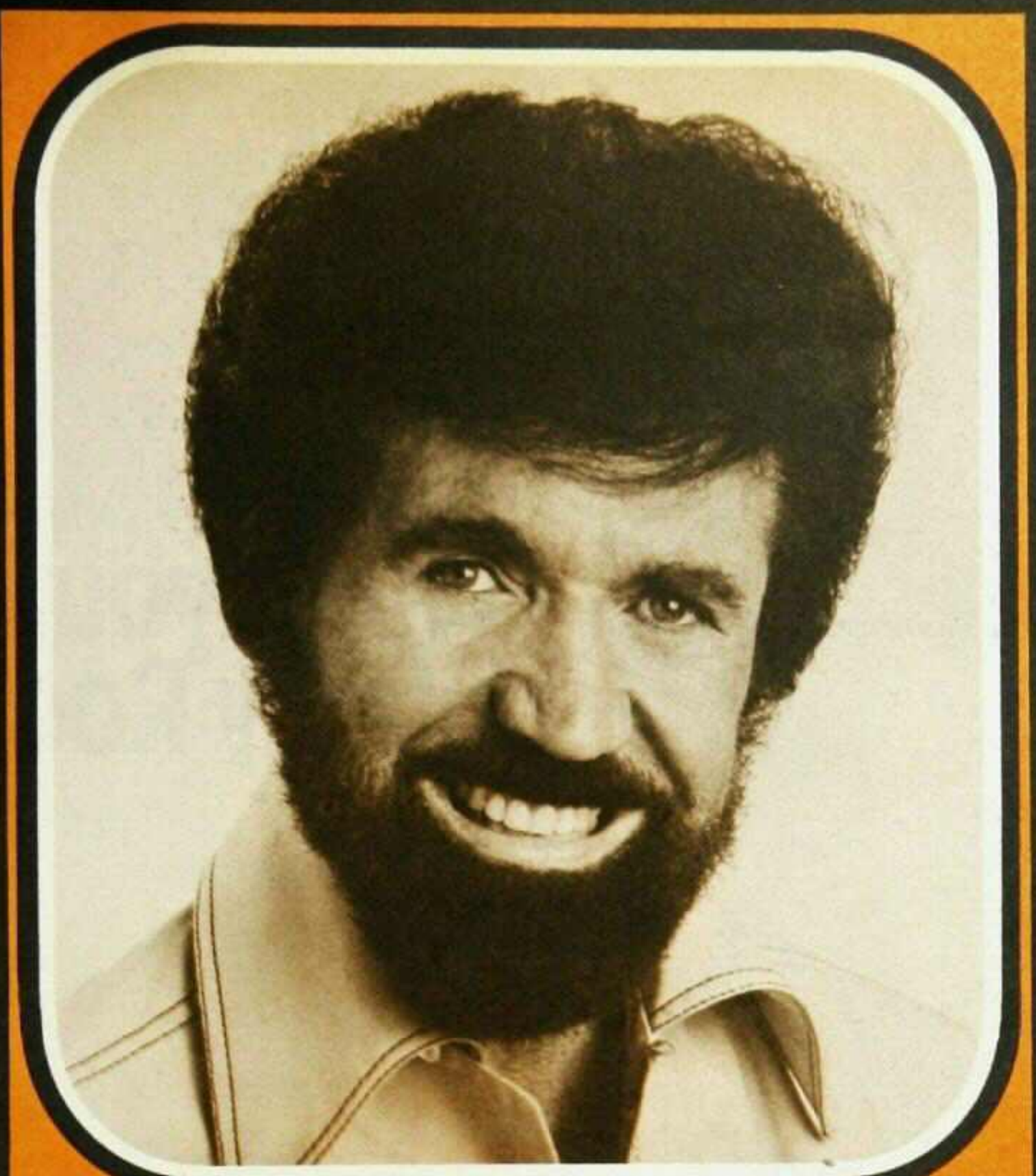

Now that you've got the new Sonny James hit,

'HOLD WHAT YOU'VE GOT'

45-280

Sonny James

MONUMENT

MONUMENT RECORD CORPORATION
21 MUSIC SQUARE EAST, NASHVILLE, TENNESSEE 37203

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TREE PUBLISHING, CO.
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Where you'll find Johnny Rodriguez now.

"Down on the Rio Grande." B-50671
Racing up the charts.
On Epic Records.

From the forthcoming album "Rodriguez." KE 36014
Produced by Billy Sherrill.

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You called it: Tammy's got another smash!

"They Call It Making Love." 8-50661
From the forthcoming album, "Just Tammy." KE 36013
Produced by Billy Sherrill, on Epic Records and Tapes.

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EARPHONE CHECK—Rex Allen, Jr., right, checks out his new Warner Bros. single, "Me And My Broken Heart," while wife Judy and producer Buddy Killen, left, of Tree International wait impatiently for their turns on the headphones.

Nashville Scene

By SALLY HINKLE

Ernest Tubb's second album on First Generation Records, "Ernest Tubb The Legend And The Legacy," which features such other name artists as **Willie Nelson, Loretta Lynn, Merle Haggard, Johnny Cash, Conway Twitty, George Jones, Waylon Jennings, Charlie Daniels,** the **Wilburn Brothers, Johnny Paycheck, Marty Robbins, Ferlin Husky, Cal Smith** and **Simon Crum,** has been shipped by the label. . . . A recent **KION-AM** listener poll has named Tubb as the most popular country music artist. The Belton, Tex. station has arranged for Tubb to appear April 15 for two shows in Waco. . . . **Chet Atkins** recently joined Tony Bennett, Ethel Merman, Sarah Vaughan, Billy Eckstine, Jackie and Roy and George Shearing for the PBS-TV program, "American Pop: The Great Singers." . . . The Smithsonian Institution has selected Hank Williams' **Drifting Cowboys** to perform in its country music concert series honoring American songwriters. The group's appearance will tie in with the series' tribute to Williams. The group is also slated for an upcoming performance at the Wembley Festival in London, and will be releasing a collection of early country music standards on Westwood Records, to be distributed throughout the U.K. . . . **Faron Young** and the **Country Deputies** headlined the grand opening of his new club, the **Faron Young Celebrity Ballroom,** in Nashville Friday and Saturday (16-17). Located at 102 Third Ave., North, the club plans to feature name country entertainers on weekends and local bands during the week. Features include a large dance floor and a seating capacity of 450. . . . **Mickey Gilley** recently marked a first with an hour-long performance at the Los Alamitos Race Track in Los Angeles prior to the evening's harness meet program. Later that evening, Gilley performed at the Palomino Club. . . . **Lynn Anderson** has kicked off a five-city showcase tour in support of her upcoming "Outlaw Is Just A State Of Mind" LP on Columbia. Initiated at the Palomino on Friday (16), Anderson will be making appearances in Chicago, Tuesday (20), at the Park West; Dallas, Wednesday (21), and the Bottom Line in New York on Thursday (29). . . . **Delbert McClinton** and special guest, **Tracy Nelson,** will be performing at Nashville's Vanderbilt Univ., Thursday (22). Shows are slated at 8 p.m. and 10:30 p.m. in the Sarratt Cinema. . . . **Roy Clark** will guest on the "Tonight Show" Thursday (29). . . . Door Knob recording artist **Sandra Kaye** has marked a first for her career with an engagement at the North Shore in Lake Tahoe. . . . **Ronnie Prophet** has been nominated for the Juno Awards' country male vocalist of the year category. The event will be held Wednesday (21). . . .

Record breaking attendances have been scored by **Don Williams** and the **Oak Ridge Boys** and **Eddie Rabbitt.** Williams and his new show broke the all time mark at the Four Seasons in Denver recently, upsetting the former high held by Merle Haggard, while the Oak Ridge Boys and Eddie Rabbitt established a new record for a Wednesday night at the Houston Livestock Show and Rodeo. The existing mark had been held by Olivia Newton-John.

Foundation Promotes 3

NASHVILLE—The Country Music Foundation has reflected the growth of its organization and its forthcoming development of new educational and research programs by promoting three of its top management officers.

The appointments were announced by Frank Jones, chairman of the board of the foundation, following a recent board of trustees meeting and the release of statistics which show 1978 as the most successful attendance period for the Hall of Fame and Museum in its 11-year history.

William Ivey has been named director of the Country Music Foundation, with Danny R. Hatcher and Diana Johnson elevated to the position of deputy directors of the organization. Johnson will continue to administer the Country Music Hall of Fame and Museum, and Hatcher will oversee the Country Music Foundation Library and Media Center.

Both Hatcher and Johnson assume added responsibilities for long-range planning and joint library-museum projects. They will also communicate more directly with the Foundation board of directors on matters relating to the operation of the museum and library.

Noting that total attendance for the facility increased 15% this year above 1977 figures, Jones said that at its recent meeting, the board had explored a number of "exciting program ideas" and that more structural changes "of genuine significance" would be forthcoming.

Patsy Bruce New President

NASHVILLE—The Nashville Songwriters Assn. International held a board meeting recently to elect its officers to serve for the coming year.

At the meeting, which followed the association's semi-annual general membership meeting Feb. 24, Patsy Bruce was chosen as president, with Wayland Holyfield elected as first vice president. Liz Anderson was voted in as second vice president, Paul Craft as secretary, Don Wayne as treasurer, and Hal Bynum and Paul Richey were chosen as co-parliamentarians and sergeant-at-arms.

Linda Hargrove, Rory Bourke, Del Bryant and Danny Dill were appointed to serve on the executive committee for 1979. The committee consists of all the officers and the four special appointees.

The balance of the board is comprised of Ed Bruce, John Denny, Charlie Monk, Bob Montgomery, Ray Pennington, Nat Stuckey, Sonny Throckmorton, Marijohn Wilkin, Norro Wilson, Jean Zimmerman, Ed Shea, Brad McCuen, Frances Preston; and directors-at-large Chris Collier, Ralph Emery, Clarence Reynolds, Brenda Lee, Pee Wee King, Don Robertson, Joe Sullivan, Cliffie Stone, Bernie Wayne and Tommy West.

Past presidents who are part of the board are Buddy Mize, Clarence Selman, Joe Allison, Mary Reeves Davis, Ron Peterson and Bob Jennings.

The new officers and board of directors held the first meeting of the Nashville Songwriters Assn. on Tuesday (6) in Nashville.

Crystal Gayle Off On European Trek

NASHVILLE—Crystal Gayle has been set for a series of European concert and television appearances for the month of April.

Gayle will kick off her concert tour with an April 14 performance at the Scandanavium in Gotenburg, Sweden, and follow with engagements at the Empire Pool in Wembley, England, April 16; the Ahoy Sports Palace in Rotterdam, Holland, April 20, and the Festhalle in Frankfurt, Germany, April 21.

While in England, she will appear on the "Val Doonican Show" on BBC-TV, and will tape a segment with "The Muppets" to be aired in the U.S. in the fall.

ANNIVERSARY SALUTE—Andrea Smith, center, senior vice president of Top Billing, Inc., is startled by coworkers at Nashville's Third National Bank City Club who threw a surprise 10th anniversary party saluting Smith's tenure with the agency. Some 50 invited guests, including clients, staff and close friends, attended the celebration.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/24/79

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
2	2	12	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra 5E 503
★ 3	6	5	NEW KIND OF FEELING—Anne Murray, Capitol SW 11689
4	5	16	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35642
5	3	18	TNT—Tanya Tucker, MCA 3066
6	4	16	TOTALLY HOT—Olivia Newton-John, MCA 3067
7	8	39	WHEN I DREAM—Crystal Gayle, United Artists UALA 958 H
8	9	46	STARDUST—Willie Nelson, Columbia JC 35305
9	10	27	EXPRESSIONS—Don Williams, ABC AY 1069
10	7	33	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
11	12	23	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
12	13	8	JOHN DENVER, RCA AQL 1-3075
13	11	19	LARRY GATLIN'S GREATEST HITS, VOL. I, Monument MG 7628
14	16	7	SWEET MEMORIES—Willie Nelson, RCA AHL1-3243
★ 15	NEW ENTRY		JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1739
16	18	6	THE BEST OF BARBARA MANDRELL, ABC AY 1119
17	15	58	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
18	19	16	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
19	21	7	WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
★ 20	24	6	LEGEND—Poco, ABC AA 1099
21	23	2	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 1-3279
22	14	41	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
23	17	61	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825-H
24	25	6	NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4690
25	20	17	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
★ 26	32	60	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 1-2566
★ 27	34	20	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL1-2983
28	28	23	MOODS—Barbara Mandrell, ABC AY 1068
29	31	41	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
30	33	62	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
31	22	27	TEAR TIME—Dave And Sugar, RCA APL 1-2661
32	38	19	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
33	35	3	MEL TILLIS—Are You Sincere, MCA 3077
34	26	15	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3082
35	41	48	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM1-5087 (Phonogram)
36	36	48	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
37	29	6	Y' ALL COME BACK SALOON—The Oak Ridge Boys, ABC Dot DOSD 2093
38	40	20	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
39	42	19	PLEASURE & PAIN—Dr. Hook, Capitol SW 11695
40	43	116	GREATEST HITS—Linda Ronstadt, Asylum 7E-1052
41	27	24	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 5E-155
42	NEW ENTRY		JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
43	46	35	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
44	45	5	LADIES CHOICE—Bill Anderson, MCA 3075
45	30	50	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
46	37	80	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
47	48	4	AMAZING RHYTHM ACES, ABC AA 1123 (MCA)
48	39	10	DUETS—Jerry Lee Lewis & Friends, Sun 1011
49	49	3	NARVEL FELTS—One Run For The Roses, ABC AY 1115 (MCA)
50	44	2	LOVE LIES—Cristy Lane, LS LS 8029

Kendalls Rate March Promo Tag

NASHVILLE—Pickwick International and the Handleman Corp. have selected Ovation artists, the Kendalls, for special promotions this month.

Featured as "artists of the month" by Pickwick the first two weeks, the duo has also been named "superstars of the month" by Handleman and have been included in Handleman's "top 10 superstars" program, which is active in locations nationwide.

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KC 35446

MARTY ROBBINS
THE PERFORMER

including:
Touch Me With Magic/Look What You've Done
Please Don't Play A Love Song
The Performer/My Elusive Dreams

Includes the hit single, "Touch Me with Magic." Produced by
3-10905 Billy Sherrill.

KE 35714

MICKEY GILLEY
THE SONGS WE MADE LOVE TO

including:
The Song We Made Love To
Just Long Enough To Say Goodbye
Lonely Wine/When I Lose You Anna
Tonight I'll Help You Say Goodbye Again

Includes the hit single, "Just Long Enough to Say Goodbye." 8-50672. Produced by Foster & Rice Productions, Inc.

KC 35779

Moe Bandy
It's A Cheating Situation

including:
It's A Cheating Situation/Barstool Mountain
To Cheat Or Not To Cheat
She Stays In The Name Of Love
It Just Helps To Keep The Hurt From Hurtin'

Includes the hit single, "It's a Cheating Situation." Produced
3-10889 by Ray Baker.

Here are brand new albums by three consistent favorites. Marty Robbins, Mickey Gilley and Moe Bandy have hit singles cooking almost every week of the year...and this week is no exception.

Marty Robbins, Mickey Gilley and Moe Bandy. Good, hot, new albums on Columbia and Epic Records and Tapes.

Epic

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New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadraphonic album; Q8 quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

POPULAR ARTISTS

ALLYN, DAVID
In The Blue of The Evening
LP Discovery 794 $7.98

AMAZING RHYTHM ACES
Amazing Rhythm Aces
LP ABC AA 1123 $7.98

ANDERSON, LYNN
Outlaw Is Just A State Of Mind
LP Columbia KC 35776
8T CA 35776
CA CT 35776

ATKINS, CHET
The First Nashville Guitar Quartet
LP RCA AHL1-3302 $7.98
8T AHS1-3302 $7.98
CA AHK1-3302 $7.98

BANDY, MOE
It's A Cheating Situation
LP Columbia KC 35779
8T CA 35779
CA CT 35779

BEACH BOYS
L.A. (LIGHT ALBUM)
LP Caribou JZ 35752 $7.98
8T JZA 35752 $7.98
CA JZT 35752 $7.98

BE BOP DELUXE
The Best Of And The Rest Of Be Bop Deluxe
LP Harvest SKBO 11870 (2) $10.98

BEE GEES
Spirits Having Flown
LP RSO RS 1-3041

BIRDSONG, EDWIN
Edwin Birdsong
LP Philadelphia Int'l JZ 35758 $7.98
8T JZA 35758 $7.98
CA JZT 35758 $7.98

BOHANNON
Cut Loose
LP Mercury SRM-1-3762 $7.98
8T MC8-1-3762 $7.98
CA MCR-1-3762 $7.98

BOWMAN, DON
Still Fighting Mental Health
LP Lone Star L-4605 $7.98
8T LC8-4605 $7.98
CA LCR4-4605 $7.98

BROOKLYN DREAMS
Sleepless Nights
LP Casablanca NBLP 7135 $7.98

BROWN, JIM ED, & HELEN CORNELIUS
You Don't Bring Me Flowers
LP RCA AHL1-3258 $7.98
8T AHS1-3258 $7.98
CA AHK1-3258 $7.98

BTO
Rock N' Roll Nights
LP Mercury SRM-1-3748 $7.98
8T MC8-1-3748 $7.98
CA MCR-4-1-3748 $7.98

CAFE JACQUES
International
LP Columbia JC 35697 $7.98
8T JCA 35697 $7.98
CA JCT 35697 $7.98

CARAVANS
Original Soundtrack
LP Epic SE 35787 $8.98
8T SEA 35787 $8.98
CA SET 35787 $8.98

CARNES, KIM
St. Vincent's Court
LP EMI America SW 17004 $7.98

CAUDELL, LANE
Midnight Hunter
LP MCA MCA-3074 $7.98
8T MCAT-3074 $7.98
CA MCAC-3074 $7.98

CHER
Take Me Home
LP Casablanca NBLP 7133 $7.98

CHIEFTAINS
The Chieftains 8
LP Columbia JC 35726 $7.98
8T MCA 35726 $7.98
CA JCT 35726 $7.98

CHOCOLATE MILK
Milky Way
LP RCA AFL1-3081 $7.98
8T AFS1-3081 $7.98
CA AFK1-3081 $7.98

COLLINS, ALBERT
Ice Pickin'
LP Alligator 4713 $7.98

COLLINS, JUDY
Hard Times For Lovers
LP Elektra 6E171 $7.98

COPELAND, RUDY
Rudy Copeland
LP Fantasy F-9573 $7.98

CORNELIUS, HELEN, see Jim Ed Brown

COUCHOIS
Couchois
LP Warner Bros. BSK 3289 $7.98

CROWN HEIGHTS AFFAIR
Dance Lady Dance
LP De Lite DSR 9512 $7.98
8T DCB 9512 $7.98
CA DCR4 9512 $7.98

DARREN, JENNY
Queen of Fools
LP DJM DJM 21 $7.98
8T DJM8-21 $7.98
CA DJMC-21 $7.98

DAVIS, TYRONE
In The Mood With
LP Columbia JC 35723 $7.98
8T JCA 35723 $7.98
CA JCT 35723 $7.98

DELANEY, SEAN
Highway
LP Casablanca NBLP 7130 $7.98

DELLS
Face To Face
LP ABC AA 1113 $7.98

DESMOND CHILD AND ROGUE
Desmond Child And Rogue
LP Capitol ST 11908

DOZIER, LAMONT
Bittersweet
LP Warner Bros. BSK 3287 $7.98

DUNCAN, JOHNNY
See You When The Sun Goes Down
LP Columbia KC 35775
8T CA 35775
CA CT 35775

ELY, JOE
Down On The Drag
LP MCA MCA 3080 $7.98
8T MCA1 3080 $7.98
CA MCAC 3080 $7.98

ENCHANTMENT
Journey To The Land Of Enchantment
LP Roadshow 8XL1-3269 $7.98
8T 8XS1-3269 $7.98
CA 8XK1-3269 $7.98

FELTS, NARVEL
One Run For The Roses
LP ABC AY1115

FENDER, FREDDY
Tex-Mex
LP ABC AY1132

FIRST CHOICE
Hold Your Horses
LP Gold Mind (Salsoul) GA 9502 $7.98
8T G8 9502 $7.98
CA GC 9502 $7.98

FRANKS, MICHAEL
Tiger In The Rain
LP Warner Bros. BSK 3294 $7.98

FRICKE, JANIE
Love Notes
LP Columbia KC 35774
8T CA 35774
CA CT 35774

GAP BAND
The Gap Band
LP Mercury SRM-1-3758 $7.98
8T MC-8-1-3758 $7.98
CA MCR-4-1-3758 $7.98

GARFUNKEL, ART
Fate For Breakfast
LP Columbia JC 35780 $7.98
8T JCA 35780 $7.98
CA JCT 35780 $7.98

GARY'S GANG
Keep On Dancin'
LP Columbia JC 35793 $7.98
8T JCA 35793 $7.98
CA JCT 35793 $7.98

GEEZINSLAW BROTHERS
"If You Think I'm Crazy Now ..."
LP Lone Star L-4606 $7.98
8T LC8-4606 $7.98
CA LCR4-4606 $7.98

GIBSON & CAMP
Homemade Music
LP Mountain Railroad MR 52781 $7.98

GIL, GILBERTO
Nightingale
LP Elektra 6E167 $7.98

GILLEY, MICKEY
The Songs We Made Love To
LP Epic JE 35714
8T JEA 35714
CA JET 35714

GODZ
Nothing Is Sacred
LP Casablanca NBLP 7134 $7.98

GORDON, ROBERT
Rock Billy Boogie
LP RCA AFL1-3294 $7.98
8T AFS1-3294 $7.98
CA AFK1-3294 $7.98

GULLIVER
Ridin' The Wind
LP Columbia JC 35767 $7.98
8T JCA 35767 $7.98
CA JCT 35767 $7.98

GURVITZ, ADRIAN
Sweet Vendetta
LP Jet JZ 35782 $7.98
8T JZA 35782 $7.98
CA JZT 35782 $7.98

HAIN, MARSHALL
Dancing In The City
LP Capitol ST 11914

HALL, JOHN
Power
LP Columbia JC 35790 $7.98
8T JCA 35790 $7.98
CA JCT 35790 $7.98

HAMMILL, PETER
The Future Now
LP Charisma CA 12202 $7.98

HARRIS, DAMON
Damon
LP Fantasy (WMOT) F-9567 $7.98
8T 8T-9567 (GRT) $7.95
CA CS-9567 (GRT) $7.95

HI-TENSION
Hi-Tension
LP Island ILPS 9564 $7.98

HOLSTER, DAVID JAMES
Chinese Honeymoon
LP Columbia JC 35615 $7.98
8T JCA 35615 $7.98
CA JCT 35615 $7.98

HORSLIPS
The Man Who Built America
LP DJM DJM 20 $7.98
8T DJM8-20 $7.98
CA DJMC-20 $7.98

HYMAN, PHYLLIS
Somewhere In My Lifetime
LP Arista AB 4202 $7.98

JEFFREE
Jeffree
LP MCA MCA-3072 $7.98
8T MCAT-3072 $7.98
CA MCAC-3072 $7.98

JOHNSON, SYL
Uptown Shakedown
LP Hi HLP 6010 $6.98

JUDAS PRIEST
Hell Bent For Leather
LP Columbia JC 35706 $7.98
8T MCA 35706 $7.98
CA JCT 35706 $7.98

JUPITER, DUKE
Taste The Night
LP Mercury SRM-1-3756 $7.98
8T MC-8-1-3756 $7.98
CA MCR-4-1-3756 $7.98

KAHLE, NINA
Women At Sea
LP Lifesong JZ 35595 $7.98
8T JZA 35595 $7.98
CA JZT 35595 $7.98

KAYAK
Phantom Of The Night
LP Janus JXS7039 $7.98

KENDALLS
Just Like Real People
LP Ovation OV 1739 $7.98

KING, ALBERT
New Orleans Heat
LP Tomato TOM 7022 $7.98

KING, EVELYN "CHAMPAGNE"
Music Box
LP RCA AFL1-3033 $7.98
8T AFS1-3033 $7.98
CA AFK1-3033 $7.98

KNIGHT, GLADYS
Gladys Knight
LP Columbia JC 35704 $7.98
8T JCA 35704 $7.98
CA JCT 35704 $7.98

KREKEL, TIM
Crazy Me
LP Capricorn CPN0219 $7.98

LABELLE, PATTI
It's Alright With Me
LP Epic JE 35772 $7.98
8T JEA 35772 $7.98
CA JET 35772 $7.98

LANE, CRISTY
Love Lies
LP LSLS-8029 $7.94

LEGS DIAMOND
Fire Power
LP Cream CR 1010 $6.98

LOVE UNLIMITED ORCHESTRA
Super Movie Themes—Just A Little Bit Different
LP 20th Century Fox T-582 $7.98
8T 8-582 $7.98
CA C-582 $7.98

MANDRE
M3000
LP Motown M7-917R1 $7.98

MANDRELL, BARBARA
The Best Of
LP ABC AY 1119

MANHATTANS
Love Talk
LP Columbia JC 35693 $7.98
8T JCA 35693 $7.98
CA JCT 35693 $7.98

McCANN, PETER
One On One
LP Columbia JC 35724 $7.98
8T JCA 35724 $7.98
CA JCT 35724 $7.98

McCLAIN, ALTON, & DESTINY
Alton McClain & Destiny
LP Polydor PD 16163 $7.98

McCOY, VAN
Lonely Dancer
LP MCA MCA-3071 $7.98
8T MCAT-3071 $7.98
CA MCAC-3071 $7.98

McCRARYS
On The Other Side
LP Portrait JR 35556 $7.98
8T JRA 35556 $7.98
CA JRT 35556 $7.98

McGUINN, CLARK & HILLMAN
McGuinn, Clark & Hillman
LP Capitol SW 11910 $7.98

McTELL, RALPH
Live
LP Fantasy F-9571 $7.98

MECO
Superman And Other Galactic Heroes
LP Casablanca NBLP 7136 $7.98

MEDUSA
Medusa
LP Columbia JC 35357 $7.98

MICHALSKI & OOSTERVEEN
Michalski & Oosterveen
LP Columbia JC 35602 $7.98
8T JCA 35602 $7.98
CA JCT 35602 $7.98

MOSES, RICK
Face The Music
LP 20th Century Fox T-535 $7.98
8T 8-535 $7.98
CA C-535 $7.98

MOULIN ROGUE
Moulin Rogue
LP ABC AA 1120 $7.98

MURPHEY, MICHAEL
Peaks, Valleys, Honky Tonks, & Alleys
LP Epic JE 35742 $7.98
8T JEA 35742 $7.98
CA JET 35742 $7.98

MURRAY, ANNE
New Kind Of Feeling
LP Capitol SW 11849 $7.98

PARADISE EXPRESS
Paradise Express
LP Fantasy F-9574 $7.98
8T 8T-9574 (GRT) $7.95
CA CS-9574 (GRT) $7.95

PAUL, BILLY
First Class
LP Philadelphia Int'l JZ 35756 $7.98
8T JZA 35756 $7.98
CA JZT 35756 $7.98

PAYCHECK, JOHNNY
The Outlaw, Little Darlin'
LP LDA 0781

POLICE
Outlandos d'Amour
LP A&M SP 4753 $8.98

PRESLEY, ELVIS
Our Memories Of Elvis
LP RCA AQL1-3279 $8.98
8T AQS1-3279 $8.98
CA AQK1-3279 $8.98

RAVENSCROFT, RAPHAEL
Her Father Didn't Like Me, Anyway
LP Portrait JR 35683 $7.98
8T JRA 35683 $7.98
CA JRT 35683 $7.98

RICH, CHARLIE
The Fool Strikes Again
LP United Artists UALA 925-H

ROADMASTER
Sweet Music
LP Mercury SRM-1-3760 $7.98
8T MC8-1-3760 $7.98
CA MCR4-1-3760 $7.98

ROBBINS, MARTY
The Performer
LP Columbia JC 35446
8T CA 35446
CA CT 35446

RODRIGUEZ, JOHNNY
Rodriguez Was Here
LP Mercury SRM-1-5015 $7.98
8T MC-8-1-5015 $7.98
CA MCR-4-1-5015 $7.98

ROSS, T-BOY
Changes
LP Motown M7-913R1 $7.98

ROUNDTREE
Discocide
LP Mango MLPS 9527 $6.98

RUBICON
America Dreams
LP 20th Century Fox T-577 $7.98
8T 8-577 $7.98
CA C-577 $7.98

RYLES, JOHN WESLEY
Love's Sweet Pain
LP ABC AY 1112

SANTANA, DEVADIP CARLOS
Oneness
LP Columbia JC 35686 $7.98
8T JCA 35686 $7.98
CA JCT 35686 $7.98

SASKIA & SERGE
I Believe In Love
LP ABC/Hickory HB 44016

SCHAFFER, JANNE
Earmeal
LP Columbia JC 35508 $7.98
8T JCA 35508 $7.98
CA JCT 35508 $7.98

SCOTT, MARILYN
Dreams Of Tomorrow
LP Atco SD 38109 $7.98

SIGLER, BUNNY
I've Always Wanted To Sing Not Just Write Songs
LP Gold Mind (Salsoul) GA 9503 $7.98
8T G8 9503 $7.98
CA GC 9503 $7.98

SMITH, MARGO
A Woman
LP Warner Bros. BSK 3286 $7.98

SMITH, O.C.
Love Is Forever
LP Shadybrook SB012 $6.98

SMITH, REX
Sooner Or Later
LP Columbia JC 35813 $7.98
8T JCA 35813 $7.98
CA JCT 35813 $7.98

SNOW, HANK
The Mysterious Lady
LP RCA AHL1-3208 $7.98
8T AHS1-3208 $7.98
CA AHK1-3208 $7.98

STEWART, GARY
Gary
LP RCA AHL1-3288 $7.98
8T AHS1-3288 $7.98
CA AHK1-3288 $7.98

STICKY FINGERS
Sticky Fingers
LP Prelude PRL12164

STYLISTICS
Love Spell
LP Mercury SRM-1-3753 $7.98
8T MC8-1-3753 $7.98
CA MCR4-1-3753 $7.98

SWEET TALKS
Sweet Talks
LP Mercury SRM-1-3761 $7.98
8T MC8-1-3761 $7.98
CA MCR4-1-3761 $7.98

TAVARES
Madam Butterfly
LP Capitol SW 11874 $7.98

TAYLOR, CHIP
Saint Sebastian
LP Capitol ST 11909

TILLIS, MEL
Are You Sincere
LP MCA MCA-3077 $7.98
8T MCAT-3077 $7.98
CA MCAC-3077 $7.98

TKO
Let It Roll
LP Infinity INF 9005

TRIUMVIRATE
A La Carte
LP Capitol ST 11862

VARIOUS ARTISTS
No New York
LP Antilles AN 7067 $5.98

VARIOUS ARTISTS
Through The Years With Vincent Youmans
LP Monmouth Evergreen MES 7086-87 (2) $11.98

VEGA, TATA
LP Tamla T7-360R1 $7.98

VOUDOURIS, ROGER
Radio Dream
LP Warner Bros. BSK 3290 $7.98

WILSON, LARRY JON
Sojourner
LP Monument MG-7631 $7.98
8T MGT-7631 $7.98
CA MGC-7631 $7.98

WILSON, TONY
Catch One
LP Bearsville BRK 6985 $7.98

WIRELESS
Positively Human, Relatively Sane
LP Mercury SRM-1-3750 $7.98
8T MC8-1-3750 $7.98
CA MCR4-1-3750 $7.98

WITCH QUEEN
Witch Queen
LP Roadshow 8XL1-3312 $7.98
8T 8XS1-3312 $7.98
CA 8XK1-3312 $7.98

WORRELL, BERNIE
All The Woo In The World
LP Arista AB4209 $7.98

WRIGHT, GARY
Headin' Home
LP Warner Bros. BSK 3244 $7.98

ZAPPA, FRANK
Sheik Yerbouti
LP Zappa SRZ-2-1501 (2) $13.98
8T ZT-8-2-1501 $13.98
CA ZT-4-2-1501 $13.98

JAZZ

BASIE, COUNT, & DIZZY GILLESPIE
The Gifted Ones
LP Pablo 2310833 $8.98
CA K10833 $8.98

BLEY, CARLA, BAND
Musique Mecanique
LP JCOA $7.98

BURRELL, KENNY
Handcrafted
LP Muse 5144 $6.98

BYARD, JAKI
Family Man
LP Muse MR5173 $6.98
Giant Steps
LP Prestige P-24086 (2) $8.98

CAMERON, BRUCE, JAZZ ENSEMBLE
With All My Love
LP Discovery DS793 $7.98

COLTRANE, JOHN
On A Misty Night
LP Prestige P-24084 (2) $8.98

DOLPHY, ERIC
Fire Waltz
LP Prestige P-24085 (2) $8.98

DOUBLE IMAGE
Dawn
LP ECM 11146

DRY JACK
Magical Elements
LP Inner City 1063 $7.98

DUKE, GEORGE
Follow The Rainbow
LP Epic JE 35701 $7.98
8T JEA 35701 $7.98
CA JET 35701 $7.98

ESCHETE, RON
To Let You Know I Care
LP Muse 5186 $6.98

FEST, MANFREDO
Manifestations
LP Tabu JZ 35636 $7.98
8T JZA 35636 $7.98
CA JZT 35636 $7.98

FITZGERALD, ELLA
Fine And Mellow
LP Pablo 2310829 $8.98
CA K10829 $8.98

FORD, ROBBEN
The Inside Story
LP Elektra 6E-169 $7.98

FRIESEN, DAVID, & JOHN STOWELL
Through The Listening Glass
LP Inner City IC 1061 $7.98

GILLESPIE, DIZZY, see Count Basie

GORDON, DEXTER
Power!
LP Prestige P-24087 (2) $8.98

HAMPTON, LIONEL, see Art Tatum

HANCOCK, HERBIE
Feets Don't Fail Me Now
LP Columbia JC 35764 $7.98
8T JCA 35764 $7.98
CA JCT 35764 $7.98

HANLON, ALLEN, see Sal Salvador

L.A. JAZZ ENSEMBLE
L.A. Jazz Ensemble
LP Kerman ANV 1015

LIPS
Lips
LP Nemperor JZ 35621 $7.98
8T JZA 35621 $7.98
CA JZT 35621 $7.98

LONGMIRE, WILBERT
Champagne
LP Columbia JC 35754
8T JCA 35754
CA JCT 35754

McLEAN, JACKIE
Monuments
LP RCA AFL1-3230
8T AFS1-3230
CA AFK1-3230

MILES, BUTCH, SEXTET
Butch's Encore
LP Famous Door HL 124

MURPHY, MARK
Stolen Moments
LP Muse 5102
8T 8T-5102 (GRT)
CA CS-5102 (GRT)

MUSIC MAGIC
Music Magic
LP GMT GMT825

PASS, JOE, & NIELS HENNING ORSTED PEDERSEN
Chops
LP Pablo 2310 830
CA K10 830

PEACOCK, GARY
December Poems
LP ECM 11119

PEDERSEN, NIELS HENNING ORSTED, see Joe Pass

PHILLIPS, BARRE
Three-Day Moon
LP ECM 11123

PHILLIPS, SONNY
I Concentrate On You
LP Muse MR 5157

PLUMERI, TERRY
Ongoing
LP Airborne ARC2

RAVA, ENRICO, QUARTET
Untitled
LP ECM 11122

RICH, BUDDY, see Art Tatum

SALVADOR, SAL
Parallelogram
LP GP 5016

SALVADOR, SAL, & ALLEN HANLON
Live In Concert At The Univ. of Bridgeport
LP GP 5010

SAMPLE, JOE
Carmel
LP ABC AA1126

SANTAMARIA, MONGO
Red Hot
LP Columbia JC 35696
8T JCA 35696
CA JCT 35696

STOWELL, JOHN, see David Fr

TATUM, ART, LIONEL HAMPTON & BUDDY RICH
Tatum—Hampton—Rich
LP Pablo 2310 775
CA K10 775

TEE, RICHARD
Strokin'
LP Columbia JC 35695
8T JCA 35695
CA JCT 35695

TURNER, JOE
Effervescent
LP Classic Jazz 138

WALDRON, MAL
Moods
LP Inner City IC 30182

WILLIAMS, TONY
The Joy Of Flying
LP Columbia JC 35705
8T JCA 35705
CA JCT 35705

THEATRE/FILMS/T

BALLROOM
Original Soundtrack
LP Columbia JS 35762
8T JSA 35762
CA JST 35762

HAIR
Original Soundtrack
LP RCA CBL2-3274
8T CBS2-3274
CA CBK2-3274

INVASION OF THE BODY-SNATCHERS
Original Soundtrack
LP United Artists UALA940H

THEY RE PLAYING OUR SONG
Original Soundtrack
LP Casablanca NBLP7141

CLASSICAL

BACH, JOHANN SEBASTIAN
Cantatas Nos. 76, 77, 78, 79 (Volume 20)
Concentus Musicus, Harnoncourt et al
LP Das Alte Werk 26 35362 (2)
Music For Two Harpsichords
Junghanns, Tracey
LP Nonesuch H71357
Toccata in D, BWV 912; Toccata f sharp, BWV 910; Toccata in d, BWV 913
Glenn Gould
LP Columbia M 35144
CA MT 35144

BARRIOS, AGUSTIN
Music Of
John Williams
LP Columbia M 35145
CA MT 35145

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New LP/Tape Releases

BEETHOVEN, LUDWIG VAN
Concerto No. 3 in c, Op. 37
Rubinstein; London Philharmonic Orch.; Barenboim
LP RCA Red Seal ARL1-1418 $7.98
8T ARS1-1418 $7.98
CA ARK1-1418 $7.98
The Nine Symphonies
The Cleveland Orchestra, Maazel, et al.
LP Columbia M8X 35191 (8)
Symphony No. 9 in d, Op. 125
Cleveland Orchestra, Szell; Cleveland Orchestra Chorus, Shaw
LP Odyssey Y 34625 $3.98
"Waldstein" Piano Sonata No. 21 in C, Op. 53 / Schubert: "Wanderer" Fantasy in C
Vered
LP Phase 4 SPC 21183 $7.98
CA SPC5 21183 $7.95

BIZET, GEORGES
Carmen
Berganza, Domingo; London Symphony; Abbado
LP DGG DG 2709083

BRAHMS, JOHANNES
Concerto in D for Violin and Orchestra, Op. 77
Stern; New York Philharmonic; Mehta
LP Columbia M 35146 $7.98
CA MT 35146 $7.98
The Three String Quartets
Alban Berg Quartet
LP Telefunken 26 35447 (2) $17.98

CHOPIN, FREDERIC
Waltzes
Zimerman
LP DGG DG3300965 $8.98

CRUMB, GEORGE
Lux Aeterna; Four Nocturnes for Violin and Piano; Dream Sequence
DeGaetani; Penn Contemporary Players; Wernick; Aeolian Chamber Players; Kaplan
LP Odyssey Y 35201 $3.98

GRIEG, EDVARD
Piano Concerto / et. al.
Grainger; Sydney Symphony; Hopkins
LP RCA ARL1-3059 $7.98

HANDEL, GEORG FRIEDRICH
Alexander's Feast
Palmer; Bachchor Stockholm; Concentus Musicus Wien; Harnoncourt
LP Das Alte Werk 26 35440 (2) $17.96
Ode For The Birthday Of Queen Anne; Anthem For The Foundling Hospital
Choir of (Oxford) Christ Church Cathedral; Academy Of Ancient Music; Preston
LP L'Oiseau Lyre DSLO 541 $8.98
CA KDSLC 541 $8.98
The Water Music
Academy Of Ancient Music; Hogwood
LP L'Oiseau-Lyre DSLO 543 $8.98
CA KDSLC 543 $8.98

HAYDN, FRANZ JOSEPH
Piano Sonatas (Volume 5)
John McCabe
LP Treasury STS 15428 / 31 (4) $15.92
The Seasons
Cotrubas; Royal Philharmonic Orch.; Dorati
LP London OSA 13128 (3) $23.94
CA OSA5 13128 $23.85
String Quartets Op. 33, 42, & 50 (Volume 7)
Aeolian Quartet
LP Treasury STS 15453 / 8 (6) $23.88

LISZT, FRANZ
Piano Concerto No. 1 In E flat; Hungarian Fantasy for Piano and Orchestra
Wild; Columbia Symphony Orch.; Kostelanetz
LP Odyssey Y 35215 $3.98
Piano Concerto No. 2 in A / Weber: Konzertstuck in f, op. 79
Casadesus; Cleveland Orchestra; Szell
LP Odyssey Y 32516 $3.98

MARAIS, MARIN
Second Book of Viol Pieces
Savall, Gallet, Smith
LP Das Alte Werk 6 42121 $8.98

MENDELSSOHN, FELIX
Quartet No. 4 in e, Op. 44, No. 2; Four Pieces for String Quartet, Op. 81
Gabrieli Quartet
LP Treasury STS 15397 $3.98

MOZART, WOLFGANG AMADEUS
Concerto in G, K. 313; Concerto in D, K. 314; Andante in C, K. 315
Rampal; Jerusalem Music Center Chamber Orch.; Stern
LP RCA Red Seal ARL1-3084 $7.98
Concerto No. 2 in D for Violin & Orchestra, K. 211; Concerto No. 4 in D for Violin & Orchestra, K. 218
Stern; English Chamber Orchestra; Schneider
LP Columbia M 35111 $7.98
CA MT 35111 $7.98
Divertimento No. 7 in D, K. 205; Divertimento No. 11 in D, K. 251
Vienna Mozart Ensemble; Boskovsky
LP Treasury STS 15416 $3.98

PACHELBEL, JOHANN
Kanon / Albinoni: Adagio for Strings and Organ / et. al.
Stuttgart Chamber Orchestra; Munchinger
LP London CS 7102X $5.98
CA CS5 7102X $5.98

PENDERECKI, KRZYSZTOF
Violin Concerto
Stern; Minnesota Orchestra; Skrowaczewski
LP Columbia M 35150 $7.98

ROBERTSON, LEROY J.
Oratorio From The Book Of Mormon
Mormon Tabernacle Choir; Ottley; Utah Symphony; Abravanel
LP Columbia M 35148 $7.98

ROCHBERG, GEORGE
Violin Concerto
Stern; Pittsburgh Symphony Orch.; Previn
LP Columbia M 35149 $7.98

RODGERS, RICHARD
Richard Rodgers Conducts
New York Philharmonic; Rodgers
LP Odyssey Y 35213 $3.98

RZEWSKI, FREDERIC
The People United Will Never Be Defeated
Oppens
LP Vanguard VS 71248

SCHUBERT, FRANZ
The Complete Symphonies
Berlin Philharmonic; Karajan
LP Angel SE 3862

SHOSTAKOVICH, DMITRI
Quartet No. 5 in B flat, Op. 92; Quartet No. 6 in G, Op. 107
Fitzwilliam Quartet
LP L'Oiseau-Lyre DSLO 29 $8.98

SMETANA, BEDRICH
Ma Vlast
Orchestre de la Suisse Romande; Sawallisch
LP RCA Red Seal CRL2-3242 (2) $12.98

STRAUSS, RICHARD
Ariadne Auf Naxos
Price; London Philharmonic Orch.; Solti
LP London OSAD 13131 (3) $26.94

STRAVINSKY, IGOR
Petrushka
Vienna Philharmonic Orch.; Dohnanyi
LP London CS 7106 $7.98

SULLIVAN, ARTHUR
The Zoo; Cox & Box
D'Oyly Carte Opera Company; Royal Philharmonic Orch.; Nash
LP London OSA 1171 $7.98
CA OSA5 1171 $7.95

TCHAIKOVSKY, PETER ILYITCH
Concerto in D for Violin and Orchestra, Op. 35; Meditation, Op. 42, No. 1
Stern; National Symphony Orch.; Rostropovich
LP Columbia XM 35126
CA XMT 35126
"Manfred" Symphony
Philadelphia Orchestra; Ormandy
LP RCA Red Seal ARL1-2945 $7.98
Sextet "Souvenir de Florence," Op. 70; The Three String Quartets
Borodin Quartet; Talalyan; Rostropovich
LP Odyssey Y3 35237 (3) $11.98

VIVALDI, ANTONIO
The Four Seasons
A. Harnoncourt; Concentus Musicus Wien; N. Harnoncourt
LP Das Alte Werk 6 42500 $8.98
CA 4 42500 $8.98
Six Concertos
Academy of Ancient Music; Hogwood
LP L'Oiseau Lyre DSLO 544 $8.98
CA KDSLC 544 $8.98
Two Trio Sonatas for Two Violins and Continuo; Two Sonatas for Violin and Continuo
Spivakov, Sheinyuk; Turovsky; Dizhur
LP Odyssey Y 35212 $3.98

WAGNER, RICHARD
Love-Feast of the Apostles; Siegfried Idyll
New York Philharmonic; Boulez; Westminster Choir; Flummerfelt
LP Columbia M 35131 $7.98

CLASSICAL COLLECTIONS

BIGGS, E. POWER
A Tribute To . . .
LP Columbia M4X 35180 (4) $17.98

BREAM, JULIAN, & JOHN WILLIAMS
Live
LP RCA Red Seal ARL2-3090 (2) $15.98
CA ARK2-3090 $15.98

CELLISTS OF THE BERLIN PHILHARMONIC
Cellists of the Berlin Philharmonic
LP Telefunken 6 42339 $8.98

DE LARROCHA, ALICIA
Piano Personalities
LP Vox Box SVBX 5801

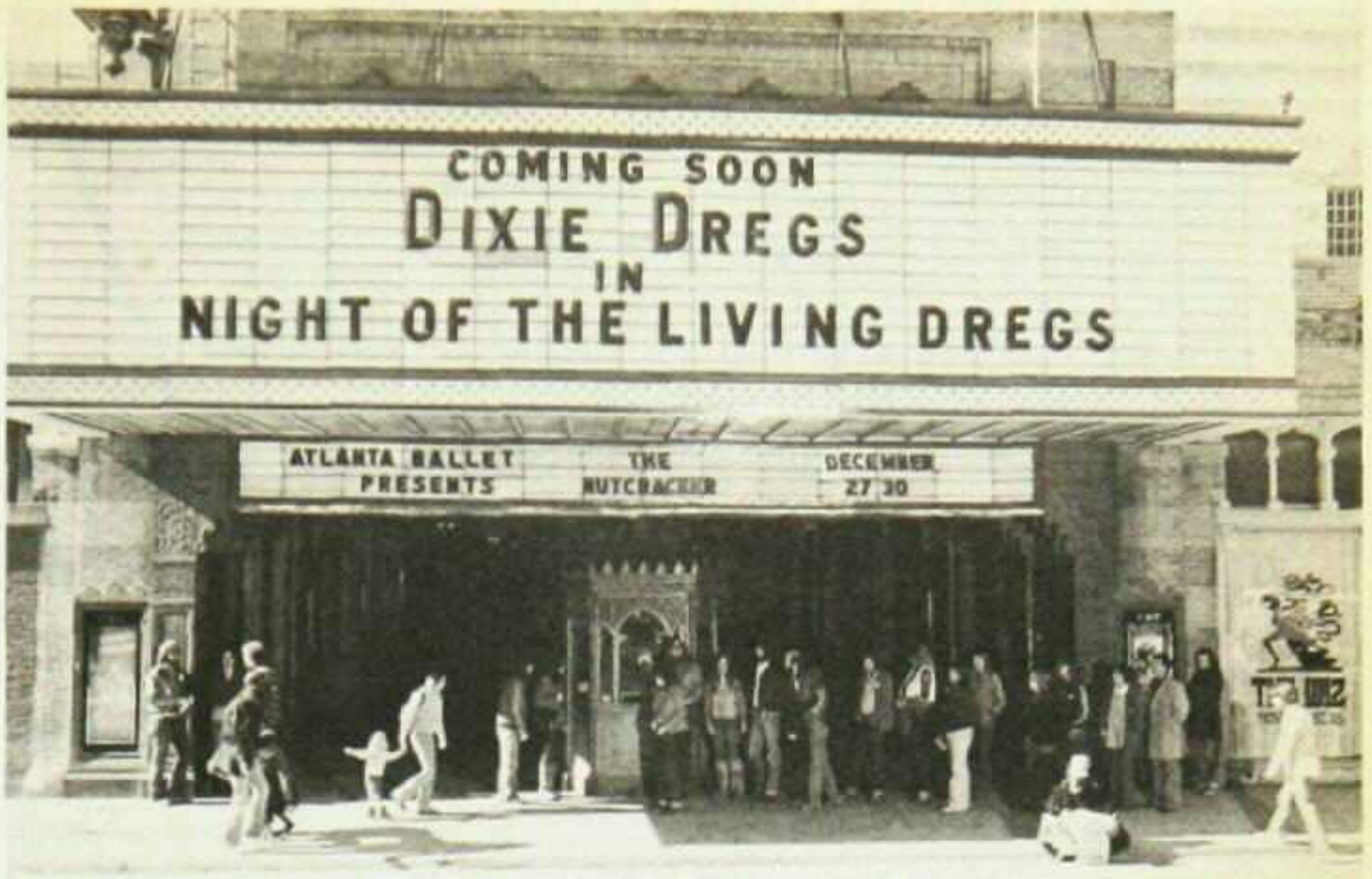
NYIREGYHAZI, ERVIN
Plays Works By Tchaikovsky, Grieg, Bortkiewicz, Blanchet
LP Columbia M 35125 $7.98
CA MT 35125 $7.98

PERLMAN, ITZHAK
Virtuoso Violinist
LP Angel S 37456 $7.98

RUBINSTEIN, ARTUR
The Artistry of . . .
LP RCA Red Seal ARL2-2359 (2) $15.98
8T ARS2-2359 $15.98
CA ARK2-2359 $15.98

WILLIAMS, JOHN, see Julian Bream

General News



ADVANCE NOTICE—The Fox Theatre in Atlanta promotes the Dixie Dregs LP which Capricorn won't be releasing until mid-March. The advance promotion gimmick is being utilized by the label in a number of merchandising programs.

RIAA Certified Records

Singles

Evelyn "Champagne" King's "I Don't Know If It's Right" on RCA. Disk is her first gold single.

Toto's "Hold The Line" on Columbia. Disk is its first gold single.

Peaches & Herb's "Shake Your Groove Thing" on Polydor. Disk is their first gold single.

Chic's "I Want Your Love" on Atlantic. Disk is its third gold single.

Donna Summer' & Brooklyn Dreams' "Heaven Knows" on Casablanca. Disk is their first gold single together.

Gold LPs

Sylvester's "Step II" on Fantasy. Disk is his first gold LP.

The Pointer Sisters "Energy" on Planet. Disk is their fourth gold LP.

Peaches & Herb's "2 Hot" on Polydor. Disk is their first gold LP.

Peabo Bryson's "Crosswinds" on Capitol. Disk is his second gold LP.

Nicolette Larson's "Nicolette" on Warner Brothers. Disk is her first gold LP.

The Almond Brothers Band "Enlightened Rogues" on Capricorn. Disk is their 6th gold LP.

Kenny Rogers "The Gambler" on United Artists. Disk is his second gold LP.

Richard Pryor's "Wanted Live In Concert" on Warner Bros. Disk is his third gold LP.

George Benson's "Livin' Inside Your Love" on Warner Bros. Disk is his fourth gold LP.

Cheap Trick's "Live At Budokan" on Epic. Disk is its second gold LP.

The Jacksons' "Destiny" on Epic. Disk is their second gold LP.

Platinum LPs

The Doobie Brothers' "Minute By Minute" on Warner Bros. Disk is their third platinum LP.

New Companies

Sequitur Enterprises and Avante Records, a media-artists' co-op and record label respectively, with progressive rock band Sequitur releasing a single as first project. Each upcoming Sequitur album will be available on videocassette. Address: 8853 Sunset Blvd., Los Angeles, Calif., 90069.

* * *

Mr. Exotic Disco Enterprises, dealing in the planning, design and installation of moderate size sound systems for bars, discos and restaurants, plus cost analysis, market research, disco programming, music and lighting consultation. Firm is headed by Stephen Valiquette. Address: P.O. Box 196, Jeffersonville, Vt., 05464. (802) 635-7164. Massachusetts branch: (617) 339-7781. Florida branch: (904) 683-1751.

* * *

Omega Records, Inc., with Vernon S. Weakley as executive president and Robert E. Rosenthal as executive vice-president, founded to provide production, promotion and a 24-track studio. Address: Post Office Drawer 20005, Westland Station, Jackson, Miss., 39209. (601) 969-3673 or (601) 852-2062.

* * *

Pak-A-Trac, formed by producer Robby Roberson and sound engineer Dewayne Tanner, for mobile recording and sound reinforcement. Geared to cater to small acts and shows, equipment is capable of 8-track or 16-track housed within a van for location bookings. Address: 1302 Division, Suite 1028, Nashville, 37203. (615) 242-1650.

* * *

VCA Productions, launched by Vic Amato, with a complete staff of arrangers, writers and producers. Firm is concerned with producing new acts and helping musicians secure recording contracts. Address: 11652 Otsego, North Hollywood, Calif., 91601. (213) 761-8634.

* * *

Stage II Attractions, formed by Norm Forrest, former vice president of Kenmark Music Productions, to devote time to artist development, personal management, and bookings of fair dates and one-nighters. Currently, firm is working dates for J.D. Sumner and the Stamps, and exclusively represents Door Knob artist Sandra Kaye. Soon to use video equipment for previewing acts to buyers. Address: Box 344, Nolensville, Tenn., 37135. (615) 776-2600 or (615) 776-2650.

* * *

Write-On Promotions, offering public relations and concert promotion and planning services, formed by Paul G. Hichack. Address: 106 Wickes Ave., Yonkers, N.Y., 10701. (914) 965-2765.

* * *

Dees Creations, Inc., launched by Rick Dees as a production company specializing in producing records, concept development, advertising campaigns, disco and retail promotions. Address: 7345 Eastern Dr., Germantown, Tenn., 38138. (901) 345-4141.

* * *

Southwest Sound Ltd., Inc., begun by Dan Jaynes for the promotion of country concerts throughout the Southeast. Address: 915 N.W. Broad St., Murfreesboro, Tenn., 37130. (615) 890-7374.

* * *

Rivendell Records, formed as a sister label to Star Song Records, with first album release being "You Can't Stand Up Alone" by Daybreak, previously issued on Holy Kiss Records. Address: 2223 Strawberry, Pasadena, Tex. 77502. (713) 472-5563 or (800) 231-3456. From Texas, (800) 392-2088.

* * *

Starchild Entertainment Agency, launched as a new talent agency with Raymond L. Richardson as president. Address: P.O. Box 5292, Newport News, Va., 23605. (804) 380-8231.

Fey To Columbia

NEW YORK—Columbia Records has signed a production deal with Feyline Records, headed by Barry Fey, Denver-based promoter and talent manager. Feyline will bring new artists to Columbia whose product will appear under the Columbia/Feyline logo.

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5 Lose A&M Denver Jobs

DENVER—With RCA acquiring the distribution rights of A&M Pacific, the A&M offices here have shut down and five persons terminated.

One of them, Barbara Cannon, has found work with RCA. Cannon was a merchandiser with A&M and retains that title at RCA.

Don Zucker, who handles promotion for the Denver RCA office explains, "There was an opening anyway" and Cannon was just hired after being laid off by A&M. This was a position that had been created by the company and not one vacated by someone else."

Others laid off included two sales persons, a secretary and branch manager Mickey Beheler.

The only remaining A&M staffer is Jimmy Smith, in charge of A&M promotion.

"I was always employed by A&M Corporate," Smith comments when asked why he wasn't given the axe. He says he was employed by that firm while the rest were working for A&M Pacific.

He is now working out of his home instead of the former offices on the south end of Denver.

"What I do hasn't changed that much other than I'll be more involved in retail," he states. "I'll have to be more cognizant of what's happening in the street. My main function is still to get records exposed."

'BIRDIE' TO GO MODERN

NEW YORK—It's 1980, 20 eventful rock years after the students of Rydell High School cavorted in "Bye Bye Birdie."

How they and rock'n'roll star Conrad Birdie shape up will be the subject of a sequel to the 1960 hit musical satire on rock'n'roll. Charles Strouse and Lee Adams will again write the score, and Michael Stewart will repeat as writer of the book.

As for composer Strouse, 19 years after "Birdie" he's got his biggest success with "Annie" and Stewart is represented on Broadway with another winner, "I Love My Wife."

The team of Strouse & Adams will reunite after following "Birdie" with two successes, "Golden Boy" (1965) and "Applause" (1970).

An Uncensored 'Glass' Cut On Blondie Album

LOS ANGELES—A new, long (5:50) and uncensored version of Blondie's "Heart Of Glass" single will be included on upcoming issues of the group's current Chrysalis "Parallel Lines" LP.

Originally a 12-inch single had been released with a special label which began getting disco and airplay attention. That cut, however, featured the phrase "pain in the ass" which some radio programmers found offensive.

Subsequently a 7-inch 45 (3:22) was released which did not contain that line.

Producer Mike Chapman, however, has re-mixed a new uncensored version of the cut for upcoming LPs which will contain a special round sticker telling consumers about the inclusion of the new track.

Pens 'Grey' Songs

LOS ANGELES—Songwriter Bonnie Sanders, who recently composed tunes for Dinah Shore's upcoming album on Sesame Street Records, has completed work on the original score and book for the new Broadway comedy musical, "Sam Grey." The play is based on the life of a fictional songwriter who fails to make it to the top.

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BELLSON BAND & VAUGHAN SPARK REACTION

Desert Inn Concert May Spur Jazz At Show Rooms In Vegas

By JEAN WILLIAMS

LAS VEGAS—The resumption of the long defunct 2 a.m. show in the main rooms of strip hotels was underscored by the highly successful offering of Las Vegas Jazz Society head Monk Montgomery at the Desert Inn Sunday (11).

Montgomery, a long-time jazz musician himself, presented the big band of Louie Bellson and Sarah Vaughan in his first effort.

While the 2 a.m. shows once drew late-night patrons, this was the first time that a major jazz concert has ever been held at 2 a.m. in the Desert Inn. The Crystal Room of the Desert Inn was packed to the rafters, with some improvised seats placed along the outer edges of the stage.

Ducats were $10 each but after all the seats were sold, bidders were willing to pay upwards of $50 per entry.

The show received a large amount of advertising both in Vegas and Los Angeles.

Informed sources indicate several other hotel bookers are interested in talking to Montgomery about his jazz project.

The Bellson band, which opened the 2½-hour set featured the venerable leader as well as Ross Tompkins, pianist with the "Johnny Carson Show."

All but five of the 20-piece orchestra were members of the Las Vegas ranks. Featured with Bellson was veteran jazz trumpeter Conti Condoli, who was once a Stan Kenton mainstay.

Of the numbers offered by the Bellson aggregation, one of the most impressive was a Bill Holman tune titled "Deliverance." Holman was a stablemate of Condoli's in the Kenton group for several years.

The highlight of the evening was Vaughan's set. She opened with "There Will Never Be Another You," skipped into "Misty" and stopped long enough to introduce her rhythm section, which consisted of Mike Wofford on piano, Andy Simpkins on bass and Roy McCurdy on drums. She also was backed by her husband Waymon Reed on cornet.

Reed backed her on "I've Got The World On A String" as she scatted for about three choruses. Sarah slipped easily into "Easy Living," where Reed also was featured.

"Watch What Happens," "Wave," "The Lamp Is Low," "How Long Has This Been Going On," and "I'll Remember April" were among the old chestnuts that had the crowd on its feet.

However, her version of "Send In The Clowns" earned her standing ovation. Adhering to the admonishment of the crowd, she laughingly moved to the piano and sat down to play and sing "Once In A While." It was obviously unscheduled.

While Vaughan plays piano well, she is at her best as a standup singer. As she closed the show, she asked the audience to urge Strip hotels to bring in more jazz.

Montgomery says he's making plans to have at least one such concert each month.

Billboard SPECIAL SURVEY For Week Ending 3/24/79

Billboard Best Selling Jazz LPs®

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	CARMEL Joe Sample, ABC AA 1126
2	2	15	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594
3	17	2	FOLLOW THE RAINBOW George Duke, Epic JE 3570 (CBS)
4	3	7	EXOTIC MEMORIES Lonnie Liston Smith, Columbia JC 35654
5	6	11	ANGIE Angela Bofill, GRP 5000 (Arista)
6	20	2	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764
7	NEW ENTRY		LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK 3277
8	4	23	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
9	8	18	PATRICE Patrice Rushen, Elektra 6E 160
10	25	2	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 3294
11	11	34	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
12	5	25	REED SEED Grover Washington Jr., Motown M7 910
13	10	23	MR. GONE Weather Report, Columbia JC 35358
14	13	12	IN CONCERT Milestone Jazzstars, Milestone M 55006 (Fantasy)
15	15	4	SUPER MANN Herbie Mann, Atlantic SD 19221
16	12	6	ME, MYSELF & EYE Charles Mingus, Atlantic SD 8803
17	9	26	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700
18	7	23	FLAME Ronnie Laws, United Artists UALA 881
19	18	75	FEELS SO GOOD Chuck Mangione, A&M SP 4658
20	14	5	LIVE Return To Forever, Columbia JC 35547
21	19	19	WE ALL HAVE A STAR Milton Felder, ABC AA 1109
22	16	19	INTIMATE STRANGER Tom Scott, Columbia JC 35557
23	NEW ENTRY		AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 235663
24	21	21	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC 35608
25	30	2	AWAKENING Narada Michael Walden, Atlantic SD 19202
26	NEW ENTRY		HOT DAWG David Grisman, Horizon SP 731 (A&M)
27	23	31	YOU SEND ME Roy Ayers, Polydor PD 16159
28	28	30	COSMIC MESSENGER Jean Luc Ponty, Atlantic SD 19189
29	27	30	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189
30	NEW ENTRY		LIGHT THE LIGHT Seawind, Horizon SP 734 (A&M)
31	22	42	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
32	32	36	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
33	38	8	LEGENDS David Valentin, GRP GRP5001 (Arista)
34	24	14	SECRET AGENT Chick Corea, Polydor PD 16176
35	29	14	ONE Ahmad Jamal, 20th Century T 555
36	35	18	CRY John Klemmer, ABC AA 1106
37	37	3	RED HOT Mongo Santamaria, Columbia/Tappan Zee JZE JE 35696
38	31	25	CARNIVAL Maynard Ferguson, Columbia JC 35480
39	39	12	CROSSCURRENTS Bill Evans Trio, Fantasy F 9568
40	33	26	BEFORE THE RAIN Lee Oskar, Elektra 6E 150
41	41	2	IRAKERE Irakere, Columbia JC 35655
42	42	15	PASSING THRU . . . Heath Brothers, Columbia JC 35573
43	34	22	SOFT SPACE Jeff Lorber, Fusion Inner City IC 1056
44	26	3	JUNGLE FEVER Ned Larsen, Horizon SP 733 (A&M)
45	45	15	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM 1100 (Warner Bros.)
46	36	5	THE INSIDE STORY Robben Ford, Elektra 6E 169
47	47	3	DREAMS OF TOMORROW Marilyn Scott, Atlantic SD 38 109
48	44	5	JOUST Oscar Peterson & The Trumpet Kings, Pablo 2310817
49	48	6	ANIMATION Cedar Walton, Columbia JC 35572
50	49	14	ANOTHER WORLD Stan Getz, Columbia JG 35513

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Conflict Shakes Jazz Federation

By ROMAN WASCHKO

WARSAW—A major row has blown up in the International Jazz Federation, which threatens to disrupt the organization and dissipate the strength and influence it has struggled to develop in the three years of its existence.

Jan Byrczek, New York-based secretary general of the Federation and editor-in-chief of its bi-monthly magazine, Jazz Forum, claims the board of the Federation is incompetent, and he has been calling for an extraordinary general meeting in order to restructure the organization.

Byrczek recently sacked the man he appointed to run the executive office in Vienna, and banished mention of the Vienna office from the masthead of the magazine.

Lance Tschannen, Swiss-based chairman of the Federation, claims that Byrczek is using the Federation to further his own personal ends, fails to furnish accounts relating to Jazz Forum and to other enterprises he initiates in the name of the organization, and generally acts in a unilateral and autocratic manner without consulting the board.

Byrczek says his aim is to make the Federation a worldwide organization helping musicians artistically and materially. Tschannen, on the other hand, says: "I think the Federation should revert to what it was when it was first created"—that is, to bring together all those who work actively in various areas of jazz: broadcasters, record producers, writers, journalists, festival and con-

(Continued on page 123)

Students Fund Jazz At Arizona State U.

By AL SENIA

TEMPE, Ariz.—A student association-funded "Real Jazz" series on the Arizona State Univ. campus has moved into its second year here, and nurtured a jazz consciousness among the 34,000-student community.

A number of well-known jazz performers have been brought onto the campus the past three semesters, including Weather Report, Dexter Gordon, John Abercrombie and the Richard Beirach Quartet.

COOL CAT—It's not Elton John but drummer Lenny White wearing king-size shades during a recent gig at the Roxy in Los Angeles. The artist was one of the first signed to Elektra/Asylum's jazz/fusion division.

The series had an auspicious start in October 1977. The lead-off act for the Real Jazz Series was Charles Mingus. The concert was the last he performed.

The students have presented about three or four different artists a semester, scheduling them on a catch-as-catch-can basis to save money.

"It's difficult to put together a series unless you are willing to pay somebody what their initial asking price is," explains Charles Emerson, the director of the student association's cultural affairs board.

"What we found works best is that you just wait and somebody gets a date in Seattle and has a date in San Francisco, gets a date in L.A. and has a date in Texas and they're willing to stop here for maybe half or 65% of what they normally charge just because it's convenient. That seems to be what works the best. That's how we get the maximum sults for what we're spending."

The approach has been succ ful, but it has also created a pr lem: plans to attract community tendance through series ticket s have been scuttled because d cannot be guaranteed in advan

"If we wanted to do a series s effort, we'd have to go ahead pay acts $3,000 that we are now p ing $2,000 because we're waiting til their tour is set up," Emer states. He says he doubts increa attendance would pay for the hig costs.

Attendance at the concerts highly variable, in part because performers appear at various l tions on the Arizona State camp

Weather Report was the lar draw. More than 1,700 tickets w sold, but Emerson says the con lost money because the advertis for the show could not begin u the act was actually signed—ab 10 days before the scheduled sh date and right before a school va tion. Emerson blames incompet administrators for delays in gett the act booked.

Jazz concerts in Arizona Sta Neeb Hall have drawn about 40 500 students, while lesser known booked into the university's Mu Theatre Recital Hall drew ab 100.

Ticket prices vary from $3 to Students are charged $1 less t members of the general communi

Student government officers pleased at the Real Jazz Series' tendance figures.

"There's an audience that's be cultivated slowly but surely," st Susie Eastridge, the campus aff vice president. "We find the s people keep coming to the sho Every year the crowd gets a little b ger."

With preliminary work now ginning on next year's student p gramming budget, Eastridge p dicts the series will undergo revamping with a more varied mat under consideration. "The going to be more money alloca for smaller acts," she states.

Emerson says the students plan to apply for funding throu the National Endowment for Humanities. In this way, he says, Real Jazz Series can continue to p form its role of showcasing perfor ers who might not otherwise app in Phoenix.

Detroit Jazzmen Hit Road With State Money Backing

LOS ANGELES—"Detroit Jazz Artists On Tour 1979," a project made possible by the Michigan Council for the Arts and the Allied Artists Assn. which showcases the talents of musicians based in Detroit, rolls through the state of Michigan until May.

The tour began in Gross Pointe Feb. 21 and ends at Ferris State College in Big Rapids May 19. The headliners are Sam Sanders & Visions, Griot Galaxy and the Paradise Theatre Orchestra which features Lyman Woodward, Marcus Belgrave and Ron English.

On Feb. 24 these artists appeared at the Univ. of Michigan at Ann Arbor and upcoming dates include a March 22 gig at Pontiac's Centr High School auditorium, and April 13 date at Michigan Sta Univ. in East Lansing.

Woodward's Paradise Theatre O chestra is an all-star, 13-piece out which features all-original compos tions. Woodward plays modern ja organ and will act as composer, a ranger and conductor. Other playe include trumpeter Marcus Belgrav guitarist Ron English, tenor sax phonist La Monte Hamilton, re man Doc Holladay and drumm Leonard King.

Headliners Sam Sanders & V sions is a quartet and Griot Gala is an eight-piece avant-garde ban

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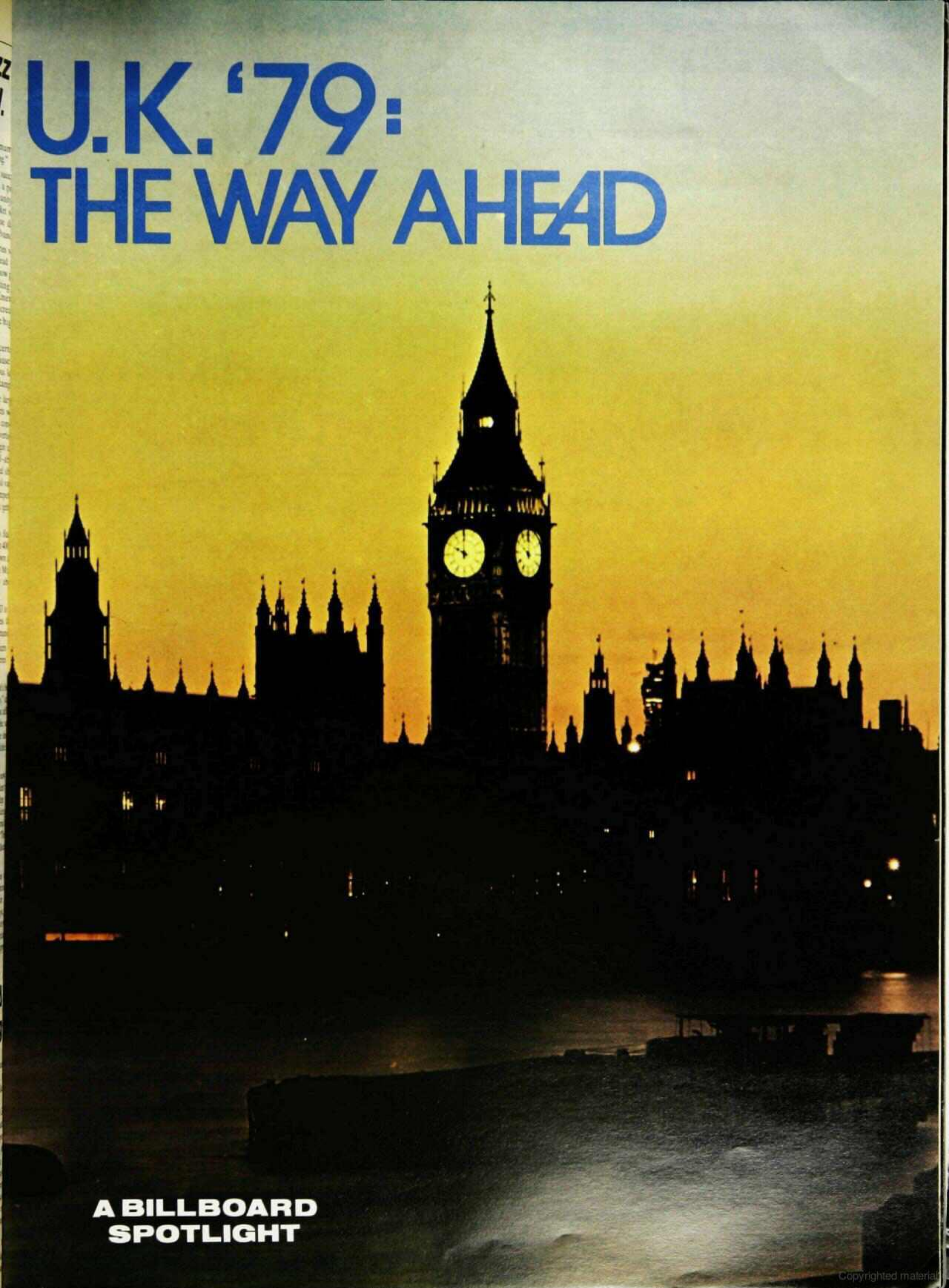
U.K. '79: THE WAY AHEAD



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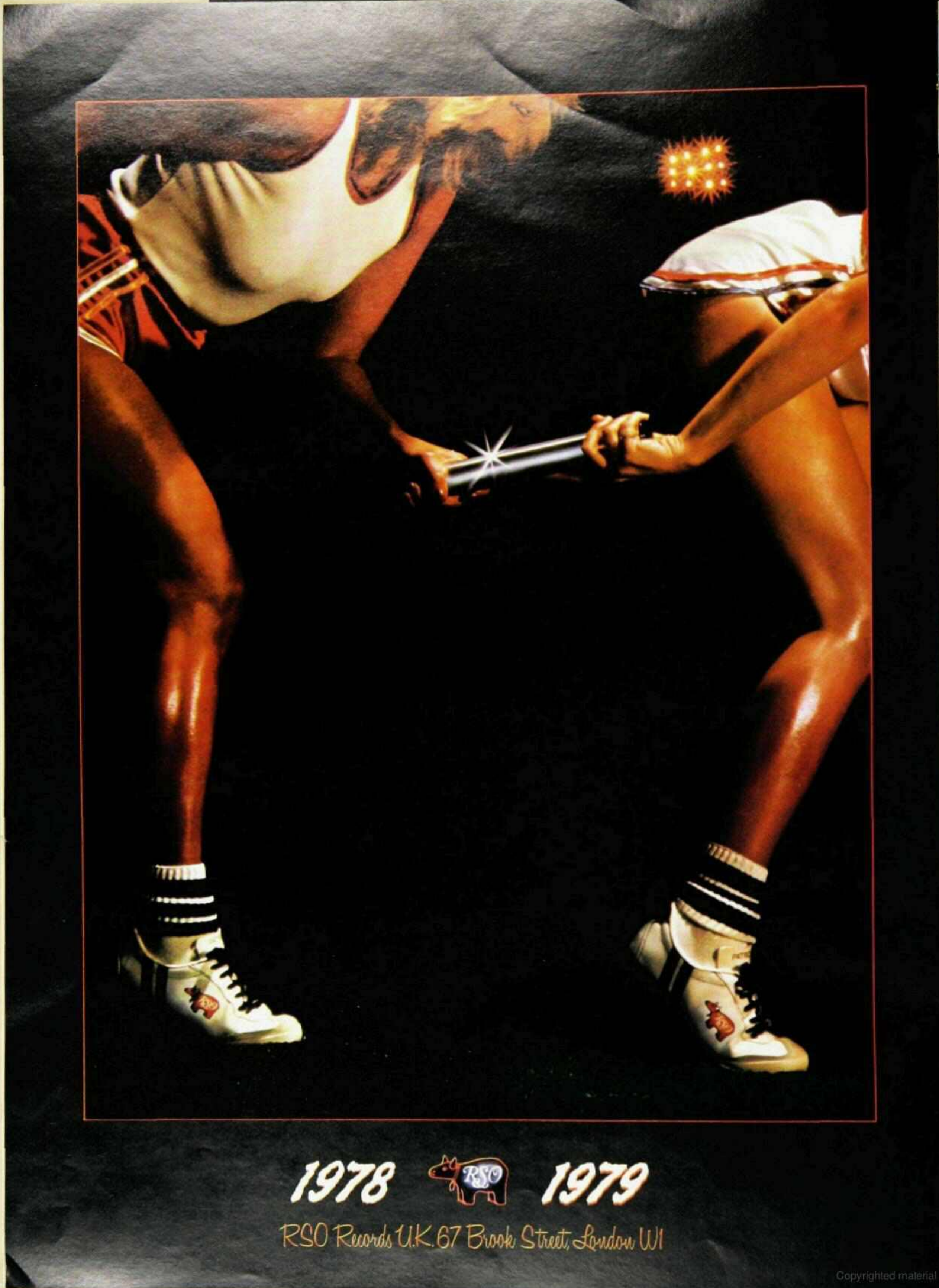

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U.K. '79 THE WAY AHEAD

ACCORDING TO:

By NICK ROBERTSHAW

NO GROWTH in 1979, no significant growth in 1980, for the U.K. record industry. That is the sobering view of Ramon Lopez, managing director of EMI Records and a man with considerable knowledge of the business not only in Britain but internationally.

"There are factors that could make that prediction wrong," he adds, "and I hope it is wrong. But although I would say that there is not one single problem that you can put your finger on, a number of critical elements converge in 1979, and between them they do conspire to paint a very gloomy picture.

"These are not new problems; they are the same ones we have had to face over the past few years. First you have a depressed market situation, with inflation that forces us to face increased marketing costs. At the same time demand is polarized on a reduced number of records so that the struggle for profitability becomes even more difficult. Then artist development costs are going up all the time. And to top it off there are the eternal problems of home-taping and piracy."

Lopez sees the major salvation of the U.K. industry, faced with this conglomeration of problems, as the ability to develop artists internationally. "This will help us to recover our very high marketing costs in what is actually a small market base to absorb them. Our ability to maintain profitability, and to maintain our commitment to develop new U.K. acts, depends on breaking artists overseas."

But isn't the international marketplace becoming more and more competitive; aren't other territories developing more and more of their own acts, and exporting them? "That is true up to a point, but America and the U.K. will remain the two main artistic centers for the foreseeable future, I believe.

"One problem the industry here has faced is that the most recent artistic drive, namely the New Wave, was not really exportable internationally, though I think there are signs we are entering a more developed creative phase that will not suffer the same restrictions in appeal. No one can predict trends but I think that in addition to a continuation of disco material and of European product making inroads in the U.K. market we can expect to see many new acts that are not as angled as the original New Wave artists. The record companies have realized that some material is not viable because it cannot be exported."

This sounds rather like a move to blander, more acceptable, lowest common denominator music. "Well, it is not us who decides that: if we continue to offer what I called 'angled' material to our companies overseas then they will continue to reject it. We are not able to select what the public will buy. The public make that decision. We are not going to stop signing angled artists because they are difficult, but we will be under no illusions as to the limitations of what we can do with them. The industry as a whole is well aware of the realities of unexportability."

Lopez sees no immediate end to the polarization of sales that has occurred in the British marketplace. "It does make things more difficult. You can attempt to prolong the life of a record so as to recover over a long period what you cannot recover in a short one, but that's a very expensive proposition. One can see buoyancy in the singles market, and it could help us to lengthen the life of albums if we market the singles in a more aggressive way.

"There has been a change in the market profile from 12 inch to 7 inch which is in part due to the lack of consumer expenditure: people still want music, but they cannot afford to buy albums. The record industry cannot survive on singles alone, though."

Consumer spending in Britain did in fact rise in 1978, but Lopez takes the view that a public with limited money available makes priorities, and that records are not very high in that list. What can be done to remedy the situation?

"What the industry is doing is to increase the number of records of which the public at large is aware through television, which is of course the most powerful medium available to any industry, and in that way to cajole consumers back into record buying. Of course it has increased the marketing costs and risks as well."

Ironically, the very widespread use of tv advertising in the U.K. industry today has also contributed in a large measure to the polarization of sales Lopez described.

Like everyone in the industry, Lopez is considerably concerned with the problem of the rising price of records. "It is worrying, because it is a self-defeating exercise, but the record companies alone cannot arrest price rises. It's true to say that the extent of discounting at retail level has cushioned their effect, by supplementing the money available to consumers to buy records, and if discounting should become less prevalent then that may well affect the future growth of the market."

Currently the retail scene in the U.K. is undergoing radical changes, especially the increasing power of the large multiple chains, non-specialists who now have around 35% of the retail market. Is Lopez happy with these developments?

"It is not a matter of approving or disapproving of this trend. It is a reality, it has been apparent some time, and it is happening all around the world. It is dictated largely by the economics of distribution and applies not only to records but to many products. But though we cannot stop the process, we can see to it that it does not develop in a way or at a speed that damages the industry.

"We are aware of the difficulties the independent retailers face as a result, but then he is suffering, like the rest of the industry, from difficult market conditions; he is not insulated any more than we are. In a hostile environment the less dynamic, less adaptable retailer will suffer. In my travels around the country I do meet retailers who are having a prosperous time, opening new outlets and so on, but I do also meet many who are very despondent. It's not a situation peculiar to this industry; it has happened in many sectors; it is a reflection of the times."

Billboard

'OUR ABILITY TO MAINTAIN PROFITABILITY . . . DEPENDS ON BREAKING ARTISTS OVERSEAS'

Ramon Lopez
EMI managing director

'BACK CATALOG CANNOT JUST BE ALLOWED TO DIE ON THE DEALERS' SHELVES'

Derek Honey
Pye Records, U.K. managing director

"A MAJOR priority for the British industry must be to recognize the difference between current and back catalog material. Back catalog cannot just be allowed to die on the dealers' shelves. It must be sold actively, and not at the same prices that we expect new product will sell for.

"Along with Phonogram, Pye has given a lead to the industry by reducing catalog prices on both record and tape material by as much as $2.50. The money is in albums and that's where we aim to attack. One of the problems is that the U.K. is still well under European price levels. We have to come into line with them sooner or later, and then we will be able to have a two-tier price structure so that we can afford to reduce catalog prices in a way that will really stimulate the market.

"It will also enable us to charge sensible prices for 12-inch and colored records and the like. At the moment some companies are losing up to 20 cents on every picture single they put out. I am not deploring them, because they have had a terrific effect in activating the market.

"They may be market gimmicks, the cost may be so high as to make them non-commercial, but they do help generate activity in the shops. And they do break acts that will go on to release albums. The trouble is that they are short-lived. The effect wears off and you have a situation where all the major companies are running around in circles trying to beat each other to the next gimmick."

Billboard

'I WOULD LIKE TWICE THE MARKET SIZE AND 60% OF THE CURRENT PRICES'

Maurice Oberstein
CBS Records, U.K. chairman

"THE EXPERIENCE of the U.K. industry over the last few years has proved it is not proof against economic problems. As part of the entertainment field it is not sheltered, and if times are hard people do not spend the money. On the other hand, some of our destiny is in our own control, though there are no easy solutions.

"But for the fact that the British economy has slowed down I would be bullish about prospects this year, and if we get some wage settlements quickly then it could still be a good year. It hasn't been good so far though. Sales have been soft and there are a lot of tell-tale signs out there among the record companies, some of them with too many people. Some who fell in love with their image.

"Last year was strange. Everything should have gone for us. We had huge hit product—"Grease," "Saturday Night Fever"—and enormous singles. Consumer spending generally was up, and record business was not that bad. But the extra thrust through tv, which should have had the spinoff effect of increasing awareness of records, apparently did not do so. What it did was to concentrate sales in that particular part of the market, as one might expect, without bearing out the old industry truism that people who can be persuaded to buy one record will go on and buy another. That didn't happen.

"I think that the buoyancy of the singles market will work to the industry's good though. It's a case of leads and lags. When the singles market explodes then the album market follows.

(Continued on page 118)

Nick Robertshaw is Billboard's chief U.K. reporter.

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THE INDIES

THE ART OF LEARNING TO WALK BEFORE TRYING TO RUN

By IVOR MACKESON

WITH "PROFIT" or "loss" all-important words, along with "bottom line," in the music business where chart success is the all-important factor of survival, it is not surprising that many of the independent record companies spawned in the U.K. during the 1960s and early 1970s have long since gone under.

To this high mortality rate, add the fact that the established majors have all, at some time or other, tightened corporate belts, laid off staff, cut budgets and production just to keep afloat in a business which becomes tougher and more competitive each year.

Without a doubt the two most successful of the 1960s indies are Chrysalis and Island, both originally formed as "shoestring" operations, working out of one-room offices.

Since the early days, both companies have grown in size through careful management and a great deal of luck. Chrysalis, for instance, has grown so substantially that its Group of Companies has added acquisitions (Wessex Studios and AIR London) and has established itself as a major force in the U.S. record industry.

While Island Records has not been without its problems over the past couple of years, the company is still very much in business to propagate the independent philosophy.

Hardly a week goes by without some new label being introduced on the U.K. market. In many cases, they are gone inside a few months. The reason is simple: money, or the lack of it.

It is virtually impossible to track the number of labels which have been launched and subsequently failed. Many were launched with lavish parties, costly promotional campaigns, huge artist advances—and have then gone under in the first year of actual operation.

Distribution of product is always a major problem for the small label. It's fine going into the studios and creating product at a relatively low cost, but not if there is no suitable distribution available.

EMI Records decided to split its U.K. record operation into Group Repertoire and Licensed Repertoire and this latter division, headed by Alan Kaupe as managing director, is solely responsible for acquiring labels under license.

"We get some two or three approaches a week from labels wanting us to handle product, but we don't actively seek new deals," he says. "The advantages of the small indies is that they can use all their money on the creative aspects of the industry and then the labels we handle can depend on us for distribution."

To this end, the Licensed Repertoire operation bears all stock costs and problems regarding distribution and in most cases handles advertising, press and promotion, usually a costly area in the selling of a record.

"We pay an annual advance against royalty payments to our licensed labels who can then get on with the business of finding and developing new talent," says Kaupe.

An example of the help a major like EMI can give is that of the small Chiswick label. Towards the end of 1978, Chiswick, formed in 1975 by Ted Carroll, a former manager of Thin Lizzy, and fellow Irishman Roger Armstrong, signed a deal with EMI Licensed Repertoire division.

Chiswick currently has a small roster of artists including Rocky Sharpe and the Replays, who scored a U.K. hit with the Mike Vernon-produced "Rama Lama Ding Dong" single, the Bishops, Radio Stars, Whirlwind, Sniff & the Tears, Disguise and Dan Kelleher.

Kaupe reveals it was through EMI's experience and contracts that Rocky Sharpe and the Replays appeared on BBC's influential "Top Of The Pops" television show, thus picking up valuable sales and exposure and insuring a high chart position for the Chiswick label.

Chiswick started life with an EP by the Count Bishops (now just the Bishops). The band went into the then relatively unknown Pathway studios and laid down 12 tracks, four of which were issued as the "Speedball" EP, at an overall cost of $300.

"Having a drink one night at Dingwalls, I saw an act called the 101'ers and cut some sides with them. Judge Drummer later left the band and joined Clash and another member, Dan Kelleher, is still with Chiswick," says Carroll.

During the early days, the Rock On shop financed the record label. After a spell with President, Chiswick then licensed its product to CBS through a deal with Anchor Records U.K. Carroll admits he had to have a deal with a major because "we didn't have the muscle to cope with hits. At the end of the Anchor deal, we shopped around and came up with the current EMI deal which has obviously been very beneficial to us." Now Chiswick has a good catalog of singles and albums—some 54 singles and 20 albums.

Chiswick has also built in the field of golden-oldie re-issues, put out on the Ace label. The company now has the rights to the U.S. Ace catalog for the U.K. only, plus the extensive Starday catalog for the world outside the U.S. But this aspect of Chiswick activities does not fall under the EMI contract and Carroll negotiated a distribution deal with Pinnacle Records early this year.

Now he is constantly on the look-out for labels with catalog from the 1950s and 1960s.

Carroll reports Chiswick turnover from September 1977 until the end of last year at around $1 million worth of records at U.K. dealer price. And his label now employs a full-time accountant, a promotion man, three people hired on a semi-independent basis handling press, and Trevor Churchill, a former label manager at EMI. It was Churchill who registered Swift Records Ltd., which now trades as Chiswick.

Says Carroll: "He had a ready-made company and was idea for our operation, having all the contacts. Our main advantages are that we are more in control of our product an can make our own decisions, as well as our own mistakes. Th main disadvantage is that I don't get paid a salary. All the money we get goes back into the company and is soon spent on promotion and the signing of new talent.

Another small label fighting the establishment is Charly, s up late 1975 by a former EMI Records executive Joop Visser, with Frenchman Jean Luc-Young. The label soon scored with a relatively obscure U.S. disk from the King catalog, "Jungle Rock," by Hank Mizell, and since then it has re-issued produc from the Sun label, and launched an associate label Affinity, which has put out avant-garde jazz product recorded for the French Byg label by such names as Wes Montgomery, Archie Shepp and John Coltrane.

In recent months, Charly has started signing acts direct, and the roster includes Steppin' Out, a jazz-rock group called National Health; new-wave band the Softies and the group Here And Now. It has a staff of 12 in the U.K. and pays a grea deal of attention to promotion, especially in the servicing of discos and clubs throughout the U.K.

After a spell with President, Visser and Luc-Young turned t Pye for distribution and the partnership has proved highly successful.

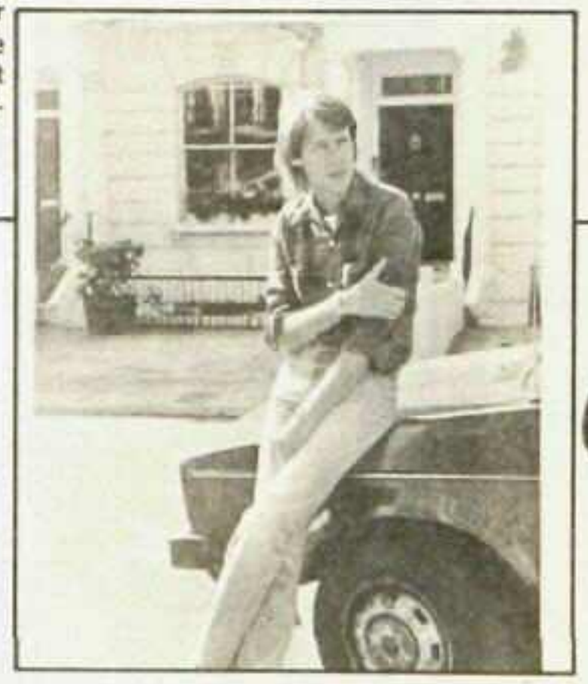
Distribution remains one of the main problems facing the independents, though Paul Lynton had a ready-made network available to him when he joined as managing directo of the Pinnacle Records' operation in mid-1978. A former general manager of Hansa Records U.K., and partner with Paul Grade in his own production and

(Continued on page 116)

Ivor Mackeson is a U.K. music trade writer.

Ian Dury, whose group is the Blockheads, first No. 1 for the Stiff label. His single "Hit Me With Your Rhythm Stick" was an early 1979 smash. Right, Nigel Grainge, young and aggressive boss of Ensign Records, London, discoverer of the Boomtown Rats, and one-time head of a&r at Phongram.

Alan Cowderoy, at right, former Vertigo label manager for Phonogram U.K., now one of two general managers at Stiff Records, the other being Paul Conroy.



Rachel Sweet, above, who made the top 30 with her single "B.A.B.Y." for the Stiff label. Alan Kaupe, below, managing director, Licensed Repertoire division, EMI.

Lene Lovich, left, on a lengthy U.K. tour now and a Stiff Records artist confidently tipped to follow Ian Dury and Rachel Sweet into the charts. Joop Visser, right, of Charly Records.

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RETAILING DAVID FACES UP TO MULTIPLE GOLIATH

EVER SINCE the arrival of giant multiple stores in the record marketplace, Britain's several thousand independent retail outlets have been living through what the Chinese call "interesting times." Widespread discounting put pressure on margins, sluggish catalog sales frustrated those who chose the depth of stock/quality of service route, and soaring High Street rents threatened to drive retailers from prime competitive sites.

The squeeze continues. 1979 opened with the multiples—primarily newsagent/stationer W.H. Smith, drugstore Boots The Chemist and family store F.W. Woolworth—selling around 35% of U.K. record and tape totals. Submissions by the Gramophone Record Retailers' Committee to a government commission alleged the record companies exacerbated matters with preferential terms to these giant chains.

Some observers see an inexorability about the rapid process of change which has overtaken retailing patterns in the last three years or so, pointing to similar convulsions in the past which transformed the grocery and other trades. On this view it is inevitable that some smaller outlets will go to the wall, just as corner shops selling provisions died out a few years before, making way for supermarkets and the like.

It is not a view the independent record retailers can be expected to accept without a fight, and signs are that though some poorly run businesses may have closed, most have responded to the challenge with redoubled efforts and little sign of self-pity. Certainly the multiples themselves, so often cast as the villains have been adamant that there is both a place and a need for a lively and healthy independent retail sector.

Just recently there have been some encouraging developments for retailers. Industry opinion has long held that independents should score on depth of stock: the broad range of catalog the multiples do not carry, sold with specialist knowledge and personal service the multiples cannot match. Trouble was, catalog sales over the last 18 months had been distinctly slow, and the remedy, retailers felt, lay with the record companies.

Harry Tipple, secretary of the Gramophone Record Retailers' Committee, explains. "There is a great wealth of saleable material on back catalog, and that has been proved by the success of the television advertising companies. There are people prepared to pay for it, but not at full price. It has been caught up in the price rises on current material simply through having the same prefixes, whereas in fact, of course, it is material that has already earned its money.

"These days the public is very price-conscious, and what is needed with back catalog is simply a sensible price structure, allied to the kind of good general promotion the record companies have failed to give it in the past. We have asked for better margins on back catalog and I think the industry has at least listened. All that's needed is for the artists to agree on a lower royalty rate on that kind of material, which in the long run is to their own advantage anyway, if it stimulates sales."

Late in January these prayers were answered, in part at least. WEA announced extra catalog discounts via the Till Ringers campaign. Pye reduced prices on certain items by $2, with the aim, said managing director Derek Honey, of helping to move catalog material. Phonogram introduced a two-tier price system, aimed at helping back catalog compete with current discounted product. 350 albums and cassettes were the subject of price cuts of up to $2.50.

"This move is reckoned to be a first in the industry," says Ken Maliphant, Phonogram managing director, "and we expect other companies to follow suit. In many cases discounting has meant new and chart albums were available with substantial reductions in price, while catalog items by the same artists stayed at full price. This was hardly an incentive to buy, and what we wanted to do was to enable the dealer to sell catalog at a price comparable with those for discounted chart albums."

Price-cutting remains perhaps the biggest single thorn in the side of the independent retail trade. Notions of a possible return to resale price maintenance, abolished in 1964, are clearly in the realm of fantasy. By now most retailers have accepted discounting as a fact of life, and despite the wails of doom that accompanied its spread, few if any shops seem actually to have gone under as a result. Harry Tipple typifies the optimistic outlook of most independents. "So far as my own shop is concerned, I haven't suffered that much from price cutting because I've got the depth of stock. It's true that maybe only 500 outlets or so have similar depth, and it's not surprising because it does move slowly.

"But on the other hand, lots of us have survived the difficulties of recent years, and in 1979 if we get only 10% of the help we are asking for from the industry then we could really be in for a bit of a boom. At the moment we are not taking from the consumer's pocket as much as he has to spend. Leisure spending is going up; per capita expenditure on records is lower in Britain than in many other countries, so the potential is there."

The increasingly competitive environment has already stimulated retailers to selling techniques more aggressive than those traditionally associated with the British marketplace. As Tipple says: "I'm not suggesting everyone should go self service, but I do think at the moment we are waiting for people to ask instead of thrusting the product into their hands. A major factor is stock you can physically touch. We have all been at fault for locking everything up. The poor performance of cassette sales illustrates that problem. It will mean being firmer with staff and tougher on pilferers, and it may be we ought to even bring singles out from behind the counter too."

Other increasingly popular tactics include diversification into profitable ancillary lines, mainly hi-fi accessories, and the growing use of in-store video as a means not only of improving sales on the items featured but also of increasing all-important customer flow in the shop. In-store video was pioneered by record promotion company Captain Video three years ago and is now widespread in the larger outlets, with sales jumps of up to 50% reported on featured material.

One recent setback for the retail trade deserves mention however, namely the test case in which the Performing Right Society successfully defended its claim against the Music Trades Association over payment of license fees for in-store record play. Retailers understandably argued there was no reason they should pay for promoting other people's product, but the High Court ruled otherwise. Whatever the final outcome—and an appeal is likely—many cannot help but feel the PRS view is less than far-sighted when considered in the context of the industry's overall good.

(Continued on page 112)

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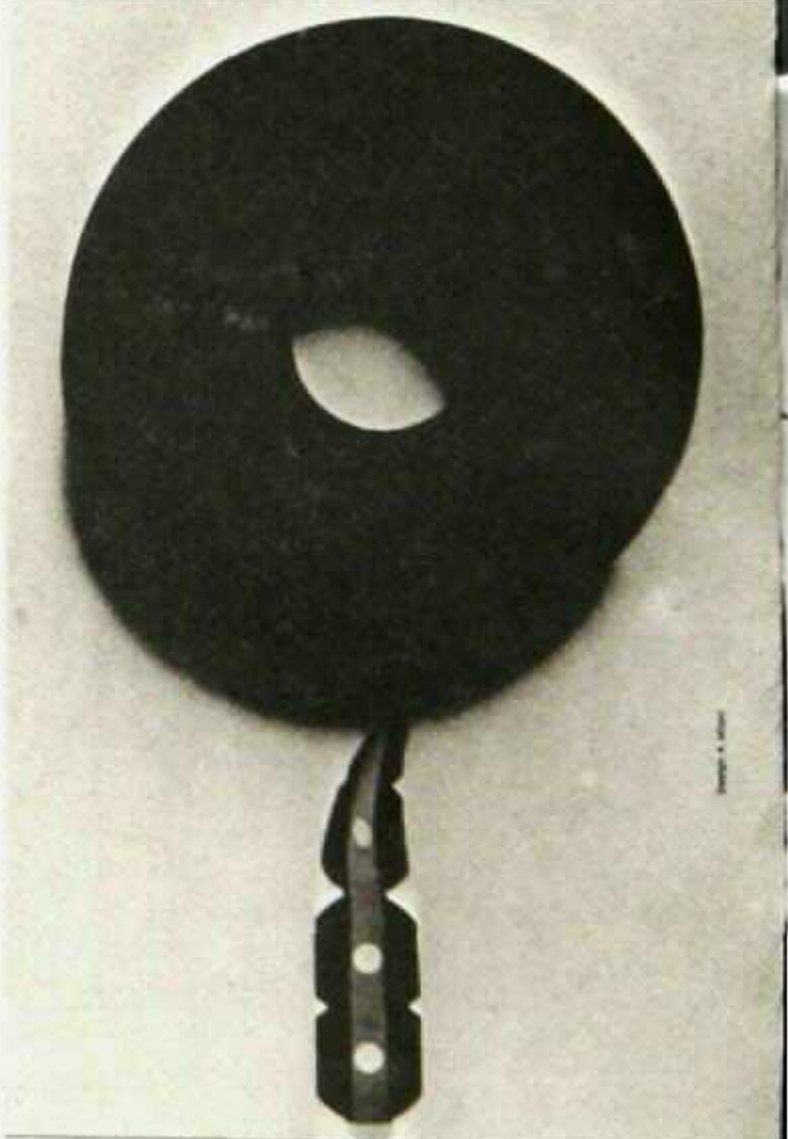

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MARKETING TREND'S

THE CONTINUING DOMINACE OF TELEVISION

By STAN BRITT

WITHOUT A shadow of doubt, the growth of television advertising as an important part of promotion and marketing activities within the British record industry has been the most significant innovation during the past decade.

It is a situation which, in spite of the enormous costs often involved, seems hardly likely to change in the foreseeable future. Indeed, many pundits in U.K. music business circles openly forecast that last year's exceptional increase in tv advertising is merely indicative of what might well become commonplace during the 1980s.

In comparison, the advent of such methods of promotion/marketing as colored vinyl and 7-inch record bags, promotional films, not to mention 12-inch disks—have caused but a ripple on the mill pond. And even the impressive contributions made by commercial radio and discos have in no way matched the power and influence of tv merchandising.

Moreover, as Ken Maliphant, managing director of Phonogram, suggests, a significant trend over the past decade has been that the British record industry has become more and more "American." In some respects, he says, this has been very good; in other cases, it has been bad.

"It's good inasmuch as it's new release, artist-oriented, it's faster-moving; it's consumer-oriented; it's speedier—and its expensive," adds Maliphant.

The U.K. record industry, he says, has seen a gradual decline in what is known as catalog sales—the word "catalog" he defines as any past repertoire by a particular artist. "Four years ago, it was possible to sell four-year-old albums by an artist. Now, it's difficult to sell the last album.

"If it's difficult to sell the last LP, then it is even more difficult to sell the LP before the last. And it is well nigh impossible to sell the album before that. Therefore, one sees a segmentation of the market taking place. On the one hand, to a large extent exacerbated by the introduction of the tv merchandiser, you find that people no longer go out and browse.

"Let's be totally objective about it, let's take a non-Phonogram artist like Roger Whittaker (EMI). He has a hit single. A lot of people say: 'That's a nice sound. I like that.' They will buy the single and be prepared to browse through the racks to find an album by Roger Whittaker. That album might be two to three years old. They don't know that.

"As far as they are concerned they've just discovered the artist, and they want to buy his product. They might even buy **two** albums. Nowadays, the experience is that people are being introduced to new artists by hit singles."

The role of the single has been another key factor in helping to promote both product and artist. At the end of the last decade—and indeed up until a few years ago—the single had tended to take a back seat to an impressively increasing LP market. In recent years, the re-emergence of the single disk has been astonishing—at the same time, album sales have tended to decrease, or at least level out.

One specific area of the market where albums do sell handsomely—and sometimes in extraordinary quantities—is via the medium of tv advertising. Even here, though, caution is absolutely essential. The product advertised has to be of the right kind.

As Maliphant explains: "You have to make a distinction between 'Greatest Hits' and 'Best Of . . .' compilation type albums and LPs which exist in the catalog. I think you can successfully market, promote and sell via this mass tv medium the 'Greatest Hits' albums—but not what we define as catalog material. In fact, I would suggest it has the opposite effect. If you market a 'Greatest Hits' album and you sell a lot of copies, you'll find that the catalog LPs—the albums from which the compilation article has been compiled—stay firmly on the shelves."

Tony Woollcott, director of marketing at CBS for the past three years, believes that tv is of

(Continued on page 114)

Stan Britt is a prolific freelance writer on music business subjects

Far left is Mike Smith, GTO general manager.

Left is Ken Maliphant, managing director of Phonogram. Above is Tony Woolcott, CBS Records director of marketing.

On the left is Peter Hunsley, marketing manager, EMI Records, MOR Division. Above is John Cokell, A&M's marketing manager. To the right is A.J. Morris, Polydor management director.

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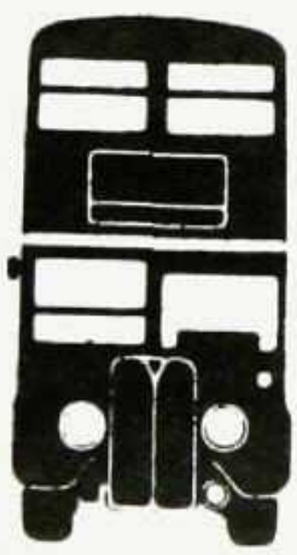

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Retail Faces Up

• *Continued from page 110*

The multiples moved into 1979 with more of the indies' problems than the indies might admit—rising rents in the High Street, tight margins from extensive discounting. But, with records only one aspect of their trade, they had much more room to maneuver. The big three—Smiths, Boots and Woolworths—no longer have the field quite to themselves. Marks and Spencer, British Homes Stores and Littlewoods are all famous High Street names with a rapidly growing number of record departments among them. And while the original multiples now publicly deplore the extent of price-cutting, the newcomers are less inhibited.

Littlewoods will have 95 record counters by mid-1979, and merchandising policy is to discount all albums priced $7.98 and upward by $2. Whether the other multiples will feel it necessary to make some response remains to be seen, but it is worth remembering that the original round of price-cutting was precipitated, almost against the multiples' wishes, as a reply to W.H. Smith's initial move, itself intended not as a means to promote record sales but as a way to lose excess profits.

With 864 record departments, F.W. Woolworth is a formidable force in the marketplace. All are racked by Record Merchandisers, the industry-owned company that prompted Woolworth's initial entry and subsequent rapid expansion in record retailing. Basic stock includes the top 250 albums in the Record Merchandisers catalog, though some larger stores carry as many as 1,200 titles.

Chief record buyer Bob Egerton describes immediate aims as improving the standard of existing record departments and increasing their number, but is emphatic that this need not be at the expense of the independents. "It is not and never has been our aim to make the small retailer go out of business, nor do I believe that we have damaged the retail trade.

"We are a family store; our market is among people in the 25-50 age bracket for the most part, mostly female, often buying more on impulse than as a regular habit, and with a taste for MOR material. The people who go to specialist retailers are generally between 18-25, and they want the whole atmosphere that those shops provide, all the razzmatazz that surrounds records."

Egerton's shrewd grasp of the record business belies the notion that the multiples have no feel for music, and treat records as though they were cans of baked beans. On new artists, for example, he says: "You see 'Best of' albums ad infinitum instead of new artists being brought through, and you know you must be partially responsible. Much as you like to think you're doing all you should, you know damned well you're not.

"It's in our own interest as much as anyone else's for artists to be promoted. I think, unfortunately, discounting is a permanent feature of our trade, but I would much prefer to see price cuts used as a way of promoting artists: maybe five back catalog albums by each of five acts at reduced prices. We are certainly aware of the role we can play in this area, and we are keen to develop a much stronger involvement with the record companies."

Besides Record Merchandisers, the only rackjobber in major retail groups is Pickwick Record Distributors, set up four years ago to compete with Record Merchandisers in non-traditional outlets. The company now has 750 accounts, turning over $8 million annually, and is particularly strong in the supermarket and cash and carry areas, with a van-selling operation carrying material from all major labels. A total of 250 titles are current at any given time, and all are supplied on sale or exchange. Pickwick also provides a total service, with a marketing package for each individual outlet.

Mail order in Britain is rather like the submerged part of an iceberg: it receives little attention and its true size is seldom appreciated. There are dozens of small businesses run by enterprising retailers, importers, jazz specialists, direct disk suppliers and so on, and there are also several very large mail order operations moving hundreds of thousands of disks annually.

Reader's Digest, specializing in boxed sets promoted by heavy press advertising, is one of the biggest. It is not run as a record club, unlike its main rivals, World Record Club and Audio Club of Great Britain. The former also operates in the boxed set market and, as managing director Austin Bennett points out, is able to sell vast quantities of records that could only be sold in dozens through the normal retail process. An eight-record dance band pack, for example, has sold 50,000 sets in 18 months. Other good sellers are specialist packs from Ella Fitzgerald, Louis Armstrong, and a Beatles singles pack, which has notched 30,000 sales.

World Record Club is actively seeking new avenues for its trade. Its "Pennies From Heaven" release gave it a chart entry; a Matt Munro album was recently the subject of its first tv promotion, and there are plans to set up other clubs, within the club as it were, to explore various styles of music. First of these was the Retrospect Collectors Club, for nostaglia fans, which evoked a remarkable response, reaching target membership of 20,000 in short order.

Audio Club is Polygram-owned, with a sizable six-figure membership and a selection of full-price material drawn largely from Polygram's own catalogs and ranging from classical symphonies to Sham '69.

NICK ROBERTSHAW

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CONCERT SCENE

THRIVING DESPITE FLAGGING ECONOMY

By CHRIS WHITE

BRITAIN'S LIVE concert scene has never been better, claim the major rock and pop music promoters. In spite of the various industrial problems currently prevalent in the U.K. and the noticeable lack of disposable income, people are continuing to flock to theatres and concert halls around the country, and seeing talent which spans the whole gamut of musical styles.

In the words of Derek Block, one of the U.K.'s top promoters: "The situation is better than it has been for years, if you take it on a general basis. And we are more than optimistic for the future."

Block believes that one of the reasons why the live music scene is thriving is due to the fact that many visiting acts from the U.S., and indeed domestic names too, have cut back heavily on the number of gigs that they actually play. "In the past you would have a situation where a lot of heavy rock acts, like Bachman-Turner Overdrive, would be arriving from the States and doing good business but on the other hand the smaller bands would be doing hardly any business at all. Now everyone is being much more selective and a lot of U.S. acts think in terms of the overall European market rather than just the U.K."

Chris White is chief talent editor of Music Week.

He continues: "At one time it was not uncommon for a visiting group or artist to play a 30 or 40-date tour of Britain, while now it is much more likely to be resticted to something like 16 dates or less. Most of the really big names prefer the play about four major concerts, perhaps a couple in London, and then one in Glasgow and Manchester, or another of the major cities, and then go on to Europe where they similarly do gigs in the capitals."

Block reports that the London concert scene is particularly healthy. "It's almost impossible to lose money in the capital, that's why many acts go into a venue like the Hammersmith Odeon and play for three nights. London offers a wealth of people, and apart from the actual Londoners there are all the tourists too to take into account. In the provinces the general scene is good but some cities are better for acts to play than others.

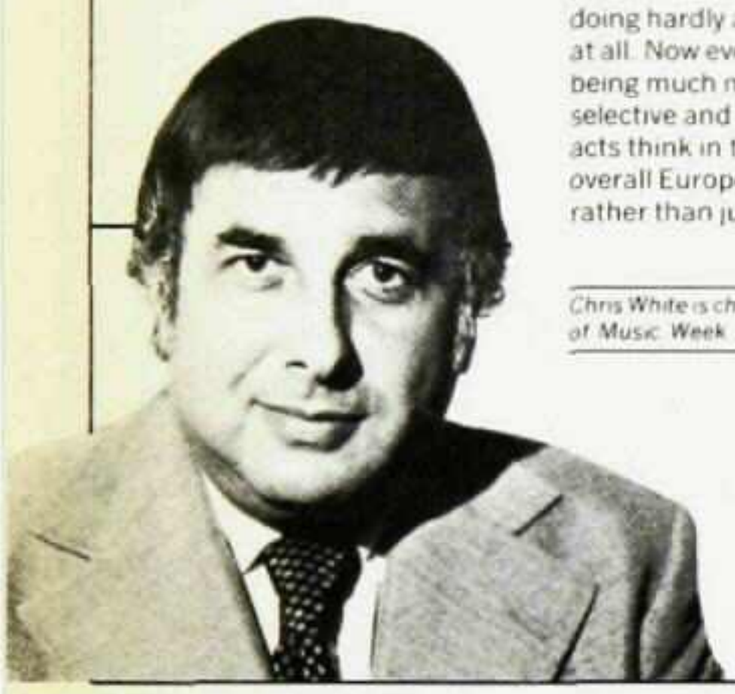
"For instance, Manchester has suffered badly—the people there just don't have a lot of money. Liverpool is very strong however mainly because of the local radio station, and Bristol and Bournmouth are good places to play. Two other cities which have suffered so far as live concerts are concerned are Hull and Newcastle."

Block already has various pop acts lined up for concert tours of the U.K. in the next few months—they include Helen Reddy who will play a week at the London Palladium, and several provincial dates. Natalie Cole and Jose Feliciano. Record companies are also being more forthcoming in their support of visits by U.S. acts. "They're not wasting their money as much as in the past. A lot of the companies just don't have the resources to support what could be termed a 'possible' situation," Block adds.

Putting in a very strong bid for the title of Britain's top pop rock promoter is Harvey Goldsmith. His biggest coup during 1978 was the return of Bob Dylan to live concerts in Britain. He also promoted the open air festival at Blackbushe starring Dylan which also featured Graham Parker & the Rumour, Eric Clapton and Joan Armatrading. This year already he has tours lined up by Elton John, Billy Connolly, Joan Armatrading and Graham Parker, and Goldsmith has

(Continued on page 118)

Derek Block (right), is one the U.K.'s top promoters. Two other leading U.K. promoters are Mel Bush (below) and Harvey Goldsmith (lower right corner).



On the left is Jeffrey Kruger, head of the Ember Concert Division, which has brought to England such U.S. acts as the Jacksons and Glen Campbell. On the right is Andrew Miller, one of the newer U.K. promoters, who has booked such acts as Mike Oldfield and Supertramp.

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Marketing Trends

• *Continued from page 112*

great use for marketing either compilation LPs or new releases. It is significant, he says, that when the results of the trading year for 1978 were published they showed that K-tel (the U.K. pioneers and specialists in tv merchandising of albums) figured among the top six best-selling companies.

Basically, says Woollcott, there are various ways of looking at the subject. "Whether tv advertising has reached a plateau, is declining or indeed increasing, it is undeniable that the whole concept is enormous. Especially when you realize that 10 years ago it didn't exist. Whereas we are coming to the end of the 1970s and it is hardly on its last legs."

A.J. Morris, Polydor management director, acknowledges that tv advertising "is the single most important happening of the past decade." But he offers a word of caution: "It brings tremendous benefits—if you are successful."

A&M Records has recently experienced tremendous success with its latest tv campaign. This involved the company laying out $580,500 on a four-week, across-the-country tv-advertising venture in connection with the release in Britain of the Carpenters LP "The Singles: 1974-1978." The result of the campaign—the biggest undertaken by A&M (U.K.) thus far—was a top five album by the third week, and an impressive best-seller up to the present.

Obviously delighted with the success of the campaign, A&M's marketing manager, John Cokell, says that the previous highest amount of cash spent in this area had been $135,450 for the Rita Coolidge LP, "Anytime, Anywhere." That campaign, mounted in April, 1978, had been successful, too.

Ray Still, promotion manager for Anchor Records during the past two years, is another who believes in the power of tv advertising. He, too, cites the predominance of tv-motivated albums in the U.K. charts in the peak selling period leading up to last Christmas.

"Specialist companies like Arcade, Ronco and, especially, K-tel—who are past masters at tv merchandising—have proved over the last couple of years that, provided you have the expertise, 90% of tv-advertised product can sell enormously. Really, though, it is still a comparatively new area, especially for the smaller record companies."

Not so sure of tv advertising is Mike Smith, recently appointed general manager of GTO and formerly head of a&r at Decca. "Tv advertising? It's out of all proportion to the final profitability.

"One particular tv campaign I know of cost $387,000. The record in question had been released before the campaign. Eventually, the company managed to reach a sales figure of 1,250,000—previous sales had amounted to 750,000."

Peter Hunsley, marketing manager for EMI's MOR division—one of the company's most successful departments during the past few years—believes that, used shrewdly, tv merchandising can be used as a means of not only selling records but also promoting artists, in an on-going situation. "EMI/MOR has done very well with tv advertising used on a regional basis, with acts like Max Boyce and Five Penny Piece.

"In the right circumstances only, we will go ahead with more advertising on tv in the future—let's face it, there seems little possibility of the situation moving away from more tv merchandising."

Gary Luddington, Pye Records' marketing director for the past six months, is also of the firm opinion that this aspect of record promotion/marketing is well and truly here to stay. "But," he insists, "you can only make tv advertising pay if you have to have a mass audience. You have to make sure that records are in convenient areas for consumers to purchase. Even in supermarkets . . ."

Television advertising dominance notwithstanding, the increase in commercial radio outlets has helped record sales in some ways. Polydor's A.J. Morris singles out Capital Radio as the principal contributor.

"The advent of Capital, in particular, has added to the general dynamism. It has to come second on my personal list to tv advertising. It's the outstandingly successful radio station. Of course, certain other radio stations have helped—but not as much as Capital which now reaches one-quarter of the population. This, in turn, has had a significant impact on the consumer."

CBS' Woollcott sees a continued growth in the number of commercial radio stations in the U.K.—which could well help increase record sales.

Polydor's A.J. Morris "cannot stress enough" the importance that discos will play in helping promote and market product during 1979.

Martin Paine, marketing co-ordinator for DJM, agrees, explaining: "Two or three years ago discos were all about regions. Then, they went national. Discos went into a decline. Now, they're back in favor again. Which is good, for the right kind of product, they are very important at this time."

Woollcott believes discos have been important in at least two ways. Materially, the music that has been promoted from the discos has been a useful vehicle to both national and regional radio. "On the other hand, we have seen music created specifically for the discos—music promoted **through** the discos and music produced **for** the discos.

"Of artists who have benefited accordingly, one need cite only the enormous success of Donna Summer and Boney M."

A couple of years ago and one would hardly equate MOR music with discos—apart from a fleeting moment of glory for a Glenn Miller disk that became a disco favorite.

(Continued on page 11

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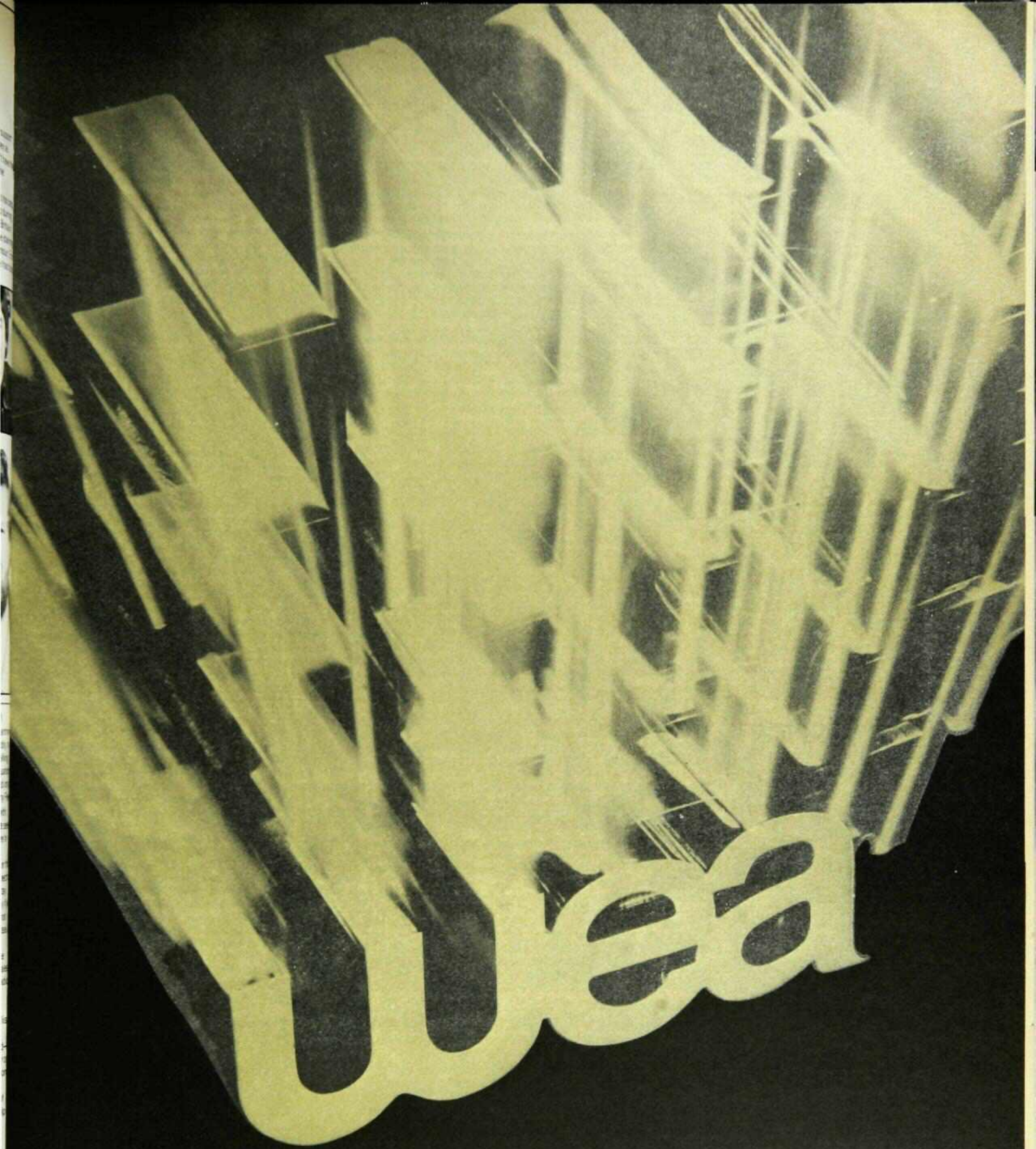

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DISCO

JAZZ-FUNK AND 12 INCH SET THE PACE

By JAMES HAMILTON

DONNA SUMMER Boney M and the Bee Gees may give innocent pleasure to millions in Britain, but their importance to the real grassroots disco scene is far less than their sales might suggest. In fact, last year sales of all disco material in the U.K. totalled about $200,000 making up a significant 34.7% of all retail sales (BPI figures)—this with little or no radio play for the majority of disco releases.

British radio has to be all things to all people, programming a cross-section of music with no specialist music outlets apart from a few "minority-interest" shows tucked away at odd hours, so the record industry has come to rely on other methods of gaining exposure for its product. Among these is disco promotion, which has had the efficient effect already noted. This year there are signs that the disco share of the market will be even greater. Disco releases are dominating the charts to such an extent now that even radio is paying more attention, while the Village People's "YMCA" began the year by being that rare British occurrence, a million-seller.

But what is disco, U.K.-style? It is very different from the U.S. disco scene, even though most of the music played stems from the same sources. Disco-goers tend to be younger than their U.S. counterparts, and have a different cultural background which greatly affects their taste. Only a very few fashionable clubs, catering to an older age group, begin to reflect the gay-influenced U.S. disco style, as this type of sound has been widely rejected by both dancers and DJs. There is a fierce independence among the top trendsetting DJs, who are more likely to study Billboard's jazz chart than the disco listing and are oriented towards a funkier sound that is now known as "jazz-funk." In fact it was the jazz-funk jocks who pounced on A Taste Of Honey's "Boogie Oogie Oogie" before even the U.S. discos were aware of it.

With no specialist soul radio stations, black music has had a larger underground following in Britain since the early '60s, and has had to depend on discos for its support.

Another way in which British discos differ from their U.S. counterpart is that in Britain, most DJs talk between records. The talking DJ developed most probably for two reasons: the absence (until recently) of local radio outlets for DJs, and the desire of disco promoters and pub managers for their DJs to "put on a show." Add to these the fact that strictly formalized dance steps (like the Hustle) never really catch on in Britain, and that the dancers' attention span can often be notoriously short. Until now, interruption by the DJ has been the norm.

All the major and many of the minor record companies now operate disco promotion departments, and service up to 500 club DJs with all relevant new releases. This service is so efficient that there is little need for U.S.-style record pools, although a few mobile DJ associations do get some product for distribution to members.

The efficiency of this system has drawbacks, though. Those DJs lucky enough to receive a lot of free records are disinclined to go out and buy something they have not been sent, which means that now a record company has literally got to send out a record if it needs disco play to survive. Because DJs have become lazy and merely play whatever they're sent (as long as it works for them, of course), the new blood in the disco chart is consequently often supplied by those trendsetting jazz-funk DJs who dictate the shape of things to come by being oriented almost entirely towards imports.

Possibly the most indirectly influential people in the U.K. disco scene at the moment are the importers, many of whom have a close relationship with the key jazz-funk jocks. The records that they import dictate what those jocks will be playing, and often it's the awareness of individual importers which can start the chain that ends by obscure American jazz artists having the first hits of their lives in the British charts. In the last year such jazz veterans as Roy Ayers, Charlie Earland and Herbie Hancock have enjoyed singles success with material totally ignored by U.S. disco DJs. Because of this independent attitude to the music they program and the demand for imports that they can create, the jazz-funk jocks in turn dictate to the record companies which tracks should be issued on 12-inch single. Whether the record companies are quick off the mark is another matter.

Although in the States it seems that 12-inch pressings are being phased out of commercial release, in Britain it is virtually vital that anything with any pretense of being disco should be issued, at least to begin with, on 12-inch. Early grumblings by DJs about the storage problems have been overcome to the extent that now most regularly-serviced DJs use the 12-inch format almost exclusively, and are liable to overlook records only available on 7-inch. The price of 12-inch singles still varies from company to company, some using the format as a loss-leader to gain a chart placing, although it seems to be stabilizing at about $3. WEA caused a sensation before Christmas quietly test-marketing three special "Long Verse Version" (LV) 12-inch singles in the London area alone (shown by market research to be the most suitable), and gaining two entries in the national chart. Encouraged by this success, the company recently launched a series of 12 more LVs, but at the new price of $3.60. RCA last year issued Evelyn "Champagne" King's "Shame" on what at first was thought to be limited-edition 12-inch, at a loss-leader price, but kept on pressing it in 12-inch form and only let on what they'd done after it had sold more than 60,000 copies (now, more than 100,000).

To find out what hits they should be playing, DJs have an increasing range of specialist publications to read. As well as the soul and pop papers, there are two disco trade papers now being published, the well-established "Disco International" being monthly with a weekly "Disco Week" supplement for new release information, and the recently launched "Disco" being a weekly with the same glossy production standards as "Disco International." These cover equipment reviews as well as other items of trade interest now appropriate to consumer-aimed papers.

Although Britain can rightly boast that it makes some of the finest (and much exported) disco equipment in the world, British discos are still proving slow to update their facilities. It must be remembered that discos never experienced a lull, as in the States, so that the transatlantic renaissance of disco as lifestyle—if not art form—had little impact in Britain. Only now, inevitably following "Saturday Night Fever" and its attendant media interest, are discos beginning to realize the potential in decor, lighting and sound offered by American examples. This is not to say, however, that British clubs have lacked imagination in their decor until now.

Another topic gaining increased space in the disco press is the need for DJs to unite into associations. Although initial skirmishes have been slight, the powerful musicians union

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James Hamilton writes the influential discos page in consumer weekly Record Mirror, produces capital radio's "Best Disco In Town" broadcast life from London's Lyceum, and has been a disco DJ since 1963.

The Art Of Learning

• *Continued from page 108*

publishing company, he was given the task of building the four-year-old label, set up by Pinnacle Electronics, claimed to be the second largest distributors of accessories in the U.K.

Pinnacle was formed by Ted Scully, chairman, and apart from a hit with the band Flintlock and some spoken-word cassettes in the "Storyteller' series, had not achieved the success hoped for by the parent company. Since Lynton joined, Pinnacle has scored with several chart entries, including Mankind's disco version of "Dr. Who," licensed from Motor Records of Slough; Flintlock's "Hey You You're Like A Magnet"; and Colorado's "California Dreamin'," licensed from the Italian Durium label.

When Lynton arrived at Pinnacle he found that he had an existing sales force, though it was servicing only main accessory dealers and a small section of conventional record dealers. "We weren't seriously accepted by record dealers," says Lynton, "and one of my first tasks on joining the company was to build on the existing network. So I opened up a London office, having previously been based out-of-town, and sent the sales force on a training scheme."

His next problem was over product, and getting the Pinnacle name accepted in the U.K. not just by dealers but also by media. "I was convinced of the chart potential of Mankind's 'Dr. Who' disk, which I'd acquired. We had 40,000 pressed in Chicago and imported. Sales are now well in excess of 200,000."

Lynton and Pinnacle want to attract suitable independent labels for distribution. Just a few months ago, Chiswick played its Ace catalog with Pinnacle, which offers a complete service, ranging from a 20-strong sales force, a sales office dealing with incoming orders plus regular "phone outs" to U.K. record dealers and wholesalers and general U.K. promotional expertise.

That initial problem of recognition was also faced square on by Nigel Grainge, the young and aggressive boss of the Ensign label. He originally joined Phonogram in 1970 and worked his way upwards to become head of a&r, signing acts of the caliber of Steve Miller, Thin Lizzy, Graham Parker and the Rumor, the Streetwalkers and others. Gradually he formulated the idea of setting up his own label. Phonogram was so convinced of his potential in that field that the company decided to back him on a financial basis.

So, in 1976, he left the relative security of Phonogram and introduced the Ensign label with his first signing, the Boomtown Rats, which sold a million singles in 14 months as well as issuing two major chart albums, "The Boomtown Rats" and "A Tonic For The Troops."

Although Ensign operates from separate offices, the label has the added advantage of having its product pressed and distributed by Phonogram. "Pressing and distribution are major problems for the small label," says Grainge, "but it was gaining recognition for the Ensign name which was our biggest initial problem."

But he was not deterred. He had discussions with acts like Nick Lowe and John Paul Young, though no deals were signed, and it was the Irish-based Boomtowns that boosted the label into the charts.

He admits Ensign overheads are pretty low, and he prefers to spend money on promotion. "I don't want to sign any more acts for at least a year. I want to develop the acts I already have on the roster."

Following on the Rats, now signed to Columbia in the U.S., Grainge and his Ensign team of five are well behind Memphis guitarist Robert Johnson. It was Nigel Haines, of Fuse Music, who approached Ensign a year ago with demo tapes recorded by Johnson in Memphis, and Grainge was so impressed he signed the artist for the world against opposition from several other interested parties.

Stiff Records is another independent which has found prominence over the past couple of years. The label was started "as a laugh" by the two founders and even the label name and U.K. catalog prefix clearly indicated the company's attitude to the industry itself, a "stiff" being an Americanism for a failed record.

Stiff was set up in July 1976 by Dave Robinson, who had managed Brinsley Schwarz and a then up-and-coming Graham Parker, with Jake Riviera, formerly manager of Dr. Feelgood, one of the few bands to make real progress after emerging from the "pub rock" scene of the early 1970s.

On borrowed money, Robinson and Riviera launched Stiff Records with "So It Goes" by former Brinsley Schwartz member Nick Lowe, who was managed by Riviera. The single sold enough units to at least break even. As with other small labels, Stiff did not go through normal retail outlets but through a network of specialist record shops and mail order companies which were springing up to cater for the influx of new wave product—product more often than not rejected by the establishment major producers/manufacturers.

Stiff soon established itself in the U.K. industry with its product and clever advertising slogans, generally the brainchild of Riviera. So it was not surprising that many predicted the death of Stiff when Riviera decided to quit the company, taking two of its major acts, Elvis Costello and Nick Lowe.

This trio ended up with another "mini" major, Radar Records, set up by Martin Davis, former managing director of United Artists Records U.K., and fellow music executive Andrew Lauder.

Meanwhile Robinson won through on his own, by the second year, handling the successful launch of Ian Dury, a U.K. chart artist.

Stiff stands out in the U.K. way above its rivals in terms of chart success, advertising ploys and gimmicks and no matter how large or successful it gets Stiff takes the same industry attitude. From the start, it has believed in its product, believed it to be the best in every aspect from content to launch campaigns, regardless of money in the bank, and this attitude has paid big dividends.

Stiff is handled in the U.K. by EMI through a contract originally signed through Island's licensing deal and general manager Alan Cowderoy sees no reason for a change. "Island and EMI have been good to us and we have no problems in that area. That means we can devote more time to promotion and our product, key factors in the Stiff operation."

Certainly Stiff has had an enviable ratio of single and albums chart successes but it was the controversial Stiff tour of the U.K. at the end of last year which put the company up there with the majors in terms of impact and national debate.

That tour revolved around the hiring of a British Rail train to ferry Stiff acts to and from gigs throughout the country. The sheer expense of it all led to industry critics being convinced that it would mean the financial death of Stiff.

"But we live on," says Cowderoy. "We found the money from various sources. And all the gigs made money, while some companies took advertising space in our exhibition coach. But the important thing was the promotional value as it took Stiff acts the length and breadth of the country. And, of course, we followed up by taking the roadshow over to the U.S. for the Bottom Line dates."

Stiff shies away from signing overall blanket deals for its product around the world, preferring to sign individual deals in each territory. "That's another major advantage of our operation," says Cowderoy. "We can get good royalties for the artists and they can all get individual attention from the various companies concerned. We're a good-time company, and it's fun, and that's what it is all about."

That attitude might shock more staid record companies but there can be no argument that Stiff and its contemporaries are here to stay. A healthy number of successful independents can give the major records companies a run for their money and provide strong competition.

"There will always be independent labels," says one leading company executive. "We majors have to live with them. They help make us aware of the ever-changing trends in musical tastes. They deal at street level and that's where the music comes from."

A summary of advice from the majors to the "minors": "Keep overheads down, don't run before you can walk, don't flood the market with releases, get proper distribution and, most important, make sure you have product which can be confidently sold in the marketplace."

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The Concert Scene

• *Continued from page 114*

also secured the return of John Denver for live concerts in London.

Moss Empire boss Louis Benjamin has continually amazed people in the last couple of years via the big-name American acts he has managed to book into his main theatre, the London Palladium. Frank Sinatra, Liza Minnelli, Shirley Maclaine, Barry Manilow, Bette Midler and Diana Ross are among those who have done seasons at the famous venue.

"In terms of the actual Palladium, there are still plenty of attractions around which we can book into the theatre. What is interesting is that a lot of them are names which are not really known to the general public. For instance, Chuck Mangione—in spite of his great U.S. success—is not known in the U.K. Mention his name to the man in the street and he would not have the slightest idea whom you were talking about. Yet Mangione was recently booked into the Palladium for a Sunday concert and it was a complete sellout," Benjamin says.

"That means that there is a growing section of the British public who are following what is happening in the American record market, and are aware of the various trends. Bette Midler is another example. By and large, she was unknown to most people in the U.K., and yet when I booked her into the Palladium for a week, the concerts were sold out within a matter of days. I wish I could book her again for 10 weeks because she could run to full capacity.

"At one time unless an artist was constantly on television or radio, there would be little chance of them being a major attraction at the boxoffice. Nowadays people are aware of what is happening with artists the other side of the Atlantic, despite that they may never have been seen over here. It is almost as though there were an underground grapevine."

Benjamin adds that in booking "unknown" artists like Midler and Barry Manilow, he did not consider that he was taking too big a risk. "I have seen them work in the U.S. and I know their power over an audience. I make frequent visits to Las Vegas and believe me, there are so many other acts I have seen there who would go down well in the U.K."

Among the newer major promoters is Andrew Miller who in the last couple of years has staged sellout concerts by acts like Elkie Brooks, Chris de Burgh, Supertramp, Chris Rea and Dean Friedman. His latest attractions have included Mike Oldfield of "Tubular Bells" fame, and Greek singer Nana Mouskouri.

"The market is as bouyant as ever, I've no complaints at all," he says. "The public is still paying to see its favorite artists, although it is all down to insuring that promoters give the people what they want. It is almost a reversion to what happened during the war years—people want to forget about all the current economic and industrial troubles for a while, so they go and lose themselves in live entertainment, and the cinema."

Another leading rock promoter, Mel Bush, feels that more U.S. bands than ever before are arriving in the U.K. on a regular basis, to play gigs. "It's the old story really. Most American rock and pop acts consider England to be the home of music, and so it is important to them that they come over and do concerts. They see the U.K. has been a launching platform for bigger things," he says. "The Beatles and the Rolling Stones, followed by Led Zeppelin, helped to open the way for everybody. Mind you, it is quite impossible for a promoter to make a huge profit out of promoting a U.S. act in England. There are the general economics to take into consideration, and most rock managers tie the promoter down to a deal anyway.

"Business now is healthier than it has ever been. You have the old establishment of course, people like the Who, David Essex and Led Zeppelin, who sell out wherever they appear, and then there is the new generation of rising stars, for instance Ian Drury, Elvis Costello and the Boomtown Rats. For a lot of the American acts it is important that they come over to tour because it sells records, however the big names have to restrict themselves to the large venues otherwise it just isn't economical for them."

Jeffrey Kruger, head of the Ember Concert Division which has brought many major U.S. acts into England, including such names as Dionne Warwick, Marvin Gaye, and Glen Campbell, and many country music artists, has no doubts that the U.K. economic depression has had its effect on the boxoffice. "One of the most recent tours I promoted was for the Jacksons who four years ago would have sold out well in advance of the actual concert dates. This time we actually had to create special facilities whereby the teenage fans could pay for their ticket by installments at the boxoffice, and then collect it on the actual day of the event. At the Rainbow Theatre, one of the theatres where the Jacksons played, more than $31,000 worth of tickets were being paid for in this way."

Kruger is quick to point out that slow ticket sales or half-full halls are not always indicative of an artist's lack of drawing power at the boxoffice, but rather a reflection of the high price of concert tickets nowadays. "Obviously artists are asking for more money, there is the cost of transport and hotels to be taken into consideration, and other extra ancillary costs too. It means that it is increasingly difficult keep ticket costs down.

"For the Bill Anderson / Faron Young tour that Ember promoted, I insisted on keeping a $10 ceiling on the price of the tickets while children under the age of 12 were allowed in at half-price. The point is that otherwise you are expecting a family unit of mum, dad and junior to fork out $30, and that is a lot of money to expect from anyone." Billboard

Marketing Trends

• *Continued from page 114*

But, as EMI's Hunsley explains, MOR is changing all the time and significantly so during the last two years. "If you put forward the view that Boney M. is the epitome of modern MOR, then discos can be considered an important factor for us.

"We have to take our lead from radio but, of course, not all disco records are played on the radio. We also look into the way disco records are considered suitable for airplay. But we would never start making records especially for the disco market."

Although he agrees that in all probability such promotional aids as colored disks and vinyl will probably disappear gradually during the next decade, Phonogram's Maliphant adds: "I don't think it is important that they are forgotten. I think it is important that such things happen.

"They have contributed to making the industry topical and fashionable—the record business being a fashion industry. They've helped to interest people in records.

"There are people who perhaps lead—with the best will in the world—less than exciting lives. These people need to be entertained, stimulated. It brings a little bit of glamor into their lives."

However, the most important thing, he says, is putting good music into the record grooves. "But if you can introduce people to the music by means of—literally, I suppose—gimmickry, then so be it. Gimmickry has always been a very valid marketing tool to all kinds of industries. And I don't see why it should, be less valid or less relevant to the music industry."

Woollcott offers a different viewpoint: "To be honest with you, I think this trend is something of a sunspot. I cannot see it lasting. I noticed in Billboard not so long ago that the once potent picture disk boom is over. Everybody jumps on the bandwagon. The same thing will happen here.

"Colored vinyl . . . colored record bags . . . these are packaging extensions—to be kind—or gimmicks—to be less than kind. As soon as they become widely duplicated they become less noticeable."

This latter reaction is even more applicable to 12-inch disks, feels Woollcott. "Yes, I think they have served their purpose. On a short-term basis, they helped to establish 'x' number of acts which otherwise would not have become established."

Maliphant also cites "the advent of the High Street price-cutting syndrome as being an event of great significance to all areas of record merchandising. "That has been a very important aspect of our business in recent years."

Along with the end of resale price maintenance, Polydor's Morris also cites the price-cutting by the multiples as a major trend of the past decade. "I know I have to own up to the fact that it has to go on, but I thought it should have been controlled at the very beginning. It went too far—and too fast. It was detrimental to a large section of the retail trade. Nevertheless, you can't ignore it."

At present the future of the audiovisual market in the U.K. is difficult to predict. Maliphant, for one, has mixed views. "There will be a market for it. But I think it's some way off."

The experience of the video cassette is—or has been—that the cognoscenti, the people in the industry, will get involved first. "After that, its merits and its price, and the quality of software, will dictate to what extent it becomes mass-market. The video cassette is not mass-market yet."

Morris warns: "I think we might have the same situation we had with music cassettes if we are not careful—home copying." He foresees that AVC might well follow in the footsteps, chronologically, of microgroove, stereo and quad. And it might provide a stimulus for sales of classical music.

Luddington is a firm believer in the potential of AVC. "Take artists like Fabulous Poodles or Kiss. These are **visual** acts. The prospects, here, are enormous." Ultimately, too, the hardware manufacturers will produce the most compatible kind of equipment.

In the ever-changing, always active world of promotion and marketing, it is not always possible to forecast with laser beam accuracy the kind of important trends that will help promote, and, of course, sell prerecorded music in the U.K.

Individually, of course, it is not difficult to predict the continuing importance of tv advertising—even at a handsome fee. The recent resurgence of interest in the singles market, too, does not appear to be on the wane. And the healthy situation with regard to discos seems likely to continue, at the least into the first half of the 1980s.

Generally, though, the most encouraging factor for future happenings in U.K. record promotion / marketing circles is an attitude that lays no little emphasis on what is surely the single most important area of all: the music.

Typical of British promotion / marketing executives who feels strongly about this is CBS' Woollcott who is passionately concerned to insure that the true importance of music is recognized in the U.K. by the media. The lack of real—total—interest in music by the media is exemplified, he says, by the hugely successful Bob Dylan concert last year at Blackbushe, Hants, with 250,000 fans in attendance. The following day, the same amount of people turned up for the British Grand Prix, an admittedly popular event on the motor racing calendar.

"Same number of persons at each event—yet the media reaction to both was as different as chalk and cheese. Coverage of the Grand Prix in the press was enormous; for Dylan, though, there was maybe a quarter or one-half of a column inch."

Therefore, says Woollcott, the media must learn to fully comprehend the important part music plays in "an awful large number of people's lives, internationally as well as nationally."

Good promotion and marketing can help with this, he adds. "Inch by inch, we are seeing slightly more coverage on tv. Slowly and surely, we are seeing a greater cognizance of music. As a marketing opportunity, this has got to be our single greatest objective in the U.K. record industry."

For Phonogram's Maliphant, an increase in the number of radio programs is an essential requirement, especially programs devoted to album-oriented music. Like Watson, however, he is confident in the continuing viability of a healthy singles market. He is very encouraged, too, by a generally more positive attitude taken by retailers to introduce new music to customers, rather than just to stock an album and take an almost indifferent attitude to it.

Smith of GTO, would like to see a return to the expansion of the artist's career from an a&r point of view. "There is a certain tendency with some companies for the marketing men to have more control than the a&r guys. This is like the accountants telling you how to make a record."

Parallel to a comprehensively successful method of tackling the home copying problem, Morris would most of all like to see the scrapping of recommended retail prices. "I know this would be a most unpopular move with many people. But it might well be the way for the industry to expand. And it would be especially helpful to those companies which are suffering at present."

For Anchor's Still, the promotion of singles and albums through radio remains the number one priority. "Of course this will increase with the advent of more commercial stations. There is no substitute for airplay. I am convinced that the commercial radio stations will get to play an even more important part than now."

For the future, Pye's Luddington would like to see a substantial increase in the amount of in-depth research undertaken by the U.K. record industry. Like Smith he, too, feels that a closer rapport between the radio stations and record companies would be beneficial to both.

"And if the record companies can help the small, independent retailers, while at the same time taking care of the multiples, things would be much better. This is particularly so with the advent of video disks."

Whether or not colored vinyl, fancy record bags, 12-inch square disks, discos or commercial radio will continue to play an integral part in U.K. promotion and marketing activities in the coming decade, one thing is certain.

Television advertising—love it or loathe it—is going to play an even more significant part as a trendsetter for the British record business. And for a long, long time. Billboard

CREDITS
Editor: Earl Paige. Assistant editor: Susan Peterson. Coordinated in the U.K. by: Mike Hennessey. European Editorial Director: Art: Salvatore Scorza. Cover photo: Colour Library International. Strip and lead page photos: British Tourist Authority.

Disco Sets the Pace

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has long since declared war on discos, with the motto, "keep music live." Many local area associations have sprung up, some extremely well organized with regular meetings at which different technical matters are discussed and new products aired, while others are still in early stages. An overall governing body, The DJ Federation (GB) was formed out of the ashes of a previous commercially-run association, and is gradually bringing those local associations that are both willing and properly-run into its fold. With 12 associations, representing more than 600 DJs, and the prospect of six more becoming affiliated at its annual general meeting in April, the DJF (GB) has made it a compulsory qualification of membership that all DJs (club and mobile) should have public liablity insurance. This it can offer to members through the Commercial Union Insurance firm, with planned equipment and vehicle policies to be offered in the future. Disco DJs have proved their power in breaking hits, but have yet to win real respect as a united body. Secretary of the DJF, Tony Holder, has one overriding hope and ambition for 1979, to see a growth in the stature of the disco DJ as a profession.

Well meaning though the DJF is, it has yet to attract many well-established DJs into membership. Billboard

Maurice Oberstein

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"Prices are a problem though. Like any petroleum-based product the price of vinyl continues to go up, as do all our other costs, and we have to control them as best we can because it doesn't look like we can put up retail prices this year. It may be they are getting near a ceiling, though I could point to an awful lot of very good sellers that cost over $10.

"There's also a need to equalize prices around the world, if we can reduce transhipping to reasonable levels. The way U.K. records are priced now that's very difficult. Personally, I would prefer volume to price. I would like, say, twice the market size and 60% of the current prices.

"I'd also like to see wider distribution through many more outlets, with more availability, more depth. I prefer the U.S. market, and that's not just because I'm an American. At the moment the U.K. setup is moving in two directions at once: towards wholesalers, and towards racking services. I don't subscribe to the doomy view about independent retailers though. If specialist shops know their business they will prosper." Billboard

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THE SOUND OF THE EIGHTIES

RONSTADT ROOS—Linda Ronstadt meets "Linda" and "Oscar," the two baby kangaroos presented to her by Radio 3XY (Melbourne) deejays Barry Bissell and Hans Kistian during the singer's recent Australian tour. The pair heard that she wanted to take a kangaroo back to the U.S., and arranged with Melbourne Zoo for her to do just that. The 'roos will live at the Los Angeles Zoo, and Ronstadt will have full visiting rights to her new "family."

AND CONTROVERSY OVER PORTUGUESE ENTRY

British TV Blackout Adds More Difficulties To Eurovision '79

By PETER JONES

LONDON—The industrial action which sabotaged British television's "A Song For Europe" program on March 8 is the latest in a lengthening list of problems plaguing this year's Eurovision Song Contest.

The BBC-TV event has long been part of the annual process by which the U.K. entry to the contest is selected. As in previous years, it was due to be televised from London's Royal Albert Hall, with one dozen songs performed by different artists. The networked coverage would have pulled an estimated 18 million viewers.

But at the eleventh hour, BBC technicians and camerman walked out, sparked by an earlier dispute over the sacking of a Corporation driver. That man was reportedly in a brawl which landed his department chief in the hospital.

Some 5,000 fans were turned away from the Albert Hall, and tapes of the final songs were subsequently played to regional juries throughout Britain.

They chose "Mary Ann," performed by a virtually unknown group, Black Lace, and the result was announced on BBC-TV later that evening.

The song was written by Peter Morris, published by ATV Music, and recorded on EMI.

In the wake of the blackout, Songwriters' Guild secretary, Bill Cochran, called for investigation by the TV Safeguards Committee. "It's diabolical when something which is giving some artists and songwriters their first real chance is stopped with no warning." The result was "bloody anarchy," he went on.

Add to the Albert Hall action the problems which have surfaced in other territories, and this emerges as the most disaster-prone year yet in the turbulent history of the Eurovision Song Contest, which started in 1956 with a win for Switzerland in a Lugano-based competition.

This year's final is set for Jer lem on March 31, Israel having the 1978 contest in Paris with "A Ni-Ni." But the event, which sh attract some 300 million televie worldwide, is still seriously th ened by a dispute by Israel Br casting Authority staff (Billbo March 10, 1979).

Industrial action in French vision delayed the selection of country's entry (Billboard, M 17, 1979). In other nations, as in

(Continued on page

ADVISED TO PAY UP

Retailers Surrender To In-Store Pay-Play Fees

• Continued from page 3

mated at around $20,000) incurred in the Harlequin test case. These will be repaid over five years, with no payment of interest on the outstanding debt.

The deal, characterized as bringing "agreement on a program of cooperation between the two bodies for the mutual benefit of composers, songwriters, publishers and record retailers," does not have the total support of Harlequin chief, Laurie Krieger, however.

He accepts the need for agreement with the PRS "in the present circumstances," but still feels that the society's demand for a license fee from retailers is "a case of biting the hand that feeds them."

He continues: "We all felt it was a matter of extreme principle. We did not go to court for the money, because the license fee only amounts to some $30 a year. We felt we had a strong case. We lost, and it is a matter of money that we can't go on."

In addition to advising members to buy the PRS licenses for all performances of music given on their premises—other than those through headphones or in soundproof booths—and agreeing not to appeal the High Court decision over Harlequin, the Music Trades Assn. will not be a party to any reference to the Performing Right Tribunal or the society's tariff for retail stores.

A sub-clause on the Music Trades Assn. side reads: "Where performances have been taking place since January 1976, when the PRS first implemented its new policy of licensing retail music outlets, the license should be retrospective to that date, or to the date on which performances began if this was after January, 1976."

The two organizations believe that in the light of the High Court decision, the new agreement represents "a fair and honorable resolution of the dispute, which has unfortunately bedeviled their relations over the past three years, and that it will make a constructive and posi-

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OVER "CENSORSHIP" ISSUE

Greek Songwriters Move On Networks

By LEFTY KONGALIDES

ATHENS—Greek composers and lyricists have banned ERT and YENED, the country's two main radio and television networks, from playing their songs.

This shock decision was taken during the general assembly meeting of EMSE, the Greek union of composers and lyricists, and is a deliberate attempt to put pressure on ERT so the network withdraws its circular list of criteria (Billboard, March 17, 1979) on acceptance of new songs submitted for broadcasting.

The meeting also decided EMSE would ask ERT to abolish existing "censorship" committee abandon any form of censorship songs or other cultural creati The association claims that when these demands are met in will it allow songs of members t used again.

And the songwriters are dema ing that ERT steps up airplay Greek songs to match the alre abundant air space granted for tunes, this "for reasons of nati culture and for the benefit of the tional economy."

Further, EMSE is to report E to international radio networks its censorship tendencies and is asking similar composer unions Europe to help strengthen the fi on behalf of Greek composers lyricists.

Manos Loizos, composer EMSE president, says: "ERT alw was afraid of the popularity of Greek song. Now the network come to the point where it gives ority to foreign songs, paralleling activities with the record compan and generally neglecting EMSE."

Meanwhile, three members KKE, the Greek Communist pa have asked in parliament that "E and YENED end the broadcast of sub-cultures which eliminate thentic Greek music." They also mand the banning of commercial dio shows sponsored by rec companies.

THANKS TO NEW LEGISLATION

Thailand: On Antipiracy's Road

Billboard's Australian correspondent, Glenn Baker, was in Thailand recently to study the state of the music industry there. This is his report, first of a two-part dispatch detailing the country's just-amended copyright legislation.

BANGKOK—For 22 years, Thai pianist-composer-arranger, Manrat Srikaranonda, has been a member of an informal jazz group in this city. Mostly, the combo plays in the King's Palace—not a regally titled niteclub, but the actual gilded house of monarchy in this land of 45 million people.

Handling clarinet duties with the group and contributing original compositions to its repertoire is the King of Thailand, a musician and music lover.

The initiation of Thailand's significant new copyright law owes much to the relationship between Srikaranonda and the King, and their mutual interest in music.

Now head of the audio/visual section of Bangkok Bank Ltd., Srikaranonda is the ex-president of the Music Assn. of Thailand (and still an advisor) and was, for two years, an elected senator in the Thai parliament some five years ago.

Almost single-handedly, he has conceived, written and sponsored the 1978 Amended Copyright Act, updating a virtually impotent 1939 law—and providing the international record industry with hopes that Thailand, where illegal versions of top foreign chart items can outsell the legitimate release by 25-to-1, is firmly launched on the antipiracy route.

Regardless of its musically inclined instigators, though, the bill (passed by parliament after two rejections and a five-year wait, and signed by the King Dec. 18) is intended to cover matters of commerce more important to the Thai economy than recorded music. Fabric design, handicrafts, cinema, photographics, architecture, literary works, trademarks, brand names and crop strains are all subject to the protection of the new law, in addition to arrangements/orchestrations, compositions and recorded music.

The reticence of global companies in becoming active in Thai trade and in investing money in the country has long been blamed upon the lack of any reasonable protection for investment and industrial/artistic creativity.

So the all-enveloping law, whilst considered by some to be the most effective antipiracy legislation passed since Hong Kong rallied against such illegal activity, carries over to records and tapes almost by accident. Well, possibly by accident from the parliament's point of view, but certainly not from Srikaranonda's.

"I wrote most of the bill myself," he proudly insists. "I am a composer, and I also like to be paid for what I create. So does the King!"

As to enforcement, he is adamant that his law will not simply fill pages of the statute books, but be vigorously applied.

"It will be very easy," he says. "If your (record company, artist, composer, etc.) copyright has been illegally used, then you simply ask a police officer to accompany you to the place where it is occurring, even a retail outlet, and he will charge the offender. The punishment has been raised from a 500 baht ($25) fine under the old law, to a new penalty of 100,000 baht ($5,000) and a year's imprisonment."

Although Manrat Srikaranonda has an impressive background in music and its business—including two years at Boston's Berkley School of Music, membership of the Thai

(Continued on page 124)

Illegal Copies Hinder New Bee Gees LP

TAIPEI—The Bee Gees' "Spirits Having Flown" album is presently a prime victim of piracy in Taiwan, according to Michael Kwang, international label chief at RSO/Polydor's licensee, Kolin.

Kwang reports that no less than five pirates are competing with the legitimate release, and that these operators have duplicated close to 150,000 units each.

The "Saturday Night Fever" soundtrack suffered similarly, adds Kwang, with 8,000 legitimate copies sold, to more than one million pirate editions.

According to laws in Taiwan, records must be submitted for registration to the copyright agency before release, if protection is required. But in most cases, pirate editions hit the streets before the legally licensed disk companies can register their product for protection. Thus, foreign repertoire suffers.

Scout Talent In Malaysia

KUALA LUMPUR—Phonogram Malaysia is busy scouting fresh talent for its newly formed Local Artists Division.

The move follows a recent a&r meeting held in Singapore—with Phonogram representatives from the Philippines, Hong Kong, Taiwan, Japan, Malaysia and the host republic—and reverses an earlier policy. That was, in turn, prompted by poor profits from the time when the company did handle local acts.

The talent blueprint is under the personal auspices of Phonogram's Southeast Asia managing director, Norman Cheng. First action has been the signing of leading Malaysian rock act, the Alleycats.

Encourage Jazz

ATHENS—Publisher of "Ja Magazine," Kostas Yannoulope los, is offering to organize persona any future appearances in Greece international jazz musicians.

It's part of a campaign to enco age the government into inviti more such acts to perform here. T last officially sponsored jazz v was by Stan Getz in the summer 1967. Since then, top internatio acts of every genre except jazz ha appeared at the prestigious ann Athens Festival.

Unofficial visits are few and between, Buck Clayton coming o in mid-1977 and bassist Peter K wald a year later.

Yannoulopoulos also plans open letter to the Greek Nation Tourist Organization on the subj of jazz festivals.

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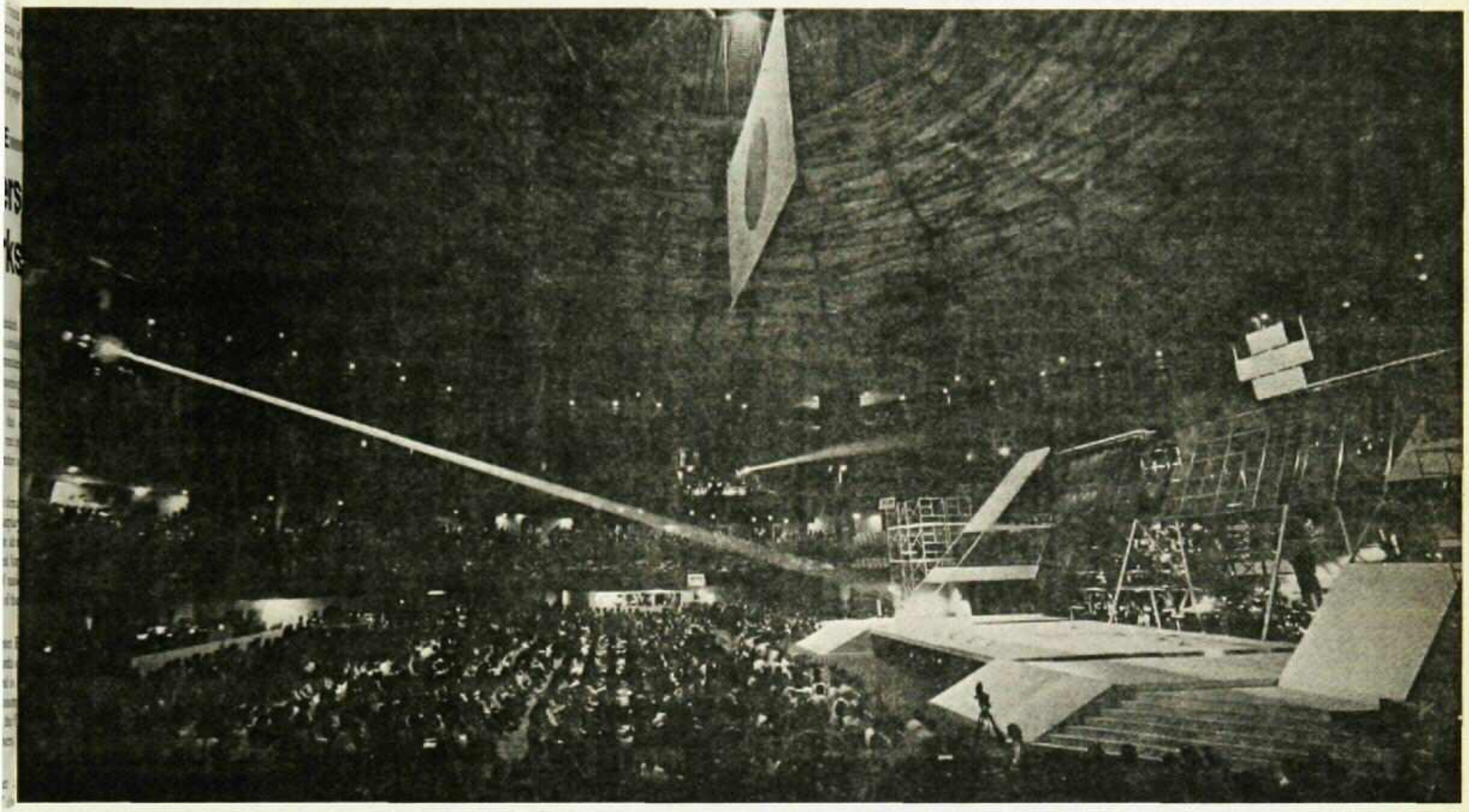

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WILL LOBBY CONGRESS

Indonesian Assn. Moves On Piracy

By PETER ONG

SINGAPORE—The Assn. of Recording Industries of Indonesia (ASIRI) plans to ask Congress to toughen the country's copyright laws.

Piracy in that nation runs high, and reportedly 97% of all cassettes sold are illegal versions. the pirate operators' annual take goes as high as $100 million, according to some sources. Others put it higher.

"Piracy is big business in Indonesia," confirms ASIRI president, Leo Kusima, "and we want to ask the government to look into the whole question."

The Association has not worked out specifics yet, but hopes to persuade legislators to amend the law and make it tougher on pirates.

For instance, says Kusima, it will request that the fine for making or selling an illegal cassette be raised from its present 5,000 rupiahs (about $10).

He explains that ASIRI's plans are the result of a recent court ruling, which went against one of Indonesia's largest record companies, Yukawi Corp.

The judge ruled that it was perfectly in order for an artist to record another artist's songs without asking for permission or paying royalties.

Two of Yukawi's top artists, Omar Irama and A. Rafiq, had their songs performed by another artist from a different company. When Yukawi learned of the recording, it quickly brought summons against the firm.

Then, last month, came the ruling, which, Kusima says, was detrimental to all artists, since they would not get royalties from their songs.

ASIRI's members met Feb. 26 to discuss the implications of the ruling, and decided it would bring the matter before the government.

"We feel there should be laws that protect any artist, foreign or local, from having their creative work 'stolen' by other artists," comments the body's president.

He blames the huge pirate turnover on various factors, chief among which are the easy availability of blank cassettes, duplicating equipment and records from which pirates make their products.

To counteract this, ASIRI hopes to persuade blank cassette manufacturers—there are four in Jakarta, Indonesia's capital city—to stop supplying their products to people suspected of pirate activities.

"But we are having difficulties because one company is not willing to go along with us," laments Kusima. He also urges the International Federation of Producers of Phonograms and Videograms (EFPI) to look into the piracy situation in Indonesia. "We need their help," he emphasizes.

IN U.K. MARKET

BPI Statistics Confirm Singles Surge In 1978

By NICK ROBERTSHAW

LONDON—Figures just released by the British Phonographic Industry show a remarkable 41.5% increase in singles sales during 1978, compared with the previous year.

But gloomy reports of a static market are confirmed by the corresponding album figures, which show only a 4.6% increase in deliveries over 1977.

Between them, the results are just enough to reverse the British industry's declining share of the overall leisure market.

Deliveries of 45s to the trade totalled 87.9 million last year, as against 62.1 million in 1977. At $85 million, the value of the singles market was up by 61.3%.

A significant trend was the upturn in the number of 45s imported during the year—over 12 million—compared with a mere two million in 1977. This reflects the current shortfall of pressing capacity in the U.K.

Album deliveries totalled 85.5 million during 1978, with a sales value of $323 million—23% higher than in the previous 12 months.

"Total LP sales have varied between 81 and 86 million for three years now," says BPI director-general designate, John Deacon. "It may be, though, that this stability has only been induced by increased sales of television-advertised albums compensating for sales lost to home taping."

The volume of cassette sales was up by 10% in the year under review, but with tape prices coming into line with albums, the increase in value was only 21.7%. Some tape managers, moreover, are concerned that sales of full-price tapes are suffering from the growth of the budget tape market.

The total retail value of U.K. trade was $495 million, as against $399.5 million in 1977, an increase of 27%. The 1978 figure represents about 0.36% of total consumer spending, compared with 0.33% in 1977, and therefore marks a halt to the decline in this share that has been evident since 1974.

Record prices increased by about 15% during the course of the year. According to the BPI, this price upturn closely matches the increase in average earnings and wage rates during 1978.

New Polygram Plant Opens In Singapore

SINGAPORE—Polygram has expanded its operations here with the construction and completion of a $1.6 million record and tape manufacturing plant.

The new factory, opened last month, is capable of producing three million albums and 1.5 million cassette tapes annually, reports Johnny Sng, director of Polygram Singapore.

The two-story facility has a total floor space of 3,000 square metres, and is sited in Singapore's largest industrial estate, where EMI also has its record and tape manufacturing set-up.

Says Sng, "Our factory has the latest equipment, and we're geared up for a bright future." Polygram previously operated out of a smaller factory nearer to the city. That had a production capacity of one million LPs and 300,000 cassettes per year.

The administrative offices were separate from the plant, causing some inconvenience. But the new building, explains Sng, means streamlined operations.

The company functioned under the names of Phonogram Pte. Ltd. and Phonographic Industries Pte. Ltd., but in line with the group's international name changeover, both arms have been brought together as Polygram Singapore.

EMI In Global Talent Drive

LONDON—Despite this year's adverse music market conditions in Britain, EMI Records is leaving intact its recording budgets and investment and commitment to artist development.

The company's U.K. managing director, Ramon Lopez, proclaimed this at the recent two-day EMI International European label managers' conference here, adding: "We have to redress the balance between group and non-group repertoire."

He made clear an aim to increase the EMI-originated share of repertoire going out to European branches as against third-party product. "We match or excel any other a&r team anywhere in the world," he stressed.

And Paul Watts, general manager EMI International Division, outlines upcoming aims as: to maximize sales of established artists through co-ordinated campaigns; to develop new acts with U.K. successes on an international basis; to break new acts in world markets prior to U.K. chart success; and to build to the maximum opportunities for catalog exploitation.

Last year, successes included more than a million sales on "Some Girls," first album from the Rolling Stones to go through EMI; million-plus sales for Kate Bush's debut single "Wuthering Heights"; and a near-million units sold of "Dancing In The City" by Marshall Hain, "proving the potential for a down-the-middle pop record."

Also listed as big-break acts: Tom Robinson, Shirts (Holland), Pussyfoot (Mexico) and Gonzalez (U.S.).

Claimed Watts: "EMI is the only British major actually committed to developing U.K. artists around the world."

NO ARTISTS INVOLVED

Sale Of ABC Sees Anchor Fold In U.K.

By PETER JONES

LONDON—Anchor Records, the ABC-funded operation set up here five years ago, has been formally shut down, with some two dozen redundancies.

The closure was expected in industry circles here, following the acquisition of ABC Records in the U.S. by MCA.

Jay Morgenstern, previously international vice president of ABC Records and chief of its publishing arm, flew in to London to announce March 13 the Anchor wind-up, after talks with Ken Evans, promoted managing director of the British company only two months. Evans succeeded Anchor founder, Ian Ralfini.

The staff of 24 in London were given termination notices, and what Morgenstern described as "compensation as generous as possible."

He pointed out that the major asset of Anchor Records was the ABC catalog, and with its move to MCA, the need for a U.K. label vanished. At this point, it's not known whether any of the Anchor personnel will be taken over by MCA U.K., and Evans says he has not had time to consider his own future.

Other key executives involved in the closure are Alan Holston, a&r and label manager; Mike Nicholas, sales and production chief; and press officer Charlie McCutcheon.

While several U.K. acts have been signed to Anchor in the past, there are currently no contract artists involved.

In fact, the last Anchor signing was American country singer, George Hamilton IV, but this was a short-term deal which ended in September last year. Other acts involved over the years have included Ace (the label's most successful homegrown property, with U.S. chart success via "How Long" in 1975), Cado Belle, Patti Boulaye and Aj Webber.

It was stressed that ABC Inc. owned Anchor, not ABC Records. The company was established in London in early 1974 with ABC Inc. capital, and helmed by former WEA U.K. chief, Ian Ralfini.

Morgenstern, who said he had no personal plans as yet but had definitely decided not to go over with ABC Music Publishing to MCA (Billboard, March 17, 1979), added that he had made six visits to London in the past 12 months, and had always hoped that the Anchor operation would continue.

Evans said: "While we thought there would be changes, I expected it would be a gradual process. You can't just walk out of a building like ours, and I would say that it'll take a month to complete the winding down."

While Roy Featherstone, managing director of MCA Records U.K., was considering the future in staffing terms, he said that his company presently has a 2.2% share of the British market, and that he expected the ABC catalog acquisition to put that up to 4% in the next year.

International Briefs

• PARIS—United Artists ha up a national talent-spotting te France, on the lookout for composers, arrangers, artists an icists who are not working out o main music centers. It's tho there are at least 25 scouts in field.

• LONDON—The first U.K. singles promotion team is the British industry's first all-fe lineup. Already on the road crew works part-time, most married and mothers. They do actually sell product, but en dealers have all the necessary motion and merchandising rials.

• SINGAPORE—Baal Rec has signed with WEA's com here for distribution in Sout Asia and other international kets. The three-year pact call Baal to produce four albums nually by its own artists, the being an instrumental disco pac by the AJL Group.

• ATHENS—13 European c tries are participating in Euro '79, a series of jazz program changed on a monthly basis member radio stations, aimed forming fans about news and ac ties within European jazz ci Greek network, ERT, is carryi the shows, starting with the No gian contribution.

• MUNICH—Manfred Ma Earth Band embarks upon a date, nine-nation tour from M 24, with 23 dates in Germa Combo's "Watch" (Bronze) wa third largest selling album in th ter country last year, topp 450,000 copies.

• KUALA LUMPUR—As other global markets, Barry M low's "Greatest Hits" is release Malaysia as a single LP, depar from the original U.S. two- packaging. Arista product is h dled here and in other South Asia territories by EMI. The c pany is releasing the Manilow s a double in Hong Kong and S apore.

• STOCKHOLM—Polar Mus planning an international launch Ted Gardestad, Swedish star recently cut his first English-l guage album in Los Angeles. will be issued in the U.S., Germa Benelux, Britain, Japan and A tralia, and contains "Satellit," song written and performed Gardestad as Sweden's entry to Eurovision Song Contest.

• LONDON—The Jacksons' B ish tour, playing to capacity (30,0 audiences in a 12-city trek, crea fan frenzy scenes "reminiscent Beatlemania in its heyday," acco ing to promoter, Derek Rawdon, is now looking for a return trip the Epic group, this time going larger venues, and possibly outd gigs.

• HELSINKI—Scandinav biggest selling pop monthly, "Sup Suosikki," is now based here, foll ing the union of "Help!" and "S sikki." New publication has a p run of 140,000, it's claimed. The d was implemented by the Kustan and Lehtimiehet firms.

Pair Pacted

LONDON — Singer-songwri Kofi Ayivor and Kiki Gyan fr Ghana have signed a worldw publishing deal with Screen Ge EMI Music, including the duo's but single on Bronze, "24 Hours I Disco." Ayivor is also producer the new Island album by Hi-T sion.

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hilips Unveils 'Compact Disc'

ntinued from page 80

ort time, which will rapidly be anced.

Accordingly the Compact Disc m should not be intended ex- ively for hi fi enthusiasts, but t find acceptance by the public arge, hence the choice of para- ers optimizing the system for applications in all forms of au- equipment."

did not escape the notice of ob- ers that the last phrase encom- es in-car audio, and there was ulation that Philips itself may an eye to this market, where pactness is an essential design sideration.

he player itself is approximately inches wide by 2½ high by 4 deep, not much bigger than a number of under-dash car stereo combinations today. Operation is simple, involving only "play," "stop," "automatic" and "search" (random access) modes.

The 11.5 cm disk gives a reported signal-to-noise ratio of 85 dB, as against around 60 dB for a conventional LP. The high rotation speeds—500 r.p.m. at the center to 215 r.p.m. at the edge—reportedly eliminates rumble and wow and flutter, and tracking error is likewise reportedly eliminated since it is controlled by information on the disk itself.

With it reflective metal layer buried beneath a protective transparent coating, the disk cannot easily be damaged, nor can surface dust or scratching affect the quality of the recording. The disk is recorded on one side only. Sampling rate is 44.3 kHz, with the information stored in 14-bit "words."

Talk of marketing plans is clearly premature, though Philips expects the cost of the machine to be comparable with these for conventional high-performance players. Some further development is necessary before hardware manufacture in production quantities becomes possible.

JAZZ LABEL SETS NEW INTL DRIVE

OKYO—Nippon Phonogram Three Blind Mice Records, -known specialist jazz label , have got together in a deal h has the former licensed to sell I product overseas via the East d and Frasco labels.

BM was launched as a jazz label 970. Since then, it has put out a l of 103 releases, and carved out ers for such jazz musicians as iiko Kasai, Mari Nakamoto and Suzuki. Just under 40% of the ration's output is exported to e 15 countries.

ippon Phonogram has been anting major promotion overseas ts jazz repertoire and artists, and East Wind label, in particular, been well received.

BM president, Takeshi Fujii, that the new deal will provide company with improved distri- on and exposure in key world itories.

LEADERSHIP DISAGREEMENT

Role Of Jazz Federation Stirs Internal Conflict

• *Continued from page 102*

cert promoters, musicians and teachers. (It grew out of the European Jazz Federation, founded in 1966.)

It should not be, continues the Berne-based chairman, an organization for, say, selling records, or a concert agency.

Byrczek acknowledges the disagreements which exist between Tschannen and himself, but claims substantial support among the Federation's 5,000-strong membership in both East and West.

In an open letter published in the German and Polish editions of its magazine, and in correspondence mailed direct to English-speaking members, Byrczek outlined the situation as he sees it.

This, he says, has yielded numerous letters in his favor, and cites 400 positive to only five negative reactions received in New York. The Warsaw branch, adds the secretary general, has received even more notices of support for him.

Byrczek goes on to dismiss Tschannen's criticisms point-by-point—for instance, over the question of disk sales. "We sometimes distribute a list of items to members, but we're not in the business of selling records.

(Continued on page 125)

Heavy Danish

COPENHAGEN—Traffic into Denmark of major international recording acts has been heavy so far this year, and the trend will continue.

Set for dates this month and next are Lou Reed, Mike Oldfield, the Royal Philharmonic Orchestra (playing rock standards) and Germany's Nina Hagen Band.

They follow shows by Cheap Trick; Earth, Wind & Fire; Frank Zappa, Bo Diddley and Jean-Luc Ponty.

Three main agencies involved are ICO, the Danish Concert Bureau and Knud Thorbjornsen's company.

ITALIAN INDUSTRYITES

Dismiss Villa's Charges

By DANIELE CAROLI

MILAN—Attacks made in Rome by veteran singer Claudio Villa on RAI-TV's program directors (Billboard, March 3, 1979) for allegedly taking bribes from record companies are viewed as "absurd" by industryites in this city, capital of the Italian music business.

Krikor Mintangian, president of Durium, told of the "practice" of offering money to the national state network's executives to have records plugged on radio and television, says simply: "We are not aware of it."

Lucio Salvini, general manager of Ricordi, also unaware of the "system," adds: "Certainly I do not pay anybody at RAI-TV for programming our disks. Anyway, I believe a serious inquiry about the relations between record companies and RAI officials should be based on actual names and data, not on generic statements and anonymous corroborations."

And a spokesman for Alain Trossat, Phonogram managing director, says: "As we have no evidence, we can make no comments."

At unofficial level, one seasoned label manager at one of Milan's major record companies says: "In the terms used, Villa's denouncement is untrue. There might be some program directors who receive money from some record companies on special occasions for record plugging at RAI, but it most certainly would be a matter of a few individual cases and certainly not a general situation.

"More often, gifts might be sent to some important disk spinners at RAI-TV in order to push a particular record, but that is part of ordinary promotional action. Personally I have never been asked for money by anyone at RAI-TV to help with a disk.

"As far as I know, there are neither tariffs depending on programming time, nor fixed sums to be paid for programming support, as alleged by Claudio Villa. I believe the singer is bitter since he started losing his following in the 1960s and he has often accused RAI-TV of discriminating against him.

"In fact, he failed to update his image and his repertoire. Now it is possible he just might be looking for free publicity."

Sales Slowdown In Japan

By HARUHIKO FUKUHARA

TOKYO—January sales and production figures released by the Japan Phonograph Record Assn. have failed to dispel industry gloom brought on by last year's series of disappointing results.

Declines were registered in both volume and sales compared with January of 1978—but tape output jumped 32% in quantity on a year-to-year basis, and 11% in value.

A total of 14.9 million disks were produced in January, a drop of 5% against the same month last year. They were valued at $62 million, down 11%.

Singles at 9.1 million units (up 9%) were worth $18.5 million, 7% more than January, 1978. Albums at 5.8 million units (down 21%) were valued at $43.4 million, 17% less.

(Continued on page 124)

MARCH 24, 1979 BILLBOARD

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Canada

RCA Canada Eyes Rock Signings

To Build On Success With Country, Black Artists

By DAVID FARRELL

TORONTO—The prospect of a "very profitable year ahead" has RCA Canada's general manager, Ed Preston, in almost boastful mood about the current and future plans for the record division here. Spiralling sales of disco product, viable a&r acquisitions and firm support from the label's U.S. parent company all bode well for the little-big label here, he reports.

A Champion of Canadian talent from Hank Snow on through to the Guess Who and, more recently, Paul Anka, RCA has in the past several years developed a range of new artists who are now penetrating through into international markets, "the key to the overall game."

With a long association in country music, Preston admits that the domestic operation has been guilty of running with success and being cautious about rock attractions, "but we're looking for one this year," he notes. Key successes in the country field include Ronnie Prophet, Carroll Baker, Carlton Showband, Family Brown, Dick Damron and the Good Brothers.

More to the point in recent times is the unparalleled success the division has had with black music, particularly with disco material. Preston doesn't mince words when he asserts "We've probably been more successful in promoting black music than anybody else in Canada" and he has the gold and platinum certifications to back the statement up.

Initial success came earlier this decade with TK product by George and Gwen McCrae, then K.C. & the Sunshine Band. Since then, the Canadian division has been highly successful in fashioning a domestic sound to the disco beat via two Montreal producers, Michel Daigle and Dominique Sciscente, along with a pact with Three Hats productions in Toronto which first attained international prominence with the THP Orchestra. Recent successes developed by these two independent teams include the Black Light Orchestra, Alma Faye Brooks and Denise McCann. The recent acquisitions of Salsoul and 20th licenses has also given RCA a strong edge in retrail and discotheque outlets for waging hard-nosed consumer programs.

All is not talent in a record company, however, a fact Preston is not about to deny. Restructuring the division from a regional to national setup in the beginning of the year (Billboard, Jan. 27, 1979), closing its obsolete Smith Falls plant at the end of this month to go with Cinram in Toronto and up-dating mastering facilities at its 16/24 track studio here are all part of the aggressive new approach the company is taking.

In terms of the mastering facility, installation of a Newman VMS80 lathe with digital pitch control is a $300,000 investment. The company is also anticipating purchasing a digital delay line when such a system is developed for the cutting lathe, thus making it the most sophisticated cutting room in the country. The room is being designed by Jack Edwards, currently working on plans for the revamped Abbey Road studio in London.

It should be noted that the studio is currently working to capacity with an earlier-model Newman and masters for outside labels such as A&M, WEA, GRT and Capitol.

Predictions for the coming year include acquisition of some new licenses, a minimum 5% increase in sales and an across-the-board $8.98 list.

MACHO MAN—Village People's Randy Jones, right, answers the questions put by Juan Rodriguez of the Montreal Gazette, during the Casablanca group's recent visit to that city for the Canadian Disco Awards. As well as performing on the awards television show, Jones and his fellow People appeared on the CFCF telethon on behalf of the Montreal Childrens' and St. Justine's hospitals. They return to Canada for more concerts in April.

SAYS CUSTOMS & EXCISE

Disk Duty To Remain, Despite Books Reprieve

OTTAWA—The recent elimination of the 10% tariff on American books imported by Canadian booksellers will have no bearing on the disk imports, a Customs and Excise official told Billboard last week.

According to Francois Filion, director of information for the department within Revenue Canada, the 15% duty on disks imported into Canada stands as is and will remain so until notice of a change is registered by the minister of finance.

The director notes that the disk tariff was reduced by 5% in the 1973 budget and that it is unlikely any further changes in the tariff level will be made until the General Agreement on Trade Tariffs meetings are finalized in Geneva.

Filion also made a point of speaking out against large importing corporations that have mounted what he calls a "media battle" over increased tariff structures on classical records.

"We did not raise duties on classical records, we simply readjusted value for duty based on the actual value of the disks being brought in. A revue of our tariff structures brought to light the fact that some companies were not declaring the actual value of the disks on the export market" and the re-evaluated tariff triggered the dispute, the director opined.

DOWN TO $3.47 ON HOT TITLES

Retailers Lowball Again

TORONTO—Despite label executives reporting strong sales in the first two months of '79, retailers in this key market are low-balling at a furious rate and pinching first-quarter advertising budgets established for daily print space.

Honest Ed's bargain barn kicked off the below-cost sales by moving into an aggressive disk retailing promotion which featured $3.47 and $3.88 prices on new releases by the Bee Gees, Rod Stewart, Earth, Wind & Fire, Olivia Newton-John and Bruce Springsteen. Both the Bee Gees "Spirits Having Flown" and the Village People's "Cruisin'" LPs were featured as $3.47 specials.

Another low-baller is Circle Of Sound, owned by Taylor Records, a medium-weight distributor. Obviously trying to establish an image and clientele for its new 595 Yonge Street (strip) store, specials of the week by Dire Straits, Blondie, Elvis Costello, Steve Martin and Ted Nugent ran between $3.99 and $4.99. $4.99.

The Capitol owned Mr. Sound stores in Ontario advertise a $2.47 special on Led Zeppelin's "Presence" LP, with a variety of top-20 album product going for $4.47 and $5.97.

The budget-conscious Towers chain also has a bare profit margin campaign on "Disco Sounds," with a variety of $4.99 and $5.99 specials ranging from the Village People, Claudja Barry, Raes, Hot Chocolate and Chic.

Remarked one label executive on the rash of advertising to promote below-cost sales: "I've taken the phone off the hook today," which roughly translates as "let them fight it out for themselves."

'Elvis' Is Ahed

TORONTO—Soundtrack from the recent "Elvis" television movie, produced by Dick Clark, is being marketed in the U.S. and Canada by Toronto-based Ahed Music. Apart from its own distribution to retailers on both sides of the border, the firm is handling mail-order business for the disk package.

International

More Woes For Contest

• *Continued from page 120*

years, there have been deep-rooted criticisms about the various methods used to select songs for the finals.

And in Britain, this year's blackout followed a similar action in 1977, when a pay dispute by cameramen caused the trouble.

From Portugal, Billboard correspondent, Fernando Tenente, reports what is fast becoming a typical Eurovision drama:

This year's RTP Television show to choose a Portuguese Eurovision entry was the most controversial to date, due to the political radicalism of one member of the jury, Nuno Nazare, whose votes and declarations were in the style of a political rally.

The winning song, "Sobe Sobe Balao Sobe" by youngster Manuela Bravo, is seen by observers as unrepresentative of local contemporary music, which has progressed considerably since 1974. It was written by Nobrega Sousa, a composer connected with "national chansonism"—a type of music in decline here since the April Revolution.

Now, even if the Jerusalem event goes ahead, security officials are working overtime "to reach maximum security with minimum inconvenience," countering possible political hassles.

Meanwhile, arguments continue in Britain over the industry effo following the "Song For E blackout. Certainly the feelin that potential record sales have b lost, and it's also thought that t artists missed out on a great oppo tunity for career advancement.

CBS has five of the dozen finali under contract, four highly placed the final order, and an infuria David Betteridge, U.K. manag director, says: "I'm incensed, a feel terribly sorry for the artists. was nonsense that the power pl should be pulled without the ma going to arbitration."

And representatives of o record companies, notably De Magnet and Phonogram, felt that the visual impact of their ar could well have altered the sou only voting response.

Hardly a year passes without t being some dramatic compla about the judging and results a Eurovision finals. But, historic France has been most successfu the event, with five wins, the la 1977 when Marie Myriam s formed "L'Oiseau Et L'Enfa Luxembourg has had four win has the Netherlands.

Britain has had three wins, Sandie Shaw's "Puppet On String" in 1967, Brotherhood Man's "Save Your Kisses" in 1 and Lulu's "Boom Bang-A-Ba which tied for first place with French and Spanish entries in 19

Still looking for a win in Eur sion events are Belgium, Germa Finland, Turkey, Greece, Nor Portugal and Yugoslavia, tho the latter is not competing this ye

While there is agreement that contest is becoming more and m difficult to organize, not least reasons of expense, record co panies in individual territories s as a hugely important sales boo

There is a virtually guaran through-Europe sales success fo winner, but past history has sh that at least three or four of the fi ists in "A Song For Europe" in U.K. at least nibble at chart p ings.

But the complaints go on. B Lace, claiming they were lucky t heard first by jurists, have b roundly attacked already in som dustry circles here. A generally theory: "Why go into Eurovi with unknown when there are many established names only happy nowadays to take part?"

Among the beaten finalists: Nolan Sisters and Guys and D both chart acts here.

Thais Move On Antipiracy

• *Continued from page 120*

ministry of education's music department, and judge at major song festivals in Hong Kong, Korea, New Zealand and Japan—he sought expert advice when invited to chair the committee delegated the task of preparing a copyright law.

Initially, he consulted all local record companies and publishers, then journeyed to Los Angeles to speak with relevant organizations there. Meetings with the Philippine Copyright Council, a Japanese arts association seminar and the International Federation of Producers of Phonograms and Videograms (IFPI) bolstered his own knowledge of copyright matters, and enabled him eventually to draft a powerful, effective and far-reaching copyright law, which, observers believe, can serve as an example to other nations and governments in Southeast Asia.

Srikaranonda now sees the main priority of record companies to be the contacting and advising of local creative talent. "They must understand that now they can write and record in safety, and be rewarded for their efforts. This is the beginning of a new era for Thai artists."

Those stung by record piracy have not been slow to take advantage of this new protection. One local recording artist, with police in tow, visited six record stores throughout Thailand during the second week of February, and seized pirate editions of his releases.

In order to avoid the full bite of the new law, settlements of 10,000 baht ($500) were made by each store to the local disk firm, and were followed by undertakings to desist from retailing pirate product in the future.

Presently, the Record and Tape Assn. of Thailand (RAT) is drawing up a battle plan for further offensive moves against the pirates.

Next week, Baker's report analyzes industry reaction within Thailand to the new legislation, including comments from licensees of foreign repertoire, prime victims at the pirates' hands.

Japan Sales

• *Continued from page 123*

Some manufacturers say the a sence of product leaders during year-end sales season, usually a bi time for record retailers, was a ma cause of the decline. Others point the increasing popularity of i ported disks, which are sold m cheaply than locally pressed relea (Billboard, Feb. 24, 1979).

A total of 3.8 million tapes w manufactured (up 32%) valued $29.3 million (up 11%). Even so, t was not up to the rapid growth ra of the past year.

Eight-tracks jumped 41% in qu tity to 984,000 units, worth $4.8 m lion, up 3%. This was primarily d to the ongoing demand for tapes orchestrated music backups (ka oke)—a craze which has shown signs of abating, and which h given cartridges in general this ne spark of life.

Cassette production jumped 2 to 2.8 million units, worth $24.4 m lion (up 13%). This is a slight sl down in pace from last year.

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Billboard Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As Of 3/17/79
SINGLES

This Week	Last Week	
3		I WILL SURVIVE, Gloria Gaynor, Polydor
2		OLIVER'S ARMY, Elvis Costello, Radar
1		TRAGEDY, Bee Gees, RSO
4		LUCKY NUMBER, Lene Lovich, Stiff
5		CAN YOU FEEL THE FORCE, Real Thing, Pye
7		SOMETHING ELSE/FRIGGIN' IN THE RIGGIN', Sex Pistols, Virgin
15		I WANT YOUR LOVE, Chic, Atlantic
6		HEART OF GLASS, Blondie, Chrysalis
14		KEEP ON DANCING, Gary's Gang, CBS
8		CONTACT, Edwin Starr, 20th Century
10		PAINTER MAN, Boney M, Atlantic/Hansa
11		GET DOWN, Gene Chandler, 20th Century
13		INTO THE VALLEY, Skids, Virgin
12		GET IT, Darts, Magnet
25		WAITING FOR AN ALIBI, Thin Lizzy, Vertigo
16		SOUNDS OF THE SUBURBS, Members, Virgin
9		CHIQUITITA, Abba, CBS
35		HOLD THE LINE, Toto, CBS
19		YOU BET YOUR LOVE, Herbie Hancock, CBS
36		JUST WHAT I NEEDED, Cars, Elektra
26		MONEY IN MY POCKET, Dennis Brown, Atlantic
22		DON'T STOP ME NOW, Queen, EMI
20		AIN'T LOVE A BITCH, Rod Stewart, Riva
27		HONEY I'M LOST, Dooleys, GTO
NEW		TURN The MUSIC UP, Players Association, Vanguard
29		CLOG DANCE, Violinski, Jet
NEW		IN THE NAVY, Village People, Mercury
NEW		SULTANS OF SWING, Dire Straits, Vertigo
NEW		EVERYBODY'S HAPPY NOWADAYS, Buzzcocks, UA
NEW		STRANGE TOWN, Jam, Polydor
30		MAY THE SUN SHINE, Nazareth, Mountain
33		FOREVER IN BLUE JEANS, Neil Diamond, CBS
32		IMPERIAL WIZARD, David Essex, Mercury
28		ENGLISH CIVIL WAR, Clash, CBS
31		WHAT A FOOL BELIEVES, Doobie Bros., Warner
34		HEAVEN KNOWS, Donna Summer, Casablanca
37		STOP YOUR SOBBING, Pretenders, Real
17		I WAS MADE FOR DANCING, Leif Garrett, Atlantic
NEW		GIMMIX PLAY LOUD, John Cooper Clark, Epic
18		WOMAN IN LOVE, Three Degrees, Ariola

LPs

2		SPIRITS HAVING FLOWN, Bee Gees, RSO
1		PARALLEL LINES, Blondie, Chrysalis
3		MANILOW MAGIC, Barry Manilow, Arista
4		ARMED FORCES, Elvis Costello & Attractions, Radar
6		C'EST CHIC, Chic, Atlantic
5		THANK YOU VERY MUCH—REUNION CONCERT AT THE LONDON PALLADIUM, Cliff Richard & Shadows, EMI
20		THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols, Virgin
7		LIVE (X CERT), Stranglers, UA
24		MARTY ROBBINS COLLECTION, Lotus
21		52ND STREET, Billy Joel, CBS
15		BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl
8		BLONDES HAVE MORE FUN, Rod Stewart, Riva
9		NEW BOOTS AND PANTIES, Ian Dury & Blockheads, Stiff
26		DIRE STRAITS, Vertigo
18		EQUINOXE, Jean Michel Jarre, Polydor
14		COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees, Epic
27		INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade
11		BEST OF EARTH, WIND & FIRE VOL. 1, CBS
NEW		SCARED TO DANCE, Skids, Virgin
NEW		BARBRA STREISAND'S HITS VOL. 2, CBS
36		FEEL NO FRET, Average White Band, RCA
13		OUT OF THE BLUE, ELO, Jet
10		ACTION REPLAY, Various, K-tel
22		WAR OF THE WORLD, Various, CBS
17		WINGS GREATEST, Parlophone
16		DON'T WALK—BOOGIE, Various, EMI
12		STRANGERS IN THE NIGHT, UFO, Chrysalis
33		FEETS DON'T FAIL ME NOW, Herbie Hancock, CBS
29	32	FORCE MAJEURE, Tangerine Dream, Virgin
30	31	PLASTIC LETTERS, Blondie, Chrysalis
31	23	20 GOLDEN GREATS, Neil Diamond, MCA
32	NEW	SHEIK YERBOUTI, Frank Zappa, CBS
33	25	NIGHTFLIGHT TO VENUS, Boney M, Atlantic/Hansa
34	NEW	A SINGLE MAN, Elton John, Rocket
35	29	AT THE BUDOKAN, Cheap Trick, Epic
36	19	THE INCREDIBLE SHRINKING DICKIES, Dickies, A&M
37	NEW	REFLECTIONS, George Hamilton IV, Warwick
38	28	GREASE, Soundtrack, RSO
39	NEW	GEORGE HARRISON, Dark Horse
40	30	YOU DON'T BRING ME FLOWERS, Barbra Streisand, CBS

WEST GERMANY

(Courtesy Media Control/Musikmarkt)
As Of 3/12/79
SINGLES

This Week	Last Week	
1	1	HEART OF GLASS, Blondie, Chrysalis
2	2	Y.M.C.A., Village People, Metronome
3	17	TRAGEDY, Bee Gees, RSO
4	3	CHIQUITITA, Abba, Polydor
5	5	DARLIN', Frankie Miller, Chrysalis
6	4	BABY IT'S YOU, Promises, EMI
7	9	TROJAN HORSE, Luv, Carrere
8	11	NO TIME FOR A TANGO, Snoopy, CNR
9	6	LE FREAK, Chic, Atlantic
10	7	BULLDOZER, Oliver Onions, Polydor
11	8	KREUZBERGER NACHTE, Gebruder Blattschub, Hansa
12	10	TOO MUCH HEAVEN, Bee Gees, RSO
13	13	BALLADE POUR ADELINE, Richard Clayderman, Telefunken
14	14	DA' YA' THINK I'M SEXY, Rod Stewart, Warner Bros.
15	20	DER HAMSTER, Timmy, Odeon
16	15	YOU THRILL ME, Exile, RAK
17	12	DU, DIE WANNE IST VOLL, Helga Feddersen & Dieter Hallervorden, Philips
18	16	BLUE BAYOU, Paola, CBS
19	18	BABY MAKE LOVE, La Bionda, Ariola
20	NEW	I WAS MADE FOR DANCING, Leif Garrett, Scotti Bros.
21	29	SEPTEMBER, Earth, Wind & Fire, CBS
22	19	STUMBLIN' IN, Chryis Norman & Suzi Quatro, RAK
23	22	DU SCHAFFST MICH, Jurgen Drews, Warner Bros.
24	21	THE DEVIL SENT YOU TO LORADO, Baccara, RCA
25	26	WE'LL HAVE A PARTY TONITE 'NITE, The Teens, Hansa Int.
26	24	MANDY, Barry Manilow, Arista
27	NEW	SONG FOR GUY, Elton John, Rocket
28	23	HIT ME WITH YOUR RHYTHM STICK, Ian Dury & The Blockheads, Stiff
29	28	DEAR JOHN, Teach In, CNR
30	25	KISS YOU ALL OVER, Exile, RAK

LPs

1	1	HITHAUS RAMBA ZAMBA-130 STIMMUNGS-HITS, Freddy Frohlich's Partyloewen, Polystar
2	3	SPIRITS HAVING FLOWN, Bee Gees, RSO
3	2	UND JETZT ALLE, James Last, Polydor
4	6	DIRE STRAITS, Vertigo
5	4	TRUMPET DREAMS, Nini Rosso, Arcade
6	7	THE KINKS—IHRE 20 GROBTEN HITS, The Kinks, Arcade
7	5	CRUISIN', Village People, Metronome
8	13	TIME PASSAGES, Al Stewart, RCA
9	10	BALLADE POUR ADELINE, Richard Clayderman, Telefunken
10	11	MER HAN 'NEN DECKEL, Black Fooss, EMI
11	14	C'EST CHIC, Chic, Atlantic
12	8	PYRAMID, The Alan Parsons Project, Arista
13	12	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.
14	48	LOVEDRIVE, Scorpions, Harvest
15	9	WISH YOU WERE HERE, Pink Floyd, Harvest
16	15	JAZZ, Queen, EMI
17	NEW	A SINGLE MAN, Elton John, Rocket
18	26	SILENT CRIES AND MIGHTY ECHOES, Eloy, Harvest
19	32	52ND STREET, Billy Joel, CBS
20	23	BAT OUT OF HELL, Meat Loaf, Epic

CANADA

(Courtesy of Canadian Recording Industry Association)
As Of 3/7/79
SINGLES

This Week	Last Week	
1	1	DO YA THINK I'M SEXY, Rod Stewart, Warner Bros.
2	3	YMCA, Village People, Casablanca
3	9	TRAGEDY, Bee Gees, RSO
4	2	LE FREAK, Chic, WEA
5	5	BOOGIE WOOGIE DANCIN' SHOES, Claudja Barry, London
6	6	RASPUTIN, Boney M, Atlantic
7	7	FIRE, Pointer Sisters, Planet
8	4	TOO MUCH HEAVEN, Bee Gees, RSO
9	31	I WILL SURVIVE, Gloria Gaynor, Polydor
10	13	A LITTLE MORE LOVE, Olivia Newton-John, MCA
11	15	EVERY 1'S A WINNER, Hot Chocolate, Infinity
12	8	SEPTEMBER, Earth, Wind & Fire, CBS
13	29	I JUST FALL IN LOVE AGAIN, Anne Murray, Capitol
14	21	THE GAMBLER, Kenny Rogers, United Artists
15	11	HOLD THE LINE, Toto, CBS
16	10	MACHO MAN, Village People, Casablanca
17	17	HEAVEN KNOWS, Donna Summer, Casablanca
18	18	SHAKE IT, Ian Matthews, Mushroom
19	24	GOT TO BE REAL, Cheryl Lynn, CBS
20	20	LADY, Little River Band, Capitol

LPs

1	1	SPIRITS HAVING FLOWN, Bee Gees, RSO
2	3	BLONDES HAVE MORE FUN, Rod Stewart, WEA
3	4	NIGHTFLIGHT TO VENUS, Boney M, Atlantic
4	6	52ND STREET, Billy Joel, CBS
5	2	CRUISIN', Village People, Casablanca
6	5	TOTO, CBS
7	12	DIRE STRAITS, Mercury
8	8	BRIEF CASE FULL OF BLUES, Blues Brothers, Atlantic
9	13	BEST OF EARTH, WIND & FIRE, Earth, Wind & Fire, CBS
10	9	C'EST CHIC, Chic, Atlantic
11	11	MACHO MAN, Village People, Casablanca
12	20	THE GAMBLER, Kenny Rogers, United Artists
13	7	BAT OUT OF HELL, Meat Loaf, Epic
14	21	THE CARS, WEA
15	23	GREASE, Various, RSO
16	15	THE STRANGER, Billy Joel, CBS
17	14	ENERGY, Pointer Sisters, WEA
18	18	NEW KIND OF FEELING, Anne Murray, Capitol
19	10	GREATEST HITS VOL. 2, Barbra Streisand, Columbia
20	19	TOTALLY HOT, Olivia Newton-John, MCA

JAPAN

(Courtesy of Music Labo Inc.)
As Of 3/12/79
SINGLES

This Week	Last Week	
1	1	HERO, Kai Band, Express/Toshiba-EMI
2	7	YOUNG MAN (YMCA), Hideki Saijou, RCA
3	4	CASABLANCA DANDY, Kenji Sawada, Polifor
4	3	CHAMPION, Alice, Express/Toshiba-EMI
5	2	MONKEY MAGIC, Godiego, Columbia
6	6	YUME-OIZAKE, Jiro Atsumi, CBS/Sony
7	5	GANDHARA, Godiego, Columbia
8	9	Y.M.C.A., Village People, Casablanca
9	10	KITAGUNI-NO-HARU, Masao Sen, Minoruphone
10	8	MUSOUBANA, Hiroshi Madoka, Aardvark
11	11	TEN-MADE-TODOKE, Masashi Sada, Freeflight
12	12	OMOIDE-NO-SCREEN, Junko Yagami, Disco
13	NEW	BE SCILENT, Momoe Yamaguchi, CBS/Sony
14	13	HARU-OBORO, Hiromi Iwasaki, Victor
15	20	KIMI-WA-BARA-YORI-UTSUKUSHII, Akira Fuse, King
16	15	DO YOU THINK I'M SEXY, Rod Stewart, Aardvark
17	NEW	CHIQUITITA, Abba, Disco
18	16	HANA-MACHI-NO-HANA, Tatsue Kaneda, Columbia
19	14	IL-HI TABIDACHI, Momoe Yamaguchi, CBS/Sony
20	NEW	AME-NI-NAITERU, George Yanagi, Bourbon

HOLLAND

(Courtesy of Billboard-Benelux)
As Of 3/17/79
SINGLES

This Week	Last Week	
1	1	FIRE, Pointer Sisters, Elektra
2	2	CHIQUITITA, Abba, Polydor
3	3	TRAGEDY, Bee Gees, RSO
4	5	LAY YOUR LOVE ON ME, Racey, Rak
5	NEW	SHAKE YOUR BODY, Jacksons, Epic
6	7	HEART OF GLASS, Blondie, Chrysalis
7	4	NOW THAT WE'VE FOUND LOVE, Third World, Island
8	10	THE RUNNER, Three Degrees, Ariola
9	6	DON'T LOOK BACK, Peter Tosh/Mick Jagger, Rolling Stones
10	9	IK BEN VERLIEFD OP JOHN TRAVOLTA, Sandy, Philips

LPs

1	2	ENERGY, Pointer Sisters, Elektra
2	4	PHANTOM OF THE NIGHT, Kayak, Vertigo
3	1	SPIRITS HAVING FLOWN, Bee Gees, RSO
4	3	BAT OUT OF HELL, Meat Loaf, Epic
5	NEW	MOONLIGHT MELODIES, Billy Vaughn, Arcade
6	9	28 BEROEMDE MELODIEEN, Fisher Choir, Polydor
7	6	BUSH DOCTOR, Peter Tosh, Rolling Stone
8	NEW	MANIFESTO, Roxy Music, Polydor
9	NEW	DESTINY, Jacksons, Epic
10	7	CHA CHA, Herman Brood and his Wild Romance, Ariola

NEW ZEALAND

(Courtesy of Record Publications)
As Of 3/11/79
SINGLES

This Week	Last Week	
1	8	FIRE, Pointer Sisters, Planet
2	NEW	TRAGEDY, Bee Gees, Polydor
3	1	Y.M.C.A., Village People, RCA
4	3	BLAME IT ON THE BOOGIE, Jacksons, CBS
5	2	LE FREAK, Chic, WEA
6	6	STUMBLIN' IN, Suzi Quatro & Chris Norman, RAK
7	5	DANCE ACROSS THE FLOOR, Jimmy "Bo" Horne, CBS
8	4	DO YA THINK I'M SEXY, Rod Stewart, Warner Bros.
9	7	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield
10	9	TOO MUCH HEAVEN, Bee Gees, Polydor
11	10	A LITTLE MORE LOVE, Olivia Newton-John, Festival
12	12	SEPTEMBER, Earth, Wind & Fire, CBS
13	15	YOU THRILL ME, Exile, RAK
14	11	HOLD THE LINE, Toto, CBS
15	16	INSTANT REPLAY, Dan Hartman, CBS
16	17	DON'T LOOK BACK, Peter Tosh, EMI
17	19	SHAKE IT, Ian Matthews, RTC
18	14	MY LIFE, Billy Joel, CBS
19	18	I LOVE THE NIGHT LIFE, Alicia Bridges, Polydor
20	13	YOU DON'T BRING ME FLOWERS, Neil Diamond/Barbra Streisand, CBS

LPs

1	1	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.
2	2	BARBRA STREISAND GREATEST HITS VOL. II, Barbra Streisand, CBS
3	3	52ND STREET, Billy Joel, CBS
4	5	DIRE STRAITS, Dire Straits, Polydor
5	10	BEACH BOYS 20 GOLDEN GREATS, Beach Boys, EMI
6	11	WAR OF THE WORLDS, Various Artists, CBS
7	7	CRUISIN', Village People, RCA
8	4	MORE SONGS ABOUT BUILDINGS AND FOOD, Talking Heads, WEA
9	6	CLASSIC ROCK, London Symphony Orchestra, RCA
10	NEW	SMILE, Kamahl, Polydor

SOUTH AFRICA

(Courtesy of Springbok Radio)
As Of 3/3/79
SINGLES

This Week	Last Week	
1	1	TOO MUCH HEAVEN, Bee Gees, RSO
2	2	MY LIFE, Billy Joel, CBS
3	4	LE FREAK, Chic, Atlantic
4	3	STUMBLIN' IN, Suzi Quatro & Chris Norman, RAK
5	5	NEW YORK GROOVE, Ace Frehley, Casablanca
6	10	I WANT TO SEE THE BRIGHT LIGHTS, Julie Covington, Virgin
7	6	KISS YOU ALL OVER, Exile, RAK
8	7	PART TIME LOVE, Elton John, Rocket
9	9	DOUBLE VISION, Foreigner, Atlantic
10	NEW	DANCING THE NIGHT AWAY, Leo Sayer, Chrysalis

Jazz Federation Conflict

• *Continued from page 123*

"We're here to help in communication between all those involved in jazz, via the Jazz Forum and Jazz Echo (the newsletter), the jazz reference book, and other means."

Jazz is international, Byrczek emphasizes, and must not get tied up with parochial politics, as it has been in Vienna. The government there has been disinterested in the cultural and performing contributions of the music.

Assistance with this story provided by Adam White in New York.

New York is a better right location, in his view, and he points out that membership fees paid to the U.S. accrue more funds with which the Federation can work than when paid in Austria, where the dollar is worth 30% less.

Lance Tschannen believes that the dispute between himself and Byrczek can only be resolved by a general assembly vote. "We should decide it democratically, for this is a democratic organization.

"If the assembly decides that it is better to make the Federation an international fan club, then I would accept the decision, resign and try to establish a new organization along the lines on which the Federation was originally intended to be run."

Another example of what Tschannen holds is Byrczek's autocratic behaviour was the Duke Ellington competition, which the secretary general organized entirely independently of the board, and announced at a press conference in the Overseas Press Club at New York's Biltmore Hotel last September.

He asks: "The competition is presented in the name of the Federation, but none on the board has ever been consulted about it." Byrczek denies this, as he does Tschannen's general charges of failure to consult.

The anti-Byrczek contingent expects the dispute to come to a head on June 16, when the general assembly of the Federation is due to be held in Ljubljana, Yugoslavia.

But Byrczek says there will be a New York board meeting at the end of this month, which will decide the date and venue for the extraordinary general meeting which he accepts is necessary to solve the current row.

He does not recognize the projected Ljubljana gathering, which he calls illegal and unconstitutional, and does not plan to participate. Further, he says, he plans to advise Federation members to shun the June meet.

Byrczek thinks that the extraordinary general meeting is likely either in Warsaw at the end of this year, or at next year's Newport Jazz Festival in New York. That's the time, he says, when the dispute can be settled, with the election of a new board and a clarification of the issues at stake.

Pay-Play Fees

• *Continued from page 120*

tive contribution to the prosperity of the music business as a whole."

Says Arthur Spencer-Bolland, secretary general of The Music Trades: "We did not attempt a negotiated agreement before the matter went to court because we felt we had a good case. But, unfortunately, the moral aspects were overruled by legal judgment.

"The judge interpreted law and decided that no matter how good the reasons for playing music in shops, to do so is always a public performance."

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New Audio Technology At Disco Forum V Showcase

• Continued from page 78

Other speakers were shown by **Richard Long** with his full line, including the 8-foot-wide Levan bass horn, all updated in design, and a new electronic crossover at $550, a four-way stereo unit now in production. **Cerwin-Vega** had its full line of disco speaker systems and its double DMT horn was shown by distributor Sound Unlimited. Alex Rosner of **Rosner Custom Sound** showed a new Model A midrange speaker with JBL components at $450 list, and **Showco** had redesigned models of its 1500 and 1800 Pyramids, plus three modular crossover units. **Audio by Zimet** had its folded exponential low-frequency speakers, and also had Eventide Clockworks' new H910 Harmonizer.

The **Altec** MR94 Mantaray constant directivity horn was shown by New York distributor **AST**, with Richie Grobarcik also bowing AST's new 18-inch bass woofer with 300 watts power capacity, plus a budget-priced subsonic filter and fixed three-way crossover. GLI had its more compact FRA-2 "Dwarf" speaker designed for smaller clubs and mobile applications.

• Also shown by **GLI/Integrated Sound Systems** was the 3990 broadcast quality mixer/preamp, a companion 1010 audio processor unit, a new mid-priced PMX-9000 mixer/equalizer, and the firm's first power amp, the SA-2125 at 250 watts. President Stuart Rock was pleasantly surprised to find more than 60% of his rep network on hand at the show, and commented on the "better cross section of the market" attracted to the event.

• **Dbx**, with new national sales manager Larry Jaffe joining from Uni-Sync, used a full disco setup with deejays to showcase the pro line. "We had an incredibly good response to the demo of what dbx is all about," he said, including the rack-mounted Boom Box sub-harmonic synthesizer, 503 dynamic range expander, and 162 compressor/limiter. Firm is field-testing a 5000 subwoofer "to get it exactly right."

• **Professional Sound Labs**, exclusive Long Island distrib for **AB Systems'** power amps and LED units, also had its own fiberglass-cabinet speakers, and AudioArts Engineering signal processing units. It was the company's first Forum, as the firm is looking to expand out of the local L.I. area, according to Bert Persichetti and Steve Nelson, with both reporting good prospects from the show.

• **Linear Sound Labs** featured **Audimation's** new automated mixer, with Marty Teran noting the digital readout of beats per minute and automatic compression for volume control at all levels, with May delivery at $800 list. Firm is exclusive New York metro area distributor for AB Systems, **Van Alstine** power amps for the disco mart, and is offering its own speakers in 1⅛-inch birch plywood veneer for the full line.

• **Sound Unlimited**, which shared a dynamite showcase with Laser Presentations, has added the **MXR** stereo 15-band equalizer to its distributed lines, and also was one of the first to have the new **Stanton** 680SL disco cartridge to demonstrate. Firm was preparing a full home disco equipment setup for the Los Angeles Stereo Hi Fi Music Show this weekend. Also shown here was the dbx Boom Box and Sound Concepts ambience controller.

• **Technics** had the long-awaited preview of its SL-1200 MK II turntable, the first created specifically for the disco market (Billboard, March 10, 1979). Both Sid Silver and Tony Hartin report mostly favorable response to the unit, which ships at $350 in May. Silver observes that "we would have to have 2,000 models to satisfy the 6,000 or more deejays, but the 1200 answers most of their needs and is based on their feedback to us." Firm also showed the second generation of its Linear Phase speakers, the SB-7070, and a full electronics package that Silver admits needs a better marketing effort.

3M Broadcast Cartridge Bows

• Continued from page 78

Production models available in 1980 will carry a user list price of about $2,900 for the play-record unit and $1,700 for the play-only machine. The cartridges, in typical lengths of 7½, 10½ and 15 minutes, will be somewhat higher than existing NAB carts but not appreciably so.

IGM isn't sitting still for 3M, and will demonstrate a total Basic A control system complete with latest models of its Instacart and Go-Cart audio cartridge playback devices, with a combined total of 1,150 units now operating in the field.

Introduced last year, Basin A is fully operational in a number of stations, using the Intel 8085 microprocessors to implement its multiple capabilities.

Included are fading controls for every source, particularly useful with the growing shift to disco formats; search and delete commands within a format or while on the air; changing to live assist from automated with one-button control, and programming in English that appears on a CRT.

An added feature at NAB will be a floor demonstration by IGM of a new method of using Instacart for off-air income, what the company calls an "entirely new concept."

New mono and stereo versions of record/playback heads from Magnetic Components Ltd., in the U.K. are claimed to raise the performance of broadcast cartridge machines above that of open-reel units. After minor modifications to cartridge machine amplifiers, the two- and three-channel heads (extra channel for control) are said to have resolved frequencies from 40 Hz to 15 kHz at ±1 dB. This compares to between +3.5 dB and 2 2.5 dB from other heads, and between +2.5 dB and −2.5 dB from open-reel units.

Represented by Intertechnical Group of Irvington, N.Y., in the U.S., the new heads are said to boast electrical design that offers a smoother base frequency response to eliminate the "base bump" problem, while extending response at high frequencies, with a marked improvement in hum rejection.

Nortronics' recorder care division has a new OM-380 broadcast cartridge degausser designed to remove residual magnetism from record/playback/erase heads. The unit is said to develop a powerful field of 400 gauss which will completely degauss heads regardless of their material. It incorporates a thermal protective device which shuts off a unit when temperature rises from prolonged use, until it returns to normal. Unit has a high-impact Cycolac case and is activated with a finger-tip-pressure Microswitch.

Old And New Shows Sell Well At TV Execs' Las Vegas Huddle

• Continued from page 20

Osmonds' hospitality suite: "One More Time" a 1950s nostalgia show starring Bobby Rydell. A half-hour pilot was shown here and shooting may begin in July if the Osmonds decide to go ahead with the project.

The pilot features Joannie Sommers and Bobby Rydell doing several tunes from "Bye Bye Birdie." Rydell starred in the film version several years ago.

Mitch Miller was signing autographs for visiting broadcasters on Norman Rockwell prints of the veteran musicman. It was part of a Bob Neece and Associates promotion to sell the old Miller sing-along shows into syndication. Spanning 1961 to 1965, they have never been offered for syndication since they went off the NBC network.

Miller is sure the shows will do well despite their age—the color has been electronically enhanced—because he notes NBC got 20,000 letters of protest when the network dropped it.

Sales were close to 100 markets halfway through the convention including Miami, Tampa-St. Petersburg, Kansas City and markets in Canada.

Reaction to the pilot of "The Tales Of The American Troubadour" at the Program Syndication Services suite was positive enough to commit the folk music show starring Bill Schustik to production. It may be sold into syndication or to a network. The idea is to tell historic tales in song.

Metromedia is offering such specials as productions of "Die Fledermaus," which is co-produced by Metromedia and the BBC, and "The Sleeping Beauty" ballet. The Donna Fargo show, which had been in 60 markets probably will be dropped.

Bruce Raymond, a Canadian syndicator, was offering the Bobby Vinton show, which he just took over from Sandy Frank. Raymond says the show, which was on 15 stations, has received little response.

Raymond is also offering "Inside Track," a teenage music and travel show that features a vocal group along the lines of Up With People. This show is distributed by Crossroads Communications, a religious organization in Canada.

Frank has little music to offer in his package of shows, but the theme music from one of his shows, "Battle Of The Planets" composed by Hoyt Curtin, is being offered in a soon-to-be released Polydor album. A single from the score is available in a children's package from the Castle Rock label.

J. Walter Thompson's JWT Syndication was selling "Billboard's Disco Party," three one-hour specials filmed at Billboard's Disco Forum last year, into its second season.

JWT is also offering "Let's Dance," a new half-hour update of the old dance marathon produced by Alexander H. Cohen. It is hosted by Melba Moore.

JWT also has "Wayne Newton's Country Portraits," "Lynn Anderson's Country Welcome" and "Words And Music" starring Sammy Cahn. The Newton and Anderson shows are each one-hour specials starring Tammy Wynette, Tanya Tucker and Chet Atkins. The Cahn show, two one-hour specials, features the lyricist performing and talking about his own songs as he did on Broadway a few years back. Also offered is "Vic On Campus," starring Vic Damone in concert.

Viacom is offering "Circus" a musical variety series from Canada which has been sold to CBS-owned stations in New York and Los Angeles. The show stars singers Cal Dodd and Sherisse Laurence.

John Sebastian did the music for Viacom's "Ronnie-O And Julie-O" as well as "A Cosmic Christmas," set for 185 stations, and "The Devil And Daniel Mouse," to air on 161 stations. Mike Hirsh is the producer for all of these shows.

Gold Key has sold "In The Attic With Loggins, Messina and Linda Ronstadt," a two-year-old one-hour special into 65 markets including Los Angeles, New York, San Francisco, Chicago and Detroit. Its "Walt Wagner Show With Peggy Fleming," featuring the Liberace-type pianist has been sold into more than 15 markets.

Baron Enterprises is offering "The Country Club," 13 first-run half-hour programs starring such country stars as Mel Tillis, Freddy Fender, Jeannie C. Riley, Hank Thompson and Ray Price. The shows were shot in live performance in Memphis.

Show Biz Inc., has a group of shows led off by a new Anne Murray special from Canada called "Ladies Night," which also stars Phoebe Snow and Marilyn McCoo among others. This has been sold into 75 markets.

Show Biz' "Pop Goes The Country" is in its sixth year on 141 stations. This program features Willie Nelson, Waylon Jennings, Johnny Cash, Crystal Gayle, Dolly Parton, Merle Haggard, Roy Clark, Anne Murray, Loretta Lynn and Mel Tillis.

Dolly Parton also has her own special from Show Biz which sought to add to the 121 stations that have carried the show. Show Biz also has "Marty Robbins' Spotlight" on 91 stations, "Nashville On The Road" with Jim Ed Brown and Helen Cornelius on 123 stations and "The Porter Wagoner Show" on 97 stations.

Air Time reports a strong response to the fresh-from-an-NBC network "Big Event," "The World's Largest Indoor Country Music Show" hosted by Kenny Rogers and Dottie West.

The two hour special, filmed live at the Pontiac, Mich., Silverdome Arena, also stars Roy Acuff, Minnie Pearl, Bill Monroe, Larry Gatlin, Red Sovine and Porter Wagoner.

Air Time is also offering for the second year "Rod McKuen's Christmas Show" and the first time in syndication a "Giselle" ballet performed by the American Ballet Theatre.

Ziv International is offering for the second and third reruns "Flip Sides" a series featuring Seals & Crofts, the Fifth Dimension, Edgar Winter, Robert Flack, Judy Collins, Dr. Hook, Stevie Wonder, Sha Na Na and Blood, Sweat & Tears. The Dr. Hook show is hosted by Arista Records president Clive Davis.

Ziv also has a novel package called "Variety Telefilms," which are 3½-minute presentations. The nostalgia includes Duke Ellington, Lionel Hampson, Nat "King" Cole, Count Basie, Cab Calloway, Sarah Vaughan, Peggy Lee, Ernie Ford and Steve Lawrence. The footage is in black and white and it comes without dialog for a do-it-yourself presentation or it's available with narration.

Jerry Dexter's hottest item is "Johnny Cash Rides The Rails," brand new to syndication from the ABC network. He sold it into 45 markets including KTTV Los Angeles.

Dexter also is offering a Canad Bachman-Turner Overdrive sp which has been on 80 stations Canada's "Wolfman Jack Sh which after two years has been o stations.

Advanswers Media/Programm was featuring its 10-year-old vorite "That Nashville Music" new series with Merle Hagg Crystal Gayle, Barbara Man and Mel Tillis.

Don Kirshner's "Rock Con was represented by Syndicast ices which reported the series i its seventh year and reaches 63 the U.S. tv homes. Fermantle I national offered "The Nutcra from CBS starring Mikhail yshnikov and Delsey Kirkland.

Group IV Distributors had definitive series on the history of p lar music called "All You Ne Love." From Frank Sinatra to Dylan the 16-hour series exp American music from ragtim swing to country and glitter ro

Metro Productions off "Country Serenade," 26 half-h of country music in a cabaret se hosted by Donny Brooks and R ard McGinnis, and "Ame Sings," 54 half-hours of chorale formances.

MGM offered the hour-long cial "An Evening With Gene Ke Visual Productions offered "L Country," 52 half-hour shows Canada and "Sounds Good," half-hours of middle-of-the-r jazz shot on location throughou world and hosted by Peggy Grah

The company also has 26 h hours called "Lively Specia which range from jazz to blue disco to barbershop shot in st and Caribbean locations. Edw Shaw Productions included in it ferings "Melody Ranch," 65 h hour country shows starring G Campbell, Waylon Jennings, Do Fargo, Tex Ritter and Lynn An son.

International Communicat Consultants offered "Music Ti with Kenny Rogers, "Nash Country Fair," "Salute To Co Basie," "Disco City" with Do Summer, "Viva" with Trini Lo and "Chicago Soul," two 90-mi specials from NBC featuring Spinners and Brass Constructio

STATIONS IN HAWAII SOLD

HONOLULU – Coca-Cola tling Co. of Los Angeles has chased stations KKUA-AM KQMQ-FM here from Kokua dio One Corp. Terms of the were mutually agreed upon Fr (2).

The sale, subject to FCC proval, is in the same $2 million that was offered by 20th Cent Fox Film Corp. late in 1978. deal fell through, however.

Coke of L.A., which entered communications field with the chase of KJOI-FM in Los Angel 1976, indicated that for the pr there are no plans to change the mat of the two stations. KKUA grams Top 40 while KQMQ grams progressive AOR.

KKUA and KQMQ general ager Robert Wilson says he will with the stations and confir Coke of L.A.'s plans to maintai programming status quo.

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Long Haul From October As 'Don't Cry' Hits

By PAUL GREIN

LOS ANGELES—It took five months, but Arista has made a bona-fide hit out of Melissa Manchester's "Don't Cry Out Loud," a dramatic ballad with a big, booming vocal in the MOR tradition of belters like Eydie Gorme and Vikki Carr.

"It's not the type of record they're playing on Top 40 radio," acknowledges Richard Palmese, the label's vice president of promotion, in explaining why the Manchester single took 19 weeks on the Hot 100 to reach number 11. "It's a Vegas performance at a time when programmers are more interested in disco and upbeat rock records."

The disk was released last Oct. 11 and was quickly added to adult contemporary playlists, according to Palmese, with sales registering in usually four to six weeks. The label then showed these sales statistics to Top 40 stations in each market to persuade them to add it, emphasizing its strength with passive and female listeners.

Arista president Clive Davis, who brought the Carole Bayer Sager-Peter Allen song to Manchester, seemed to be aware that it would be a "work" record when he first set it for release last August.

"This is a classic," he enthused at the time, "whether it ever becomes a hit or not. When Melissa sings it at the end of her show, there won't be a dry eye in the house. If we break this it will become her 'I Write The Songs.'"

"It was five months of hard work," says Palmese. "It's the longest we've ever worked a record."

One reason the Manchester 45 may have had such a slow climb up the chart is that the singer had gone so long without a hit. "Midnight Blue," her first Arista single, went top 10, and the next two went top 30, but from 1976 until this hit she never ever made the Hot 100.

Even without producing any charted singles, her "Help Is On The Way" and "Singing'" albums made number 60 on the LP charts.

Now, though, her singles triumph is outdistancing her album success. The single was in the top 30 before the album had cracked the top 100. In the past five weeks as the single scaled the top 20, the album has moved from number 73 to number 34.

"Now we're starting to get the sell-through on the LP," Palmese says. "Melissa is big at the rack level, but space at the racks is so tight that until the single was in power rotation they weren't carrying it."

Last week the label released the followup to "Don't Cry Out Loud," "Through The Eyes Of Love" from the film "Ice Castles." The song is not on Manchester's current album but is on the Arista soundtrack, which has been out for about a month.

Palmese acknowledges that Manchester had hoped that there would instead be a second single from her own album, but Michael Lipp[illegible], outgoing vice president of [illegible] Coast operations and now Man[illegible]ter's manager, will say only [illegible] there was a "misunderstanding" that it has been rectified.

The new single hits the [illegible] chart this week as "Don't Cry Loud" falls off, after peaki[illegible] number nine in February.

Probably the biggest chall[illegible] Arista faced was keeping the r[illegible] alive in such a long slog up the c[illegible] it would peak in some market[illegible] as it was added in others. Ye[illegible] Harry Maslin-produced cut [illegible] lost its star throughout its asce[illegible]

The track was also worked [illegible] by Scott Jackson, the label's [illegible] vice president of promotion (de[illegible] in album radio as opposed to T[illegible] play, which is Palmese's specia[illegible]

Charo Complains; Cut Remastered

By DOUG HALL

LOS ANGELES—Salsoul is putting a special effort into promoting Charo's month-old album "Ole Ole" by remixing her "Stay With Me" cut which might result in a remastering of the album.

The move began with Charo expressing dissatisfaction with the track to Jane Brinton, who got Charo together with remixing engineer Rick Gianatos.

Gianatos, who mixed Edwin Starr's "Contact," Gene Chandler's "Get Down" and James Wells' "My Claim To Fame," spent 30 hours working on "Stay With Me."

The new version is almost two minutes longer than the 5:58 album version. Considerable percussion was added including an African ika uma, discovered by Charo. Also added were congas, bongos and timbales.

After the remixed version was completed, Charo, disguised in a black wig, and Brinton took the new 12-inch single to the Probe, a gay Los Angeles disco, where a number of record labels try out new disco product.

The new version was so well received that it was decided to ship the 12-inch single to discos and develop a new 45 r.p.m. single for radio play and retail sales. Salsoul is also considering remastering the album with the 12-inch single version.

ABC's Hoberman

• *Continued from page 3*

Some informed sources [illegible] McLaughlin is miffed that he [illegible] passed over for the presidency [illegible] may even leave ABC. He was [illegible] available for comment.

Also reporting to Hoberman [illegible] be AM president Chuck DeBar[illegible] FM president Allen Shaw. De[illegible] and Shaw direct the operation[illegible] WABC/WPLJ New York; W[illegible] WDAI Chicago; WXYZ/WRIF [illegible] troit; KABC/KLOS Los Ang[illegible] KGO/KSFX San Franci[illegible] WMAL/WRQX Washington [illegible] KAUM-FM Houston.

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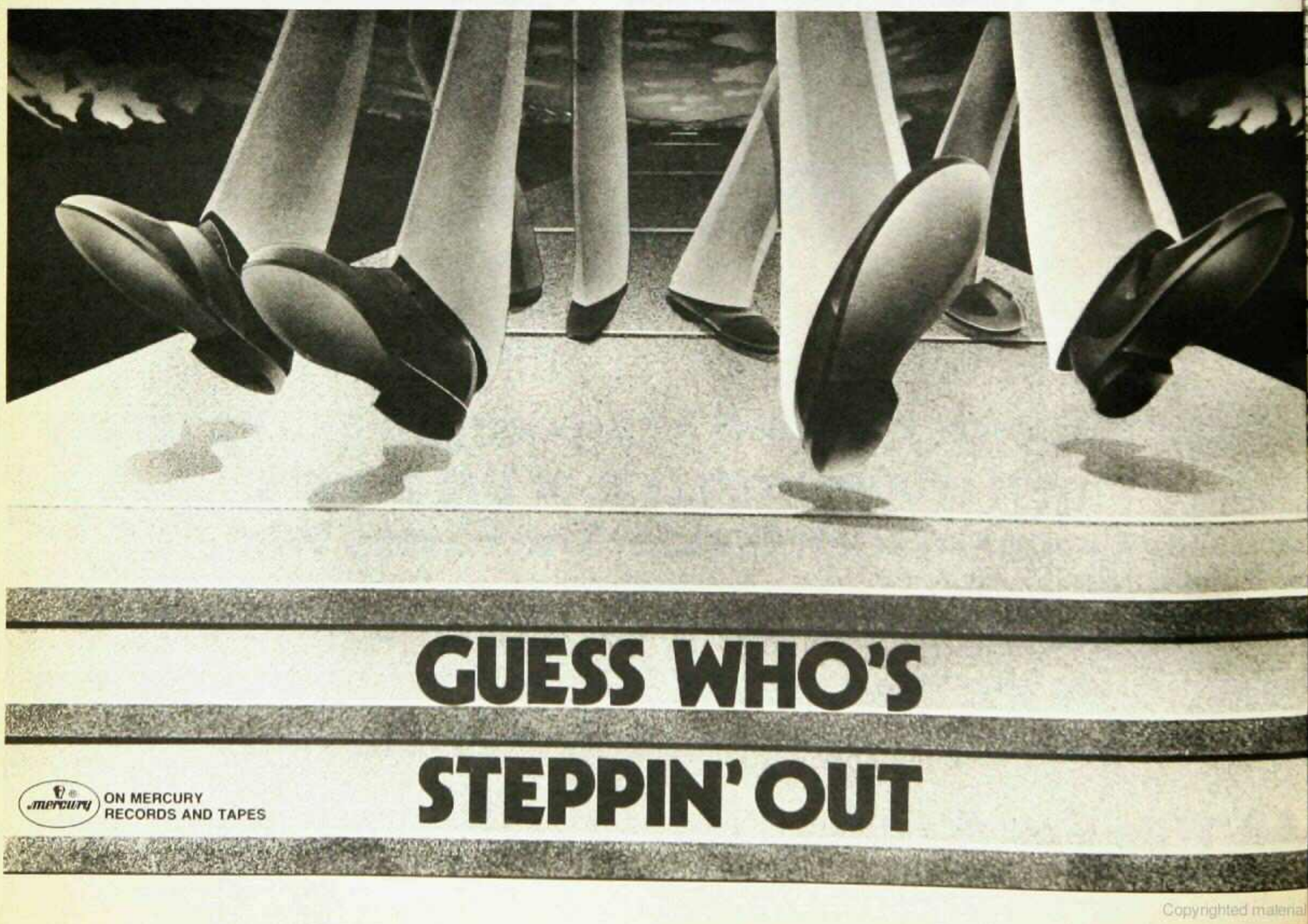

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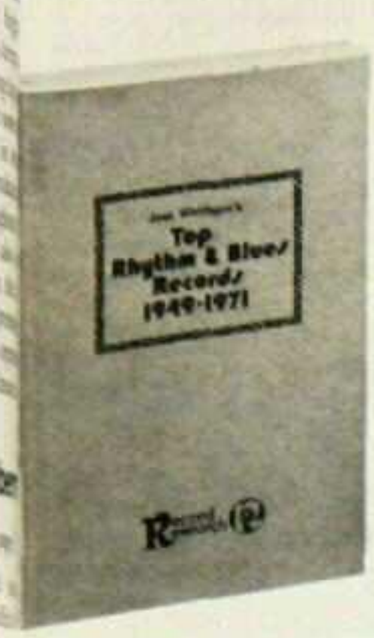

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Closeup

ROXY MUSIC—Manifesto, Atlantic SD38114, Produced by Roxy Music.

"Manifesto," the first and title track of the latest and possibly the best Roxy Music album ever, begins slowly, almost as if the band, is warming up. Then, propelled by a stately bass, it gathers force, the bass marching in the time while Phil Manzanera's guitar buzzes around it.

Roxy Music

Finally, after an almost interminable wait, Bryan Ferry's vocal begins in measured tones, half singing and half declaiming his manifesto of the elegant rebel, *"out of nowhere, to fight without a cause,"* while in the background studio thunder rages. It is strong stuff.

Though this is Roxy Music's first LP in almost three years, "Trash," the song that follows, is quintessential Roxy Music. It could have been produced at anytime in Roxy's *eight-year career. The song is thick* with patented Roxy textures, while Ferry sings of jaded 17-year-olds, not condemning, despite the title, because, "on the level trash is neat."

A strong solid beat by drummer Paul Thompson underlines the mid-tempo "Angel Eyes" that dissolves into an almost electronic keyboard lullaby midway through. It is a love song, co-written by Ferry and sax player Andy Mackay, whose sax figures can be heard in the background.

The pace slows a bit for "Still Falls The Rain," a ballad about Dr. Jekyll/Mr. Hyde, sung as a dialog, with the monster tolling as the good doctor who is part of the same person, *"You feed my fire, you need my shade."* The lyric becomes a comment on the schizophrenic condition.

The song speeds up as it goes along, and then the LP enters into a dense aural fog as "Stronger Through The Years," somberly begins. Closing the first side of the album, the song is a dirge, heavy on the lower registers with Ferry singing as deep as he can.

Yet it is a song of affirmation as well. While the bass and keyboards stir the depths they also roll confidently onward, before fading slowly. *"No more feeling/ No more tears/ The river's wide enough/ Flowing stronger through the years."* read the lyrics at the end. There appears to be hope.

The second side begins with a hint of a reggae beat, behind a jazz sax intro, while Ferry returns to his frequent theme of the weary diletente in an ersatz glamor world, in this case down on his luck and in a cheap hotel. "Ain't That So," is the name of the song, and Ferry repeats the phrase incessently while he is joined by a chorus of the other musicians, commenting on his plight.

This depressed mood is carried on to the next number, "My Little Girl," a song of heartache, of haunting cafes where lovers hang out, the singer wondering about a child-woman with whom he has parted. *Behind him the music is gently* mocking, much too bouncy for the mood, yet in perspective oddly appropriate.

The cover of "Manifesto," at first glance shows a disco scene, but closer observation reveals that it is not people but mannekins who are dancing. The cover seems most appropriate to "Dance Away," one of the album's strongest cuts. At first it appears that this will be the album's disco cut, but it isn't.

It is too slow, too moody, and the beat is just irregular enough to make it good listening, but it is just a bit too confusing for the dance floor. This confusion plays against the mood for the lyrics, for the song is about someone seeking refuge from himself on the dance floor.

One of the joys of Roxy Music, as opposed to Ferry's solo LPs, is that while Ferry may seek to build an impassive man/mannekin facade, often to his own detriment on the solo *LPs, with Roxy music the other musicians* don't let him get away with this posture. They belie his stiffness.

Roxy Music started its career playing slightly weird, slightly distorted rock'n'roll, but rock'n'roll it always was, and in "Cry, Cry, Cry," it returns to this, in a number probably the most danceable in a rock disco.

The song just bubbles along, no matter what Ferry's lyrics may say. With the chorus and the sneaky little guitar and sax riffs, this is really an upbeat song. Maybe it's a cry for joy here.

But the mood is soon ended with "Spin Me Round," a ballad with a pretty melody, though the irony again is that this is probably the most somber of all the songs on the LP. It is the last tune.

It is about a dancer alone in the ballroom after everybody else has left. It ends with the tinkle of the music box dancer spinning around—for no good reason at all.

ROMAN KOZAK

Bad Weather

• *Continued from page 18*

"Even if it snows, we're expecting all kinds of crazies, but a lot of customers, too," says Don Rhea, Peaches senior store director.

Along with Alice, special-priced peach crates also are pulling customers from their homes and into Peaches' stores. Each shop features a prominent display, showing customers how to turn peach crates into everything from wine racks to bird cages, Rhea says.

Cabin fever also is playing an important part in combatting winter's negative effects on record sales, record dealers say.

"It's harder for people to get outside during the bad weather, but it's also harder for them to stay inside and play the same records over and over," Mandelker says. "And if people listen to the radio more, they hear more new releases that they want to get out and buy. Sometimes, *bad weather can actually be good.*"

WILL BE IN BRUSSELS

Eurovision Has a Rival

By JUUL ANTHONISSEN

BRUSSELS—The Eurovision Song Contest, problem-plagued this year as never before, has attracted a competitor.

On Saturday (31), same date as the official contest is scheduled to take place in Jerusalem, an "anti-Eurovision" group is putting on a rival show at the Royal Circus in Brussels.

Organized by political action group, Skal, at a cost of around $15,000, it will feature "international singers, narrators and folk performers" from the whole of Europe. They include Wolf Biermann, Bots, Wannes van de Velde, Christiane Stefanski, Dario Fo, Lluis Llach, Jose Alfonso and from Britian, chart attraction the Tom Robinson Band.

Skal representative, Luc Vanheerentals, says: "The Eurovision contest is a symbol of the phony type of culture that one tries to impose upon the European bourgeoisie as folk culture. Our aim is to prove that, apart from the alienating and Americanizing culture of show business, there is in existence a real folk culture in Europe."

The counter-event is also seen as a propaganda move drawing attention to current political debate in Belgium about the upcoming European Economic Community elections.

The Eurovision Song Contest has been suffering its most difficult year todate, with industrial disputes in participating nations undermining broadcast plans.

Lifelines

Births

Girl to Barbara and George Johnson in Los Angeles March 11. Father is a member of the Brothers Johnson recording group.

* * *

Boy, Jeremy Matthew, to Cory and Lewis Mark March 8 in Los Angeles. Father is independent producer-engineer.

* * *

Boy, Jason Allen, to Molly and Frank Rogers in Michigan last month. Father is pedal steel player with Dave & Sugar.

* * *

Boy, Bernard Justin, to Andee and Barry Bregman in Los Angeles March 6. Father is head of B-Line Productions and Management in Beverly Hills.

* * *

Girl, Shanna, to Lynda and Del Breckenfield last month in Detroit. Father plays bass in EMI America group, Gambler.

Deaths

James S. Rule, 82, former vaudeville star who served as a consultant on public affairs with ASCAP, March 3 in Manhasset, Long Island. He was ASCAP's director of public affairs from 1960 to 1977 and at one time was a pianist for Morton Downey and other topflight acts.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/24/79 Number of LPs reviewed this week **60** Last week **61**

Spotlight

SUPERTRAMP—Breakfast In America, A&M SP3708. Produced by Supertramp, Peter Henderson. This sophisticated English quintet graduated from a cult to mass group with its last album, "Even In The Quietest Moments," nearly two years ago. Its newest work again is centered around the layered keyboard wizardry of writers Rick Davies and Roger Hodgson and the woodwinds of John A. Helliwell. While the group rocks out, it is best on its introspective ballads and midtempo fare with poetic lyrics and lushly arranged orchestrations. The album's catchiest and most incisive track is "The Logical Song" that is ably augmented by other songs that dig deep into the human situation. Amazingly, the group produces a full sound without a lead guitarist. Bassist Dougie Thompson and drummer Bob Benberg round out the group.

Best cuts: "The Logical Song," "Gone Hollywood," "Breakfast In America," "Child Of Vision."

Dealers: The album is shipping platinum and Supertramp is also on tour.

Pop

ART GARFUNKEL—Fate For Breakfast, Columbia JC35780. Produced by Louie Shelton. Garfunkel follows "Watermark," a collection of mostly Jimmy Webb songs, with a superior effort featuring his crystalline vocals gliding over silky string-backed cuts. Two of the best numbers here are oldies: the heartfelt "Oh How Happy" and a torchy reading of the Sky-liners' "Since I Don't Have You" which recalls Garfunkel's big 1976 hit "I Only Have Eyes For You." Another highlight is "Sail On A Rainbow" by Stephen Bishop, who wrote several songs on "Breakaway," Garfunkel's last top 10 LP. Bishop guests on this LP, as do Lee Ritenour, Michael Brecker, Richard Tee and Billy and Bobby Alessi.

Best cuts: "In A Little While," "Since I Don't Have You," "Miss You Nights," "Finally Found A Reason."

Dealers: Unusual front and back cover art will draw visual interest if displayed.

SOUNDTRACK—Hair, RCA CBL23274. Produced by Warren Schatz. A bona fide classic is given an update here and it works, brilliantly at times. The lyrics come across fresh and take on new meaning in today's world, reminding us that the original anti-war, anti-almost-everything-we-stood-for musical isn't out of date. The catchy melodies are the same, but they've been subtly revved up here and there to match current tempos. The universal appeal these songs possess is intact, however. It's just a shame that some of the tunes in this two-record set aren't used in the movie. Fortunately they're preserved on wax.

Best cuts: "Aquarius," "Good Morning Starshine," "Let The Sunshine In," "Easy To Be Hard," "Air," "I'm Black."

Dealers: The success of the movie, plus label's merchandising campaign, will help sell this. Display and play in store.

ENGLAND DAN & JOHN FORD COLEY—Dr. Heckle And Mr. Jive, Big Tree BT76015 (Atlantic). Produced by Kyle Lehning. The enduring duo went to outside sources for two of the best songs on this LP: Todd Rundgren's "Love Is The Answer" (its new single) and Randy Goodrum's "Broken Hearted Me." The duo deals in a variety of styles and tempos on this LP, from soft folkie ballads to down-home rockers. Lee Ritenour and Billy Payne of Little Feat are among the musicians lending strong instrumental support, while such top flight arrangers as Gene Page handled the various cuts.

Best cuts: "Love Is The Answer," "Hollywood Heckle & Jive," "Another Golden Oldie For Wendy," "Running After You," "What's Forever For."

Dealers: The act has racked up an impressive string of hit LPs and singles since its breakthrough in 1976.

LINDA CLIFFORD—Let Me Be Your Woman, RSO RS23902. Produced by Gil Askey. One side of this two-record set is taken up by a 10:20 disco remake of "Bridge Over Troubled Water," the most unlikely candidate for a dance floor revival since Donna Summer tackled "MacArthur Park." But a stronger cut is the side-long (11:46) rendition of "One Of Those Songs," the show business anthem which recalls the theatrical mood of Clifford's breakout hit, "If My Friends Could See Me Now." The other disk features six midlength tunes, including one by Curtis Mayfield ("Hold Me Close") and two by producer Askey. Disco mixes by Jim Burgess and Jimmy Simpson add sizzle to the tracks.

Best cuts: Those cited and "Don't Give It Up," "I Can't Let This Good Thing Get Away."

Dealers: Sexy cover pose.

TIM WEISBERG—Night Rider, MCA MCA30. Produced by Tim Weisberg, Lynn Blessing. One of the most renowned flute players, Weisberg's MCA debut is a compelling work of powerful instrumental passages that sets various moods within each cut. All of the 12 cuts are short with none extending past 4½ minutes, while most are 2 and 3 minutes which make for airplay and possibly a single. While Weisberg's flute is at the forefront, he is ably surrounded by vibes, percussion, synthesizer, electric piano and bass, creating a fully orchestrated effect.

Best cuts: "Westchester Faire," "Midsummer's Dreams," "Moonchild."

Dealers: Weisberg is coming off a platinum LP on his collaboration with Dan Fogelberg.

THE BEACH BOYS—L.A. (Light Album), Caribou JZ35752 (Epic). Produced by Bruce Johnston, Beach Boys, Jim Guercio. A nearly 11-minute version of the Beach Boys' disco-tized "Here Comes The Night" which was first recorded on the "Wild Honey" LP leads off side two. Unfortunately, not much else on the album is very stimulating. The patented harmonies are intact, yet the material lacks guts and substance and is bland in comparison to its earlier works. The writing seems tame by previous standards and the arrangements, despite some fine musicianship, are rather tired sounding. The album's title refers to "the awareness and presence of God as an ongoing loving reality," as the tone of the LP is also spiritual in nature.

Best cuts: "Here Comes The Night," "Baby Blue," "Good Timin'."

Dealers: This is the first album for Epic. Cover art is attractive making for various merchandising effects.

AVERAGE WHITE BAND—Feel No Fret, Atlantic, SD19207. Produced by AWB, Gene Paul. Since the band's debut release, it has been known as solid r&b unit. Its latest continues in funk tradition through nine cuts. Featuring a solid rhythm section and smooth arrangements, they groove along, allowing the vocals to stand out. However, the vocals at times are flat.

Best cuts: "When Will You Be Mine," "Feel No Fret."

Dealers: AWB has a consistent audience.

ROCKETS, RSO RS13047. Produced by Johnny Sandlin. Rockets' RSO debut, after a previous LP on RCA, is high energy rock with an infectious feel. The nucleus of the band was Mitch Ryder's backing unit, the Detroit Wheels. The five-man Detroit unit is adept at rock and blues licks, evidenced in the hard playing of guitarist Jim McCarty and Dennis Robbins. Donnie Backus' keyboards and John Badanjek's steady drums. David Gilbert's lead vocals pace the band. "Turn Up The Radio" is a rock highlight while Bob Seger-penned "Long Long Gone," maintains a distinct Seger feel to it.

Best cuts: "Turn Up The Radio," "Long Long Gone," "Love Me Once Again."

Dealers: Another Motor City rock band, Rockets is managed by Punch Andrews, who also manages Seger.

Country

THE OAK RIDGE BOYS—The Oak Ridge Boys Have Arrived, MCA AY1135. Produced by Ron Chancey. The accuracy of the title of the Oaks' newest LP is borne out by its recent surge to the top of the charts. Once known for their gospel influenced sound, the Oak Ridge Boys have broken away into its own distinctive blend of musical flavors characterized by excellent four-part harmonies and a lively energy that comes through equally on stage or on vinyl. They use almost every instrument in the spectrum to achieve an individual sound, ranging from banjo to syndrums, from fiddle to full string section. Always out front, however, are the powerful vocal arrangements that have become the group's trademark.

Best cuts: "Sail Away," "There Must Be Something About Me That She Loves," "Every Now And Then," "Dancing The Night Away."

Dealers: Strong label support coupled with extensive tour schedule by the Oaks and recent successes of its singles will boost sales.

LYNN ANDERSON—Outlaw Is Just A State Of Mind, Columbia KC35776. Produced by David Wolfert. Anderson's first LP effort with Wolfert has brought her out from behind bars with an uptown country flavor reflective in clean production and a diversified selection of material that lends itself to Anderson's interpretative style. Production highlights include electric guitars, steel, percussion, sax, horns, piano, synthesizer and strings, while material draws from such writers as Karla Bonoff, Van Morrison, and co-written tunes by Barry Mann and Wolfert, who contributes three of the 10 offerings.

Best cuts: "Isn't It Always Love," "This Night Won't Last Forever," "I Am Alone," "Outlaw Is Just A State Of Mind."

Dealers: Anderson's popularity will be rejuvenated with this project.

CON HUNLEY, Warner Bros. BSK3285. Produced by Norro Wilson. Hunley's first LP offering follows on the heels of three top 15 single efforts, the latest being "I've Been Waiting For You All My Life," all of which are included in this package and solidly surrounded with a balanced selection of soulful renditions, such as "Since I Fell For You," country ballads like Hank Cochran's "That's All That Matters" and uptempo kickers exemplified in "Livin' On The Funky Side." His rich, husky and soulful vocal style, influenced by the likes of Ray Charles, is supported by piano, lead, electric and rhythm guitars, horns, strings, steel and background vocals.

Best cuts: "Weekend Friend," "You've Still Got A Place In My Heart," "I've Been Waiting For You All My Life," "That's All That Matters," "Livin' On The Funky Side."

Dealers: Hunley's chart attention should attract sales.

Soul

TATA VEGA—Try My Love, Tamla T7360R1 (Motown). Produced by Winston Monseque. The third LP from Tate shows vocal excellence, as well as a commercial production. Featuring her limitless range and punchy instrumentation, she wails through nine cuts, all written by various writers. Keeping within the r&b disco vein, she shows off vocal mastery as heard in "Magic Feeling," where she does three part scat figures.

Best cuts: All.

Dealers: In store play should generate sales.

MANHATTANS—Love Talk, Columbia JC35693. Produced by Bert de Coteaux, Manhattans, Scorpion Music, Inc., Jack Faith. The male foursome which rocketed to platinum in 1976 with "Kiss And Say Goodbye" returns here with another package dominated by sleek romantic ballads. This veteran act is one of the foremost exponents of silky, string-laden mood pieces, yet it also offers some midtempo numbers more suited to the demands of the contemporary radio scene. The arrangements by the likes of Mike Foreman and Dennis Harris add sheen to the music.

Best cuts: "The Way We Were"/"Memories," "Love Talk," "After You," "I Just Wanna Be The One In Your Life."

Dealers: The group has a long track record.

DELEGATION—The Promise Of Love, State SB010 (Shadybrook). Produced by Ken Gold. Riding the Hot 100 chart with "Oh Honey," this trio's LP offers a tight-knit, soul-pop sound. The upbeat orchestration includes guitar, strings and effective drums nicely complementing the clear, harmonic vocals. Semi-funk "Where Is The Love (We Used To Know)" is a catchy, commercial melody while light, pop-funk sounding "You've Been Doin' Me Wrong" also showcases super vocals.

Best cuts: "Mr. Heartbreak," "The Promise Of Love" and those listed above.

Dealers: "Oh Honey" is a top 10 soul hit.

Disco

GQ/Disco Nights, Arista AB4225. Produced by Jimmy Simpson, Beau Ray Fleming. The male foursome has its own major disco hit with "Disco Nights (Rock Freak)," but it also offers a cover version of A Taste Of Honey's "Boogie Oogie Oogie," which after just six months isn't quite ready for the remake treatment. Billy Stewart's "I Do Love You" is the only other non-original here. The horn arrangements by Ray Chew bring out the funky, spacey dynamics of the group's material.

Best cuts: "Disco Nights (Rock Freak)," "Spirit," "This Happy Feeling."

Dealers: Executive producer is Larkin Arnold, who is beefing up the label's black music efforts.

Jazz

STUFF—Stuff It! Warner Bros. BSK3262. Produced by Steve Cropper. Veteran blues guitarist Steve Cropper produced this outstanding collection of breezy yet funky [illegible] comprised of the all-star team of Cornell Dupree on guitar, Eric Gale on guitar, Steve Gadd on drums, Richard Tee on keyboards Chris Parker on drums, and Gordon Edwards on bass. Strings and horns surround the rhythms. An impressive array of background vocalists like Van McCoy, Faith, Hope & Charity, Venetta Fields, Oren Waters and others gives the [illegible] vored arrangements more r&b, pop and disco accessibility.

Best cuts: "Mighty Love," "Since You've Been Gone," "Love Having You Around," "Stuff It."

Dealers: Stuff has built a strong foundation with its previous albums and should cross over here.

Classical

NYIREGYHAZI—Ervin Nyiregyhazi, piano, Columbia M35125. Nyiregyhazi's second CBS album explores a different vein than the Liszt extravaganza that debuted him to the label. The unconventional pianist turns his attention to character pieces and dances of Grieg, Tchaikovsky and the Romantics, with altogether more relaxed, seductive and pleasurable listening the result. Nyiregyhazi's special attributes can be fully appreciated here—suppleness in phrasing, an extraordinarily wide range of color and dynamic shading and a special intensity that sets Nyiregyhazi style apart from today's corpus of players.

First Time Around

JERRY WILLIAMS—Gone, Warner Bros. BSK3291. Produced by Chris Kimsey, Jerry Williams. Williams is a veteran singer/writer/keyboardist who's played with the likes of Little Richard, Jimmy Reed, Charlie Rich and King Curtis among others. His Warner Bros. debut is a high energy mix of rock, soul and blues. Contributing to the strength of this is the musical muscle supplied by drummer Jeff (Toto) Porcaro, Denny Seiwell and Rick Jaeger; Steve Cropper on guitar; horn arrangements and background vocalists. Williams' vocals and guitar is also noteworthy.

Best cuts: "Gone," "Easy On Yourself," "Call To Me," "Talk To Me" and Otis Redding's "I've Got Dreams To Remember."

Dealers: Look for strong radio activity.

JOE JACKSON—Look Sharp! A&M SP4743. Produced by David Kershenbaum. Jackson is a young English singer/songwriter of the Elvis Costello school of sensitive new wave protesters. Jackson sings with a higher voice, his music is not as compressed and taunt, and he doesn't sound as angry as Costello, but the same elements of solid but sparse instrumentation, a somewhat declamatory style in the singing, a sense of late '70s and early '80s frustration is present in the work of both artists. Backed only by guitar, bass and drums, Jackson plays piano and harmonica.

Best cuts: "Sunday Papers," "Throw It Away," "Pretty Girls," "Baby Stick Around."

Dealers: Pitch to Costello fans.

BILLY THORPE—Children Of The Sun, Capricorn CPN[illegible] Produced by Spencer Proffer. Born in England, Thorpe spent most of his life in Australia where he formed the Aztecs, a popular Australian band in the late 60s. A fiery rock vocalist, Thorpe's U.S. debut is filled with vivid lyrical imagery based on a science fiction theme centering around alien beings who visit Earth. Thorpe is also a powerful guitarist and his riffs mesh well with the thunderous bass of Leland Sklar and Alvin Taylor's drums. Each cut takes on a different flavor ranging from outright rock to r&b and wistful ballads, but each is almost like a short story.

Best cuts: "Wrapped In The Chains," "Simple Life," "Children Of The Sun," "The Beginning."

Dealers: This brand of rock might have its place on [illegible] stations.

LUTHER RABB—Street Angel, MCA MCA3079. Produced by Samuel F. Brown III. Rabb is an exciting new vocalist/band whose songs are tightly structured, employing various hooks and rhythmic intensity. His vocals work well on the fast r&b/pop tunes as well as the ballads and disco flavored songs. His Street Angel band supplies him with the new instrumentation while War's Lonnie Jordan contributes synth and clavinet. Full horn and string sections join in as does a large group of backing singers.

Best cuts: "Make A Little Move (On The One)," "Every Love," "No Bandido."

Dealers: Pitch to Rick James fans.

(Continued on page [illegible])

Spotlight—The most outstanding new product of the week's rel[illegible] and that with the greatest potential for top of the chart placem[illegible] picks—predicted for the top half of the chart in the opinion o[illegible] reviewer; recommended—predicted to hit the second half of the [illegible] in the opinion of the reviewer, or albums of superior quality. Al[illegible] receiving a three star rating are not listed. Review editor: Ed [illegible] son; reviewers: Dave Dexter Jr., Paul Green, Sally Hinkle, Kip [illegible] Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan [illegible] chansky, Hanford Sear[illegible], Eliot Tiegel, Adam White, Gerry Wood, [illegible] Williams.

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IN JUST ONE WEEK A DREAM WILL COME TRUE.

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Billboard's Top Single Picks™

Billboard SPECIAL SURVEY For Week Ending 3/24/79

Number of singles reviewed
This week 85 Last week 112

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Pop

NGS—Good Night Tonight (4:18); producer: Paul rtney; writer: McCartney; publisher: MPL Communi- is ASCAP. Columbia 310939. McCartney's first release IS after 15 years on Capitol is an odd disco-tinged track asizing strange experimental sound effects. It is much a record than a song, with the production embellish- s counting more than the melody and lyrics.

STON—Feelin' Satisfied (3:30); producer: Tom Scholz; T. Scholz; publisher: Pure Songs ASCAP. Epic 850677. guitars, drums and harmonic vocals are spotlighted in pbeat track which is totally rock'n'roll. This tune con- Boston's clear singing and fresh sounds.

REFALL—Sweet And Sour (3:27); producers: Tom Dowd, Albert, Howard Albert; writers: Jock Bartley, Rick Rob- Jock Bartley; publishers: Jock Bartley ASCAP/Warner- rlane/El Sueno BMI. Atlantic 3566. With Rick Roberts' enor voice in the forefront, this midtempo rocker shifts s and tempos well and carries both an electric and tic feel.

RLEANS—Love Takes Time (3:51); producer: Orleans; s: Marilyn Mason, Larry Hoppen; publisher: Orlean- ASCAP. Infinity INF50006. Orleans debuts on Infinity a midtempo number that has an infectious hook as the s. The love song is paced by strong guitars and a smooth vocal.

E ALLMAN BROTHERS BAND—Crazy Love (3:07); pro- Tom Dowd; writer: Dickey Betts; publishers: Pangola/ rs BMI. Capricorn CPS0320. First single from the Allman er's "Enlightened Rogues" reunion album features its ted riveting guitar licks against a powerful vocal.

HEAP TRICK—I Want You To Want Me (3:38); producer: p Trick; writer: R. Nielsen; publishers: Screen Gems- Adult BMI. Epic 850680. The first single from the cur- top 15 LP "Cheap Trick at Budokan" is a high energy featuring an infectious melody and raspy guitar work.

HRIS REA—Diamonds (3:49); producer: Gus Dudgeon; r: Chris Rea; publisher; Magnetic ASCAP. United Artists/ et UAX1285. Rea, a prolific lyricist/singer broke gh last year with "Fool If You Think It's Over" and this nues in that vein—lots of melodic rock with a good g vocal.

LVESTER—I (Who Have Nothing) (3:59); producers: ey Fuqua, Sylvester; writers: Lieber, Stoller; publishers: w Dog/Walden/D.R.M. ASCAP. Fantasy F855AM. While artist maintains the heavy bottom associated with disco c, this Lieber/Stoller song cannot be pigeonholed. Vo- Sylvester is at his best backed by some interesting, of- ntricate instrumentation and excellent tight-knit back- nd singers.

AY STEVENS—I Need Your Help Barry Manilow (3:44); ucer: Ray Stevens; writer: Dale Gonyea; publisher: Ray ens BMI. Warner Bros. WBS8785. The king of novelty- dy singles turns in a wicked spoof of the king of MOR s latest 45, complete with a big chorale background and uilding orchestration. The lyric is quite funny in satirizing sob story aspect of Manilow's hits.

recommended

ART GARFUNKEL—In A Little While (I'll Be On My Way) (3:27); producer: Louie Shelton; writer: D. Belfield; publishers: Dennis Earl/Mother Pearl ASCAP. Columbia 310933.

THE WHO—Had Enough (4:27); producers: Glyn Johns, Jon Astley; writer: John Entwistle; publisher: Red Hot BMI. MCA S451809.

JOHN DENVER—What's On Your Mind (3:45); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane ASCAP. RCA JH11535.

CHERYL LADD—Missing You (3:30); producer: Gary Klein; writer: Matthew Weiner; publishers: Foghorn/Matthew Weiner ASCAP. Capitol P4698.

TANYA TUCKER—I'm The Singer, You're The Song (3:25); producer: Jerry Goldstein; writers: Tanya Tucker, Jerry Goldstein; publishers: Milwaukee/Tanya Tucker/Far Out/L.A.I.M. BMI/ASCAP. MCA MCA41005.

MOLLY HATCHET—Dreams I'll Never See (3:17); producer: Tom Werman; writer: G. Allman; publisher: Metric BMI. Epic 850669.

RICK NELSON—Dream Lover (3:08); producer: Larry Rogers; writer: B. Darin; publishers: The Hudson Bay/Rightsong/Screen Gems-EMI BMI. Epic 850674.

MAXINE NIGHTINGALE—Lead Me On (2:50); producer: Denny Diante; writers: Ali Willis, David Lasley; publisher: Almo ASCAP. Windsong JH11530.

TRIUMVIRAT—Waterfall (3:22); producer: Jurgen Fritz; writer: Jurgen Fritz; publisher: Beechwood BMI. Capitol P4700.

TANTRUM—Kidnapped (4:00); producers: Tom Pabich, David Webb; writer: Balsano; publisher: Chas. Carmen/Creative ASCAP. Ovation OV1115A.

Country

OAK RIDGE BOYS—Sail Away (3:24); producer: Ron Chancey; writer: Rafe Van Hoy; publisher: Tree, BMI. MCA AB12463. Drums, steel-string guitar and strings blend into a gentle introduction for this followup to the Oaks' recent chart success, "Come On In." The mood here is softer and mellower, featuring the distinctive harmonies of the group and underlines with nicely-defined bass and percussion.

THE STATLER BROTHERS—How To Be A Country Star (3:26); producer: Jerry Kennedy; writers: Harold Reid/Don Reid; publisher: American Cowboy, BMI. Mercury 55057. This tongue-in-cheek tune first made its debut during the CMA awards show as a Statlers' novelty song. The group received so many requests for copies of the song that they've recorded it, complete with references to nearly every current country performer. Production is secondary to the lyrics and the Statlers give their customary excellent harmonies the added fillip of humor.

RANDY BARLOW—Sweet Melinda (2:38); producer: Fred Kelly; writers: Randy Barlow/Fred Kelly; publisher: Frebar, BMI. Republic 039. Catchy rhythm and bright production touches provide a spirited energy to this number. Rolling percussion accented with cymbal flourishes and strong background vocals highlighted with well-placed string accents keep the pace building through a lively chorus. Barlow's vocal is well suited to this tune he co-wrote with his producer.

JOE SUN—Blue Ribbon Blues (2:56); producer: Brien Fisher; writers: Jim Rushing/Wayland Holyfield; publisher: Vogue, BMI. Ovation OV1122. Sun's kicking up some dust with this high-powered tune that's got a good-time revival feel to it. Assisted by scorching female background vocals and a strong electric guitar line, Sun rocks through this number that gets extra energy from piano and drums. It's a nice change of pace from Sun's previous slower paced chart contenders. Flip: **On Business For The King (2:52);** producer: same; writers: Joel Hemphill/Joe Sun; publisher: Hemphill, BMI.

recommended

RAY STEVENS—I Need Your Help Barry Manilow (3:44); producer: Ray Stevens; writer: Dale Gonyea; publisher: Ray Stevens, BMI. Warner Bros. WBS8785.

SHEILA ANDREWS—Love Me Like A Woman (2:57); producer: Brien Fisher; writers: Michael Kosser, Robert John Jones; publishers: Terrace, ASCAP/Blue Lake, BMI. Ovation 1121. Flip: **It'll Be Love (2:23);** producer: same; writer: Bill Holmes; publisher: Kidron, BMI.

JOHN DENVER—What's On Your Mind (3:45); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH11535.

CONNIE SMITH—Ten Thousand And One (2:49); producer: Ray Baker; writers: Pat Bunch/Danny Mitchell; publisher: Baray, BMI. Monument 45281.

GLENN SUTTON—Should Old Acquaintance Be Forgotten (2:17); producer: Glenn Sutton; writer: Glenn Sutton; publisher: Flagship, BMI. Mercury 55056.

JERRY NAYLOR—But For Love (2:48); producer: Ray Ruff; writers: G. Pistilli, T. Cashman, T.P. West; publisher: Ampco, ASCAP. Warner Bros./Curb WBS8767.

JODY MILLER—I Don't Want Nobody (To Lead Me On) (2:52); producers: Bob Morgan and Larry Baunach; writers: H. Thomas/L.W. Jones, Jr.; publisher: Screen Gems—EMI, BMI. Epic 850673.

TINA RAINFORD—Members Of The Lonely Hearts Club (3:16); producer: Ralph Siegel; writers: R. Siegel/B. Meinunger/C. Dornaus; publisher: Sounds Of Jupiter, BMI. Epic 850675.

DURWOOD HADDOCK—Everynight Sensation (2:36); producer: Bob Millsap; writers: Durwood Haddock/Jimmy McGowan; publisher: Curtis Wood, ASCAP. Country International 140.

RED SOVINE—Mr. F.C.C. (2:14); producer: Tommy Hill; writers: Richard Cannon/Red Sovine; publisher: Power Play, BMI. Gusto GT49017.

Disco

WAR—Good, Good Feelin' (3:59); producer: Jerry Goldstein; writers: Allen, Brown, Jordan, Miller, Oskar, Rabb, Scott, Goldstein; publishers: Far Out/Milwaukee ASCAP/BMI. MCA MCA40995. The veteran group has long featured rock, soul, Latin and jazz in its records and here adds disco to the funky mix. Dance floor regulars, should delight in the sassy percussive track.

LIQUID GOLD—My Baby's Baby (3:17); producer: Adrian Baker; writers: Adrian Baker, Eddie Seago; publisher: ATV BMI/Channel. Parachute RR524DJ (Casablanca). The lead vocal on this punchy pop disco track recalls the youthful sound of Michael Jackson. That element, coupled with the slick, swirling orchestration and catchy melody should result in wide appeal.

GINO SOCCIO—Dancer (3:30); producer: Mix Machine; writer: Gino Soccio; publisher: Sons Celestes/Shediac ASCAP. RFC RCS8757 (WB). This disco track totally utilizes all elements successfully: funky guitar, electronics and brass. The crisp production is highlighted by the cohesive vocals and complimented by a piano to stress the key change.

recommended

THE UNDISPUTED TRUTH—Show Time—Part 1 (3:50); producer: Norman Whitfield; writer: Norman Whitfield; publishers: May Twelfth/Warner Tamerlane BMI. Whitfield WHI8781 (WB).

Soul

BARRY WHITE—Any Fool Could See (You Were Meant For Me) (3:23); producer: Barry White; writers: B. White, P. Politi; publishers: Seven Songs/Ba-Dake. Unlimited Gold ZS81401 (CBS). White's first release for CBS is a hook-laden, midtempo r&b number. A bouncy rhythm and the maestro's distinctive vocal style highlight.

ROSE ROYCE—First Come, First Serve (3:30); producer: Norman Whitfield; writer: Norman Whitfield; publisher: May Twelfth/Warner-Tamerlane BMI. Whitfield WH18789 (WB). In the same vein as "Car Wash," this rhythmic effort contains the group's familiar percussive style. An underlying synthesizer tone is catchy as are the breathy vocals done in a disco-pop execution.

MILLIE JACKSON—Never Change Lovers In The Middle Of The Night (3:50); producers: Brad Shapiro, Millie Jackson; writers: K. Forsey, M. Bjorklund, F. Jay; publisher: Ivan Mogull ASCAP. Spring SP192 (Polydor). Millie continues with her earthy storytelling. She has coupled this energetic tune with excellent gutsy vocals and large band accompaniment. Background singers are timely and complementing.

recommended

THE McCRARYS—Lost In Loving You (3:21); producer: Trevor Lawrence; writers: L. McCrary, A. McCrary, S. Tucker; publisher: Island BMI. Portrait 670028 (CBS).

CAROLINE CRAWFORD—Tell Me You'll Wait (3:46); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publishers: April Bohannon/Intersong-USA ASCAP. Mercury 74054.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 130

op

—Danger Money, Polydor PD16194. Produced by Eddie son, John Wetton. On its second LP, UK is now a trio, built nd the keyboards and electric violin of former Roxy Music mber Eddie Jobson and former King Crimson bassist and alist John Wetton. Zappa veteran Tony Bozzio rounds out trio on drums. In both substance and style UK is a worthy tion to the ranks of such English progressive rock heavy hts as Yes and Emerson, Lake & Palmer. **Best cuts:** "Carg No Cross," "Nothing To Lose," "Danger Money."

Y'S GANG—Keep On Dancin', SAM JC35793 (CBS). Pro- d by Eric Matthew. Title cut is a classic garage-made hit le to the point of banality, catchy to the point of infuria- The album picks up on the former qualities, with instrutation which is primarily percussive, though some wind and keyboards serve to flesh out the disco sound. Vocals from the frivolous ("Do It At The Disco") to the butch rty All Night"). **Best cuts:** Those cited, plus "Let's Love e Tonight," "Showtime."

DY CRAWFORD—Raw Silk, Warner Bros. BSK3283. Pro- d by Stephan Goldman. Crawford's 11 tracks are mainly vanilla, nicely sung with sympathetic arrangements. s on record as saying that Nancy Wilson is her influence there are moments when Wilson's style of the '60s is arent. All in all, a workmanlike LP. **Best cuts:** "Nobody," e Mood."

HAEL MURPHEY—Peaks, Valleys, Honky-Tonks & Alleys, JE35742 (CBS). Produced by John Boylan. Half of this album was recorded live at North Hollywood's Palomino Club and it features many of the progressive country rockers singer/songwriter Murphey is known for. The other five were recorded in the studio with the same musicians and the whole package is a nice introduction to those not familiar with the artist. **Best cuts:** "Backslider's Wine," "Cosmic Cowboy," "Years Behind Bars."

PASSION FEATURING AU LUCE, AVI AVI6059. Produced by Jim Pike, Ed Cobb. Passion is an interesting rock band with a sound reminiscent of a mix of other melodic pop/rock outfits. At the forefront is the slick lead vocals of Au Luce, a fiery female singer. Bass, keyboards, percussion and synthesizer courtesy of Laurin Rinder and W. Michael Lewis respectively, complement the vocal strength. **Best cuts:** "I'm Leavin'," "Candyman," "You Don't Have To Be Lonely."

LONDON COLLECTORS EDITION, Chris Youlden, London LC50015. Various producers. Youlden was Savoy Brown's dynamic lead vocalist. This collection features some of the best cuts from Savoy Brown as well as Youlden's two solo albums. Traces of rock, blues and even jazz surface. Kim Simmonds' lead guitar paces the Savoy Brown tracks while various players are found on cuts from the solo LPs. Throughout, it's Youlden's vocals that draw attention. **Best cuts:** Choose your own.

C.Y. WALKIN' BAND—Love The Way It Feels, Parachute RRLP 9010. Produced by Jim Ed Norman. Parachute topper Russ Regan called this Chicago group a cross between Pablo Cruise and Fleetwood Mac, complete with female vocalist Debbie Dobkin—a fashionable ploy. The album is fairly typical AOR fare, with instrumentation founded on riffy guitars and drums, the vocals alternating between the smooth and the rockin'. Rather bland, but the band might click. **Best cuts:** "Love The Way It Feels," "Sky High," "Special Kind Of Love."

soul

ORIGINAL MOTION PICTURE SOUNDTRACK—Fast Break, Motown M7915R1. Produced by James DiPasquale, David Shire. This is an album of funky instrumentals and solos and duets by Billy Preston and Syreeta. Preston also plays a variety of keyboards fronting the powerful instrumentation. In addition to the exposure this is receiving in the nationally-released Gabe Kaplan comedy, more exploitation will come from soul and pop radio play and disco activity on a 12-inch disco disk of "Go For It." **Best cuts:** "Go For It," "With You I'm Born Again," "He Didn't Stay," "More Than Just A Friend."

THE GAP BAND, Mercury SRM13758. Produced by Lonnie Simmons. This high spirited album mixes a blend of soul and funk that is strongly supported by the able vocals of Charles and Robert Wilson. Production is tight and the background vocals, strings and horns are well balanced to provide a sound that is tasty and very easy to listen to. The album is well paced with uptempo tunes and some mellow ballads—the latter being the group's forte. **Best cuts:** "You Can Count On Me," "I'm In Love," "Got To Get Away."

country

JANIE FRICKE—Love Notes, Columbia KC35774. Produced by Billy Sherrill. Fricke's second attempt at establishing herself as an album artist offers a flip side selection of either country-oriented or MOR material, both of which display her unique ability in lending a different feel and vocal style to each selection. Sherrill's production is challenging and refreshing with each cut as he brackets them with crisp country production or hauntingly rich instrumental support. **Best cuts:** "I'll Love Away Your Troubles For Awhile," "Let Me Love You Goodbye," "Love Is Worth It All," "Playin' Hard To Get."

JOHNNY DUNCAN—See You When The Sun Goes Down, Columbia KC35775. Produced by Billy Sherrill. The mood of this album is set by the first cut, "Slow Dancing," which is also Duncan's single release. The collection is mellow, smooth and low key, with heavy emphasis on strings and soft backgrounds. Duncan's vocals are relaxed and resonant, and the balance of material is weighted strongly in favor of ballads. **Best cuts:** "Slow Dancing," "The Last Cheater's Waltz," "One Night Of Love."

ERNEST TUBB—Ernest Tubb: The Legend And The Legacy, First Generation FGL0002. Produced by Pete Drake. Drake has assembled a double pocketed collector's edition of Tubb's standards rendered in his imitative style and joined by such country field decendants as Willie Nelson, Conway Twitty, Loretta Lynn, Merle Haggard, Charlie Rich, Johnny Cash, George Jones, Marty Robbins, Ferlin Husky, Cal Smith, Johnny Paycheck, Waylon Jennings, Vern Gosdin and Simon Crum. Also a legion of Nashville's session players have joined Tubb's Texas Troubadours. **Best cuts:** All selections.

disco

GEORGE McCRAE—We Did It, TK610. Produced by G. McCrae, H.W. Casey, R. Finch, B. Champion. Despite the hands of too many outside producers, McCrae's soul style shines through even if only on several selections. Aside from those individual efforts, the entire LP is shallow and tin-sounding, both vocally and instrumentally. The K.C. & the Sunshine Band formula works best only for them. **Best cuts:** "Don't You Feel My Love," "I Want You Around Me" and "Love, Life & Soul."

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FOR WEEK ENDING MARCH 24, 1979

Billboard HOT 100®

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*Chart Bound

GOODNIGHT TONIGHT—Wings (Columbia 3-10939)

I WHO HAVE NOTHING—Sylvester (Fantasy 855)

SEE TOP SINGLE PICKS REVIEWS, page 1??

This Week	Last Week	Wks. On Chart	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★ 1	2	7	TRAGEDY—Bee Gees ● (Bee Gees), Karl Richardson, Albhy Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	CHA
★ 2	1	15	I WILL SURVIVE—Gloria Gaynor ● (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508	ALM
★ 3	6	10	WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, K. Loggins, Warner Bros. 8725	WBM
4	4	11	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams ● (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959	ALM
★ 5	5	15	SHAKE YOUR GROOVE THING—Peaches & Herb ● (Freddie Perren), D. Fekaris, F. Perren, Polydor 14514	ALM
6	3	14	DO YOU THINK I'M SEXY—Rod Stewart ▲ (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	WBM
★ 7	8	7	SULTANS OF SWING—Dire Straits (Muff Winwood), M. Knopfler, Warner Bros. 8736	ALM
8	7	20	FIRE—Pointer Sisters ● (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum)	WBM
★ 9	10	14	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, Cloud 11 (TK)	CPP
10	9	18	A LITTLE MORE LOVE—Olivia Newton John ● (John Farrar), J. Farrar, MCA 40975	ALM
11	11	19	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373	ALM/CHA
★ 12	14	12	LADY—Little River Band (John Boylan & Little River Band), G. Goble, Capitol 4667	WBM
13	13	12	EVERY TIME I THINK OF YOU—The Babys (Ron Nevison), R. Kennedy, J. Conrad, Chrysalis 2279	CLM
★ 14	16	7	BIG SHOT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10913	ABP/BP
★ 15	17	9	KNOCK ON WOOD—Amii Stewart (Floyd-Cropper), B. Long, Ariola 7736	ALM
★ 16	18	9	I JUST FALL IN LOVE AGAIN—Anne Murray (Dorff, Sklerov-Lloyd, Herbstritt), Jim Ed Norman, Capitol 4675	CPP
★ 17	22	9	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, N. Chinn, RSO 917	WBM
18	19	10	CRAZY LOVE—Poco (Richard Sanford Orshoff), R. Young, ABC 12439	WBM
★ 19	23	9	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517	CHA
20	21	9	FOREVER IN BLUE JEANS—Neil Diamond (Bob Gaudio), R. Bennett, N. Diamond, Columbia 3-10897	WBM
★ 21	26	6	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, L. Stein, Chrysalis 2295	ALM
22	12	23	Y.M.C.A.—Village People ▲ (Jaques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945	CPP
★ 23	28	7	I WANT YOUR LOVE—Chic ● (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rogers, Atlantic 3557	WBM
24	15	22	LE FREAK—Chic ▲ (Benard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	WBM
★ 25	29	9	MAYBE I'M A FOOL—Eddie Money (E. Money, L. Chiate, L. Garrett, R. Taylor), Bruce Botnick, Columbia 3-10900	ALM
★ 26	30	12	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King ● (Not Listed), T. Life, J.H. Fitch, RCA 11386	CLM
27	20	15	DANCIN' SHOES—Nigel Olsson (Paul Davis), C. Storie, Bang 740	CHA
★ 28	32	9	LIVIN' IT UP—Bell & James (L. Bell, C. James), LeRoy Bell, Casey James, A&M 2069	CPP
★ 29	33	7	HE'S THE GREATEST DANCER—Sister Sledge (Bernard Edwards, Nile Rodgers), D. Paich, Cotillion 44245 (Atlantic)	WBM
30	31	10	EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt (Snuff Garrett), S. Dorff, M. Brown, T. Garrett, Elektra 45554	CPP
★ 31	36	7	PRECIOUS LOVE—Bob Welch (Carter), B. Welch, Capitol 4685	CPP
★ 32	40	7	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. Esty, Casablanca 965	ALM
★ 33	37	11	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), J. Soto, Atlantic 3547	CPP
★ 34	35	10	THE CHASE—Giorgio Moroder (Giorgio Moroder), G. Moroder, Casablanca 956	CPP
★ 35	38	8	DOG & BUTTERFLY—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 70025 (CBS)	WBM
★ 36	39	8	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (James Purdie), C. Brown, Source 40967 (MCA)	ALM
37	24	18	LOTTA LOVE—Nicolette Larson (Ted Templeman), N. Young, Warner Bros. 8664	WBM
★ 38	50	5	LOVE BALLAD—George Benson (Tommy Lipuma), Scarborough, Warner Bros. 8759	CHA
39	25	17	GOT TO BE REAL—Cheryl Lynn ● (Marty Paich, Davie Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808	WBM
★ 40	46	5	WATCH OUT FOR LUCY—Eric Clapton (Glyn Johns), E. Clapton, RSO 910	CHA
★ 41	45	6	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Salsoul 72078 (RCA)	CPP
42	27	21	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	CPP
★ 43	49	6	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	
★ 44	51	4	RUBBER BISCUIT—Blues Brothers (Bob Tischler, Paul (Shaffer), C. Johnson, Atlantic 3564	B-3
★ 45	55	4	BLOW AWAY—George Harrison (George Harrison, Russ Titelman), G. Harrison, Dark Horse 8763 (Warner Bros.)	WBM
★ 46	48	7	I'LL SUPPLY THE LOVE—Toto (Toto), D. Paich, Columbia 312898	
47	47	7	NOW THAT WE FOUND LOVE—Third World (Alex Sarkin, Third World), K. Gamble, L. Huff, Island 8663 (WB)	CPP
★ 48	53	6	KEEP ON DANCIN'—Gary's Gang (Eric Matthew), E. Matthew, G. Turner, Columbia 3-10884	ALM
★ 49	67	2	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 973	
★ 50	58	6	SOUVENIRS—Voyage (Roger Tokarz), M. Chantereau, P.A. Dahan, S. Pezin, Marlin 3330 (TK)	CLM
51	52	10	OUR LOVE IS INSANE—Desmond Child & Rouge (Richard Landis), D. Child, Capitol 4669	
52	54	8	OH, HONEY—Delegation (Ken Gold), Gold, Denne, Shadybrook 1048 (Janus)	CPP
★ 53	59	5	ROXANNE—Police (Police), Sting, A&M 2096	CPP
★ 54	62	5	STAY THE NIGHT—Farragher Bros. (Vini Poncia), J. Farragher, T. Farragher, Polydor 14533	CPP
★ 55	63	4	HERE COMES THE NIGHT—Beach Boys (Bruce Johnston, Curt Becher), B. Wilson, M. Love, Caribou 89026 (CBS)	ALM
56	56	5	IT HURTS SO BAD—Kim Carnes (Daniel Moore, Dave Ellingson, Kim Carnes), Kim Carnes, EMI-America 8011	ALM
★ 57	64	4	ROLLER—April Wine (Myles Goodwyn), M. Goodwyn, Capitol 4660	CPP
58	34	20	I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	CPP
59	44	7	JUST ONE LOOK—Linda Ronstadt (Peter Asher), G. Carroll, D. Payne, Asylum 46011	
60	42	14	NO TELL LOVER—Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Cetera, Columbia 10898	CPP
★ 61	71	3	LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lehning), T. Rundgren, Big Tree 16131	ALM
★ 62	70	4	ELANA—Marc Tanner Band (Nat Jeffrey), M. Tanner, N. Jeffrey, J. Monday, Elektra 46003	WBM
★ 63	73	2	RENEGADE—Styx (Styx), T. Shaw, A&M 2110	ALM
★ 64	72	5	HEARTACHES—BTO (Jim Vallance), C.F. Turner, Mercury 74046	CPP
★ 65	74	2	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	
★ 66	76	2	REUNITED—Peaches & Herb (F. Perren), D. Fekaris, F. Perren, Polydor/MVP 14547	
★ 67	77	2	HAPPINESS—Pointer Sisters (Richard Perry), A. Toussaint, Planet 45902 (Elektra/Asylum)	WBM
★ 68	78	3	AT MIDNIGHT—T. Connection (Cory Wade), T. Coakley, D. Mackey, Dash 5048 (TK)	
★ 69	82	2	SUCH A WOMAN—Tycoon (Robert John Lange), M. Kreider, N. Mershon, Arista 0398	B-3
★ 70	80	3	LOVE & DESIRE—Arpeggio (Simon Soussan), S. Soussan, S. Barnes, J. Cash, Polydor 14535	
★ 71	81	2	HARD TIME FOR LOVERS—Judy Collins (Gary Klein), H. Prestwood, Elektra 46020	CPP
★ 72	87	2	SWEET LUI LOUISE—Iron Horse (Randy Bachman), R. Bachman, Scotti Brothers 406 (Atlantic)	CPP
73	75	3	TAKE IT BACK—J. Geils (Joe Wissert), P. Wolf, S. Justman, EMI-America 8012	ALM
★ 74	84	5	CAN YOU READ MY MIND—Maureen McGovern (Michael Lloyd), J. Williams, L. Bricusse, Warner/Curb 8756 (Warner Bros.)	WBM
★ 75	85	2	DON'T WRITE HER OFF—McGuinn, Clark & Hillman (Ron, Howard Albert), R. McGuinn, R. J. Hippard, Capitol 4693	
★ 76	86	2	DISCO NIGHTS—G. Q. (Jimmy Simpson, Beau Ray Flemming), E. Raheim, Le Blanc, Arista 0388	CPP
★ 77	NEW ENTRY		BRIDGE OVER TROUBLED WATER—Linda Clifford (Gil Askey), P. Simon, Curtom 921 (RSO)	WBM
78	79	3	ONE WAY LOVE—Bandit (Matthew Fisher), T. Lester, Ariola 7731	ALM
★ 79	89	2	GOOD TIMES ROLL—Cars (Roy Thomas Baker), R. Ocasek, Elektra 46014	WBM
★ 80	90	2	GET USED TO IT—Roger Voudouris (Michael Omartian), M. Omartian, R. Voudouris, Warner Bros. 8762	WBM
★ 81	NEW ENTRY		JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer (Dell Newman), R. Vanwarmer, Bearsville 0334 (Warner Bros.)	ALM
★ 82	92	2	THERE BUT FOR THE GRACE OF GOD GO I—Machine (August Darnell), K. Nance, A. Darnell, Hologram 11456 (RCA)	
★ 83	NEW ENTRY		FEELIN' SATISFIED—Boston (Tom Scholz), T. Scholz, Epic 8-50677	
★ 84	NEW ENTRY		CRAZY LOVE—Allman Brothers (Tom Dowd), D. Betts, Capricorn 0320	CPP
★ 85	NEW ENTRY		I NEED YOUR HELP BARRY MANILOW—Ray Stevens (Ray Stevens), D. Gonyca, Warner Bros. 8785	ALM
★ 86	NEW ENTRY		THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 212	ALM
87	88	2	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, ABC 12451	
★ 88	NEW ENTRY		CALIFORNIA DREAMIN'—America (Gerry Beckley, Lee Bunnell), J. Phillips, M. Phillips, American International 1700 (Casablanca)	CPP
★ 89	NEW ENTRY		LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA)	
★ 90	NEW ENTRY		SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (Hal Davis), N. Holms, M. Butler, Tamla 54297 (Motown)	CPP
91	91	4	LAZY EYES—TMG (Richard Lush), T. Mulry, Atco 7096 (Atlantic)	
92	93	2	YOU AND ME—Liner (Arif Mardin), T. Farmer, D. Farmer, E. Geiga, Atco 7097 (Atlantic)	
93	41	9	SONG ON THE RADIO—Al Stewart (A. Stewart), Alan Parsons, Arista 0389	WBM
94	43	12	HAVEN'T STOPPED DANCING YET—Gonzalez (Richard Jones & Gloria Jones), G. Jones, Capitol 4674	ALM
95	61	19	TOO MUCH HEAVEN—Bee Gees ▲ (Bee Gees/Albhy Galuten, Karl Richardson), B. & M. Gibb, RSO 913	CHA
96	65	7	CONTACT—Edwin Starr (Edwin Starr), E. Starr, A.E. Pullan, R. Dickerson, 20th Century 2396 (RCA)	WBM
97	66	4	I'M NOT GONNA CRY ANYMORE—Nancy Brooks (Ernie Winfrey), B. David, Arista 0385	CPP
98	57	15	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow And Ron Dante), W. Jennings, R. Kerr, Arista 0382	ALM
99	68	19	SHAKE IT—Ian Matthews (S. Roberton, I. Matthews), T. Boylan, Mushroom 7039	WBM
100	60	14	BLUE MORNING, BLUE DAY—Foreigner (Keith Olsen, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543	WBM

★ **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)

A Little More Love (John Farrar/Irvin, BMI) 10
At Midnight (Sherlyn/Decibel, T Connection, BMI) 68
Big Shot (Impulsive/April, ASCAP) 14
Blow Away (Ganga, BMI) 45
Blue Morning, Blue Day (Somerset/Warner Bros., BMI) 100
Bridge Over Troubled Water (Paul Simon) 77
Bustin' Loose (A Scent/Nouveau, BMI) 36
California Dreamin' (American Broadcasting, ASCAP) 88
Can You Read My Mind (Warner Tamerlane, BMI) 74
Contact (ATV/Zonal, BMI) 96
Crazy Love (Pendling, ASCAP) 18
Crazy Love (Pangola/Careers, BMI) 84
Dancin' Shoes (Canal, BMI) 27
Disco Nights (G.Q./Arista, ASCAP) 76
Dog & Butterfly (Wilsongs/Know, ASCAP) 35
Don't Cry Out Loud (Irving/Woolnough/Jemava/Unichappell) 11
Don't Write Her Off (Little Bear/Red Shift, BMI) 75
Do You Think I'm Sexy (Riva/Warner Bros./Nite Stalk, ASCAP) 6
Elana (Likewise/Warner Bros./ASCAP/Omensive, BMI) 62
Every Time I Think Of You (If Ray Jason, BMI) 13
Every Which Way But Loose (Peso/Warner Tamerlane/Malkyle, BMI) 30
Feelin' Satisfied (Pure Songs, ASCAP) 83
Fire (Bruce Springsteen, ASCAP) 8
Forever In Blue Jeans (Stonebridge, ASCAP) 20
Get Used To It (Own This House, ASCAP/Spikes, BMI) 80
Good Times Roll (Lido, BMI) 79
Got To Be Real (Butterfly/Gong, BMI; Hudmar/Cotaba, ASCAP) 39
Happiness (Warner Tamerlane/Marsaint, BMI) 67
Hard Time For Lovers (Careers, BMI) 71
Haven't Stopped Dancing Yet (Buckwheat/Old Eye, ASCAP) 94
Heart Of Glass (Rare Blue/Monster Island, ASCAP) 21
Heartaches (Turnip, BMI) 64
Heaven Knows (Rick's, BMI) 4
He's The Greatest Dancer (Chic, BMI) 29
Here Comes The Night (Irving, BMI) 55
I Don't Know If It's Right (Six Continents/Mills & Mills) 26
I Got My Mind Made Up (Lucky Three, BMI) 41
If Loving You Is Wrong (East Memphis/Klondike, BMI) 87
I Just Fall In Love Again (Lowery, BMI) 16
I'll Supply The Love (Hudmar, ASCAP) 46
I'm Not Going To Cry Anymore (Mindy, ASCAP) 97
I Need Your Help Barry Manilow (Ray Stevens, BMI) 85
In The Navy (Can't Stop, BMI) 49
It Hurts So Bad (Almo/Brown Shoes/Quixotic, ASCAP) 56
I Want Your Love (Chic, Cotillion, BMI) 23
I Will Survive (Perren Vibes, ASCAP) 2
I Was Made For Dancing (Michaels/Scott Tone, ASCAP) 58
Just One Look (Premier, BMI) 59
Just When I Needed You Most (Fourth Floor, ASCAP) 81
Keep On Dancing' (Mideb/Eric Matthew, ASCAP) 48
Knock On Wood (East/Memphis, BMI) 15
Lady (Screen Gems/EMI, BMI) 12
Lazy Eyes (E.B. Marks, BMI) 91
Le Freak (Chic, BMI) 24
Livin' It Up (Mighty Three, BMI) 28
Lotta Love (Silver Fiddle, BMI) 37
Love & Desire (Alcazar/On Beat, BMI/ASCAP) 70
Love Ballad (Unichappell, BMI) 38
Love Is The Answer (Earmark/Fiction, BMI) 61
Love Takes Time (Orleansongs, ASCAP) 89
Maybe I'm A Fool (Grajonca/Island, BMI) 25
Music Box Dancer (Unichappell, BMI) 19
No Tell Lover (Cont/Street Sense/Polish Prince, ASCAP) 60
Now That We Found Love (Mighty Three, BMI) 47
Oh, Honey (Screen Gems/EMI, BMI) 52
One Way Love (Midsong, ASCAP) 78
Our Love Is Insane (Desmobile/Managed, ASCAP) 51
Precious Love (Glenwood/Cigar, ASCAP) 31
Renegade (Almo, ASCAP) 63
Reunited (Perren Vibes, ASCAP) 66
Rock 'N' Roll Fantasy (Badco, ASCAP) 65
Roxanne (Virgin, ASCAP) 53
Rubber Biscuit (Adam R. Levy & Father, BMI) 44
Saturday Night, Sunday Morning (Colgems, BMI; Jobete, ASCAP) 90
Song On The Radio (D.J.M./Frabjous/Approximate) 93
September (Saggifire/Irving/Charville, BMI; Steelchest, ASCAP) 57
Shake It (Steamed Clam, BMI) 99
Shake Your Body (Peacock, BMI) 43
Shake Your Groove Thing (Perren Vibes, ASCAP) 5
Somewhere In The Night (Irving, BMI) 98
Souvenirs (Sirocco/Radmus, ASCAP) 50
Stay The Night (Farefap, BMI) 54
Stumblin' In (Chinnichap, BMI) 17
Such A Woman (See This House, ASCAP/Spikes, BMI) 69
Sultans Of Swing (Almo, ASCAP) 7
Superman (Warner Tamerlane, BMI) 33
Sweet Lui Louise (Survivor/Pro & Us Kids, BMI) 72
Take It Back (Center City, ASCAP) 73
Take Me Home (Rick's, BMI) 32
The Chase (Gold Horizon, BMI) 34
The Gambler (Writers Night, ASCAP) 42
The Logical Song (Almo/Delicate, ASCAP) 86
There But For The Grace Of God Go I (Nance Songs/Holograms, ASCAP/ITC, BMI) 82
Too Much Heaven (Music For Unicef, BMI) 95
Tragedy (Stigwood, BMI) 1
Watch Out For Lucy (Stigwood, BMI) 40
What A Fool Believes (Snug, BMI/Milk Money, ASCAP) 3
What You Won't Do For Love (Sherlyn/Lindseyanne, BMI) 9
YMCA (Green Light, ASCAP) 22
You And Me (Desert Songs, PRS) 92

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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The Brilliant New Stars In The Disco Galaxy

GONZALEZ

The Best-Selling Album

Haven't Stopped Dancin'

SW-11855

Includes the Smash-hit Pop & Disco single
"Haven't Stopped Dancing Yet" 4174

Gonzalez-
Your Feet Will Love Them

Produced By Richard & Gloria Jones For Ole "Eye" Productions.

Capitol Records

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FEEL THE INSPIRATION

MAZE

featuring

FRANKIE BEVERLY

Inspiration is an irresistible call to pop/soul music lovers on a hitherto unexplored level.
The new album is an inspired work of art that leads you to the heart of Maze.
Inspiration (SW-11912) includes the hit single "Feel That You're Feelin'." (4686)

Produced by Frankie Beverly

Capitol Records

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Billboard® TOP LPs & TAPE®

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE: ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
★	1	6	**BEE GEES** Spirits Having Flown RSO RS1-3041	▲ 8.98		8.98		8.98	
★	3	14	**DOOBIE BROTHERS** Minute By Minute Warner Bros. BSK 3193	▲ 7.98		7.98		7.98	
★	4	12	**DIRE STRAITS** Dire Straits Warner Bros. BSK 3266	• 7.98		7.98		7.98	
4	2	14	**ROD STEWART** Blondes Have More Fun Warner Bros. BSK 3261	▲ 8.98		8.98		8.98	
★	6	12	**GLORIA GAYNOR** Love Tracks Polydor PD 1-6184	• 7.98		7.98		7.98	
6	5	23	**VILLAGE PEOPLE** Cruisin' Casablanca NBLP 7118	▲ 7.98		7.98		7.98	
7	7	14	**BLUES BROTHERS** Brief Case Full Of Blues Atlantic SD 19217	▲ 7.98		7.98		7.98	
★	11	18	**PEACHES & HERB** 2 Hot Polydor/MTV PD1-6172	7.98		7.98		7.98	
9	9	22	**BILLY JOEL** 52nd Street Columbia FC 35609	▲ 8.98		8.98		8.98	
10	8	16	**OLIVIA NEWTON-JOHN** Totally Hot MCA 3067	• 7.98		7.98		7.98	
11	10	9	**ELVIS COSTELLO** Armed Forces Columbia JC 35709	• 7.98		7.98		7.98	
12	12	28	**DONNA SUMMER** Live And More Casablanca NBLP-7119	▲ 12.98		12.98		12.98	
13	14	17	**CHIC** C'Est Chic Atlantic SD 19209	▲ 7.98		7.98		7.98	
★	16	5	**CHEAP TRICK** Cheap Trick At Budokan Epic FE 35795	• 7.98		7.98		7.98	
15	15	23	**TOTO** Columbia JC 35317	▲ 7.98		7.98		7.98	
★	18	7	**RICK JAMES** Busting Out Of L. Seven Gordy G7 984 (Motown)	7.98		7.98		7.98	
★	28	2	**GEORGE HARRISON** Dark Horse DHK 3255 (Warner Bros.)	7.98		7.98		7.98	
18	19	39	**THE CARS** Elektra 6E 135	▲ 7.98		7.98		7.98	
★	23	18	**POCO** Legend ABC AA 1099	7.98		7.98		7.98	
★	26	15	**THE JACKSONS** Destiny Epic JE 35552	• 7.98		7.98		7.98	
21	13	17	**POINTER SISTERS** Energy Planet Pl (Elektra/Asylum)	7.98		7.98		7.98	
22	22	15	**KENNY ROGERS** The Gambler United Artists UALA 934	▲ 7.98		7.98		7.98	
★	49	2	**GEORGE BENSON** Livin' Inside Your Love Warner Bros. 2BSK 3277	• 14.98		14.98		14.98	
24	21	19	**BOBBY CALDWELL** Clouds 8804 (TK)	7.98		7.98		7.98	
★	37	3	**BOB WELCH** Three Hearts Capitol SO 11907	• 7.98		7.98		7.98	
★	30	6	**ANNE MURRAY** New Kind Of Feeling Capitol SW 11849	• 7.98		7.98		7.98	
★	31	6	**INSTANT FUNK** Instant Funk Salsoul SA 8513 (RCA)	7.98		7.98		7.98	
28	17	9	**EDDIE MONEY** Life For The Taking Columbia JC 35598	• 7.98		7.98		7.98	
★	33	9	**BABYS** Head First Chrysalis CHR 1195	7.98		7.98		7.98	
★	40	27	**BLONDIE** Parallel Lines Chrysalis CHR 1192	7.98		7.98		7.98	
31	32	6	**CHUCK BROWN & THE SOUL SEARCHERS** Bustin' Loose Source SOR 3076 (MCA)	7.98		7.98		7.98	
32	20	6	**JEFFERSON STARSHIP** Jefferson Starship "Gold" Grunt BXLI 3247 (RCA)	8.98		8.98		8.98	
33	25	17	**EARTH, WIND & FIRE** The Best Of Earth, Wind & Fire Columbia PC 35647	▲ 8.98		8.98		8.98	
34	35	16	**MELISSA MANCHESTER** Don't Cry Out Loud Arista AB 4168	7.98		7.98		7.98	
★	81	2	**ALLMAN BROTHERS BAND** Enlightened Rogues Capricorn CPN 0218	• 7.98		7.98		7.98	
36	27	17	**ERIC CLAPTON** Backless RSO 1 3039	▲ 8.98		8.98		8.98	
★	47	5	**SISTER SLEDGE** We Are Family Cotillion COT 5209	7.98		7.98		7.98	
38	24	19	**NICOLETTE** Warner Bros. BSK 3243	• 7.98		7.98		7.98	
39	29	17	**BARBRA STREISAND** Greatest Hits Vol. II Columbia FC 35679	▲ 8.98		8.98		8.98	
40	36	77	**BILLY JOEL** The Stranger Columbia JC 34987	▲ 7.98		7.98		7.98	
41	34	17	**BARRY MANILOW** Greatest Hits Arista A2L 8601	▲ 13.98		13.98		13.98	
42	43	8	**UFO** Strangers In The Night Chrysalis CH2-1209	11.98		11.98		11.98	
★	50	16	**GEORGE THOROGOOD** Move It On Over Rounder 3024	7.98		7.98		7.98	
44	42	26	**STYX** Pieces Of Eight A&M SP 4724	▲ 7.98		7.98		7.98	
★	74	4	**POLICE** Outlandos D'Amor A&M SP 4753	7.98		7.98		7.98	
46	41	25	**HEART** Dog And Butterfly Portrait FR 35555 (CBS)	▲ 8.98		8.98		8.98	
47	48	15	**VOYAGE** Fly Away Marlin 2225 (TK)	7.98		7.98		7.98	
★	86	2	**AMII STEWART** Knock On Wood Arista America SW 50054	7.98		7.98		7.98	
49	44	8	**BELL & JAMES** A&M 4728	7.98		7.98		7.98	
50	45	15	**NEIL DIAMOND** You Don't Bring Me Flowers Columbia SC 35625	▲ 8.98		8.98		8.98	
51	51	12	**MARVIN GAYE** Here, My Dear Tamla T 364 (Motown)	NL		NL		NL	
52	38	38	**FOREIGNER** Double Vision Atlantic SD 19999	▲ 7.98		7.98		7.98	
★	63	53	**VILLAGE PEOPLE** Macho Man Casablanca NBLP 7096	▲ 7.98		7.98		7.98	
54	52	19	**CHERYL LYNN** Got To Be Real Columbia JC 35486	• 7.98		7.98		7.98	
55	55	18	**THIRD WORLD** Journey To Addis Island ILPS 9554 (Warner Bros.)	7.98		7.98		7.98	
★	66	6	**ANGELA BOFILL** Angie GRP 5000 (Arista)	7.98		7.98		7.98	
57	46	15	**RICHARD PRYOR** Wanted Live In Concert Warner Bros. 2BSK 3364	• 14.98		14.98		14.98	
★	68	5	**McGUINN, CLARK & HILLMAN** Capitol SW 11910	7.98		7.98		7.98	
59	57	70	**SOUNDTRACK** Saturday Night Fever RSO RS 2 4001	▲ 12.98		12.98		12.98	
60	58	44	**BOB SEGER & THE SILVER BULLET BAND** Stranger In Town Capitol SW 11698	▲ 7.98		7.98		7.98	
61	61	16	**PEABO BRYSON** Crosswinds Capitol ST-11875	• 7.98		7.98		7.98	
62	62	23	**NEIL YOUNG** Comes A Time Warner Bros. BSK 2266	• 7.98		7.98		7.98	
★	73	5	**CHER** Take Me Home Casablanca NBLP 7113	7.98		7.98		7.98	
64	59	33	**THE TALKING HEADS** More Songs About Buildings And Food Sire SRK 6058 (Warner Bros.)	7.98		7.98		7.98	
65	65	15	**BOB JAMES** Touch Down Tappan Zee JZ 35594 (Columbia)	7.98		7.98		7.98	
66	64	40	**ROLLING STONES** Some Girls Rolling Stones COC 39108 (Atlantic)	▲ 7.98		7.98		7.98	
67	69	21	**SANTANA** Inner Secrets Columbia FC 35600	• 8.98		8.98		8.98	
68	67	10	**GONZALEZ** Haven't Stopped Dancin' Capitol SW 11855	7.98		7.98		7.98	
69	53	21	**STEVE MARTIN** A Wild And Crazy Guy Warner Bros. HS 3238	▲ 8.98		8.98		8.98	
70	56	7	**JOE SAMPLE** Carmel ABC AA 1126	7.98		7.98		7.98	
71	39	9	**JOHN DENVER** RCA AQL1 3075	• 8.98		8.98		8.98	
72	72	35	**ANNE MURRAY** Let's Keep It That Way Capitol SW 11743	▲ 7.98		7.98		7.98	
73	60	45	**SOUNDTRACK** Grease RSO RS 2 4002	▲ 12.98		12.98		12.98	
74	71	25	**LINDA RONSTADT** Living In The U.S.A. Asylum 6E 155	▲ 7.98		7.98		7.98	
★	85	9	**T-CONNECTION** Dash 30009 (TK)	7.98		7.98		7.98	
76	75	25	**AL STEWART** Time Passages Arista AB 4190	• 7.98		7.98		7.98	
★	87	12	**LAKESIDE** Shot Of Love Solar BXLI 2937 (RCA)	7.98		7.98		7.98	
78	78	10	**SOUNDTRACK** Every Which Way But Loose Elektra SE 503	8.98		8.98		8.98	
★	98	2	**GEORGE DUKE** Follow The Rainbow Epic JE 35701	7.98		7.98		7.98	
★	90	7	**ARPEGGIO** Let The Music Play Polydor PD1 6180	7.98		7.98		7.98	
81	54	12	**HOT CHOCOLATE** Every 1's A Winner Infinity INF 9002	7.98		7.98		7.98	
★	111	2	**HERBIE HANCOCK** Feets Don't Fail Me Now Columbia JC 34764	7.98		7.98		7.98	
83	70	8	**PHYLLIS HYMAN** Somewhere In My Lifetime Arista AB 4202	7.98		7.98		7.98	
84	84	17	**WILLIE NELSON** Live Columbia KC2 35642	• 11.98		11.98		11.98	
85	76	15	**PARLIAMENT** Motor Booty Affair Casablanca NBLP 7125	• 7.98		7.98		7.98	
★	121	2	**JUDY COLLINS** Hard Time For Lovers Elektra 6E 171	7.98		7.98		7.98	
87	79	18	**SOUNDTRACK** Midnight Express Casablanca NBLP 7114	7.98		7.98		7.98	
88	80	10	**EDWIN STARR** Clean 20th Century T559 (RCA)	7.98		7.98		7.98	
89	94	55	**VAN HALEN** Warner Bros. BSK 3075	▲ 7.98		7.98		7.98	
★	100	7	**FABULOUS POODLES** Mirror Stars Epic JE 35666	7.98		7.98		7.98	
★	106	2	**MICHAEL FRANKS** Tiger In The Rain Warner Bros. BSK 3294	7.98		7.98		7.98	
92	92	8	**TAVARES** Madame Butterfly Capitol SW 11874	7.98		7.98		7.98	
93	83	23	**CHICAGO** Hot Streets Columbia PC 35512	▲ 8.98		8.98		8.98	
94	93	15	**J. GEILS BAND** Sanctuary EMI America SO 17006	7.98		7.98		7.98	
★	107	6	**EVELYN "CHAMPAGNE" KING** Smooth Talk RCA AFL1 2466	7.98		7.98		7.98	
96	89	18	**GENE CHANDLER** Get Down Chi Sound (RCA)	7.98		7.98		7.98	
97	97	8	**GREY & HANKS** You Fooled Me RCA AFL1 3069	7.98		7.98		7.98	
★	166	2	**FRANK MILLS** Music Box Dancer Polydor PD1 6192	7.98		7.98		7.98	
★	133	5	**HERBIE MANN** Superman Atlantic SD 19271	7.98		7.98		7.98	
100	105	26	**GINO VANNELLI** Brother To Brother A&M SP 4722	▲ 7.98		7.98		7.98	
101	91	19	**STEELY DAN** Greatest Hits ABC AA 1107	▲ 11.98		11.98		11.98	
★	NEW ENTRY		**FRANK ZAPPA** Sheik Yer Bouti Zappa SRZ 2 1501 (Mercury)	13.98		13.98		13.98	
★	123	6	**DELEGATION** Promise Of Love Shadybrook 810 (Janus)	7.98		7.98		7.98	
★	114	7	**STEVE FORBERT** Alive On Arrival Nemperor JZ 35538 (CBS)	7.98		7.98		7.98	
105	99	16	**GRATEFUL DEAD** Shakedown Street Arista AB 4198	7.98		7.98		7.98	

★ **STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.** Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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Distribution Plan In Works By Pickwick

• *Continued from page 1*

week. Smith emphasizes that Pickwick, with six existing indie distrib branches, will not compete in any market where there is "an economically sound environment that provides adequate services to both the labels and the dealers."

Without naming any markets, he reiterates his past comments that Pickwick will move to protect the interests of its accounts on both sides of the fence "wherever we feel those interests are not well served.

"From our labels, we require only the guarantee of a continuing supply of quality product for a reasonable length of time, and the basic understanding that this is fully a team effort all the way."

Smith sees the entire question of independent distribution as just one interlocking factor in an economy that already is facing growing inflationary pressures. These have prompted him to adjust key management practices to achieve stated goals that should approach $600 million for the diverse music operations in 1979.

The Pickwick mix will continue to see retail operations take a growing share of sales, already up from 29% in 1976 to 33% in 1978, according to a breakdown of anticipated volume provided by Smith at last year's convention.

The combined volume from rackjobbing and independent distribution continues to decline from about 59% in 1976 to approximately 57% last year, but Smith observes that both key segments increased significantly in "absolute numbers" and are providing their solid contributions to the bottom line.

While proprietary products in 1976 provided about 12% of sales, the restructuring of this area over the last few years has reduced the combined revenues from the revamped division to about 10% in 1978, including Pickwick U.K. and the Keel Manufacturing pressing/duplication operation.

Smith sees retail expansion continuing at perhaps an even more accelerated pace, linked to the opening of new malls in suburban locations. He anticipates no major new market entries this year, noting that the Goody acquisition last June gave the chain a strong East Coast base it previously lacked.

Approximately 75 new stores are blueprinted for 1979, up from an earlier estimate of 55 to 60, which works out to about one every four days, he observes. This will put the total over 400 by year-end.

Included is the first superstore for the chain, a 15,000-plus square foot Musicworks in a Chicago neighborhood mall that is due to open later this spring. He emphasizes that the outlet will be used as a "merchandising lab," with results determining the future number of such combination audio/video software and hardware stores.

The large bulk of the new Musicland and other outlets will be in basic 4,000 to 8,000 square foot range, with several Sam Goody units perhaps going as much as 10,000 square feet.

In rackjobbing, he sees the disconcerting trend of major chains abandoning racked services or leaving the music field altogether as being checked. He notes that one large web, which had been close to testing a direct shipping operation, had decided to remain with the rack once all factors were considered.

Video will play a growing role in both the rack and retail areas, with Pickwick's innovative Channel 1000 system still under evaluation. The project, involving a large-screen fixture surrounded by up to a dozen album slicks, incorporates videotapes to promote the product.

Currently a mix of 35 retail and racked stores is being tested against a similar number of non-video outlets, with the results used to determine the expansion of the system.

Smith notes it is a very expensive proposition in terms of equipment, and that the labels are still finding it difficult to supply a continuous steam of quality artist videotapes that are necessary to provide the excitement that builds traffic and ultimately record/tape sales.

In the international area, the Pickwick chief says no major subsidiaries will be launched this year, which is seen as a period of intensive evaluation of prime markets in both Europe and the Far East. Using Pickwick U.K. and its export expansion as an operations base, the company has teams across the continent, and in the Far East, surveying potential areas for 1980 and beyond.

For proprietary products, Smith is buoyed by the acceptance of the Quintessence classics line, which he says proves that there is room in the retail market for a quality line at a budget price. He sees the same growing awareness of the jazz product now expanding with its second major release, and feels that other areas are just as possible for future development.

Only in disco is he unsure of how best to proceed, since the phenomenon of the disco movement is just now being accepted by the major labels. Since Pickwick has made its mark with reissued catalog material, he notes there isn't enough of this available to provide a full line.

However, he realizes that the wealth of product released by small disco labels over the last four years could provide a good start for any such effort, and he is aware of the tremendous impact disco is having throughout the industry.

Smith is still bullish on 1979, but he shares the concern of others in the industry who realized that tight financial controls are vital at all levels to keep profits at the best possible rate of growth.

STEPHEN TRAIMAN

Latins, Americans Join In Piracy War

• *Continued from page 3*

pave the way for individual members to do so. Above everything else, the door will be wide open for both associations to work together on most legal matters pertaining to piracy.

Another reason why the RIAA can become more involved with the Latin faction is that it's believed some of the pirates are moving U.S. pop product, too.

Others at the Texas conclave included Joe Cayre, president of Caytronics; Dan Kamen, Assistant U.S. Attorney for Texas; and Rogelio Brambila, president of the Mexican publishers' association, EMMAC.

A final warning by Gortikov was, "If you don't get organized now to wipe out this piracy situation, it's going to get more costly in the years ahead to do it."

STEVE WHO?—These wild and crazy guys are just a handful of the more than 200 hopefuls who turned up in New York to compete in the Warner Bros./ WNBC-AM sponsored Steve Martin look-a-like contest. Stunt was held in six Eastern cities.

Polygram Research

• *Continued from page 1*

"I don't feel we as an industry realize what a serious situation it is IF the defect problem is more serious than we think," he says. "As a definite irritant to the customer, any so-called defect reflects on the store, the label and ultimately on all of us."

Frisoli emphasizes that with a mass market product, "we recognize and accept that there has to be a level of defectives, but our goal is to keep this within reasonable parameters—and we have no real knowledge of how severe the actual problem really is."

He sees the starting point as determining what really is a defective, and the covering letter to all accounts rules out damaged covers or jackets, shopworn sleeves or stickered jackets unless the disk or tape itself is affected.

Defined as defective are:

- Apparent manufacturing defects to the disk or tape such as a pop, tick or some other audio flaw identifiable and detectable when played.
- Warpage and product with visible physical damage.
- Wrong records in jacket and mislabeled records.

Customers are asked to prepare a separate "Defective Returns Request" form and this is where Frisoli is asking cooperation of all accounts, recognizing that it will mean extra time—which is money to all levels of the business.

"We are all concerned over what our customers are sending back as 'defectives,'" he observes, "since virtually everyone takes back a disk or tape when a consumer complains about its quality. But only if there is an 'exchange only' policy for the same album can we be sure that it isn't a case of home-taping rip-off or some other reason."

Frisoli maintains the first phase of the sampling will determine if the industry really does have a serious defectives problem, "based on the acceptable quality levels we're willing to live with in an age of 10 million and up runs of a 'Saturday Night Fever,' or 'Grease,' for example.

"If the percentage is above this level, then we'll have to meet the situation head-on with our labels and those manufacturers we're using for our product. We're dealing with at least nine major sources here in the U.S. alone."

The Polygram Distribution chief notes that the new program augments an in-house quality control policy that has seen random samples of all product sent monthly for testing to headquarters labs in Baarn, Holland.

With more than 100 company and label people on hand at NARM this week, the Polygram group will be making a serious pitch on cooperation to all levels of the industry.

"We need the reaction of the trade on a continual basis as the program develops," Frisoli emphasizes. "We're encouraging feedback from our customers in all areas so we can solve our problems together."

EMI, UA To Remain Autonomous

• *Continued from page 16*

the worldwide music operations group.

Peter F. Goyak becomes vice president, administration, Capitol/EMI America/UA Records Group, while Hal Posner becomes vice president and assistant to the president. Soon to be named is a vice president of international for the consolidated Capitol/EMI America/UA Records Group, responsible for exploiting all three labels overseas.

Other key elements in the Capitol restructuring includes Ed Khoury who is appointed president, Magnetic Products Division, Capitol Records, Inc., in addition to his present responsibilities as president, Musicden Corp., the retail division, and David Lawhon, who is appointed president, Technical Resources and Manufacturing Operations Division, Capitol Records, Inc.

Capitol-EMI underwent several organizational shuffles last year with Menon being given management responsibility for EMI Music Operations worldwide and the subsequent formation of a five-man worldwide management board of which both Menon and Zimmerman are members.

And this is yet another change in a rapid series of changes for United Artists which began last year when ex-label president Artie Mogull and partner Jerry Rubinstein acquired UA from Transamerica for $30 million in April with EMI's backing, who in turn gained international distribution rights to the label.

EMI acquired UA last February for a reported $3 million (Billboard, Feb. 17, 1979), assuming liabilities of $32 million as Mogull and Rubinstein became consultants. Mazza took over day to day operation of UA at that time and began studying organizational realignment.

Soviets Pay Off

• *Continued from page 1*

Most significantly, the flow funds demonstrates that the mach ery for the exchange of performa royalties between the two countr set up five years ago, is beginnin function despite severe problem tune identification and publisher creditation.

Among the more quickly reso ambiguities, for instance, was pa credit for a work listed on a Ru statement as "Bridge Over Ag Seas."

With certain exceptions, perf ance and mechanics credits pa only to works protected after 1973 when the U.S.S.R. becam signatory to the Universal Copy Convention. In 1974, reciprocal tection deals were signed VAAP, the Russian copy agency, by ASCAP, BMI, SE and the Harry Fox Agency.

Performance royalties alrea ceived in the States cover tra tions for the years 1975, 197 1977. Helmut Gutenberg of t international department sa most recent statement from V still to be distributed, records a increase over the initial 1975 fig

He points to "enormous p lems" of translation in arriving curate identification of music formed. While BMI has also b to account to VAAP for U.S. formances of Russian music, G berg describes the amounts as small," less than monies rece

Unlike BMI, ASCAP at thi does not break out its VAAP in statements to its members revenues go into the senior so general fund, says Paul Mar rector of Operations, becau their still limited nature and guage difficulties.

Marks, however, expresses ure at the royalty growth ou last three VAAP statements hopes that the amounts will so large enough to permit direct bution to pertinent publishers writers.

Not surprisingly, Marks ments that the VAAP statem credit greater numbers of pop performances than of concert m while ASCAP's reports to VA Russian music played here m the opposite.

No performance monies hav been received from the U.S.S.R. SESAC, although the organiz is currently screening lists of performances submitted by V for identification.

The exchange of royalties tween the Harry Fox Agency VAAP is "not yet a two-way str says Al Berman, president of the chanical rights wing of the Nati Music Publishers Assn.

He states that there is a st flow of royalties to VAAP proce through his agency on behalf o Schirmer, the publisher holding clusive rights to protected Ru music in this country.

However, a first report f VAAP to the Fox Agency on Am can music recorded by Melodiy Russia discloses no production which royalties are due. Berman cites the effective May 1973 sta date as ruling out entire categor music from mechanical royalty a gation, including "the golden ag U.S. standard music."

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TOP LPs & TAPE™

POSITION 106-200

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Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	SUGGESTED LIST PRICE: ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	95	28	**DAN FOGELBERG & TIM WEISBERG** ▲ Twin Sons Of Different Mothers Full Moon/Epic JE 35339 (CBS)	7.98		7.98		7.98	
107	117	78	**VILLAGE PEOPLE** • Casablanca NBLP 7064	7.98		7.98		7.98	
108	82	16	**QUEEN** ▲ Jazz Elektra 6E 166	7.98		7.98		7.98	
109	109	17	**TANYA TUCKER** • TNT MCA 3066	7.98		7.98		7.98	
110	101	16	**STEVE MILLER BAND** ▲ Steve Miller Band Greatest Hits Capitol SOO-11872	8.98		8.98		8.98	
111	77	8	**HEAD EAST** Live A&M 6007	9.98		9.98		9.98	
112	112	26	**ALICIA BRIDGES** Polydor PD1 6158	7.98		7.98		7.98	
113	108	109	**FLEETWOOD MAC** ▲ Rumours Warner Bros. BSK 3010	7.98		7.98		7.98	
114	96	15	**DAN HARTMAN** Instant Replay Blue Sky JZ 35641 (CBS)	7.98		7.98		7.98	
115	104	16	**PETER TOSH** Bush Doctor Rolling Stones COC 39109 (Atlantic)	7.98		7.98		7.98	
116	103	11	**SOUNDTRACK** Superman Warner Bros. 2BSK 3257	13.98		13.98		13.98	
117	102	9	**SAD CAFE** Misplaced Ideals A&M SP 4737	7.98		7.98		7.98	
118	118	27	**CHUCK MANGIONE** • Children Of Sanchez A&M SP 6700	12.98		12.98		12.98	
119	88	7	**RUFUS** Numbers ABC AA 1098	7.98		7.98		7.98	
120	116	4	**BOOMTOWN RATS** Tonic For The Troops Columbia JC 35750	7.98		7.98		7.98	
121	120	22	**FIREFALL** ▲ Elan Atlantic SD 571	7.98		7.98		7.98	
122	126	41	**BRUCE SPRINGSTEEN** ▲ Darkness At The Edge Of Town Columbia JC 35318	7.98		7.98		7.98	
123	113	74	**MEAT LOAF** ▲ Bat Out of Hell Epic/Cleveland International PE 34974	7.98		7.98		7.98	
124	110	18	**LEIF GARRETT** • Feel The Need Scotti Bros. SB 7100 (Atlantic)	7.98		7.98		7.98	
125	122	5	**JOHNNY MATHIS** The Best Years Of My Life Columbia JC 35649	7.98		7.98		7.98	
126	124	22	**BARRY WHITE** ▲ The Man 1-571 (20th/RCA)	7.98		7.98		7.98	
127	127	14	**BAR-KAYS** Light Of Life Mercury SRM 1-3832	7.98		7.98		7.98	
128	128	8	**NAZARATH** No Mean City A&M 4741	7.98		7.98		7.98	
129	NEW ENTRY		**UK** Danger Money Polydor PD 1-6194	7.98		7.98		7.98	
130	135	87	**STYX** ▲ The Grand Illusion A&M SP 4637	7.98		7.98		7.98	
131	NEW ENTRY		**ROBERT GORDON** Rock Billy Boogie RCA AFL1 3294	7.98		7.98		7.98	
132	132	5	**THE CLASH** Give 'Em Enough Rope Epic JE 35543	7.98		7.98		7.98	
133	130	18	**COMMODORES** Greatest Hits Motown M7 912	7.98		7.98		7.98	
134	144	41	**LITTLE RIVER BAND** • Sleeper Catcher Capitol SW 11783	7.98		7.98		7.98	
135	139	46	**WILLIE NELSON** ▲ Stardust Columbia JC 35305	7.98		7.98		7.98	
136	136	7	**CAMEL** Breathless Arista AB 4206	7.98		7.98		7.98	
137	134	23	**MARSHALL TUCKER BAND** • Greatest Hits Capricorn CPN 0214	7.98		7.98		7.98	
138	137	41	**ANDY GIBB** ▲ Shadow Dancing RSO RS 1-3034	7.98		7.98		7.98	
139	131	41	**PABLO CRUISE** ▲ Worlds Away A&M SP 4697	7.98		7.98		7.98	
140	140	4	**MARC TANNER BAND** No Escape Elektra 6E 168	7.98		7.98		7.98	
141	138	24	**AL JARREAU** All Fly Home Warner Bros. BSK 3229	7.98		7.98		7.98	
142	152	3	**ELVIS PRESLEY** Our Memories Of Elvis RCA AQL1-3279	7.98		7.98		7.98	
143	142	37	**CRYSTAL GAYLE** • When I Dream United Artists UALA 858	7.98		7.98		7.98	
144	141	34	**SYLVESTER** Step II Fantasy F 9556	7.98		7.98		7.98	
145	145	65	**JACKSON BROWNE** ▲ Running On Empty Asylum 6E113	7.98		7.97		7.97	
146	156	4	**KAYAK** Phantom Of The Night Janus JXS 7039	7.98		7.98		7.98	
147	125	33	**DOLLY PARTON** • Heartbreaker RCA AFL1-2797	7.98		7.98		7.98	
148	119	30	**BOSTON** ▲ Don't Look Back Epic PE 35050	8.98		8.98		8.98	
149	187	2	**GARY WRIGHT** Headin' Home Warner Bros. BSK 3244	9.98		9.98		9.98	
150	160	2	**BILL WITHERS** 'Bout Love Columbia JC 35596	7.98		7.98		7.98	
151	NEW ENTRY		**NIGEL OLSSON** Bang JZ 35792 (CBS)	7.98		7.98		7.98	
152	162	3	**NARADA MICHAEL WALDEN** Awakening Atlantic SD 19222	7.98		7.98		7.98	
153	NEW ENTRY		**SUZI QUATRO** If You Knew Suzi RSO RS1 3044	7.98		7.98		7.98	
154	154	4	**WILLIE NELSON** Sweet Memories RCA AHL1 3243	7.98		7.98		7.98	
155	NEW ENTRY		**BADFINGER** Airwaves Elektra 6E 175	7.98		7.98		7.98	
156	129	20	**AEROSMITH** ▲ Live Bootleg Columbia PG2 35564	13.98		13.98		13.98	
157	161	4	**ISAO TOMITA** The Bermuda Triangle RCA/Red Seal ARL1 2885	7.98		7.98		7.98	
158	158	57	**BARRY MANILOW** ▲ Even Now Arista AB 4164	7.98		7.95		7.95	
159	169	4	**MAX-DEMIAN** Take It To The Max RCA AFL1 3273	7.98		7.98		7.98	
160	NEW ENTRY		**BEE GEES** Here At Last ... Live RSO RS2 3901	11.98		11.98		11.98	
161	151	8	**KRIS KRISTOFFERSON & RITA COOLIDGE** Natural Act A&M 4690	7.98		7.98		7.98	
162	172	3	**HORSLIPS** The Man Who Built America DIM 20 (Mercury)	7.98		7.98		7.98	
163	115	6	**PATRICE RUSHEN** Patrice Elektra 6E 160	7.98		7.98		7.98	
164	147	19	**RUSH** • Hemispheres Mercury SRMI 3743	7.98		7.98		7.98	
165	157	4	**ULTIMATE** Casablanca NBLP 7128	7.98		7.98		7.98	
166	165	17	**EMMYLOU HARRIS** Profile Warner Bros. BSK 3258	7.98		7.98		7.98	
167	146	16	**PAUL McCARTNEY & WINGS** ▲ Wings Greatest Capitol SOO-11905	8.98		8.98		8.98	
168	163	23	**WAYLON JENNINGS** I've Always Been Crazy RCA AFL1 2979	7.98		7.98		7.98	
169	164	20	**IAN MATTHEWS** Stealin' Home Mushroom MES 5012	7.98		7.98		7.98	
170	168	15	**BONNIE POINTER** Motown M811	7.98		7.98		7.98	
171	173	50	**SOUNDTRACK** The Rocky Horror Picture Show ODE SOO 27653 (EMI)	8.98		8.98	NA	8.98	
172	NEW ENTRY		**DESMOND CHILD & ROUGE** Capitol ST 11908	7.98		7.98		7.98	
173	183	70	**ERIC CLAPTON** ▲ Slowhand RSO RS1 3030	7.98		7.98		7.98	
174	174	21	**RONNIE LAWS** Flame United Artists UALA 881	7.98		7.98		7.98	
175	185	2	**ENCHANTMENT** Journey To The Land Of Enchantment Roadshow RRL1 3269 (RCA)	7.98		7.98		7.98	
176	NEW ENTRY		**THE RAES** Dancin' Up A Storm A&M 4754	7.98		7.98		7.98	
177	NEW ENTRY		**BROOKLYN DREAMS** Sleepless Nights Casablanca NBLP 7135	7.98		7.98		7.98	
178	143	6	**LONNIE LISTON SMITH** Exotic Mysteries Columbia JC 35654	7.98		7.98		7.98	
179	150	21	**CHAKA KAHN** • Chaka Warner Bros. BSK 3245	7.98		7.98		7.98	
180	184	74	**CHUCK MANGIONE** ▲ Feels So Good A&M SP 4656	7.98		7.98		7.98	
181	179	23	**GROVER WASHINGTON, JR.** Reed Seed Motown M 7910	7.98		7.98		7.98	
182	155	4	**RETURN TO FOREVER** Live Columbia JC 36281	7.98		7.98		7.98	
183	148	15	**BOB MARLEY & THE WAILERS** Babylon By Bus Island ISLD 11 (Warner Bros.)	12.98		12.98		12.98	
184	167	20	**TED NUGENT** ▲ Weekend Warriors Epic FE 35551	8.98		8.98		8.98	
185	NEW ENTRY		**DWIGHT TWILLY BAND** Twilly Arista AB 4214	7.98		7.98		7.98	
186	159	4	**ANGEL** Sinful Casablanca NBLP 7127	7.98		7.98		7.98	
187	NEW ENTRY		**LIGHT ON THE LIGHT** Seawind Horizon SP 734 (RCA)	7.98		7.98		7.98	
188	191	251	**PINK FLOYD** ▲ Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
189	188	105	**FOREIGNER** ▲ Atlantic SD 19109	7.98		7.98		7.98	
190	196	47	**GERRY RAFFERTY** ▲ City To City United Artists UALA 840	7.98		7.98		7.98	
191	190	14	**CAT STEVENS** Back To Earth A&M 4735	7.98		7.98		7.98	
192	195	18	**OUTLAWS** Playin' To Win Arista AB 4205	7.98		7.98		7.98	
193	177	8	**JEAN MICHAEL JARRE** Equinox Polydor PD1-6175	7.98		7.98		7.98	
194	149	6	**AMAZING RHYTHM ACES** ABC AA 1123	7.98		7.98		7.98	
195	153	4	**JAMES GALWAY** Annie's Song RCA/Red Seal ALL1 3061	7.98		7.98		7.98	
196	171	30	**SWITCH** Gordy G7980 (Motown)	7.98		7.98		7.98	
197	NEW ENTRY		**ORIGINAL CAST** They're Playing Our Song Casablanca NBLP 7141	7.98		7.98		7.98	
198	192	29	**THE WHO** ▲ Who Are You MCA MCA 3050	7.98		7.98		7.98	
199	194	19	**KANSAS** • Two For The Show Kirshner PZ 35660 (Epic)	13.98		13.98		13.98	
200	198	14	**AC/DC** If You Want Blood You've Got It Atlantic SD 19212	7.98		7.98		7.98	

TOP LPs & TAPE
A-Z (LISTED BY ARTISTS)

AC/DC 200
Aerosmith 156
Allman Brothers Band 35
Amazing Rhythm Aces 194
Angel 186
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Evelyn "Champagne" King 95
Kris Kristofferson & Rita Coolidge 161
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Melissa Manchester 34
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Herbie Mann 99
Bob Marley & The Wailers 183
Marshall Tucker Band 137
Steve Martin 69
Ian Matthews 169
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Dolly Parton 147
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Every Which Way But Loose 78
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Bruce Springsteen 122
Edwin Starr 88
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Al Stewart 76
Amii Stewart 48
Rod Stewart 4
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Gary Wright 149
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Frank Zappa 102

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Jacket Prices Rise

• *Continued from page 1*

national are only part of the picture," Glinert says. "Our energy costs alone are up 25%, in addition to higher labor and freight costs. In order to keep within President Carter's guidelines, we're really not keeping up with the inflationary spiral."

Shorewood's last price increase for jackets, about 6%, was made last October.

Murray Gordon, president of Ivy Hill Communications, says he's been informed of price hikes on board, declaring that "we've been absorbing price increases up to now, but without any question we expect to raise our prices within the next week. It has to happen."

At Queens Litho, a 7% price increase is due April 9, also within President Carter's guidelines, according to vice president Lenny Verebay. Verebay states that board represents only one factor, the others being in the areas of energy, labor and freight. Queens Litho upped its prices by 6% six months ago.

In addition to the vital paper board increase, Richard Block, vice president of Album Graphics, Inc. declares that increases in other areas such as inks and coatings "make it inescapable to look into cost structure."

His company plans "an imminent" price hike, hopefully within the price guidelines set by the president. "Paper board is such a major part of our album jacket costs that any time there's a change, it just can't be absorbed. It's inopportune to do so at this time since business has not been strong the first part of the year, but we have to formulate a new price position right now."

An upward price *adjustment at* Bert-Co Enterprises, Inc. can be expected within three weeks, reveals Art Leslie, sales vice president. "We intend to stay within the president's guidelines, but we're still working on the exact figure," Leslie adds.

Lee Halpern, president of Lee-Myles Associates, comments, "If everybody goes up, so will we."

At Shorewood, the price increase will mean that for an order of 300,000 jackets, the cost will rise from 12 cents to 12.8 cents per jacket. Orders above this figure are usually negotiated on the basis of "what the traffic will bear," Glinert explains.

The use of paper board for direct printing of graphics is about a decade old. The process is used by a great majority of labels or, in terms of charted product, about 90% of the companies represented on the Hot 100 Albums & Tape listing.

Looking into the future, Glinert is "realistically optimistic."

The company, he notes, is "gearing for greater productivity in time for the fall selling season. "By our production expansion we will shorten the production time cycle for the printing and manufacturing of record jackets. The shorter the cycle, the less any record company has to go out on a limb in terms of forecasting its actual inventory requirements. Also, shortening the cycle allows a more prudent way for labels to plan their purchasing dollars."

On an "emergency, first-aid basis," the executive states, Shorewood can fill orders within three days—a far cry from the 10 business days required in the past.

"The record industry has gone through a period of adjustment and by the end of the year, total sales will exceed those of 1978," Glinert predicts.

Bee Gees Reign

• *Continued from page 6*

Non-Gibb productions of hits by Rick Dees, Player, Yvonne Elliman and John Travolta & Olivia Newton-John round out RSO's collection of number ones.

The four weeks at No. 1 for "Spirits Having Flown" coupled with the 24 weeks on top for "Saturday Night Fever" and 12 weeks at No. 1 for "Grease" mean that RSO has headed Billboard's LP chart for 40 weeks since the beginning of 1978.

In the same period, Columbia has had 11 weeks on top (Billy Joel, Barbra Streisand); followed by Warner Bros. with five weeks (Fleetwood Mac, Rod Stewart); Atlantic with three weeks (Rolling Stones, Blues Brothers); Epic with two weeks (Boston); and with one week each, United Artists (Gerry Rafferty), Elektra/Asylum (Linda Ronstadt) and Casablanca (Donna Summer).

PAUL GREIN

Executive Turntable

• *Continued from page 4*

in Atlanta. . . . **Leo H. Hofberg** becomes director of classical marketing for the Moss Music Group, New York. He is a 22-year veteran of London Records and founder of the Richmond division. . . . **Roger Sayles** appointed Atlanta promotion manager for Infinity Records basing in that city. He held a similar position with ABC. . . . **Tom Genetti** appointed promotion manager for the Indianapolis market for Epic, Portrait, Associated Labels. He had been a field merchandiser out of the Chicago branch. . . . **Amy Ingersoll** boosted to national promotion coordintor, smaller markets, Capitol Records, Los Angeles. She had been an executive secretary. . . . **John Burns** becomes regional director, Midwest region, for MCA Distributing Corp. basing in Chicago. He had been the St. Louis branch manager. . . . **Randee Goldman** becomes label coordinator for Windsong Records, Los Angeles. She had been with Casablanca. . . . **Noel Newbolt** becomes manager of a&r production at Horizon Records, Los Angeles. She had been assistant to Tommy LiPuma and Lenny Waronker at Warner Bros. . . . **Claudia Worme** and **Scott Blasi** join the WEA Dallas regional sales staff. The former comes from Polygram where she was an advertising coordinator while the latter was an area manager for Disc Records. . . . **Marsha Costa** becomes the newly created special projects assistant and trade liaison for Capricorn Records, Macon. She was in ABC's promotion department for two years. . . . **Sheila Eldridge** named to the newly created post of black press manager at Elektra/Asylum Records, Los Angeles. She had been West Coast regional and marketing director for Casablanca. . . . **Fred Salem,** formerly national manager of communications, WEA Corp., Los Angeles, leaves that post to pursue other interests. . . . **Michael Goldstone** becomes publicity coordinator for Chrysalis, Los Angeles.

Music Publishing

Allan Tepper appointed to the newly created position of director of creative operations at Infinity Music, New York. He had been a professional manager at Dick James Music.

Inside Track

President Carter is said to have mailed out invitations to "at least" 50 presidents of U.S. record companies to attend a White House conference on the music industry Monday (19). The gathering will be one day before the **Recording Industry Assn. of America's** 11th annual cultural awards dinner at the Washington Hilton. Soprano **Beverly Sills** is the honored guest.

Six days later Carter will go to Dallas to speak at the opening of the **National Assn. of Broadcasters** convention. This will be the first NAB convention Carter has attended. He skipped last year's in Las Vegas and the year before, even though it was in Washington. Before Carter, *Presidents* Kennedy, Johnson, Nixon and Ford addressed NAB conclaves.

Carter would do well to brush up on broadcasting issues. At a press conference last month he said he didn't know if he would support a proposed spectrum fee because he had not studied the issue. The spectrum fee is a new levy on radio and television stations, proposed in the Communications Act rewrite and is strongly opposed by many broadcasters.

Surprisingly minimal damage was reported by most record companies in Mexico City following the major earthquake—over seven on the Richter scale—which struck at 5 a.m. Wednesday (14). Biggest problem was at the one-year-old **Composers Society's** huge recording studio complex where operations were curtailed because of the power shortage.

Polygram executive offices and studios and **Mr. Loco** and **Cisne** studios were also without power for a time.

Mark your calendars for two more September conventions: **George Souvall** groups his troops from both Phoenix and Salt Lake City Sept. 13 to 15 at the new Del Webb's La Posada Resort Hotel, Scottsdale, Ariz. Then **Phil, Evan** and **Jay Lasky** host the more than 90 **Budget Tape & Record** store franchisees at the Regency Hotel in Denver Sept. 26-28.

Elektra/Asylum is blueprinting a nine-story building in the same block on N. LaCienega in Los Angeles where its present two-story home base is located. Label has bought up the remainder of the block northward and is understood to be retaining the two-story building. . . . **Motown** has closed its **Hitsville** branch, Detroit, with **Progress Distributing** adding the territory to its already-served Cleveland and Chicago region. . . . Will **Charlie Fach,** the former executive vice president of **Phonogram/Mercury,** open his new Nashville management office with the **Statler Brothers** as his first clients? . . . **John Belushi** and **Dan Aykroyd** will be immortalized in celluloid starting in June when they start shooting **"The Blues Brothers"** for release in 1980. Aykroyd is writing the flick. . . . Word is that the forthcoming disco-oriented album by the **Beach Boys** will list at $7.98. . . . The **Hollywood Press Club** has linked up **Van Alexander, Les Brown, Frankie Carle, Al Donahue, Freddy Martin, Alvino Rey, Benny Strong** and **Lawrence Welk** to appear Monday (26) at its third annual **"Big Band Re**[union" at] the **Sportsmen's Lodge.** No tickets will be sold [at the] door. Reservation checks must be in to the club b[y ...]day (23). Dinner ducats are $15 each.

The Federal District court hearing in H[ouston] wherein nine independent label distributor plaint[iffs are] suing **MCA Distributing** and **ABC Records** over h[ow re]turns on **ABC Records** will be taken, has been po[stponed] to Wednesday (21). The plaintiffs want the court [to de]cide that **MCA** must take the returns directly, inst[ead of] former **ABC** distributors taking the records back.

Dick Clark's takeover of the bankrupt We[st]... Premier Theatre is part of a long-term deal wh... Clark will be in line to purchase the 3,500-seat ... theatre from the Lincoln Savings Bank. Cla[rk] picked by the bank's management. Former **RCA** ... **Tim Torney** and former **MCA** veep **Marty K**... help Clark put the place in order, starting with a re[mod]eling project for the stage.

Record retailers around the Washington/Ba[ltimore] area are donating a dime from each copy of th[e Bee] **Gees'** latest LP sold to the Music For **UNICEF** [cam]paign. **John Mathews** and **John Olesson of Rec**[ords &] **Tapes Ltd.** had the idea first, and have since been ... by **Serenade Records, Soul Shack** and **Variety Re**[cords]. . . . Rock'n'roll philanthrophy continues with the ... that the **Keane Bros.** helped raise $1.5 million in a ... 21-hour telethon for the Vancouver Chidren's Ho[spital] in Canada. The **ABC Records** act hosted the eve[nt]. Keen ears and eyes would have caught references [in the] move **"Superman"** to **A&M Records** executives ... **Moss** and **Gil Friesen.** Director **Richard Donner** ... both men. At one point Clark Kent is heard saying ... other reporter: "Hi, Gil. How's Judy?" And there's ... rage with a sign saying "J. Moss Gas" elsewhere [in the] flick. . . . Auditions for the lead in **Pete Bennett**['s pro]posed musical biography of the late **Elvis Presley** ... held in Los Angeles' **The Theatre** Wednesday (2... **Casablanca Records** is recording **Robin "Mork"** [Wil]**liams'** stint at Gotham's **Copa** for a comedy LP Ap... 15. . . . And the label's **Village People's** single, "I... Navy," will be used for recruiting purposes by the Navy itself.

Infinity Records' first label distribution deal ... with **Eddie O'Loughlan's Plateau Records.** . . . **AS**... East Coast membership meeting is set for March ... 2:30 p.m. at the N.Y. Hilton. . . . **Willie Nelson** is fe[atured] guest on the **NBC-TV** special March 31 starring [mem]bers of the **"Saturday Night Live"** cast.

Videocassette bootleggers are proliferating to a ... where the National Music Publishers Assn., the M[otion] Picture Assn. and the FBI may unite in a drive to c[urb] the increasing piracy. Sam Trust, ATV Music ... NMPA board member stated at the first copyrig[ht ses]sion sponsored by the music publishers' organiza[tion in] Los Angeles Thursday (15).

Harvard Plans Contesting BMI's Lawsu[it]

• *Continued from page 1*

yers' fees and court costs. Harvard, along with many other colleges, is not a signatory to a licensing agreement with BMI.

While conceding that the BMI suit "may make it necessary" for Harvard to obtain a BMI license, an attorney in the university's general counsel's office stresses the word "may," adding that he had not yet seen the actual court papers.

Details of where the alleged violations took place are not contained in the court papers, but Harvard attorney James A. Sharaf believes from reports that they involve two student-run dances, one of them apparently sponsored by Harvard Law School. (BMI wouldn't elaborate, except to rule Harvard's radio station out.)

Sharaf indicates that Harvard's line of defense would center upon the interpretation of Section 110 of the new Copyright Act, which deals with limitations and exemptions on exclusive rights, and particularly subsection four, which deals with certain non-profit performances.

In part, subsection four of Section 110 describes a situation where no infringements exist as one where "the proceeds, after deducting the reasonable costs of producing the performance, are used exclusively for educational, religious or charitable purposes, and not for private financial gain, except where the copyright owner has served notice of objection to the performance . . ."

Then it goes on to describe the proper procedure for objecting, including the stipulation that the copyright owner or a "duly authorized agent" serve notice of objection "at least seven days before the date of the performance."

BMI, on the other hand, announced the filing of the suit by referring to "Senate and House reports" dealing with the Copyright Act which seem to indicate performances in "semi-public" places are subject to copyright controls and fees.

BMI goes on to claim that with the exception of the "face-to-face" teaching situation noted in Section 110, "most other college performances . . . especially those for which payment is made for admission or to performers or producers and promoters of concert attractions, require licensed permission."

The songs named in the suit range from the Rolling Stones' "Satisfaction (I Can't Get No)," to The Trammps' "Disco Inferno" and other disco cuts, indicating that the performances were indeed given at a dance.

Many colleges are resisting pressures from licensing societies to take out some form of blanket license for campus performances, partially on the grounds that they feel pro[moters] of concerts should be responsi[ble for] copyright fees, not the host c[ollege]. The National Entertainment [and] Campus Activities Assn. is op[posed] to blanket licensing and wis[hes to] start a lobby to persuade Cong[ress to] reinstate the provisions of th[e old] Copyright Act, which exem[pted] education and other non-prof[it in]stitutions from blanket licens[ing re]quirements.

New Infinity Ac[ts]

• *Continued from page 16*

finity are Orsa Lia, whose s... "You Never Said I Loved You," ... produced by Hal David and A... Jordan, and TKO, a rock grou[p] of Seattle produced by Mi... Flicker. Ken Kinnear of Alba... Management handles the act, ... does Heart.

With regard to the recent ac[quisi]tion of ABC Records by MC[A, a] spokesman for Infinity declare[s] the label will "not absorb acts [cur]rently signed to MCA through ... but we may negotiate with c... performers upon completion of ... contractual obligations, as we w... any other acts whose contra[ctual] commitments are over."

Hot Chocolate along with ... ducer Mickie Most are set to ... visit to the NARM convention...

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*"Here Comes the Night" produced by Bruce Johnston and Curt Becher.

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