

Colleges Forming Group To Battle Copyright Levies

By ED HARRISON

LOS ANGELES—A Committee For Fairness In Music Use is being organized by a coalition of administrators, students and educational organizations concerned about the effects of Section 110 of the new copyright law on the non-profit sector.

The committee's lobbying effort is the latest action taken by the academic community to have Congress modify the law which makes it compulsory for schools to pay license fees on copyrighted music.

Under the 1909 copyright law non-profit organizations and institutions enjoyed the special free privilege of performing copyrighted music without compensating its owners.

In 1976 Congress amended the law and established a specific set of rules and penalties in an attempt to assure fair compensation in the future.

The committee will attempt to place the responsibility for performing rights fees with the parties who profit from its performance and give the Copyright Tribunal responsibility in reviewing the licenses and fee structures.

The plan of action calls for coordinated personal contacts and appointments with members of the House and Senate Judiciary Com-

(Continued on page 127)

Retailers Bemoaning Poor Product Flow

By IRV LICHTMAN

NEW YORK—Retailers are joining in a chorus of poor product flow blues as the basis of a rather flat sales pattern for the first two months of 1979.

Although nature can put a crimp in business (see separate story on page 3), retailers seem to indicate that the main fault of present slack sales also lies in other industry-controlled aspects.

Many key retailers declare that the industry has tended to overlook the January

market potential, with some stating it represents the second best month of the year.

"January is our second best month of the year," declares Dave Rothfeld of the 50-store Korvettes chain. "In conversations with record company presidents, they tell me that artists want their product out before Christmas. This is unfair to retailers and artists themselves. In addition to their current albums, hit artists could move a lot of their catalog." (Continued on page 14)

1,000-Plus In N.Y. For Disco Forum Action

NEW YORK—More than 1,000 registrants from all 50 states and more than 16 foreign countries will take part in Billboard's Disco Forum V which opens here Monday (26) at the New York Hilton.

Registrants from as far away as Australia, New Zealand, Switzerland, France, Finland, Scotland, Belgium, Nicaragua, Venezuela, the Bahamas, Bermuda, Iceland, Puerto Rico, West Germany, the U.K. and Canada are joining their U.S. colleagues for the four-day con-

fab which will explore problems and seek answers to difficult questions facing this mushrooming industry.

Registrants will attend workshops and discussion panels covering such areas as possible unionization of disco deejays. Other topics to be discussed:

- Record pool associations versus independent disco deejays and their effect on the future of the spinners' power.

(Continued on page 126)

U.S. Investigates Counterfeiter Tie With Tradesters

By IS HOROWITZ

NEW YORK—Suspected ties between counterfeiters and individuals in the legitimate recording industry are being probed by the U.S. Justice Dept. and the FBI here in the aftermath of the massive raids against illicit manufacturers last December.

It's known that "negotiations" with targeted counterfeiters to reveal their sources of material are now underway even as evidence is being presented to a federal grand jury.

Guilty pleas, with the prospects of marginal sentences, are expected to result for those who cooperate with authorities.

So far only one indictment has been handed down by the grand jury, involving George Tucker and his company, Super Dupers Inc. of Hasbrouck, N.J., charged with 21 counts of racketeering, wire fraud and illegal reproduction (Billboard, Feb. 3, 1979).

In all, some 23 companies in five states were hit in the raids which are said to have yielded more than \$100 million in counterfeit product, and in materials and equipment used in their manufacture (Billboard, Dec. 16, 1978).

Government agents are attempting to pin down the source of materials found in the hands of alleged counterfeiters which they be-

(Continued on page 138)



GQ. With explosive sales and radio reaction to their smash hit "Disco Nights (Rock Freak)," (AS 0388) this incredible young band has burst onto the music scene. The single and special 12" disco mix have totalled over 250,000 copies in a matter of weeks, prompting the rush release of GQ's dance-sational debut album! DISCO NIGHTS (AB 4225) is a spectacular showcase and one of the year's most exciting debuts! On Arista Records and Tapes. (Advertisement)

Goody Web Doubling Stores By 1983

By STEPHEN TRAIMAN

McAFEE, N.J.—The Sam Goody chain by 1983 will double its size to about 60 stores with a gross of approximately \$175 million, split 50% prerecorded audio and video software, and 50% hard goods—audio and video hardware, radios, musical instruments, blank tape and accessories.

These projections from president George Levy came at the close of the first phase of the 28-store chain's second "audio convention" at the Playboy resort here, after a record year that saw sales top \$60 million, about 40% from hard goods.

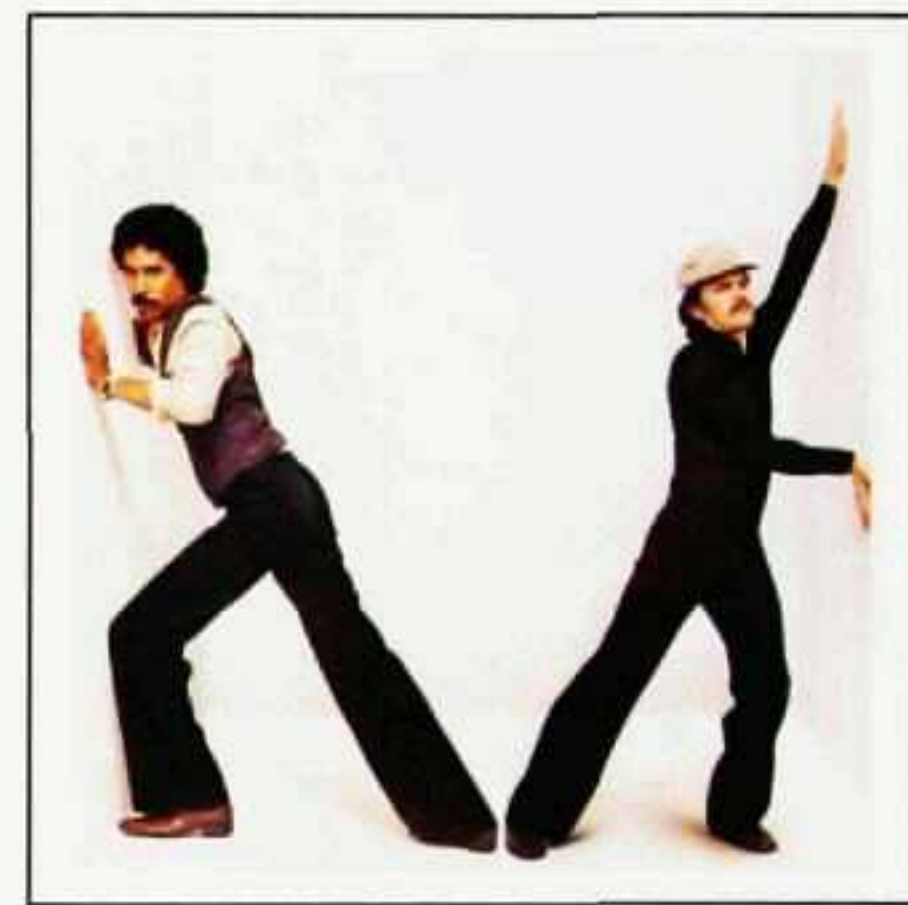
For 1979, Levy sees several new Sam Goody outlets in its existing five-state (Continued on page 138)

Swire InterMagnetics Broadens Lines

By ELIOT TIEGEL

LOS ANGELES—Newly formed Swire InterMagnetics is expanding into the industrial blank tape market, one of the first moves for the company since it was formed as a 50-50 partnership between British-owned John Swire & Sons and U.S.-owned InterMagnetics.

Swire InterMagnetics thus becomes one of two independently owned tape manufacturing companies in the world to get into the highly specialized industrial lubricated tape mart to music duplicators. AudioMagnetics is the other U.S. independent firm. (Continued on page 102)



The instant success story of the year! The First BELL & JAMES single "LIVIN' IT UP (Friday Night)" is an all-out smash at Top 40s from coast to coast! Leading the way at WABC in New York, the momentum continues to build toward the top. From the album BELL & JAMES On A&M RECORDS & TAPES. Executive Producer, Thom Bell. (Advertisement)

(Advertisement)

Jerry Weintraub
Management 3

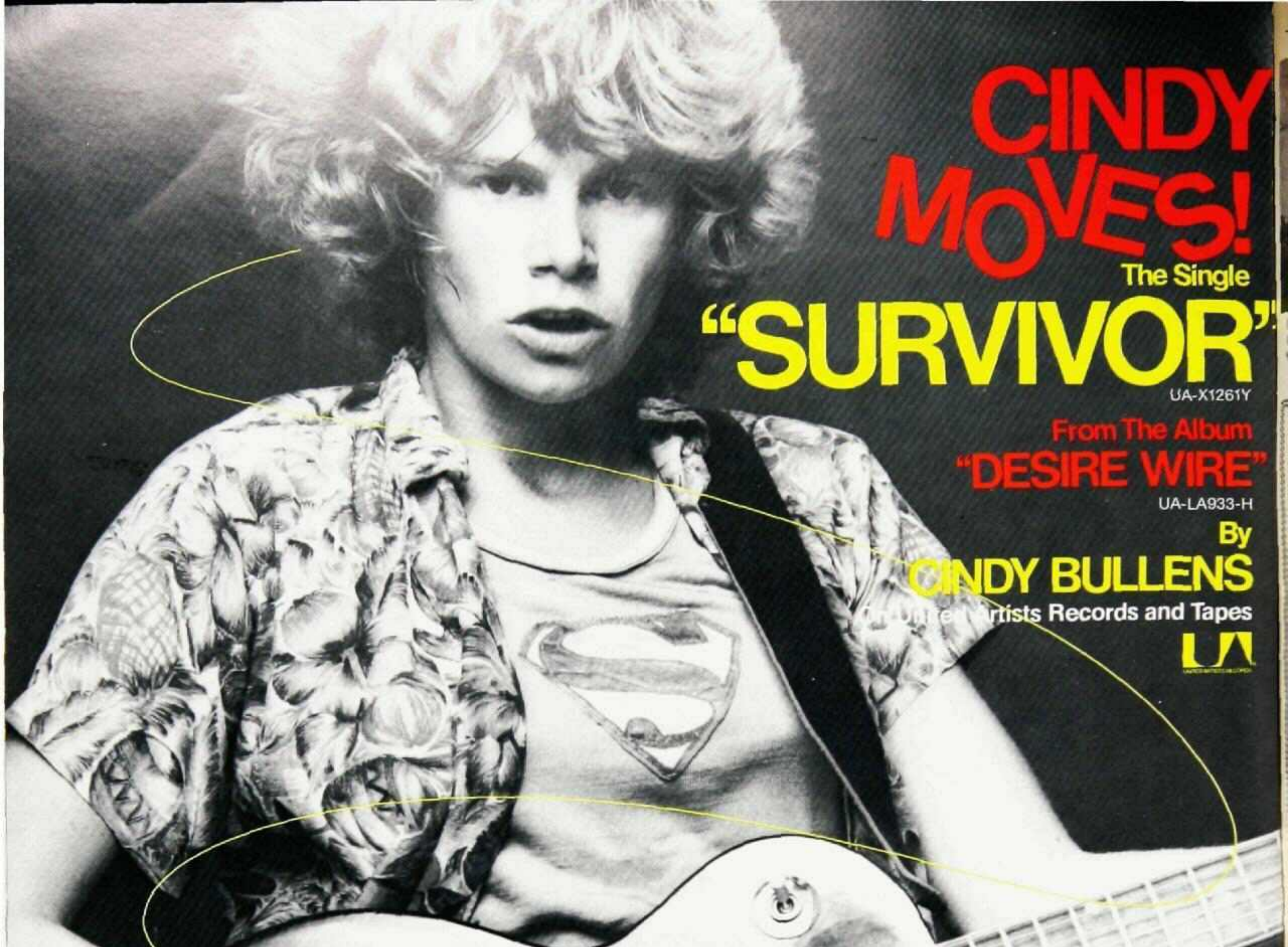
1 9 7 9

JOHN DENVER

Produced by
Milt Okun

TV Special
"John Denver
and
The Ladies"
Thursday, March 8th
ABC TV Network

Copyrighted material



CINDY MOVES!

The Single

"SURVIVOR"

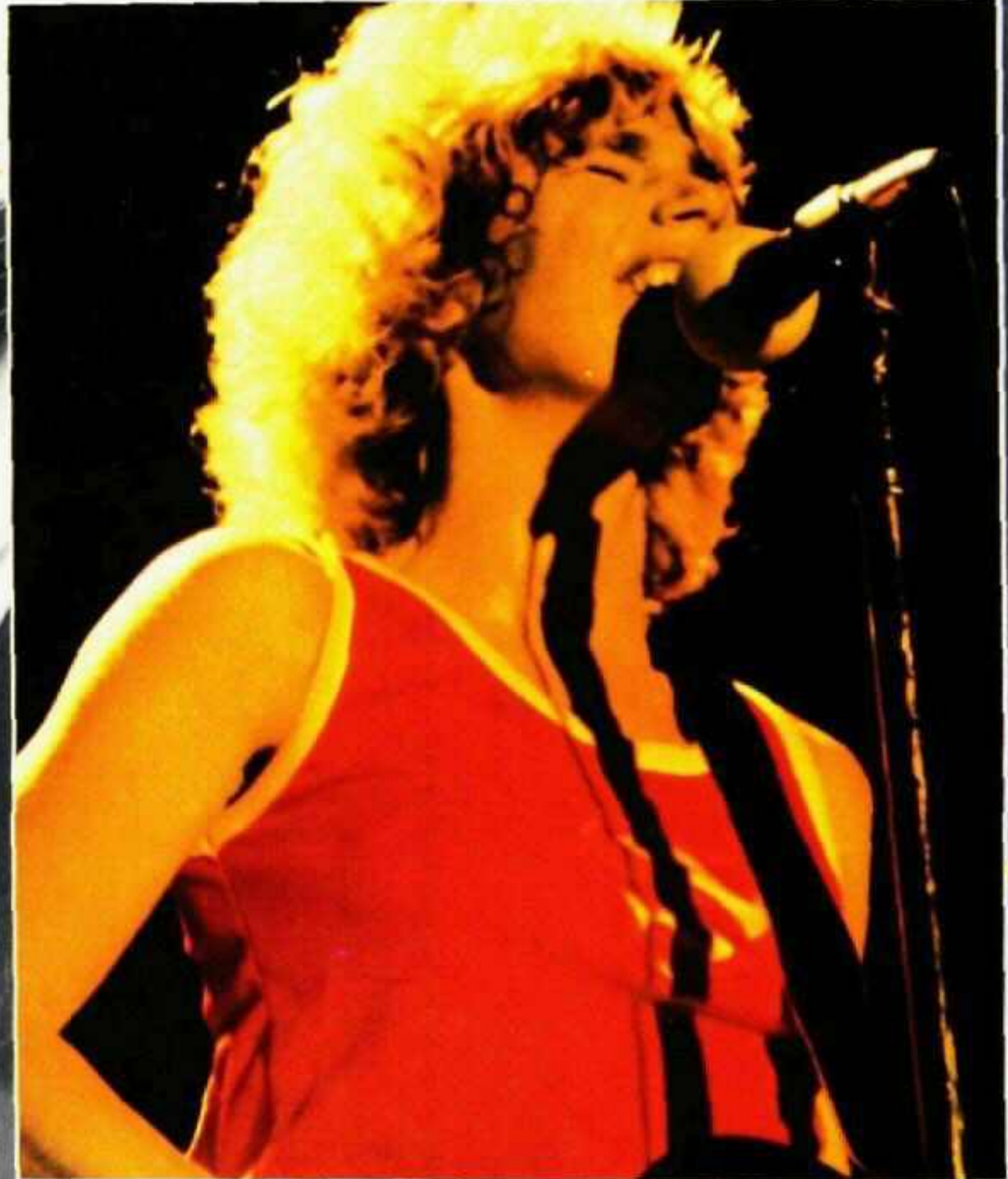
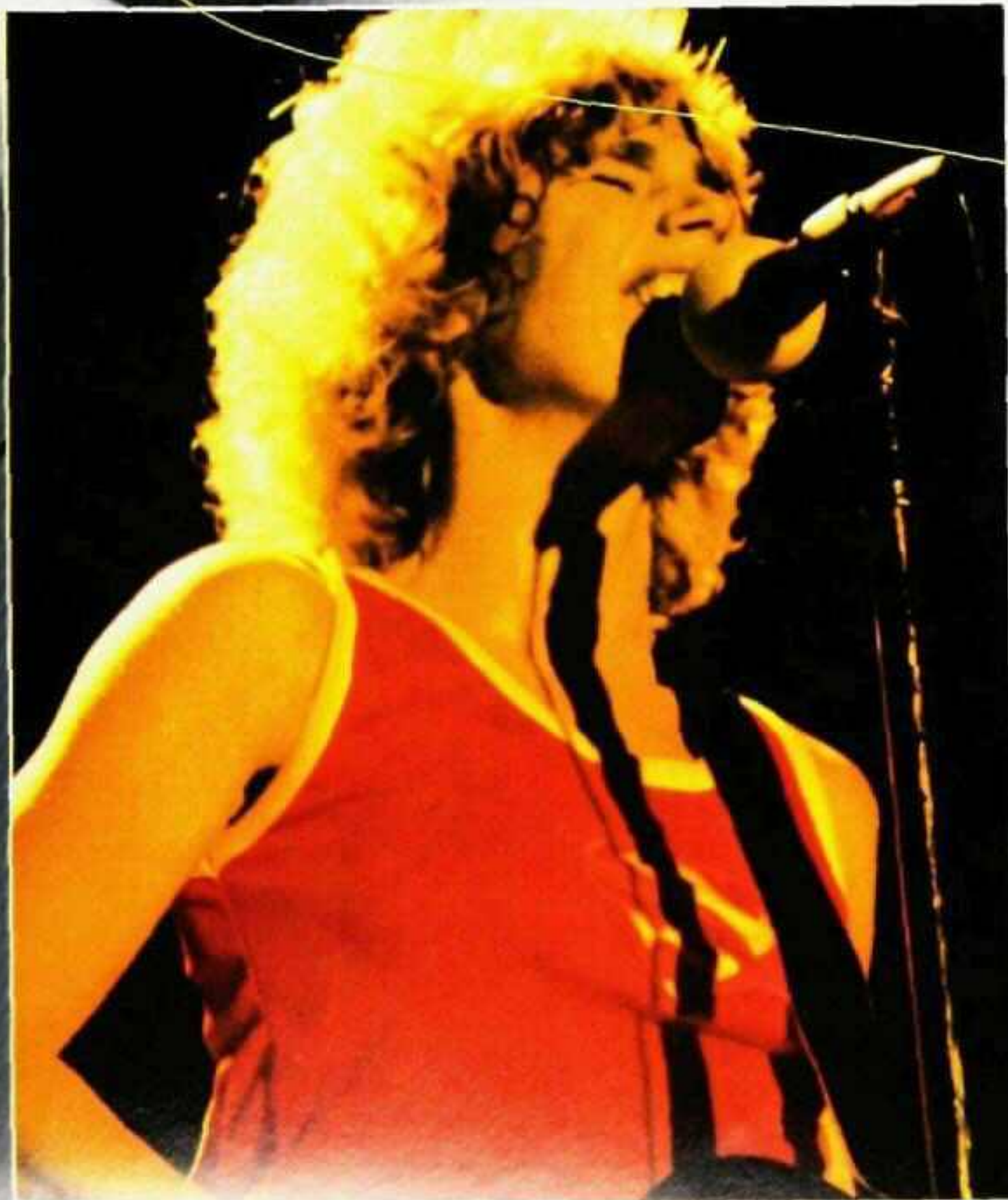
UA-X1261Y

From The Album
"DESIRE WIRE"

UA-LA933-H

By
CINDY BULLENS

On United Artists Records and Tapes



Produced by Tony Bongiovi & Lance Quinn for MainMan.





NY WINNERS—Tito Puente, winner of the Grammy for best Latin recording, and Ray Moore, president of the New York branch of the Recording Academy, and a Grammy winner for best engineered classical recording.



TOP TRIO—Robin, Barry and Maurice Gibb hold their Grammy for their "Saturday Night Fever" LP of the year, one of three awards they won.



NEW ARTIST?—Grammy host John Denver with 96-year-old pianist Eubie Blake as they announce the new artist award which went to A Taste Of Honey.

Snow & Holiday Sabotage East Coast Retailer Sales

NEW YORK—Catching many key population centers by surprise, a snowstorm in the East cut deeply into record and tape sales, with additional woe stemming from its appearance on the Washington Birthday holiday (19).

Weeks of frigid, single-digit temperatures in this section of the country have not helped matters either, although by week's end more moderate, snow-melting weather offered relief.

Shopping centers and malls were particularly affected by the storm in the Carolinas, Maryland-Washington, D.C., and southern New Jersey. New York and southern Connecticut. Middle Atlantic states got as much as a 23-inch snowfall.

As a federal holiday, Washington's Birthday is a no-work day for most and as such it's easily the most important sales day for retailers during the first quarter of the year.

"We lost the entire state of North Carolina in the storm," declares Barrie Bergman, president of the Record Bar chain, based in Durham, N.C. "I was stranded in Charlotte on Monday after attending a basketball game."

"It was a total wipeout on Monday, and we lost one of the most substantial promotions of the year," according to Stuart Schwartz of Harmony Hut. The Washington, D.C.-located chain had "spotty" business on Tuesday (20), with "surprisingly good business in enclosed malls where sales were close to normal."

Distributors in the Baltimore-

Washington area say the impact of the storm will be felt for weeks to come. Icy roads, stalled trucks and unplowed parking lots prevented orders from being filled, while reorders are expected to suffer as retailers count up their losses.

Assistance in preparing this story provided by Jean Callahan.

Jane Heider of Zamojski Co. recalls, "Only a handful of personnel showed up on Monday and Tuesday, and we were still handicapped on Wednesday." A few sidestreet

record stores were also victims of widespread looting in Baltimore.

Dave Rothfeld of Korvettes states that the chain's stores in New York City did "reasonably well," but were clobbered at shopping center/mall locations in Maryland and New Jersey, most of which outlets did not open at all.

Korvettes and other retailers, such as Sam Goody's, extensively advertised in a special 12-page audio/record section in The Sunday New York Times, highlighting special Washington's Birthday sales promotions.

While the sales were planned to continue beyond the holiday, Roth-

feld says further advertising, including tv and radio spots, would "reinforce" the special sales period.

"All of our nine stores were open on the holiday, with most doing about one-third less business," notes Ben Karol of King Karol in New York. "That is, with the exception of our Broadway and 42nd St. outlets, which actually did better business than usual."

George Levy, president of Sam Goody's, terms the storm a "disaster" for the 28-store chain. "There just weren't any bodies," he adds, although 10 of the stores managed to stay open for curtailed hours in center city locations.

The chain's locations run the gamut of the storm's severity, from North Carolina, Pennsylvania, New Jersey, New York and southern Connecticut. Levy adds that the Washington Birthday sales pitch extended for the entire week after the holiday.

MARCH 3, 1979 BILLBOARD

12-Inch Disco Single Vexing For Dealers

By JEAN WILLIAMS

LOS ANGELES — The 12-inch disco single (45 & 33) is creating problems for small volume retailers in addition to confusing their customers.

First, dealers are complaining that many potentially successful 12-inch singles are available to radio but not to retailers. Second, they receive promotional copies for in-store play with such a limited quantity of commercial copies for sale, many customers are forced to go to other stores. And then there are dealers complaining that the 12-inch 45 may eventually kill the seven-inch disk.

"There have been many complaints from retailers across country who feel that if the record manufac-

turers are going to make a record, they should make it so the dealers can sell it," says Calvin Simpson, owner of Simpson's One-Stop in Detroit.

He insists some retailers are getting together in an effort to encourage manufacturers to initiate changes in the present system.

One such group of retailers is in Philadelphia, he adds. "This group works well with manufacturers and they stick together. Those dealers

(Continued on page 108)

WEA's Oscar Fields is the subject for A Day In The Life profile . . . see pages 20-21.

Friesen Hosting Leukemia Event

LOS ANGELES—For the first time in the TJ Martell Leukemia Research Foundation's three-year history, luncheons on both coasts will serve to introduce this year's humanitarian award recipient to launch this year's fund-raising campaign.

Gil Friesen, A&M Records president, this year's recipient of the Martell Foundation award, will be lauded at a luncheon Monday (26) at the Bistro in Beverly Hills for West Coast music and record executives. Ahmet Ertegun, Atlantic Records chairman, is the honorary host.

Earlier, Ertegun hosted a luncheon in New York at the 21 Club to announce Friesen's selection. Ertegun was last year's recipient; CBS' Bruce Lundvall was the 1977 recipient.

The Coast gathering will see Tony Martell, CBS Records vice presi-

(Continued on page 131)

1978 ASCAP Income Rises 14% Over 1977

LOS ANGELES—ASCAP's annual income for 1978 spiraled a healthy 14% over 1977's \$102,489,000, the 57-year-old licensing organization's membership meeting here was informed Thursday (22). The 1977 figure marks the first time ASCAP's yearly income went into nine figures (Billboard, March 4, 1977).

The 1977 figure was a 9% boost over 1976's \$94,057,000.

Distribution of the balance after deducting salaries and expenses rose \$8,043,000 from 1977's \$67,183,000 to 1978's \$75,586,000.

Domestic receipts in 1978 included: licensees, including symphonic and concert, \$95,033,000 up from \$85,929,000; interest on investments, \$2,178,000; and membership dues, \$366,000.

Receipts from foreign societies rose to \$19,074,000 from \$14,968,000 the prior year—a dramatic 27% increase.

Distribution by 1978 quarters showed: March \$14,315,000; June, \$15,104,000; September, \$20,127,000; and December, \$22,159,000. On May 2, 1978, ASCAP distributed to members and set aside for foreign societies \$3.2 million from a settlement

(Continued on page 138)

Boston's WBCN-FM On Air Despite Strike

By DON SHEWEY

BOSTON—WBCN-FM program director Charlie Kendall is holding together the station's progressive rock format with the help of imported on-air talent despite a strike by the station's 30 employees.

The employees went on strike after the station's new owners fired 18 staff members and refused to recognize the employees union, United Electrical Radio & Machine Workers Local 262.

Among those fired are the popular jocks Oedipus and Jim Parry, who was with the station since its inception in 1968.

Michael Wiener's New York-based Hemisphere Broadcasting, which bought WBCN from T. Mitchell Hastings and his Concert Network last May, took over the station Feb. 16. The first step of the new

(Continued on page 22)

Blank Tape & Accessories Highlighting NARM Exhibits

By STEPHEN TRAIMAN

NEW YORK—Continuous demonstrations of the MCA/Philips Magnavox-built optical videodisk system will highlight the biggest array ever of exhibits at the annual NARM convention, March 23-28 at the Diplomat in Hollywood, Fla.

Of the 76 exhibiting record labels, service companies and suppliers listed as of mid-February, at least a dozen are new members and two others are exhibiting on their own for the first time. Midsong International Records and Sound Unlimited, the Skokie, Ill.-based one-stop

that is one of the first industry firms to get heavily into the new prerecorded home videocassettes.

The 12 new associate members are in addition to more than 30 firms that have joined NARM since Jan. 1 as regular members—retailers, rack-jobbers or one-stops, helping widen the growing spread between the two classifications, according to Joe Cohen, NARM executive vice president, and Stan Silverman, director of membership.

An update of videodisk progress since the first market introduction in

Atlanta last Dec. 15 is due from Norman Glenn, vice president of programming for MCA DiscoVision, the software part of the joint venture.

Listed among other exhibitors are 20 additional labels or importer/exporters, 17 service/packaging/fixtures firms, 10 cutout/budget/promotional product companies, a dozen accessory manufacturers, six blank tape firms, six publications and four music publishers.

Exhibits again will occupy the poolside cabanas at the Diplomat, as

well as specially constructed plywood booths in the same area, notes Silverman. In addition, some labels will also host hotel hospitality suites.

• In the service firm area, new NARM members on hand include T.J. Valentino Co., New York, sound effects and background music libraries; Custom Converters Printers Ltd., Mississauga, Ont., plastic packaging; ADVCOM, New York; Boston Associates, Boston; Boutwell/Niocua, Los Angeles, and Media Communications, New York.

(Continued on page 102)

Judge Rules Out Testimony In Betamax Trial

3 Plaintiff Witnesses 'Excused'

By CAMMIE MORGAN

LOS ANGELES—The scope of the Betamax trial was considerably narrowed during its fourth week in U.S. District Court here when Judge Warren Ferguson ruled that the testimony of A. Jerald Perenchio, president of National Subscription Television, Inc., that of Timothy Ryan, an expert witness in the field of advertising, and Walter Diehl, president of the International Assn. of Theatrical and Stage Employees would not be necessary and would simply provide "cumulative" information.

MCA attorney Stephen Kroft said that they would be calling no more witnesses to the stand in view of Ferguson's ruling.

The decision is expected to shorten the trial by two or three weeks. It was originally projected to last for more than two months.

Judge Ferguson told Kroft that he had been "educated" enough and that the case must now confine itself to the limits of the question of whether the Betamax recorder constitutes a copyright infringement specifically relating to the plaintiffs, Universal and Disney.

"I'm not sitting here acting as the FCC with the purpose of changing the television industry," said Ferguson. "In a lawsuit we have to confine ourselves to narrow the specific issues. In this case Gilette is not one of those issues."

(Gilette is one of the clients represented by Timothy Ryan who claims they could be damaged by Betamax.)

The MCA and Disney attorneys had been arguing that not only is the Betamax an infringement of copyright laws but will have widespread repercussions throughout the entertainment industry should it be allowed to continue.

The attorneys sight that taping of copyrighted materials would damage the advertising industry, the stations running the programs, the technicians involved in the productions, paid tv and ultimately the viewer.

It is those repercussions that Judge Ferguson says would result in "judicial dictatorship" if they were addressed in this case.

Kroft maintained that those witnesses would "fill the gap" in background information.

Judge Ferguson replied that "the time has come when anymore stones

(Continued on page 138)



UPI photo

HIGH FI—Captain Robert Perrin of the Royal Canadian Mounted Police in Montreal displays an album jacket containing marijuana compressed into the shape of a record. It's one of 1,200 "albums" containing 350 pounds of marijuana seized by the police last month. Five persons were arrested.

70 PRERECORDED TITLES

Vidcassette Sales Big For Calif. Firm

By JIM McCULLAUGH

LOS ANGELES—Music programming is playing a key role in the explosive growth of Media Home Entertainment Inc. formed last year here to market prerecorded videocassettes to the consumer.

With 70 titles now in its catalog, nearly 20 of those rock music-oriented, the firm moved some 15,000 videocassettes in January, triple its November business, claims Charles Band, president, and is already doing on the order of \$½ million annually in business.

The firm numbers record stores among its accounts, such as the local Warehouse chain, and Band predicts that the record/tape outlet will be the most prolific outlet for prerecorded videocassettes in the future.

Band, a former film producer, indicates he began purchasing the exclusive rights to recent successful independent films such as "The Groove Tube," "Tunnelvision," "Fanny Warhol's "Heat," Federico Fellini's "The Clowns," and "Night Of The Living Dead" last year when he began to see the potential goldmine in prerecorded videocassette marketing.

Band further believes, that Media Home Entertainment, along with Magnetic Video and Allied Artists, are all early leaders in this mushrooming industry.

At the same time, Band adds, he began purchasing and acquiring exclusive home rights to music-oriented videocassettes which now account for one-third to one-half his overall volume.

Music videocassettes in the Media Home catalog include "Yessongs" (Continued on page 131)

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Executive Turntable

Record Companies

Richard Bibby, vice president and general manager, Pickwick Records of Canada, Ltd., moves up to general manager, Pickwick Records, a division of Pickwick International. He will base at the firm's world headquarters in Minneapolis. Prior to joining Pickwick last year he had a 13-year stint with MCA Records where he was vice president. . . . **Sy Warner**, who joined Midsong Rec-



Bibby

ords, New York, following a 23-year tenure with London Records, appointed vice president of sales and marketing. Other Midsong shifts see **Harry Spero**, a veteran of the label, becoming vice president of operations. He had been director of artist relations and creative services. And **Lou DeBiase**, formerly comptroller, named executive vice president.

David Geffen, founder of Asylum Records and former head of Elektra/Asylum, re-

joins Warner Communications' Record Group as a consultant and advisor. He also will serve as a member of the policy planning board of the Record Group. He has been pursuing his own interests for the past few years. . . . **Bette Hisiger**, formerly executive assistant to the president, promoted to director of international operations at Infinity Records, New York. . . . **David Parks** appointed vice president, pop promotion, 20th Century-Fox Records, Los Angeles. He had been national program director, Rahall broadcast division of Gulf United Corp. . . . **Fred Mancuso** appointed to the newly established post of director of promotion and marketing for Horizon Records, Los Angeles. He had been head of promotion at Island and held a similar slot at Chrysalis. At the same



Hisiger

time, **Kathy Kenyon**, who had worked with him at both labels, is appointed assistant director of promotion and marketing. . . . **Donn Warshow** tagged for the newly created post of national disco coordinator for MCA Records, Los Angeles. He had handled promotion for MK Dance Promotions for a year. . . . **Frank Rand** becomes vice president, a&r East Coast, Epic Records, New York. He joined Epic East Coast a&r in 1977 as direc-

tor, independent productions. . . . **Michael Pollack** assumes the newly created position of general attorney for Arista Records, New York. Before joining the label, he was assistant general attorney for CBS Records. . . . **Dale McKee** appointed national secondary promotion manager for the GRT Record Group basing in Los Angeles. He had been assistant director and music director of WQEN-FM in Gadsden, Ala. . . . Additional shifts at Midsong see: **Tom Finch**, formerly with Private Stock, joining to fill a new position as production manager; **Diane Marelli** named bookkeeper and paymaster; **Scott Franzman**, formerly of 20th Century-Fox, appointed regional marketing manager; and **Jenniene Leclercq** upped to manager of international administration. . . . **Larry Wall** appointed Epic, Portrait, Associated Labels promotion manager in the St. Louis branch. Previously he had been a sales representative for CBS Records in Dallas working out of Oklahoma City. . . . **Erika Smith** joins Atlantic Records doing local promotion in San Diego, Phoenix and Los Angeles secondaries. Working out of Los Angeles, she had previously been with WEA Phoenix doing sales and merchandising. . . . **Kevin Bloom**



Rand

joins Chrysalis Records, Los Angeles, as production assistant. He was with Fine Line Advertising. . . . **Sue Satriano** promoted to the newly created post of manager, tour press and special projects at Elektra/Asylum, Los Angeles. She had previous responsibilities with the label as West Coast tour publicist.

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Marketing

LeRoy Sather appointed branch manager, Denver branch, for MCA Distributing Corp. He was regional country marketing manager, Midwest region, for CBS Records. . . . **Harry Losk**, vice president, sales, Phonogram/Mercury, is moving into the Midwest vice presidency of sales for Phonogram Distributing. . . . **Alan Shapiro** joins Galaxy Sales, the Tom Sims wholesaling setup in San Antonio, after a stint with Western Merchandising's rackjobbing office in Houston. He is replaced by **John Sobieski**, who moves from the Western Austin office, **Nevin St. Romain**, who was branch manager of Western Merchandising's Denver independent label distributorship, has left to join WEA's Dallas office as field sales manager. Before joining Western, St. Romain was Atlantic Records' regional chief in the Southwest. Replacing St. Romain is **Bob Krug**, veteran wholesaler executive who had been second in command of the Marmaduke distributorship in Denver.

Music Publishing

Rich Riccobono joins Almo/Irving Music, Los Angeles, as a professional manager. He had been creative manager for Intersong Music. . . . **Gary Pigg** tapped for catalog promotion for Nashville based Paragon Publishing Group, an extension of Paragon Associates. His previous background includes experience in the broadcast media and singing with Myrrh recording group Fireworks.

Related Fields

Gene C. Wenner, arts administrator and music educator, has been named president of the American Music Conference, Wilmette, Ill. He had been arts education coordinator for the U.S. Office of Education since March of last year. . . . **Victoria A. Hanson** named manager, marketing communications and merchandising for commercial/educational and broadcast/recording for 3M Co.'s magnetic audio/visual products division. She will headquarter in St. Paul, Minn. . . . **Robert Eshak**, formerly with Packaging Sales & Development Corp., becomes sales administrator for Optonica High Fidelity Products, Paramus, N.J. . . . **Audrey Joseph** named national director of MK Dance Promo-

(Continued on page 138)

Presley Poster Fight Far From Over

By JEAN CALLAHAN

WASHINGTON—Ted Trikilis, vice president of Pro Arts, Inc., promises that he will continue to fight an injunction which prohibits him from selling Elvis Presley posters even though the Supreme Court denied his appeal Wednesday (21).

The Supreme Court refused to hear Pro Arts' appeal of a New York court injunction attained by Presley's heirs limiting marketing rights for Elvis memorabilia exclusively to Box Car Enterprises, which handled Presley's publicity until his death plus Factors, Inc., another firm.

Trikilis, who bought and reproduced a color photograph published by the Atlanta Journal on the day after Presley's death, plans to take his

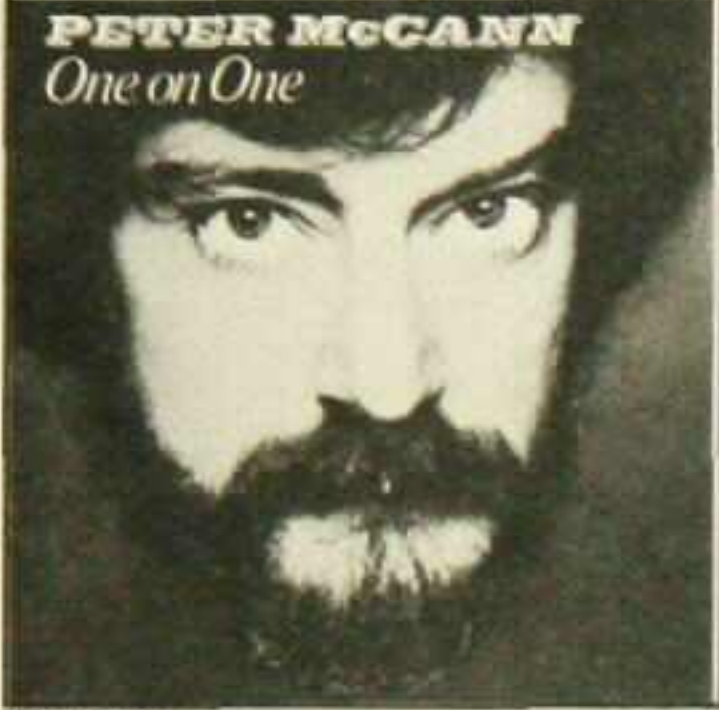
case all the way back to the Supreme Court. This time, he's claiming freedom of the press. "A picture is worth a thousand words. This poster is an editorial comment," says Trikilis. The poster in question depicts Presley "In the prime of his life." The words "In Memory 1935-77" form a banner across the bottom.

In the earlier case, Pro Arts claimed that the right to publish the poster was covered by the First Amendment since Presley's death was a newsworthy event. Although the Supreme Court wasn't moved by that argument and although Pro Arts claims to have already lost \$1 million in the fight, Trikilis is determined to keep on fighting.

TAKE A DISCOVERY BREAK.



PETER McCANN
One on One



JC 35724

Discover Peter McCann.

Here's your last chance to discover Peter McCann before he becomes an acknowledged "name." Peter McCann is the man who wrote the Jennifer Warnes hit, "Right Time of the Night." He's also the man who wrote the Peter McCann hit, "Do You Wanna Make Love," a certified gold record. His first album, released a year-and-a-half ago, proved that Peter McCann wasn't fooling around. Every song on it went on to be covered by someone or other... seven of the songs were released as singles! Peter McCann's Columbia debut, "One on One," was over a year-and-a-half in the making, and every song on it sounds like a hit. Certainly many of them will be, and in a few months it will be too late for anyone else to discover Peter McCann.

Produced and Managed by Hal Yoergler.

Discover Café Jacques.

It's time for another bottomless cup of Café Jacques. Their first album, "Round the Back," had an odd effect on some people...they couldn't get enough of it. One reviewer instructed his readers "leave it by the turntable."

Another said it would go "...into the slim pile of records from which I select with confidence when I don't know what I want to hear, but do know that it better be good."

Our favorite description of Café Jacques' music came from Scott Legg of *Focus Rock* who called them "A Philip Marlowe novel set to music." Not being a company to nurture a habit and then cut off the supply, album #2 is here.

It's called "International." Drink it without cream or sugar.

Produced by Rupert Hine.



CAFÉ JACQUES

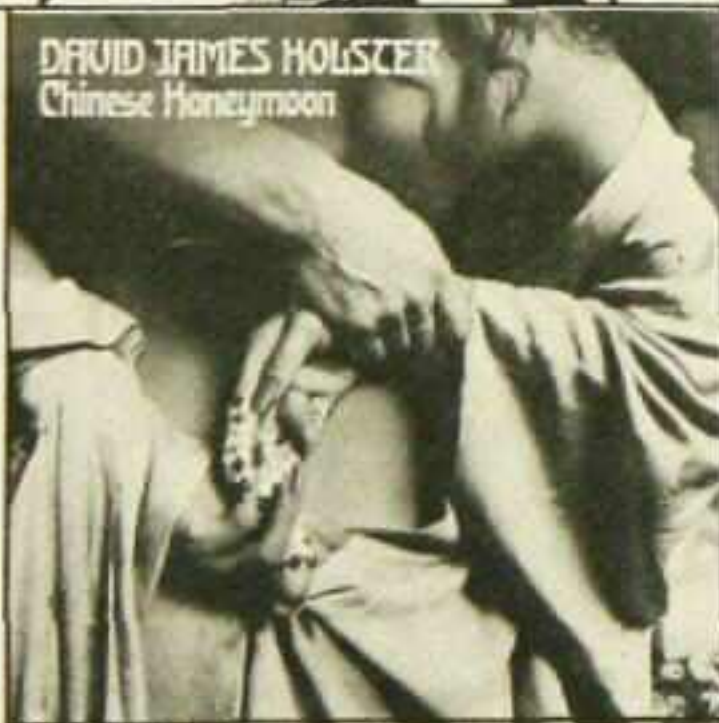


INTERNATIONAL

JC 35697



DAVID JAMES HOLSTER
Chinese Honeymoon



JC 35615

Discover David James Holster.

Before you wonder where a talent like David James Holster has been keeping himself, we'll tell you. Back in the late sixties, when Jackson Browne, Billy Joel and Bruce Springsteen were all kicking around on the New York, New Jersey circuit, so was David James Holster. Then David James Holster disappeared...to Colorado where he spent quite a few years having a good time, and making all of his music for himself and his close friends. He kept in touch with his old New York compatriots, and followed their careers with interest. Then, last year, thanks to encouragement from Jackson Browne (in the form of free studio time) David James Holster went into a recording studio. What emerged was "Chinese Honeymoon," an album that, you'll agree, was well worth waiting for.

Produced by Kenny Edwards and Greg Ladanyi.

Management and Direction:

William D. Roberts, Kenneth Suddleson.

COLUMBIA. WE BREAK DISCOVERIES.



Founded 1894

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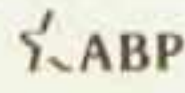
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Vol. 91 No. 9

Phonogram Chief Directing A&R Sherwood Personally Pacts Southside Johnny & Jukes

By ALAN PENCHANSKY

CHICAGO—Robert Sherwood, Phonogram's new president, is taking a strong hand in directing label a&r moves and already has come up with his first major signing, Southside Johnny and the Asbury Jukes, formerly with Epic.

Phonogram insiders express some surprise at the new president's aggressive acquisition policies. Sherwood says he will play a strong part in mapping a&r strategies, and several deals involving big outlays with long-range prospects reportedly are in discussion.

Sherwood, who came from CBS where he was vice president for Columbia in charge of promotion, will place highest priority however on radio promotion, with the Top 40 airplay situation most in need of overhaul.

"The company has been nowhere near as effective on the singles charts as it needs to be," he explains. An enthusiasm about music will be the feeling of his administration, says Sherwood, what he calls "excitement with a purpose, a direction."

Denver and Paris are some of the cities to which a&r staffers have recently flown to hear acts, Sherwood says. Steve Katz heads the a&r department from the East Coast, with a slot on the West Coast now

vacant. More than 50 inquires about the position have been logged.

Sherwood believes Mercury's relative small size in the industry is a factor that will help in attracting important acts. At the same time, Mercury boasts the muscle of the Polygram distribution network.

"Once you get to a certain dollar figure," explains Sherwood, "most artists are looking for comfort; the extra bucks are less important."

"Mercury is a small company, and one concerned with musical as well as business values."

The Southside Johnny signing was an acquisition the executive "desperately wanted," he says.

"Here's an act that left Epic and could have gone with anyone—anyone. The fact that they've chosen Mercury will let everyone know we're serious about business."

Freedom and funding necessary to make strategic acquisitions are available, Sherwood stresses. Move will be in the area of big acts requiring outlays that may not be recouped immediately.

"Some of the artists whom we have chased are artists that I believe in personally. One of the things they hired was my musical expertise, particularly in the pop area," Sherwood explains.

Mercury is without formal a&r staffers in Chicago today. However, Sherwood says he and others will be in clubs in the area listening to acts. Additions in the a&r/marketing area are being sought, as well as expansion in the disco area.

Sherwood hints that a separate disco marketing department may soon be opened to include promotion personnel with skills geared specially to the disco market.

Label's next major project is promotion of the new BTO single, "Heartaches," says Sherwood. Company also will be looking for a Top 40 single from Rush, something that has alluded the heavy rocking Canadian trio.

Sherwood says the increasing popularity of AOR radio today may open up the Top 40 market to acts with a more esoteric cast.

Irwin Steinberg, former president of Phonogram and now chairman of the board, will continue to advise on deals, says Sherwood.

"I want him to have a lot of input into the operating of the company because I just arrived here," Sherwood remarks.

"I expect that Irwin and I will work together for a long period of time. I have no timetable when I expect him not to be here or me not to go to New York to work with him."

Letters To The Editor

Dear Sir:

I have had enough of major record labels ripping-off the consumer. With all the technical advances being made in the business, still the prices are rising, but the quality of the product is falling.

It seems the companies put less money into the product and still expect us to go for the \$8.98 tag attached to some of the most appalling productions in the history of recorded music. What I am talking about is watered-down singles and albums which fall apart after you remove the plastic.

Ever since Capitol released "Hey Jude" at 7:11 as a single, there has been no excuse to edit a song other than to save the label money and hopefully to draw more AM airplay.

With more and more radio stations playing unedited versions of today's popular music, this kind of rationale has become outdated. Yet, one of the best guitar riffs ever was chopped out of Rod Stewart's "I Was Only Joking" by Warner Bros. last year. Eddie Money's "Two Tickets to Paradise" had excellent guitar hooks edited by Columbia upon release of the single.

Finally, the same company that paved the way for long singles with "Hey Jude" and "With A Little Luck" has cut 1:24 out of a 4:55 version of the Little River Band's hit "Lady." The result was the deleting of an entire verse, leaving the song so badly butchered that even the steadfast AM outlets are playing the album version.

When I bought "Lady," I was so disappointed, I had to buy "Sleeper Catcher" to get the song that I had heard on the radio—what I thought I would get when I bought the single. I'm sure this is what Capitol wanted when they went into the editing room.

It's a good sales device, but about as ethical as selling a six-cylinder automobile and saying it has eight. When you consider radio airplay as advertisement, watering down a

song like this is not only a rip-off, it's fraud.

My second complaint concerns albums. If I pay \$8.98 for an album, I expect the cover to stay glued together. If a \$4.98 album of 10 years ago can last 10 years without having its cover fall apart, why can't today's albums? "Some Girls," "Sleeper Catcher," "Dog & Butterfly" and "Fly Like An Eagle" have all come apart after a maximum of two plays.

With the companies investing less money and asking almost double the price of 10 years ago, it won't take the customers long to realize that they're getting the shaft. Sales will

go down. After all, it's foolish to buy trash at \$8.98 a square foot.

David Geelhaar
Baltimore, Md.

Dear Sir:

Your article on Feb. 3 about record companies remaking LPs with the longer versions of disco songs was the first article I've read about the remade LPs. I was beginning to think I was the only person around who noticed or cared that LPs by Evelyn "Champagne" King (RCA), Cheryl Lynn (Columbia), Peaches & Herb (Polydor), Gloria Gaynor (Polydor) and Alicia Bridges (Polydor) were remade to include the longer versions of their disco hits.

What I can't understand is why the record companies such as Columbia, RCA and Polydor didn't include the longer versions in the first place. When an artist has a disco hit, it seems only natural that the longer cut should be available on an LP and not just a 12-inch record. I realize that the record companies also want to make money on 12-inch disco records, but LPs bring in more money instead of forcing consumers to purchase 12-inch records to hear their favorite disco hits.

Remaking the LPs only leads consumers to returning the old LPs for the new versions with the longer version once they are aware of the new LPs.

The solution is to put the long version on the LP when the records are first released. Twelve-inch records are fine for deejays and those few people who prefer to only hear the one disco hit, but I strongly believe that most consumers would rather have the long versions on the LP along with the other cuts on the LP and not have to buy the 12-inch record with only two cuts for nearly the same price as the LP. That way everyone will be satisfied.

Bill Hootnick
Camelot Music
Merrillville, Ind.



How to tell a Maxell cassette from an unreasonable facsimile.

It has come to our attention that we're both being ripped-off.

Some unscrupulous individuals are putting our good name, or something similar (Maxellite) on poorly made counterfeits.

And while we've been able to put a stop to most of them, we haven't been able to stop *all* of them.

But you can. Simply by knowing

what separates these cheap imitations from the genuine article.

Their tape window, for example, is made of a substance that resembles sandwich wrap, instead of heavy-duty plastic. Their leader is made of cellophane and serves no purpose. Ours has a unique non-abrasive head cleaner and arrows that tell you which direction the tape is traveling. And their cassettes

are held together with glue or four screws, instead of five like ours.

But the two easiest ways to tell our masterpiece from their forgery are the letters HM on the silver tear strip. And of course, listening to the cassette itself.

After all, they may be able to duplicate the looks of a Maxell cassette. But they'll never be able to duplicate the sound.

maxell

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

Copyrighted material

Arista Records Surpasses Parent Columbia Pic Revenue & Income

NEW YORK—Outperforming parent Columbia Pictures Industries, Arista Records and the music publishing/print operations contributed significantly to second quarter and first-half revenues and operating income for the period ending Dec. 31.

Net revenues for Arista, including Arista U.K. and the distributed Bud-dah and Savoy labels, surpassed all previous company records in the October-December quarter and the first six months of fiscal 1979, reports Elliott Goldman, executive vice president and general manager.

Despite relatively flat sales increases for most of the major label operations in the traditionally big holiday quarter, Arista sales of \$24.665 million were more than 32% ahead of the 1977 figure of \$18.662 million. First half net revenues were up 23%, to \$39.063 million, from \$31.755 million the prior year.

The separate Arista Music Publishing Group and Columbia Pic-

By STEPHEN TRAIMAN

tures Publications were up 14.5% in second quarter revenues to \$2.113 million, and show a 20.6% gain in the first half to \$4.425 million.

Combined label, publishing and print revenues of \$26.778 million for the quarter are 30.6% ahead of the 1977 period, producing a 21% bottom line gain to \$1.926 million, representing income from operations before corporate expenses and income not directly allocated to divisions.

For the first half, operating income for the combined records and music group was up nearly 27% to \$2.86 million, on a 22.7% revenues gain to \$43.488 million.

Combined records and music contributed 7.8% of overall corporate operating income in the first half, up from 5.5% in 1977, and represent

15.5% of ColPix revenues this fiscal year, up from 14.3% in 1977.

For parent ColPix, October-December net income was \$6.865 million, compared to \$20.7 million (including a \$9.749 million non-recurring gain on leasehold interests sales) in the prior year. Net income in 1977 was \$25.8 million after an extraordinary \$5.1 million credit from utilization of tax loss carryforwards. Quarterly revenues rose 12% to \$147.129 million.

For the first half of fiscal 1979, corporate net income was \$18.06 million, compared to \$29.435 million the prior year including the non-recurring gain, but before the extraordinary tax credit. Bottom line for the first half ending Dec. 31, 1977, was \$36.735 million after the tax credit of \$7.3 million. First half fiscal 1979 revenues rose more than 13% to \$281.1 million, from \$247.9 million the year before.

Yen Increase Dips Pioneer Revenue

By ADAM WHITE

NEW YORK—The overseas revenues of Pioneer Electronic Corp. dipped during the first quarter

(ended Dec. 31, 1978) of the Japanese company's new fiscal year, testimony to the international effects of the appreciating yen, for sales in terms of local currencies in both the U.S. and Europe showed steady growth.

This fact shows up in the \$164.8 million figure for the period under review, down from \$172 million compared to the same quarter in fiscal 1978. Ratio of overseas sales to domestic fell from 61.1% to 57.2%.

Consolidated net sales for the quarter amounted to \$288.1 million, an increase of 2.4% over the equivalent period in the previous year, and the highest recorded on a quarterly basis in Pioneer's history. Net income was \$15.5 million, against \$15.4 million.

Pioneer believes that demand for hi fi audio products in Japan is showing signs of recovery, though it anticipates an economic slowdown in the U.S. To counter the latter, declares the firm, more effective marketing methods and new products will be introduced.

Lawsuit By BMI Hits Texas Club

NEW YORK—BMI has filed its first copyright infringement suit against the operator of an unlicensed jukebox under the terms of the new Copyright Act, a move the organization says signals its intention "to cite jukebox infringers nationwide."

The initial action, filed Tuesday (20) in U.S. District Court in Houston, is against the Mark IV Club and J.F. "Chick" Humphrey.

Under the terms of the new law, the operator of a jukebox must obtain a compulsory license to perform copyrighted tunes publicly by filing the appropriate application with the federal Copyright Bureau. The royalty is \$8 per year for each machine operated by the owner. A certificate is then posted on the machine indicating compliance.

Specifically, the BMI suit names the following tunes as being infringed upon by the Mark IV Club: Hank Williams' "Cold Cold Heart" (Fred Rose Music); Barry Gibb's "Grease" (Stigwood Music); Paul Jabara's "Last Dance" (Primus Artists/Olga Music); and Lolly Vegas' "Come And Get Your Love" (Blackwood Music).

BMI is seeking statutory damages, plus court costs and attorneys' fees.

Market Quotations

As of closing, February 8, 1979

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
43%	23	ABC	8	395	37%	36%	30%	- 1/4
43%	34%	American Can	6	108	35%	35%	35%	- 1/4
19%	9%	Ampex	10	142	15%	14%	15	- 1/4
4%	1%	Automatic Radio	-	-	-	-	1%	Unch
28%	22	Beatrice Foods	9	155	22%	22%	22%	Unch
64%	43%	CBS	7	1588	52%	52	52	- 1/4
27%	13%	Columbia Pictures	4	90	20%	20%	20%	- 1/4
14%	8%	Craig Corp.	6	25	10%	10	10%	- 1/4
47%	31%	Disney, Walt	12	226	39%	38%	38%	- 1/4
3%	2%	EMI	19	35	2%	2%	2%	Unch
28%	8%	Gates Learjet	8	14	20%	20	20	- 1/4
16%	11	Gulf + Western	4	419	14%	14%	14%	- 1/4
24%	9%	Handieman	6	58	15%	15	15%	- 1/4
6%	3	K-Tel	33	1	4%	4%	4%	- 1/4
6%	2	Lafayette Radio	-	4	2%	2%	2%	Unch
42%	22%	Matsushita Electronics	8	3	34%	34	34	+ 1/4
48%	25%	MCA	8	197	45	44	44%	+ 1/4
60%	25%	Memorex	6	235	33%	32%	32%	- 1/4
66	43	3M	12	398	59	58%	58%	- 1/4
54%	35	Motorola	9	402	36%	36	36%	+ 1/4
34%	24%	North American Philips	5	11	26%	26%	26%	- 1/4
22%	10	Pioneer Electronics	16	5	22%	22	22%	+ 1/4
32%	8%	Playboy	21	238	17%	16%	17%	+ 1/4
33%	22%	RCA	7	446	27%	26%	26%	- 1/4
9%	6%	Sony	13	515	8%	8%	8%	+ 1/4
13%	5	Superscope	-	27	6%	6%	6%	+ 1/4
34%	14%	Tandy	8	599	24%	24%	24%	- 1/4
10%	5%	Telexor	7	81	9%	9%	9%	+ 1/4
9%	2%	Telex	10	145	5%	5%	5%	- 1/4
6	1%	Tenha	-	4	2%	2%	2%	- 1/4
19%	12%	Transamerica	5	161	16%	16%	16%	Unch
40%	20%	20th Century	5	396	35%	35	35	- 1/4
57%	25%	Warner Communications	8	165	45%	44%	45	- 1/4
19%	11%	Zenith	17	187	14%	13%	14%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	67	20	2	3	Kost Corp.	9	47	5%	6
Electrosound Group	5	6	5%	5%	Kustom Elec.	-	24	2%	3%
First Artists Prod.	32	63	6	6%	M. Josephson	8	6	14%	15
GRT	-	9	1%	1%	Orrick Corp.	71	55	5	5%
Integrity Ent.	9	49	4%	5	Recoton	4	-	2%	3
					Schwartz Bros.	4	5	3%	4%

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

Village People LPs Increased To \$8.98

LOS ANGELES — Casablanca Records is raising the list price of its three Village People single-pocket albums \$1 to \$8.98, effective March 5, reports Larry Harris, senior vice president of the label.

Harris stresses that Casablanca will remain primarily a \$7.98 house.

He explains that rising costs of promotion and advertising, along with escalating material costs in packaging, made the hike imperative.

It marks Casablanca's first \$8.98 artist packages and is probably the first time an entire act's discography was elevated in price.

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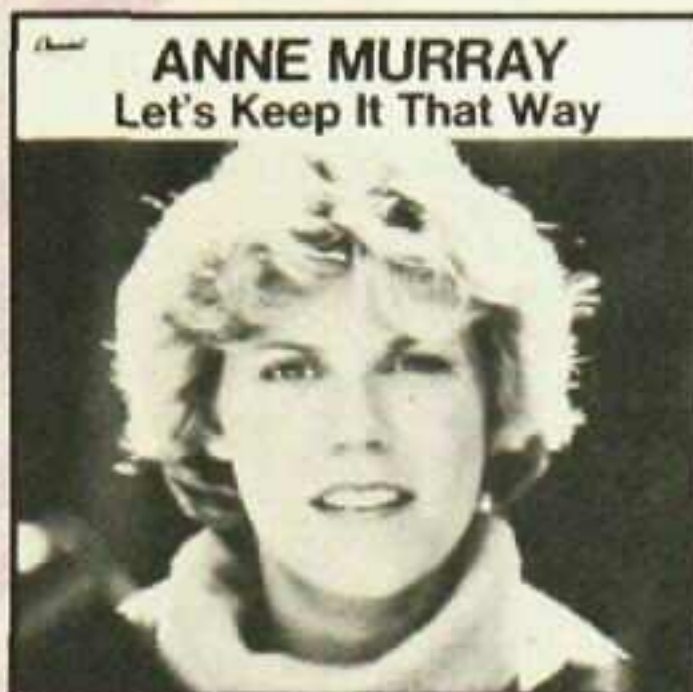
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Capitol And Angel Records Congratulate Their Grammy Award Winners:



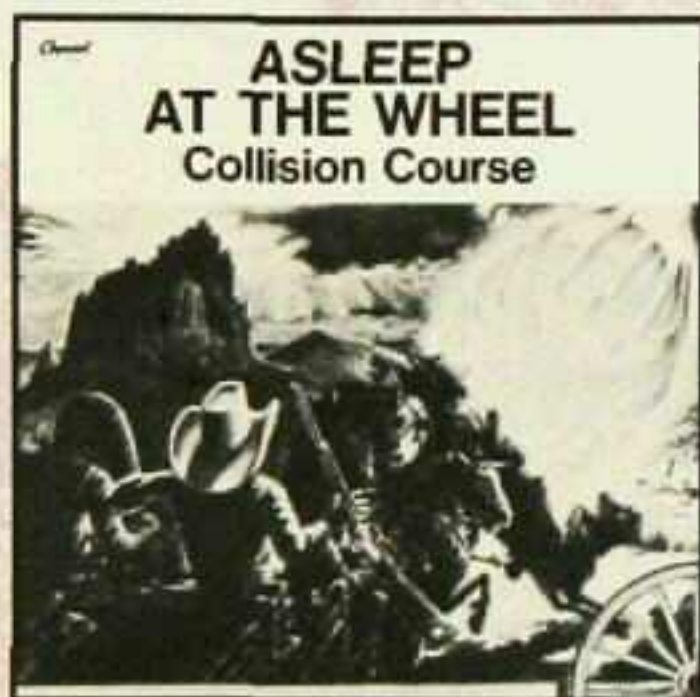
ANNE MURRAY

Best Pop Female Vocal Performance, on the Gold Single
"You Needed Me" from the Platinum Album "Let's Keep It That Way."



A TASTE OF HONEY

New Artist Of The Year, with their Platinum Debut Album "A Taste Of Honey"
featuring their #1 Pop, Soul & Disco Platinum single "Boogie Oogie Oogie."



ASLEEP AT THE WHEEL

Best Country Instrumental Performance for
"One O'Clock Jump" from the album "Collision Course."



DON SCHLITZ

Best Country Song, "The Gambler."



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PERLMAN
Chicago Symphony Orchestra
GIULINI

ITZHAK PERLMAN, CARLO GIULINI and CHRISTOPHER BISHOP
(Violinist) (Conductor) (Producer)

Classical Album of the Year:
Brahms, Concerto for Violin in D Major, Chicago Symphony.



Lehar
**THE
MERRY WIDOW**
SILLS
Titus Fowles
Price Billings
New York City Opera
Orchestra & Chorus
RUDEL

JULIUS RUDEL, GEORGE SPONHALTZ and JOHN COVENEY
(Conductor) (Producers)

Opera Recording of the Year:
Lehar, The Merry Widow; New York City Opera
Orchestra and Chorus with Silles, Titus, Principal Soloists.

2 JUDGES RULE

Bankrupt Labels
Not Exempt From
Royalties—Court

NEW YORK—Two federal judges, one in Newark, the other in New York, have ordered record companies, which are operating after having filed petitions under Chapter XI of the Bankruptcy Act, to account for and pay royalties to the Harry Fox Agency for any records or tapes made while the bankruptcy proceedings are pending.

The Fox Agency, which is the licensing service of the National Music Publishers Assn. and licenses recordings for more than 4,000 publishers, says that this is the first time the courts have ruled that bankrupt record companies are still liable for full royalties even though they are under Chapter XI.

The judges ruled the companies must pay in advance the royalties of any record or tape released during the period after Chapter XI is filed (Continued on page 138)

Propose Disco DJ Guild

By RADCLIFFE JOE

NEW YORK—Although many disco deejays around the country remain undecided as to whether or not they would like to be unionized, a guild for professional spinners is in the works.

The proposed organization, still in its early developmental stages, is being planned by Stash Furman and Norma Goodridge of Disco Van 2000, along with Ted Watkins of the Communications Workers division of the AFL-CIO.

The guild according to Furman, who also conducts a course in disco deejay training at Hunter College here, will be patterned after Actors Equity, and will encourage large group participation.

"We plan on having the power to negotiate fair contracts and agreements with employers and employees, and to offer necessary ben-

efits to which our members would be entitled," he states.

The proposed organization will accept members from among professional spinners and lighting technicians. It will also offer certification courses to members based on tests of skill and competency. Graduates of these tests will be certified as "masters" or "grand masters" in their respective fields.

Spinners interested in becoming charter members of the proposed American Guild Of Disco Deejays are invited to a meeting to be held this week during Disco Forum V at the New York Hilton.

Last year an attempt was made in Chicago by Rocky Jones, head of the Audio-Talent Record Pool, to form the International Assn. of Programmers and Technicians.

This organization also hoped to

affiliate with the AFL-CIO. However, after a year, it has not yet developed much beyond the initial concept.

According to Jones, the association has membership applications from 400 spinners and a total mailing list approaching 1,000. However, few members are paying dues, and Jones divides his time between a number of other projects.

Last year, the record pools got together to form the National Assn. of Record Pools. This movement, organized by heads of regional pools across the country, feels that a union for disco deejays at this time would be counter-productive, and that the pool group would be able to help fulfill most of its members' needs. However, this group too, is still in its early stages of development.

OSCAR NOMINEES

Movie Academy
Recognizes Top
Record Makers

By PAUL GREIN

LOS ANGELES—The members of the motion picture academy paid special recognition to pop record makers and not simply longstanding members of the Hollywood film scoring clique in their Oscar balloting this year—perhaps in response to the barrage of criticism which surrounded their snub last year of the Bee Gees' music from "Saturday Night Fever."

Jerry Wexler, Dave Grusin, John Farrar, Giorgio Moroder and Paul Jabara are among the record industry figures who received their first Academy Award nominations this year, while such other key album-selling composers as Quincy Jones and John Williams earned repeat nominations.

Two films produced by major record/film conglomerates also emerged with multiple nominations. "Midnight Express," a Casablanca FilmWorks Production distributed by Columbia, is up in six categories, including best picture, while Motown/Universal's "The Wiz" is up for four awards.

Columbia's music biography "The Buddy Holly Story" has three nominations including best actor for Gary Busey.

Yet "Grease" and "Thank God It's Friday"—two of the most prominent music-related films of the year—were recognized only for their gold hit singles which are nominated for best original song.

"Hopelessly Devoted To You" by Olivia Newton-John's long-time producer/writer John Farrar was an RSO million-seller, while "Last Dance" by Paul Jabara was a gold disk for Donna Summer on Casablanca. It also won Grammys recently for r&b song and female r&b vocal performance.

Other best song nominees are "Ready To Take A Chance Again," the Barry Manilow Arista hit from "Foul Play" by Norman Gimbel and Charles Fox; "When You're Loved," the Debby Boone Warner-Curb single from "The Magic of Lassie" by Richard M. Sherman and Robert B. Sherman; and "The Last Time I Felt Like This," the Johnny Mathis/Jane Olivor Columbia duet from "Same Time, Next Year" by Marvin Hamlisch and Marilyn & Alan Bergman.

This is the seventh nomination in the best song category for the Bergmans, the fifth for the Shermans, the fourth for Hamlisch, the third for Gimbel and the second for Fox.

In the category of best original score, Jerry Goldsmith, the 1976 winner for "The Omen," squares off against John Williams, the 1977 champ for "Star Wars." Goldsmith is entered this year for "The Boys From Brazil" (his 10th best score nomination), while Williams is up for "Superman" (his 13th best score bid). (Continued on page 131)

NMPA In California

NEW YORK—The first session of the National Music Publishers Assn.'s "Copyright Workshop '79" has been scheduled for the Beverly Hilton Hotel in Beverly Hills on March 15. Titled "Copyright Revision Revisited" the all-day session will discuss the formalities of copyright administration, the effects of Jan. 1, 1978 copyright revision, and how it relates to music business decisions. Copyrighted material

Geffen Returns As Consultant For WCI

By DICK NUSSER

NEW YORK—No one is saying

exactly what David Geffen will be doing now that he has returned to the Warner Communications fold as a "consultant and advisor" and member of the newly-established policy planning board, least of all Geffen himself.

One thing is certain. The former wunderkind who founded Asylum Records and helped launch the careers of Linda Ronstadt, Carly Simon, Crosby, Stills & Nash, Joni Mitchell and the Eagles is still adamantly opposed to holding down a full-time job.

"I don't want something where I'm going to have to be responsible for running a company every minute of every day," he says. "I want to be productive but not obsessed."

Geffen, 35, says he responded to a bid from WCI chairman Steven J. Ross to take the part-time consultancy because it gives him a chance to

work alongside "people who for 10 years have been good friends of mine," and to lend his expertise "to such a formidable group."

He is referring to Atlantic Records chairman Ahmet Ertegun, WEA International president Nesuhi Ertegun, Warner Bros. Records chairman Mo Ostin, Elektra/Asylum Records chairman Joe Smith, WEA Distributing president Henry Droz and David Horowitz, office of the president, WCI—all of whom will be fellow members of the WCI record group's policy planning board.

"I'll be available to support Ahmet, Mo, Joe and anybody else in whatever way I can," he says. "I can do whatever I want. I might be involved in a&r if I can be of help in signing an act, but I won't be a talent scout in that sense."

Geffen says he will continue to teach one day a week at Yale Univ. and possibly at UCLA, splitting his time between coasts at various times of the year. He has held the teaching assignments for the past two years, moving from UCLA to Yale. The course deals with the music industry.

New Klein Trial
Begins In N.Y.

NEW YORK—Selection of a jury occupied the interests of both sides last week as the retrial of Allen Klein began in Judge Vincent Broderick's U.S. District Court here. Actual trial started Friday (23).

The former manager of the Beatles is charged again with income tax evasion stemming from the alleged sale of promotional albums and underestimating his taxes from 1970 through 1972 when he headed Apple Records.

An earlier trial last year resulted in a hung jury.

Klein's former promotion director Pete Bennett, who pleaded guilty to similar charges, is the government's principal witness in its case against Klein.

Movie On 'Georgia'

NEW YORK—Vicki Lawrence's 1973 gold single, "The Night The Lights Went Out In Georgia" (Bell), will be the basis of a feature film due to start production early next year.

Professional Films Inc. has acquired the rights to the storyline, according to company chiefs Ronald Saland, Elliot Geisinger and Howard Kuperman. They are doing the project in association with William Blake. Carol Blake is writing the screenplay.



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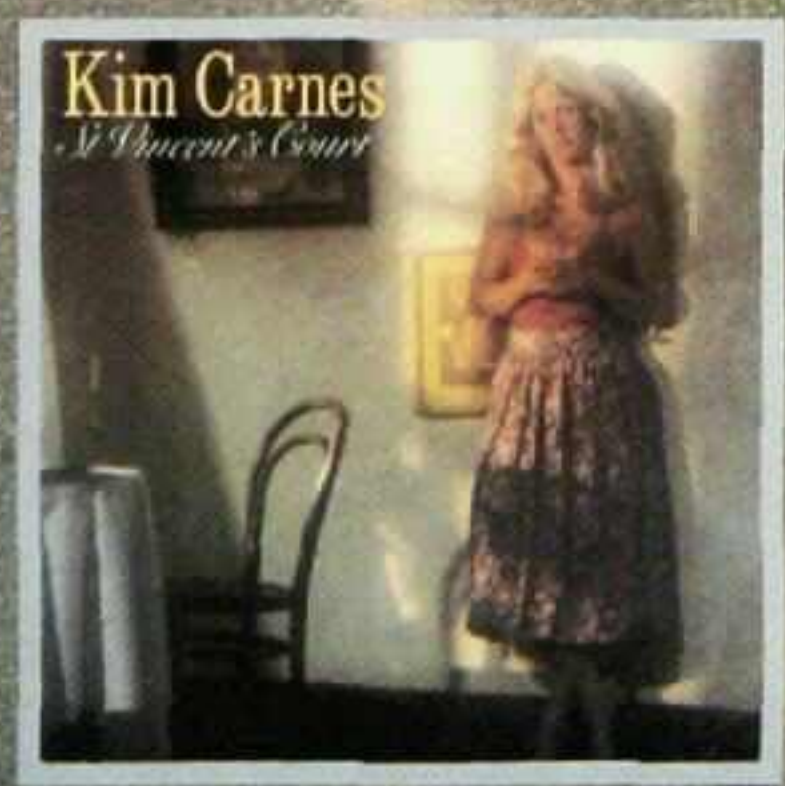
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No End Of Rainbo After 40 Bright Years

By HANFORD SEARL

LOS ANGELES—Major independent presser Rainbo Records is marking its 40th anniversary year with the completion of an expansion phase at a new plant location.

The \$3-\$5 million yearly business, headquartered in Santa Monica at 1738 Berkley St., features a 30,000 square foot facility.



Fine Work: Jack Brown, president of Rainbo Records, checks a newly pressed LP.

"We can start in the morning with acetate and when the day is over have 50,000-60,000 pressings that have gone through the print, process and shrink cycles," says Jack Brown, owner and president.

Some 40 manual pressers were

phased out four years ago, when Rainbo moved out of a plant in Hollywood, and were replaced with 20 automatic Lened-made systems.

According to Brown, the plant makeup also includes a high-speed automatic processing department for metal parts where a master acetate is converted into a master/mother copy and subsequent stampers.

Three automatic shrink plastic coating machines, which wrap LPs, and a label printing section are also in the plant.

About 30 employees hold down the 6:30 a.m.-3 p.m. shift, but can be expanded to the plant's maximum work force of 70-85 and a seven-day 24-hour operation when necessary.

However, the plant is only operating at one-third capacity, linked to what Brown calls the traditional slowdown pressing period and the merger of numerous major distributors taking over labels.

"It's been totally contrary to the last several years, for Jan. 1 used to start a big period," claims Brown. "Last week ABC cancelled with us as the result of the MCA merger but by contrast, Arista and Polygram will help our situation now."

Considered a number one standby plant, Rainbo has pressed records for Capitol, Warners, RSO, ABC, United Artists, Polydor, Casablanca, Mercury and Pickwick.

The company also manufactures test pressings and DJ and promotional copies for some companies.

Brown admits the 1973 oil short-



Separate Dept.: Jack Brown observes as an employee separates the mothers from the stampers.



Eye Test: Brown checks proper groove tracking in Rainbo's audio testing room as an employee does an audio test.

age affected all Rainbo's products, but not to the point of massive rejections as experienced by other pressers.

Brown serves more in an administrative capacity, assisting and directing Jim Doyle, vice president of sales, and plant supervisor Steve Sheldon.

Rainbo's busiest times occurred with the pressing of 250,000 Donna Summer two-record sets, 200,000 copies of the "Sgt. Pepper" soundtrack and 190,000 Bob Seger LPs.

But the all-time record for full-time staff and seven-days-a-week work schedules is the pressing of one million assorted Elvis LPs, nine in all for Pickwick.

Listing conditions that come with the territory, Brown claims record warpage is increased by the adding of sales aids, brochures and handouts in jackets.

And the stocking of unclaimed material, which fills Rainbo's 8,000 square foot warehouse 50% at this time, is yet another "bane for a presser."

Of that percentage, 10% will never see production, reports Brown.

"Independent distributors control the destiny and cash flow of the label," says Brown. "Our leverage is found in that the distributor must pay his bill for records sitting on our floor before new hit merchandising is pressed."

Peak pressing periods are usually found in mid-July and the beginning of the summer, while new releases are late in coming this year, Brown says.

Brown started Rainbo in 1939 with the inception of paper disks for home use only.

During the war the 15-cent disks were sold to dealers. The Treasury Dept. and American Safety Razor Co. worked closely with Brown in a record war bond effort. USO Tours used picture records as a vehicle for sales and Brown's ideas burgeoned

into paper records of children with Santa. And by 1955 some 30 million records, many 78s on Wheaties cereal boxes, were circulated worldwide.

Then the avalanche of products increased to include Mattel Toys do-it-yourself record books, an opening celebration talking map for Disneyland, the Mickey Mouse Club and Davey Crockett.

A bimonthly "Hear" magazine, at 35 cents a copy, allowed fans to listen to paper recorded messages by such stars as Tab Hunter, Jayne Mansfield, James Dean, Natalie Wood and Tony Perkins.

In time, the paper record business faded out to specialized production. The first teen magazine, "Dig Records," was used by Brown's paper record craze in 1955.

Brown moved his operations into the old Allied plant on Lawndale in Hollywood, where Rainbo began pressing for Pickwick, Liberty and Capitol.

"We're painfully honest with customers who want to hear yes. We never make a commitment we can't possibly fill, but rather surprise them with our performance and product quality," concludes Brown.

Publisher Sues Over Use Of N.Y. Song

NEW YORK—The use of one city's name instead of another in the rendition of a song has produced a lawsuit demanding \$300,000 in damages.

Elsmere Music, owner of the copyright in the song "I Love New York," used in state tourism commercials, has sued NBC over the alleged use of the song in a "Saturday Night Live" episode last May.

The complaint filed in U.S. District Court here alleges that the lyrics

were "I Love Sodom," thus constituting copyright infringement and misappropriation.

Additionally, it is claimed that "with malice and intent," NBC "sought to identify New York state with the infamous Biblical den of iniquity, vice and corruption, Sodom," thus constituting an unfair trade practice.

An injunction, \$50,000 in exemplary damages and unspecified additional consequential damages are also demanded.

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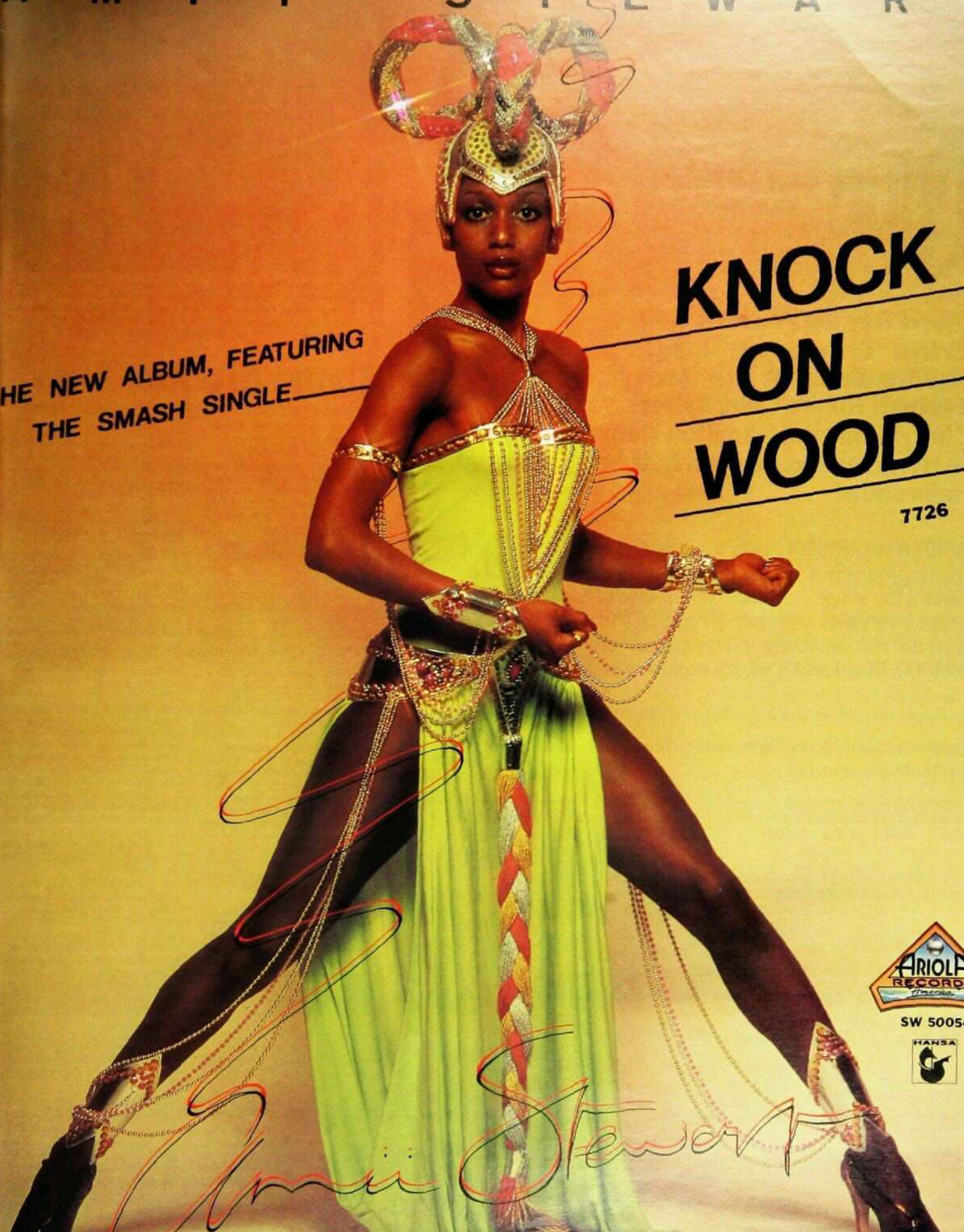
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NUMBER ONES—Infinity president, Ron Alexenburg, second left, presents RIAA gold record awards to parent MCA officials for Hot Chocolate's "Every 1's A Winner" single. From the left: Gene Froelich, MCA, Inc. controller, Lew Wasserman, MCA's chairman of the board and Sid Sheinberg, MCA, Inc.'s president.

Blame Product Flow

• Continued from page 1

I strongly urge that the industry take a hard look at this matter."

January also ranks as the King Karol chain's number two sales month, although "it didn't hold up to last year." Ben Karol, co-owner, claims the dearth of best selling product is combining with inflation to produce a "terrible toll."

"It's not record prices themselves that hurt, but the inflationary spiral of everything else.

"It may be true that records are a necessity to some, but most people are going to make sure they have lunch before they buy a record."

Interestingly, retailers are given to compare 1979's initial sales thrust with that of 1978, referring, of course, to the appearance last year at this time of "Saturday Night Fever."

The stars of that album, the Bee Gees, are leading *Billboard's* Top 100 LPs and Tape chart with "Spirits Having Flown," after just three weeks from its first appearance.

Yet, comparisons with "Fever," perhaps unfair, put a big burden on the new Bee Gees set. It replaces Rod Stewart's "Blondes Have More Fun" with a 10-week chart run.

"It's just not a 'Saturday Night Fever,' which was running 1,000 to 2,000 copies sold each week for me last year at this time," maintains Howie Ring of the nine-store Music City/Music Sales chain out of Connecticut.

While January ranks as only the fourth best month of the year for the Record Bar chain—75 stores strong—president Barrie Bergman feels there has been "not as much as normal" strong January releases. "After December, November is our second best month, followed by August. We do particularly well in the summer months."

Concurring in the poor January flow of powerhouse product is James Bonk, executive vice president of Stark Records & Tapes, par-

ent of the 84-store Camelot Records chain. "Other than the Bee Gees, which loosened things up a bit, we haven't had much power in the release schedules for the first seven weeks of the year. We had a soft January, up slightly from last year, but we didn't beat inflation."

Assistance in preparing this story provided by Paul Grein.

Lee Hartstone, founder/president of Integrity Entertainment Corp., says he's been frustrated with record companies' failure to assemble the merchandising, sales, promotion and advertising campaigns until the end of January for the past three years.

"Vendors aren't aggressive in exploiting the post-Christmas use of new equipment," he complains. "There was a time when January was our second-biggest month and labels scheduled first-of-the-year releases. Now the majors are off at conventions in January without even setting their restocking programs."

Hartstone acknowledges that the Bee Gees and Rod Stewart packages are selling well, but adds: "It's just not enough. We've all built big overheads and you just can't live on two records. If the best the industry can do is give us two hit LPs, it's pretty damn weak."

Lou Fogelman of Music Plus in L.A. notes that January is only as strong as the Christmas season which precedes it, and since holiday sales were off this year, January was also soft. "But it's usually that way," he adds. "Manufacturers don't want to schedule releases when half of the U.S. is closed because of snow. So those of us on the West Coast suffer a little because the East Coast has bad weather."

Fogelman adds that sales have turned around in the past 10 days, thanks to Valentine's Day, the Grammys and President's Day.

Pickwick Seeks 75 Mall Leases

LOS ANGELES—Pickwick International's retailing division would like to find 75 good mall leases for Musicland stores in 1979, reports Scott Young, vice president of the wing.

Young's forecast further strengthens the industry prediction by record/tape/accessories chain executives that an additional 250 outlets will be opened in the U.S. this calendar year (*Billboard*, Feb. 24, 1978).

Pickwick at present operates approximately 45 leased departments, 45 Discount Records freestanding stores, 230 Musicland mall-oriented locations and 28 Sam Goody stores.

The first Pickwick superstore is still very much in the preliminary stages, Young says. No target date has been set for the opening, with the entire concept still under advisement, he adds.

They're Playing Our Song

"Hamlisch has done a first rate job with the music, which is modern, lively, sometimes revealing an insistent disco influence, while Miss Sager's lyrics seem neat, sometimes witty and frequently poignant...the opulent razzmatazz of the show's title song...(is)...dazzlingly contrived...it provides the comic momentum that pushes the show on triumphantly to the end."

—CLIVE BARNES—NEW YORK POST

"...Pop chart songs...What more do you want? 'They're Playing Our Song' is a walloping wonderful hit."

—GENE SHALIT—TODAY NBC

"Marvin Hamlisch's score...is intelligent and often exhilarating. Two of his songs 'Fallin' and 'If He Really Knew Me,' are tuneful and elegant. 'They're Playing Our Song,' the title number, has a rousing exuberance."

—RICHARD EDER—NEW YORK TIMES

"'They're Playing Our Song' is a razz-ma-tazz number that reminds the audience of what musical theatre is all about."

—EDWIN WILSON—WALL STREET JOURNAL

"...first rate score by composer Marvin Hamlisch and lyricist Carole Bayer Sager."

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"It is easily the best musical of the season. This is his finest score, with a variety of styles including the disco beat. Sager's lyrics match his music with a bright and unhackneyed breeziness. 'Fill In The Words,' 'If He Really Knew Me' and 'Just For Tonight' are first rate contemporary poems."

—EMORY LEWIS—BERGEN RECORD

"The first unqualified, certifiable musical hit of the season, with tunes that can make the pop charts by Marvin Hamlisch and Carole Bayer Sager. You go to a musical to laugh and nudge your neighbor and clap your hands and that's just what the show will make you do. Especially the title song number, a great Broadway moment."

—JOEL SIEGEL—ABC-TV

"'They're Playing Our Song' has got hit written all over it and who better to brighten up the Broadway season than Neil Simon and Marvin Hamlisch...Marvin Hamlisch in top form. 'They're Playing Our Song' moves to the top of the Broadway charts."

—PIA LINDSTROM—NBC-TV

"When a musical written by Neil Simon, composed by Marvin Hamlisch, and with lyrics by Carole Bayer Sager opens on Broadway, it's an event...and the songs of course are wonderful. Like the title number which is...along with 'I Still Believe In Love,' perhaps destined to become a standard."

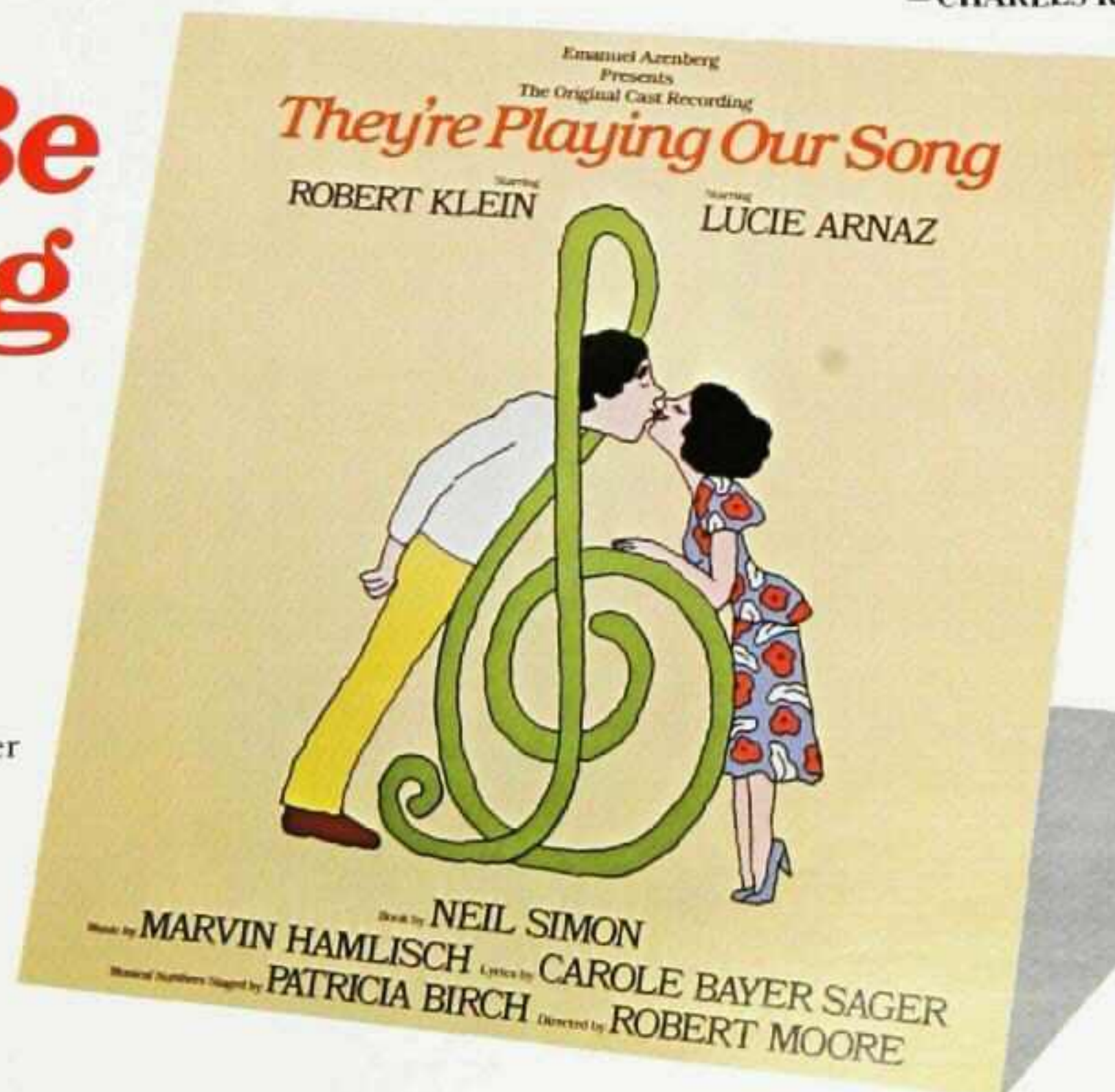
—JEFFREY LYONS—CBS RADIO

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—CHARLES RYWECK—HOLLYWOOD REPORTER

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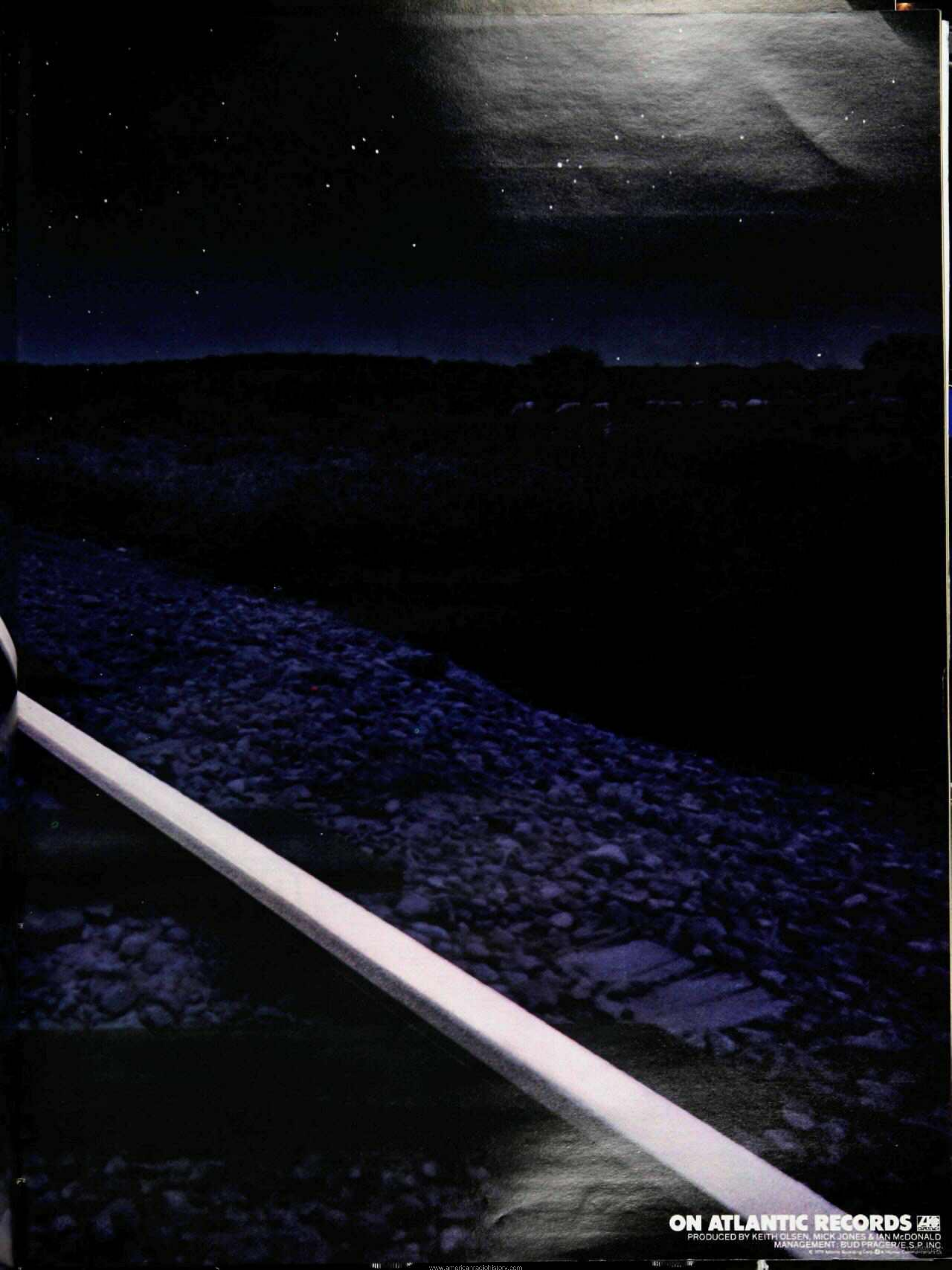
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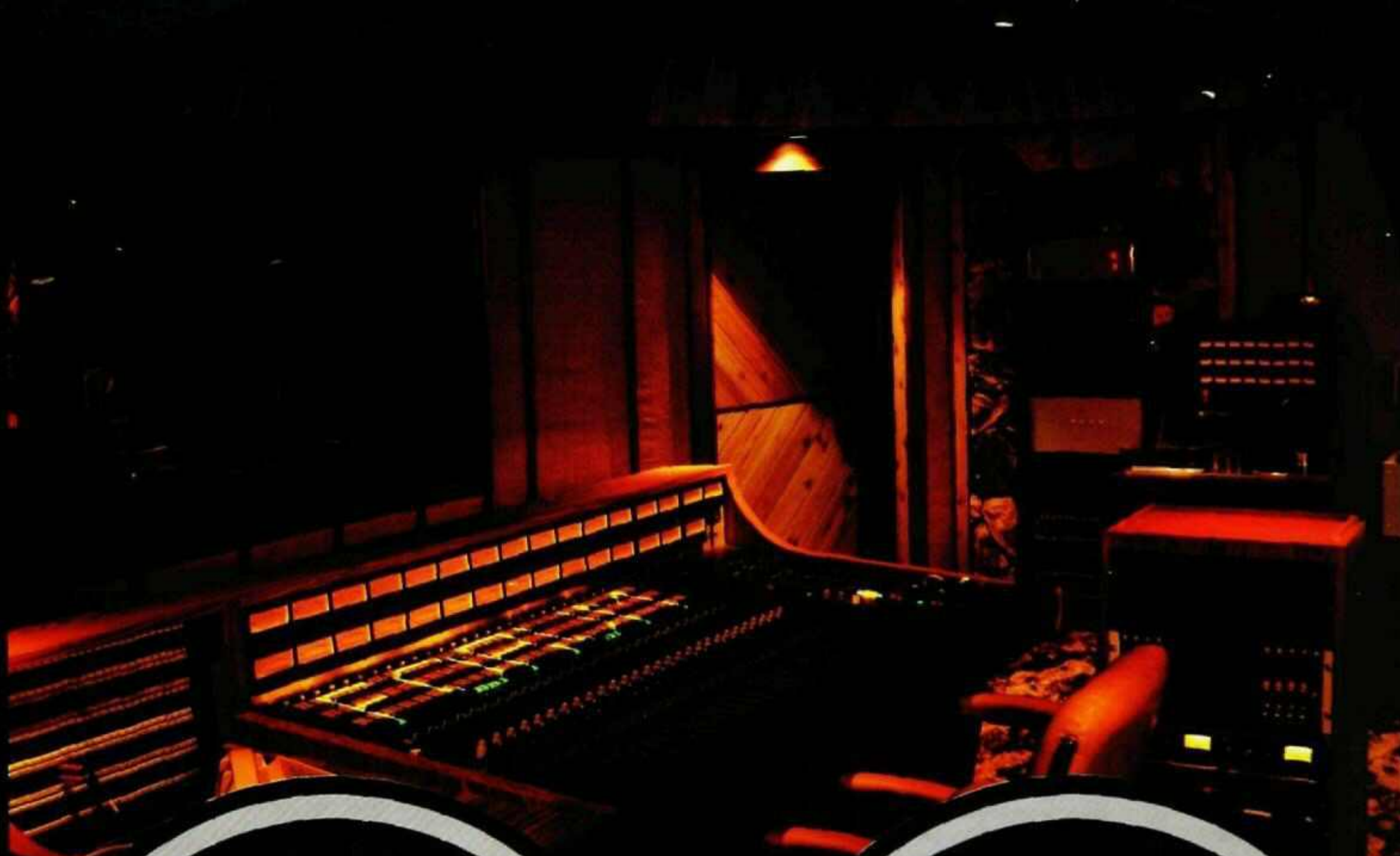


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15 MINUTES FROM THE GREATER CINCINNATI INTERNATIONAL AIRPORT

Planet Scoring With Sizzling Pointer Airplay

By PAUL GREIN

LOS ANGELES—What pleases Planet president Richard Perry the most about his current label-launching success with the Pointer Sisters is not so much that "Fire" is the number one single in the country, but that the group's "Energy" LP is up to

Dave Urso, vice president of Planet, reports that when he initially serviced a 12-inch Pointers disk to AOR stations featuring Bruce Springsteen's "Fire" and Russ Ballard's "Come And Get Your Love"—"just to see how they'd take to it"—

don't necessarily want associated with Planet right now."

A unique solution he is pondering: establishing a subsidiary label for the singles material. "I've always missed the excitement of putting out a hot single like in the old days with-

through the artists in its jazz/fusion line.

Planet is the company's first custom label, just as it's Perry's first label deal. "Since it's the first time for both of us," Perry says, "it was inevitable that there would be a few minor growing pains at the outset, but they've all been resolved."

The fact that Elektra/Asylum hasn't had an LP from its top-selling Eagles in more than two years meant that instead of being "gravy," projects like the Pointers (and the Cars) became quite important to the company's bottom line.

Reports Urso: "Joe (Smith) said that the other day: that because the

big artists weren't releasing as many albums as frequently, it was more important than ever to break new acts."

The time demands of Perry's involvement with Planet will preclude him from continuing his outside production associations with Leo Sayer, for whom he handled three Warner Bros. LPs, and Diana Ross, for whom he produced one album ("Baby It's Me") in addition to cutting the tracks for a second LP for which Ross never laid down her vocals.

Planet's second release, by a group called Night, is scheduled for release April 15.



Billboard photos by Bonnie Tiegel

Concerned Producer: Richard Perry works on planning strategy to build an LP base for the Pointer Sisters, the first off and running act on his Planet label.

number 13 and is drawing substantial album-oriented play, a rarity for a black act.

The black acts which do enjoy progressive play are superstars like Stevie Wonder, Earth, Wind & Fire and the Commodores—acts which have built up their LP credibility over a period of years.

But until this breakthrough the Pointers were known almost as a novelty act which had hopped from style to style in a series of ABC singles: from the campy gladrag period piece "Yes We Can Can" to the country-slanted "Fairytale" to the funky r&b of "Betcha Got A Chick On The Side."

the reaction was mostly wait-and-see. "It was tough," he acknowledges. "It was a real ballbusting process."

Yet success on album-oriented radio is vital today, according to Perry. "I don't want to sign any acts that don't have that potential. Certainly you can sell LPs off a non-hit and the disco phenomenon is at its peak right now, but the heart and soul of our business is album radio."

Perry says that he has a few tracks in the can which he believes to be hit singles which he won't release on Planet because "the kind of artist that those songs would establish I

out worrying about the image of the artist."

Crossover has been the key to the Pointers' success and Planet hopes to maintain this wide coverage as it releases this week a four-track sampler to AOR stations featuring "Come And Get Your Love," Steely Dan's "Dirty Work," the Doobie Brothers' "Echoes Of Love" and Bob Welch's "Hypnotized."

At the same time it is also issuing a 12-inch Pointer disco disk of Allen Toussaint's "Happiness" to clubs and disco radio stations and a seven-inch version to pop and soul stations as the followup to "Fire."

It is the third act on which Perry has done a 12-inch remix, following Leo Sayer ("Thunder In My Heart") and Diana Ross ("Your Love Is So Good To Me" and "Top Of The World").

The Pointers are the first black act for which Perry has produced a bona fide hit, though his past clients include such luminaries as Ross, Martha Reeves, Manhattan Transfer, Fats Domino and Ella Fitzgerald.

Perry concedes that the strong r&b response to "Fire" (up to number 18 soul this week) caught him by surprise. "We thought we'd have to wait for 'Happiness' to complete the crossover picture," he says.

Elektra/Asylum has only recently begun hitting the r&b charts

Soundtrack LP For Casablanca

LOS ANGELES—American International Pictures here, which has been in the record industry several times, evidently enjoyed its recent venture with "The Buddy Holly Story" soundtrack album distributed through CBS Records.

AIP's chairman of the board Samuel Z. Arkoff has now set distribution of the film firm's forthcoming "California Dreaming" soundtrack album through Casablanca Records in a negotiation with Neil Bogart, label president. It marks a long-term distribution deal between the two. The track will include America's version of the title song, plus mate-

rial by Burton Cummings, Michelle Phillips and others.

Other AIP films in post-production with soundtrack potential are "Defiance" starring Jan-Michael Vincent, "Something Short of Paradise" starring David Steinberg, "Sunnyside" starring Joey Travolta and "Amityville Horrors" starring Margo Kidder and featuring music by Lalo Schifrin.

Involved in the liaison between the two firms will be Buddy Epstein, former ATI talent agent who now heads the AIP music division, and Brian Interland, who recently joined Casablanca as vice president, promotion, custom labels.



GRAMMY PARTY—Honored with 11 Grammy nominations, United Artists Records and Capitol Industries-EMI officials celebrate at their own party following the Grammy telecast in L.A. In photo at the left, Artie Mogull, special consultant to UA Records, congratulates producer Larry Butler as Kenny Rodgers observes the platinum disk he and Butler received for "The Gambler." At right: Jim Mazza, newly named general manager of UA Records, discusses business with John McCoy, Chris Reas manager.

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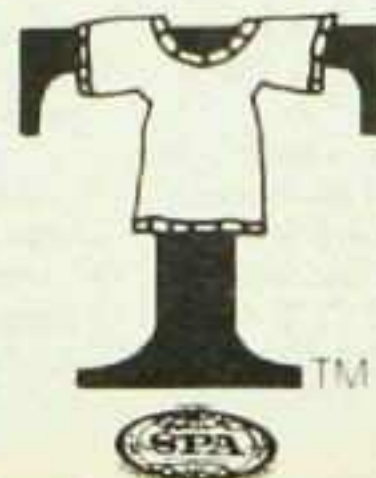
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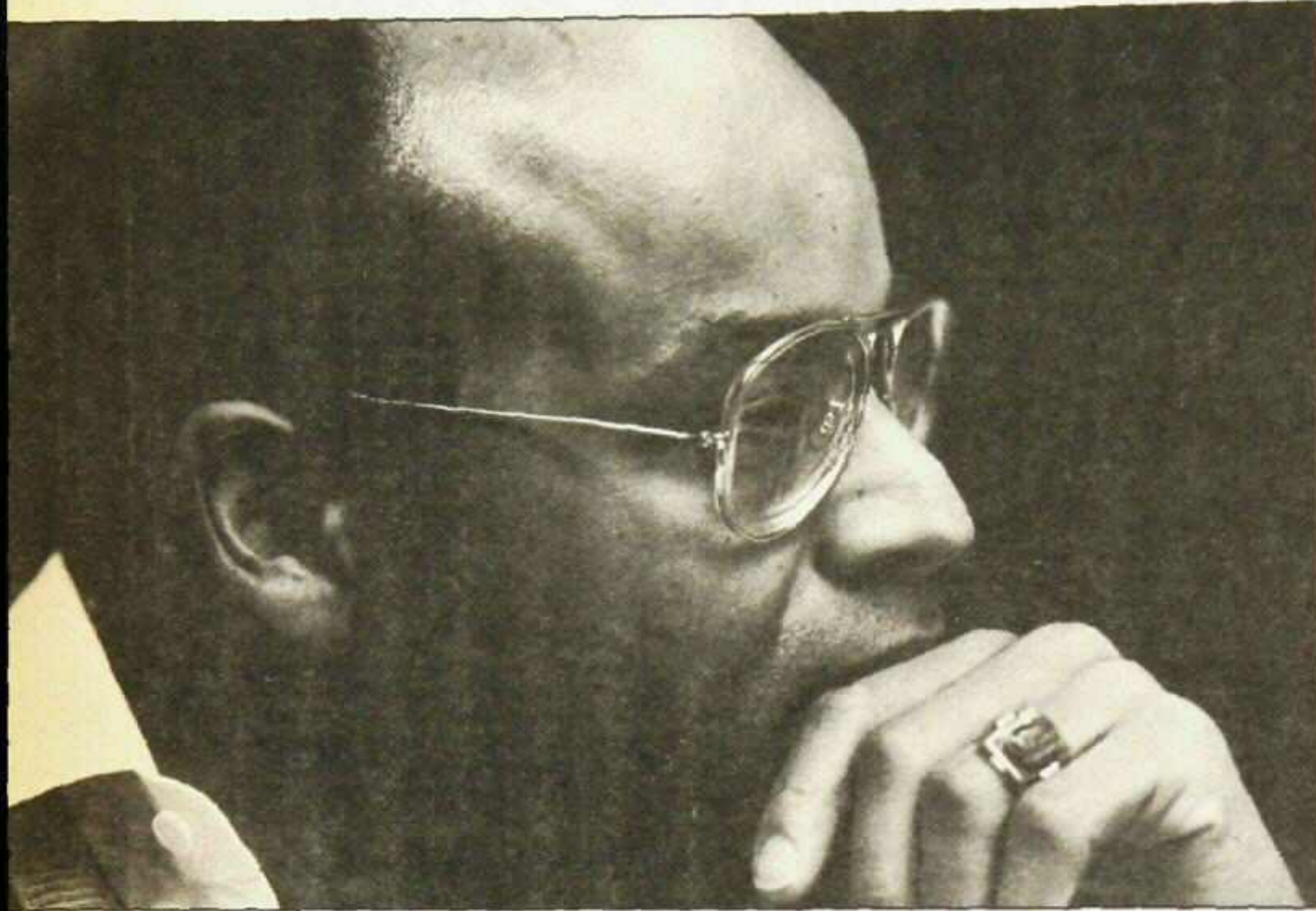


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20 **A Day In The Life Of OSCAR FIELDS**

WEA's Black Music Marketing V.P. Is Concerned About People's Careers



Oscar Fields: A precise, intense, articulate executive.

Billboard photos by Bonnie Tiegel



Oscar Fields does things with a cool precision. His interest in sports gives his business life a competitive edge. Billboard's Hanford Searl journeyed through Fields' world at WEA to observe the complexity of Fields' life. This is his report:

Oscar Fields is WEA's answer to the continuing dilemma of UPI and AP sports writers either naming UCLA or Indiana State number one in college basketball. It's neither the Bruins nor the Sycamores.

It's former Bowling Green Univ. and Kent State basketball-track star Oscar Fields, now vice president of black music marketing for WEA.

The athletic-looking Fields, who interestingly enough kicked off his college career as a UCLA football player, could easily hands-down capture WEA's award in setting records for the number of assists.

The 39-year-old Sandusky, Ohioan is widely known for his close coordination with associates at WEA's Burbank office, the three record labels he represents and the vast network of employes he encourages, improves and carries with him.

"In our success, we've learned it's a better way to go if you represent more than one label," begins Fields. "We do have to remember we work for three separate labels. It's not an easy thing to keep them all happy."

Handsome and outfitted in a casual line wool knit sweater-pants combination, Fields initiates his normal workday session at 7 a.m. Monday in his simple yet comfortably furnished townhouse in West Hollywood.

After a glass of orange juice and donuts, Fields starts his early morning calls to the East Coast, where it's mid-morning business hours. Narrio Wright, WEA's first regional representative, is contacted along with Midwest regional trainee Earl Sayles on a conference call.

Wright, in Philadelphia and Sayles, based in Cleveland, go over various elements with Fields, who requests contact with differing markets to make sure a list of important jazz retailing stores is validated.

Wright recently introduced Sayles to major retailers, branch

and sales office personnel for WEA in Cleveland, Detroit, Kansas City, Chicago and St. Louis.

An integral part of Fields' game plan, each call involves getting on a personal relationship level with his work associates who are also friends. While delegating authority, he encourages independent effort.

Continuing his at-home calls from his court-level abode, Fields gushes enthusiasm for Cotillion Record's (a division of Atlantic) disco group Sister Sledge, which is riding a Top 40 disco hit with "He's The Greatest Dancer / We Are His Family" a 12-inch disk.

"We're positive you've got another big hit record there," exudes Fields to Eddie Holland, vice president of special markets for Atlantic's black division in New York City. "It's right up there with Chic."

Atlantic's Michael Waldon and his hit "I Don't Want Nobody Else (To Dance With You)" also is seen as a major breakthrough. Fields stresses the importance of product visibility with Sledge and Waldon.

"If you break those two acts early in 1979, that'll make your company year," confides Fields.

Holland and Fields compare Casablanca's policy to basically just go with big name acts whereas WEA's directions are to expose new, unknown acts such as Chic once was.

Relaxing between calls, Fields reflects on his first two years with WEA, prior to which he was vice president of sales and marketing for RCA. From 1967-74 he was affiliated with Bell Records and he also worked for General Record Corp. in Atlanta.

He speaks energetically as part of WEA's service arm to the three labels in merchandising, promotion, sales and marketing of black product, a true Aries in the aggressive, competitive spirit.

New York-based Eddie Gilreath is contacted next. He's Warner Bros. director of sales and merchandising for black music and answers a list of questions from Fields.

"We need a bright young black person to come up through the ranks," says Fields. "We've moved up 15 of 16 field merchandisers, eight to labels, the other seven within WEA ranks."

Reportedly hearing nothing but good things about Warner Bros. group Osiris and its forthcoming LP effort "Since Before Our Time," Fields suggests a display campaign to match the album cover of ancient Egypt.

And, similar to his interwoven personality of athletic training, Fields speaks highly of the new LP, for he spaces his compliments like a trusty player far and few between the plays.

At 8:45 a.m., Fields fends through lush Laurel Canyon on the way to WEA's Burbank location next to the Warner Bros. movie lot. His 1978 450 SL Mercedes, more an investment than a status symbol, glides easily along the windy road.

Remaining true to his Aries nature of competitiveness, the sports car is bright yellow and stands out in the morning drive traffic.

Arriving at the beige-wooded WEA offices, Fields begins his in-house routine by calling on Vick Faraci. As WEA's executive vice president, Faraci concerns himself with the results of the Feb. 1-3 Nashville meeting of singles specialists, the first of its kind in the industry.

Fields, who attended the three-day event with Bob Moering, WEA's director of marketing and merchandising, says retail is beginning to focus on disco.

"Most importantly, field merchandisers are aware of what singles and LPs are being played in their markets and at the different kinds of discos," Fields concludes. "We reviewed communications between the specialists and promotion staffs in the field."

Faraci traces the history, roots and inception of black music at WEA, how it did last year (over 350% compared with 1977), its growth and how labels need to get more involved with their retailers.

"When a record goes on and filters into the market, we have to check out the r&b stations and note the rotation of the records," says Faraci.

Faraci sees the Sister Sledge single as another Chic explosion, crediting the timing, song and producer as the main ingredients and raves about George Benson's new double-pocket LP.

Even though it lists for \$14.98, "Livin' Inside Your Love" will forever establish Benson's credentials, maintains Faraci. Faraci anticipates the Florida NARM convention in March where Benson will perform before 2,000 delegates.



Fields chats with the East Coast at 7 a.m. from his West Hollywood home.

Evaluating the impact of Atlantic's Chic with "Le Freak," Faraci lists its "mind-boggling" accomplishment of just under four million copies sold so far.

"In Atlanta alone, 809,000 singles were sold, while on a national level about two million went out. Since the release date of Nov. 14, 371,000 LPs alone and 768,000 singles were sold in Philadelphia."

Fields walks directly across to WEA's president Henry Droz's office and his regular Monday morning chat.

Stressing the basic philosophy of WEA towards decentralization and the importance of the field staff, Droz emphasizes the promotion of 15 of 16 field supervisors higher into WEA.

"That's a hell of a story; hopefully we'll continue to see new names in the company," reflects Droz. "Any position is not the promotion of 7 of 16 field supervisors higher into WEA."

Droz traces the progress of black music at WEA, claiming all three labels are satisfied with their development but adding, "we still have a ways to go."

Fields adds that some black customers and retailers are approaching their first dramatic financial levels. WEA's recognition and dedication to the Black Music Assn. is outlined.

Leaving Droz's office, Fields returns to his own office, which finds pictures of his sky diving ventures and numerous rock acts displayed on the walls.

Fields next talks with Hillory Johnson, president of new label Hill-tak Records, distributed by Atlantic.

The two review release dates for three LPs, which include material by the Guess Who, Broadway and Dalton & Dubarri set for Feb. 28 and a March 5 street date deadline.

During a pause between the orderly business calls, Fields reminisces about his years with GMC, Bell and RCA when he had more direct input with the talent side of the industry.

"Eventually I want to do my own thing, have my own record company, but right now I don't miss those pressures I found

to evaluate television advertising of Richard Pryor's "Wanted" LP and the Sister Sledge breakout scenario.

"We're preparing a regional radio blitz and spending heavy money on promotion. We're getting good rotation, disco and r&b play for Sledge," reports Perper.

According to Fields, marketing Pryor is a selective process because his appeal is aimed at a narrow black audience even though Atlantic is trying to broaden his base.

The film is doing average business and Fields admits Pryor's outburst at the Hollywood Bowl Human Rights Night last August alienated the viable gay market place, which has strongly contributed to such artists as Bette Midler, Chic and Paul Jabbar.

Next, Fields calls Bill Perrazo, WEA's San Francisco sales manager where there's a "very progressive radio and tv market." Two new promotion staffers are discussed.

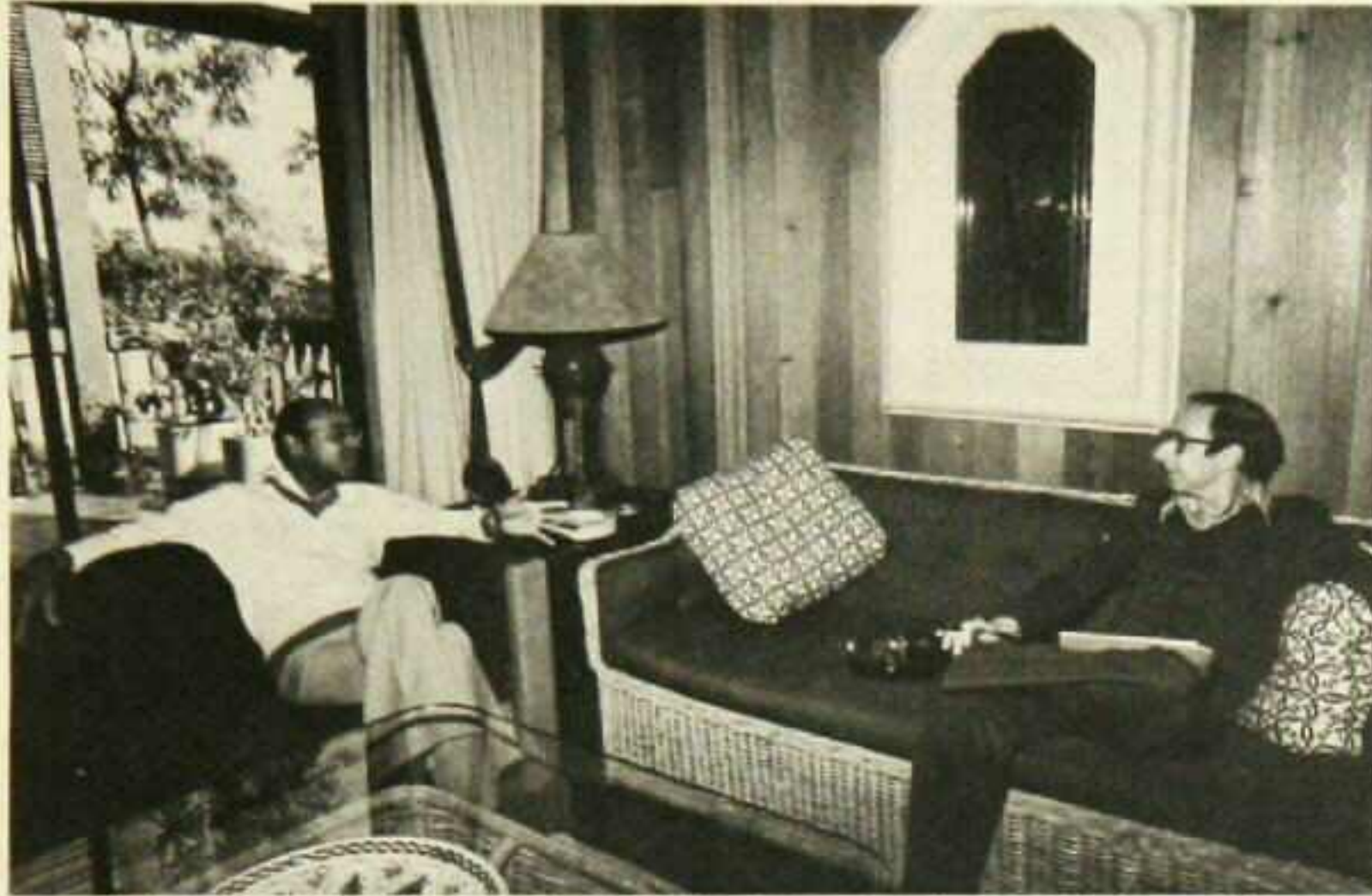
Over moo-goo-gae-pen, egg rolls and tea, the three outline their two publications, "Street Talk," a 1,300 circulated newsletter sent monthly to retailers as a pipeline of communication.

The magazine reports what competitors are doing, WEA artists' itineraries and merchandising aids as a service to their retailers.

"We're giving our retailers perception and identity for they can help break a hit as tastemakers and trendsetters," Weiss outlines. "We raise the profile of the guy who owns his own shop, white or black," adds Salem.

"WEA Grafitti," a 1,500 circulated monthly, is the firm's in-house organ, which features articles about employees, their activities and events in underlining the humanized approach of a large company.

A call to WEA's branch sales manager in L.A. Bob Murphy



Fields meets with WEA president Henry Droz in Droz's office early in the workday.



Vic Faraci, WEA's executive vice president, beams about Atlantic's Chic success with Fields.



Sales on Richard Pryor's LP are studied by Fields and Tom Draper, Warner Bros. vice president of black music marketing.



Rich Lionetti, WEA's vice president of sales, scores a marketing joke that rebounds off Fields.



Russ Bach, vice president of marketing development for WEA, outlines the company confab set for this September with Fields.



Bob Moering, WEA's director of marketing services, gestures about company direction with Fields.



Fields makes a point with Alan Perper, director of national advertising.

After talking with John Nance, local promotion man for Warner Bros. and Atlantic in the St. Louis-Kansas City area, commonly referred to as a "double-bagger" in the business, Fields turns his attention to Mary Helfer of WEA's new department for breaking new artists.

Helfer, national special projects coordinator, is working with such new artists for WEA as Chaka Kahn, Chic, Dire Straights, C.J. & Company, Nicolette Larsen and Ashford & Simpson.

"Black music starts quick and dies fast. It's all impulse buying so you have to strike while the iron's hot by keeping in close touch with radio stations and the record supply up," Fields says.

Fields reads the trade magazines on Sundays, places his 25-odd calls on Mondays with more on Tuesdays. Radio days are Wednesdays and Friday builds back up again to numerous conference calls.

At home he listens to new product and monitors radio action while driving. Once-a-week the three labels send radio station playlists to Fields, who also pours over two WEA in-house IBM reports.

The first print-out, the Joel Friedman Report, named after the late WEA founder, lists LPs, sales and merchandising figures in a quickie, concise format.

Meanwhile, the master hot item analysis is more comprehensive, listing shipments and detailed facts.

Russ Bach, vice president of marketing development, makes his Monday morning visit to Fields' office to coordinate WEA's upcoming convention this September in St. Louis.

"We have to deliver a better message to the black retailer, helping him with product inside of the store, working on general things needed for a small independent businessman," interjects Fields.

During his first two years at WEA, since arriving in 1977, Fields undertook the complete coding and analysis of black music by LPs, market and artist per month.

Russ Bach advises Fields at least six months more is needed to validate statistics on a more recent report.

Noontime arrives and Fields, accompanied by Skid Weiss, national director of advertising & publicity, and Fred Salem, national manager of communications, drive a short distance for an Oriental lunch at the Far East Terrace in North Hollywood.

about a Feb. 14 regional black marketing seminar precedes an office visit by Rich Lionetti, vice president of sales for WEA.

Lionetti tabulates the cracking of major racks with black coded music into retail outlets and emphasizes the importance of constant contact and motivating the sales force from the product and customer point-of-view.

"We can improve the market and product positioning by balancing radio play and sales with our share of the WEA work force," says Lionetti.

After a short session with Mike McLeod, national credit manager, reviewing various accounts, Fields lists the numerous black artists he's responsible for at WEA.

Those acts include George Benson, Chaka Kahn, Chic, Sledge, Donald Byrd, Patrice Rushen, Funkadelics, Bootsy Collins, Lee White, Rose Royce, Lee Oskar and Grover Washington Jr.

Fields also represents Ubiquity, Roberta Flack, Ray Charles, C.J. & Company, Bob Marley, Aretha Franklin, Dee Dee Bridgewater and Ashford & Simpson.

As his day begins to draw to a close, Fields meets with Jim McCoy, head of personnel; Tom Gamache of the audio/visual department and Bob Moering, director of marketing services.

Moering, who chaired the singles specialist Nashville meeting for WEA Feb. 1-3, speaks about the heavy financial support country is getting from the WEA labels and Atlantic's great success with disco.

Tom Draper, Warner Bros. vice president of black music marketing, is Fields' last scheduled visitor, who checks in on Benson, the Undisputed Truth, Pryor, Chaka Kahn, Osiris and the Third World.

Fields and Draper are both on the Black Music Assn. board of directors and as such, carry over their friendship from work hours aside from pushing jazz and disco product.

It's now 5:30 p.m. and the going-home traffic cuts through Laurel Canyon, winding its way down through Hollywood to the Sunset Strip.

"After it's all said and done, I guess my job is an extension of my athletic life, its pace, competitive nature and team work involved," Fields concludes. "But it's much more than a game. You're dealing with human beings, people, careers, lives. And that's more important."

Graphic layout: Bernie Rollins



STATION VISIT—Alan Rosenberg, left, East Coast artist development chief for Warner Bros., chats with WBLB-FM New York program director Hal Jackson as a couple of Doobie Bros., John Hartman, left background, and Patrick Simmons look on.

FCC May Extend Inquiry Into Clear Channel By Three Months

By GERRY WOOD

WASHINGTON—Girding for an avalanche of mail due to a WSM-AM Nashville campaign to "save" the "Grand Ole Opry" by halting a move to trim the power of the nation's clear channel radio stations, the Federal Communications Commission is anticipating extending an inquiry into the question by 90 days.

The FCC had planned to cut off public comments on an inquiry proposing to cut back clear channel power on May 9, but Louis Stephens, a lawyer in the commission's policy & rules division, says an extension will probably be granted because of the considerable interest in the issue generated by the WSM campaign.

With Washington mails slowed to a trickle by a two-foot snow storm, "We are already getting eight to 10 letters a day," Stephens says.

"It's like a military operation," claims one of the principals involved in the campaign.

With some initial positive results already being felt, the Nashville 50,000-watt, home of the "Grand Ole Opry," is intensifying its efforts.

To inform the public, legislators and the Federal Communications Commission, the station is utilizing such devices as direct-mail brochures, on-the-air announcements, in-concert announcements, ads in trade and consumer magazines, and promoting the writing of a song that would depict an "Opry"-less world.

WSM is bolstering its campaign by drawing in both public relations and advertising agency brains, spurring the creation of a new organization, Friends Of The Grand Ole Opry, and rallying the other members of the Clear Channel Broadcasting Service.

The latter plan resulted in a meeting of the organization last week at Nashville's Opryland Hotel (Billboard, Feb. 24, 1979).

"The meeting was called to discuss the clear channel problem," notes E.W. Bud Wendell, president of WSM, Inc. and head of the Clear Channel Broadcasting Service.

The problem is a proposal under consideration by the FCC for a drastic reduction of coverage areas of U.S. clear channel radio stations. If

instituted, the action would limit the coverage range of WSM, and the other 24 Class 1-A clear channel stations, to a 750-mile coverage radius, or, an even more drastic option—restrict the station to its daytime contour. The latter action would cut back WSM's signal to a 100-mile radius at night.

"Coverage of 100 miles doesn't turn me on at all," comments Len Hensel, vice president and general manager of WSM. "It would signal the end of the 'Grand Ole Opry.'"

The "Opry," the nation's longest continuous running radio show, is now in its 53rd year, booming from WSM's 650 kilohertz frequency into more than 34 states and Canada.

The Clear Channel Broadcast Service declared in a resolution that "the existing service areas of all classes of stations should be preserved, and where consistent with the public interest, should be improved."

The group also appealed that "each Class 1-A and 1-B should be accorded co-channel protection to at least its 5.5 MV/M 50% nighttime skywave contour and to at least its 0.1 MV/M daytime groundwave contour and should be accorded adjacent channel protection to at least its 5.0 MV/M daytime groundwave contour."

The FCC stated it will receive comments on its proposal through April 9 before taking any action.

(Continued on page 110)

ELVIS TV DRAMA TOPS

NEW YORK—Sales of RCA's newly shipped "Our Memories Of Elvis" undoubtedly got a big sendoff from the three-hour "Elvis!" ABC-TV special Sunday (11) as the tv show outscored both the CBS-TV "Gone With The Wind (Part 1)" and NBC-TV's "One Flew Over The Cuckoo's Nest."

The three-network audience topped 111 million viewers with "Elvis!" drawing 43 million for a 27.3 rating, the number 6 show of the week. "Gone With The Wind," starting an hour earlier, had 36 million with a 24.3 rating, number 10 for the week, while "Cuckoo" was seen by 32 million with a 22.5 rating.

30 Employees Strike Boston's WBCN-FM

• Continued from page 3

ownership was to fire the 18 employees.

When contacted by the United Electrical Radio & Machine Workers Union Local 262, the new owners announced that they did not intend to recognize the WBCN union. As a result, all WBCN announcers and DJs walked out and were joined by news people, engineers, creative services, office workers and sales staff.

The striking employees have been picketing in front of the Prudential Building, in which the station is located, and have asked WBCN listen-

ers and advertisers to support the strike.

A motorcade in support of the strike was scheduled for Saturday (24). The employees have indicated their willingness to work with the new owners, but demand that their union be recognized and that staff changes be negotiated in "a lawful and reasonable manner."

Meanwhile, the station continues to broadcast 24 hours a day with on-air chores being handled by Kendall and a number of fill-in announcers and jocks from such Hemisphere-owned stations as WIVY-FM (Y-103) Jacksonville and KOME-FM San Jose.

New Monitoring System By Simone Needs Assistance

By CARY DARLING

LOS ANGELES—Nicholas Simone Productions of Los Angeles is seeking research and development assistance in establishing a \$10 million computerized method, called the Sheva System, by which radio stations playing music can accurately be monitored.

"The system is a method of putting high-speed tones on a record surface," says Simone, who along with Samuel Kentopian and Stanford Univ.'s David Oppenheim, developed the Sheva system.

"The tones can be put on an LP or single, on a film or commercials. Basically, it can be used on anything that has a soundtrack or is a recording."

Unlike a similar Teleproof system developed by Talent Payments, Inc., six years ago, Simone says his encodings are "audible but not obtrusive." The tones must be audible, according to the Federal Communications Commission or they could be classified as subliminal broadcasting which is forbidden. The tones would only be pressed into radio station copies, not consumer material.

Once aired, the signal with the tones is picked up by a computerized monitoring station which logs the stations being played, which song is being played, which day it is and the time. Over the telephone lines, the information would be transmitted to ASCAP and BMI.

Initially, Simone is aiming for the system to be tested only over AM radio although the principle can be applied to FM and television broadcasts.

"The current system by ASCAP and BMI is slow, laborious and inaccurate because it's done on a random basis," says Simone, who believes the Sheva system would eliminate this aspect.

Simone says the largest recording companies would share interest in the monitoring stations. At first, the system would work only in television's non-prime time hours which are late evening and night hours.

Simone Productions is marketing a test disk called "Disco Dog," in which the tones are not disguised so that those interested can hear the method. Further, Simone is looking for funding to establish a test monitoring site in Los Angeles.

"It would only take three months to set up the monitoring station," claims Simone, who has the necessary personnel and technology. For this one station, he estimates the cost at \$250,000.

Although called a digital data system, the Sheva method has little to do with digital recording, says Simone.

The cost of encoding the records would be low, states Simone, if done in bulk.

The method, which is expandable, meaning even more information could be encoded in the record surface and signal if desired, has been worked on by Simone and company since June of 1978.

Santa Monica FMer Converted To Stereo

LOS ANGELES — Station KCRW-FM, licensed to nearby Santa Monica College, has converted to stereo despite a \$100,000 budget cut following Proposition 13.

The move was financed entirely by listener contributions, according to general manager Ruth Hirschman. "Ironically, we held our 1978 subscription drive 90 days before the budget cut," she says, "and all the money to convert was raised."

KCRW-FM's transmitter is among the oldest west of the Mississippi, she adds. "We intend to keep it going, no matter what."

The outlet programs primarily jazz and classical music.

Denver Set On TV

LOS ANGELES—John Denver has set his first TV special of the year for Wednesday (28) on ABC to feature his new musical directions as well as established hits.

Tagged "John Denver And The Ladies," the RCA recording artist will include material from his latest LP entitled "John Denver."

Denver will stress on the special the role of country music and its impact on the entire spectrum of musical expression.

Air 48-Hour Special

LOS ANGELES—A fourth ABC-owned station, WROX-AM in Washington, D.C., has been added to broadcast the 48-hour program "Album Greats: A History of Album Rock" this spring.

Joining 42 other ABC-owned and operated stations, the marathon creation is co-produced by Dallas-based TM programming and Los Angeles' Goodphone Productions.

'Opry' To Be Aired Live Over PBS Chain March 3

NASHVILLE—A special live broadcast of the "Grand Ole Opry" is being offered to affiliate tv stations in the Public Broadcasting Service network across the country for telecast Saturday, March 3.

The live broadcast, which will encompass two full shows from the Opry House in Nashville that evening, kicks off public television's "Festival '79," 16 days of unusual feature programming events.

The Opry airing is being sponsored jointly by WSM, Inc., producer of the 53-year-old "Grand Ole

Opry" radio show, and by WDCN-TV, the public television outlet here.

This marks the second time the "Opry" has received live tv coverage. The first broadcast in March, 1978, drew one of public television's largest single viewing audiences, according to Robert L. Shepard, executive vice president and general manager of WDCN-TV, and drew stacks of mail from music fans nationwide in response to the telecast.

"The response from people who'd been listening to the 'Grand Ole Opry' on radio for years, many of whom hadn't yet had a chance to come to Nashville to see the show, just overwhelmed the stations when it was broadcast last year," comments Shepard.

Entitled "Live From The Grand Ole Opry," the program's telecast will be coordinated by WDCN-TV, which will also produce a series of background segments on the "Opry" and its performers to be broadcast by PBS affiliates throughout the country.

Mancini In Intl TV

LOS ANGELES—Composer Henry Mancini will be featured in hour-long specials to be aired in Ireland, Argentina and Sweden in the near future.

The three-time Academy Award winner, celebrating 25 years in the entertainment industry, also will be spotlighted in a three-hour retrospective produced by the BBC.



The Expanded Billboard 1979 TAPE/AUDIO/VIDEO Market Sourcebook

Billboard's information-packed and expanded 11th edition of the music industry's most definitive reference book on the entire Tape/Audio & Video marketplace... with special concentration this year on video cassettes, video discs and audio-visual equipment.

The 1979 Sourcebook will feature an extensive equipment listing of video recorders and manufacturers, and all related video software services; duplicating, raw tape, packaging, distribution, libraries, etc.

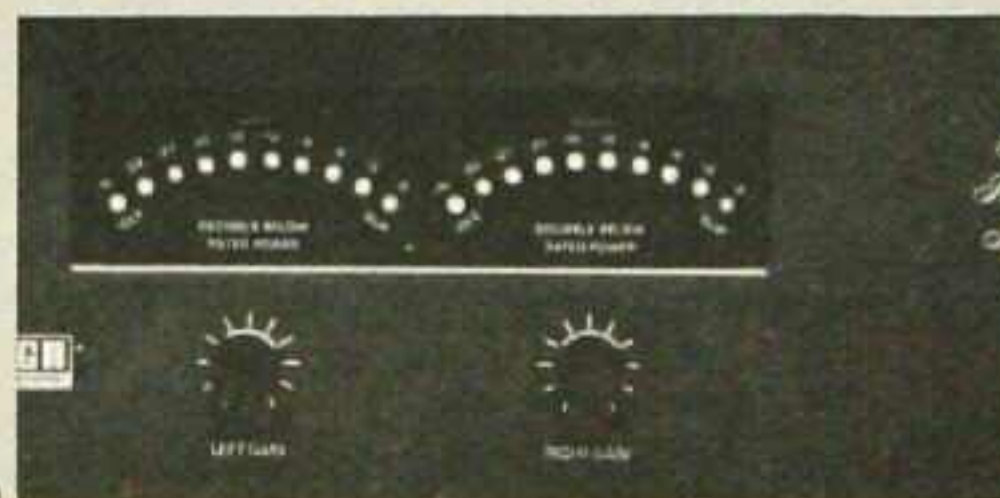
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3. **Audio and Videotape services (Design & Artwork, Packaging, Duplicating...)**
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Playlist Top Add Ons * Playlist Prime Movers * Regional Breakouts & National Breakouts

Based on station playlists through Thursday (2/22/79)

TOP ADD ONS - NATIONAL

BOBBY CALDWELL—What You Won't Do For Love (Cloud)
FRANK MILLS—Music Box Dancer (Polydor)
AMII STEWART—Knock On Wood (Ariola)

PRIME MOVERS - NATIONAL

BEE GEES—Tragedy (RSO)
DOOBIE BROTHERS—What A Fool Believes (Warner Brothers)
DIRE STRAITS—Sultans Of Swing (Warner Brothers)

BREAKOUTS - NATIONAL

BLONDIE—Heart Of Glass (Chrysalis)
INSTANT FUNK—Got My Mind Made Up (Salsoul)
GEORGE BENSON—Love Ballad (Warner Brothers)

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.

- KOPA—Phoenix**
- **FARAGHER BROTHERS**—Stay The Night (Polydor)
 - **BOB WELCH**—Precious Love (Capitol)
 - **DIRE STRAITS**—Sultans Of Swing (WB) 25-18
 - **DOOBIE BROTHERS**—What A Fool Believes (WB) 20-15
- KTKT—Tucson**
- **BLONDIE**—Heart Of Glass (Chrysalis)
 - **POCO**—Crazy Love (ABC) 26-18
 - **BEE GEES**—Tragedy (RSO) 16-7
- KQED—Albuquerque**
- **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
 - **BOB WELCH**—Precious Love (Capitol)
 - **DOOBIE BROTHERS**—What A Fool Believes (WB) 20-13
 - **EDDIE MONEY**—Maybe I'm A Fool (Columbia) 33-21
- KENO—Las Vegas**
- **HEART**—Dog & Butterfly (Portrait)
 - **DIRE STRAITS**—Sultans Of Swing (WB)
 - **BEE GEES**—Tragedy (RSO) 13-9
 - **LITTLE RIVER BAND**—Lady (Harvest) 15-10

Pacific Southwest Region

• **TOP ADD ONS:**

BILLY JOEL—Big Shot (Columbia)
FRANK MILLS—Music Box Dancer (Polydor)
POCO—Crazy Love (ABC)

★ **PRIME MOVERS:**

BEE GEES—Tragedy (RSO)
ROD STEWART—Do You Think I'm Sexy (WB)
PEACHES & HERB—Shake Your Groove Thing (Polydor)

BREAKOUTS:

INSTANT FUNK—Got My Mind Made Up (Salsoul)
CHIC—I Want Your Love (Atlantic)
SISTER SLEDGE—He's The Greatest Dancer (Columbia)

Pacific Northwest Region

• **TOP ADD ONS:**

AMII STEWART—Knock On Wood (Ariola)
NEIL DIAMOND—Forever In Blue Jeans (Columbia)
EDDIE MONEY—Maybe I'm A Fool (Columbia)

★ **PRIME MOVERS:**

BEE GEES—Tragedy (RSO)
DONNA SUMMER—Heaven Knows (Casablanca)
DIRE STRAITS—Sultans Of Swing (WB)

BREAKOUTS:

GEORGE HARRISON—Blow Away (Dark Horse)
GARY'S GANG—Keep On Dancin' (Columbia)
EDDIE RABBITT—Every Which Way But Loose (Elektra)

- KHJ—LA**
- **FRANK MILLS**—Music Box Dancer (Polydor)
 - **BILLY JOEL**—Big Shot (Columbia)
 - **DONNA SUMMER**—Heaven Knows (Casablanca) 23-18
 - **BEE GEES**—Tragedy (RSO) 12-6
- KRTH (FM)—LA**
- **INSTANT FUNK**—Got My Mind Made Up (Salsoul)
 - **SISTER SLEDGE**—He's The Greatest Dancer (Columbia)
- D** • **GONZALEZ**—Haven't Stopped Dancing Yet (Capitol) 30-22
- **BLUES BROTHERS**—Rubber Biscuit (Atlantic)
- KFI—LA**
- **CHIC**—I Want Your Love (Atlantic)
 - **POCO**—Crazy Love (ABC)
- D** • **ROD STEWART**—Do You Think I'm Sexy (WB) 1-1
- **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 20-14
- KEZY—Anaheim**
- **QUEEN**—Don't Stop Me Now (Elektra) 23-19
 - **DIRE STRAITS**—Sultans Of Swing (WB) 21-10
- KCBQ—San Diego**
- **GEORGE HARRISON**—Blow Away (Dark Horse)
- D** • **GIORGIO MORODER**—The Chase (Casablanca)
- **AL STEWART**—Song On The Radio (Arista) 16-10
 - **FRANK MILLS**—Music Box Dancer (Polydor) 19-13
- KFXM—San Bernardino**
- **FOREIGNER**—Blue Morning, Blue Day (Atlantic) 19-13
 - **NIGEL OLSSON**—Dancin' Shoes (Bang) 20-14
- KERN—Bakersfield**
- **BLONDIE**—Heart Of Glass (Chrysalis)
 - **HEART**—Dog & Butterfly (Portrait)
 - **POCO**—Crazy Love (ABC) 13-10
 - **BEE GEES**—Tragedy (RSO) 23-15

- KGW—Portland**
- **D** • **CHERYL LYNN**—Got To Be Real (Columbia) 22-17
 - **DONNA SUMMER**—Heaven Knows (Casablanca) 20-15
- KING—Seattle**
- **DIRE STRAITS**—Sultans Of Swing (WB)
 - **DONNA SUMMER**—Heaven Knows (Casablanca) 11-5
- D** • **GLORIA GAYNOR**—I Will Survive (Polydor) 18-14
- KJRB—Spokane**
- **BLONDIE**—Heart Of Glass (Chrysalis)
 - **FRANK MILLS**—Music Box Dancer (Polydor)
 - **CHICAGO**—No Tell Lover (Columbia) 20-13
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 19-15
- KTAC—Tacoma**
- **AL STEWART**—Song On The Radio (Arista)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
 - **ACE FREHLEY**—New York Groover (Casablanca) 11-6
- D** • **CHERYL LYNN**—Got To Be Real (Columbia) 7-3
- KCPX—Salt Lake City**
- **D** • **AMII STEWART**—Knock On Wood (Ariola)
 - **EDDIE RABBITT**—Every Which Way But Loose (Elektra)
 - **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 18-10
 - **BEE GEES**—Tragedy (RSO) 23-8
- KRSP—Salt Lake City**
- **D** • **AMII STEWART**—Knock On Wood (Ariola)
 - **FRANK MILLS**—Music Box Dancer (Polydor)
 - **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 16-7
 - **BEE GEES**—Tragedy (RSO) 17-6
- KIMN—Denver**
- **BABYS**—Every Time I Think Of You (Chrysalis)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
 - **BEE GEES**—Tragedy (RSO) 11-6
 - **CHICAGO**—No Tell Lover (Columbia) 12-7
- KYYX—Seattle**
- **BLONDIE**—Heart Of Glass (Chrysalis)
 - **GEORGE BENSON**—Love Ballad (WB)
 - **DOOBIE BROTHERS**—What A Fool Believes (WB) 11-5
 - **BILLY JOEL**—Big Shot (Columbia) 17-10

North Central Region

• **TOP ADD ONS:**

EDDIE MONEY—Maybe I'm A Fool (Columbia)
FRANK MILLS—Music Box Dancer (Polydor)
DIRE STRAITS—Sultans Of Swing (WB)

★ **PRIME MOVERS:**

BEE GEES—Tragedy (RSO)
DONNA SUMMER—Heaven Knows (Casablanca)
DOOBIE BROTHERS—What A Fool Believes (WB)

BREAKOUTS:

GEORGE BENSON—Love Ballad (WB)
INSTANT FUNK—Got My Mind Made Up (Salsoul)
BOBBY CALDWELL—What You Won't Do For Love (Cloud)

- WDRQ—Detroit**
- **FIRST CHOICE**—Great Expectations (Salsoul)
- WTAC—Flint**
- **FRANK MILLS**—Music Box Dancer (Polydor)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
 - **BEE GEES**—Tragedy (RSO) 17-5
 - **DONNA SUMMER**—Heaven Knows (Casablanca) 11-4
- Z-96 (WZZR-FM)—Grand Rapids**
- **ROGER VOODOURIS**—Get Used To It (WB)
 - **AL STEWART**—Song On The Radio (Arista)
 - **DIRE STRAITS**—Sultans Of Swing (WB) 28-20
 - **BEE GEES**—Tragedy (RSO) 18-6
- WAKY—Louisville**
- **EDDIE RABBITT**—Every Which Way But Loose (Elektra)
 - **NEIL DIAMOND**—Forever In Blue Jeans (Columbia)
 - **BEE GEES**—Tragedy (RSO) 23-14
 - **DIRE STRAITS**—Sultans Of Swing (WB) 28-21
- WBGW—Bowling Green**
- **D** • **AMII STEWART**—Knock On Wood (Ariola)
 - **GEORGE BENSON**—Love Ballad (WB)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 28-19
- D** • **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 25-15
- WGCL—Cleveland**
- **D** • **CHIC**—I Want Your Love (Atlantic)
 - **DIRE STRAITS**—Sultans Of Swing (WB)
 - **BEE GEES**—Tragedy (RSO) 15-8
 - **DONNA SUMMER**—Heaven Knows (Casablanca) 12-7
- WZPZ—Cleveland**
- **LITTLE RIVER BAND**—Lady (Harvest)
 - **TOTO**—I'll Supply The Love (Columbia)
 - **BILLY JOEL**—Big Shot (Columbia) 29-22
 - **DESMOND CHILD & ROUGE**—Our Love Is Insane (Capitol) 34-28
- Q-102 (WKRR-FM)—Cincinnati**
- **EDDIE MONEY**—Maybe I'm A Fool (Columbia)
 - **HEART**—Dog & Butterfly (Portrait)
 - **DIRE STRAITS**—Sultans Of Swing (WB) 29-19
 - **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca) 7-2
- WNCI—Columbus**
- **FRANK MILLS**—Music Box Dancer (Polydor)
 - **BEACH BOYS**—Here Comes The Night (Reprise)
 - **KENNY ROGERS**—The Gambler (UA) 16-9
 - **GLORIA GAYNOR**—I Will Survive (Polydor) 12-5
- WCUE—Akron**
- **HERBIE MANN**—Superman (Atlantic)
 - **THE JACKSONS**—Shake Your Body (Epic)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 17-12
 - **GLORIA GAYNOR**—I Will Survive (Polydor) 7-3
- 53-Q (WKTO)—Pittsburgh**
- **BILLY JOEL**—Big Shot (Columbia)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
 - **DOOBIE BROTHERS**—What A Fool Believes (WB) 23-9
 - **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 27-11

Southwest Region

• **TOP ADD ONS:**

AMII STEWART—Knock On Wood (Ariola)
SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
FRANK MILLS—Music Box Dancer (Polydor)

★ **PRIME MOVERS:**

BEE GEES—Tragedy (RSO)
HERBIE MANN—Superman (Atlantic)
GLORIA GAYNOR—I Will Survive (Polydor)

BREAKOUTS:

POLICE—Roxanne (A&M)
GINO VANNELLI—Wheels Of Life (A&M)
LINDA RONSTADT—Just One Look (Asylum)

Midwest Region

• **TOP ADD ONS:**

FRANK MILLS—Music Box Dancer (Polydor)
BOBBY CALDWELL—What You Won't Do For Love (Cloud)
BARRY MANILOW—Somewhere In The Night (Arista)

★ **PRIME MOVERS:**

BEE GEES—Tragedy (RSO)
DOOBIE BROTHERS—What A Fool Believes (WB)
NIGEL OLSSON—Dancin' Shoes (Bang)

BREAKOUTS:

CHIC—I Want Your Love (Atlantic)
BLONDIE—Heart Of Glass (Chrysalis)
BILLY JOEL—Big Shot (Columbia)

- KILT—Houston**
- **AMII STEWART**—Knock On Wood (Ariola)
 - **POLICE**—Roxanne (A&M)
 - **HERBIE MANN**—Superman (Atlantic) 13-7
 - **BEE GEES**—Tragedy (RSO) 10-4
- KLIF—Dallas**
- **LINDA RONSTADT**—Just One Look (Asylum)
 - **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)
 - **GLORIA GAYNOR**—I Will Survive (Polydor) 17-9
- D** • **CHERYL LYNN**—Got To Be Real (Columbia) 10-3
- KNUS-FM—Dallas**
- **THE JACKSONS**—Shake Your Body (Epic)
 - **CINDY BULLENS**—Survivor (UA)
 - **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 30-24
 - **ROD STEWART**—Do You Think I'm Sexy (WB) 9-1
- KFJZ-FM (2.97)—Ft. Worth**
- **CHERYL LYNN**—Got To Be Real (Columbia)
 - **BILLY JOEL**—Big Shot (Columbia)
 - **ROD STEWART**—Do You Think I'm Sexy (WB) 7-5
 - **LITTLE RIVER BAND**—Lady (Harvest) 16-9
- KINT—El Paso**
- **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
 - **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO)
 - **DOOBIE BROTHERS**—What A Fool Believes (WB) 24-16
 - **BABYS**—Every Time I Think Of You (Chrysalis) 8-24
- WRY—Oklahoma City**
- **FIREBALL**—Goodbye, I Love You (Atlantic)
 - **ELVIN BISHOP**—It's A Feeling (Capricorn)
 - **BEE GEES**—Tragedy (RSO) 21-12
- D** • **GLORIA GAYNOR**—I Will Survive (Polydor) 19-11
- KELI—Tulsa**
- **BEACH BOYS**—Here Comes The Night (Reprise)
 - **NANCY BROOKS**—I'm Not Gonna Cry Anymore (Arista)
 - **AMII STEWART**—Knock On Wood (Ariola) 17-8
 - **GLORIA GAYNOR**—I Will Survive (Polydor) 7-2

- WTTX—New Orleans**
- **BLONDIE**—Heart Of Glass (Chrysalis)
 - **GINO VANNELLI**—Wheels Of Life (A&M)
 - **HERBIE MANN**—Superman (Atlantic) 23-15
 - **BABYS**—Every Time I Think Of You (Chrysalis) 7-4
- WNOE—New Orleans**
- **AMII STEWART**—Knock On Wood (Ariola)
 - **KENNY ROGERS**—The Gambler (UA)
 - **BEE GEES**—Tragedy (RSO) 10-5
 - **BLONDIE**—Heart Of Glass (Chrysalis) 24-14
- KEEL—Strevesport**
- **FRANK MILLS**—Music Box Dancer (Polydor)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
 - **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 16-10
 - **LITTLE RIVER BAND**—Lady (Harvest) 25-16

- WLS—Chicago**
- **BARRY MANILOW**—Somewhere In The Night (Arista)
 - **DOOBIE BROTHERS**—What A Fool Believes (WB)
- D** • **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 16-10
- **BEE GEES**—Tragedy (RSO) 28-9
- WFM—Chicago**
- **DIRE STRAITS**—Sultans Of Swing (WB)
 - **BOBBY CALDWELL**—What You Won't Do For Love (Cloud)
 - **BEE GEES**—Tragedy (RSO) 13-8
- D** • **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 11-7
- WROR—Rockford**
- **TOTO**—I'll Supply The Love (Columbia)
 - **ROGER VOODOURIS**—Get Used To It (WB)
 - **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista) 23-18
 - **FIREBALL**—Goodbye, I Love You (Atlantic) 24-20
- WIFE—Indianapolis**
- **CHIC**—I Want Your Love (Atlantic)
 - **SANTANA**—Stormy (Columbia)
 - **DOOBIE BROTHERS**—What A Fool Believes (WB) 21-16
- D** • **GLORIA GAYNOR**—I Will Survive (Polydor) 16-2

(Continued on page 26)

MARCH 3, 1979 BILLBOARD

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granati bros.

FORCE

SP 4728



Introducing the Granati Brothers. The force of the streets. The power of the music. The energy that re-ignites the flames of rock & roll. Rock & roll with a capital "G."

ON A&M RECORDS & TAPES



Produced by Ray Shulman. Assisted by Hermie Granati and the Granati Bros.
Agency: Frank Barsalona, Premier Talent. Management: Derek Shulman: Raider Management, Inc.

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (2/22/79)

MARCH 3, 1979 BILLBOARD

WNDE—Indianapolis

- BILLY JOEL—Big Shot (Columbia)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) 7-3
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 9-6

WOKY—Milwaukee

- FRANK MILLS—Music Box Dancer (Polydor)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ★ BILLY JOEL—Big Shot (Columbia) 22-10
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 24-15

WZUU-FM—Milwaukee

- FRANK MILLS—Music Box Dancer (Polydor)
- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- ★ BEE GEES—Tragedy (RSO) 12-4
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 23-10

KSLQ-FM—St. Louis

- BLONDIE—Heart Of Glass (Chrysalis)
- CINDY BULLENS—Survivor (UA)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 16-11
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 10-3

KXOK—St. Louis

- POINTER SISTERS—Fire (Planet)
- D★ GLORIA GAYNOR—I Will Survive (Polydor)
- ★ ANNE MURRAY—I Just Fell In Love Again (Capitol) 22-17
- ★ NIGEL OLSSON—Dancin' Shoes (Bang) 15-10

KIDA—Des Moines

- POCO—Crazy Love (ABC)
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 23-13
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 25-19

KDWB—Minneapolis

- ★ DIRE STRAITS—Sultans Of Swing (WB) 23-14
- ★ BEE GEES—Tragedy (RSO) 15-5

KSTP—Minneapolis

- D★ GLORIA GAYNOR—I Will Survive (Polydor)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ BEE GEES—Tragedy (RSO) 28-14
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 6-1

WHB—Kansas City

- D★ CHIC—I Want Your Love (Atlantic)
- BILLY JOEL—Big Shot (Columbia)
- ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 27-16
- ★ NIGEL OLSSON—Dancin' Shoes (Bang) 26-18

KBEQ—Kansas City

- BLONDIE—Heart Of Glass (Chrysalis)
- GEORGE HARRISON—Blow Away (Dark Horse)
- ★ BEE GEES—Tragedy (RSO) 20-9
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 16-8

KRLS—Rapid City

- EDDIE RABBITT—Every Which Way But Loose (Elektra)
- BOB WELCH—Precious Love (Capitol)
- ★ BEE GEES—Tragedy (RSO) 20-16
- ★ LITTLE RIVER BAND—Lady (Harvest) 12-7

KQWB—Fargo

- D★ CHIC—I Want Your Love (Atlantic)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- ★ BEE GEES—Tragedy (RSO) 25-17
- ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 32-24

KLEO—Wichita

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- FRANK MILLS—Music Box Dancer (Polydor)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 21-13
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 16-6

Northeast Region

● **TOP ADD ONS**

- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- SANTANA—Stormy (Columbia)

★ **PRIME MOVERS**

- BEE GEES—Tragedy (RSO)
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- FRANK MILLS—Music Box Dancer (Polydor)

● **BREAKOUTS**

- GEORGE HARRISON—Blow Away (Dark Horse)
- (D) CHIC—I Want Your Love (Atlantic)
- AL STEWART—Song On The Radio (Arista)

WABC—New York

- CHICAGO—No Tell Lover (Columbia)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ BEE GEES—Tragedy (RSO) 22-6
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 10-4

99 X—New York

- D★ CHIC—I Want Your Love (Atlantic)
- D★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 28-22
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 19-12

WPTR—Albany

- HEART—Dog & Butterfly (Partrax)
- BOB WELCH—Precious Love (Capitol)
- ★ NEIL DIAMOND—Forever In Blue Jeans (Columbia) 27-21
- ★ POCO—Crazy Love (ABC) 28-23

WTRY—Albany

- BILLY JOEL—Big Shot (Columbia)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 8-5
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 9-6

WKBW—Buffalo

- AL STEWART—Song On The Radio (Arista)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ BEE GEES—Tragedy (RSO) 20-12
- ★ ANNE MURRAY—I Just Fell In Love Again (Capitol) 23-15

WYSL—Buffalo

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- BLONDIE—Heart Of Glass (Chrysalis) 26-16
- ★ BEE GEES—Tragedy (RSO) 16-5

WBBF—Rochester

- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ BEE GEES—Tragedy (RSO) 9-5
- ★ EDDIE MONEY—Maybe I'm A Fool (Columbia) 23-18

WRKO—Boston

- BLONDIE—Heart Of Glass (Chrysalis)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- FRANK MILLS—Music Box Dancer (Polydor) 22-16
- ★ ANNE MURRAY—I Just Fell In Love Again (Capitol) 15-10

F-105 (WVBF)—Boston

- POCO—Crazy Love (ABC)
- GEORGE HARRISON—Blow Away (Dark Horse)
- D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 11-7
- ★ FRANK MILLS—Music Box Dancer (Polydor) 18-25

WDRG—Hartford

- SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- ★ BEE GEES—Tragedy (RSO) 23-15
- ★ MELISSA MANCHESTER—Don't Cry Out Loud (Arista) 20-12

WPRO (AM)—Providence

- GEORGE HARRISON—Blow Away (Dark Horse)
- SANTANA—Stormy (Columbia)
- ★ BEE GEES—Tragedy (RSO) 14-6
- ★ NEIL DIAMOND—Forever In Blue Jeans (Columbia) 12-8

WPRO-FM—Providence

- HERBIE MANN—Superman (Atlantic)
- POLICE—Roxanne (A&M)
- ★ BEE GEES—Tragedy (RSO) 17-10
- ★ FRANK MILLS—Music Box Dancer (Polydor) 18-6

WICC—Bridgeport

- GARY'S GANG—Keep On Dancin' (Columbia)
- BEACH BOYS—Here Comes The Night (Reprise)
- ★ BEE GEES—Tragedy (RSO) 13-3
- ★ ANNE MURRAY—I Just Fell In Love Again (Capitol) 30-22

Mid-Atlantic Region

● **TOP ADD ONS**

- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- LITTLE RIVER BAND—Lady (Harvest)
- BABYS—Every Time I Think Of You (Chrysalis)

★ **PRIME MOVERS**

- (D) ROD STEWART—Do You Think I'm Sexy (WB)
- DONNA SUMMER—Heaven Knows (Casablanca)
- DOOBIE BROTHERS—What A Fool Believes (WB)

● **BREAKOUTS**

- BLONDIE—Heart Of Glass (Chrysalis)
- (D) DESMOND CHILD & ROUGE—Our Love Is Insane (Capitol)
- CINDY BULLENS—Survivor (UA)

WFIL—Philadelphia

- LITTLE RIVER BAND—Lady (Harvest)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 19-6
- ★ ROD STEWART—Do You Think I'm Sexy (WB) 18-1
- ★ DONNA SUMMER—Heaven Knows (Casablanca) 19-6

WIFI-FM—Philadelphia

- BABYS—Every Time I Think Of You (Chrysalis)
- DIRE STRAITS—Sultans Of Swing (WB)
- ★ AL STEWART—Song On The Radio (Arista) 25-20
- ★ BILLY JOEL—Big Shot (Columbia) 18-14

WPGC—Washington

- BLONDIE—Heart Of Glass (Chrysalis)
- DESMOND CHILD & ROUGE—Our Love Is Insane (Capitol)
- GEORGE BENSON—Love Ballad (WB)
- HERBIE MANN—Superman (Atlantic)
- ★ BEE GEES—Tragedy (RSO) 8-2
- ★ AMII STEWART—Knock On Wood (Arista) AD-14

WGH—Norfolk

- GEORGE BENSON—Love Ballad (WB)
- HERBIE MANN—Superman (Atlantic)
- ★ BEE GEES—Tragedy (RSO) 8-2
- ★ AMII STEWART—Knock On Wood (Arista) AD-14

WCAD—Baltimore

- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- CINDY BULLENS—Survivor (UA)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 15-8
- ★ LITTLE RIVER BAND—Lady (Harvest) 21-15

WYRE—Annapolis

- CHIC—I Want Your Love (Atlantic)
- BOB WELCH—Precious Love (Capitol)
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 22-14
- ★ BEE GEES—Tragedy (RSO) 8-5

WLEE—Richmond

- BABYS—Every Time I Think Of You (Chrysalis)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ AMII STEWART—Knock On Wood (Arista) 20-14
- ★ GENE CHANDLER—Get Down (20th Century) 30-24

WRVQ—Richmond

- GEORGE HARRISON—Blow Away (Dark Horse)
- NANCY BROOKS—I'm Not Gonna Cry Anymore (Arista)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 14-10
- ★ CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source) 23-17

WAEB—Allentown

- BILLY JOEL—Big Shot (Columbia)
- PEACHES & HERB—Shake Your Groove Thing (Polydor)
- ★ POINTER SISTERS—Fire (Planet) 10-5
- ★ GLORIA GAYNOR—I Will Survive (Polydor) 12-7

WKBO—Harrisburg

- GONZALEZ—Haven't Stopped Dancing Yet (Capitol)
- BOB WELCH—Precious Love (Capitol)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 25-11
- ★ FRANK MILLS—Music Box Dancer (Polydor) 21-8

Southeast Region

● **TOP ADD ONS**

- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- (D) CHIC—I Want Your Love (Atlantic)
- BELL & JAMES—Livin' It Up (A&M)

★ **PRIME MOVERS**

- FRANK MILLS—Music Box Dancer (Polydor)
- DIRE STRAITS—Sultans Of Swing (WB)
- BEE GEES—Tragedy (RSO)

● **BREAKOUTS**

- GEORGE BENSON—Love Ballad (Warner Brothers)
- BLONDIE—Heart Of Glass (Chrysalis)
- INSTANT FUNK—Got My Mind Made Up (Salsoul)

WQXI—Atlanta

- GEORGE BENSON—Love Ballad (WB)
- INSTANT FUNK—Got My Mind Made Up (Salsoul)
- ★ SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 13-6
- ★ FRANK MILLS—Music Box Dancer (Polydor) 10-3

Z-93 (WZGC-FM)—Atlanta

- LITTLE RIVER BAND—Lady (Harvest)
- D★ CHIC—I Want Your Love (Atlantic)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 15-8
- ★ DIRE STRAITS—Sultans Of Swing (WB) 20-13

WBBQ—Augusta

- GEORGE HARRISON—Blow Away (Dark Horse)
- GEORGE BENSON—Love Ballad (WB)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 25-20
- ★ EDDIE MONEY—Maybe I'm A Fool (Columbia) 16-9

WFOM—Atlanta

- GEORGE BENSON—Love Ballad (WB)
- D★ CHIC—I Want Your Love (Atlantic)
- DIRE STRAITS—Sultans Of Swing (WB) 21-15
- ★ BEE GEES—Tragedy (RSO) 14-6

WSGA—Savannah

- D★ CHIC—I Want Your Love (Atlantic)
- BOB WELCH—Precious Love (Capitol)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 25-14
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 15-11

WFLB—Fayetteville

- INSTANT FUNK—Got My Mind Made Up (Salsoul)
- GEORGE BENSON—Love Ballad (WB)
- D★ THE JACKSONS—Shake Your Body (Epic) 32-21
- ★ GLORIA GAYNOR—I Will Survive (Polydor) 31-19

WOAM—Miami

- ★ DONNA SUMMER—Heaven Knows (Casablanca) 16-10
- ★ BEE GEES—Tragedy (RSO) 13-8

Y-100 (WHYI-FM)—Miami

- ★ ROSE ROYCE—Love Don't Live Here Anymore (Whitfield) 21-15

D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 14-8

WLOF—Orlando

- BELL & JAMES—Livin' It Up (A&M)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ BEE GEES—Tragedy (RSO) 19-10
- D★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 23-17

Q-105 (WRBQ-FM)—Tampa

- BLONDIE—Heart Of Glass (Chrysalis)

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

- ★ HERBIE MANN—Superman (Atlantic) AD-20

BF-105 (WBIF-FM)—Orlando

- BELL & JAMES—Livin' It Up (A&M)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- ★ BEE GEES—Tragedy (RSO) 18-11
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 13-6

WMFJ—Daytona Beach

- BOB JAMES—Theme From "Taxi" (Tappan Zee)
- GEORGE BENSON—Love Ballad (WB)
- ★ BEE GEES—Tragedy (RSO) 23-13
- ★ FRANK MILLS—Music Box Dancer (Polydor) 25-15

WAPE—Jacksonville

- THIRD WORLD—Now That We Found Love (Island)
- BILLY JOEL—Big Shot (Columbia)
- ★ LEIF GARRETT—I Was Made For Dancing (Scotti Brothers) 12-7
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 22-17

WKIX—Raleigh

- BEACH BOYS—Here Comes The Night (Reprise)
- FARAGHER BROTHERS—Stay The Night (Polydor)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 21-12
- ★ ANNE MURRAY—I Just Fell In Love Again (Capitol) 18-27

WTMA—Charleston

- FRANK MILLS—Music Box Dancer (Polydor)
- ORSALIA—I Never Said I Love You (Infinity)
- ★ BABYS—Every Time I Think Of You (Chrysalis) 19-12
- ★ CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source) 24-16

WORD—Spartanburg

- BEACH BOYS—Here Comes The Night (Reprise)
- GEORGE BENSON—Love Ballad (WB)
- ★ LINDA RONSTADT—Just One Look (A&M) 18-26
- ★ BELL & JAMES—Livin' It Up (A&M) 28-18

WLAC—Nashville

- THIRD WORLD—Now That We Found Love (Island)
- EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 24-7
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 19-22

(WBVQ) 92-Q—Nashville

- CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (Source)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 126-18
- ★ DIRE STRAITS—Sultans Of Swing (WB) 24-17

WHBQ—Memphis

- ★ FRANK MILLS—Music Box Dancer (Polydor) 18-16
- ★ THIRD WORLD—Now That We Found Love (Island) 29-17

WFLI—Chattanooga

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- MELBA MOORE—You Stepped Into My Life (Buddah)
- ★ NICOLETTE LARSON—Lotta Love (WB) 12-8
- ★ PEACHES & HERB—Shake Your Groove Thing (Polydor)

WRJZ—Knoxville

- ERIC CLAPTON—Watch Out For Lucy (RSO)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ BOB WELCH—Precious Love (Capitol) 30-27
- ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 15-14

WGOW—Chattanooga

- FARAGHER BROTHERS—Stay The Night (Polydor)
- ERIC CLAPTON—Watch Out For Lucy (RSO)
- ★ NIGEL OLSSON—Dancin' Shoes (Bang) 13-7
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 25-18

WERC—Birmingham

- FARAGHER BROTHERS—Stay The Night (Polydor)
- GEORGE BENSON—Love Ballad (WB)
- D★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 16-11
- D★ GLORIA GAYNOR—I Will Survive (Polydor) 13-6

WSGN—Birmingham

- BLONDIE—Heart Of Glass (Chrysalis)
- FRANK MILLS—Music Box Dancer (Polydor) 3-1
- ★ LITTLE RIVER BAND—Lady (Harvest) 16-8
- ★ FRANK MILLS—Music Box Dancer (Polydor) 3-1

WHHY—Montgomery

- D★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- CHER—Take Me Home (Casablanca)
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 24-14
- ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 17-10

KAAT—Little Rock

- POCO—Crazy Love (ABC)
- DONNA SUMMER—Heaven Knows (Casablanca)
- ★ BABYS—Every Time I Think Of You (Chrysalis) 25-21
- ★ BEE GEES—Tragedy (RSO) 15-10

WJIR—Winston-Salem

- BLONDIE—Heart Of Glass (Chrysalis)
- HERBIE MANN—Superman (Atlantic)
- ★ DIRE STRAITS—

Disco-Radio

RECORD SERVICES

Stations in all types of markets are adding disco music to their playlists to spark listener interest and boost ratings. Now you can share the success of WKTU-FM, New York, "the hottest station in the nation," with two new record services from Music in the Air.

DISCO-RADIO SUBSCRIPTION SERVICE

Music in the Air sends you a package of 10 LPs each month. Material is selected by Burkhart-Abrams' disco programmer, Wanda Ramos. The titles are chosen on the basis of sales data, radio and club audience reaction, and suitability for airplay in any market. Each shipment is accompanied by a newsletter of programming tips from Ms. Ramos, telling why each LP was chosen and recommending specific tracks.

DISCO-RADIO STARTER PACKAGE

100 titles (106 LPs including multiple-record sets) chosen by Wanda Ramos to make up a basic record library of disco albums for programming. LPs are selected for their continuing popularity with disco radio audiences and their suitability for airplay in any market.

ABOUT BURKHART-ABRAMS

Kent Burkhart and Lee Abrams are among the nation's foremost radio programming consultants. Best known as the originators of the AOR Superstars format, they have also been instrumental in the rise of disco radio.

ABOUT WANDA RAMOS

As Burkhart-Abrams' disco programmer, Ms. Ramos has been largely responsible for the successful disco format that has made WKTU-FM the #1 rated station in the country.* Ms. Ramos also acts as programming consultant for six other disco format stations around the country.



Average persons 12+ total survey area, Mon. Sun. 6 A.M. to midnight, ARB.

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 is enclosed in the amount of: TOTAL \$ _____

SHIP RECORDS TO:

Station or company _____

Attention of _____

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City _____

State, Zip _____

Billboard Album Radio Action

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

Based on station playlist through Wednesday (2/21/79)

Top Add Ons-National

- MICHAEL FRANKS—Tiger In The Rain (WB)
- COUCHOIS—(WB)
- HAWKLORDS—25 Years On (Charisma)
- STEVE GOODMAN—High & Outside (Asylum)

Top Requests/Airplay-National

- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)
- ROD STEWART—Blondes Have More Fun (WB)
- BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

National Breakouts

- BOB WELCH—Three Hearts (Capitol)
- GEORGE HARRISON—(Dark Horse)
- GARY WRIGHT—Headin' Home (WB)
- TKO—Let It Roll (Infinity)

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.

- KRPI FM—Denver (John Bradley)**
- GEORGE HARRISON—(Dark Horse)
 - BOB WELCH—Three Hearts (Capitol)
 - COUCHOIS—(WB)
 - IAN PARK BAND—(Columbia)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

- KZAP FM—Sacramento (Chris Miller)**
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - HORSLIPS—The Man Who Built America (D.M.)
 - BOB WELCH—Three Hearts (Capitol)
 - GARY WRIGHT—Headin' Home (WB)
 - GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - DIRE STRAITS—(WB)

- NRIG FM—Fresno (Art Farkas)**
- DIRE STRAITS—(WB)
 - LIVINGSTON TAYLOR—3 Way Mirror (Epic)
 - THE BABYS—Head First (Chrysalis)
 - BILLY JOEL—52nd Street (Columbia)
 - BEE GEES—Spirits Having Flown (RSD)
 - GINO VANNELLI—Brother To Brother (A&M)
 - LITTLE RIVER BAND—Sleeper Catcher (Harvest)

- KMOD FM—Tulsa (Bill Bruin)**
- GARY WRIGHT—Headin' Home (WB)
 - GEORGE HARRISON—(Dark Horse)
 - BOB WELCH—Three Hearts (Capitol)
 - DESMOND CHILD & ROUGE—(Capitol)
 - THE POLICE—Outlandos D'Amour (A&M)
 - AMAZING RHYTHM ACES—(ABC)
 - DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - TOTO—(Columbia)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

- KBCB FM—Phoenix (J.D. Freeman)**
- ANNE MURRAY—New Kind Of Feeling (Capitol)
 - GEORGE HARRISON—(Dark Horse)
 - AMAZING RHYTHM ACES—(ABC)
 - KIM CARNES—St. Vincent's Court (EMI/America)
 - MICHAEL FRANKS—Tiger In The Rain (WB)
 - GARY WRIGHT—Headin' Home (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - JOHN DENVER—(RCA)
 - POCO—Legend (ABC)
 - DIRE STRAITS—(WB)

- KRST FM—Albuquerque (Bob Schulman)**
- GULLIVER—Ridin' The Wind (Columbia)
 - CHEAP TRICK—At Budokan (Epic)
 - BOB WELCH—Three Hearts (Capitol)
 - GARY WRIGHT—Headin' Home (WB)
 - JANNE SCHAFFER—Larmes (Columbia)
 - LARRY CORYELL & THE BRUBECK BROTHERS—(Direct Disk)
 - DIRE STRAITS—(WB)
 - FABULOUS POODLES—Minor Stars (Epic)
 - THE POLICE—Outlandos D'Amour (A&M)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- WLVO FM—Columbus (Steve Runner)**
- AL STEWART—Time Passages (Arista) (Re-add)
 - BOB WELCH—Three Hearts (Capitol)
 - GEORGE HARRISON—(Dark Horse)
 - BEE GEES—Spirits Having Flown (RSD)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BILLY JOEL—52nd Street (Columbia)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

- WDFE FM—Pittsburgh (John McSahan)**
- GRANATI BROTHERS—G Force (A&M)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - GEORGE HARRISON—(Dark Horse)
 - BLOWDIE—Parallel Lines (Chrysalis)
 - THE POLICE—Outlandos D'Amour (A&M)
 - BILLY JOEL—52nd Street (Columbia)
 - BEE GEES—Spirits Having Flown (RSD)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)

- WZMF FM—Milwaukee (Mike Wolf)**
- BOB WELCH—Three Hearts (Capitol)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - DAVID COVERDALE'S WHITESNAKE—Trouble (United Artists)
 - CHEAP TRICK—At Budokan (Epic)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - HEAD EAST—Live (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)

- WSHE FM—Ft. Lauderdale (Michelle Robinson)**
- AMAZING RHYTHM ACES—(ABC)
 - WTO—Rock & Roll Nights (Mercury)
 - BOB WELCH—Three Hearts (Capitol)
 - GEORGE HARRISON—(Dark Horse)
 - BOB WELCH—Three Hearts (Capitol)
 - GOOD RATS—Birth Comes To Us All (Passport)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - POCO—Legend (ABC)

- ZETA 7 (WDRJ)—Orlando (Bill Mims)**
- GEORGE HARRISON—(Dark Horse)
 - COUCHOIS—(WB)
 - BOB WELCH—Three Hearts (Capitol)
 - JIMMIE MACK—On The Corner (Big Tree)
 - DAVID COVERDALE'S WHITESNAKE—Trouble (United Artists)
 - MOLLY HATCHET—Live (Epic)
 - POCO—Legend (ABC)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - DIRE STRAITS—(WB)

- WKDF FM—Nashville (Alan Speed)**
- JIMMIE MACK—On The Corner (Big Tree)
 - TKO—Let It Roll (Infinity)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - BTO—Rock & Roll Nights (Mercury)
 - BOB WELCH—Three Hearts (Capitol)
 - GEORGE DUKE—Follow The Rainbow (Epic)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - DIRE STRAITS—(WB)
 - BILLY JOEL—52nd Street (Columbia)

- WQDR FM—Raleigh (Dan Brunty)**
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - MAX DEMIAN BAND—Take It To The Max (RCA)
 - BOB WELCH—Three Hearts (Capitol)
 - POCO—Legend (ABC)
 - ROD STEWART—Blondes Have More Fun (WB)
 - CINDY BULLEN—Desire Wire (United Artists)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

- WJH FM—New York (D. McNamara/L. Kleinman)**
- AMAZING RHYTHM ACES—(ABC)
 - GEORGE HARRISON—(Dark Horse)
 - TKO—Let It Roll (Infinity)
 - NATIONAL HEALTH—Joes & Curses (Charly)
 - MICHAEL FRANKS—Tiger In The Rain (WB)
 - JANNE SCHAFFER—Larmes (Columbia)
 - OUTLAWS—Bring It Back Alive (Arista)
 - FABULOUS POODLES—Minor Stars (Epic)
 - GEORGE HARRISON—(Dark Horse)
 - MOLLY HATCHET—Live (Epic)

- WOUR FM—Syracuse/Utica (Jeff Chand)**
- BOB WELCH—Three Hearts (Capitol)
 - GEORGE HARRISON—(Dark Horse)
 - DEAD FINGERS TALK—Storm The Reality Studios (Pye)
 - LARRY CORYELL & THE BRUBECK BROTHERS—(Direct Disk)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - DIRE STRAITS—(WB)
 - KATM—Phantom Of The Night (Janus)

- WBUF FM—Savannah (Jeff Appleton)**
- GEORGE HARRISON—(Dark Horse)
 - GARY WRIGHT—Headin' Home (WB)
 - BOB WELCH—Three Hearts (Capitol)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - TKO—Let It Roll (Infinity)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - MOLLY HATCHET—Live (Epic)
 - GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - DIRE STRAITS—(WB)

- WCOZ FM—Savannah (Boby Stanek)**
- BOB WELCH—Three Hearts (Capitol)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - DIRE STRAITS—(WB)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - BILLY JOEL—52nd Street (Columbia)

- WMMR FM—Philadelphia (D. Hengle/J. Pollack)**
- DAVID COVERDALE'S WHITESNAKE—Trouble (United Artists)
 - BOB WELCH—Three Hearts (Capitol)
 - GEORGE HARRISON—(Dark Horse)
 - GARY WRIGHT—Headin' Home (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- WBUR FM—Providence (Jeremy Schlesberg)**
- THE POLICE—Outlandos D'Amour (A&M)
 - BOB WELCH—Three Hearts (Capitol)
 - ROBERT GORDON—Rock Billy Boogie (RCA)
 - GEORGE HARRISON—(Dark Horse)
 - TKO—Let It Roll (Infinity)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - DIRE STRAITS—(WB)
 - FABULOUS POODLES—Minor Stars (Epic)
 - STEVE FORBERT—Alive On Arrival (Nonesuch)

- WHCF FM—Hartford (Michael Pirozzi)**
- HORSLIPS—The Man Who Built America (D.M.)
 - GEORGE HARRISON—(Dark Horse)
 - YAKKEES—High & Inside (Big Sound)
 - GOOD RATS—Birth Comes To Us All (Passport)
 - CHEAP TRICK—At Budokan (Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - DIRE STRAITS—(WB)
 - ROD STEWART—Blondes Have More Fun (WB)

- WRNY FM—New York (Donna Lemick)**
- BOB WELCH—Three Hearts (Capitol)
 - COUCHOIS—(WB)
 - MICHAEL FRANKS—Tiger In The Rain (WB)
 - LONNIE LISTON SMITH—Exotic Mysteries (Columbia)
 - BILLY JOEL—52nd Street (Columbia)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - CAT STEVENS—Back To Earth (A&M)

Western Region

- TOP ADD ONS**
- COUCHOIS—(WB)
 - KIM CARNES—St. Vincent's Court (EMI/America)
 - GOOD RATS—Birth Comes To Us All (Passport)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)

- ★TOP REQUEST/AIRPLAY**
- DIRE STRAITS—(WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

- BREAKOUTS**
- BOB WELCH—Three Hearts (Capitol)
 - GEORGE HARRISON—(Dark Horse)
 - GENERATION X—Valley Of The Dolls (Chrysalis)
 - GARY WRIGHT—Headin' Home (WB)

Southwest Region

- TOP ADD ONS**
- TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - GARY WRIGHT—Headin' Home (WB)
 - CHEAP TRICK—At Budokan (Epic)
 - COUCHOIS—(WB)

- ★TOP REQUEST/AIRPLAY**
- DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - ELVIS COSTELLO—Armed Forces (Columbia)

- BREAKOUTS**
- BOB WELCH—Three Hearts (Capitol)
 - GEORGE HARRISON—(Dark Horse)
 - GULLIVER—Ridin' The Wind (Columbia)
 - AMAZING RHYTHM ACES—(ABC)

Midwest Region

- TOP ADD ONS**
- BARDOGA BANDIT—Come Softly (Capitol)
 - DAVID COVERDALE'S WHITESNAKE—Trouble (United Artists)
 - CHEAP TRICK—At Budokan (Epic)
 - TKO—Let It Roll (Infinity)
 - KATM—Phantom Of The Night (Janus)

- ★TOP REQUEST/AIRPLAY**
- ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BILLY JOEL—52nd Street (Columbia)

- BREAKOUTS**
- BOB WELCH—Three Hearts (Capitol)
 - CHEAP TRICK—At Budokan (Epic)
 - GEORGE HARRISON—(Dark Horse)
 - BEE GEES—Spirits Having Flown (RSD)

Southeast Region

- TOP ADD ONS**
- MICHAEL FRANKS—Tiger In The Rain (WB)
 - GEORGE DUKE—Follow The Rainbow (Epic)
 - BTO—Rock & Roll Nights (Mercury)
 - JIMMIE MACK—On The Corner (Big Tree)

- ★TOP REQUEST/AIRPLAY**
- DIRE STRAITS—(WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - POCO—Legend (ABC)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)

- BREAKOUTS**
- GEORGE HARRISON—(Dark Horse)
 - BOB WELCH—Three Hearts (Capitol)
 - AMAZING RHYTHM ACES—(ABC)
 - TKO—Let It Roll (Infinity)

Northeast Region

- TOP ADD ONS**
- TKO—Let It Roll (Infinity)
 - MICHAEL FRANKS—Tiger In The Rain (WB)
 - HAWKLORDS—25 Years On (Charisma)
 - STEVE GOODMAN—High & Outside (Asylum)

- ★TOP REQUEST/AIRPLAY**
- DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - ROD STEWART—Blondes Have More Fun (WB)

- BREAKOUTS**
- GEORGE HARRISON—(Dark Horse)
 - BOB WELCH—Three Hearts (Capitol)
 - GARY WRIGHT—Headin' Home (WB)
 - ROBERT GORDON—Rock Billy Boogie (RCA)

- KSAN FM—San Francisco (Kate Ingram)**
- BE BOP DELUXE—Best Of Rest Of (Harvest)
 - COLD CHISEL—(Atlantic)
 - GENERATION X—Valley Of The Dolls (Chrysalis)
 - GOOD RATS—Birth Comes To Us All (Passport)
 - GEORGE HARRISON—(Dark Horse)
 - BOB WELCH—Three Hearts (Capitol)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - DIRE STRAITS—(WB)
 - EDDIE MONEY—Life For The Taking (Columbia)

- KWST FM—Los Angeles (Pamela May)**
- BOB WELCH—Three Hearts (Capitol)
 - KIM CARNES—St. Vincent's Court (EMI/America)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BILLY JOEL—52nd Street (Columbia)
 - POCO—Legend (ABC)

- KSJO FM—San Jose (Doris Wells)**
- GENERATION X—Valley Of The Dolls (Chrysalis)
 - COUCHOIS—(WB)
 - GARY WRIGHT—Headin' Home (WB)
 - WIRELESS—Positively Human, Relatively Sane (Mercury)
 - STEVE FORBERT—Alive On Arrival (Nonesuch)
 - THE POLICE—Outlandos D'Amour (A&M)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - NAZARETH—No Mean City (A&M)
 - THE BABYS—Head First (Chrysalis)

- KGB FM—San Diego (Bruce Tucker)**
- CHEAP TRICK—At Budokan (Epic)
 - BOOMTOWN RATS—A Tonic For The Troops (Columbia)
 - THE JAM—All Mod Cars (Polygram)
 - BANDIT—Pacheco's In Crime (Arista)
 - GEORGE HARRISON—(Dark Horse)
 - BOB WELCH—Three Hearts (Capitol)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- KFML AM—Denver (Larry Bruce)**
- GEORGE HARRISON—(Dark Horse)
 - GARY WRIGHT—Headin' Home (WB)
 - ROGER VOUDOURIS—Radio Distant (WB)
 - BOB WELCH—Three Hearts (Capitol)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - DIRE STRAITS—(WB)

- KZEW FM—Dallas (Doris Miller)**
- GULLIVER—Ridin' The Wind (Columbia)
 - COUCHOIS—(WB)
 - ROGER VOUDOURIS—Radio Distant (WB)
 - BOB WELCH—Three Hearts (Capitol)
 - DIRE STRAITS—(WB)
 - FABULOUS POODLES—Minor Stars (Epic)
 - ROD STEWART—Blondes Have More Fun (WB)
 - ELVIS COSTELLO—Armed Forces (Columbia)

- KLOL FM—Houston (Paul Riano)**
- GEORGE HARRISON—(Dark Horse)
 - HAWKLORDS—25 Years On (Charisma)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - BTO—Rock & Roll Nights (Mercury)
 - STEVE FORBERT—Alive On Arrival (Nonesuch)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BILLY JOEL—52nd Street (Columbia)
 - DOOBIE BROTHERS—Minute By Minute (WB)

- KY 102 FM—Kansas City (M. Floyd/J. McCabe)**
- CHEAP TRICK—At Budokan (Epic)
 - AMAZING RHYTHM ACES—(ABC)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - BOB WELCH—Three Hearts (Capitol)
 - TKO—Let It Roll (Infinity)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - THE CARBS—(Elektra)
 - MOLLY HATCHET—Live (Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)

- WABE FM—Detroit (Joe Krause)**
- BARDOGA BANDIT—Come Softly (Capitol)
 - TKO—Let It Roll (Infinity)
 - KATM—Phantom Of The Night (Janus)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BLUES BROTHERS—Briefcase Full Of Blues (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)

- WIKL FM—Elgin/Chicago (T. Marker/W. Leisinger)**
- CHEAP TRICK—At Budokan (Epic)
 - BILLY NOVICK & GUY VANDOOSER—New Penny Whistle (Green Leaf)
 - JOE SAMPLE—Carnal (ABC)
 - CHARLES LLOYD—Wings (Pacific Arts)
 - ROBERT GORDON—Rock Billy Boogie (RCA)
 - JOE ELY—Down On The Drag (MCA)
 - AMAZING RHYTHM ACES—(ABC)
 - MIDDY WATERS—Live (Blue Sky)
 - HORSLIPS—The Man Who Built America (D.M.)
 - GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)

- KSHE FM—St. Louis (Ted Harbeck)**
- DAVID COVERDALE'S WHITESNAKE—Trouble (United Artists)
 - BOB WELCH—Three Hearts (Capitol)
 - BARDOGA BANDIT—Come Softly (Capitol)
 - TOTO—(Columbia)
 - THE BABYS—Head First (Chrysalis)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - ROD STEWART—Blondes Have More Fun (WB)

- WRKS FM—Atlanta (Cedra White)**
- CHEAP TRICK—At Budokan (Epic)
 - GEORGE HARRISON—(Dark Horse)
 - GENERATION X—Valley Of The Dolls (Chrysalis)
 - TKO—Let It Roll (Infinity)
 - MICHAEL FRANKS—Tiger In The Rain (WB)
 - MARILYN SCOTT—Dreams Of Tomorrow (Arista)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CAMEL—Breathless (Arista)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - J. GERS BAND—Sensory (EMI/America)

- WHFS FM—Washington D.C. (David Embsen)**
- ROBERT GORDON—Rock Billy Boogie (RCA)
 - GEORGE HARRISON—(Dark Horse)
 - GEORGE DUKE—Follow The Rainbow (Epic)
 - MARY RUSSELL—Heart Of Fire (Parade)
 - MICHAEL FRANKS—Tiger In The Rain (WB)
 - HAKERE—(Columbia)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - DIRE STRAITS—(WB)
 - AMAZING RHYTHM ACES—(ABC)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)

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Phyllis Hyman. Now, she's knocking them out— nationwide!

Phyllis Hyman's new album, "Somewhere In My Lifetime," is taking America by storm—and making her a star!

■ UNQUALIFIED CRITICAL RAVES:

"I haven't heard singing like this since the late Billie Holiday... Phyllis has a personality as dynamic as any singer who ever graced the recording scene... and "Somewhere In My Lifetime" is a vibrant demonstration of her varied gifts!"
—*New York Daily News*

■ NATIONWIDE SALES EXPLOSION:

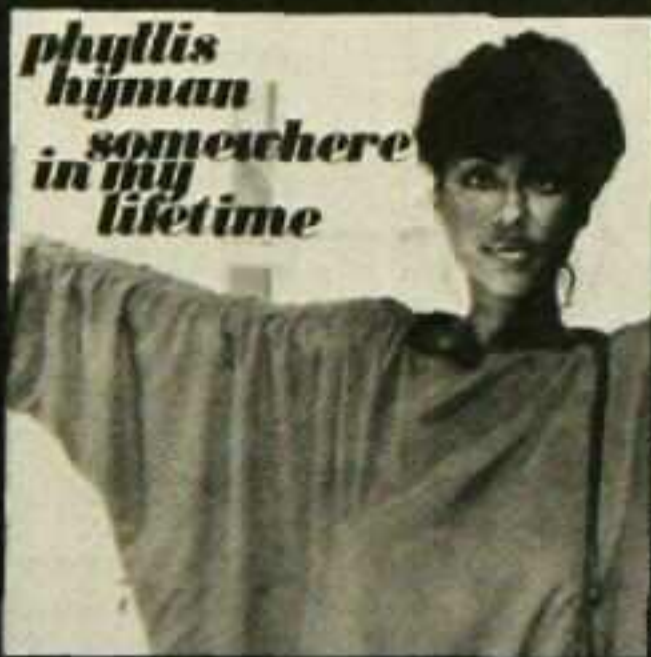
Washington, D.C.: A Regional Breakout across-the-board, it's now the #1 seller in the market!
Los Angeles: Sales have more than doubled in just three weeks! PLUS: Chicago's initial order 6,000—reorder 3,000! New York's initial order 8,000—reorder 4,500! Philadelphia's initial order 5,000—reorder 5,000! Atlanta's initial order 2,000—reorder 4,000!
PLUS: New reorder action from: Dallas, Cleveland, Memphis, Buffalo, Cincinnati, Kansas City, Seattle, Miami, and New Orleans!

■ ELECTRIFYING COAST-TO-COAST TOUR (With Peabo Bryson)!

- MARCH**
- 1 Fox Theater, San Diego, Calif.
 - 2 Warner Theater, Fresno, Calif.
 - 3 Civic Center, Sacramento, Calif.
 - 4 Paramount Theater, Seattle, Wash.
 - 8 Columbia, S.C.
 - 9 Civic Center, Savannah, Ga.
 - 10 Birmingham, Ala.
 - 11 Von Braun Civic Center, Huntsville, Ala.

- 16 Coliseum, Jackson, Miss.
- 17 Gardens, Louisville, Ky.
- 18 Chattanooga, Tenn.
- 22 Charlotte, N.C.
- 23 Tower Theater, Philadelphia, Pa.
- 24-25 Constitution Hall, Washington, D.C.
- 30 Syria Mosque, Pittsburgh, Pa.
- 31 Symphony Hall, Newark, N.J.

- APRIL**
- 1 New Haven, Conn.
 - 6 Painter's Mill, Md.
 - 7 Owings Mill, Md.
 - 8 Music Hall, Cleveland, Ohio
 - 12 Columbus, Ohio
 - 13 Toledo, Ohio
 - 14 Saginaw, Mich.
 - 15 Music Hall, Cincinnati, Ohio
 - 15 Masonic Auditorium, Detroit, Mich.



AM 4/20/82

"Somewhere In My Lifetime."
The knockout new album by Phyllis Hyman.

On Arista Records and Tapes.

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Shamrock-Starr Deal Is Closer

WASHINGTON—A major obstacle to the sale of Starr Broadcasting to Roy Disney's Shamrock Broadcasting has been cleared with the signing of a consent decree with the Securities and Exchange Commission over Starr's acquisition of 17 drive-in theatres several years ago from the then top officers of Starr.

The SEC charged Starr had bought the theatres to save some of the Starr executives from personal bankruptcy. Among those who sold the theatres to Starr were the then chairman William F. Buckley Jr. and Peter and Michael Starr.

Buckley has also signed a consent decree and has offered to pay \$1 million to Starr stockholders as compensation for the deal. Michael Starr, who had been treasurer of the company, has signed a decree, but Peter Starr, who had been president, has not and remains a defendant in an SEC suit.

Michael Starr swore to the SEC that he is without funds and agreed not to hold office in a public company for five years.

Disney has agreed to pay Starr stockholders \$15.25 a share which will amount to more than \$22 million for the company which consists of two television stations, eight radio stations, Le-Bo, a musical accessories distributor; TM Programming and TM Productions, a radio format syndicator and producer of jingles.



MINOR ADJUSTMENTS—Marshall Tucker Band engineer Kurt Kinzel, left, and DIR president Bob Meyrowitz adjust the mix in the recording truck in New Orleans during the live DIR network broadcast of the Tucker band on New Year's Eve. More than 140 FM stations carried the show, which was heard by an estimated six million listeners.

Shakeups At 3 Stations Rocking Tulsa

By ELLIS WIDNER

TULSA—The complexion of the radio market here will undergo major changes following announcements of format and ownership changes by KAKC-AM, KELI-AM and KTFX-FM.

KAKC-AM, the station that pioneered rock 'n' roll here, is moving away from Top 40 to a "more adult and crossover orientation."

KELI-AM, subject to approval by the Federal Communications Commission, will change ownership to a Dallas businessman.

KTFX-FM is changing format from teen-oriented rock to AOR, according to new program director Jim Richards.

S. Carl Mark, owner of KAKC since 1962, is reluctant to label the

station's evolving format. "We have always been under change," says Mark. "We recognize the proliferation of crossover... our goal is to reach the 25 and over age group. We will play singles and album tracks."

"We will not be slavishly married to the charts. Many people have been chased away from radio because of the frequent repetition of hits. Our music will not be planned after gold or platinum-plus records."

Mark says the station has been weeding out "young sounding" records.

At one time, KAKC dominated the Tulsa market with 50-plus shares. Mark doesn't see any station ever doing that again.

The tone for KAKC's change is

probably best described by its billboards—"We've Gone Off Our Rocker."

KELI-AM will be sold to Phillip R. Jonsson, former board chairman of KRLD-AM in Dallas. The price is \$1.65 million. The station has been under operation by Broadcasting Associates.

Jonsson says there are no plans to change the station's music format or personnel. KELI, a Top 40 station, is in a position to gain listeners with the movement of KAKC away from the Top 40 format.

"We have taken an extensive look at communities throughout the Southwest in terms of quality of life, economic base and growth potential," says Jonsson. "Tulsa is right at the top in all three areas."

KTFX-FM is in a state of "transition," according to Richards. "We are becoming an album-oriented rock station. We plan to be open to new artists and will feature several tracks from an album."

Richards says the station will stress a "stars" format and will support Tulsa artists as well. "We are already getting good response on records by Jim Seaney, Jimmy Markham, Gus Hardin and The Green Album, says Richards.

Locally released records will be played strictly on their own merit, says Richards.

The 100,000 watt station recently moved its offices to a new location and has requested FCC approval to move its tower.

Tantrum Eyes Road

CHICAGO—Ovation Records has launched a tour of its pop/rock act Tantrum with co-sponsorship from radio in several Midwest markets. Presenters of the act include WMMS-FM, Cleveland; WDEK-FM, De Kalb, Ill., Feb. 14, and WBYG-AM-FM, Kankakee, Ill., Feb. 15.

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

AUSTIN:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
KCSW-FM		5.9		10.5	11.3	KCSW-FM
Dave O'Brien Format: contemporary						
KHFI-FM		5.8		7.0	5.6	KHFI-FM
Manning & Jaxon* Format: Top 40*						
KLBJ-FM		4.3		10.3	9.0	KLBJ-FM
Ed Mayberry Format: progressive rock						
KNOW-AM		10.0		12.9	13.1	KNOW-AM
Bill Mayne** Format: top 40						
KOKE-FM		2.3		5.8	5.2	KOKE-FM
Bob Cole*** Format: country						
KVET-AM		21.3		21.5	18.2	KVET-AM
Joe P. Ethridge**** Format: country						

*Manning & Jaxon have just left the station and the format has been switched to disco.

**Lennie White succeeded Mayne the beginning of December.

***Cole started in August. He was preceded by Mike Casey.

****Ethridge started in September. He succeeded Jim Travis.

DES MOINES:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
KGGO-FM	5.5	7.4	4.6	4.6	5.3	KGGO-FM
Brian Thomas* Format: AOR*						
KIOA-AM	11.8	11.2	10.6	9.9	11.6	KIOA-AM
Gary Stevens Format: Contemporary						
KMGK-FM	2.5	4.3	5.8	5.2	7.4	KMGK-FM
Benjamin Hill** Format: Top 40						
KRNT-AM	17.4	18.6	14.1	20.8	15.3	KRNT-AM
Steve Gibbons Format: contemporary						
KSO-AM	16.6	10.4	18.2	11.6	15.8	KSO-AM
Tom Collins & Jerry Mason*** Format: country						

*Thomas has been on the station since Sept. 1 when the station shifted from Top 40 to AOR. He was preceded by Steve O'Brien.

**Hill, who is program director, has been in morning drive since August. He was preceded by Bawana John.

***Collins and Mason have been on since September. They were preceded by John Charleson, who was on for six months. John Leslie was on before that.

BBC Chief Claims Radio Needs To Be Re-Invented

By PETER JONES

LONDON—According to Aubrey Singer, BBC radio managing director, "radio's great problem was that it was invented before television. What we're trying to do now is re-invent radio after television."

Speaking to members of the Radio Industries Club here, he asserted: "After radio's lean years in the shadow of television, the medium is being re-invented by its practitioners and re-discovered by its audience."

He was talking just six months after taking over direction of the corporation's radio services, during which time Radio 1 and 2 were separated. The latter has become an MOR outlet 24 hours a day.

But he expressed concern at "non-comparable costs of radio production" against that allocated to television from the combined license rental, now \$42 and soon to rise to \$50. Radio gets just 20% of the total license income, running four na-

tional networks, 20 local radio stations and four national regional channels on around \$134 million.

And, he pointed out, the commercial Independent Local Radio income for this last year was almost \$60 million, almost half the BBC's state-raised income. "It's surely safe to say the BBC gives a bigger bang for the buck."

He said he was proud of the BBC's radio improvements, which include wavelength changes, the development of Radios Scotland, Wales, Cymru and Ulster, "all during one of the most turbulent periods in recent radio history."

"BBC Radio is now paying the price for the cuts of 1974 and 1975. The lesson from the last round of financial cuts is that radio can be run into the ground much sooner than television. In the same way you can buy so much in radio for comparatively little outlay, so you can lose a lot by taking away a little."

Omaha's KOOO-AM-FM Adds Jazz With New Calls

OMAHA—Omaha's KOOO-AM and KOOO-FM, owned by Centennial Communications, Inc., are in the process of changing their call letters to KESY-AM and KESY-FM. The change, which goes into effect within the month, coincides with the installment of a jazz program into KOOO-FM's easy listening format. KOOO-AM is also an easy listening outlet though the stations do not simulcast.

"KOOO had been used for 18 years and they were originated as country call letters. It would be a stigma to keep them," says operations manager Ric Judson.

The jazz entry, titled "The Gentle Sound Of Jazz," airs Sundays nights from 6 to 11 p.m. Tentative plans have been set to expand the program in late night slots on Mondays through Fridays because, according to Jordan, response from the community has been "excellent."

Despite its title, the program offers various types of jazz. "We play

everything from Ella Fitzgerald to Bob James to Herbie Hancock in sets of two or three cuts," says Judson. So far, the sole mike personality is Karl Quist.

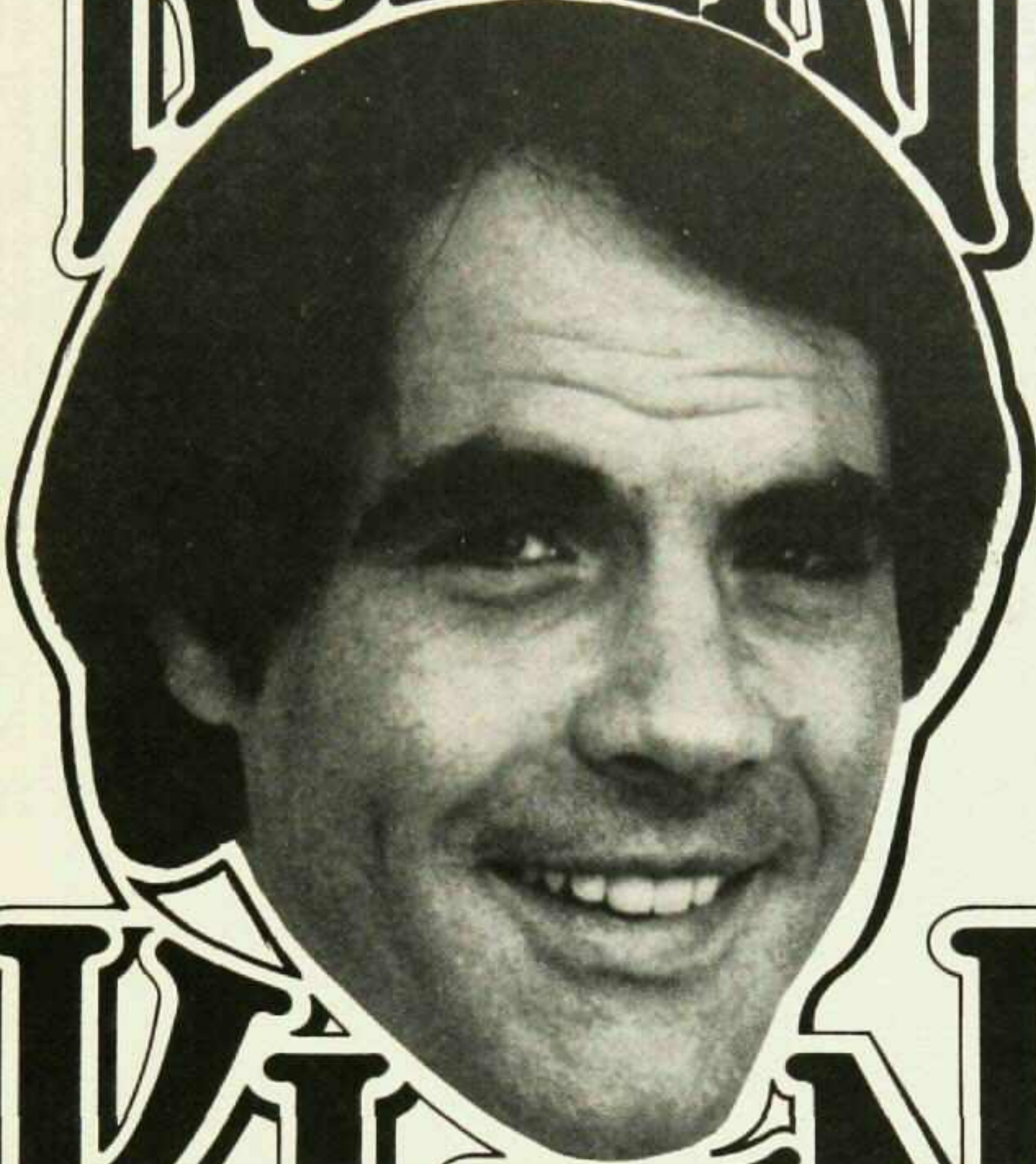
Judson, who labels himself a jazz fan, suggested the station begin a jazz program because, outside of a college station, there was no jazz to be heard on Omaha radio on a regular basis.

According to Judson, Omaha is a strong jazz market. "Two of the leading audio equipment stores want to buy up all the show's air time," he says. Also, the station is not ruling out promoting jazz concerts in local venues in the near future.

Despite the change in call letters, Judson says there are no immediate plans to change the easy listening format of either outlet. However, he does not dismiss the suggestion of KESY-FM becoming an all-jazz station. "Stranger things have happened," he comments.

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Robert Klein, comedian, television star, concert star and "million" album seller will be hosting an hour of music, talk and comedy.

Visiting with him will be people like Mick Jagger, Rod Stewart, Stevie Nicks, Meatloaf and Jack Nicholson. These people

will be performing spontaneously and saying things that you just won't hear anywhere else.

How many times have you wished there were a show like this? Well, now there is... The Robert Klein Hour.

For more information, contact Bob Meyrowitz or Peter Kauff, DIR Broadcasting Corp., 445 Park Ave., New York, NY 10022 (212) 371-6850

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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.

Calls Switch In Buffalo

By JIM BAKER

BUFFALO—WBNY-FM, popular beautiful music station with impressive and steadily rising ratings, has shocked the local radio community by changing its call letters to WJYE-FM.

"Our new theme is: 'What's in our music is in our name—joy,'" declares Stu Cohen, the station's president, in noting the call letters now refer to the music's desired effect instead of the city and state. The station plays beautiful music syndicated by Jim Schulke.

The move has jolted Buffalo radio followers because it comes on the heels of Arbitron ratings which showed WBNY-FM only one-tenth of a point behind WBEN-AM in the November figures for listeners 12 years old and upward. WBEN won with a 13.9 rating and WBNY-FM was second at 13.8.

Further, WBNY-FM became Buffalo's most listened to radio station at three times during the broadcast day, instead of one, as the spring Arbitron ratings reveal. The soft music outlet took over the afternoon drive and evening leads in addition to remaining dominant at mid-day.

The WBNY call-letters are regarded highly desirable because they refer to Buffalo and New York state, but Cohen feels differently. "The problem I've run into is the subtlety of the connection with our station was missed by most people," he says.

Apparent call-letter confusion with WBEN-AM has bothered Cohen. He was upset when someone mistakenly connected WBEN's firing of popular all-night disk jockey Dick Rifenburg with his station. "How could you guys do that to Rifenburg," someone asked Cohen at a party.

But the WBEN-WBNY confusion isn't the only reason behind the change. Cohen says one woman who answered an Arbitron diary said she was listening to "96" (the station's frequency is 96.1) from noon to six the first day of the period, but she couldn't remember the call letters. WBNY didn't get credit for that rating, according to Cohen.

"We were erased—they threw it out even though she had checked off FM," Cohen says. "That was the difference between finishing first and second in the ratings."

An indication a change might be coming arose in late 1978 when there was a pause between the "BN" and "N" in WBNY during the station's promotional announcements. "Apparently, the average layman doesn't realize you can't own three radio stations within a market," Cohen declares. "Some people were getting away from that easy feeling. It's awfully easy to say 'B' and then slide to 'EN.'"

The station's new logo reads: "WJYE—JOY—Beautiful Music—FM-96."

'No. 1 Show' Off Is To a Running Start

CANOGA PARK, Calif.—Drake-Chenault's 24-hour "Number One Radio Show" is off and running with 20 mailgrams and 20 phone calls from stations committed to buy the syndicated countdown of top hits from 1964 to January 1979.

With music compiled from Billboard charts, the show has room for eight commercials per hour. Among the stations committed to the show are KLIF-AM Dallas, WRKQ-AM Boston, WTAE-AM Pittsburgh, and WRVA-AM Richmond.

OKLAHOMA CITY OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+ %	MEN					WOMEN					TEENS %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %						
ADR	95	81	26	27	2	1	0	15	9	0	1	0	14	ADR	9.7	25.8	24.6	3.2	2.2	13.8	11.0	0.0	1.8	12.5		
BEAUTIFUL	124	124	5	14	4	11	17	7	9	9	13	15	0	BEAUTIFUL	12.7	5.1	12.8	6.3	23.9	6.5	11.1	10.8	23.7	0.0		
BLACK	25	24	0	1	0	2	2	8	8	1	0	1	1	BLACK	2.6	0.0	0.9	0.0	4.3	7.3	9.9	1.2	0.0	0.9		
CONTEMP	286	206	39	27	15	6	4	44	26	24	4	7	80	CONTEMP	29.4	40.2	24.6	23.8	13.1	40.4	32.1	28.8	7.3	71.4		
COUNTRY	157	150	13	21	19	8	8	13	15	26	14	11	7	COUNTRY	16.1	13.3	19.0	30.2	17.4	12.0	18.5	31.3	25.4	6.3		
MELLOW	16	15	2	3	0	0	0	6	3	0	0	0	1	MELLOW	1.6	2.1	2.7	0.0	0.0	5.5	3.7	0.0	0.0	0.9		
MOR	204	200	7	14	20	18	13	12	7	21	16	27	4	MOR	20.9	7.2	12.7	31.8	39.2	11.0	8.7	25.3	29.1	3.6		
RELIGIOUS	11	10	0	0	0	0	2	1	2	0	4	1	1	RELIGIOUS	1.1	0.0	0.0	0.0	0.0	0.9	2.4	0.0	7.3	8.9		

OMAHA-COUNCIL BLUFFS OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+ %	MEN					WOMEN					TEENS %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %						
CONTEMP	304	244	53	51	15	6	1	53	34	16	9	2	60	CONTEMP	39.3	63.8	55.4	27.3	18.8	67.8	47.2	26.2	17.6	74.1		
COUNTRY	66	65	0	8	7	4	7	4	10	9	5	5	1	COUNTRY	8.5	0.0	8.7	12.7	12.5	5.2	13.9	14.7	9.8	1.2		
MOR	253	248	8	16	19	16	22	7	13	26	31	30	5	MOR	32.7	9.5	17.4	34.5	50.0	9.0	18.1	42.6	68.8	6.2		
PROG ROCK	38	34	15	10	0	1	0	6	2	0	0	0	4	PROG ROCK	4.9	18.1	10.9	0.0	3.1	7.7	2.8	0.0	0.0	4.9		
TOP 40	20	12	1	2	2	0	0	4	2	1	0	0	8	TOP 40	2.6	1.2	2.2	3.6	0.0	5.1	2.8	1.6	0.0	9.9		

ROCHESTER, NY OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+ %	MEN					WOMEN					TEENS %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %						
ADR	39	35	17	5	1	0	0	10	2	0	0	0	4	ADR	3.1	14.5	4.2	1.1	0.0	8.8	1.6	0.0	0.0	3.1		
BEAUTIFUL	349	336	38	32	31	19	26	22	32	27	34	21	13	BEAUTIFUL	27.8	32.5	27.1	32.7	28.7	19.3	25.7	31.5	35.8	18.2		
BLACK	69	53	19	4	6	0	0	10	5	3	0	1	16	BLACK	5.5	16.2	3.4	6.3	0.0	8.8	4.0	3.5	0.0	12.6		
CONTEMP	228	155	27	21	12	6	1	24	30	16	12	4	73	CONTEMP	18.1	23.1	17.8	12.6	9.1	21.1	24.2	18.6	12.4	57.4		
COUNTRY	79	78	0	8	10	4	6	19	4	6	5	6	1	COUNTRY	6.3	0.0	6.7	10.6	6.0	16.7	3.2	7.9	5.1	8.8		
MOR	224	219	1	13	16	17	15	9	19	12	34	20	5	MOR	17.9	0.9	11.0	16.9	25.7	7.9	15.3	13.9	35.1	3.9		
NEWS	42	42	0	5	2	3	10	0	0	2	1	7	0	NEWS	3.3	0.0	4.2	2.1	4.5	0.0	0.0	2.3	1.8	0.0		
OLDIES	78	72	4	16	8	1	0	14	19	9	0	0	6	OLDIES	6.2	3.4	13.6	8.4	1.5	12.3	15.3	10.5	0.0	4.7		
PROG ROCK	22	20	5	2	0	1	1	0	1	0	2	0	2	PROG ROCK	1.8	4.3	1.7	0.0	1.5	0.0	0.8	0.0	2.1	1.6		

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

Move Over, Arbitron; Another Ratings Service Sees Problems

By DOUG HALL

NEW YORK—While radio programmers are still scratching their heads over Arbitron's self-confessed problems with its rating methodology, one of the leading contenders for Arbitron's lion's share of the radio business, Audits & Surveys' TRAC-7, has encountered so many problems they have decided to give away the first rating sweep rather than try to sell it.

Audits & Surveys' new operation had expected to sell rating reports for New York, Washington, San Francisco and Dallas-Fort Worth for the October/December rating period to 50 ad agencies and about 40 radio stations, but computer problems have resulted in sample sizes which are fewer than the company guaranteed.

"Initial problems with the computer hardware delivered to us made

it impossible to process some of the completed seven-day interviews. Rather than give clients less than Audits & Surveys promised, we decided to publish the results as a demonstration of the TRAC-7 methodology," states Audits & Surveys president Richard Lysaker.

Vice president Avery Gibson claims that both Arbitron and Burke Research have had sample sizes under guarantees, but Audits & Surveys will not permit this practice.

An Arbitron spokesperson says Arbitron does not guarantee sample sizes. Arbitron sets sample objectives. If the objectives are exceeded there is no extra charge; if they are undersized there is no rebate. While this spokesperson notes Arbitron may have had undersized samples in the past, additional steps have been taken to prevent a repeat of that. A

reaction from Burke was not available at presstime.

Gibson says that the Burke books, which cover October/December for several major markets, have "figures which are just impossible—stations showing average quarter hours without eumes (cumulative audience for a week)."

She claims there are 154 errors on one page of the Los Angeles book from Burke. "We are all finding that it is not easy to start a radio rating service," she adds. Burke, like Audits & Surveys, has just gotten into competition with Arbitron.

Lysaker says, "All of the initial computer problems have been worked out of the system and additional backup procedures have been installed. We are conducting seven-day interviews and one-day interviews in five markets and will be

Oldies Rocket WNDR Ratings

SYRACUSE—A shift to oldies from a contemporary format five weeks before the October/November Arbitron ratings survey has turned the tide for WNDR-AM.

The station improved its share of audience over age 12 with the format change by moving from a 3.4 share to a 6.5.

Changes in the station include the addition of Jay Meyers in the 6 to 10 p.m. slot. He is assisting operations manager Gary Van and program director Jim O'Brien.

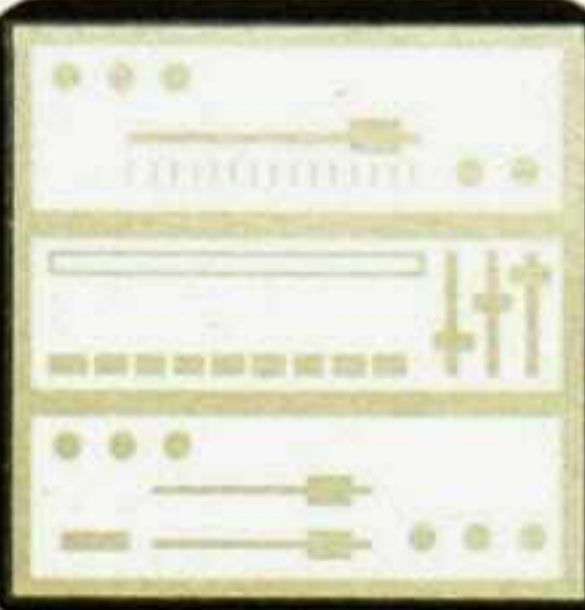
Meyers had been operating manager of WVOR-FM Rochester, also in an oldies format, before joining WNDR. The new oldies format is an extension of the station's successful "Saturday Night Of Gold" show.

producing complete TRAC-7 reports on schedule for the January/March period." Audits & Surveys is due to begin delivery of these reports March 12.

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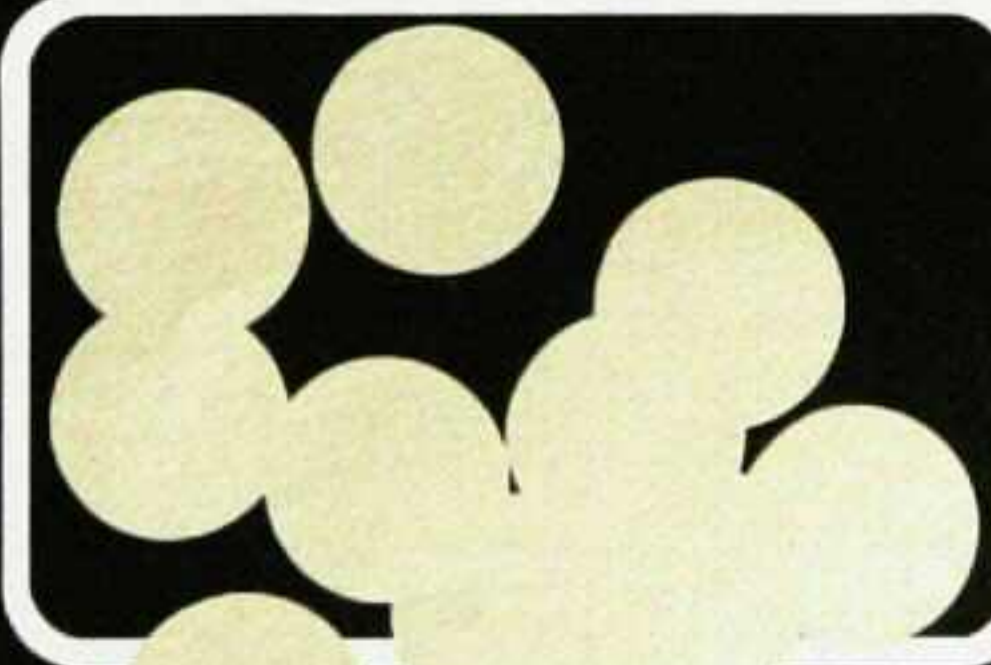
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Vox Jox

By DOUG HALL

NEW YORK—What is perceived by KLOS-FM Los Angeles p.d. Frank Cody as a "move toward Top 40" has moved Cody right out the door of the ABC AOR outlet.

ABC FM president Allen Shaw denies persistent rumors that the station would shift to Top 40 or disco, but Cody, who left over programming differences with KLOS general manager Billy Sommers, says the station is already on its way to Top 40.

Cody reasons that KMET-FM, KLOS' chief rival for the AOR audience in LA, has "been successful ever since KLOS headed off in the pop direction. KMET succeeded because KLOS dropped the ball."

Cody claims the move toward Top 40 comes from corporate headquarters in New York. "ABC is a company which would be most comfortable if it had total control of programming from its New York headquarters."

Recalling former general manager, the late John Winneman, who died suddenly last year, Cody says the station was a success because "John went after neglected demographics."

Cody, who is looking for a new position, can be reached at his home at 213 545-1597.

Bill Garcia succeeds Dave Parks as p.d. of Top 40 WNDE-AM Indianapolis. He comes from WISN-AM Milwaukee. Former WAVA-FM Washington p.d. Tom Powell has been named p.d. at WKTQ-AM (13-Q) Pittsburgh.

Bob Rilards is leaving his p.d. post at KARM-AM Fresno to join KFYV-AM Arroyo Grande, Calif. He is being succeeded by Dave Jeffries, who comes from Drake-Chenault. Morning man at KARM K.C. Adams is moving to afternoons and Sam Swan from KFRE-AM Fresno becomes the new morning man.

Jeffrey Jay Weber, p.d. at WAZY-FM (Z-96) Lafayette, Ind., has been promoted to the newly created position of operations manager at WAZY-AM-FM. G. Keith Alexander, DJ at WKTU-FM New York, Disco 92, was feted at a birthday celebration at Regines, the New York disco. Among those who attended were Gloria Gaynor and Melba Moore.

KDEY-FM Lufkin, Tex., has a new on-air lineup: Scotter Hammons from 6 to 10 a.m., Steven Yates from 10 a.m. to 2 p.m., p.d. Brian Stone from 2 to 7 p.m. and Lisa White from 7 p.m. to midnight. XEROK-AM Juarez, Mexico, which serves

the El Paso market, is switching from a rock to a country format.

The Robert W. Morgan "Special Of The Week" is featuring several Grammy winners in upcoming shows: Chuck Mangione; Earth, Wind & Fire and Steely Dan are among them. KLOV-AM-FM Loveland, Colo., recently held a radiothon for St. Jude's Children's Research Hospital and raised \$10,000.

Mike McVay, former program director at KTNQ-AM, will take over the same post at Louisville, Ky., station WAKY-AM 79. McVay, who was affiliated with L.A.'s TEN-Q since last July, will move to his new job next month.

Patty Spitzer joins WWSW-AM in Pittsburgh as an afternoon drive personality having most recently worked the morning drive slot at WTUE-FM in Dayton.

Jim Maddox, vice president and general manager of KMJQ-FM, has been designated as senior vice president of the Amature Group, Inc. complex of stations. Prior to joining Amature, Maddox was program director of KDAY-AM in L.A.

Veteran broadcaster Norm Howard of Farwell, Tex., is in the market for a full-time job in the Western portion of the country. He can be reached at (806) 481-9101 between 9 a.m.-5 p.m.

KEX-AM Portland, Ore., morning man Barney Rapp is retiring after 35 years in the morning slot. Jim Hollister moves in from the afternoon position to take over mornings. No replacement has been chosen for

afternoon drive. Jack Fitzgerald, former afternoon drive personality at WZZP-FM Cleveland and WOKY-AM Milwaukee, is taking over the morning drive position on WLEE-AM Richmond.

Mike Morgan, public affairs director of KBUK-AM Baytown, Tex., has taken on the added title of p.d. He succeeds Rusty Clark, who has formed his own business. The station's new lineup is as follows: Richard Dobbyn, 6 to 9 a.m.; Morgan, 9 a.m. to 1 p.m.; Rick Jason, 1 to 6 p.m.; "Fat Charlie" Crowson, 6 p.m. to midnight, and Mark Phillips, midnight to 6 a.m. The station plays a country format.

Hank Nevins is leaving WKBW-AM Buffalo, N.Y., after five years to join WLVL-AM in suburban Lockport as operations manager. At WKBW he worked over night, mid-days and swing shifts. Joining Nevins at WLVL is Rick Peters from WHLD-FM Niagara Falls, who will handle mid-days. Nevins will also do morning drive at his new station. WTRY-AM Troy, N.Y. p.d. Dan Martin received gold records for Taste of Honey's "Boogie Oogie Oogie" and Bonnie Tyler's "It's A Heartache."

WKZQ-FM Myrtle Beach, S.C., is starting off the new year with a new lineup: Freakin' Deacon is on from 6 to 10 a.m., p.d. Greg Fowler is on from 10 a.m. to 2 p.m., Case Sommers is on from 2 to 6 p.m., Debbi Snyder is on from 6 to 10 p.m., music director Shotgun Stone is on from 10 p.m. to 2 a.m. and Herb Blake is on from 2 to 6 a.m.

Burkhart/Abrams is looking for p.d.s. to work at medium market "SuperStars" stations. AOR experience is valuable but not mandatory. Those interested should send air checks, resumes and a programming proposal to Lee Michaels at the company, 6500 River Chase Circle East, Atlanta, Ga., 30328. Steve Kelly, p.d. at WDAK-AM Columbus, Ga., is looking for "a big voice with something to say, who can boogie at night. We need a killer 7 p.m. to midnight rock jock who's mature, but a cooker." Tapes, pictures, resumes, references should be sent to Kelly at the station at Box 1640, Columbus, Ga., 31902.

Elvis Presley's "Love Me Tender" has been voted the favorite Elvis record by thousands of listeners to WHN-AM New York. The song has recently been played on the station in a special tape combining Elvis with the current Linda Ronstadt recording.

Although the survey of the top 50 favorites includes most of his biggest hits, there were a few surprises. "Memories," a hit from the 1930s, which was recorded by Elvis in 1969, ranked sixth.

Five songs which placed in the top 50 were never single releases. They are: "Polk Salad Annie," "You Gave Me A Mountain," "Blue Hawaii," "King Creole" and "Hawaiian Wedding Song."

WHN p.d. Ed Salamon programmed the winning Elvis recordings throughout the weekend preceding Elvis' birthday and awarded Elvis albums and sets of collections to selected voters.

On Elvis' birthday, Jan. 8, WHN aired a three-hour special of an Elvis concert.

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

ATLANTA:

Monday-Friday 6 a.m.-10 a.m.

STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WAOK-AM	5.9	7.1	5.3	4.0	5.0	WAOK-AM
Barbara Taylor* Format: black						
WBIE-FM	1.9	1.7	2.8	2.0	3.0	WBIE-FM
James Wilder Format: country						
WKES-FM	3.6	4.2	5.2	5.1	4.6	WKES-FM
Bobby Harper Format: Super Stars						
WLTA-FM	3.1	2.2	2.6	1.9	3.3	WLTA-FM
Gary McDowell Format: beautiful						
WPLO-AM	6.5	4.1	6.8	6.4	5.3	WPLO-AM
Len Anthony Format: country						
WQXI-AM/FM	8.0	12.4	13.5	13.5	11.6	WQXI-AM/FM
Gary McKee Format: Top 40						
WSB-AM	31.6	31.8	23.4	25.2	21.5	WSB-AM
John Moore Format: MOR						
WVEE-FM	1.4	.7	2.8	3.0	5.2	WVEE-FM
Scotty Andrews Format: disco						
WZGC-FM	6.8	10.6	9.1	10.4	10.5	WZGC-FM
Ross & Wilson** Format: Top 40						

*Taylor has been on the station since November. She was preceded by Bob McKee.
**Ross & Wilson have been on since August. They were preceded by Dr. Don West.



Jock Talk

By BREE BUSHAW

NEW YORK—No doubt some of us are wondering about the latest performer to be added to the ranks of radio: the disco deejay. Where does he/she fit into the scheme of things in future full-blown disco radio?

At the least, since now there exists innumerable endangered formats all across the country, we should consider whether the jocks working those particular formats can look forward to any longevity. Will it soon become a viable option for management to replace its air staffs with club performers who bill themselves as disco jocks?

Wanda Ramos, disco consultant working for Burkhart/Abrams in its new syndication deal with TM, doesn't think so. She says, "How can you get rid of jocks who have more technical expertise and awareness of the realities of radio? Where disco jocks have the advantage is in musical awareness: the factors of beats per minute, blending. The problem for the disco jock is in most cases their lack of the basic ability to talk."

That's due in part to the fact that in most clubs they don't talk much, so they don't get the chance to test their communication abilities on the public available to them, i.e. the disco club patrons.

Wanda points out that in her own experience, she finds many disco jocks are really not flexible psychologically to the stringent formatics the rest of us have already accepted as part of commercial radio.

Furthermore, she says there may even be a lifestyle discrepancy which gets in the way of corporate management types accepting disco

jocks' presence. "I don't see people running out to clubs to grab a disco deejay, and the goals of disco jocks tend to be in the direction of producers anyway."

Is a disco jock's success easier to come by? Wanda feels that the instant reaction to disco product that comes from a dance audience can be an advantage as opposed to the commercial radio jocks' conventional sweep-to-sweep assessment of performance.

But Judy Weinstein, who heads the New York disco pool, insists the pressure is tougher for a disco jock primarily because of that instant reaction that's so much a part of the club scene. She says, "when you have anywhere from 500 to 1,000 persons directly looking at you night after night, there's no room for mistakes." Not that there is in commercial radio, either, as most of us know too well.

These are valid concerns in competitive situations, especially since there are a few radio stations that recently have acquired disco deejays for their regular staffs, though in the more publicized situations, the club jocks were hired to supplement the commercial personality, not to replace him/her.

In my opinion, it doesn't hurt to pay attention to the finer points of any new trend, maybe as a bit of low cost insurance against anybody being one-up on you in your own art form. It seems to me a basic responsibility of anyone who claims his share of the goods in this forward momentum media. Broadcasting is a business firmly rooted in the concept of change.

Bubbling Under The HOT 100

- 101—DANCIN', Grey & Hanks, RCA 11460
- 102—LIVING IN A DREAM, Seal Level, Capricorn 0312
- 103—STAR CRUISIN', Greg Diamond, Marlin 3329
- 104—DARLIN', Frankie Miller, Chrysalis 2255
- 105—DISCO TO GO, Brides Of Funkenstein, Atlantic 3498
- 106—DANCIN' IN THE STREETS, Boney M, Sire 1036
- 107—DOWNHILL STUFF, John Denver, RCA 11479
- 108—LAST NIGHT I WROTE A LETTER, Starz, Capitol 4671
- 109—JUST THE WAY YOU ARE, Barry White, 20th Century 2395
- 110—A FUNKY SPACE REINCARNATION, Marvin Gaye, Tamla 54298

Bubbling Under The Top LPs

- 201—TRIUMPH, Rock & Roll Machine, RCA AFL2 2982
- 202—DESMOND CHILD & ROUGE, Capitol ST 11908
- 203—BEE BOP DELUXE, Best Of And Rest Of Bee Bop Deluxe, Harvest SW 11870
- 204—HORSLIPS, Man Who Built America, DJM 20
- 205—FM, Black Noise, Visa 7007
- 206—TRILLION, Epic JE 35460
- 207—GREGG DIAMOND, Bionic Boogie, Polydor PD 1 6123
- 208—NARDA MICHAEL WALDEN, Awakening, Atlantic SD 19222
- 209—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 210—DELLS, Face To Face, ABC AA 1113 (MCA)

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General News

New Companies

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smith as vice-president, formed its
Songwriters Showcase offers liaison
between artist and listener. Address:
5105A Golden Lane, Las Vegas,
Nev. 89119. (702) 739-9606.

Getaway Records, launched by
Jim Logan, president. First release is
"Your Love Keeps Turning Me On"
by Art Benton. Distribution is han-
dled nationally by Plush Records of
Los Angeles. Address: Jim Logan,
228 Normandy Professional Bldg.,
St. Louis, Mo. 63120. (314) 382-
2202.

The Audio Group, offering a full
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Aural Concepts, formed by Eric
Kelly and John Fuller. Company
provides sound system and music
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dress: 445 W. 36th St., New York,
N.Y. 10018. (212) 736-7764.

FCA Productions, Inc., founded
by Frank Charles Allen for personal
management, local talent place-
ment, promotions, and production
work. Associates include Jeff Kiefer
and Jim McClure. Address: 29200
Vassar St., Suite 718, Livonia, Mich.
48152. (313) 477-7788.

Locust, Inc., founded by pro-
ducer/writers Jeffrey Parsons and
Jeffrey Steinberg for the production,
direction and management of
recording acts. First release is "Ain't
Love Grand," by Graffiti on But-

terfly Records. Address: 31313
Northwestern Hwy., 3 104, Farm-
ington Hills, Mich. 48018. (313) 851-
8330.

Berlin/Carmen International Art-
ist Management Inc., formed as a
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specialize in disco market. First sign-
ings are First Choice and Loleatta
Holloway. Address: 360 E. 72nd St.,
New York, N.Y., 10021. (212) 288-
8492.

Outrageous Productions, Inc.,
formed by Wayne Koger and Gerry
McNeal as a management and pro-
duction firm. First act represented is
rock group Rage. Address: P.O. Box
1722, Huntsville, Ala., 35807. (205)
539-1352.

Aurum Records, formed as part of
RBR Communications, Inc., with
Ron Biegel as director of a&r for the
label. Address: 43 W. 61st St., New
York, N.Y., 10023. (212) 755-8805.

Ferst Steppe Productions, for the
promotion of music concerts, estab-
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cine Olive. Address: 1714 Pine St.,
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TMS Records, formed by Thomas
Schieno with Barney Fields as ex-
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Ninth Note Records, Inc.,
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Aartiss Productions, established
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MPL To ASCAP

NEW YORK—MPL Communi-
cations, featuring Paul McCartney
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similar switch for the Buddy Holly
catalog acquired by MPL, adminis-
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Jazz

10 Nights Of Jazz For Boston

By DON SHEWEY

BOSTON—More than 200 musicians will participate in 12 different concerts over a 10-day period, the longest in the Boston Globe Jazz Festival's history.

The concerts, March 9-18, which will take place at three separate sites around town, will cover a broad spectrum of jazz performers, from exponents of mainstream, traditional, and dixieland to avant-garde, fusion and Latino jazz players.

The festival will open March 9 with the Brecker Brothers and Larry Coryell at the Berklee Performance Center.

On Saturday (10), there will be an afternoon jazz program for children starring Major Holley, Jimmy Maxwell, and others and an evening concert featuring Sonny Rollings. Both shows will be at the Berklee Performance Center.

Sunday (11) will be the Jazz Latino show at Symphony Hall with the Tito Puente Orchestra and Machito's Afro-Cuban Jazz Band with

guest artists Sonny Stitt and Willie Bobo.

Monday (12) will be the festival's Dixieland Bash starring celebrated 96-year-old pianist-composer Eubie Blake. Joining Blake at the Berklee Performance Center will be Jimmy and Marian McPartland, Vic Dickenson, Roy Eldridge and the New Black Eagle Jazz Band.

Tuesday (13) bassist Ron Carter will appear in concert at Berklee with Zoot Sims and Al Cohn.

Wednesday (14) at Berklee will be a program of jazz films. The program, compiled by David Chertok, will feature rarely seen performances by Bessie Smith, Louis Armstrong, Benny Goodman, Lionel Hampton, Cannonball Adderley, Thelonious Monk, Dave Brubeck, John Coltrane, Count Basie, Fats Waller, Charlie Parker, Miles Davis and others.

Thursday (15) will spotlight local musicians in "A Tribute to Bird, Trane & Mingus." The concert at the

Emmanuel Church will showcase, among others, Jaki Byard, Dick Johnson, Billy Pierce, Billy Thompson, Stanton Davis, Boots Maleson and Semanya McCord.

Friday afternoon (16) there will be a special concert at the Berklee Performance Center for junior and senior high school students featuring Woody Herman and the winners of the Massachusetts State Jazz Band competition.

Friday night, Herman and his Young Thundering Herd will appear at Symphony Hall with the New Dave Brubeck Quartet.

Saturday (17) Herbie Hancock will perform two shows at the Berklee Performance Center with his band featuring Webster Lewis, Bennie Maupin, Alphonse Mouzon, Paul Jackson and Bill Summers.

Closing out the festival Sunday (18) will be an evening devoted to "The American Popular Song." Sarah Vaughan, Mel Torme and Gerry Mulligan and his band will salute the music of noted American composers in two shows at Symphony Hall.

The Boston Globe Jazz Festival began in 1966 and was repeated annually for the next four years. After a hiatus, the festival resumed beginning in 1977.

Sackville Jazz Inks In Japan

LOS ANGELES—Sackville, the Toronto-based jazz label operated by Bill Smith and John Norris, contracted last week for its first licensing agreement overseas.

Victor Musical Industries, Inc., of Tokyo will launch the first Sackville albums in the Orient with a release comprised of LPs by Anthony Braxton, Roscoe Mitchell, Joseph Bowie, Oliver Lake, Dollar Brand and Don Pullen.

"We will be seeking additional licensing situations outside Canada and the U.S.," says Norris. "Sackville now is 11 years old and our catalog is well-rounded enough to prove attractive in other jazz markets."

Until they made the Victor pact, Norris and Smith exported finished product on a modest basis to the Orient, South America and Europe.

Dixielanders Still Active In So. Calif.

LOS ANGELES—The Society for the Preservation of Dixieland Jazz is now holding meetings and music sessions twice monthly in Southern California. The gatherings take place on the second and fourth Sunday afternoon monthly with a featured guest name musician.

There is no flat admission but a nominal donation is requested. On the second Sunday, the meetings are held at the Loyal Order of the Moose Lodge, 5797 Picker St., Riverside, Calif., while on the fourth Sunday, meetings are held at the Quiet Cannon Restaurant, 901 North Via San Clemente, Montebello, Calif.

MMO Relocates

NEW YORK—The MMO Music Group, Inc., has moved to 423 W. 55th St. All mail for MMO and its subsidiary labels, Inner City, Classic Jazz, Aural Explorer, Guitar World and Choice should be sent to the above address. The phone number remains the same: (212) 245-4861.

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 3/3/79

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

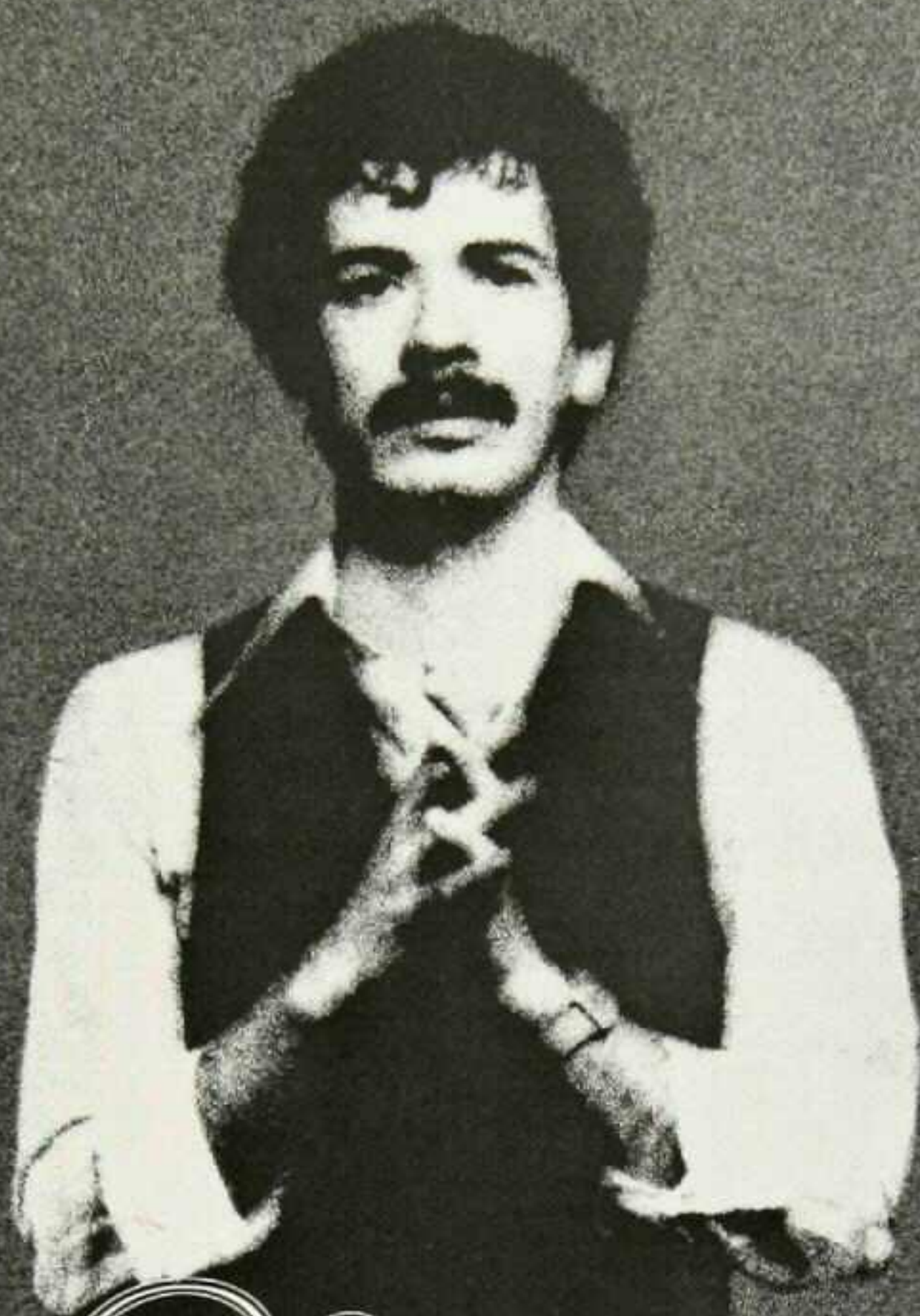
This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Peco/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
2	3	7	CRAZY LOVE Poco, ABC 12439 (Pirating, ASCAP)
3	2	6	FOREVER IN BLUE JEANS Neil Diamond, Columbia 3 10897 (Stonebridge, ASCAP)
4	4	12	SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
5	5	8	NO TELL LOVER Chicago, Columbia 3 10879 (COM/Street Sense/Polish Prince, ASCAP)
6	6	13	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
7	8	7	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
8	9	8	DANCIN' SHOES Nigel Olton, Bang 240 (Canal, BMI)
9	10	14	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
10	11	5	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappel, BMI)
11	12	7	GOODBYE, I LOVE YOU Firefall, Atlantic 3544 (Steven Stills, BMI)
12	17	6	I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP)
13	18	4	SONG ON THE RADIO Al Stewart, Arista 0389 (D.J.M./Frabjous, ASCAP)
14	7	19	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
15	13	16	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappel/Begonia, Unichappel/Begonia, BMI)
16	15	12	BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11420 (Velvet, BMI/Songs Of Bandier Koppelman, ASCAP)
17	16	20	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
18	14	17	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
19	21	7	STORMY Santana, Columbia 310873 (Low-Sal, BMI)
20	19	17	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
21	27	5	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMI)
22	23	6	HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)
23	24	3	TRAGEDY Bee Gees, RSO 918, (Stigwood, BMI)
24	35	3	CAN YOU READ MY MIND Maureen McGovern, Warner Bros. 8750, (Warner-Tamerlane, BMI)
25	22	7	FIRE Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)
26	43	2	JUST ONE LOOK Linda Ronstadt, Asylum 46011 (Premier, BMI)
27	25	8	SHAKE IT Ian Matthews, Mushroom 7039 (Steamed Clam, BMI)
28	20	15	TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicel, BMI)
29	31	7	I GO TO RIO Pablo Cruise, A&M 2112 (Irving/Woolnough/Jemava, BMI)
30	32	5	BABY I NEED YOUR LOVIN' Eric Carmen, Arista 038 (Stone Agate, BMI)
31	37	3	WHAT A FOOL BELIEVES Doobie Bros., Warner Bros. 8725, (Snug) BMI/Milk Honey ASCAP)
32	26	12	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP)
33	44	2	THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP)
34	33	7	DANCIN' IN THE CITY Marshall Hall, Capitol 4648 (not listed)
35	45	4	EVERY WHICH WAY BUT LOOSE Eddie Rabbit, Elektra 45554 (Peco/Warner Tamerlane/Malkyie, BMI)
36	50	2	STUMBLIN' IN Suzie Q, Quatro & Chris Norman, RSO 917 (Chumchap, BMI)
37	42	2	I NEVER SAID I LOVE YOU Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
38	NEW ENTRY		WHEELS OF LIFE Gino Vannelli, A&M 2114 (Almo/Giva, ASCAP)
39	36	5	FANCY DANCER Frankie Valli, Warner/Curb 8734 (Larbell-Heart's Delight, BMI)
40	47	2	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
41	34	7	DOG AND BUTTERFLY Heart, Portrait 70025, (Wibongs/Know, ASCAP)
42	49	2	THE CHASE George Moroder, Casablanca 956 (Gold Horizon, BMI)
43	NEW ENTRY		EVERY TIME I THINK OF YOU The Rabbits, Chrysalis 2279 (X-Ray/Jacon, BMI)
44	46	3	YOU CAN DO IT Dobie Gray, Infinity 5003, (Top Of The Town, American Dream, Eve Sands, Blen, ASCAP)
45	NEW ENTRY		OH, HONEY Delegation, Shadebrook 1048 (Screen Gems/EMI, BMI)
46	NEW ENTRY		ALL THE TIME IN THE WORLD Dr. Hook, Capitol 4677 (Deb Dave/Evil Eye, BMI)
47	48	3	FOUR STRONG WINDS Neil Young, Reprise 1396, (Warner Bros., ASCAP)
48	NEW ENTRY		ALMOST GONE Barry Mann, Warner Bros. 8752 (Screen Gems/EMI/Summerhill, BMI)
49	NEW ENTRY		I'LL COME RUNNING Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
50	NEW ENTRY		JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)

Billboard SPECIAL SURVEY For Week Ending 3/3/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	26	21	9	CROSSCURRENTS Bill Evans Trio, Fantasy F 9568
2	2	4	CARMEL Joe Sample, ABC AA 1125	27	26	11	ONE Ahmad Jamal, 20th Century T 555
3	3	20	FLAME Roanne Law, United Artists UALA 881	28	27	19	SOFT SPACE Jeff Lorber, Fusion Inner City IC 1056
4	4	4	EXOTIC MEMORIES Lonne Liston Smith, Columbia JC 35654	29	29	23	BEFORE THE RAIN Lee Oskar, Elektra GE 150
5	10	15	PATRICE Patrice Rushen, Elektra GE 150	30	35	11	ANOTHER WORLD Stan Getz, Columbia JC 35513
6	5	20	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	31	30	3	ANIMATION Cedar Walton, Columbia JC 35572
7	6	20	MR. GONE Weather Report, Columbia JC 35358	32	31	12	PASSING THRU... Heath Brothers, Columbia JC 35573
8	8	31	PAT METHENY Pat Metheny, ECM 1 1114 (Warner Bros.)	33	32	17	STANDING STONE AT THE VILLAGE GUARD Woody Shaw, Columbia JC 35560
9	9	22	REED SEED Grover Washington Jr., Motown M7 910	34	34	13	YOU AIN'T NO FRIEND OF MINE Ismail Muhammad, Fantasy F 9566
10	7	23	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	35	NEW ENTRY		SUPER MANN Herbie Mann, Atlantic SD 19221
11	11	8	ANGIE Angela Bofill, GRP 5000 (Arista)	36	36	14	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR 1110
12	28	2	LIVE Return To Forever, Columbia JC 35544	37	45	2	JOUST Oscar Peterson & The Trumpet Kings Pablo 2310817
13	13	16	INTIMATE STRANGER Tom Scott, Columbia JC 35557	38	38	16	THANK YOU... FOR F.U.M.L. Donald Byrd, Elektra GE 144
14	12	9	IN CONCERT Milestone Jazzstars, Milestone M 55096 (Fantasy)	39	42	21	LEGACY Ramsey Lewis, Columbia IC 35483
15	14	16	WE ALL HAVE A STAR Wilson Flied, ABC AA 1109	40	39	20	OUT OF THE WOODS Oregon, Elektra GE 154
16	18	3	ME, MYSELF & EYE Charles Mingus, Atlantic SD 8803	41	41	15	CRY John Alexander, ABC AA 1106
17	16	27	COSMIC MESSENGER Jean-Luc Pury, Atlantic SD 19789	42	40	28	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3321
18	17	72	FEELS SO GOOD Chuck Mangione, A&M SP 4658	43	43	12	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM 1100 (Warner Bros.)
19	15	11	SECRET AGENT Chick Corea, Polydor PD 16136	44	44	22	A SONG FOR YOU Ron Carter, Milestone M 5086 (Fantasy)
20	22	18	MANHATTAN SYMPHONIE Dezler Gordon, Quartet Columbia JC 35608	45	NEW ENTRY		NEW WINE IN OLD BOTTLES Jackie McLean With The Great Jazz Trio, Inner City, IC 6029
21	19	27	SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189	46	49	5	LEGENDS David Valdes, GRP GRP5001 (Arista)
22	20	28	YOU SEND ME Roy Ayers, Polydor PD 16158	47	47	2	THE INSIDE STORY Robben Ford, Elektra GE 165
23	23	39	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877	48	48	2	STOLEN MOMENTS Mark Murphy, Muse MR 5102
24	24	22	CARNIVAL Maynard Ferguson, Columbia JC 35480	49	NEW ENTRY		WEAVINGS Charles Lloyd, Pacific Arts, PAC 7 123
25	25	33	IMAGES Craxids, Blue Thumb BR 8630 (ABC)	50	46	12	CRYSTAL GREEN Rainbow, Inner City IC 6001

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Gospel



PBS SPECIAL—Word recording artist Tennessee Ernie Ford, second from left, shares a lighter moment with Canaan recording artists, the Happy Goodman Family, in between filming segments in Nashville for a gospel music PBS Special slated to air in March.

Drums Beating For Rusty Goodman LP

NASHVILLE—Canaan recording artist Rusty Goodman is marking a new direction and quality in his career with his latest album project, "You Make It Rain For Me."

Traditionally associated with the Southern gospel sounds via his previous activity with the Happy Goodman Family and his first LP project for Canaan Records, Goodman has

taken a turn toward the more contemporary mainstream of gospel music and delivered a live album complete with full orchestration.

In support of Goodman's new direction, Word launched a full scale promotional campaign at the onset, securing 50 test pressings of the LP for mailings to key stations, including secular, which include some gospel programming in their formats and contemporary Christian stations.

With the release of Goodman's advance single from the LP, "You Changed My Life In A Moment," shipped to key stations, Word followed with a radio special and color brochure, which gave a "behind the scenes" look at the making of Goodman's LP. The radio special was sent to Southern gospel stations, and made available upon request to the contemporary list of stations.

While the momentum is building with the release of his LP, just two weeks ago, Goodman is gaining exposure televisionwise with an upcoming appearance in a PBS Gospel Special, slated to air this month, and an appearance on the new "Happy Goodman Family" tv program.

Gospel Scene

By SALLY HINKLE

Lynn Sutter, a new signing to DaySpring Records, has released her first LP, "Everlasting Kind Of Love," produced by Chris Christian.

Messianic Records, Inc. has been in the throws of activity with its recent move to new and larger quarters at 7708 City Lane Ave. in Philadelphia, and upcoming staff additions to its team of seven. While in this transition, the company has maintained a high activity level with three of its current groups, including Lamb, Sonship and Kol Simcha. Releasing Lamb's first LP project in two years, "Songs For The Flock," during the National Religious Broadcasters convention held recently, the company has just launched the group on an extensive West Coast tour, while recouping Sonship from a 10 day Midwest tour with their first LP due in the spring. Meanwhile, Kol Simcha made a recent appearance on the PTL Club, and a forthcoming first LP is in the works.

Terry Clark has been touring the U.S. extensively prior to his third European tour slated for April and May.

Lexicon Music has finished printing 150,000 more copies of its "The New Church Hymnal" to cover back orders and anticipates topping 520,000 in sales for 1979. Impact recording artist Danny Gaither recently completed a two day promotional tour in Tennessee, which involved several telephone interviews with radio stations throughout the country as well as a live interview with WWGM AM in Nashville. Following interviews in the Nashville area, Gaither traveled to Chattanooga for a remote broadcast, via WMOG AM, and autograph party at Lanham's Bookstore.

In celebration of the release of B.J. Thomas' new book, "Home Where I Belong," through Word Books, Word hosted a special evening for Thomas in Dallas, where Word's record division slipped in a memento of the success he had scored on the gospel charts with a framed copy of the National Religious Bestsellers chart, which positioned Thomas' "Happy Man" LP in the number one slot. Thomas' "Home Where I Belong" held a solid second.

Among the recently published works by Lexicon Music are "Una Nueva Alabanza," the company's first hymnal in Spanish containing some 56 contemporary songs, "Scripture Praise," a congregational chorus book containing some 101 scripture choruses both traditional and contemporary, "Jamie's Solo Book," containing 21 songs written and sung by Jamie Owens-Collins; "Love Alive II," a collection of songs from Walter Hawkins' latest album by the same title, and "Inspirational Soul," geared for congregations, choirs and soloists with songs by Walter Hawkins, Andrae Crouch, Jessy Dixon, Edward Hawkins and Danniebelle, among others.

3 Will Help Gospel Hall

NASHVILLE—John T. Benson III, Frances Preston and William J. Reynolds have been named to a national leadership committee to fund construction of the Gospel Music Hall of Fame to be located in Nashville.

The three Nashville industry figures will serve on the executive committee of a \$2 million campaign of which Tennessee Ernie Ford is national honorary chairman.

The Gospel Music Hall of Fame, Research Library and Museum will be located adjacent from the Country Music Hall of Fame on Music Row. Designed by Jove Daniels and Busby of Atlanta, the building will focus on the spectrum of gospel music with concentration on traditional, contemporary, black and inspirational styles.

Housed within will be a gospel music library, chapel, theatre, museum, display areas for Hall of Fame inductees and the international headquarters of the Gospel Music Assn.

Benson is the chairman of the Benson Co. and past president of the Gospel Music Assn.'s board of directors. Preston is chairman of the association's board of directors and is vice president of BMI. Reynolds is director of the Baptist Sunday School Board's Church Music department.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	8	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS 5735
2	2	13	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Anyways Tired, Savoy DBL 7024
3	1	26	ANDRAE CROUCH Live In London, Light LDK 5717
4	4	35	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
5	7	86	SHIRLEY CAESAR First Lady, Hoo HBL 500
6	6	26	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
7	5	145	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5666 (Word/ABC)
8	8	17	SHIRLEY CAESAR From The Heart, Hoo HBL 501
9	14	8	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
10	11	13	REV. MACEO WOODS Dwell In Me, Savoy 14501
11	9	13	GOSPEL KEYNOTES Gospel For, Nashville 7200
12	10	4	VERY BEST OF THE MIGHTY CLOUDS OF JOY The Mighty Clouds Of Joy, ABC AA 109112
13	13	94	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
14	16	68	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2-906
15	12	180	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SCL 7005 (Arista)
16	15	43	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
17	19	68	JAMES CLEVELAND Live At Carnegie Hall, Savoy 7018
18	18	4	THE JACKSON SOUTHERN-AIRES Malaise 4157
19	21	17	ANDRAE CROUCH Take Me Back, Light 5637
20	20	64	GOSPEL KEYNOTES Tonight Is The Night, Nashville 7187
21	17	39	INEZ ANDREWS Chapter 5, ABC-Songbird 58-269
22	22	59	SARA J POWELL When Jesus Came, Savoy 14445
23	25	30	REV. MACEO WOODS & CHOIR I'm Blessed, Savoy 7011
24	NEW ENTRY		JAMES CLEVELAND/MARVA HINES & CO. Hands Of The Lord, Savoy 14491
25	26	122	GOSPEL KEYNOTES Ride The Ship To Zion, Nashville 7177
26	29	35	GOSPEL KEYNOTES Reach Out, Nashville 7147
27	28	68	EDWIN HAWKINS & SINGERS The Comforter, Birtwright 4020
28	27	4	A MEMORIAL Rev Bradford, Savoy DBL 7023
29	23	17	JAMES CLEVELAND & ALBERTA WALKER Romance, Savoy 14502
30	31	55	REVEREND MACEO WOODS Happy In Jesus, Savoy 14463
31	30	118	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birtwright BRS 4005 (Rowland)
32	33	43	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Parlock 59232
33	32	8	B.C. & M. CHOIR He'll Make Everything Right, Savoy 14475
34	34	64	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
35	35	8	DR. MORGAN BABB Pray For Me, Nashville 7194

Disco

Radio, Record Labels Poach Clubs' Spinners

By RADCLIFFE JOE

NEW YORK—Although the discotheque industry is receiving an invaluable shot-in-the-arm through the capitulation to its ranks of major

and Atlanta have all tapped the talents of top area deejays, either to work as program directors, on-the-air personalities or "ghost" spinners.

In a move which began inauspiciously with the tapping of the talents of pioneer spinners like Tom Mouton and the late Jimmy Stuard,

business, this defecting group is attached to the best clubs in the business. Currently, many are dividing their time between spinning and

good, can develop outstanding personalities and audience followings, they openly admit that the lure of the more scientific aspects of the industry are much more appealing.

The truth of this is apparent in the fact that they are being commissioned to work with top groups, and are growing increasingly responsible for helping to create the most popular disco sounds being heard today.

Unfortunately however, as radio and records tap more and more into the clubs for their creative talent, club owners are forced to turn to less talented, less professional spinners to fill the void left by their departing "star" attractions.

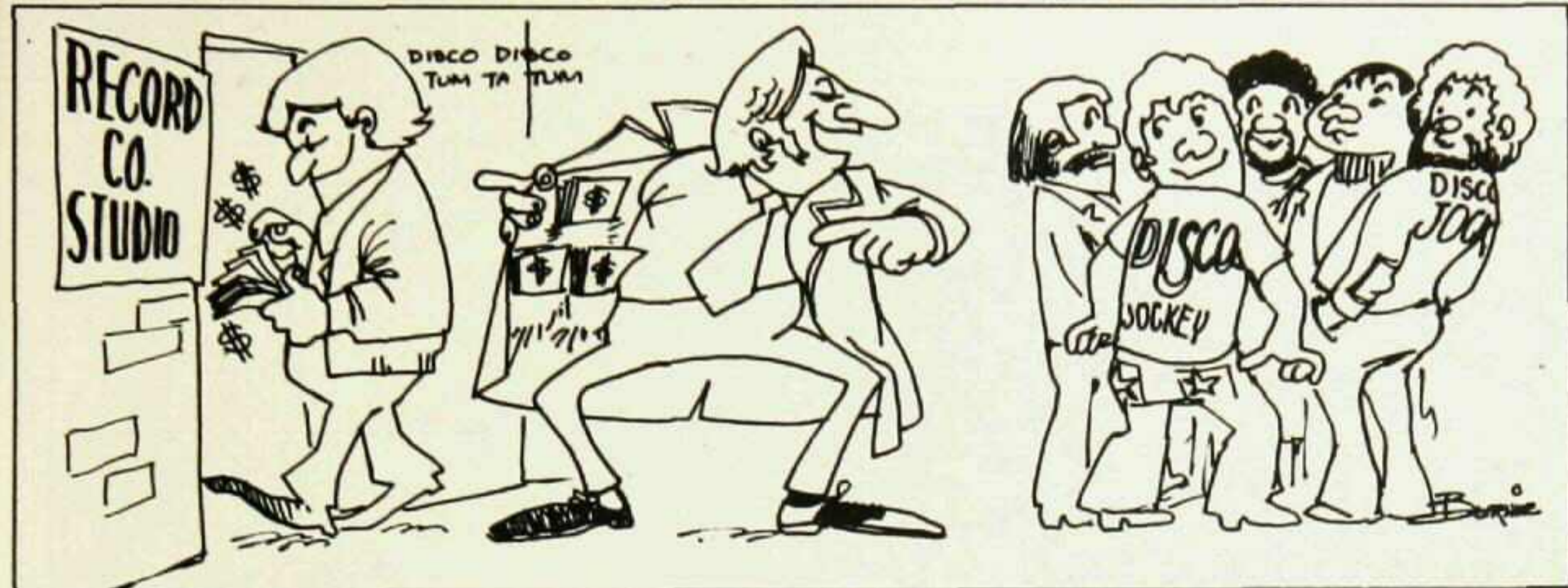
Fortunately, maybe out of a sense of loyalty, or genuine love of their jobs in the clubs, many spinners are mixing ambition with prudence, and continue to "keep a hand in spinning," thereby not entirely depriving club owners and their audiences of access to the best talents available.

One of the dangers of a mass defection of top spinners from club to radio and/or records is that if allowed to go unchecked, it can result in a sort of catch 22.

The talented spinner is a rare breed. He loves music and has an ear for potential hit material. In many instances he has earned the respect of his audience and the club owner as a result.

With this respect he commands a tremendous amount of leverage in his club, and can, therefore, introduce and experiment with totally "new" and untried sounds. The "newcomer" who takes over the turntables after number one has departed is likely to be less innovative,

(Continued on page 59)



record labels, and an increasing number of once-reluctant radio stations, the industry's meat is becoming the club owners' poison. Labels and radio stations are poaching the discos for talented deejays to head their operations.

This defection of top spinners from the flashing lights and the pulsating music of the clubs to more lucrative areas of the business is most apparent in radio, where stations across the country are falling like pins in a bowling alley to the disco lure.

In the past few months alone, stations in New York, Boston, Chicago, Los Angeles, San Francisco, Miami

Some stations have even been known to tap the deejays for all three categories.

Meanwhile, the record labels, virtually without exception, are bagging the talents of top spinners for key positions in their disco departments as producers, promotion men, a&r executives and re-mix personnel.

What is happening here is that although radio and record labels are offering golden opportunities to spinners, many of whom complain of being under paid and overworked in their clubs, they are spinning off the cream of the deejay talent.

a snowballing effect has now developed.

In the past 18 months top spinners like Marty Blecman and John Luongo in Boston, Tom Savarese, Bobby "Deejay" Guttadaro, Jim Burgess, Doug Riddick, Nicky Siano and Richie Rivera have been lured into dividing more and more of their time between spinning and either re-mixing, and/or producing.

Between them they have worked on products released by Fantasy, Sire, Atlantic, Capricorn, Prelude, T.K., RCA and just about every important disco label there is.

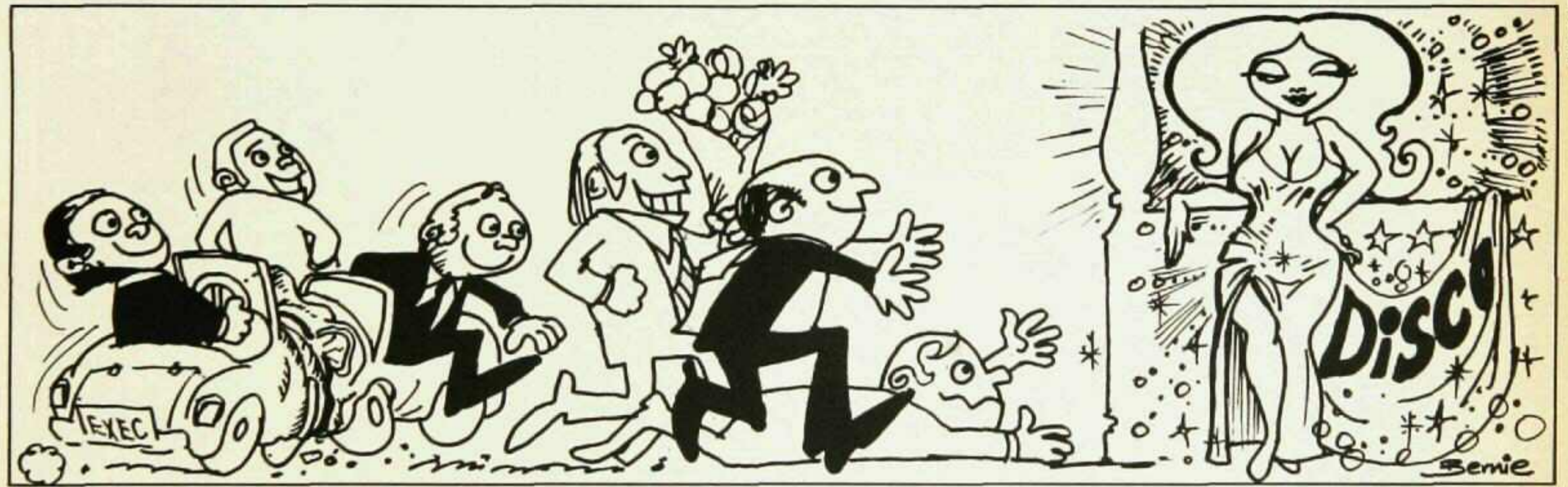
Being the best spinners in the

mixing, producing, promoting, or involving themselves with the development of the emerging disco radio business.

However, two things are obvious. Most of these top spinners are ambitious, and not content to make a career of spinning, and the money offered by affluent, big-budgeted radio stations and record labels cannot compare to the salaries most club owners can afford to pay.

Also, many see the opportunities offered by radio and records to be infinitely more challenging than concentrating on how to entertain a dancing crowd.

Although disco deejays, if they are



Many Labels Tardy In Reacting To New Music

By ROBERT FORD JR.

NEW YORK—Though it has been almost five years since the record industry first contracted disco fever, most major label executives still admit to "feeling their way" in what they refer to as a "whole new ballgame."

Just as it was in the early days of rock'n'roll, the majors have taken a wait and see attitude with this newest turn in the musical tastes of the world. But, as one major vice president put it: "The time to put up or shut up in disco is at hand."

The major that seems to be putting up the most at this time is Warner Bros. With T.K. expatriate Ray Caviano at the helm, Warner's

recently unveiled an extensive new disco setup with the industry's first ever regional disco promotion staff. Caviano, who has assumed a dual role as head of Warner Bros. disco department and president of his own Warners distributed RFC Records, says much of Warners' disco efforts will be directed towards already established non-disco artists.

According to Caviano, "We are looking to raise the disco consciousness of the entire label." Caviano points to Rod Stewart's platinum single, "Do You Think I'm Sexy," as his first disco success with a non-disco artist.

The single was remixed by New

York disco DJ Jim Burgess, and released as a 12-inch 33 1/3 r.p.m. by Caviano. The tune went to No. 1 on both the disco and pop charts.

"With this record we were able to bring Rod Stewart into homes he has never been in before," states Caviano. "And we were able to bring disco music into homes its never been in before."

Caviano is also using Burgess remixes to augment already strong pop action on Nicolette Larson's "Lotta Love," and the Doobie Brothers' "What A Fool Believes."

Caviano feels that most major labels will eventually follow Warners' lead and hire regional promotion

staffs. "The day of the one-man disco department is over," Caviano declares. "One man cannot cover the market."

Like many other label executives, Caviano feels the key to building a successful disco label is artist development. According to Caviano, most of the smaller disco labels have been more interested in selling individual records than building careers.

"At Warners we will attempt to sell the artist along with the record," Caviano says, "and if we put out a record by a studio aggregation, we will sell the producer."

While Warners' commitment to disco is the most extensive, Atlantic's

has been the most enduring. Atlantic jumped into the disco waters at the beginning, and unlike the other majors, Atlantic has maintained a significant disco presence all along. "We have always felt strongly about disco and it has proven to be profitable for us," says Izzy Sanchez, Atlantic's disco coordinator.

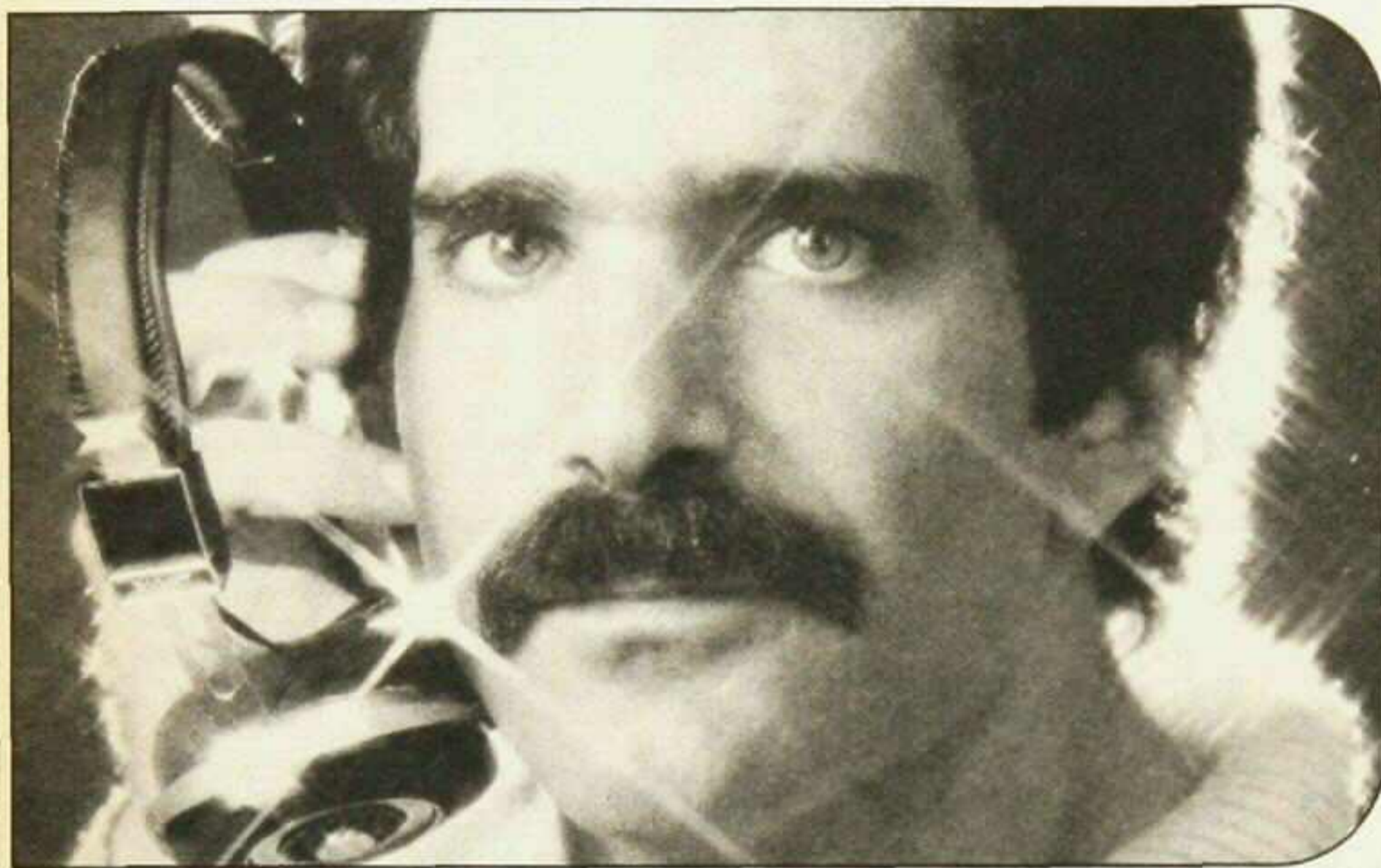
Sanchez now has both promotional and a&r authority in disco, and he feels this will be a key factor in Atlantic's current disco game plan. "In the past, when I was just doing promotion, I would get 12-inchers that had no club play potential," Sanchez observes. "Now I can

(Continued on page 58)

MARCH 3, 1979 BILLBOARD

Sounding Board

Q: How do you feel about the much-talked about concept of unionization for disco deejays?



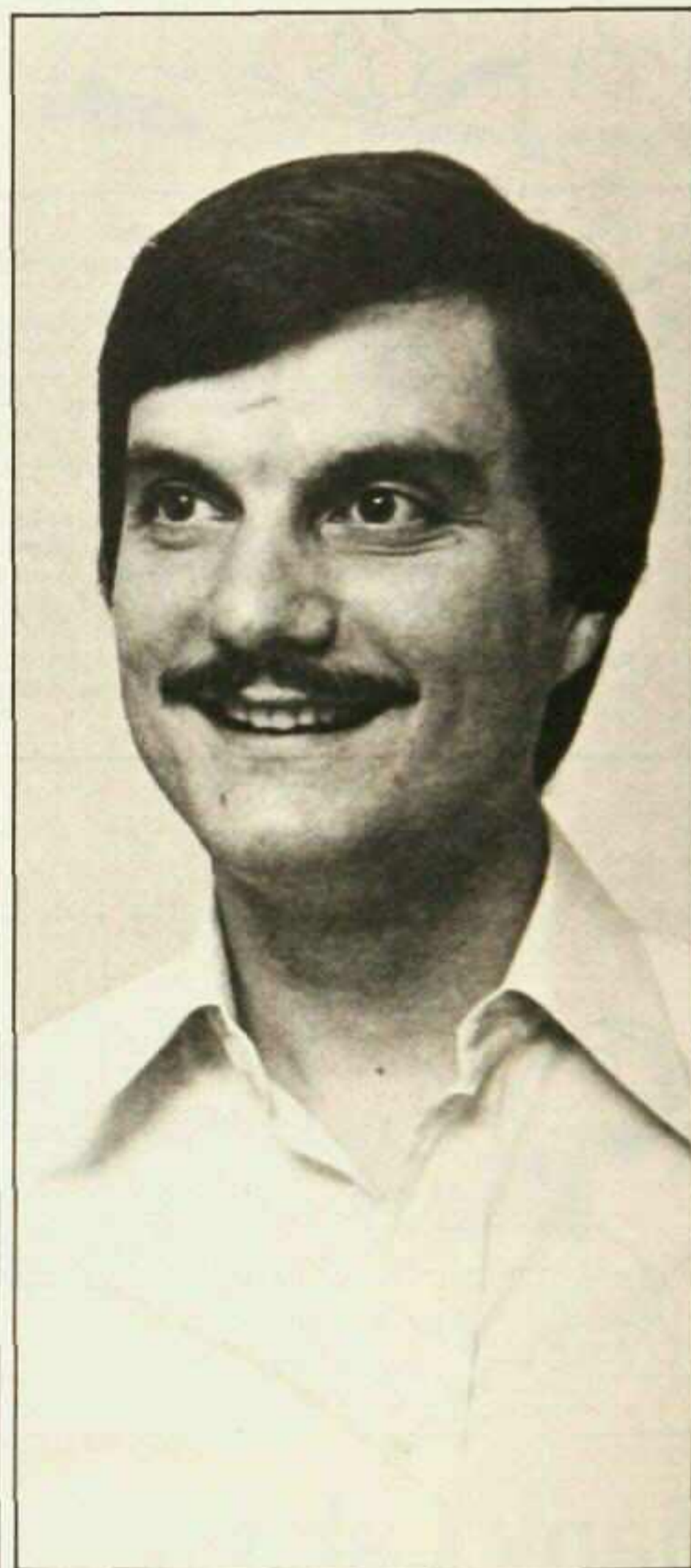
Marty Blecman, Alfie's, San Francisco.

A. "The idea of a union does not seem feasible. I think better results would be achieved if deejays banded themselves into a united force and demanded better conditions from employers.

"The only workable union is a strong union, and if the spinners can be guaranteed this, then I would go along with it. But I am wary of unions. I used to be a musician before I moved to what I am now doing, and that organization did nothing for its members."

"I would suggest that deejays concentrate on professionalism, rather than an umbrella organization to bail them out. With professionalism a track record can be established. The spinner enhances his credibility in the industry, and before long he can call his shots without having to enlist the aid of a union."

Blecman has been spinning records for about five years. In addition to spinning at Alfie's discotheque and at K101-FM, he also is a record producer.



Bo Crane, heads the Florida Record Pool and the National Assn. of Record Pools.

A. "A union for disco deejays would be a difficult one to structure. It is not like a union of hotel employees, for instance, where if they strike an entire hotel will come to a standstill.

"A deejay is one person in a club. If a union decides to pull spinners out on strike the clubs can still function. "I believe professionalism is the ultimate answer to the spinners' dilemma. With it they can develop their own bargaining power and in the process help create a respectable image and generally enhance the industry."

Crane has been spinning for nine years and has an extensive background in radio. He has also worked for some of Miami's top clubs, including Honey For The Bears.

Mario Gonzalez, Oskos, Los Angeles.

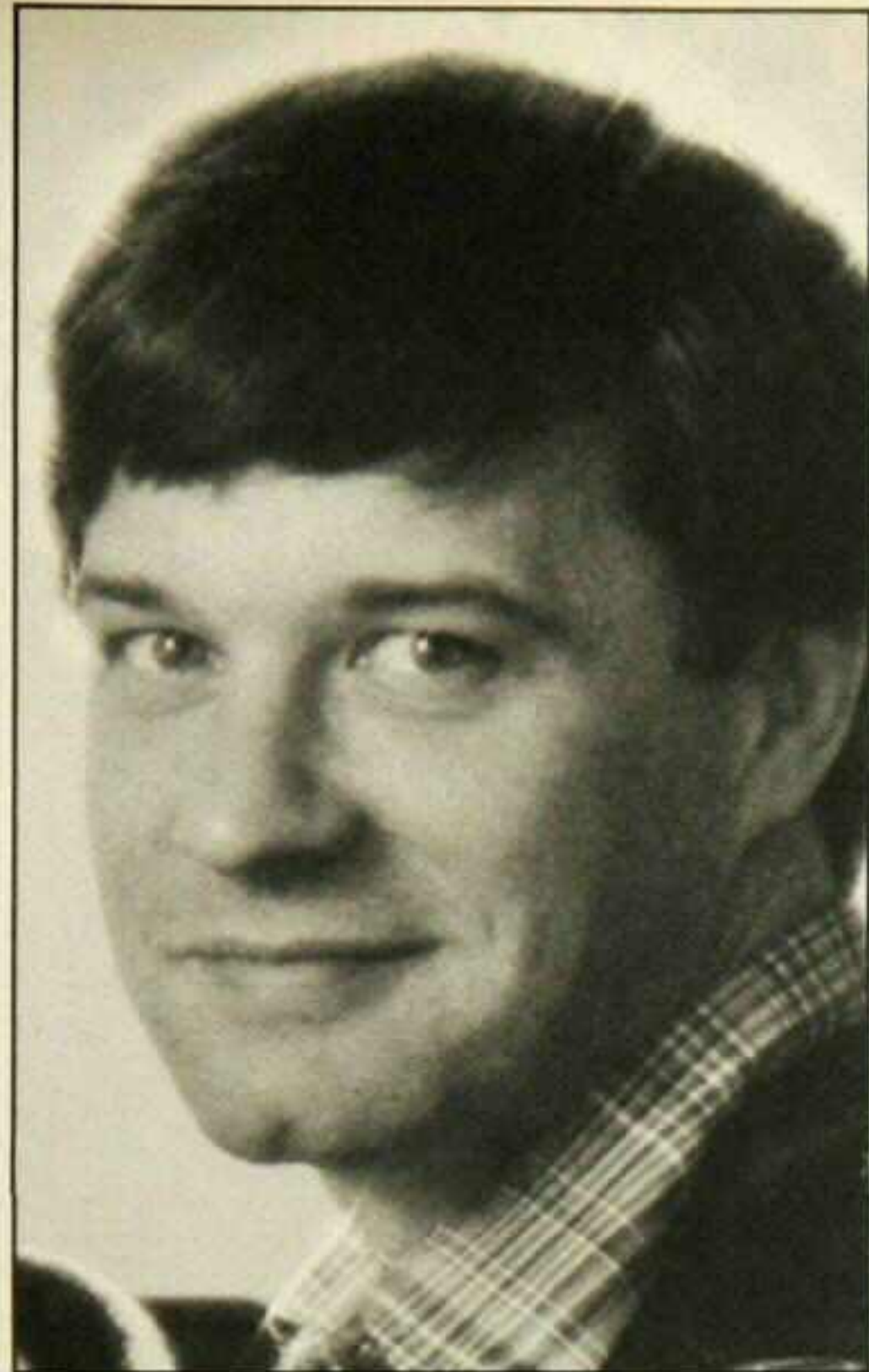
A. "I think it is an excellent idea and I would like to see it instituted at some point in time. But I do not believe the time is now. The industry is too fragmented. There are too many changes going on at present.

"However, I would like to see a union as soon as greater stability comes to the business. The actors have their union, why shouldn't the spinners?"

"I would like to see such an organization run in-house by the pools. They know the industry. They have the expertise. They would be better equipped to understand the needs of their members than would an outside organization.

"But it will have to be a strong union. Strong enough to stand up to club owners and operators for the rights of their members. It will also have to be strong enough to weed out the unprofessionals in the business."

Gonzalez has been spinning for four years and is now at one of Los Angeles' top discos.



John Hedges, Oil Can Harry's, San Francisco.

A. "I agree that the concept of a disco-deejays' union lacks feasibility. If I could see a whole lot of benefits to a union I would say yes, but at this point I cannot see it successfully working."

"Furthermore, should a union come into being at this time, it will only succeed in throwing a whole lot of spinners out of work. Many clubs are converted bars and if owners are asked to pay a standardized wage scale they will be forced to drop disco and return to a jukebox to stay in business."

"Still, a union can be advantageous, but if such an organization is formed, it will have to be done by size of club and by region. It is the only way that it can be made to work to the best advantage of all concerned."

Hedges is the former head of the Bay Area Disco Deejays Assn. and has been spinning for several years. He's also involved in record production.

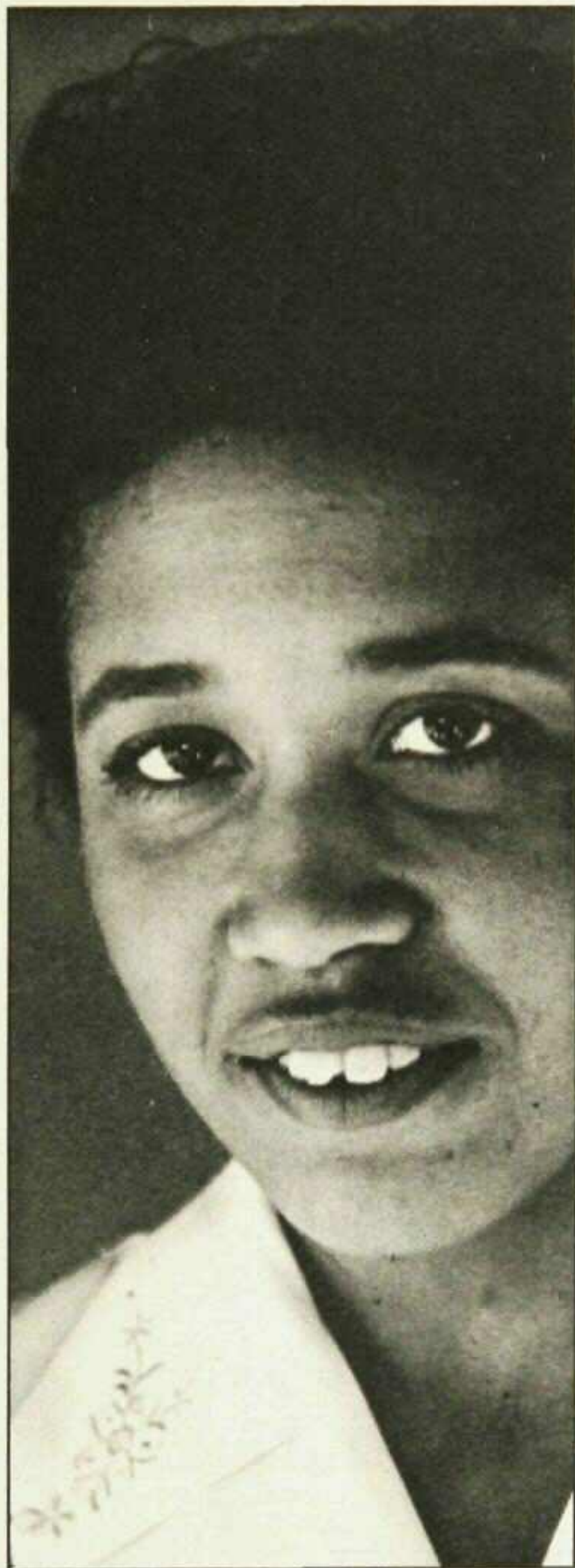


Al Paez, Forty One, New Orleans.

A. "It is not a practical idea. Especially if it is run as ineffectively as the musicians union is. Also, my experience with unions has shown that a small union must be around for a while and prove its worth before it will receive the backing of the powerful unions like the AFL/CIO."

"As I understand it, a union of disco deejays would be structured along the lines of the musicians union and that is one of the most ineffective unions I know."

Paez has been spinning for four years and is the head of the New Orleans Disco Pool.



Sharon White, Sahara, New York.

A. "The idea for a union for disco deejays may work but it would have to be structured on a regional basis instead of a fixed wage scale nationally. The average spinner in New York makes more than, say, a spinner in Seattle and trying to force a New York minimum on a Seattle owner would probably scare him back to the jukebox era."

"Also, a lot of club owners will get the feeling that the union will try to strong arm them into accepting the spinner of its choosing rather than the best person available for the job."

"Still, it would be nice to have a strong and viable union, especially if you are contemplating making a career of this business. It would be nice to know in case of emergencies that you are covered by health insurance, or can be eligible for disabil-

ity payments, or even know where the money is coming from to fix your teeth."

"But I see unionization as a long, uphill road. In New York, for instance, many spinners are paid off the books. This does not qualify them for unemployment insurance, but in many instances the deejay feels he has arranged a deal suited to his needs. This sort of wheeling and dealing will be outlawed with a union, and in many cases it will drive owners to establishing double standards for unionization and non-union personnel."

With a background in radio, White has been spinning for three years and is considered to be the foremost female disco deejay in New York.

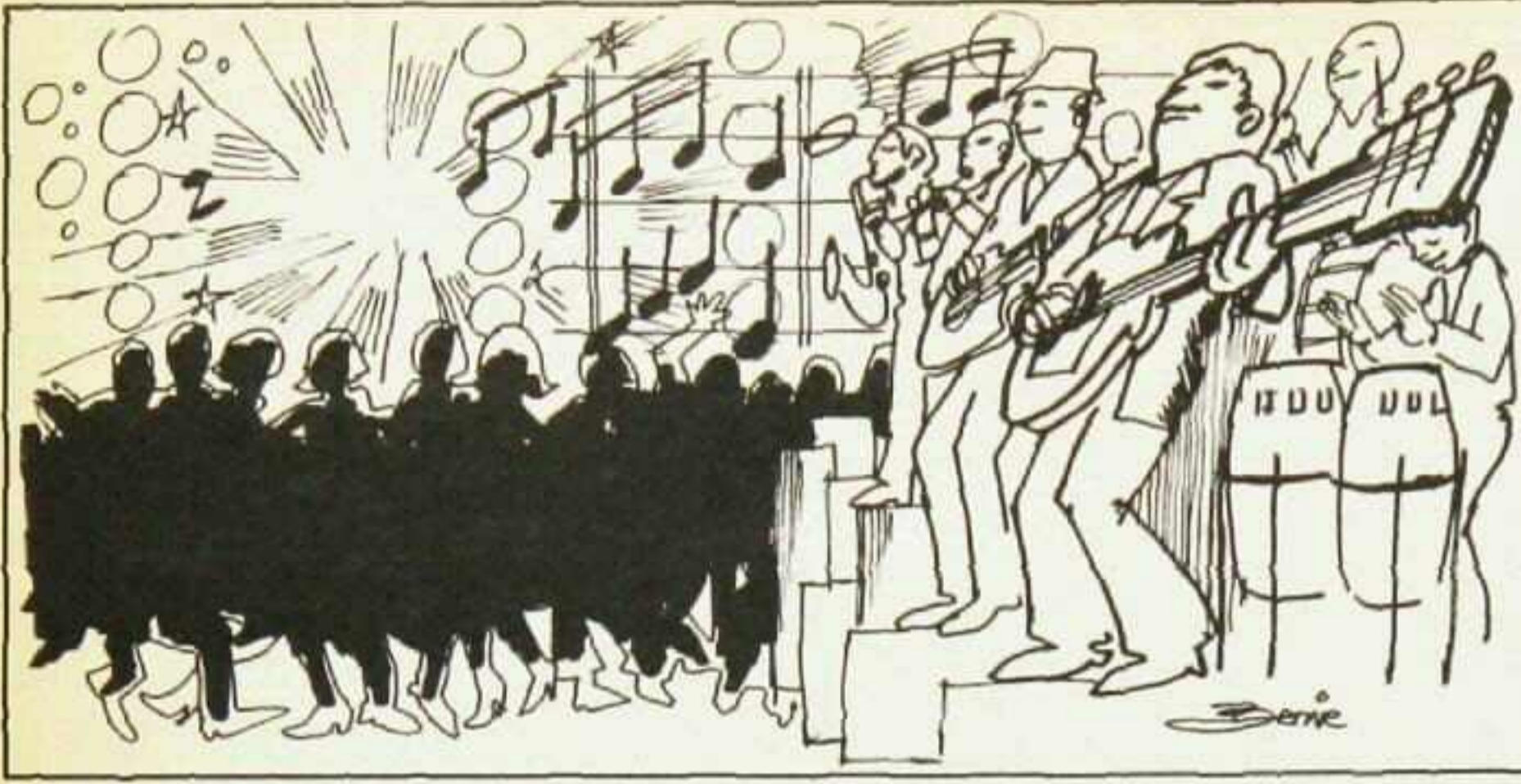


George Borden heads the Boston Record Pool and spins at Futures Disco, Boston.

A. "I am totally against the idea for my spinners in the Boston area. First, the concept of a structured union will not work. Secondly, the pool is quite capable of taking care of its members. We will defend them against unscrupulous owners, try to educate their employers into understanding that the spinner is a professional person and is to be treated as such, and try, when called on, to work out the best possible arrangement for our members."

"I do not think a union will work because unions are hung up on seniority, but it is not necessarily true in our business that the man behind the turntables for five or seven years is better than one who has been spinning for only two years."

Borden has been a disco disk jockey for four years.



Hot Acts Work Few Club Dates Many Disco Operators Are Swearing Off Live Talent

NEW YORK—While most disco owners will admit that live performances by name recording artists are the best way to draw attention to their clubs and go one up on the competition, many club owners are having an increasingly difficult time bringing in profitable shows.

What club owners are finding out is that many of the reasonably priced disco acts have no consumer identification and are therefore poor concert draws. And the disco acts that have strong live performance followings are either too expensive or unwilling to play clubs.

Many club owners like Winston Sanders, who operates the Ruling Class 1 in Jamaica, N.Y., and the Ruling Class 2 in Mt. Vernon, N.Y., have just about sworn off live entertainment.

"Groups that people want to see, like Chic, don't want to play clubs and I'm annoyed by that," Sanders complains. "These acts seem to forget that their records started out in discos and they owe a lot to the people who come into clubs."

To help attract people to his clubs without live shows, Sanders has resorted to a variety of special promotions such as pajama parties, kiddie discos, bathing suit parties, celebrity parties and performances by popular local DJs.

Leonard Stevens, who runs Philadelphia's successful Library disco, books talent into his club on a very selective basis. "We have no set talent policy. We bring in acts which we feel are reasonably priced and will appeal to our regular clientele."

Stevens augments his clubs with

special promotions too, such as Sadie Hawkins nights and regular fashion shows.

One reason why many of the more popular disco acts do not play discos is that many labels openly discourage it. Some label executives feel that playing in discos does not help acts build large followings. Most label execs would rather their disco acts play in larger concert halls.

Many artists are also opposed to playing in discos because they feel the club atmosphere offers too many distractions for the audience. As Atlantic artist Cerrone puts it: "When I perform I don't want people talking, or drinking or dancing. I want people to look at Cerrone."

Norby Walters, who is booking most of the major disco attractions currently working clubs, disagrees with the French drummer's logic. "When an act is onstage at a disco it is in concert, just as it is in a concert hall, the only difference is that many of the people are standing," says Walters.

Walters sees no difference between today's discos and the major nightclubs of yesterday. "And anyone who suggests that an act should not play night clubs doesn't know what he is talking about," Walters declares.

Walters feels it is mandatory for new acts to play clubs. "An artist must grow on the road in small clubs before he can go into a large concert hall and deal with an audience of that size," opines Walters.

Of course most club owners are not too keen on having their clubs used as classrooms, and their paying

customers used as learning aids for young performers. In fact many owners see no point in booking an act that cannot perform with the level of professionalism of their records.

Acts that perform with the professionalism of their records are extremely rare in disco since in many cases the group that comes into the club is not the group that plays on the record.

Some acts, in an effort to get closer to their recorded sound, have tried coming into clubs and singing over their prerecorded instrumental tracks. But critics, club owners, fans and even Walters agree that in most cases this doesn't work. "It works for Grace Jones because she's so theatrical the music is secondary," Walters states, "but otherwise I think it's a mistake for an act to try it."

Walters says his agency tries hard to make an act sound as good on the road as it does on record. "We want a live show to convey the same feeling the record does," Walters stresses. "We try to include the people who appear on the record whenever possible and any unique voice that is heard on the record must go on the road with the act."

Walters does admit that in some cases he has been unable to turn a recorded sound into a salable live act.

Despite the problems, Walters says the business of booking acts into discos is better than ever. In fact Walters says he is now feeling the heat of competition from the giant talent agencies. "The battle is on be-

(Continued on page 84)

Disco Radio: Complex And Tricky

NEW YORK—While disco is growing in importance on radio and is affecting other formats and other forms of music, putting together a disco format is not a simple thing, says Dave Charles of Joint Communications of Toronto.

Charles, who with John Parikhial makes up the brains of the Canadian consulting firm, has a lot of ideas about disco that have been interchanged with Burkhardt/Abrams and Associates in this country.

Kent Burkhardt and Lee Abrams look to Joint for lifestyle research which they relate to radio formats. Parikhial studied under Marshall McLuhan and Charles has been in radio for 15 years.

Their philosophy about disco radio is that discos and disco radio are so different that one cannot simply transpose the playlist from a disco to a radio station.

"You can't transmit the environment. You can't transmit the physical aspects of a disco," Charles says, so "a disco station must have a party feel."

And he adds, "Its music must be mainstream enough to attract more than the disco regulars."

As for the DJs on a disco station, "they must have a street feel. They can't have a slick macho voice. The jocks are light, but the music must be the correct mix."

Lee Abrams finds all music going "uptempo" as a result of disco "even if it's not disco." Abrams says ballads are less important as a result right now.

Disco is even involving AOR radio, Abrams notes.

"We treat it on a record by record basis," he says. "We don't want to

add disco which will water our format down, but some records such as Hot Chocolate's 'Every Is a Winner' we found were right down our alley after we checked our callbacks."

Callback is a system used by Burkhardt/Abrams to measure the tastes of record buyers. Cards are left to be filled out in record stores and buyers who fill out these cards are later called.

Charles sees the disco influence as creating "the day of the producer. People like Richard Perry are stars," he notes. "Disco has brought production back into music. The hooks are electronic rather than lyrics or the artist."

"Chaka Kahn is a great singer, but on her 'I'm Every Woman' the record is so electrified and compressed you hardly know it's her," Charles observes.

15 TONS OF PEBBLES

'Be My Valentine' A Studio 54 Extra

NEW YORK—While some people celebrated Valentine's Day with flowers, candy or quiet dinners, those who came to Studio 54 were in for a livelier time.

Preparations began several days earlier as invitations sent in shiny black boxes were dispatched. Opening one revealed a foot-long golden "cupid's arrow," apparently sent to insure the recipient a guest for the "intimate gathering" heralded by a bright red summons also enclosed.

But the only intimate space at the Studio was high in the balcony as crowds of partygoers celebrated through the night.

Even 54's Mark Beneke, the most abused and harangued disco maitre d', was cheerful and smiling, confirming that it was indeed Valentine's Day.

The door from the lobby opened to a 75-foot long vestibule decorated as the garden of a 19th century summer house. Fifteen tons of pebbles covered the floor which had a huge floral centerpiece.

As guests passed a group of women dressed in Victorian-styled costumes and reclining on rattan chaise lounges, they were showered with rose petals and given heart-shaped lollipops and candy hearts. One man receiving a candy heart looked at the word described and read it to his companion. It said "maybe."

Four large fountains sprayed water illuminated by colored spotlights, while an equal number of pools holding flowers and goldfish filled out the floor. Two thousand gallons of water were needed for the display.

Renny Reynolds Designs for Entertaining, which does the decor for most parties at the discotheque, designed the entire event.

Reynolds also brought in eight pieces of antique sculpture valued at \$17,000 each, and placed them in several areas of the club to create the illusion of gardens.

Helping that image were 3,000 tulips flown in that day from Holland and 4,000 square yards of Bermuda grass sod hauled up by semi-trailer from Florida. The sod covered the normally carpeted areas of the disco.

Reynolds says his inspiration for the job came from the Doris Duke house in Somerset, N.J. He even had all the mirrors covered with white wood slats to simulate windows.

In the second floor lounge, the designer had acrylic paintings of four Valentines dating from the 1930s set up on opposite sides of the room.

Back downstairs, those not dancing had other diversions available. Conceived by designer Karin Bacon, "Video Valentines" featured 54 color television monitors lining both sides of an anteroom. The tubes displayed film clips from 94 famous love scenes of the cinema.

Among the great lovers shown were Lauren Bacall and Humphrey Bogart, Nelson Eddy and Jeanette McDonald, Clark Gable and Vivian Leigh and Katherine Hepburn and Spencer Tracy. Films shown included "Summer of '42," "From Here to Eternity," "A Streetcar Named Desire" and "Spartacus."

Execution of Bacon's design came from the Camera Mart which employed two Sony U-Matic 1/4-inch video players fed into time base correctors and a Grass Valley switcher equipped with a colorizer and effects generator. The colorizer was used to tint some of the pictures various shades.

As it turned out, the films were meant to inspire their viewers.

An old fashioned country fair kissing booth was provided for those sufficiently taken in by the milieu, only one had to bring one's own partner.

Once inside, couples faced a television camera and had their smooches recorded for later replay. One egalitarian young man tried both male and female kisses in a prolonged feat of osculation.

Later on the camera, an Ikegami HL-77 minicam, was used for some remote feeds from the dance floor.

But while all these designers had earned the approbation of the guests and some members of the press, one approval was not to be had.

Deputy Fire Chief Elmer Chapman was not concerned about the esthetic values of the summer house garden. The fountains and furniture, he decided in a 12:30 a.m. inspection, were blocking the exits, and so had to go.

Despite pleas from co-owners Steve Rubell and Ian Schrager, the chief ordered that no further patrons be admitted until the area was clear of obstructions.

The activity that ensued for the next 40 minutes would have been worthy of any Marx Brothers film.

As Chapman and Battalion Chief John O'Rourke glared at the offending decorations, 15 busboys clad in boxer shorts, butterfly wings and curly blond wigs began bailing water from the fountains and carrying it

(Continued on page 58)

600 Cavort At Valentine Gala

By DOUG HALL

NEW YORK—Valentine's Day was celebrated by more than 600 disco dancers at New York, New York with the help of candy yellow lips distributed by a love goddess who set up shop in a booth next to the entrance.

The lips were actually left over from a U.N. children's party hosted by Mrs. Andrew Young earlier in the day, so there were only about 400 to go around.

Some of the patrons apparently compensated for this by lifting most of the large satin stuffed red lip pillows hung in the entrance way and distributed around the banquettes that surround the disco floor. Of the 21 pillows only one giant four-foot version remained hung over the entrance staircase by evening's end.

Five-hundred whistles, each tied with a small red bow, were also distributed by a red-laced cupid who carried a bow and suction-cupped arrow. Cupid was Judy Rene, an aspiring actress and friend of one of the disco's bartenders, who stood in at the last minute when the originally scheduled cupid could not make it.

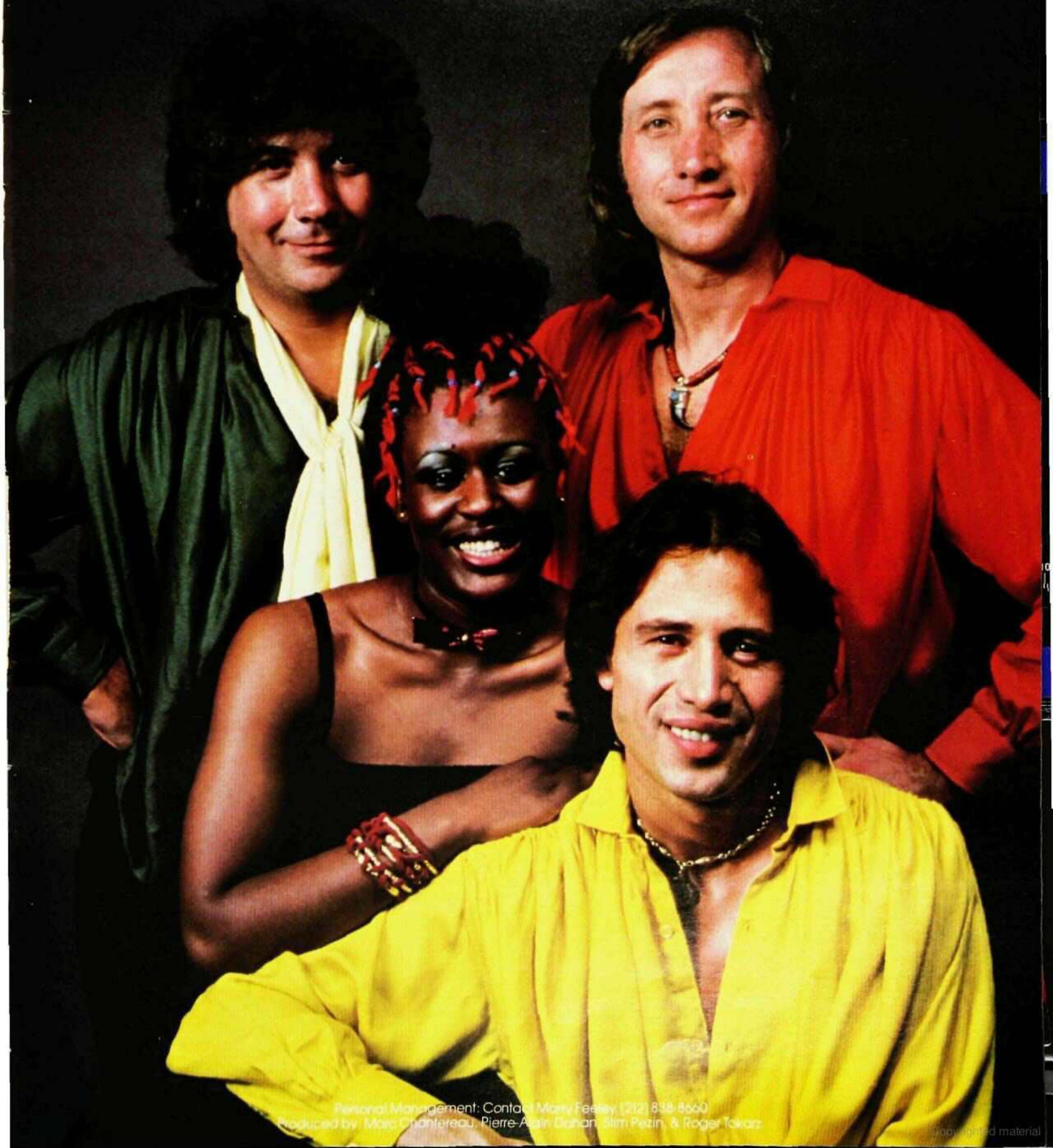
The decorations by Philip Baloun and favors which were distributed were an extension of a theme first set in the invitations. Over large red lips there was inscribed, "You know how to whistle, don't you?"

This, of course, is a line from Humphrey Bogart and Lauren Bacall's first film together, "To Have and Have Not." Both their pictures as well as Marilyn Monroe, with very red lips, and Robert Di Niro, with lipstick on his cheek, were prominently displayed in the club.

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Franchised Clubs Like Burger Kings Soon?

By BOB RIEDINGER JR.

NEW YORK—Assembly line discos. Will disco franchises become the fast-food operators of the disco industry? All indicators today point

to the inevitability of this development.

Enterprising disco franchisers and chain operators are carrying the

disco banner from the cities to the outlying areas.

Many of the design and format concepts of their discotheques have

been standardized. More than just club names are copyrighted. James Cosentino, whose Club 747 operations re-create the jumbo jet experi-

ence in a disco context, has his setting patented. When imitations come along, Cosentino's attorneys bring them to a halt.

But for all their talk of uniformity in concept disco franchisers and operators often stress the uniqueness of each club, wary of being tagged as the "Burger Kings of Disco."

Current trends in the establishment of independent discos are being paralleled among franchise and chain operations.

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Of course high performance must be matched with high reliability. The 9440A is designed to meet the most demanding conditions. Day-after-day. Year-after-year. Reliability provided by sixteen 250-watt home-

taxial power transistors backed up by a massive die-cast aluminum heat sink. Reliability ensured by an efficient VI limiter, a unique 40% power-limiting circuit and an output relay that protects against dangerous turn-on/turn-off transients. Reliability good enough to earn both UL and CSA approval.

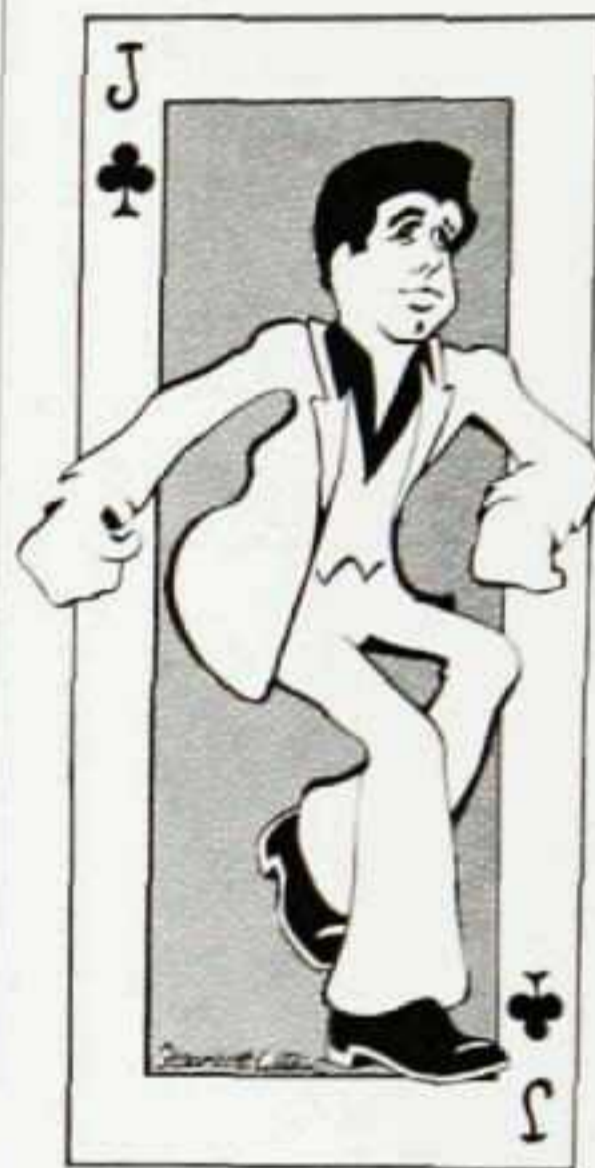
And because we think that an amplifier should do more than just amplify, we've incorporated some features in the 9440A's design that will help make life a little easier. Features like lighted VU meters, meter range switches and provisions for adding plug-in input transformers. Features like a front-panel-mounted switch that converts the 9440A into a single-channel amplifier with a true balanced output. Features that help make the 9440A a versatile addition to any sound system.

But perhaps the best feature of the 9440A is that it's from Altec Lansing—a leader in quality audio products for over four decades.

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The trend towards discos as large entertainment complexes is being actively pursued by the American Avents firm, with their Uncle Sam's in Levittown, N.Y., covering more than 25,000 square feet, meanwhile 2001 franchiser Tom Jayson just opened a 30,000 square foot "V.I.P." club in Atlanta, Feb. 9. More are planned.

Plushness is also a rising trend, being geared towards an older, 25-40 clientele. The "Park Avenue" concept of American Avents, and 2001's V.I.P. rooms emphasize a warmer, more natural environment than their flashier counterparts.

If a patron's wallet can afford it, memberships are available, usually at \$100 annually, and entitling the cardholder to a variety of privileges.

Shopping malls because of their large parking capacity, are being increasingly sought after as being the most desirable locations for discos in suburban areas. Multi-disco developers are seeking agreements with mall developers, reserving exclusive space in future mall projects.

The question of whether to build free-standing discos or to go after existing locations, confronts all discotheque marketers.

Strong in the Southwest and on the West Coast, Bobby McGee's is now more interested in starting from the ground up whenever possible with each new disco project.

On the other hand, the wildly growing Flanagan's—Big Daddy's lounge operation is placing its emphasis on securing already existing buildings to broaden its nationwide reach, saving time and money.

There are, however, concerns unique to the franchiser/chain operator who must cater to the varying tastes of different regions, as well as local customs and laws, with his basis prototype club.

Affected to some degree are programming and promotions, hours and bar operation, and even the

(Continued on page 57)

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Going Back To the 1870s: Skating To Music

By NELSON GEORGE

NEW YORK—Remember the traditional roller rink? Since they began in Rhode Island in the 1870s roller rinks have been family entertainment, where couples would coast around while an organist played old standards.

According to roller disco enthusiast Ed Chalpin, head of the Roller Rink Operators of America, that is the roller rink of the past.

Today's roller disco is, in contrast, equipped with modern disco light and sound systems, and a funky at-

mosphere John Travolta would enjoy.

"Across the country roller disco has suddenly imposed the rinks into the music market," says Chalpin, who is acting as a liaison between the roller rink operators and the music industry.

"There are 5,000 rinks in the country offering an average of 10 disco sessions a week, and attracting a young record buying audience. This is an average of three uninterrupted hours when the dancers are

on a high emotional peak," says Chalpin.

"This is the perfect atmosphere to get records heard and sold at the same time. Many rinks already have retail outlets off the central skating area." Already Casablanca, Polydor, Cream, EMI, and other record companies are investigating the potential of roller discos to promote new product.

Most roller rinks have a capacity of several hundred per session and can usually accommodate several

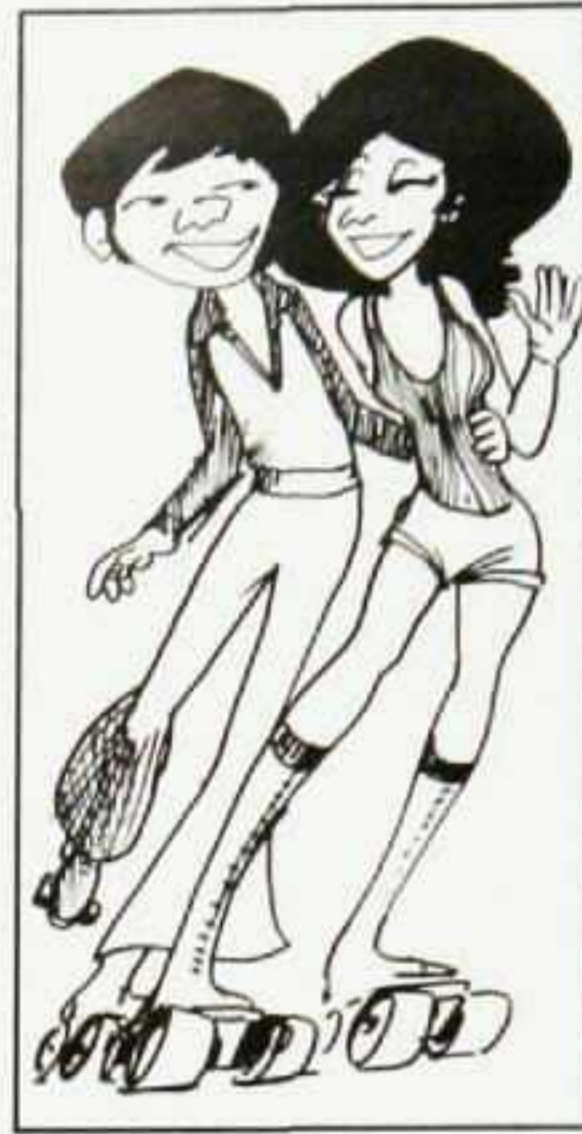
thousand patrons over one weekend. So the music played at a roller disco can reach more potential buyers in one weekend than similar play at the average disco.

As an example of roller rink dollar producing potential, Chalpin cites last year's fund raising drive for muscular dystrophy. "With only 15% of the national roller rinks involved, they were able to bring in \$2½ million for charity."

To illustrate roller disco's ability to influence record buyers and start trends Chalpin's production company, PTX Enterprises, has developed a dance and a record called "The Disco Dip." Thirty thousand copies have been pressed and distributed by Disc-trophy Records.

The nation's top disco station, New York WKTU-FM and the Roll-A-Palace rink in Sheepshead Bay, Brooklyn, recently sponsored the first of several "Disco Dip" nights to promote roller-disco.

(Continued on page 59)



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Operators 'Overlook' Music Licensing Fees

By ROBERT ROTH

NEW YORK—Almost any business today requires a variety of licenses and permits to operate legally but one license sometimes overlooked by discotheque owners is the performing rights license required to play copyrighted music.

When disco owners are questioned on their failure to obtain licenses from ASCAP, BMI and SESAC, the most common reason proffered is "I already paid for the records."

For 70 years, however, the Copy-

right Act has provided precisely the opposite: that the mere purchase of a copyrighted article does not obtain any rights other than physical ownership. That means that purchasing a record does not entitle one to play it in a discotheque.

In interviews with all three performing rights organizations, one thing becomes certain, the groups feel their publishers, composers and authors are entitled to the licensing fees and do not intend to permit unlicensed uses of the music.

BMI has a special agreement applicable only to discotheques. The agreement provides for the performance of BMI-licensed music at "premises solely via the playing of records and/or tapes by mechanical devices principally for dancing by the public." In case that's not clear, the contract adds parenthetically "herein referred to as a 'discotheque.'"

The license fee schedule under the BMI agreement divides discos into 44 categories using four criteria:

room capacity of the premises, number of weeknights of operation as a discotheque, if admission or cover is charged at any time, or if admission or cover is never charged.

The fees begin at \$90 per year with class 1A, an establishment operating as a disco from one to three nights per week serving one to 75 patrons and never charging a cover and admission.

At the other end of the scale is the establishment open four to seven nights per week, serving more than

750 patrons and charging a cover or admission.

Alan Smith, a vice president of BMI, claims his organization licenses "roughly 1,800" discotheques, which indicates a growing activity on the part of his organization since the figure last June was 500 fewer.

ASCAP handles discos a bit differently than its competitors, according to executive director Paul Marks. It has no special form.

ASCAP-licensed establishments complete the organizations general license agreement, which is the same agreement used by restaurants, taverns and nightclubs for live or mechanical music. The ASCAP rate schedule is therefore much larger with 363 separate rates covering all possible permutations.

For establishments having no live music and using mechanical music only, four criteria are applied in 99 different classes.

ASCAP's lowest rate, also \$90 per year, is for a disco operating any number of nights of the week and serving up to 75 patrons with no admission, cover or entertainment charge and having no show or acts.

Ninety-eight steps later is the establishment open four to seven nights per week, serving 751 or more patrons, collecting an admission or similar charge and having a show or act. This establishment pays \$1,750 for the right to use all the music in the ASCAP repertoire.

One of the reasons for not employing the term "discotheque" in the form, according to Marks, is that "Our license is based on objective factors regardless of how they prefer to label themselves."

At SESAC, the disco license divides establishments in the same 11 categories of seating capacity as ASCAP and BMI, but has only 22 different rates, the smallest number for the three organizations.

For a disco open from one to three nights per week, holding one to 75 patrons, representing the lowest rate on the Society's chart, the annual fee is \$60.

The highest rate on the table, for a club open four to seven nights per week and holding more than 750 persons, is \$500 a year.

The mobile disco operator has not been overlooked by ASCAP and BMI. When a mobile disco is set up at a licensed location such as a concert hall, the location's license covers the performance in the case of the two organizations.

But the mobile disco which sets up at an unlicensed location (even if an open area such as the beach) must obtain a license to rightfully perform the copyrighted music found on virtually all disco records.

ASCAP and BMI both license mobile discos on a "per event" basis.

BMI uses its "dance promoter" license at the rate of \$10 per dance with a minimum of \$30 per year.

The ASCAP agreement is the same as that used for concerts and is therefore based both on seating capacity and the "highest price of admission exclusive of tax."

The license fee ranges from \$15 for up to 750 persons at up to \$3 per person admission, to \$330 for 40,001 and over people at \$12.01 or more each admission.

All the organizations warn that they mean business about licensing discos and will continue to pursue clubs who refuse to pay.



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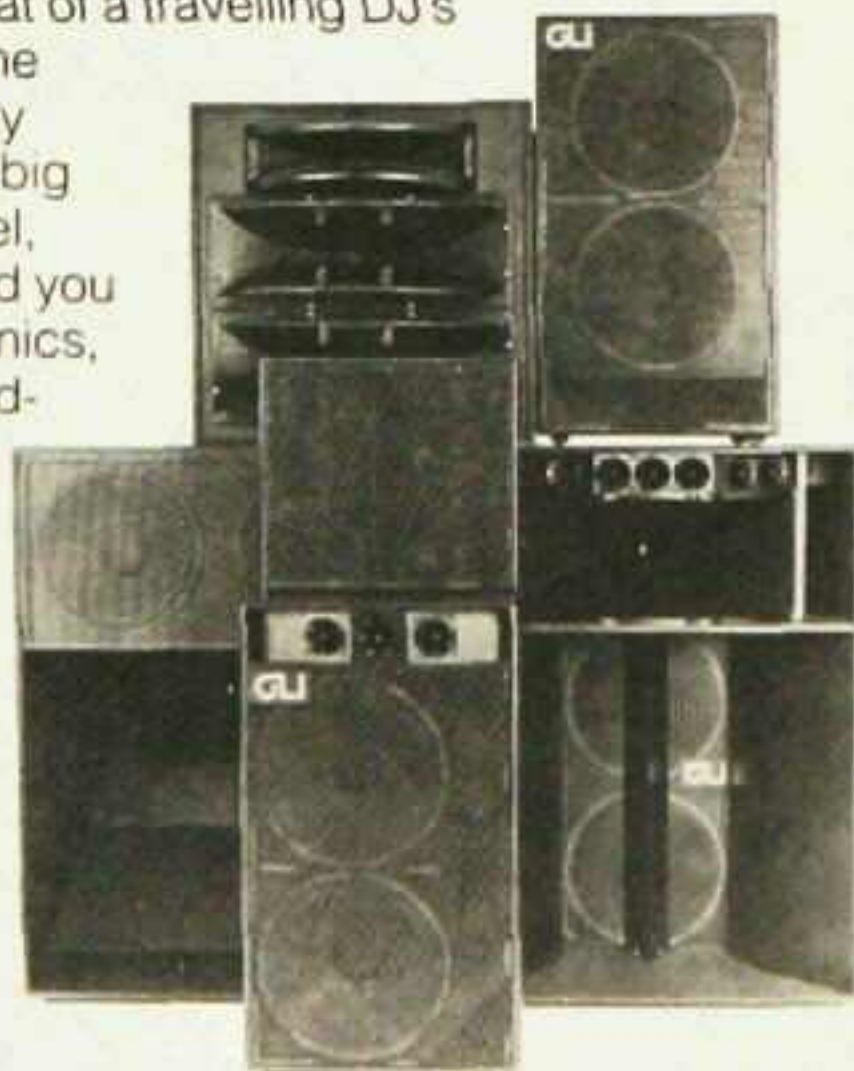
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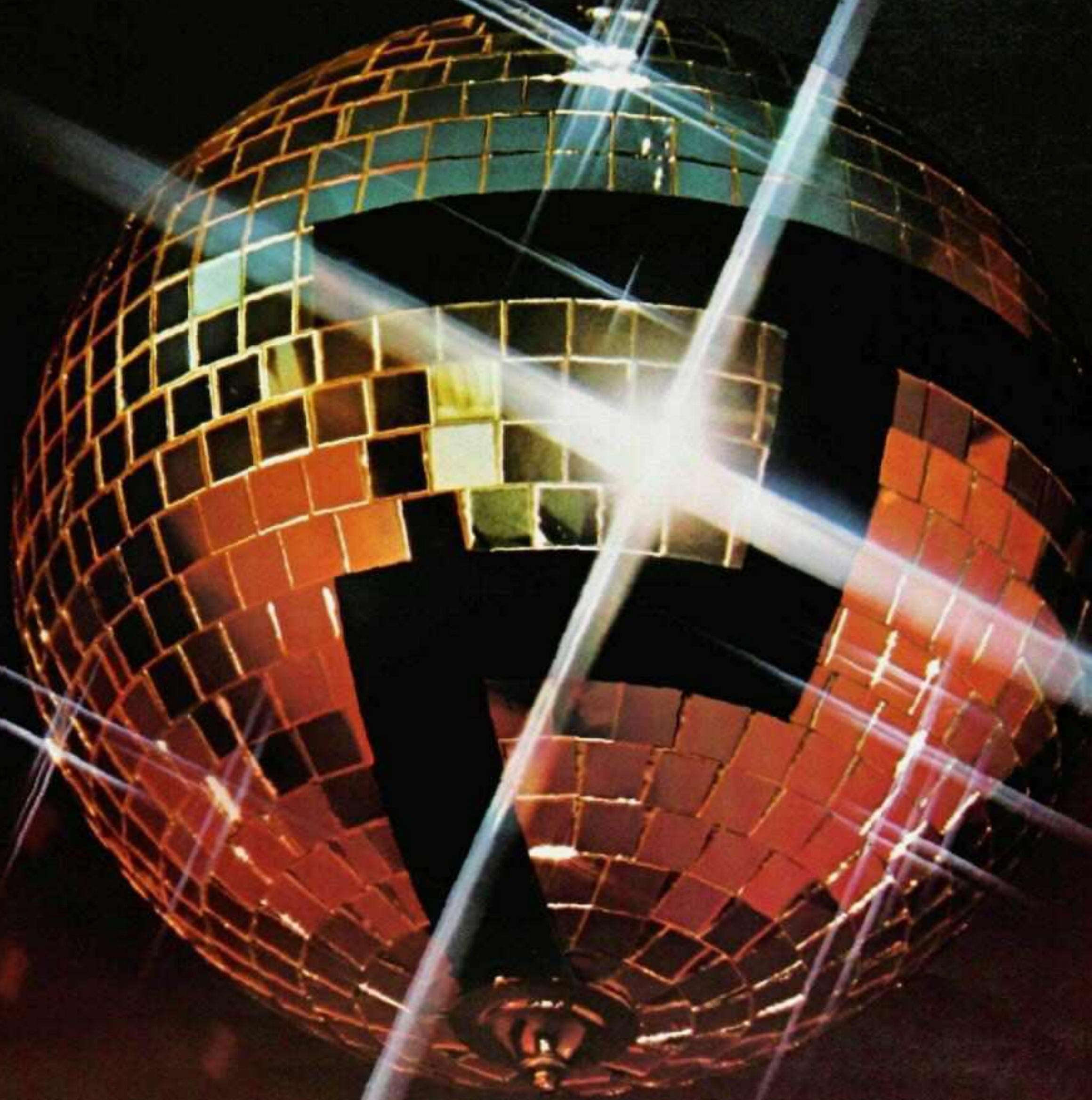


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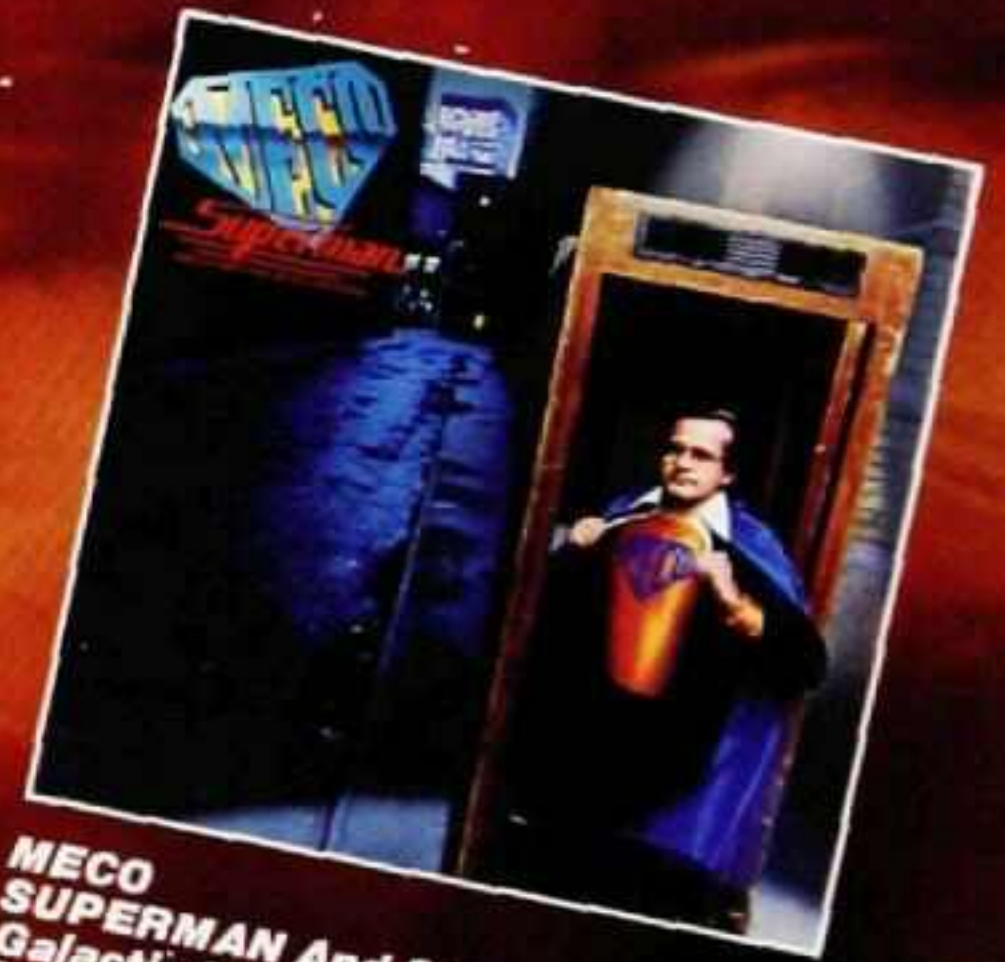


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MECO
SUPERMAN And Other
Galactic Heroes NBLP 7136
Produced by Meco Monardo,
Tony Bongiovi and Harold Wheeler

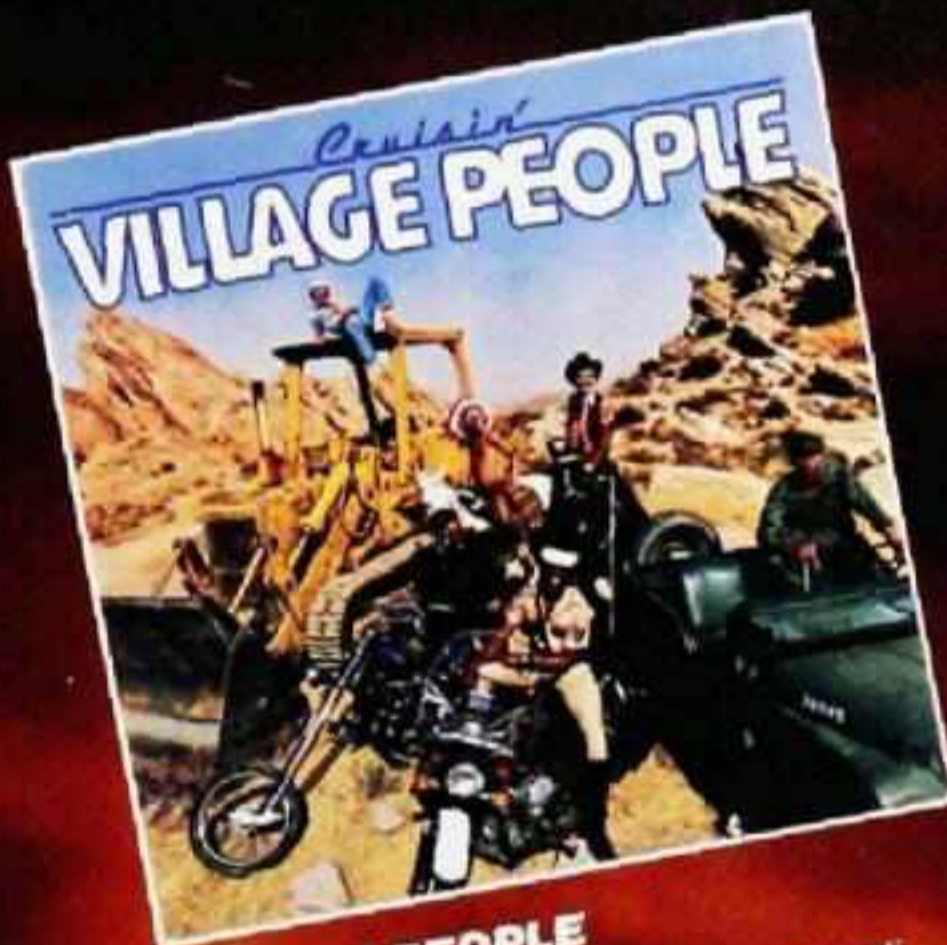


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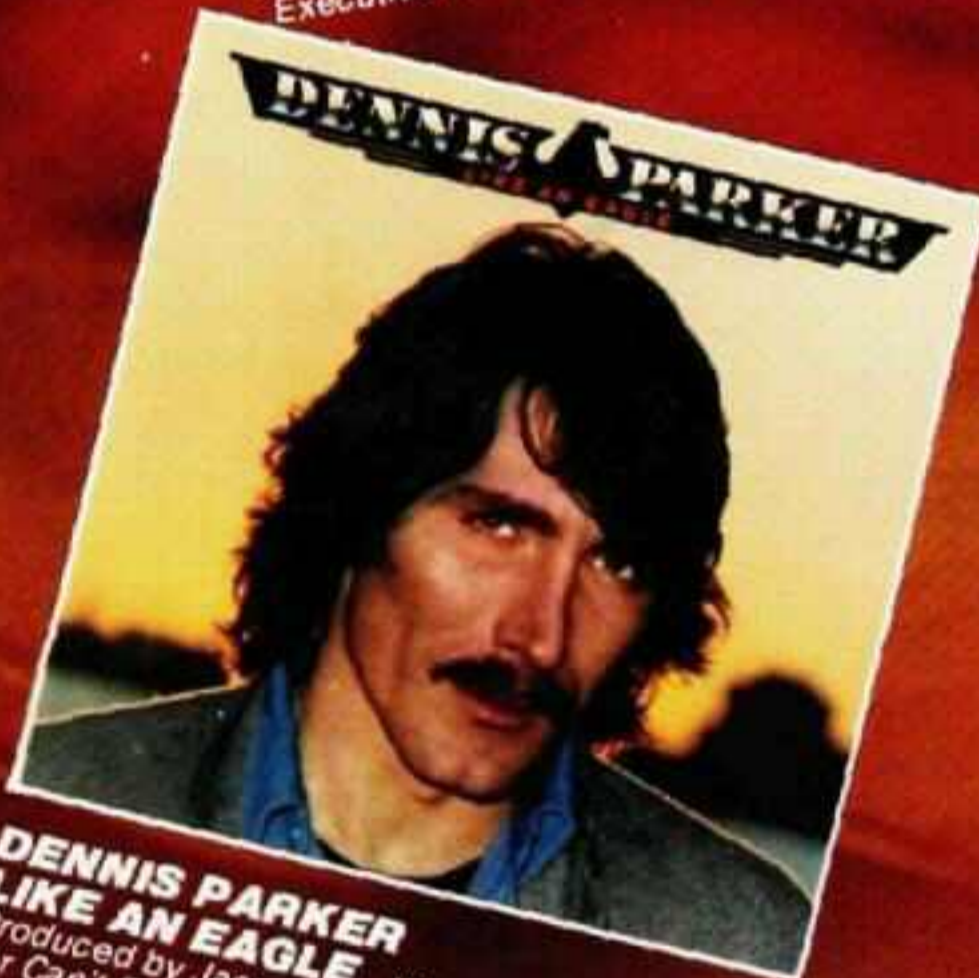
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TAKE ME HOME NBLP 7133
 Produced by Bob Esty
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 Executive Producer: Charles Koppelman
 For The Entertainment Company



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CRUISIN' NBLP 7118
 Composed and Produced by Jacques Morali
 for Can't Stop Productions, Inc.
 Executive Producer: Henri Belolo



ULTIMATE
ULTIMATE NBLP 7128
 Produced by Juliano Salerni and Bruce Weeden
 for South Philly Productions



DENNIS PARKER
LIKE AN EAGLE NBLP 7140
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Shaping Up For Sure: Assembly Line Clubs

• Continued from page 46

quality and consistency of control by the parent company or franchiser.

Now calling his operation 2001 V.I.P. Clubs, Tom Jayson heads what is probably the most successful and truest form of disco franchises in the country.

Unlike most of the chains which are wholly owned subsidiaries of a parent corporation, 2001 clubs are operated by outside investors, although Jayson does hold part ownership in some of his clubs.

2001 has spawned 23 operations, 13 of which are large clubs of more than 20,000 square feet. These are being designated V.I.P. clubs.

The most recent addition to the 2001 family is the Atlanta club. At 30,000 square feet, it stands as the company's largest to date.

The club is a multi-roomed complex, with each room of various design and function, and each allowing a view of the 2001 Ballroom, a 12,000 square foot dance area.

The room also contains a "club within a club," that Jayson calls "La Clique." The area, located in the center of the complex, is enclosed in glass and is "very plush," according to Jayson.

Food is served and jackets are required for its "top draw service." All of its stemware, says Jayson, is cut crystal. The room's chandeliers cost \$4,000 apiece and patrons can seat themselves on \$300-\$400 stools.

Not one to rest on what he sees as a "top draw" room, Jayson is negotiating for a free-standing La Clique in downtown Pittsburgh. The 8,000 square foot room will feature a full restaurant and disco, "all first class."

2001 already has several other clubs on the way. Opening in May is 2001's first free standing building. The disco will be in Niles, Ohio (the Youngstown-Warren area), and is owned by Ray Travolini and Sandy Patrusso. The two partners operate what Jayson says is a multimillion-dollar business that includes 26 Perkins Restaurants.

2001 will be moving into Denver this summer with a 25,000 square foot club located at Cinderella City, the third largest shopping mall in the world. A similarly sized club is marked for the Philadelphia environs, and Jayson has just found a location in Boston, which will house another of the large V.I.P. clubs.

The big news is that Jayson is searching, with a major real estate firm as investor for a location in downtown Manhattan, N.Y. Once the location is finalized, Jayson plans to install a club that will cover over 30,000 square feet. Obviously a big move for the Pennsylvania-based franchiser, 2001 operations director Parris Westbrook feels "we're doing something New York has yet to see."

Jayson is particularly pleased with the caliber of financially able investors that are interested in 2001 V.I.P. Clubs. "With the last year we're really starting to go," says Jayson. "We've got a track record; we are starting to attract a qualified franchisee."

The large clubs cost between \$500,000-\$1 million to set up. There is a franchise fee of \$35,000 and "we take 5% of the gross, plus 1% for advertising."

A major breakthrough for 2001 is an agreement with the Cuffaro chain, the second largest mall developers in the world, responsible for 35 malls including the Niles, Ohio, mall which houses 2001's new May V.I.P. arrival.

Jayson says Cuffaro has agreed to place 2001 operations in all future

Cuffaro malls as well as some older ones.

The confidence expressed in 2001 by a major mall developer is particularly significant to Jayson, which he

feels reflects the quality of his franchise operation.

"Cuffaro did lengthy investigations and we had several meetings to demonstrate," says Jayson, the seriousness and the success of 2001.

Jayson is also negotiating with DeBartolo, the largest mall developers in the world, and says it looks favorable.

2001 has a number of umbrella operations which ensure a high de-

gree of consistency throughout the franchise chain. The latest addition is 2001 Management, for those who have the money but not the experience or time to run a franchise. 2001
(Continued on page 73)

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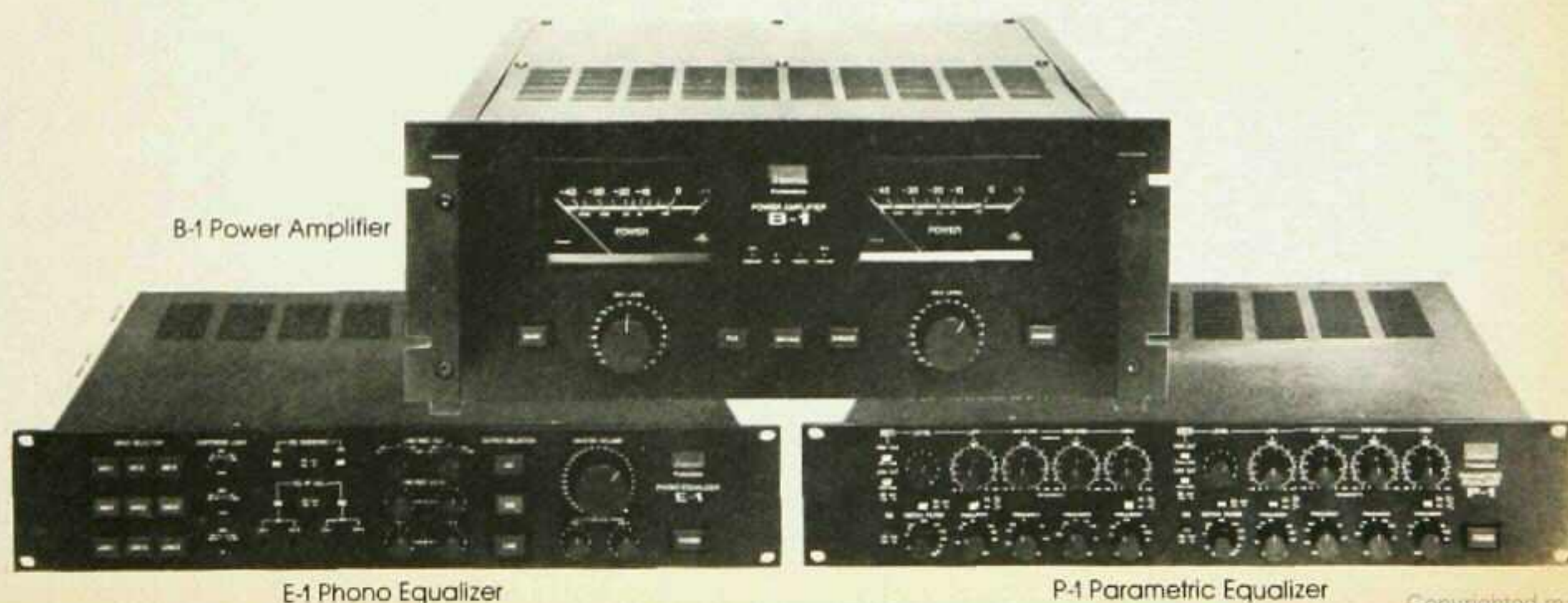
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Labels Slow In Reacting To Music

• Continued from page 41

control the 12-inch product that comes out and I can deal only with the records I know I can get played."

Not to be outdone by its two WEA stablemates, Elektra is also expected to announce shortly that it too will be getting into the disco field in a major way.

CBS Records is looking at disco with the same cautious skepticism it viewed rock'n'roll 20 years ago. While a number of CBS artists have had success in disco, neither Columbia nor Epic maintains a disco promotion or a&r staff. The local CBS field promotion men cover disco as well as radio and on certain records the label employs outside disco promotion services.

Columbia recently signed a production agreement with Sam Weiss' disco-oriented Sam Records, and the distribution deal with Philadelphia International has produced

some of the biggest and most influential disco records of all time.

RCA, the first major label to have a bona fide disco hit with the Hues Corporation's "Rock The Boat" in 1974, has strengthened its commitment to disco through a number of distribution deals and a reorganization of its disco department. In Salsoul, Roadshow and 20th Century-Fox, RCA will be distributing labels with proven disco track records.

Polydor senior vice president for marketing, Harry Anger, feels that much of his label's recent success can be traced to disco. "Gloria Gaynor, Alicia Bridges and Peaches & Herb have all used disco as a springboard to success on the pop chart," Anger states.

David Steele heads the label's national disco promotion effort and Polydor currently has production agreements with some of the idiom's

hottest producers like Freddie Parren, Dino Fekaris, Greg Diamond and Simone Soussan.

Disco is a major part of MCA's new, more aggressive stance in the music marketplace. Much of MCA's disco thrust is coming from Source Records, headed by former CBS staffer Logan Westbrook. Source's first hit is "Bustin' Loose" by Chuck Brown and the Soul Searchers, which climbed to the top of the soul charts thanks to extensive disco play.

Unlike some label executives, Westbrook is direct about the disco bent his company plans to take. "I would like to see everything released on this label to be in the disco groove," Westbrook declares, "because radio today is more receptive to disco than any other form of black music."

Century 21 Syndicating New Format

DALLAS—The latest entry into syndication of a disco format is Century 21 Productions & Programming, which has quickly signed up three stations.

Simply known as Century 21's disco format, the new programming is on: KDNT-FM Dallas, which is looking for new call letters and calls itself 106 Kicks; WXAP-AM Columbia, S.C., the former WNOK and now known as Zap-1-2-3, and KUDE-FM Oceanside, Calif.

KDNT, which is running the new format 24 hours, is building a new 900-foot tower and installing a new transmitter. WXAP is running the format on a partially live basis until new automation equipment arrives. Its sister station WNOK-FM runs Century 21's established Z format, which is Top 40 programming.

KUDE is keeping its contemporary format during the day, but is running disco from 8 p.m. to 1 a.m.

KUDE got into disco with Century 21's weekly "Electric Disco" special and expanded to a nightly basis.

The new format is programmed by Dave Scott, Bob Stevens, Jim Dooley and Dan Rau. Scott is a former station owner-manager who's been with Century 21 for 3½ years.

Stevens, who's been with Century 21 for three years, is also disco programmer for the Marriott chain's "Currency Club" disco in Dallas.

Dooley is the production manager of KEEL-AM Shreveport, and consults music for a number of discos around the country. Rau is an expert in mixing and recording the music.

The new format includes localizing announcing with voices in three-hour shifts. Disco jingles have been produced by Arris Wheaton, a former producer at Stax Records and former staff engineer for Isaac Hayes.

Studio Valentine

• Continued from page 44

away in 25-gallon garbage cans. One guest noted that it was unusual work for cherubs on Valentine's Day.

In the meantime, the crowds waiting on 54th St. were surprised by a long red truck pulling up with five uniformed men emerging. It was not a new scheme to gain entry into 54 as some had thought but Engine Company 23 called in for the voluminous inspection report which had to be filled out.

The disco was cited for "obstruction of egress" violation of the city's Administrative Code.

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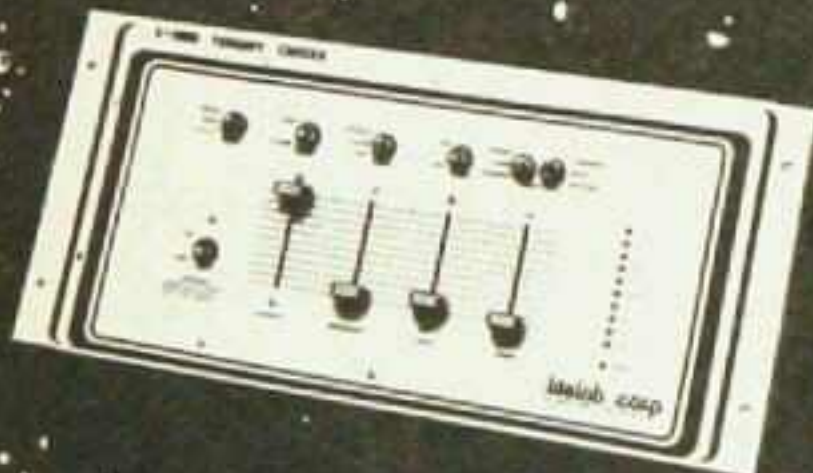
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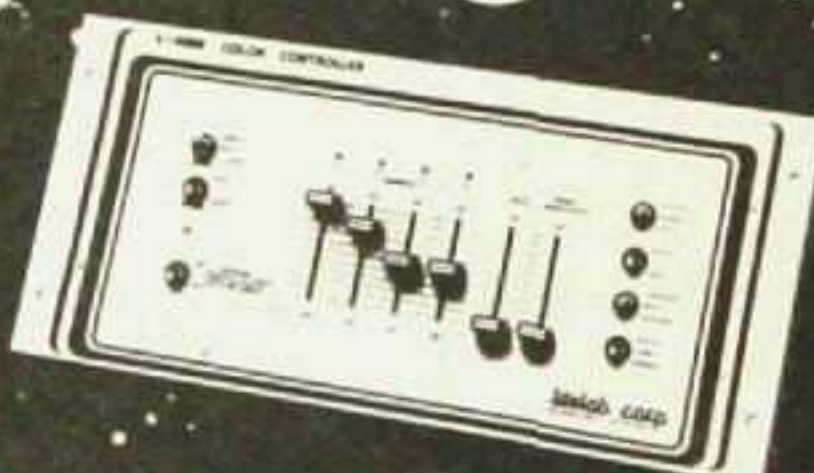
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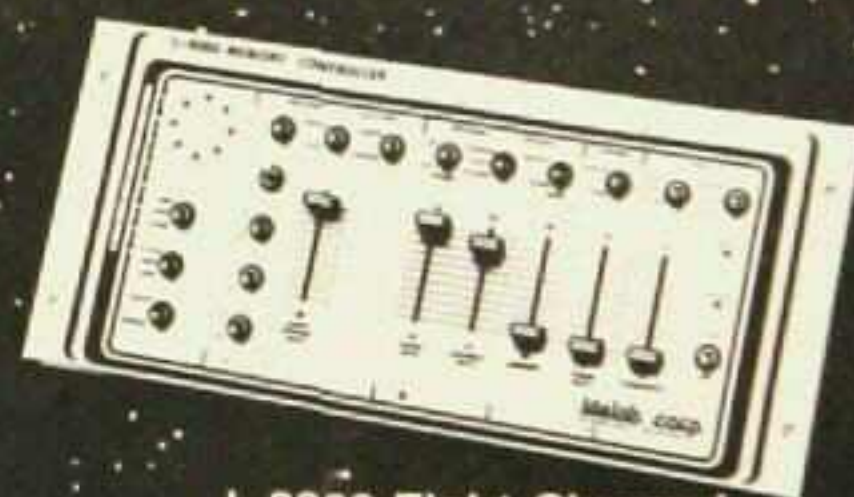
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Going Back To the 1870s: Skating To Music

• Continued from page 48

The Roll-A-Palace is a typical example of the modern roller disco. Family Games, Inc., four Brooklyn businessmen, purchased an old movie theatre with the idea of converting it to a roller disco. Manager and partner Charles Aybar recalls "we saw a trend which was just beginning and decided to jump in."

Family Games installed its own light and sound systems at the Roll-A-Palace. The rink also features a snack bar with a 400 person capacity and a separate dance area just off the skating surface.

Roll-A-Palace serves approximately 5,000 patrons per weekend with separate sessions aimed at families, teens, and the young adult. The rink's location near the locations used in filming "Saturday Night Fever" has helped attract youthful skaters from around the New York metropolitan area.

Roller-Disco scholars trace its origins back to Detroit's Arcadia Rink where black patrons skated to the music of Louie Jordan and other r&b artist of the period. But it wasn't until Brooklyn's Empire Rollerdom owner Hank Abrami agreed to play a record called "Night Train" in 1957 that the seeds for the present interest were planted. Bill Butler, who as a youngster skated at the Arcadia, became an advocate for roller skating to popular dance music at the Empire.

Butler's fine skating earned both the Empire and himself enough respect so that by the mid-1960s Abrami's Rollerdom had been firmly identified with what is now called roller-disco.

The Empire's predominantly black clientele caught the attention of the media and aware entrepreneurs with their flashy skating. In this way a trend was born.

Goodskates, Inc. has been one of the most successful groups to capitalize on roller disco. It is in the vanguard of several organizations who perform at parties and discos for a fee. The Cheapskates, Showstoppers and the Village Wizards are a few of many such groups based in New York. Every other Tuesday evening Goodskates host disco skating at the Xenon disco.

Last summer Goodskates opened an outdoor skating facility in Central Park adjacent to the Tavern of the Green Restaurant, and this year will expand the program to four other New York City parks. It also

has a skate concession at Macy's department store.

But the group's biggest project is yet to come. Judy Lynn, Goodskates president, says her group is opening a Rollerballroom on the upper East

Side in May. They estimate the facility will cost \$2½ million. Gourmet health food and 30,000 feet of floor surface will be two of its biggest features. A Dolby sound system is also anticipated by Goodskates.

"Roller-disco is not a fad," Lynn states confidently. "You don't even need a partner to have a good time and it is a totally healthy sport."

Some wonder whether skating is (Continued on page 80)

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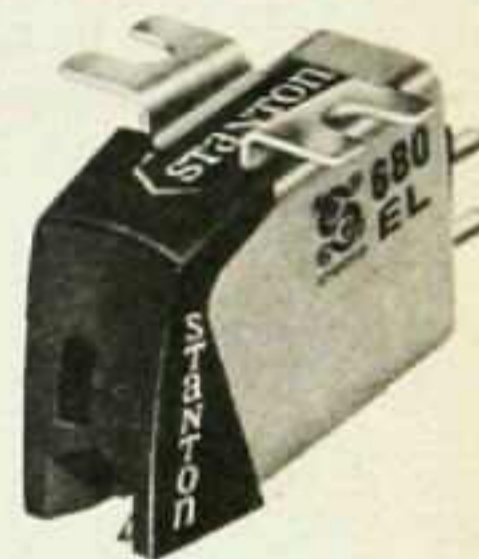
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Poach DJs

• Continued from page 41

more insecure and generally more reluctant to try new sounds.

Although disco radio has been making increasing inroads into the once-coveted role of the club as a "hit breaker," disco label executives are almost unanimous in their recognition of the importance the clubs still holds for them.

"The clubs," they state, "are important for pre-testing and pre-marketing records before they even hit the airways."

The question is, will the less experienced deejay dilute this power? And if this happens, where will label executives turn in their search for new markets to test their releases? And where will the radio station turn for that "pre-tested" material it needs to program its playlist?

Hopefully, there will be as many talented spinners waiting in the wings to take over from the "oldsters," or defecting deejays will not desert their clubs without thinking of working, either alone or in conjunction with their pools to train new and talented people for the jobs they are leaving open.

The answer will be told in time. Hopefully, it will not come through catastrophic circumstances.

The Music: It's Evolving, Changing Rapidly

By DICK NUSSER

NEW YORK—There are more trends in disco than you can shake your booty at this year. The music is evolving at a rapid pace—faster, in

fact, than the currently fashionable 142 beats-per-minute.

Increased tempo is one of the most obvious changes. The beat is

stronger, swifter and the songs are longer. When the Ritchie Family cut "Brazil" several years ago it came in around three minutes and 58 sec-

onds, and that was considered long.

Now disco DJs are stretching eight-minute cuts into 16-minute extravaganzas by switching back and

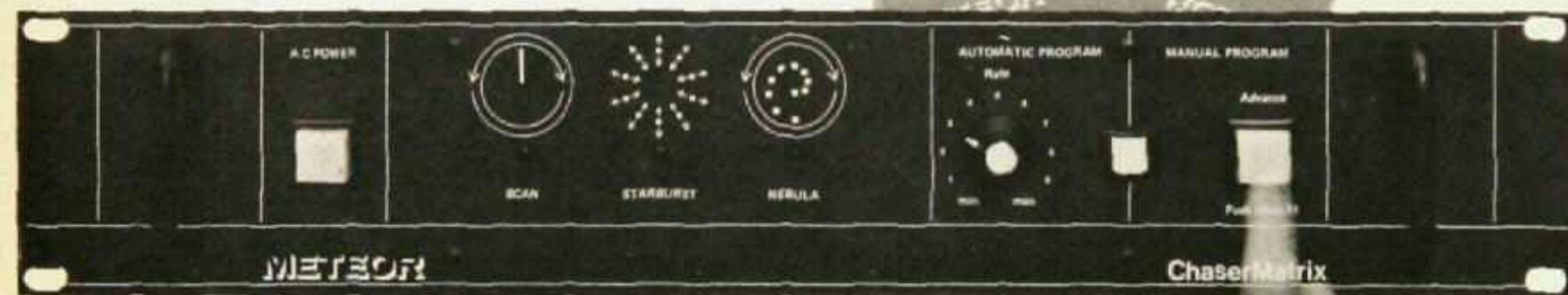
forth between the same disk, fading and phasing to keep that vital flow of frantic energy at its peak.

"Slow tunes are dead" is the phrase heard most often among disco DJs today.

It's hard to imagine that some of the early disco hits such as Stevie Wonder's "I Wish" were clocked at approximately 112-120 beats-per-minute, a pace that might, just might, succeed at a senior citizen disco night these days.

What accounts for this trend? What is it that makes dancers whirl and twirl faster and faster until the dance floor shakes with the power of New Year's Eve, Mardi Gras and V-E Day all at once?

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Danae, the "nom de disco" of one of Gotham's top spinners, explains it this way in a recent interview with writer Andrew Kopkind in a Village Voice article entitled "The Dialectic of Disco":

"The mix starts at a certain place, builds, teases, builds again and then picks up on the other side. The break is the high point. It's like asking a question, repeating it and repeating it, waiting for an answer—and then giving the answer. That is the great satisfying moment."

Kopkind adds succinctly:

"A 'hot' disco mix ... is a sexual metaphor; the deejay plays with the audience's emotions, pleasing and teasing in a crescendo of feeling. The break is the climax."

Anyone who has ever been in discos like 12 West or Studio 54 at 3 a.m. knows Kopkind has hit it right on the head.

At the best discos the word to describe the ambience these days is "intense."

By carefully being attuned to the mood of the crowd, and stretching the music to its limits, and beyond, the mood becomes one of frenzied abandon.

That's just one trend.

The music isn't merely longer, it's much more sophisticated.

A great deal of credit for this goes to producers such as Cerrone, Giorgio Moroder, Bunny Sigler, Jacques Morali, Nile Rogers and Bernard Edwards, Henri Belolo, Freddie Perrin and Dino Fekaris, Bee Gees' producers Karl Richardson and Alby Galuten, and possibly the most influential of them all, Vincent Montana Jr.

These are the people who took disco from simple "thump-thump" two-bar phrases into the complex arrangements associated with many of today's disco hits.

Montana, founder of the Salsoul Orchestra, was the first to tap the classics for disco use, putting a halt to the prevailing attitude at that time that the disco beat was a mindless.

(Continued on page 90)

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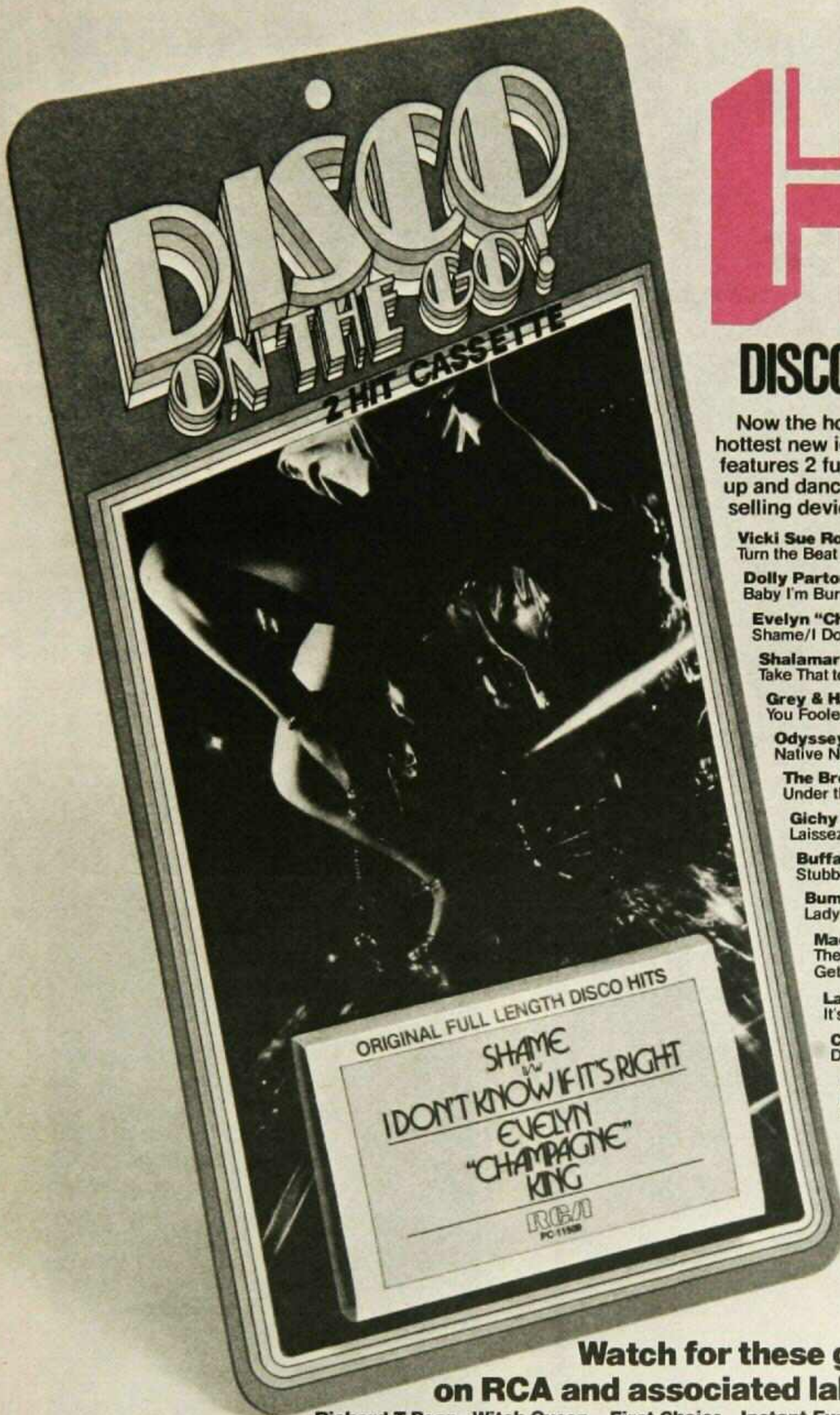
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It's All the Way Live/It's All the Way Live (Solar) YC-11518

Carrie Lucas –
Dance with You/Simpler Days (Solar) YC-11519

Vicki Sue Robinson –
Nighttime Fantasy (from the Motion Picture
"Nocturna")/Feels So Good It Must Be Wrong PC-11520

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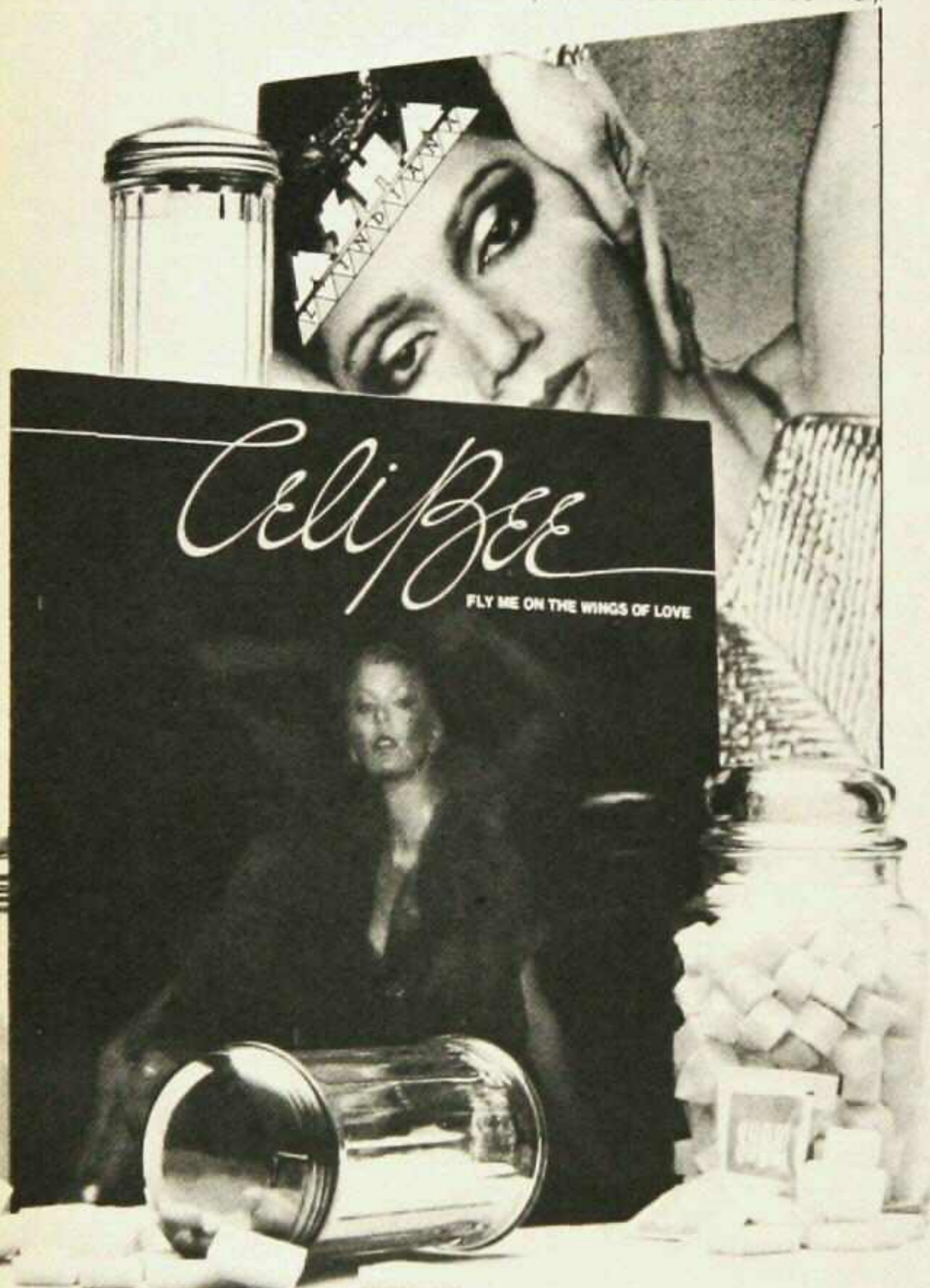
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Disco

High Volume Sound Threat To Patrons Of Some Clubs

By ROBERT ROTH

NEW YORK—The increasing popularity of discotheques may be producing many persons with impaired hearing.

While employer exposure to high level sound environment is prohibited by federal law unless appropriate ear protection is used, discotheque patrons may face the same danger with no safeguards.

Many discos are now reaching sound levels in excess of 105 dB, and even brief exposures to that level can cause a condition known as tinnitus, usually characterized by a ringing in the ears. (Billboard, June 24, 1978).

The speaker placement in many discotheques increases the risks of damage because the ears are closer to the source of sound. As bigger speakers are employed, they frequently are located directly on the dance floor, making it difficult, if not impossible, to be out of range if one is dancing.

It is sometimes stated by disco owners that if a sound system produces low distortion sound the ears are not harmed.

Medical experts say this is false because at the high levels music is played the decibel level alone is sufficient to disturb the inner ear.

One physician who specializes in ear problems recently told a reporter that he was presented with a case of music-induced hearing loss such as he had never examined before.

The patient, a woman in her 20s, would spend at least five nights a week dancing in a popular New York discotheque. Since she never used any ear protection, her hearing was severely reduced in sensitivity.

Some journalists who frequently attend discotheques for news coverage have purchased a variety of goods to attempt to save their hearing.

One product, called "ear stopples," sells for about seventy-five cents and consists of two pink gum-like pieces, each about one-half inch long.

The pieces are rolled into balls

and placed in each ear. The drawback is that the product is not re-useable and becomes mis-shapen when removed and reinserted several times in the course of an evening. It also does not seal the entire ear.

Another product, sometimes seen in the ears of subway riders, sells for about \$1 and looks like two small rubber cylinders. They are placed, exact size into the ear canal.

A journalist recently visiting an otologist (physician who specializes solely in diseases of the ear) was advised to have custom made ear protectors.

Unlike the two other types of products, this one is fairly expensive at \$30 and is expected to last about a year.

After pre-treatment with a special coating, a silicone mixture is squeezed into the ear and allowed to set. After a few minutes it is removed and trimmed and the result is a flexible mold of each ear which protects against loud sound and is so effective it may even be used to seal out water while swimming.

The physician said the latter type of ear protectors, which are flesh-colored and unobtrusive, are 100% better than the "one size fits all" types.

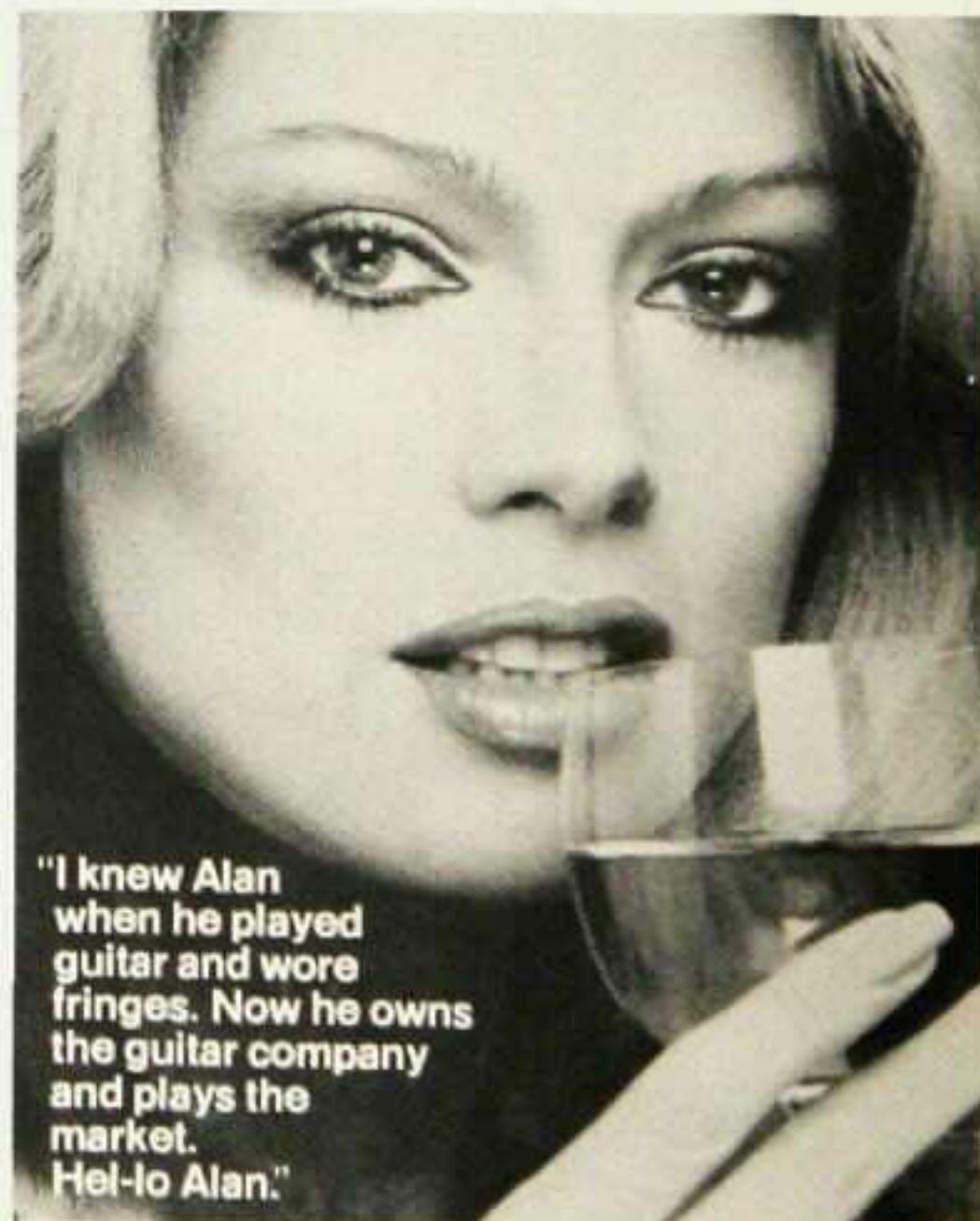
It is surprising to many people to learn that the wearing of the ear protectors does not stop one from hearing the music. The function of the devices is to reduce the sound level from a point where it can cause harm to a point where it is tolerable.

At that level, the music is quite audible, both in the high and low frequencies.

Even the large headphone-type ear protectors worn by aircraft mechanics as they direct taxiing jets on runways do not "soundproof" the ear.

After an evening of disco dancing when ear protectors are worn, the ringing in the ears, headache, disorientation or other trouble some-

(Continued on page 95)



"I knew Alan when he played guitar and wore fringes. Now he owns the guitar company and plays the market. Hel-lo Alan."



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HEAVY SCENE—An athletic dancer sweeps his mate off her dancing feet in a moment of exuberance at a "shorts only" dance party held at N.Y.'s Ruling Class disco.

Intl Assn. Appears To Shape Up

• Continued from page 56

temporary president, is established as a non-profit corporation under the laws of the District of Columbia.

Also tapped to leadership positions pending elections are Howard Schwartz of the California Club in North Miami Beach as secretary and Steve Rosenbaum of Holiday Universal, Inc. in Towson, Md., as treasurer.

In response to a concern voiced by prospective members, attorney Joel Kaswell of Washington has been retained as legal counsel.

A major membership drive will be initiated at the Disco Forum this week, according to O'Harro, who says he will use every available opportunity to promote the idea.

It is also expected that a separate meeting, apart from Forum activities, will be announced for prospective members to receive information about membership.

Dues have been slated at \$180 for regular members, defined as "any person that is the owner, operator, or supervisor of a discotheque."

The activities of the association, it is declared, will "center around the needs and desires of the regular member."

Associate members, who pay \$250 annually, are defined as "any person engaged in an industry which supplies materials or services to discotheques."

Honorary memberships are going to be awarded, it is claimed, "to recording personalities and industry leaders to the growth and success of the disco movement."

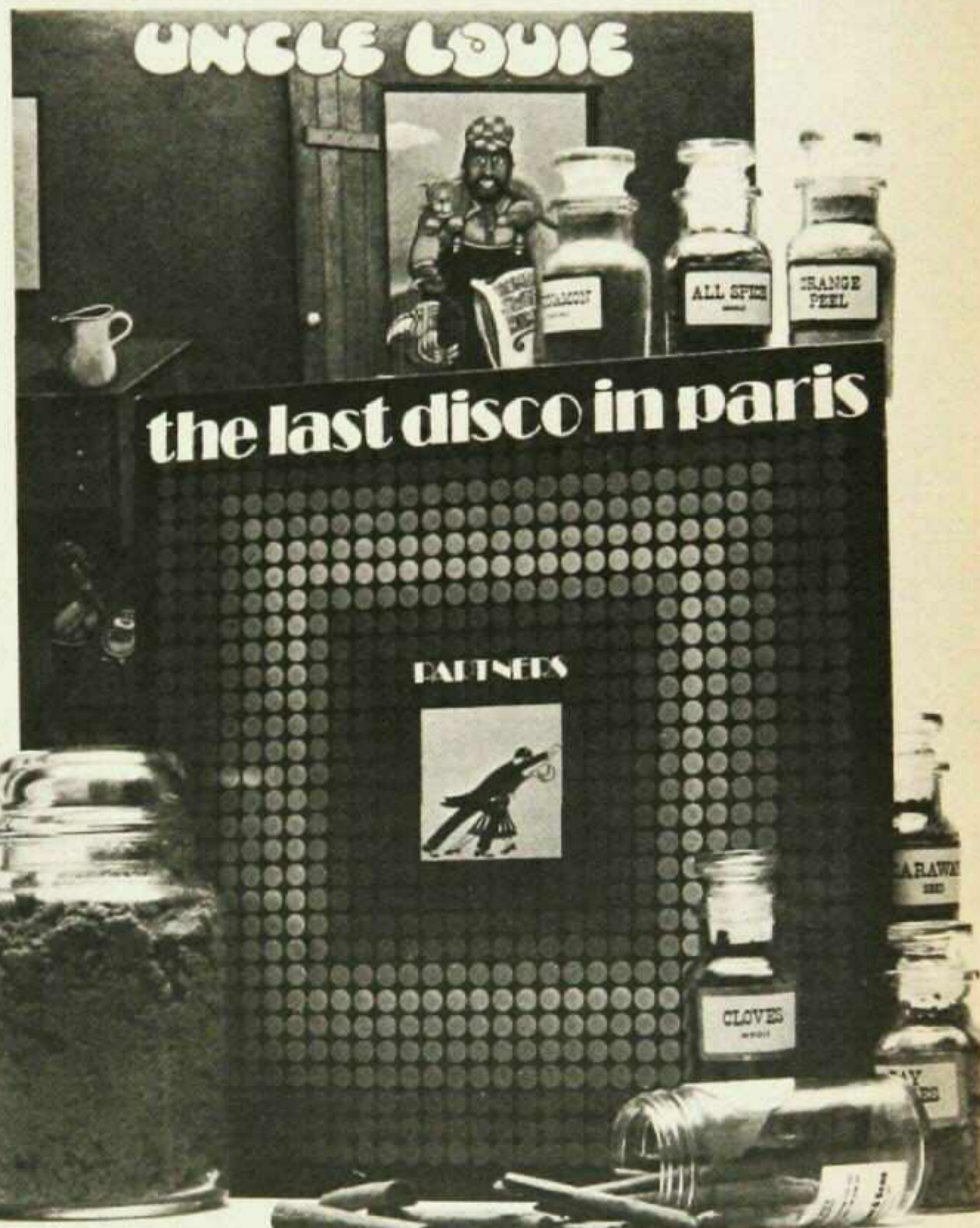
A directory of members, Who's Who In Discotheque Management is expected to be published and awards given out for "outstanding achievement in areas of discotheque management."

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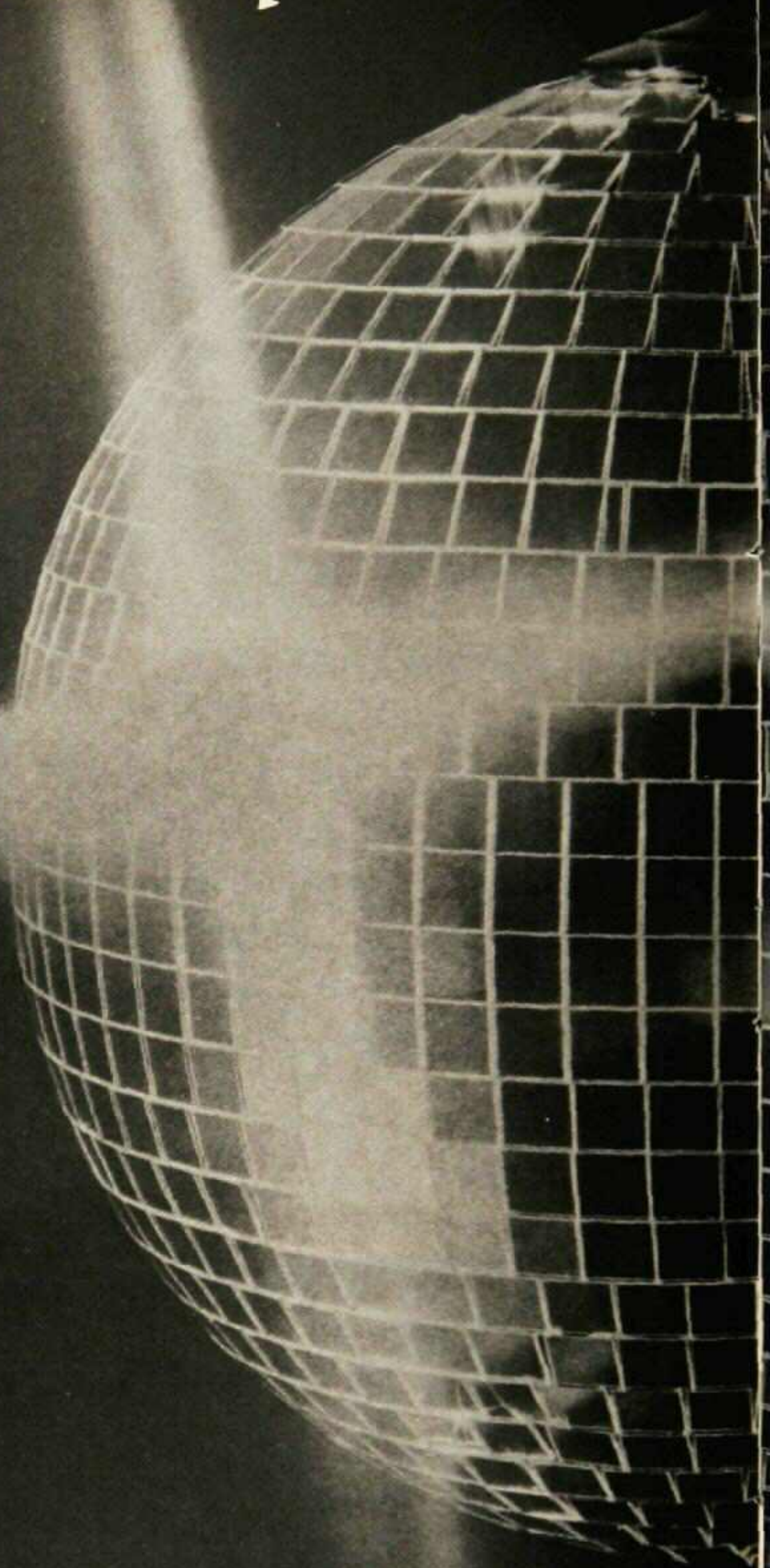
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MARCH 3, 1979 BILLBOARD





e behind disco, you get number one disco.

Columbia Records is proud of the solid success of our artists in one of the most exciting areas of music entertainment.

Columbia artists' Gary's Gang held the number one position on the *Billboard* Disco Chart the week of February 17th. The spectacular Cheryl Lynn, a Columbia discovery, soared to the top with her very first album and her solid gold single "Got to be Real."

Our other established artists like John Davis and the Monster Orchestra, Keith Barrow, Tyrone Davis, Marilyn McCoo and Billy Davis Jr., Lonnie Liston Smith, Mongo Santamaria, and unique newcomers like Hilary, are also enjoying enthusiasm from disco audiences.

The success of any music depends on the quality of the music you make. At Columbia Records, the music we make is the music that's played.

COLUMBIA

Billboard's Disco Action

National Disco Action Top 40

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ATLANTA

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Capitol (LP/12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)

BALT./WASHINGTON

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP/12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - CHANCE TO DANCE/A FREAK A HOT BODIES—Lemon—Prelude (LP/12 inch)
 - DISCO NIGHTS—C. Q.—Arista (12 inch)

BOSTON

- This Week
- KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Capitol (LP/12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - DISCO NIGHTS—C. Q.—Arista (12 inch)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)

CHICAGO

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - CONTACT—Edwin Starr—20th Century (LP/12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12 inch)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)

DALLAS/HOUSTON

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Capitol (LP/12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - SUPERMAN—Hebbie Mann—Atlantic (12 inch)
 - BABY I'M BURNIN'/I WANNA FALL IN LOVE—Dolly Parton—RCA (12 inch)
 - IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch)

DETROIT

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - DANCIN'—Grey & Hanks—RCA (LP/12 inch)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Capitol (LP/12 inch)
 - GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP/12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - DON'T YOU NEED—Linda Evans—Arista (12 inch)

LOS ANGELES

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)

MIAMI

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - FLY ME ON THE WINGS OF LOVE—Ceb. Bee—APA (12 inch)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr.—Columbia (12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)

NEW ORLEANS

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - MANHATTAN FEVER/DISCO/DE/TONIGHTS THE NIGHT—Roundtree—Mango (LP)
 - CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP)

NEW YORK

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Capitol (LP/12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - TURN ME UP—Keith Barrow—Columbia (12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP)
 - CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - DANCIN'—Grey & Hanks—RCA (LP/12 inch)

PHILADELPHIA

- This Week
- I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Capitol (LP/12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - STRAIGHT TO THE BANK—Bill Summers—Prestige (12 inch)
 - SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12 inch)
 - DISCO NIGHTS—C. Q.—Arista (12 inch)
 - TURN ME UP—Keith Barrow—Columbia (12 inch)
 - CUT LOOSE—Bokanos—Mercury (12 inch)
 - DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP)
 - PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP)
 - GREAT EXPECTATIONS/DOUBLE CROSS—First Choice—Salsoul (LP)
 - DANCIN'—Grey & Hanks—RCA (LP/12 inch)

PHOENIX

- This Week
- KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - CRAZY—The Glass Family—JDC Records (12 inch)
 - ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP)
 - CHANCE TO DANCE/A FREAK A HOT BODIES—Lemon—Prelude (LP/12 inch)
 - MANHATTAN FEVER/DISCO/DE/TONIGHTS THE NIGHT—Roundtree—Mango (LP)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - DON'T YOU NEED—Linda Evans—Arista (12 inch)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)

PITTSBURGH

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch)
 - CRAZY—The Glass Family—JDC Records (12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - (DANCE IT) FREESTYLE RHYTHM—Mantus—S.M. (12 inch)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - CHANCE TO DANCE/A FREAK A HOT BODIES—Lemon—Prelude (LP/12 inch)
 - HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Capitol (LP/12 inch)
 - I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP/12 inch)
 - DISCO NIGHTS—C. Q.—Arista (12 inch)

SAN FRANCISCO

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - ROCK SOLID/GIVE IT TO ME—Ch. Ch. Favelas—Phon (LP)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - FLY AWAY—all cuts—Voyage—Marlin (LP)
 - THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - TURN ME UP—Keith Barrow—Columbia (12 inch)
 - DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP)
 - DISCO NIGHTS—C. Q.—Arista (12 inch)

SEATTLE/PORTLAND

- This Week
- KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch)
 - LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
 - AT MIDNIGHT/SATURDAY NIGHT—T Connection—TK (LP/12 inch)
 - ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP)
 - DANCE/POINCIANA—Paradise Express—Fantasy (12 inch)
 - GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch)
 - I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - FLY ME ON THE WINGS OF LOVE—Ceb. Bee—APA (LP)
 - SYMPHONY OF LOVE/DANCING WITH THE LIGHTS DOWN LOW—Miquel Brown—Polydor (LP/12 inch)

MONTREAL

- This Week
- DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch)
 - GOT MY MIND MADE UP—Instant Funk—RCA (12 inch)
 - LET THE MUSIC PLAY—Arpeggio—Polydor (LP)
 - AT MIDNIGHT—T Connection—TK (12 inch)
 - KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—CBS (12 inch)
 - HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol (12 inch)
 - Y.M.C.A./CRUISIN'/HOT COP—Village People—Polydor (LP/12 inch)
 - CAFE—El B. Sound—Quality (LP)
 - CHASE—Gorge—Polydor (12 inch)
 - LOVE HAS COME MY WAY—Tony Valor—Quality (12 inch)
 - HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—WEA (12 inch)
 - (EVERYBODY) GET DANCIN'—Bombers—London (12 inch)
 - DON'T FALL IN LOVE—Alma Faxe Brooks—RCA (12 inch)
 - BANG A GONG—Witch Queen—TC (LP)
 - DANCIN' IN THE MOONLIGHT—Seane Brothers—ABC (12 inch)

TW	LW	TITLE(S), ARTIST, LABEL
1	1	DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12 inch) WBSO 8727
2	2	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12 inch) 23 10885
3	3	AT MIDNIGHT—T Connection—TK (LP/12 inch) DASH 30009 X
☆	10	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Capitol (LP/12 inch) SD 5209/COT 44245
☆	8	GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch) SG 207
6	6	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP) NBLP 7128
☆	9	KNOCK ON WOOD—Ami Stewart—Arista (12 inch) AR 9000
8	5	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP) PD 16180
9	7	HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP) SW 11855
10	4	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP) PD 16184
11	12	IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (LP/12 inch) 2227/TDK 121
☆	25	(EVERYBODY) GET DANCIN'—Bombers—West End (12 inch) WES 22115
☆	15	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch) RCA 11457
14	11	FLY AWAY—all cuts—Voyage—Marlin (LP) 2225
☆	20	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163
☆	18	FLY ME ON THE WINGS OF LOVE—Ceb. Bee—APA (LP) APA 77003
17	16	GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY—Cheryl Lynn—Columbia (LP/12 inch) JJC 35486-23 10885
18	17	FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP/12 inch) PRL 12161
19	19	DAN HARTMAN LP—all cuts—Dan Hartman—Blue Sky (LP/12 inch) 12 35541
☆	30	DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP) WBC 3205
21	22	DANCIN'—Grey & Hanks—RCA (LP/12 inch) AFL 3065/JO 11458
22	21	CHANCE TO DANCE/A FREAK A HOT BODIES—Lemon—Prelude (LP/12 inch) PRL 12162
23	13	CONTACT—Edwin Starr—20th Century (LP) T 559
24	14	Y.M.C.A./CRUISIN'/HOT COP—Village People—Casablanca (LP/12 inch) NBLP 7118/NBD 20144
25	24	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP) PD 16172
26	27	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (12 inch) PD 14415
27	28	DANCE/POINCIANA—Paradise Express—Fantasy (12 inch) D 117
☆	-	CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 18216
☆	33	DISCO NIGHTS—C. Q.—Arista (12 inch) SP 38
30	23	LE FREAK/I WANT YOUR LOVE/CHIC CHEER—Chic—Atlantic (LP/12 inch) LP 19209/OSKO 131
31	29	TURN ME UP—Keith Barrow—Columbia (12 inch) 23 10885
☆	-	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 016
☆	35	CRAZY—The Glass Family—JDC Records (12 inch) JDC 12-1
☆	36	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12 inch) M 100013
☆	-	PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP) PRL 12164
☆	-	TAKE ME HOME—Cher—Casablanca (LP) 7133
37	32	SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr.—Columbia (12 inch) 23 10875
38	37	HOLD YOUR HORSES—First Choice—Salsoul (12 inch) GG 401
39	40	STRAIGHT TO THE BANK—Bill Summers—Prestige (12 inch) D 120
40	34	(DANCE IT) FREESTYLE RHYTHM—Mantus—S.M. (12 inch) SM 501-1

☆ non-commercial 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.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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Such hits as "In The Bush," "Keep On Jumpin'," "Doin' The Best That I Can," "Makes You Blind," "Battlestar Galactica," Herbie Mann's "Super Mann," and Peter Jacques Band's "Fire Night Dance" are only the beginning.

There's even more coming by Joy Fleming, The Raes, Patrick Adams Presents "Phreek," Tina Turner, Linda Clifford, Candi Staton, Ben E. King, Chrome ("Fly On U.F.O."), and Musique.

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New Sight And Sound Technology At Forum

NEW YORK—The sophisticated array of new sound, lighting and la-

By **STEPHEN TRAIMAN**

Works, New York; Vista Lighting & (Continued on page 100)

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ser equipment at Disco V is graphic evidence that the industry has come a long way from its initial hesitant steps less than five years ago.

The awareness of the expanding market for disco hardware in both the professional and consumer areas certainly lends credence to the "stayability" of the disco industry.

A number of leading professional and consumer audio companies are making their first commitment of the disco market with initial appearances at Disco V. Included are the Bose Corp. with its speakers, QRK Electronics with its turntables, Ashly Audio with its equalizers, limiters and crossovers, and Uni-Sync with its first disco mixer. Both Sansui and dbx are officially launching pro products division with new disco-tailored units.

Other new firms in the custom side of the audio business here for the first time include Immedia Sound with its mixer and unique Beat Box, SWB Electronics with its full-feature mobile system; Sound Dymax with its mobile and custom

systems; Biamp Systems with a full line of electronics. Sound Promotions with the first mobile console on wheels designed for a full system, and Professional Sound Labs with its own speakers, AB Systems power amps and Teac/Tascam mixers.

In the still controversial laser area, initial exposure here is due for Rainbow Revelations with its laser holography light show and John Nagy Light Images with its Spiroscope units.

Lasertronics of the U.K. will have its improved Lasertrace unit, Laser Presentations has a new series of "programs" and Dick Sandhaus is introducing the Science Fiction 2000 series of laser systems running from \$5,500 to \$25,000 plus the laser, with a recent installation at Xenon in New York.

Just as much activity is noted in the lighting effects area, with new firms on hand including: Ekkor, Phoenix; Electra, New York; Kenroy Lighting, Farmingdale, N.Y.; Lance Enterprises, Dallas; Lumens, Burbank, Calif.; Mechanical Mirror

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(Continued on page 74)



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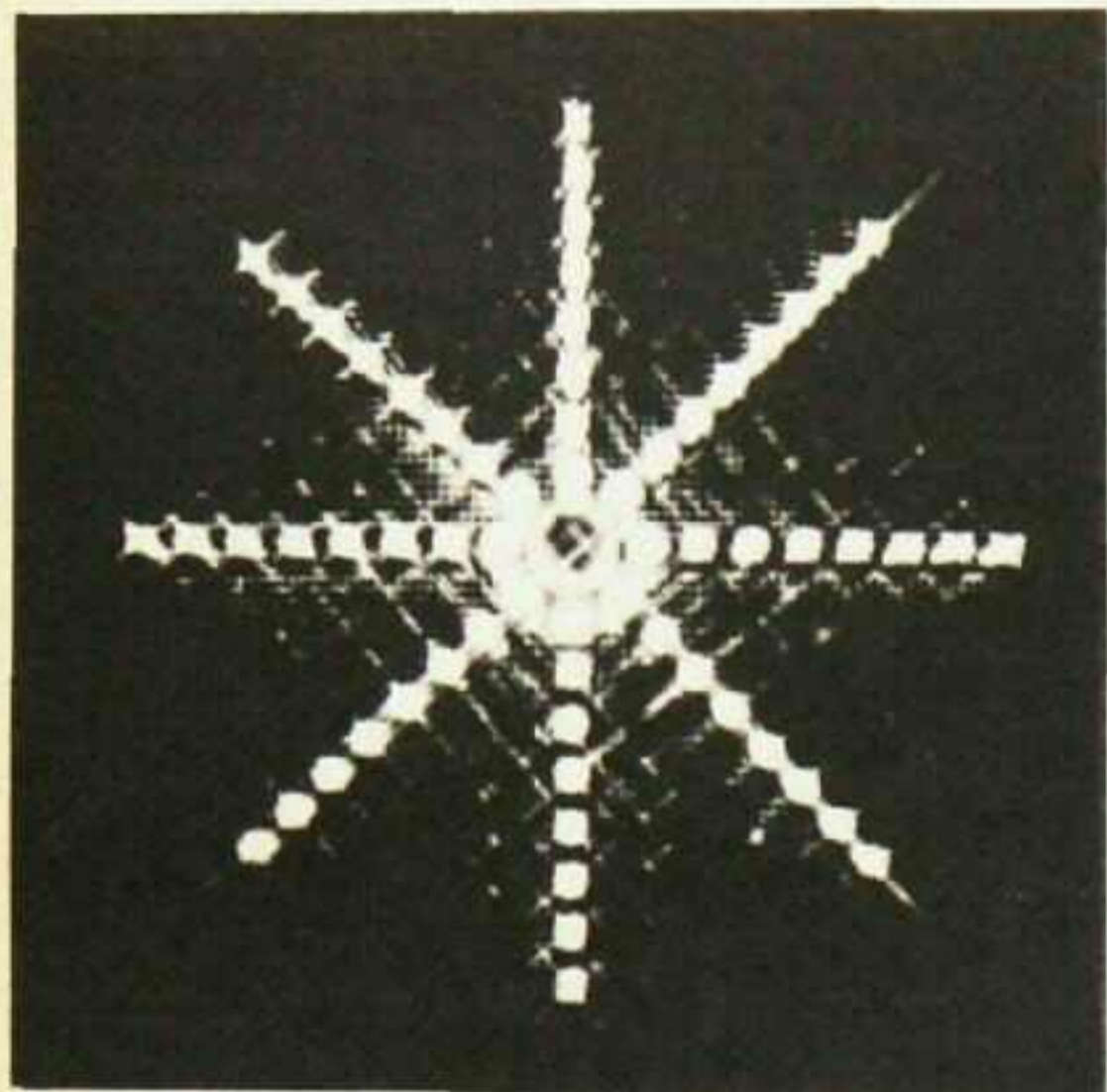
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called for alongside the disco tunes, and you've got to give them a broad enough range."
Tenzer says the operator has two or three training sessions and is given all his equipment, music, tapes, films and promotional aids, just about everything but the van itself. From then on, training takes place continually, according to Tenzer, who also updates his franchisees' music every three weeks.
"We also provide credentials," adds Tenzer. "Murray the K's Disco on Wheels has an established name."
Outside of the disco franchising operations are the disco chains the wholly owned subsidiaries of parent organizations. Included among these are the discos sprouting up alongside hotels and motels, or as adjuncts or integral parts of restaurants.
There are also less conventional, but very successful affiliations with

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MARCH 3, 1979 BILLBOARD

Disco Franchised Clubs Proliferating

• Continued from page 73

the clientele of the hotel itself. Although some of the hotels are heavily business-oriented, Lattin adds, "we don't want to rely only on the occupancy of the hotel. We are going for local people and guests."

The operation, which uses the services of a number of different designers, has basic mandatory programming, with regional and market variations. Lattin is currently buying the albums which she distributes to the clubs' DJs. A Disco Manual is given to all owners in an effort to establish continuity throughout the operation.

Usually there is no charge for admission of hotel guests, but outsiders can expect a cover, at least on weekends. Lattin says the dress code is relaxed, but no "grubby jeans" are allowed.

Lattin has her work cut out for her this year, setting a goal of 65 Bananas-Mingles discos to be in operation by the end of 1979.

Frank Farmer Enterprises are tagging along with Sheraton Hotels in spreading their disco concepts. Beatmasters, the Wickerworks, and Toby's are all clubs in their seven disco operation, which covers the South and Midwest.

Toby's, in Springfield, Mo., is the largest of the group. Appealing to a younger 21-25 age group, the club has incorporated live acts. Fred Ridenour, national programming director for Frank Farmer, adds that this 22,000 square foot club is not attached to a Sheraton unit, but is a converted department store.

Programming is divided half disco

and half live music, with top 40 disco making up most of the disco segment.

Farmer's clubs with the hotel connection offer a restaurant concept and are geared to the 25-35-year-old clientele. These discos, Ridenour says, cater to the people in the community, more so than the captive audience in the motel.

With a thumping disco next to a hotel-motel unit, one might expect some noise to carry over through some tired guest's walls. But "I don't believe we've ever received a complaint from anyone in the motels," says Ridenour. "There may be a little carry-over from the lounge to the restaurant."

Ridenour tries to keep the programming current. He estimates that he uses 75% of the music on the national disco charts and adds "we're breaking material in our region."

"We're still progressive when you take into consideration the locale. In smaller markets we can't use New York disco style format. People do respond more to radio-type programming."

Ridenour values radio as an advertising tool for his discos but also finds word of mouth as effective publicity.

Bobby McGee's is a wholly owned restaurant and disco chain consisting of 10 clubs throughout the Southwest and West Coast. The parent company boasts clubs in Honolulu and a recently opened 14,500 square foot disco in Anchorage.

The emphasis in the Bobby McGee's club is on the many rooms, each with its own special setting, in which customers have dinner. These include rooms with Moroccan decor, Polynesian touches, or even one modeled on a doll house interior.

Throughout the club, employees are dressed in special costumes and take on the role inspired by the outfit. A Scarlett O'Hara may be seen with Zorro, Superman with a french maid. An employee in a boy scout outfit may clean your ashtray while Little Bo Peep serves a drink. Costumes are designed by Bob Sikura, who originally bought up wardrobes from movie companies in L.A.

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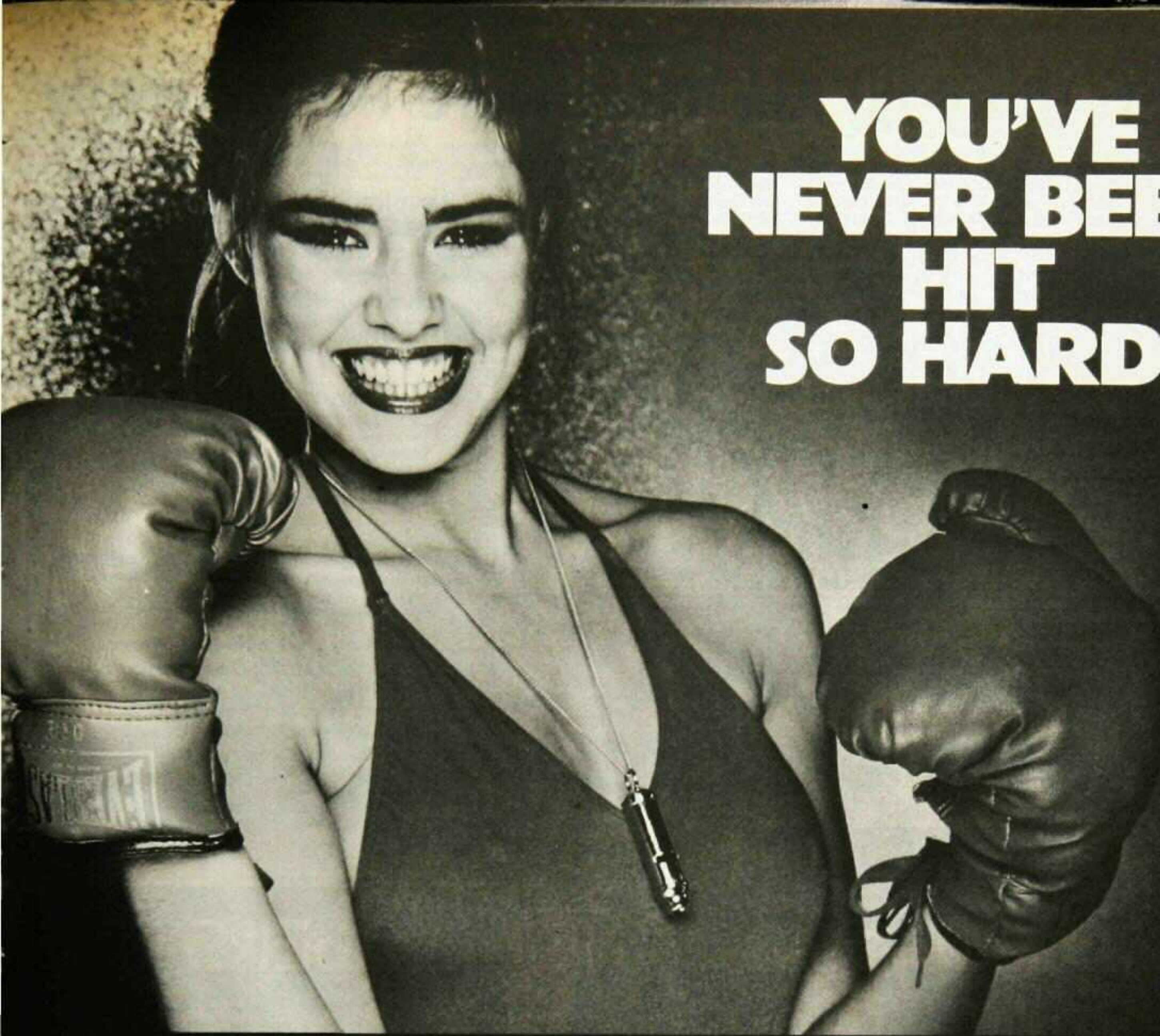


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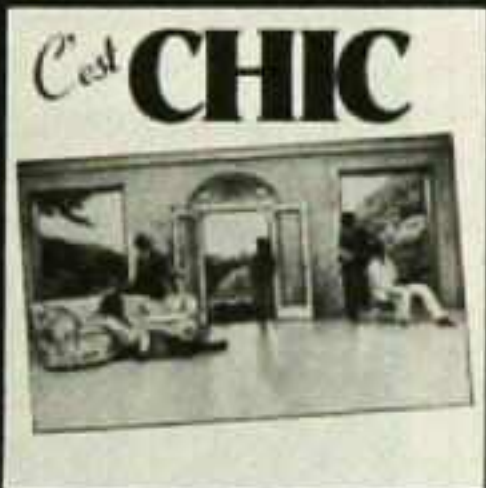
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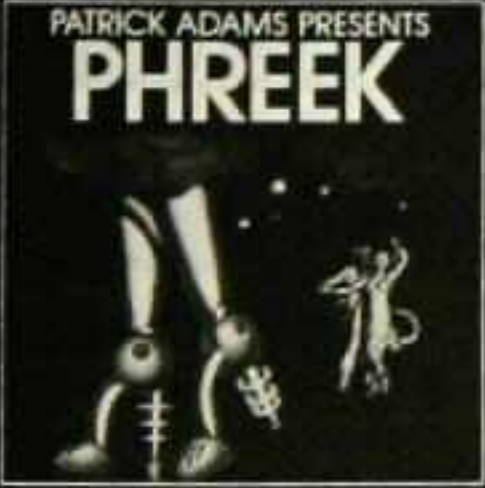
Joy Fleming "The Final Thing" SD 19220



Herbie Mann "Super Mann" SD 19221
Contains single, "Superman" #3547



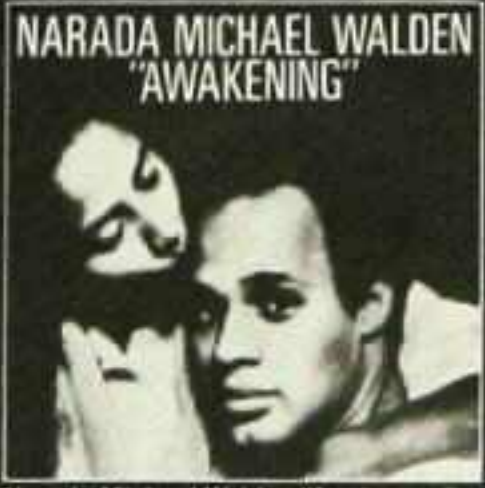
Midnight Rhythm SD 19214
Contains single, "Workin' & Slavin'" #3530



Patrick Adams presents Phreek SD 19213
Contains single, "Weekend" #3550



Tasha Thomas SD 19223
Contains single, "Shool Me (With Your Love)" #3542



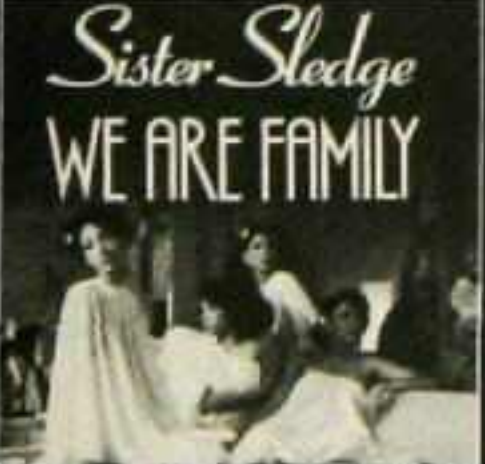
Narada Michael Walden "Awakening" SD 19222
Contains single, "I Don't Want Nobody Else (To Dance with You)" #3541



Wonder Band "Stairway to Love" SD 38-111
Contains single, "Whole Lotta Love" #7099
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Cerrone "Cerrone IV: The Golden Touch" SD 5208
Contains single, "Look For Love" #44247
On Cotillion Records & Tapes



Sister Sledge "We Are Family" SD 5209
Contains single, "He's The Greatest Dancer" #44245
On Cotillion Records & Tapes



Leif Garrett "Feel The Need" SB 7100
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Fantastic Four "B.Y.O.B." WT 6108
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12-Inch Singles: Are They Here Permanently?

LOS ANGELES—More titles are being released on 12-inch disks than ever before, reflecting record companies' awareness that the 12-inch configuration is a great way to get a "buzz" going on a particular track.

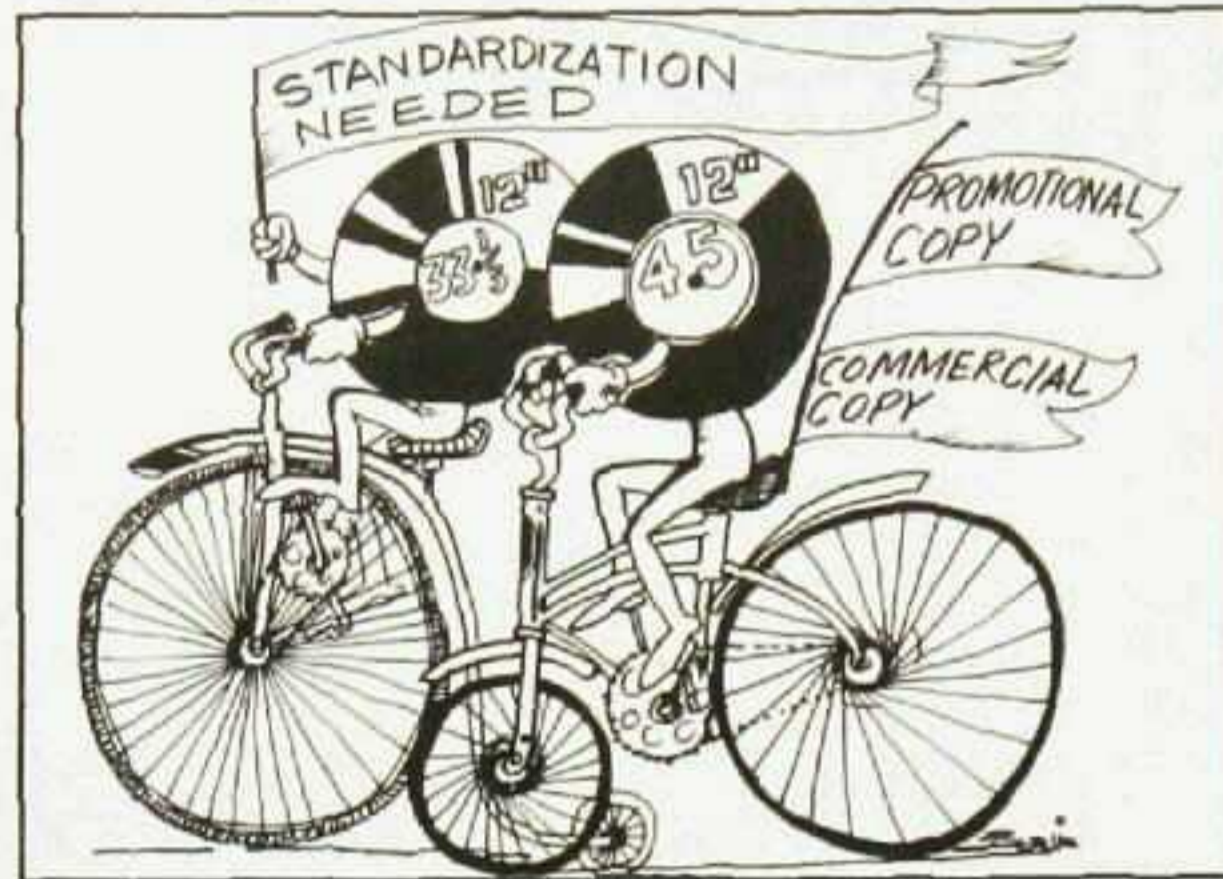
But the number of disks pressed on each title is being limited, mirroring the same labels' concern that 12-inchers are not profitable to merchandise and may cut into LP sales if the 12-inch version of a song is too similar to the LP version.

An additional concern to the labels is that 12-inch single sales are not generally reported to trade magazines as single sales or album sales, so the activity does not reflect in pop chart movement. However if there were no 12-inch disk and the customers were forced to buy the album, it might generate LP chart momentum.

Promotional 12-inch disks are still widely distributed. Billboard's national disco action Top 40 chart for

the last week of February showed only four products which had not been released on 12-inchers: Arpeggio's "Let The Music Play" on Polydor, Voyage's "Fly Away" on

By PAUL GREIN
Marlin, "Ultimate" on Casablanca, and Roundtree's "Manhattan Fever"/"Discocide" on Mango.



The other 90% of the hottest dance tracks in the nation's discos were being played principally off 12-inch disks. (Continued on page 88)

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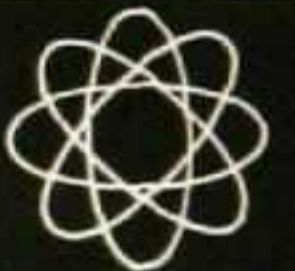
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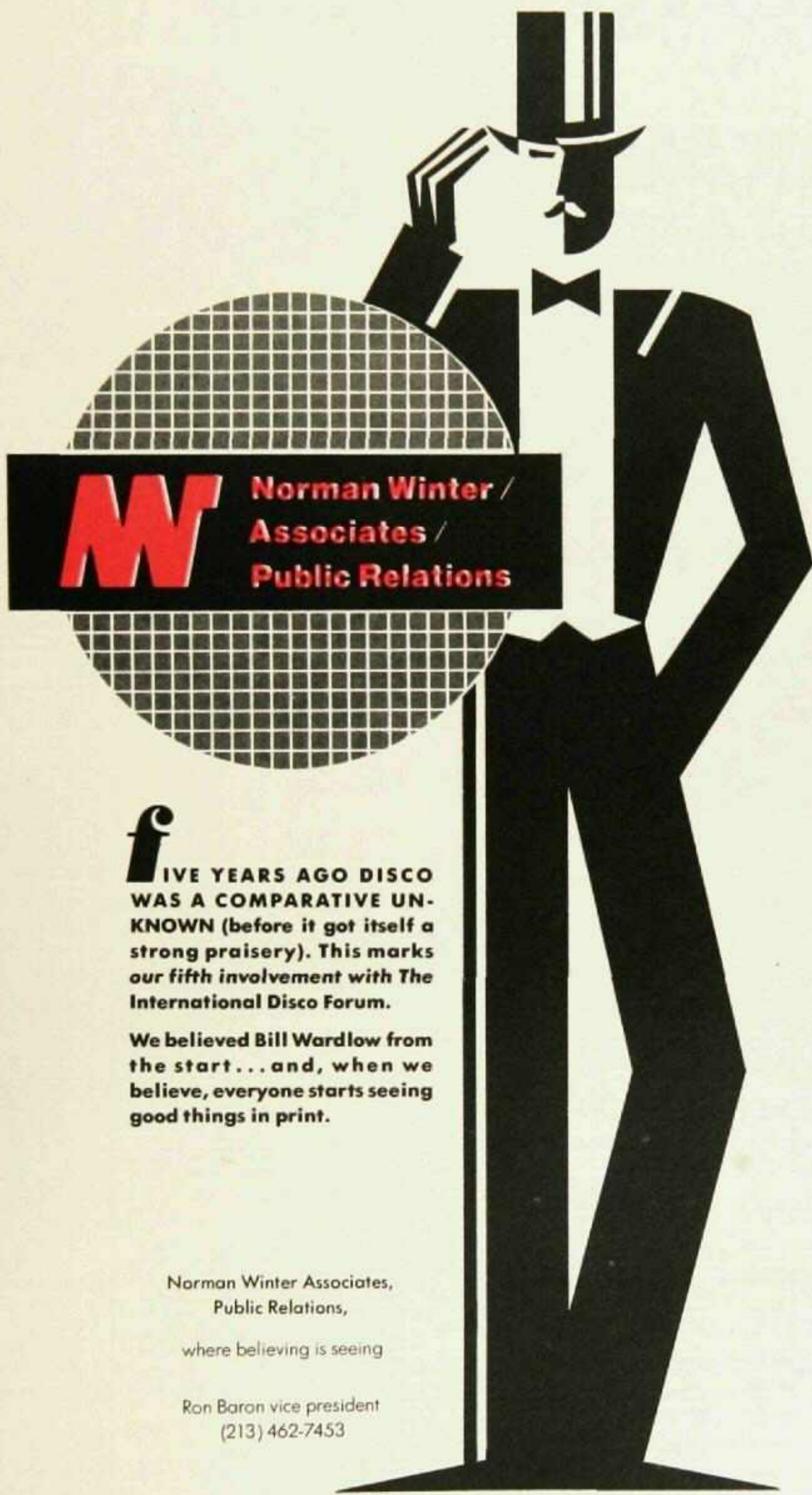
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There's Always Room For Rock At N.Y. Clubs

By ROMAN KOZAK

NEW YORK—Not all fans who like to dance to contemporary music like the sound of disco music. Many prefer rock'n'roll, and to cater to their tastes a growing number of dis-

cos have adopted a mix of live and recorded rock music.

Rock'n'roll disco is not new; it is, in fact, as old as rock'n'roll itself. The record hop, whether in the high

school gym or the local teen hang-out, was a part of the '50s lifestyle.

In the '60s, when the word discotheque first came into use, and the first of the modern discos opened, it

was rock'n'roll and Motown soul and the twist people were dancing to.

More recently, La Mere Vipere in Chicago was the first of the new

wave discos. It burned down last year, but the focus for rock disco has moved east, to New York City, where a number of clubs are finding a whole new dance crowd with rock music.

Most popular of the rock discos is Hurrah, on the West Side in Manhattan. Hurrah, as did Le Mere Vipere before it, started out as a disco music disco, but economic reality forced the change to rock.

Before the opening of Studio 54 it was the most chic disco in the city, explains Henry Schissler, former manager of the club.

However, much of its crowd left with the opening of Studio 54, forcing a rethinking of its philosophy. It briefly presented "Neon Woman," a play, before going to rock'n'roll last May.

The club features a mixture of live acts and recorded music. There are two sound systems to meet the demands of both. The sound system for the recorded music was designed by Burt Rosen of Audio Concepts, while the sound system for the bands, which is completely separate, is the work of Steve Malkan of Sun Sound in Stamford, Conn.

There is live music every night, with one and usually two bands playing. With Schissler's recent departure, the booking, at least temporarily, is being done by Robert Boykin, owner along with Barbara Lackey of the club.

Following the much publicized altercation between the late Sid Vicious and Patti Smith's brother, the club has tightened somewhat its admissions policy to exclude some of the rowdier punk fans.

It has also refurbished its decor, and it is finding that some of the crowd that deserted it for Studio 54, is now coming back. The club is chic again.

Also going after a chic crowd is Trude Heller Now, which opened on Valentine's day. Trude Heller, who was involved in the first wave of disco in the early '60s (she was the first to put dancers in cages), is gearing her new club to patrons from the fashion industry and the arts.

As at Hurrah, the music is rock'n'roll, with some new wave, and a lot of Rolling Stones, David Bowie, Blondie and Motown classics.

Unlike Hurrah, the music, at least initially, is strictly on disks. Though the club is licensed for live performances, so far there is no policy to book live acts.

More geared to a new wave sound and clientele is the recently opened Mudd Club in Soho. The club, which does not advertise, sometimes features new wave and no wave bands as well as dance music.

Another club that allows its patrons to dance to live mainstream rock music and taped music is the Rocker Room in midtown Manhattan.

There will be others of course, with the likes of the Rolling Stones, Blondie, Rod Stewart, Dolly Parton, the Doobie Brothers, Nicolette Larson, the Beach Boys, Ian Dury and even Rick Wakeman coming out with disco tunes, the line between what is disco and what is rock is growing fainter every day.

New 2-Hour Show

LOS ANGELES—A two-hour weekly disco show, "Steppin' Out," is now being offered for syndication to disco, contemporary and pop-adult stations by The Golden Egg, a new company. Copyrighted material

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KACE-FM Radio in Los Angeles, California "Good. Real good record." Alonzo Miller, Music Director.
Marriot Hotel, "Excellent. Audience response was very good. Thank you for wondering my opinion." Brad Garrett, D.J.
Crystal T's Emporium—San Diego, California. "Excellent. Great audience response. Really like the 12" re-mix—a lot stronger and definitely long enough and easy to mix." Alan Gregory, D.J. Consultant.
Playgirl Club—Garden Grove, California. "Good. Top 40 pick." Randell Jacobard, D.J.
Advertiser Cocktail Lounge—Las Vegas, Nevada. "Excellent, top 40 pick. Very good dance floor response." Aaron Nino, D.J. In charge of all programming.
Alexander Grahams—Denver, Colorado. "Top 40 pick. Solid bass beat. Horn work done real well." Steven Kawaskima, D.J.
Disc Connection Disco—Denver, Colorado. "Good, top 10 pick. Beat very good and vocal and background very good." David Bowie, D.J.
Rosey Bottoms Disco—Denver, Colorado. "Excellent. Very good recording, would work well within my club. Done nicely, will definitely use this." A.R. Garwood, D.J.
Mr. Pippins—Denver, Colorado. "Excellent. I feel will be very strong excellent beat, good lyrics—should be hot!" Sue A. Connell, D.J.
KFML Radio—Denver, Colorado. "Excellent disco cut." Music Director.
Crescendo—Anahim, California. "Top 40 pick. It could be a hit." Bill Brown, Music Director—Head D.J.
Disconnection—Palatine, Illinois. "Good, top 40 pick. Packed the dance floor first time played." Mark Pophal, D.J.
KLUM-FM Radio—Jefferson City, Mo. "GOOD." Dennis H'ark Sr., Program-Music Director.
WMMW Disco Remote—Arlington, Hts., Ill. "Good, top 40 pick. Good beats per minute. Fits with many current hits." Paul Drake, Programmer/D.J.
Runway Disco—Mason City, Iowa. "Good. A good beat, good audience response." Randy Chesterman, Head D.J.

The Stone Hearth—Madison, Wisconsin. "Good, top 40 pick." Jon Klund, D.J.
Dogs Of War—Chicago, Ill. "Excellent!" Eddie Thomas, Chairman.
2000th Ave Glen Johnson—Arlington Hts., Ill. "Excellent. Super song, audience response was excellent. I love it, keep up the good work." Glen Johnson, D.J.
WAFB-FM—Baton Rouge, Louisiana. "Good, top 40 pick." Bill Healey.
West Coast Fantasy—Tulsa, Oklahoma. "Good. Audience responded for having heard jam for first time." Jackie Robertson, Mgr., D.J.
Magazine Street Car Disco—New Orleans. "Good. First time around good response. I think you have a strong record and it should make the charts." Owner-Chuck.
Break Midway—Metairie, Louisiana. "Good, Top 40 pick. Could be a top 10 pick with a longer percussion intro." Al Paez, President N.O. Disco Assoc.
W.C.G.L.—Jacksonville, Florida. "Good. Will add to my format—think it will do ok in this market." Arthur Jabbar—Music Director.
W.C.G.L. Super Soul—Jacksonville, Florida. "Good. With the sound we are creating here, I believe this one will go very good in our format." Arthur Jabbar, Music Director.
1st Emperors 425—Spokane, Washington. "I'm getting good response on my floor. I've only been playing it for 1 week." Robert P. Wilcox, Disc Jockey.
The T.T. Show—Arlington, Virginia. "Top 10 pick. If this record doesn't make the top 10 I'll eat my turntable! In the future if you have any promos equal to this great one, I will be glad to play them and lay the good word on the people! Dig it!" Thomas Davidson, Owner.
WPBF 105 FM—Middletown, Ohio. "Top 10 pick. Sounds good, easy to dance to, sticks in your head." Louis Braden, Music Director.
Whatever Turns You On Disco—Washington, D.C. "Top 40 pick. Very good audience response. Product is good. Vocals good as well as instrumentation." Matthew Jackson Jr., Disco D.J.

WCPC Broadcasting Co., Inc.—Houston, Texas. "Good strong sound, good weight." Rick Hoffman, Music Director.
Babe's Disco Record—West Mifflin, Pennsylvania. "The rush is on, I hope this goes gold." Hugh "Disco Babe" O'Donnell, President & Owner.
Disco Megapolis—Brooklyn, New York. "Good top 40 pick. Excellent blending cut. Very danceable. Good up front vocals." Thomas Mancoff, D.J. & Manager.
KLOU Radio—Lake Charles, Louisiana. "Good, top 40 pick." Jerry Lou Fear, Music Director.
Philadelphia School Of Communication—Philadelphia, Pennsylvania. "Top 40 pick. Good solid beat!" Tom Doyle.
WFIC Radio—Collinsville, Virginia. "Good." Bill Bass, Music Director.
Buzzby's Disco in San Francisco, California. "A very good, strong pressing. This is definitely a potential hit! My audience responded very positively the first play." Steven Robert Ayzino, D.J.
Pips Disco in Beverly Hills, California. "Put record out 3 times a night—excellent response." G.B. Odum, Head D.J.
Night Fever Disco in El Cajon, California. "Excellent, top 10 pick. Good bass line, and vocals. Not too much drums. (That's good). Very acceptable sound. I think you have a winner." Paul A. Vintena, D.J. Owner.
N.W. Disco Pool in Seattle, Washington. "Top 10 pick." John W. Bush, president.
Sebastians/Woodlake Inn in Citrus Heights, California. "GOOD!" Dana W. Gars, D.J.
Turn of the Century in Denver, Colorado. "Good production. Good dancing response. Excellent to mix from!" Jim Janovick, D.J.
STUD Radio in San Francisco, California. "Excellent. I thought this cut has great disco-play potential. I play to a fairly funk-oriented crowd and it went over very well the first time I played it, usually a good sign for a new cut." George Ferron, D.J., assistant office mgr.
Charlie Hurt Reason in Denver, Colorado. "Good, top 40 pick. Got off first time I put it on." Kermit McClain, D.J.

Turning Point Disco in Denver, Colorado. "Excellent. I think this record is the 'most. Need more like this one in Denver.'" Ulysses Saxor, D.J.
"Babes" Disco in Denver, Colorado. "Top 10 pick. Will take time to get going, but, although audience has heard it one or two times, they get into it." John H. Bolden, D.J.
Back Door Disco—North Fla. Record Pool—Jacksonville, Fla. "Good, top 40 pick. Getting very good audience response—keeps floor jumping." William S. Neal, Chairman.
Smithnight Independent—Communications Disco Pool Ltd.—"Excellent. This soulful disco cut is good product from the first chord with gutty but clear vocals. Energy is at an all time high for Vincente." Mr. Gary Smith, President and Director of Music.
VA Disco Assn.—Virginia Beach, Virginia. "Good, top 10 pick. Good song, has that happy swinging rhythm. Never lost a person on the dance floor." Joe Butler—Director.
Bob Morrow—Warminster, Pa. "Good, top 40 pick. If enough air play could get on the charts." Bill Kurrow, D.J.
Philadelphia School of Communications—Philadelphia, Pa. "Top 40 pick." Tom Doyle, Promotional Director.
Cozy Nook Disco—Philadelphia, Pa. "Excellent, top 10 pick. They love it, the beat—the music—and the vocals." Brandon Harris, D.J.
Upper Manhattan Disco Assn.—New York. "Good. This is a hell of a disco record and it promoted properly it can make noise." Mel Williams, President of Pool.
WPUB—Pace University—Brooklyn, N.Y. "Excellent! Great top cross over possibility!" Glen Stale, D.J. "Glenn's Den."
Disco Den Inc.—New York. "Excellent. Hot tune, good rhythm and vocals." John J. Morales, Product Coordinator.
Disco Pool of America—Cresson, Pa. "Good, top 40 pick. Definitely would be in top 10 if there was more exposure in all markets at same time." Thom Racosky, Director of Disco Pool.

A Major thanks
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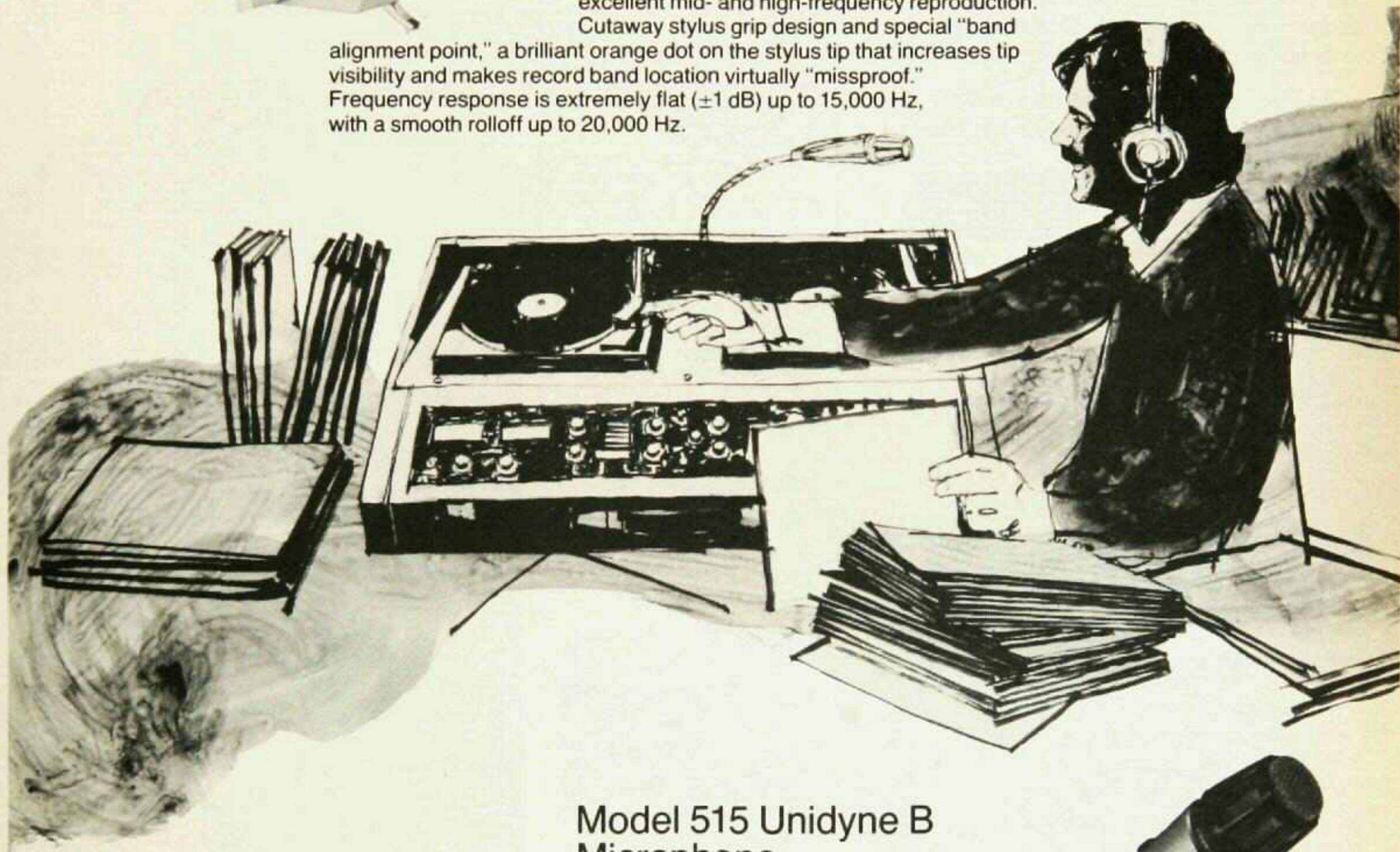
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• Continued from page 59

really safe. The constant danger of falling and being run over by some overzealous skater-dancer intimidates many people. "You can fall down anywhere," states Lynn. Instead, she points out "roller skating, unlike ice skating, puts no pressure on your ankles so that minimizes breaks. If you fall while ice skating the chances of getting cut are always present. Not so with roller skates."

Because falls are a regular part of the roller disco experience, Good-skates plans to use Mapleroom floors at the Rollerballroom. "They are much more resilient and more flexible than the plastic floors that have become popular" says Lynn. She also notes that it is easier to maintain control on the wood floors. Turning corners too swiftly on the plastic floors, especially for beginners, can be hazardous.

The use of polyurethane wheels by roller-disco skaters has greatly aided the argument that skate rinks can be a good vehicle for breaking records. The traditional metal, clay and wooden wheels are extremely noisy, a characteristic that could discourage record company involvement.

Kryptonics, a company which specializes in polyurethane skateboard wheels, is marketing a skate with narrower wheels that is both quiet and more maneuverable than its predecessors.

Polyurethane skates are also easier on the floor, making them workable on any surface. So the use of roller skates at discos like Xenon don't damage the dance floor.

Roller disco has opened up a whole new market for sound equipment with Ceranium Labs of New York one of several companies around the nation benefiting from it.

A sign that roller disco is gaining momentum is the number of accessories now available. Many of the so-called disco fashions are now being promoted as roller disco outfits. Sequined elbow pads, knee-high skates and even skates with lights included have been seen across the country.

Paramount Pictures is reportedly developing a feature film based on the Empire Rollerdrome, which could be the ultimate step in legitimizing the roller disco phenomenon.

Perhaps symbolic of roller disco's charm is Charles Brown alias Ben Vinzerilli or, as he likes to be called,

"the Vinz." According to other skaters "he only knows three steps, but he makes them look like 20."

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4 Broadway Musicals Resort To Disco Theme

By IRV LICHMAN

NEW YORK—Disco on Broadway? Why not?

From a Broadway musical standpoint the time is ripe. This is not meant as a total compliment, for it's the nature of the Broadway musical to generally reflect pop culture rather than initiate new trends.

But disco is a particularly effective medium for the Broadway stage. For one, it's a dancing thing, and, of course, an added visual impact is a set and lighting directors' dream of heaven.

And so it will be. One disco pro-

duction due this spring, "Gottu Go Disco," plans to utilize the production and writing skills of key disco personalities, while staging, simulating a disco, will actually extend into the audience, who, one assumes, will be invited to do some discoing of their own.

One recent Broadway development argues well for the disco format on Schubert Row. This is the success of such revue formats as "Ain't Misbehavin'" and "Eubie," which recap the songwriting careers

of Fats Waller and Eubie Blake, respectively.

Both rely heavily on dance routines of their eras, while shows, like Michael Bennett's "Chorus Line" and "Dancin'," owe their existence to choreography.

Disco is, of course, not the first case in which the Broadway stage read the musical headlines. During the Swing Era, Broadway saw such productions as "The Hot Mikado" and "Swingin' the Dream," which was based on "Midsummer Night's Dream."

Throughout their careers, great theatre composers like Irving Berlin, the Gershwins, Rodgers & Hart and Cole Porter made song comments, often satirical, on popular musical fashions of the time.

The earliest examples go as far back as ragtime, with Irving Berlin's "Alexander's Ragtime Band" and George and Ira Gershwin's "The Great American Folk Song Is Rag." It's more likely, however, that few of today's Broadway composers are going to tackle a disco song, since disco

relies so much on what's going on behind the tune.

One thing is certain. Broadway seems to be reacting more quickly to disco than it did to rock, at least with some semblance of the real thing.

1959's "Bye Bye Birdie" was really a Broadway composer's view of rock'n'roll. "Hair" in 1967 was more like the real thing, as was "Jesus Christ Superstar" four years later.

In addition to "Gottu Go Disco," at least three other disco musicals are planned for the near future.

"Beatlemania" producers Stephen Deber and David Krebs plan "Discotheque," with a reported budget of \$1.5 million. Like "Gottu," the theatre will turn into a disco after the show, though dancing will ostensibly be limited to the stage (fat chance!).

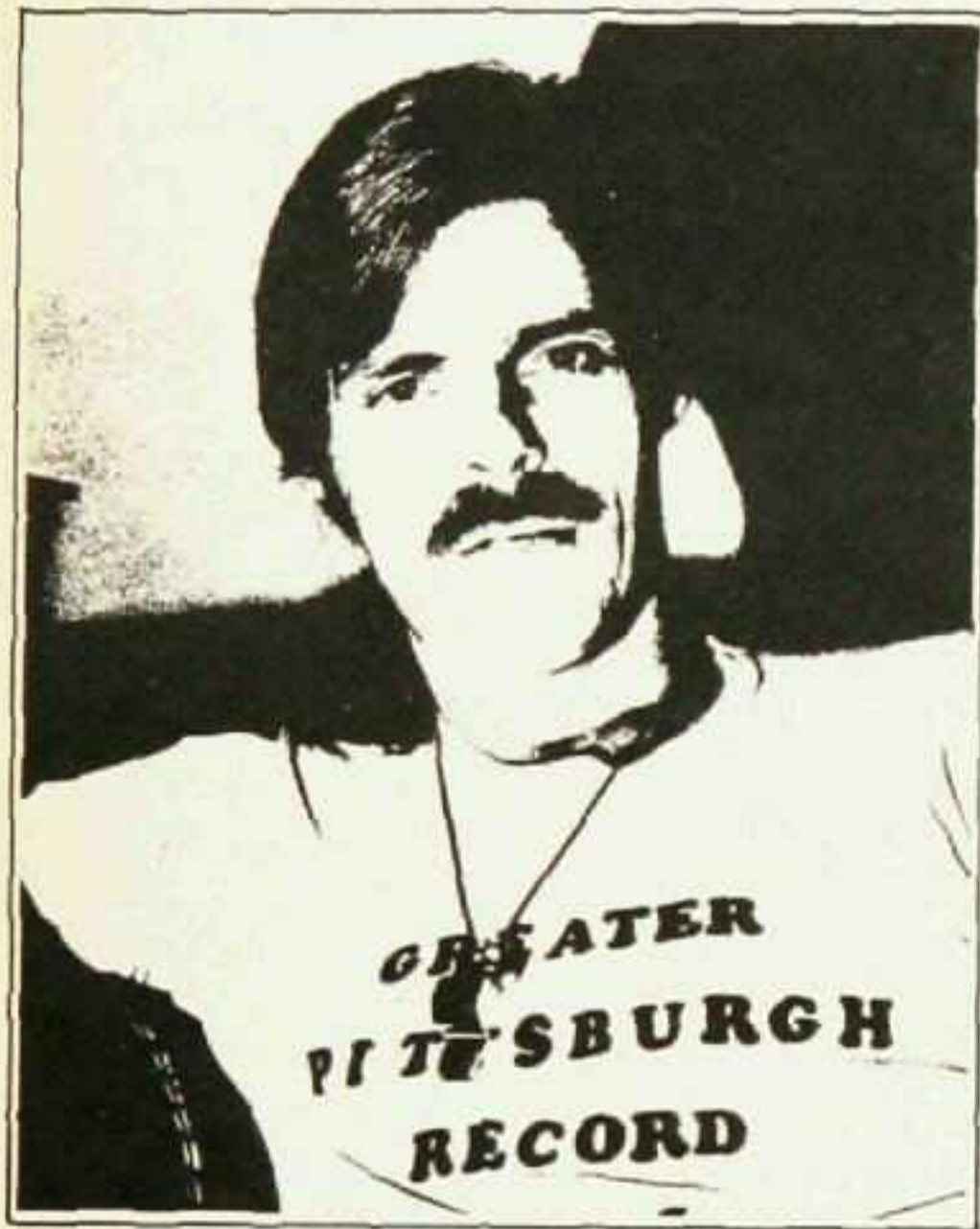
Also in the \$1 million plus category is "Holy Moses And The Top 10," being put on by Hal Grossman and Robert Fournier. The book, music and lyrics are being written by Hal Grego.

An unusual touch here is that there's no dialog, it's all sung, prompting the producers to term the show "discopera."

A fourth announced disco entry is "Phantom Of The Disco," produced by Beam Junction Productions in cooperation with Berlin/Carmen International Artists Management. Of interest is word from Cy Berlin that the show will play "major discotheques" around the country before heading for Broadway. Show will also be the debut for the new group, Creatures Of The Night.

Broadway has already inspired a disco success with "Ease On Down The Road," from "Wiz," with the hit recording by Consumer Rapport. The current hit, "They're Playing Our Song," features some disco moods.

In a way, disco has already arrived on Broadway. But, what is considered the real thing is apparently ready to bust loose in the months ahead.



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Disco Mix

By BARRY LEDERER

NEW YORK—The First Choice has proved its durability with "Hold Your Horses," the title of its new LP on Goldmind Records. Side one takes off with a medley running 15:50 minutes.

Starting with "Let Me Down Easy," the girls flow with the music to give an uplifting and refreshing concept to this tune. A sax solo by John Davis highlights the cut with drum breaks and tight harmonies that complement the arrangement by Thor Baldursson.

"Good Morning Midnight" is flavored with castanets and a Spanish flavor similar to Charo's last LP, with a light and bouncy orchestration.

Finally there is "Great Expectations" with sweeping strings by the Don Renaldo Orchestra which is the highlight of the LP. This side was produced by Tom Moulton and Thor Baldursson.

Side two's "Love Thang," produced by McKinley Jackson, has a midfunk beat that is a nice change from the other material. "Double Cross" produced by Norman Harris is reminiscent of some of the earlier First Choice records.

The artists perform at their best on this production with pulsating rhythm tracks and electronic effects which add to the girls' vocals.

The 12-inch 33 1/3 r.p.m. of Vicki Sue Robinson's "Night Time Fantasy" is taken from the motion picture "Nocturna" which is due out in late spring.

Producers of this cut, Norman Bergen and Reid Whitelaw have written and arranged this riveting disk which combines two guitar and percussion breaks with the artist's sexy and gutsy voice adding to the momentum.

Instrumental sections are interspersed with the artist's high quality voice which maintains a slick feeling throughout this 8:15 minute cut. Local reaction has been favorable.

(Continued on page 84)

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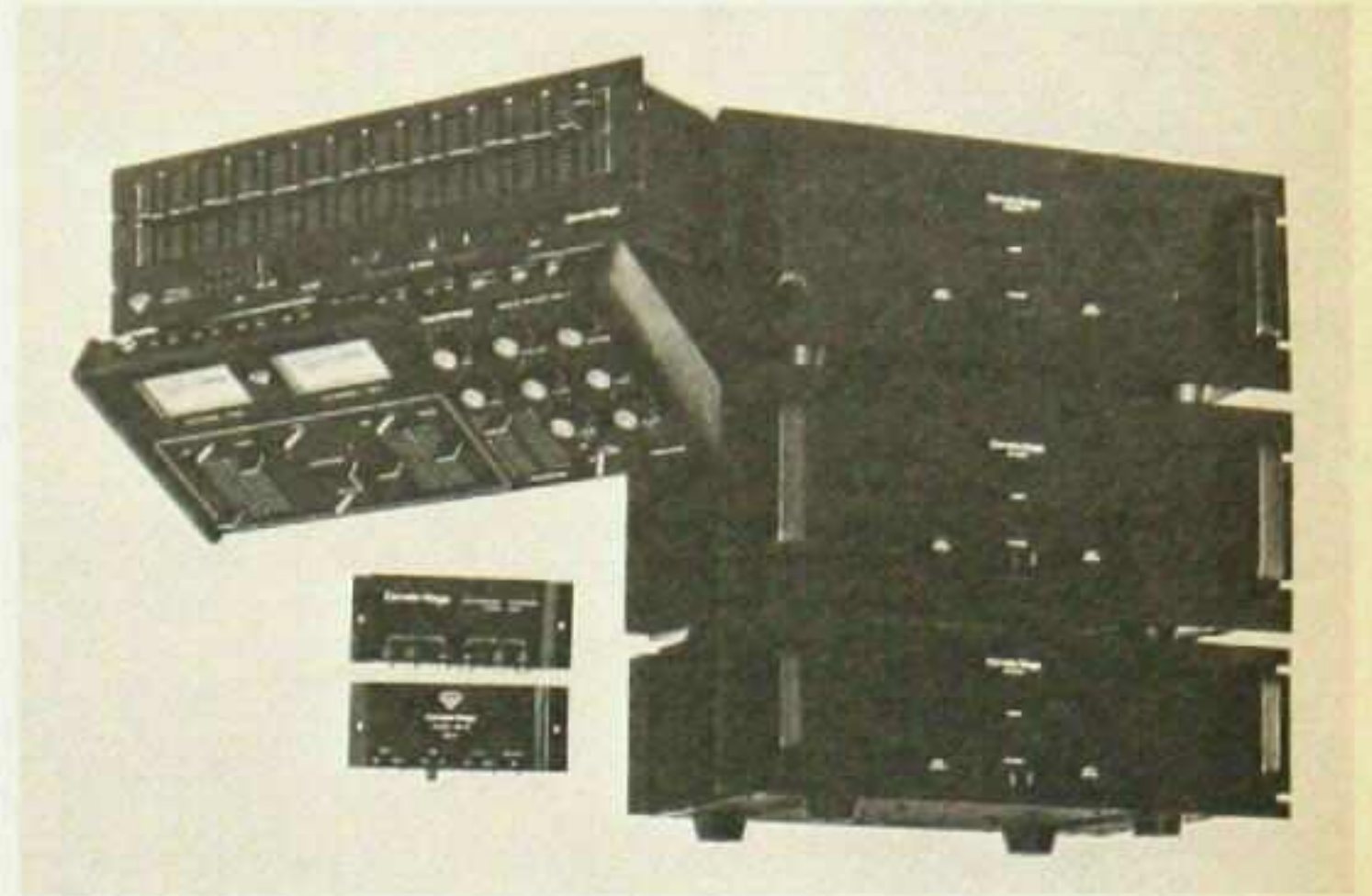
Consider our new professional power amplifiers, for example. These new amplifiers feature the latest generation of rugged high speed output devices. Advanced self-resetting protection systems virtually guarantee the safety of the amplifier and all associated equipment. With full complementary, differential, symmetrical circuit designs, waveform fidelity is absolute. Power? These amplifiers will put out up to 600 watts per channel with no problem whatsoever.

Similarly, our recently developed family of compression drivers provides a significant advancement over existing compression driver technology. These new Cerwin-Vega designs prove that compression drivers can be smooth and accurate, and still capable of high power handling and high output.

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What's so great about Disco?



Disco Mix

• Continued from page 82

Whenever listening to a 12-inch record I always check the flip side to see if another song is listed, instead of the usual shorter version of the first side.

Jim Grady's new release on Chanterelle Disco Records, distributed by Mushroom, is "Touch Dancing."

Brass, drum and a cantina band sound climax the record. Surprisingly the flip side which

one might think to be a sleeper is actually the side which should garner the most play.

Titled "I Got What I Came For," the momentum of this 5:55 minute disk is driving, intense and spotlighted with an infectious melody line.

Background female voices add to the strength of the piano, keyboard and hand-clapping backbeat that interweave with the voice. Several crescendos are reached to add

further dimension to this record which is delightful and full of surprises.

The mix by Rick Gianatos maintains a high energy level which does not stop till the last beat of the record.

Westend Records' new 12-inch 33 1/3 r.p.m. by Taana Gardner has had a few test pressing previewed at selected discotheques. Reaction has been quite positive to this production by Kenton Nix titled, "Work That Baby."

Larry Levan, DJ at the Paradise Garage Disco, has effectively used high pitched voices, alternating with a whispering and sensuous vocal that combine well with the synthesizer, bongos and percussion rhythm tracks.

This certainly is a tremendous followup to the

label's already hit-bound "Everybody Get Dancing" and should do as well on the charts.

Roadshow Records has finally come across with a 12-inch 33 1/3 r.p.m. which should give this new disco company the attention it deserves. The release is "Bang A Gong" from the album "Witch Queen."

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Few Club Dates

• Continued from page 44

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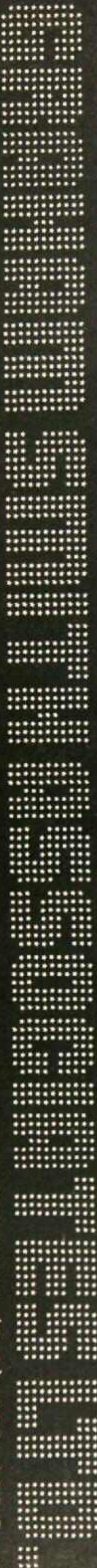
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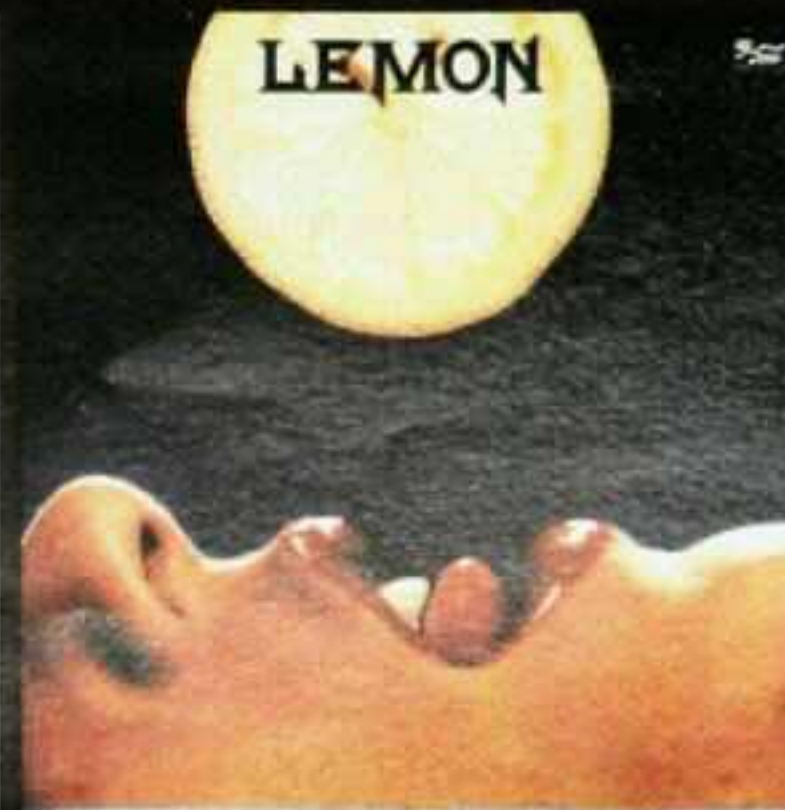
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Moppet Market Is New, Open And Available

By BOB RIEDINGER JR.

NEW YORK—With adult disco operations firmly establishing themselves across the country, it is not surprising that many entrepreneurs are testing the viability of non-alcohol teen discos.

Owners of full and part-time discos for teens are catering to crowds of passionately devoted regulars. And according to the owners, these patrons possess a naturally high energy which packs their clubs especially on weekends.

Prompting the move into this area was the observation that few teens have access to adult clubs which for the most part carry minimum age requirements based on state liquor laws. As a result, the potential disco dancer is between the ages of 12 and whatever the legal drinking age in a particular state is.

Gary Brustein, a co-owner of the popular Guys & Dolls Teen Disco

which opened last August in Franklin Square, N.Y. got the idea for his

club when he noticed that a large percentage of patrons on the lines

now defunct Jupiter's adult disco for his plan. The room was ideal be-

find a viable club format for a room that posed an unusual problem.

Joined to its sister-owned club Boston, by a corridor with doors at each end, the room was too large for (Continued on page 92)



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for the movies "Saturday Night Fever" and "Thank God It's Friday" were teenagers.

According to Brustein, these films allowed the youngsters to see the phenomenon which was exciting their older brothers and sisters.

Brustein also noticed in his visits to area record stores that many of the buyers of disco products were teenagers. He states, "The kids were snapping up disco LPs and 45s and 12-inch disco disks, even though they had no way of experiencing the live excitement of the disco phenomenon."

With his teen disco concept in hand, Brustein decided to rent the

cause it had about 10 high schools within about three square miles of the place.

That was seven months ago. Today the "new" teen operation crowds crowds of young dancers from as far away as New York and New Jersey. Club manager Bob Schoner states that on good nights patrons exceed the 800 mark.

Brustein, riding the wave of the club's success, is now flirting with the idea of franchising Guys and Dolls in the New York/New Jersey/Connecticut area.

Illusions, the Boston area's full-time teen disco, grew from efforts to

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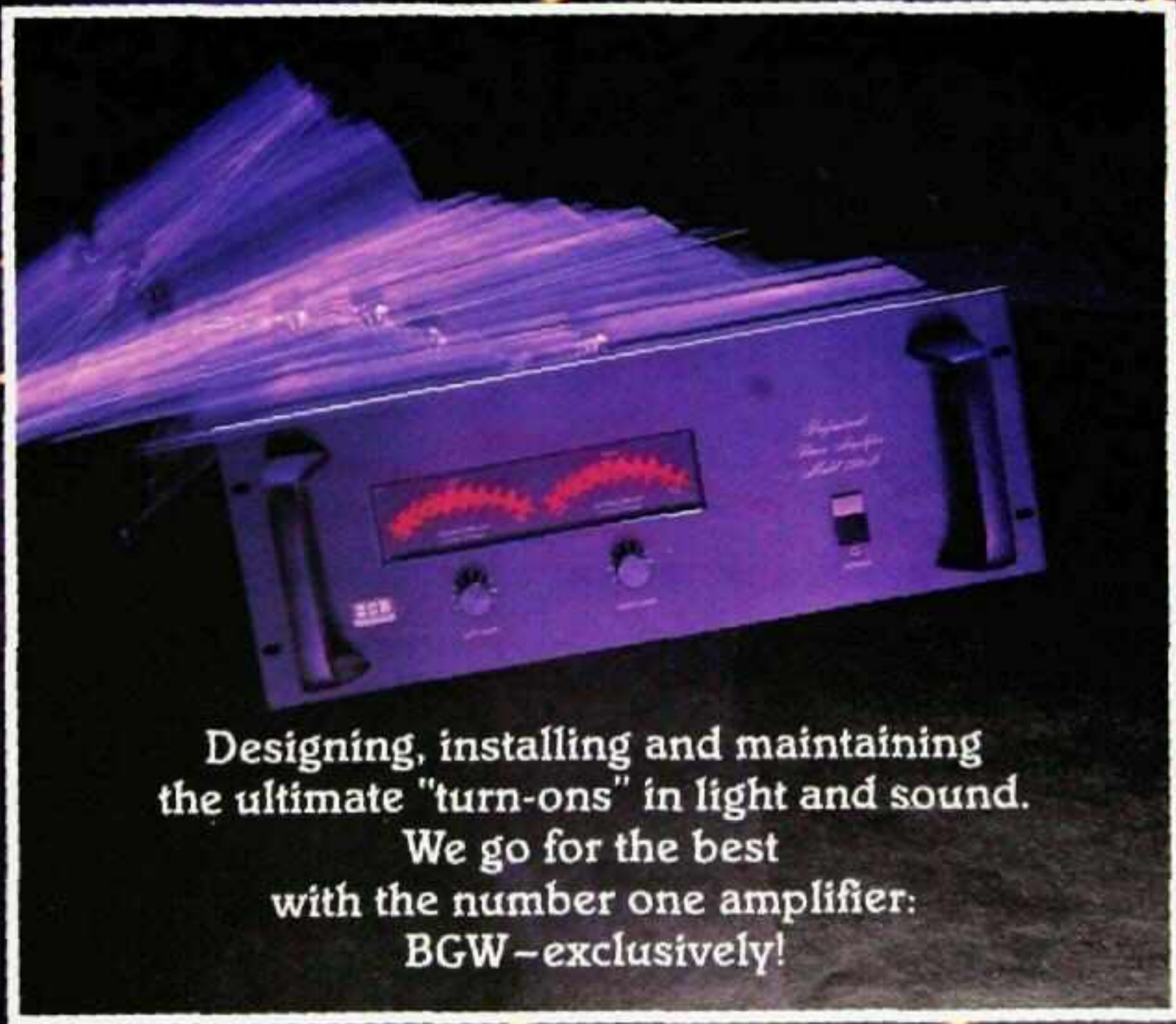
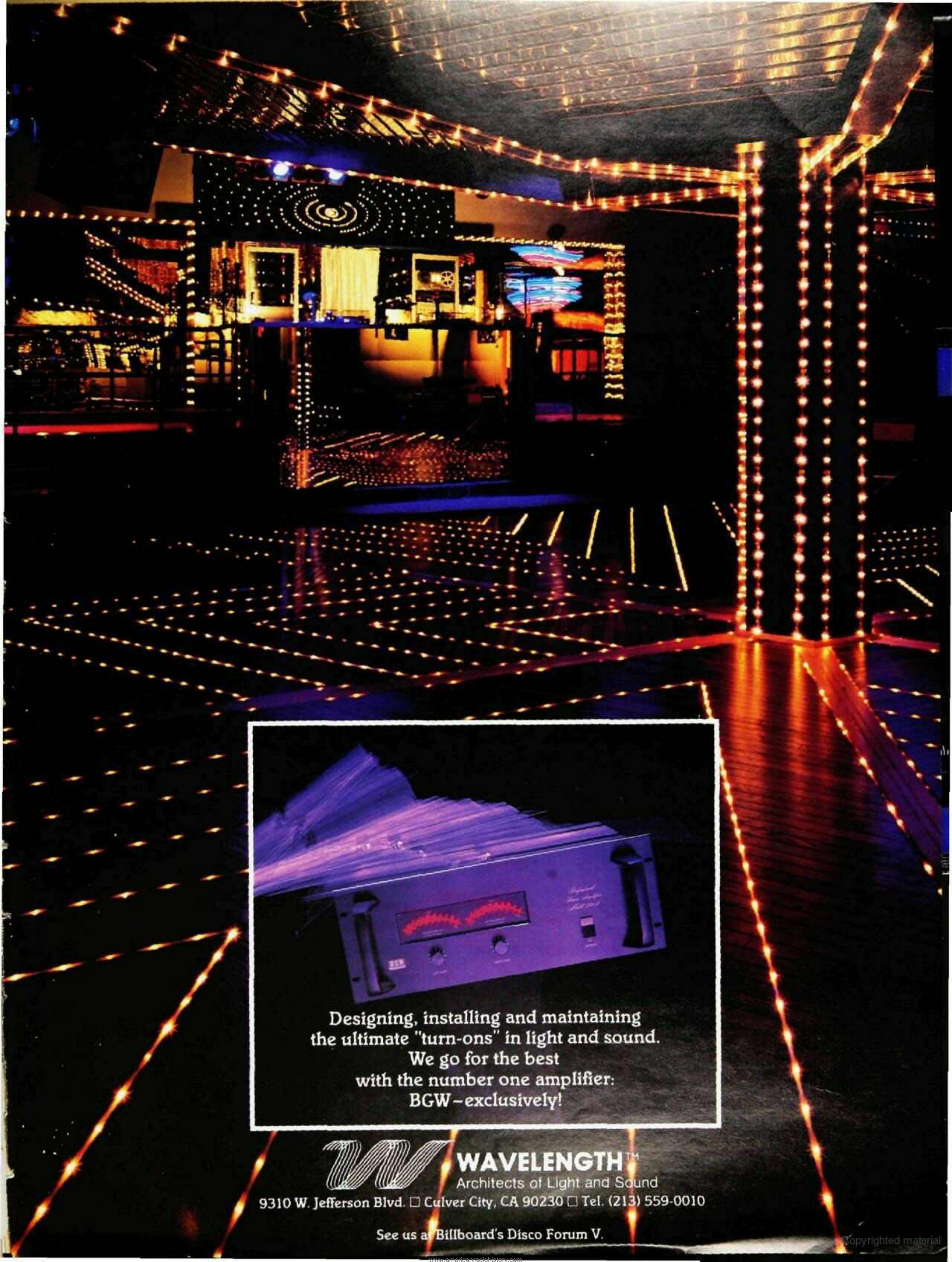
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Disco 12-Inch Singles

• Continued from page 76

Commercially it's a different story.

"Even with a \$3.98 list, the profit just isn't there in 12-inchers," says Tom Hayden, one of the top independent promotion persons in the industry. "So a lot of companies are pressing only 60,000 or 75,000 copies, just to get the word out, and then cutting it off."

"Labels could maybe sell a half million of them but what's the use if there's not that much profit? It's become almost like a single; a write-off to help the album."

Hayden adds that 12-inchers are desirable when the version is markedly different from the LP rendition, as was the case with the Rolling Stones' "Miss You," widely regarded as one of the best-selling 12-inchers ever.

"If the version is the same," he says, "you shouldn't put it out on a 12-incher because you'll be cutting into LP sales. But if it's a drastic remix, with added tracks, you really have to release a 12-inch commercially and not just promotionally. Otherwise you're deceiving the public; they hear one version in the club and go and buy the album and it's a different version."

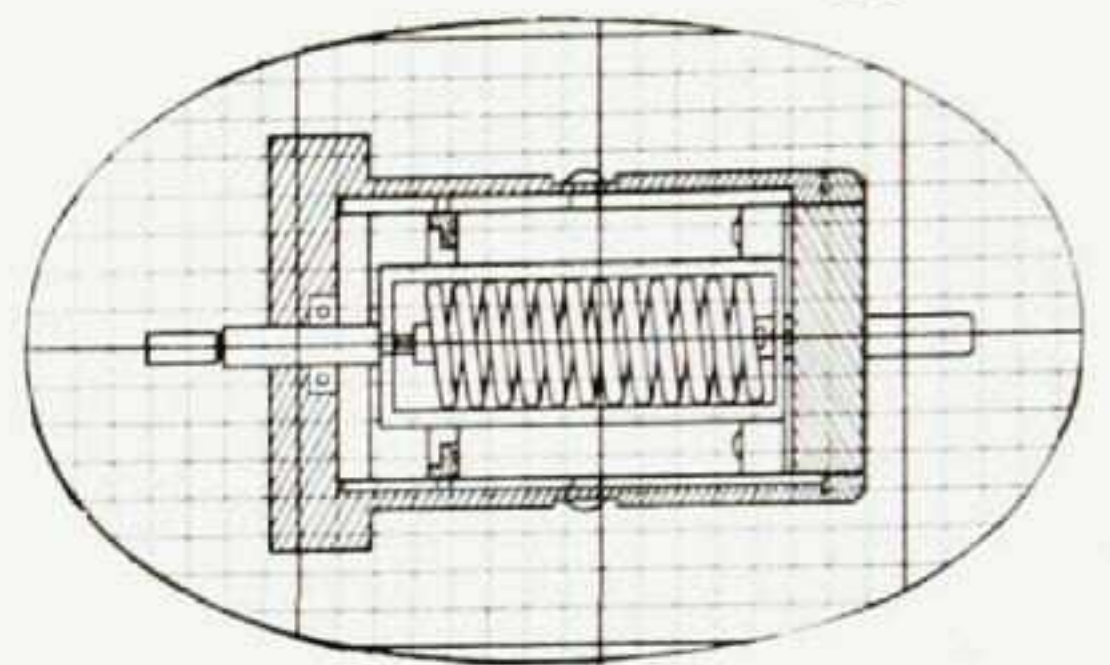
Hayden's organization polled 70 key retail shops six months ago and found that 76% of them stocked 12-inch singles. Half of the shops carried more than 50 12-inch titles.

Of these stores, 14 reported stocking between one and 25 titles; 12 carried between 26 and 50 titles; 10 stocked between 51 and 100; eight carried between 101 and 200; and eight more stocked between 201 and 300. Three stores carried more than 300 titles.

The reported best sellers besides the Stones' "Miss You" were Evelyn "Champagne" King's "Shame," Peter Brown's "Do You Want To Get Funky?" Mike Zager's "Let's All Chant" and Karen Young's "Hot Shot."

The majority of stores replying said the increase in the standard list price for a 12-inch disk from \$2.98 to \$3.98 would have little effect on consumer practice. Only 10 stores said that the price hike would cause customers to purchase much less, compared to 18 who felt it might cause them to purchase somewhat less and 25 who flatly stated it would have little effect.

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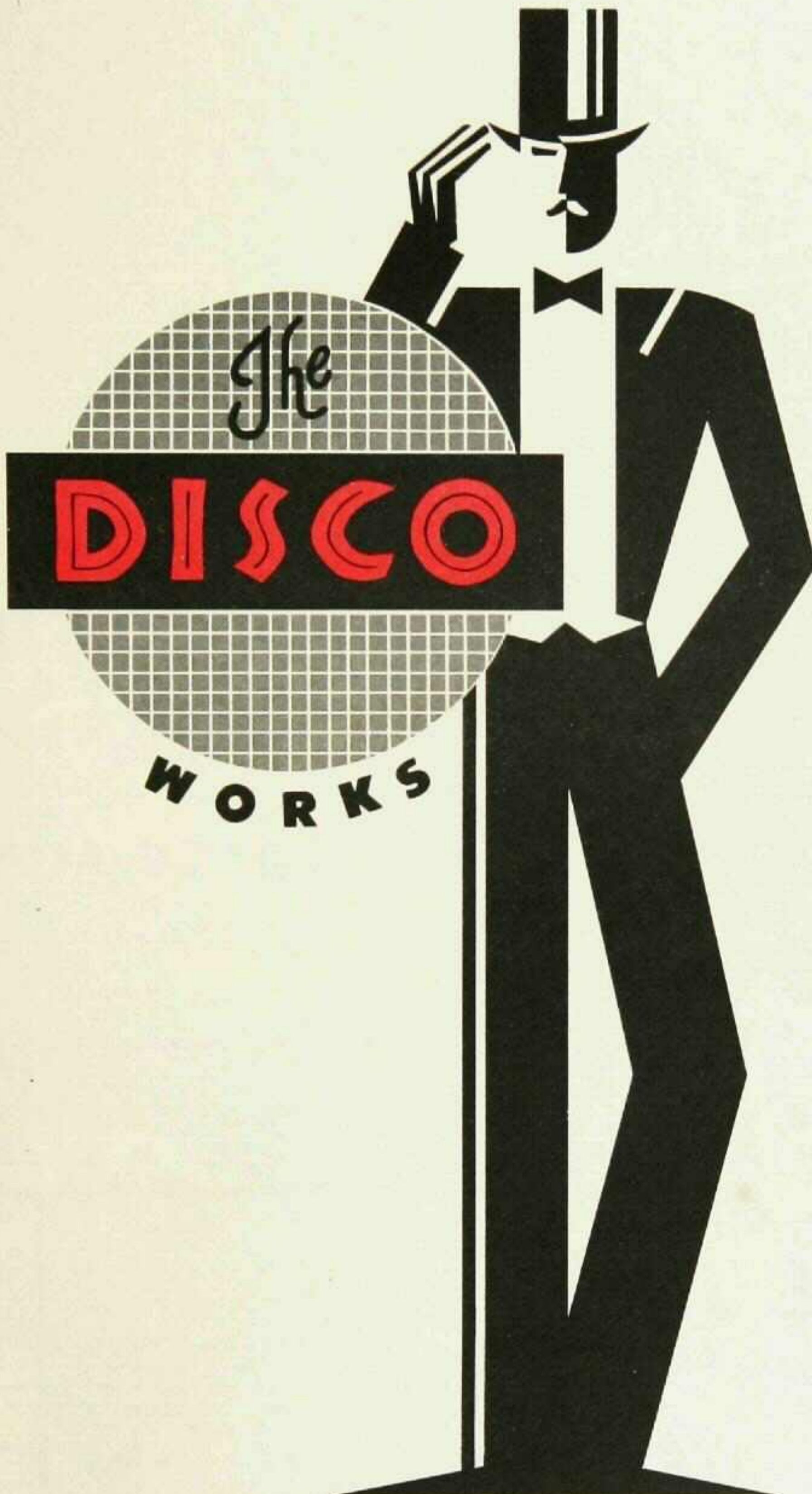
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The Music: It's Evolving, Changing Rapidly

• Continued from page 60

brain-dulling rhythmic pattern that had little or no musical integrity.

Montana corrected that by taking Richard Strauss' "Thus Spake Zarathustra" theme, revving it up a bit, layering it with percussive effects and brilliant brass passages, and calling it "Salsoul 3001."

He followed this with Stravinsky's "Firebird Suite," calling it "Magic Bird Of Fire." More recently, he has adapted Aaron Copland's "Fanfare For The Common Man."

To give you an idea of the difference between the arrangement for a disco smash such as "Push, Push (In The Bush)" and the Copland opus, Montana points out that the latter is a 54-page arrangement.

Another improvement in the disco sound is the movement away from what Montana calls "the slogan-type lyric," which usually consists of one key phrase repeated over and over again.

The success of Donna Summer's remake of "MacArthur Park" is one of the most obvious examples of this new direction.

Evelyn "Champagne" King's "Shame," Cerrone's "Supernature," Don Ray's "A Lot More Loving," Cheryl Lynn's "Got To Be Real," Gloria Gaynor's "I Will Survive," and Blondie's "Heart Of Glass" are

examples of disco tunes that possess lyrical punch as well as an infectious dance beat.

Blondie, incidentally, is a good example of another trendy act that has made disco music more listenable, and helped introduce it to a wider audience.

The past year has seen successful disco product enter the charts from such unlikely sources as Rod Stewart, the Rolling Stones, and even country star Dolly Parton.

Stewart clicked with "Do Ya' Think I'm Sexy." The Stones cracked the disco scene with "Miss You" and Parton hit with "Baby I'm Burning."

The latest rock act to join the disco parade are the Doobie Brothers, a group that one would think is as far removed from the scene as possible. Not so.

DJ/producer Jim Burgess took the Doobie's "What A Fool Believes," erased most of the original percussive elements over the course of "six or seven" overdubs and voila! a disco track was born.

It's a far cry from the days when disco was synonymous with salsa and funk.

Burgess is also responsible for remixing Nicolette Larson's "Lotta Love," a Neil Young song no less,

and turning it into a tune suitable for disco spins.

Others are following this trend. The Beach Boys are releasing a disco cut and Yes keyboardist Rick Wakeman is scheduled for a disco track on his next outing.

Jazzmen such as Herbie Mann, Ralph MacDonald, Hubert Laws, Bob James, Idris Muhammad and David Newman have also hopped on the disco bandwagon, adding additional texture and flavor to the disco beat.

Reggae artists are beginning to pick up on the fact that disco is a surefire way to reach the mass market. Island Records artists Third World recently scored with a remake of an old O'Jay's hit, "Now That We Found Love." The same label released Manu Dibango's "Big Blow," further expanding the musical borders of the disco sound.

As disco gets more mainstream, more mainstream acts are getting into disco.

Another trend is the increasing reliance on synthesized sound to provide disco dance tunes. Most of this music has come from Europe, particularly Germany, where groups like Kraftwerk, noted as avant-garde rockers, scored a surprise hit with its "Trans-Europe Express."

French composer Jean Michel

Jarre most recently scored with his totally synthesized LPs, "Oxygene" and "Equinoxe." Producer Giorgio Moroder was one of the seminal influences in this trend.

Interestingly, Montana believes that the European reliance on synthesized percussive effects is due in part to the fact that European musicians haven't mastered the subtle effects of bass, tom-tom and conga drums that are the underpinnings of many "hot" American disco cuts.

One of the most interesting trends in the disco field is the recycling of standards, whether they be as old as Rodgers and Hart's "Manhattan" or as current as Led Zeppelin's "Stairway To Heaven."

Wing & A Prayer Fife & Drum Score probably started this with its remake of "Baby Face," and Montana kept it going by cutting Johnny Mercer's "Tangerine" ala disco.

Tuxedo Junction scored last year

with a remake of "Chattanooga Choo-Choo." Kongas' clicked with Spencer Davis' "Gimme Some Lovin'" and Macho revived the Stevie Winwood composition "I'm A Man," one of the more recent remakes to garner extensive disco play.

Now Atlantic Records has taken Led Zep's classic "Stairway" as well as "Whole Lotta Love," enlisted the talents of arranger Armando Noriga and produced one whole side of an LP that provides a danceable medley. Performed by the Wonder Band, the concept was the brainchild of Israel Sanchez and Silvio Tancredi.

At the rate disco is changing, expanding and becoming diversified, there should be no doubt that it can no longer be considered a passing fad.

Certainly not with the vitality exhibited over the past year.

Maturity Brings New Challenges To Flourishing Dance Industry

By ALAN PENCHANSKY

CHICAGO—Those attempting to bring some sort of national organization to the disco industry face the formidable challenge of ordering the sprawling, heterogenous scene today lurking behind the word "disco."

The dramatic growth rate of disco has caused the informal, casual structures that helped propel it to be quickly outgrown, and most observers agree that better leadership and communication, greater efficiency in promotion and distribution and more professionalism are sorely needed.

In the past year two major organizing efforts have been launched,

one encompassing record pools, the other aimed at the deejays themselves.

The cry for the organization of deejays has been raised here in Chicago with the ultimate goal a deejay union not unlike those serving groups as diverse as radio announcers and elevator operators. Whether such a union-type structure can fit the independent-minded disco scene remains unknown and initial negative reaction to the "union" tag has brought a change of the group's name to "association," and a softening of stated goals.

The knitting of a superstructure of disco pools also is underway. In No-

vember, hundreds of record pool executives gathered in Coconut Grove, Fla., to map their plans.

Policies of the new National Assn. of Record Pools call for self-policing, elimination of duplicate distribution and better relations with record companies. The group is being careful to spell out its distinction from trade unionism too.

Bo Crane, head of the Florida Record Pool and one of the association organizers, says that today disco pools are almost all businesses, some corporate and some individually owned. Many have evolved from informal, collectivist roots that were planted as the disco scene began to develop.

"Most of the pools turned to businesses when they found that volunteer help wasn't always the best help," Crane, who began his pool as a business venture, observes. Crane is one of the executives of the new group that now includes 38 pools.

The new union apparently takes the shape of a business trade organization, one that would not necessarily compete or conflict with a trade union or professional association that serves the deejays alone. It appears evident, however, that a move to unite deejays outside record pools will find much resistance.

According to the official, the association's policy is to offer no help to the deejay union. Crane says the union planning has lacked organization to date, a turn-off to pool execs.

"The union thing is so miniscule right now, so few people are taking it seriously," he declares. Some of the union's goals, such as insurance programs, are being introduced through pools, according to Crane.

"Personally, I could see a possible need for the union," he notes, "however the pools as a whole won't back the effort."

Association goals also call for the creation of a national minimum standard for membership in a record pool and for the encouragement of

(Continued on page 99)

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Kiddie Clubs Make a Mark On East Coast

Continued from page 86
management to make it part of Boston, Boston's regular operation. Joe Walsh, current manager of Illusions, says the owners tried the room as a small private club, then later as a gay

club, with neither proving very successful.

Management decided to go with the as-yet untried teen format less than two weeks before schools let out for the summer of 1978. Walsh

moved fast to promote the June 9 opening, getting family and friends to help in distributing flyers at schools and stores.

A free, but invitation-only opening drew 800 teens between 14 and

19, but the next evening and the following two weeks, the club experienced dramatic see-saw attendance between its Friday and Saturday nights.

After a month of vigorous promo-

tion efforts "everywhere," but particularly on radio, Walsh says the numbers finally started leveling off.

Now, with a crowd that has built up successfully through much word of mouth, Illusions has added an additional dance floor on its second level, and uses the Boston, Boston room on Sundays as well as its own facilities for a big teen party converting the adult operation and placing all alcohol under lock and key.

The demand is evidently there, with the community getting some of the benefit along with the club owners and the teens. Primarily, the clubs take the teens off the streets and give them a non-destructive, entertaining outlet for their energies.

"The town is 100% behind it," disco consultant Frank Sestito proclaimed as he spoke of his recently opened Feets club in Plymouth Meeting, Pa. "Parents have seen the place, and they've given it their blessing."

Reports of similar sentiments are echoed by many other teen disco owners. Parents are usually urged to visit the clubs. Manager Walsh has even instituted a "Parent Appreciation" night at his Illusions club, when parents, accompanied by their son or daughter, are admitted free.

Eve Brustein, sister of Gary at Guys & Dolls and the club's resident artist, and public relations person says some of the parents look at teen disco as a babysitting service for youngsters who are too old for a babysitter, but who are too young to be left alone. "The parents pay \$4 to get their kid through the door, and that's cheaper than any babysitter they'd find for the same amount of time."

"But to the teens," she says, "it's like a big clubhouse." To carry that concept further, she wants to establish a Guys & Dolls newspaper, starting with an in-house contest to name the paper, then recruiting reporters from the club, covering disco news and fashions, running surveys, and even carrying an anonymous Dear Abby type column. Winners of the paper-naming contest will receive free passes to the club.

Most teen discos stress the necessity of keeping a "clean image" and keeping drugs, alcohol, and trouble-makers off of and away from the premises.

A doorman's discretion is important to the shaping of the crowd, but just as important is the attitude held by the teens. Club owners say very often "the kids will monitor themselves."

Owners of Feets, meanwhile, have a unique way of molding their crowd. Feets, claims Frank Sestito, is the only real teen membership disco, where becoming a member involves more than putting down \$15.

The club is exclusively a membership operation. The invitation only crowd, made up of friends and contacts of management and employees, originally received temporary passes. And at a later date were able to purchase full-time memberships at one year for \$15, making 13 months with the temporary card.

The selectivity on the part of the management comes into play regarding any new member. To become a new member one must first have the sponsorship of someone who is already a member. Ultimately it is the owners who review the applicant for whatever they want that will, in their mind, fit the character of the club.

Having a membership card entitles the holder to a \$3 admission charge, and allows the holder to bring in guests at a \$4 charge per person. Whether a membership that only offers exclusivity becomes pop-

(Continued on page 94)

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Classical Works Taking On the Pounding Beat

NEW YORK—Ever since producer Vincent Montana Jr. decided to tap the vast wealth of classical music for use in a disco format, a romance of sorts has been going on between these two most unlikely bedfellows.

Montana, founder of the Salsoul Orchestra and one of the more influential pop music producers around, was the first to effectively put a halt to then prevailing attitudes that disco music was mindless, with moronic rhythm and bass patterns which had little or no musical integrity.

In something of a pop music coup d'etat, which effectively made many scoffers and skeptics sit up and take a second, more serious look at disco, Montana took Richard Strauss' "Thus Spake Zarathustra" theme, sped up the tempo to make it more palatable to disco lovers, then layered it with percussive effects and, as one observer put it, "spliced in brilliant brass passages." The result was "Salsoul 3001," a successful disco tune.

So successful was "Salsoul 3001" that Montana, realizing that he had latched onto something which was not only unique but viable as well, decided to followup his first disco/classical effort with Stravinsky's "Firebird Suite." He called this discoized version of the composition, "Magic Bird Of Fire" and again revelled in the knowledge of having created another disco success.

A more recent disco/classical production from Montana's seemingly inexhaustible repertoire of hits was Aaron Copland's "Fanfare For The

Common Man." Montana boasts proudly that this production necessitated a 54-page arrangement.

The merger of classical music with popular sounds is not new. The two formats have almost always had an ongoing romance of sorts.

And although it has raised the eyebrows of classical music purists from time to time, the classical/pop music mix has, with varying degrees of success, been experimented with by composers, arrangers, conductors, and artists ranging from James Last, Henry Mancini, Arthur Fiedler, to Procol Harum, the Rock Ensemble and Deodato.

One of the most recent records released in this genre is on the RSO label. It is a joint-venture of the prestigious London Symphony Orchestra and the Royal Choral Society. Selections include Procol Harum's "Whiter Shade Of Pale," the Beatles' "Lucy In The Sky With Diamonds" and the Rolling Stones' "Paint It Black."

Last year, after witnessing the success of classical rock releases, and the more recent classical disco successes of Montana and others, the Turnabout label, part of the Moss Music Group, released an album of classical music titled, "Saturday Night Fever."

The record, designed as a novelty to sort of test audience reaction, featured the works of such composers as Haydn, Strauss, Mozart, Mendelssohn and Beethoven. It was essentially a classical album, packaged as a pop product, with a cover which was a take-off on the cover of the

original soundtrack album from "Saturday Night Fever."

Reaction to the album at the retail sales level was stunning, according to officials of Turnabout. "People snapped it up."

The sales of "Saturday Night Fever" were so encouraging that Moss Music decided to involve itself even further with the concept of updated classical music. This time they moved to a classical disco format with an album titled "Disco Saturday Night."

The record, on a new label, MMG Records, features disco mixes of the

works of Weber, Schubert, Lanner, Johann and Josef Strauss, Mozart, Haydn and Beethoven.

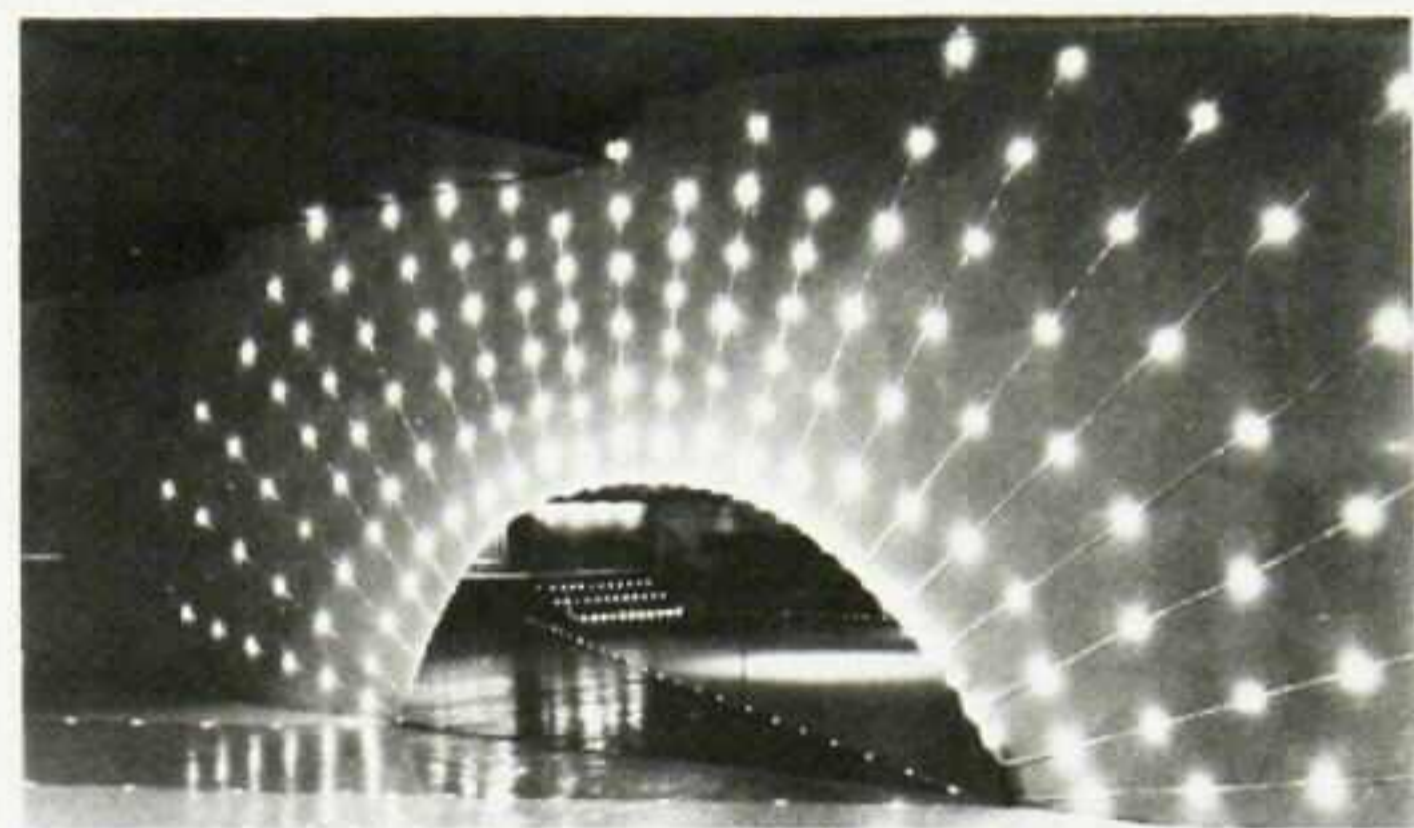
Featured are such selections by the composers as Johann Strauss Jr.'s "In Praise Of Women," and "Mazurka-Polka-Lugerlust" as well as "Vienna Carnival Waltz" by Johann Strauss Sr.

Also on side one, which is titled "Disco Concerto," is Mozart's "Eine Kleine Nachtmusik," which is performed as "Space Station Zero," "Beethoven's "Turkish March" and Schubert's "German Dance No. 1," performed as "(Love In) A Turkish

Bath;" Weber's "Invitation To Dance" and Mendelssohn's scherzo from "Midsummer's Night Dream" and offered as "Fancy Feet." While the cut, "Pleasure Seeker," also on side one, features Beethoven's "Viennese Dances 3 & 4."

On side two of this product are the works of such respected composers as Haydn, Strauss, Mozart and Lanner, parading under such titles as "Fantasy Island," "Super Hot Line," "Paradise Found" and "Haydn's High."

The album was produced by Bugs
(Continued on page 95)



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Kiddie Clubs Make a Mark On East Coast

• Continued from page 92

ular remains to be seen on a long term basis.

Sestito claims that since the opening of the club late last December, which was attended by 350 invitation-only guests, total membership of the club has reached the vicinity of 1,000, the general age between 15 and 21.

Success of any teen club, most owners believe, is dependent on the involvement of the club with its clientele and the nature of the relationship. Staffs, and many of the managers and owners of the full-time teen discos are themselves young, find that personability and a demonstrative concern to the needs of the clientele go a long way in winning loyalty to the club and establishing the ardent regulars.

Notes Schoner: "We get a large neighborhood following. If we had a snowstorm or blizzard, the kids would help out. They like the club." Schoner mentions that some locals also stop by to help clean up the inside of the club.

Co-owner Brustein feels that if a club has good access roads to sup-

port a friendly and creative operation, (creativity being especially important in a situation catering to a young clientele that gets tired of sameness quickly), then distances for many of the teens who can't drive is still no obstacle.

"They get here, one way or another," he says, "and they plan weeks in advance" to get car pools with rotating drivers. Or, some spend the money necessary for transportation."

Brustein cites an example of a fellow who takes a cab out from New Jersey. Spending \$23 on top of the \$4 admission per Friday and Saturday night, he, according to Brustein, is a steady customer and also the best dancer in the club.

Charles Gerson, owner of Emerald City in Cherry Hill, N.J., is 10 minutes from Philadelphia, yet transportation is a necessity to get to the club via the freeway.

Gerson says the kids arrange car pools so they can attend his Saturday afternoon teen session at what is otherwise an adult disco. He draws a crowd which he says is consistently between 700 and 800 teens at a \$3

admission and an "anything but sloppy" dress code.

Teen disco operations, being particularly concerned with establishing a good image within the community, are very consciously planning fund-raising and charity

activities, often in conjunction with popular radio stations.

Easter Seals, muscular dystrophy

and March of Dimes are the most commonly supported causes on an (Continued on page 98)

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SWIVELIER

Classical Works Taking On the Pounding Beat

• Continued from page 93

Bower and arranged by Angelo Di Pippo. The music is performed by a group calling itself the Eine Kleine Disco Band.

"Disco Saturday Nacht" is being sold through conventional record retail outlets at a \$7.98 list price. Two cuts, "Love In A Turkish Bath" and "Disco Concerto" are being released to disco deejays and club operators on a promotional, 12-inch 45 r.p.m. disk. "Disco Concerto" has also been released as part of Disconet's subscriber program.

Meanwhile last month, symphony and disco joined forces in Rochester, N.Y., in a move aimed at spurring attendance at a Rochester Philharmonic concert while generating a promotional spinoff for a local disco and radio station.

Following the performance by the Rochester Philharmonic, Jan. 6, 1979, a spinner from the city's new Club 747 disco replaced baton twirling conductor Richard Hayman and his orchestra with his own turntables and stack of disco records as formally-attired concertgoers moved to the dance floor in front of the stage and boogied until the wee hours of the morning.

Catalyst in this unique melding of musical forces was WHFM-FM, which, for weeks before the event, plugged it on the air as a "Disco Promenade."

Meanwhile, Hayman assembled a program of symphonic arrangements of pop and disco tunes in addition to light concert music.

Heaviest concert opus was Mussorgsky's "Night On Bald Mountain." Also programmed were selections from "Saturday Night Fever," and well as Walter Murphy's "A Fifth Of Beethoven" and tunes by Neil Sedaka, Carole King, Barry White, Joe Brooks and Bruce Johnson.

The evening's entertainment opened with a Hayman arrangement of the "Theme From 2001, A Space Odyssey."

Tony Decharlo, general manager of the Rochester Philharmonic, saw the event as "a natural extension of its pops format."

Ticket were priced from \$4 to \$7 and close to 3,000 showed up at the Dome Arena in nearby Henrietta for the occasion.

WHFM is a sister station of the 50,000-watt WHAM-FM. It devotes about 45% of its airtime to a popular disco music format according to Tom Kerns of the station. The station's prime target is said to be women in the 18 to 34 age bracket.

Kerns feels that the tie-in with the Rochester Philharmonic will serve a valuable public function by promoting concert attendance and helping to spin much needed revenue for the financially weak orchestra. He is also aware of the fact that the station's image stands to be improved through the tie-in.

High Volume

• Continued from page 62

times caused by sound, is not present, making what is at best a minor inconvenience very worthwhile.

When one is engaged in a profession where the ability to hear is essential, such as music, ear protection is quite important.

When Vladimir Horowitz was encountered in Studio 54 during a 1978 New Year's Eve celebration, he had difficulty understanding a reporter's question above the music. The reason? The maestro protects his renowned ears with ear protectors.

Music for the post-concert disco session was programmed in much the same way as it is programmed in a club. There were free dance lessons and demonstrations of new dance steps as added attractions. Demon-

strations were staged by the Disco-Tech Dance Studio of Rochester.

More recently, in Washington, D.C., all-classical WGMS-FM became the first-known all-classical station in the country to broadcast

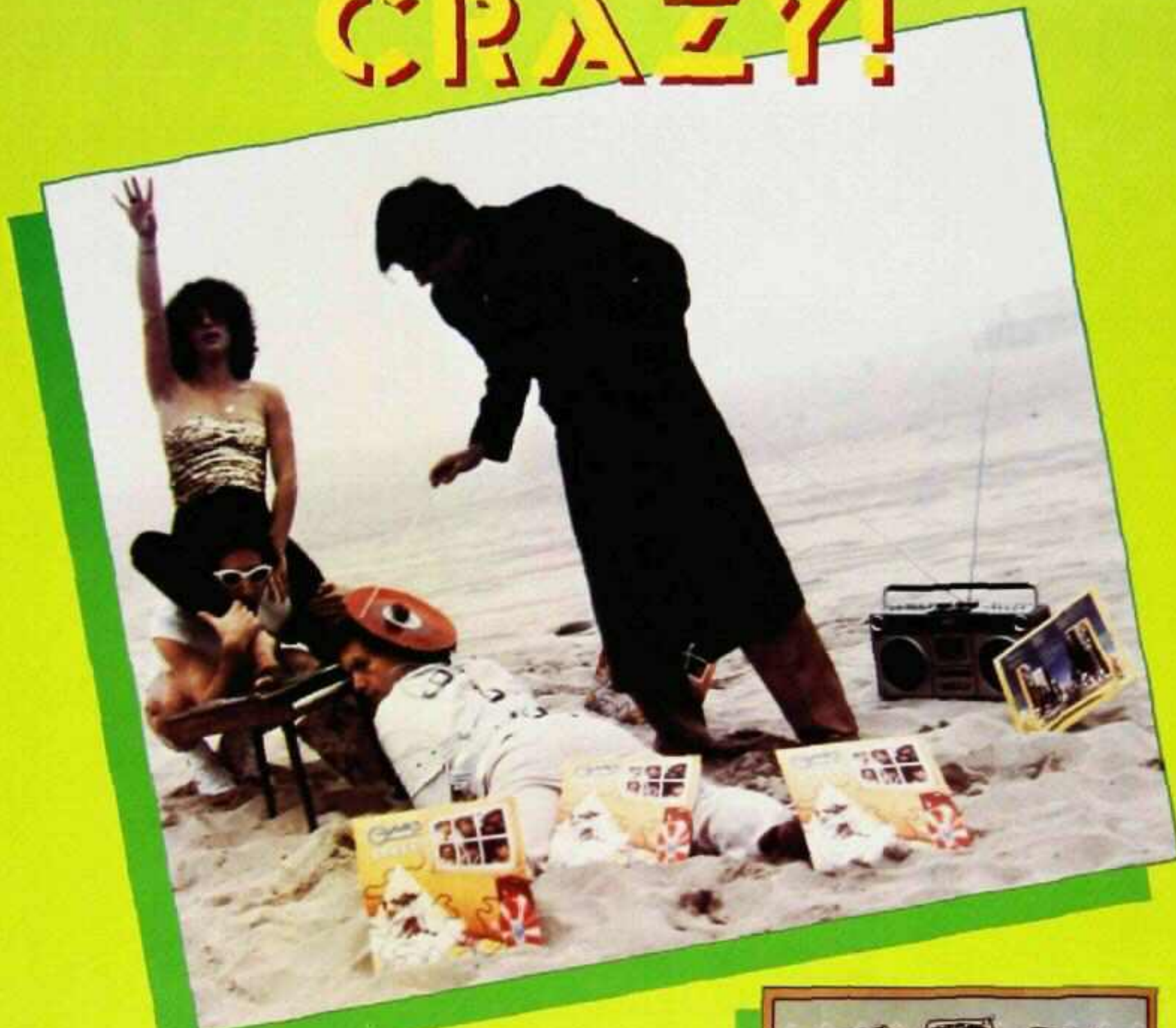
five hours of non-stop disco music.

The event, held Feb. 3, was part of a three-day radiothon to raise funds for the Washington-based National Symphony.

The disco segment of the radio-

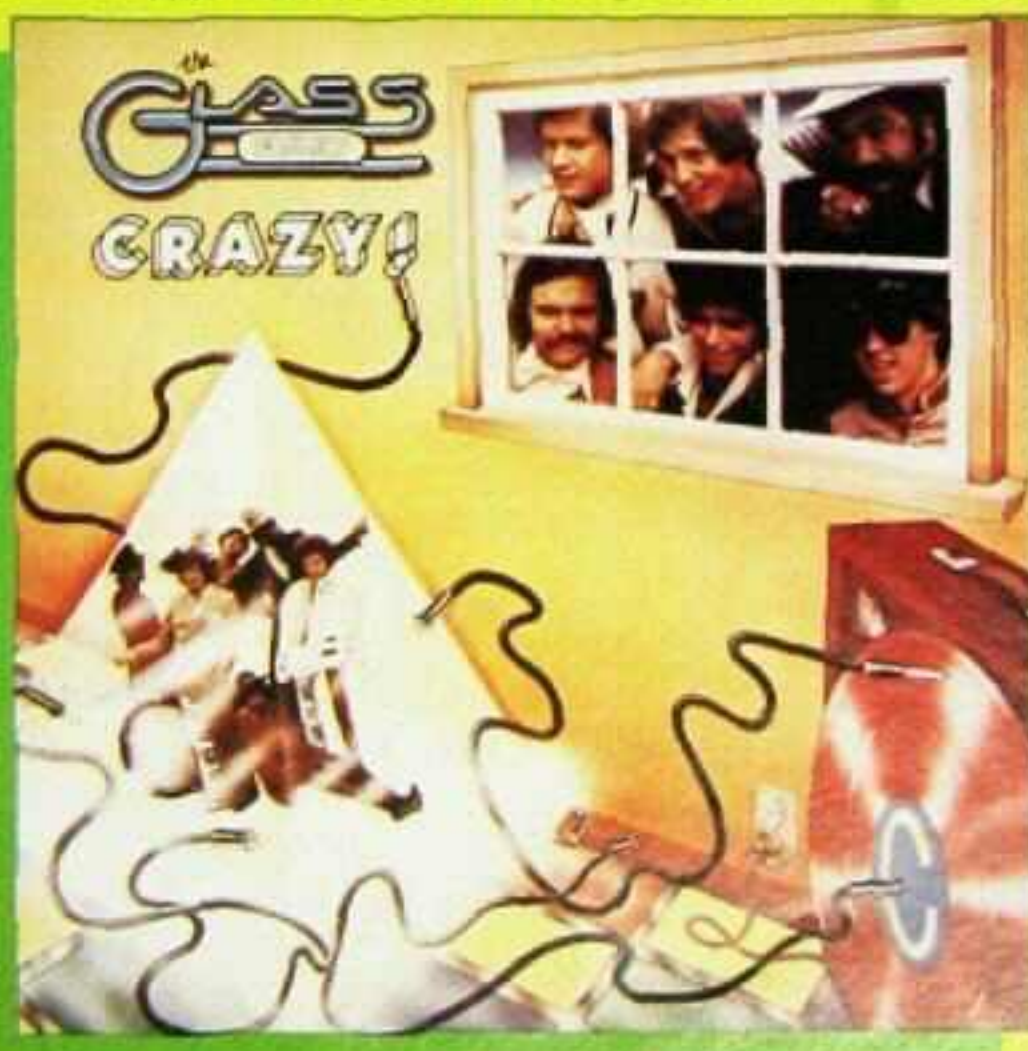
thon was staged by the Symphony, whose director is the highly respected Mstislav Rostropovich, in conjunction with Michael O'Harro of Tramps discotheque, also Washington-based.

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MARCH 3, 1979 BILLBOARD

Television, Too, Succumbs To New Music

Once Aloof Stations Program Disco

NEW YORK—If radio stations across the country are falling like pins in a bowling alley to the disco epidemic, can television be far behind? The answer is an emphatic no. One has only to jiggle the dial of one's television set, regardless of what city one's in, to come up with some sort of disco tv show.

Although once sneered at as being moronic, boring and having as much chance of survival as a snowball tossed into an open fire, disco has outwitted the skeptics with an ability

to survive which recalls the early beginnings of rock.

The result has been that within the past year, there has been a mad scramble by the very people who forecast its early demise to get on the disco bandwagon.

The turnabout has literally been across the board. Converts to discosisms have been drawn from artists, producers, record labels, radio stations and tv.

By RADCLIFFE JOE

With the exception of Dick Clark's "American Bandstand," and of course, the phenomenally successful "Soul Train," disco dance shows on tv had their inauspicious beginnings on public access channels on small cable stations around the country.

More recently, independent stations have been picking up the rights to shows, either on a one on one

basis with small independent producers in the cities in which the stations are located or through syndication from operators with solid financial backings.

Among the early independent producers to enjoy syndication of their disco shows in major markets across the country are "Disco Magic," produced in Miami by Annie Wohl and Steve Marcus, and originally titled "Disco '77," and

"Soap Factory Disco," produced in New York by Brookville Marketing Corp.

"Disco Magic," which features such top disco acts as Peter Brown, Village People, Evelyn "Champagne" King, Jimmy "Bo" Horne and Enchantment, was featured on CBS-TV last fall as two half-hour specials. Although not yet a network show, "Disco Magic" is reportedly doing well through syndication nationwide.

"Soap Factory Disco" which was first aired on WOR-TV here, has moved to Metromedia TV. The show features live entertainers, dancers and dance instructions.

Jerome Shapiro, Brookville's president states that it is on more than 42 participating stations across the country.

A special feature of the "Soap Factory" show is that while much of it is shot on location at the Soap Factory discotheque in nearby New Jersey, many segments are taped at different discos across the country.

A relative newcomer to the syndicated tv circuit is the "Hot City" show produced by Kip Walton. The show has been airing on Metromedia stations throughout the U.S.

It is not certain whether "Soap Factory Disco" will replace "Hot City" when it comes to Metromedia. However, what is known is that "Hot City" which debuted last August, generated so much immediate excitement that Metromedia decided to air it in two 60-minute time slots weekly.

In New York it ran on Wednesdays between 7:30 and 8:30 p.m., and on Friday nights at 11 p.m.

The show's format calls for guest appearance by such entertainers as Frankie Valli, Aretha Franklin, Peter Brown, Eddie Kendricks, Grace Jones and Linda Clifford. It also features disco dancers and a disco dance contest.

Metromedia is also said to be preparing an "International Disco Awards Show." This is being produced by Michael Aldred and Anthony Sabatino, and is scheduled for airing in a 90 minute prime time slot.

It will honor key disco single and album products, top disco groups, as well as male and female performers, producers, arrangers, orchestras, and "the greatest single contribution made to the enhancement of the disco phenomenon."

Meanwhile, the networks have not been inactive. NBC-TV with its disco appetite whetted by the success last August of Dick Clark's 90-minute disco special, "Le Disco," has contracted with Griffin Productions to air "Dance Fever," a 30-minute weekly dance contest which will initially be aired on five NBC owned and operated stations. It will also be syndicated in another 50 markets nationwide.

"Dance Fever" is being produced by Merv Griffin Productions in association with 20th Century-Fox. It is an off-shoot of a 1978 Merv Griffin show on which a disco dance contest was nationally televised. It is reported that the show enjoyed its highest rating ever in spite of the absence of top name entertainers.

The first 15 segments of "Dance Fever" will feature Denny Terrio who coached John Travolta for his starring role in the film, "Saturday Night Fever." Freeman King is the disk jockey.

The star-studded panel of judges will include Dionne Warwick, Marilyn McCoo & Billy Davis Jr., Debby Boone, Ben Vereen, Connie Stevens, Paul Williams, Wolfman Jack and others.

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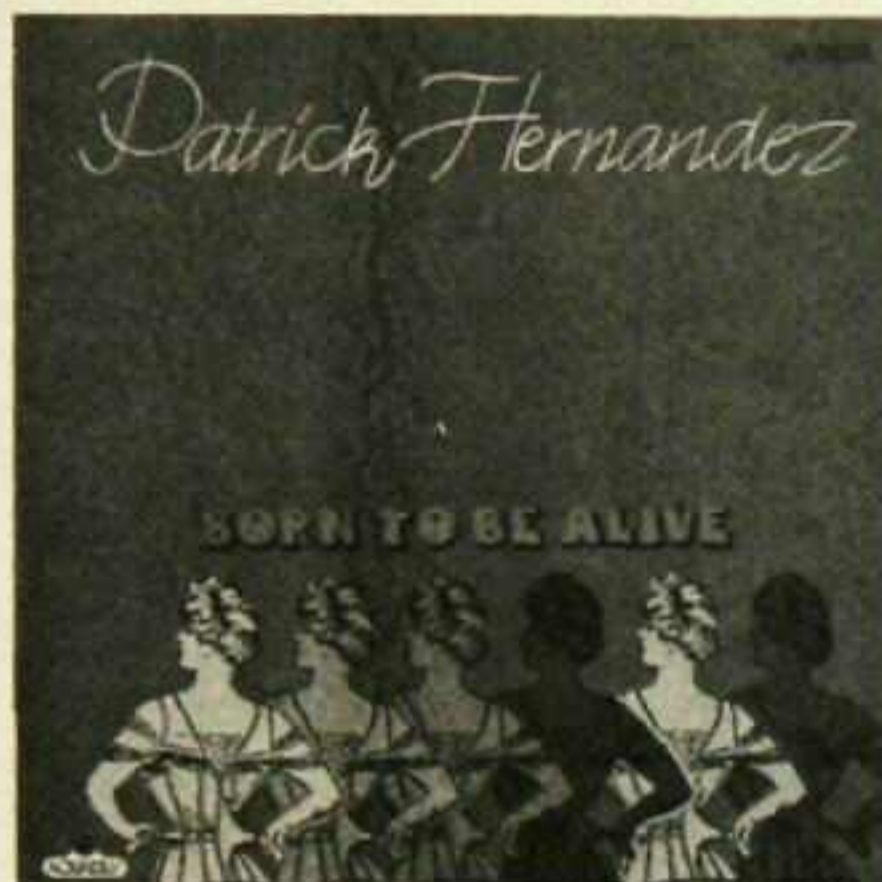
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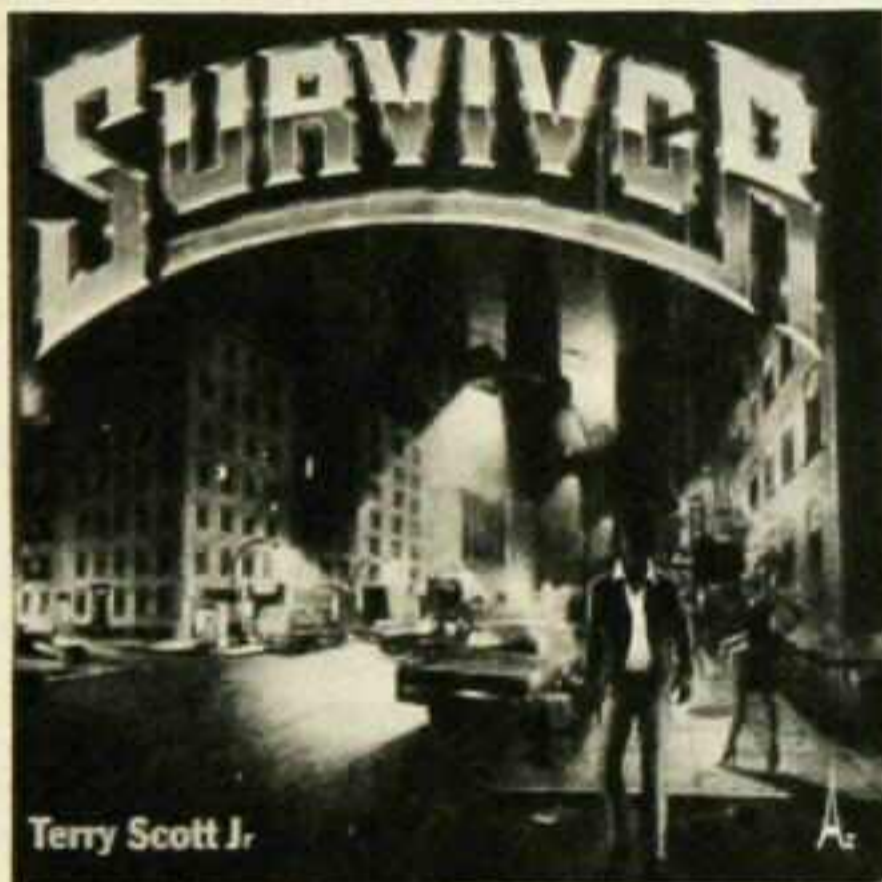
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4	DAN HARTMAN	39	THE THREE DEGREES
5	CHIC	40	BERNARD LIAMIS
6	ROD STEWART	41	EAGLES
7	BUFFALO SMOKE	42	PARIS CONNECTION
8	SANTANA	43	LOVE ROBOT
9	BLONDIE	44	LA BIONDA
10	ALICIA BRIDGES	45	J. TRAVOLTA - D. NEWTON JOHN
11	THIRD WORLD	46	CKB
12	EWI	47	GENE CHANDLER
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14	EL CHATO	49	KAREN YOUNG
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Kiddie Clubs Make a Mark On East Coast

• Continued from page 94

every-once-in-a-while basis along with the occasional local fundraiser.

Osko's in Los Angeles, which is an adult club, has combined youth disco with fund-raising on a regular

basis. Every Saturday afternoon, the room is rented to Operation High School Talent Search International, which holds the special sessions to raise money for performing arts scholarships.

The sessions, which have also

been held from time to time for the benefit of handicapped children, draw the dance enthusiasts between the ages of five and 17.

Dropping by and donating their time to support the efforts of the organization have been such nation-

ally known acts as the Jacksons, the Sylvers, and Edwin Starr.

Manager Diane Gomes mentions that Osko's received a community service award from the scholarship organization, the presentation being made by singer Marvin Gaye.

Although the renting of space and facilities for private parties is practiced by many clubs, teen or adult, it is especially important to the teen disco operation for added revenue.

With a few exceptions out of the majority, teen discos limit their regular operations to weekend nights during the school year and follow area school calendars for special holidays—making sure the students are aware the club will be open when the school is closed.

Often the private affairs are sweet sixteens or teen birthday parties, but Guys & Dolls' Brustein says the club has had engagement parties, bar mitzvahs and even christenings.

Operators of full-time teen discos report that problems in promoting their clubs have been minor. "The biggest problem I've had," explains Pete Matioli, owner with Benita Christensen of the Fourth Street Annex in Santa Rosa, Calif., "is reaching them!" He uses radio, and also has flyers distributed in school areas, "but if you use newspapers, you have to advertise near the movie listings."

The 4,000 square foot room, which handles an average of 350-400 teens (15-20, as California's legal drinking age is 21) on the four nights the club is opened, is based on the big West Coast disco, the Trocadero.

A simple approach that Matioli takes to avoid problems inside the club is that he will not stamp hands for customer exit and no-charge re-admission. If someone does leave and wants to re-enter, Matioli says they must pay the full \$3.50 cover charge. This cuts down on the number of teens coming back into the club either drunk or stoned.

Operations that are running into snags in certain states such as New York and Pennsylvania, are those that were adult discos with time allotted for teen operation.

Within the last month disco operators in New York state were warned that it is a violation of the penal code to operate a liquor-licensed business of the dance hall nature, with children under the age of 16 on the premises unless they are accompanied by a parent or guardian.

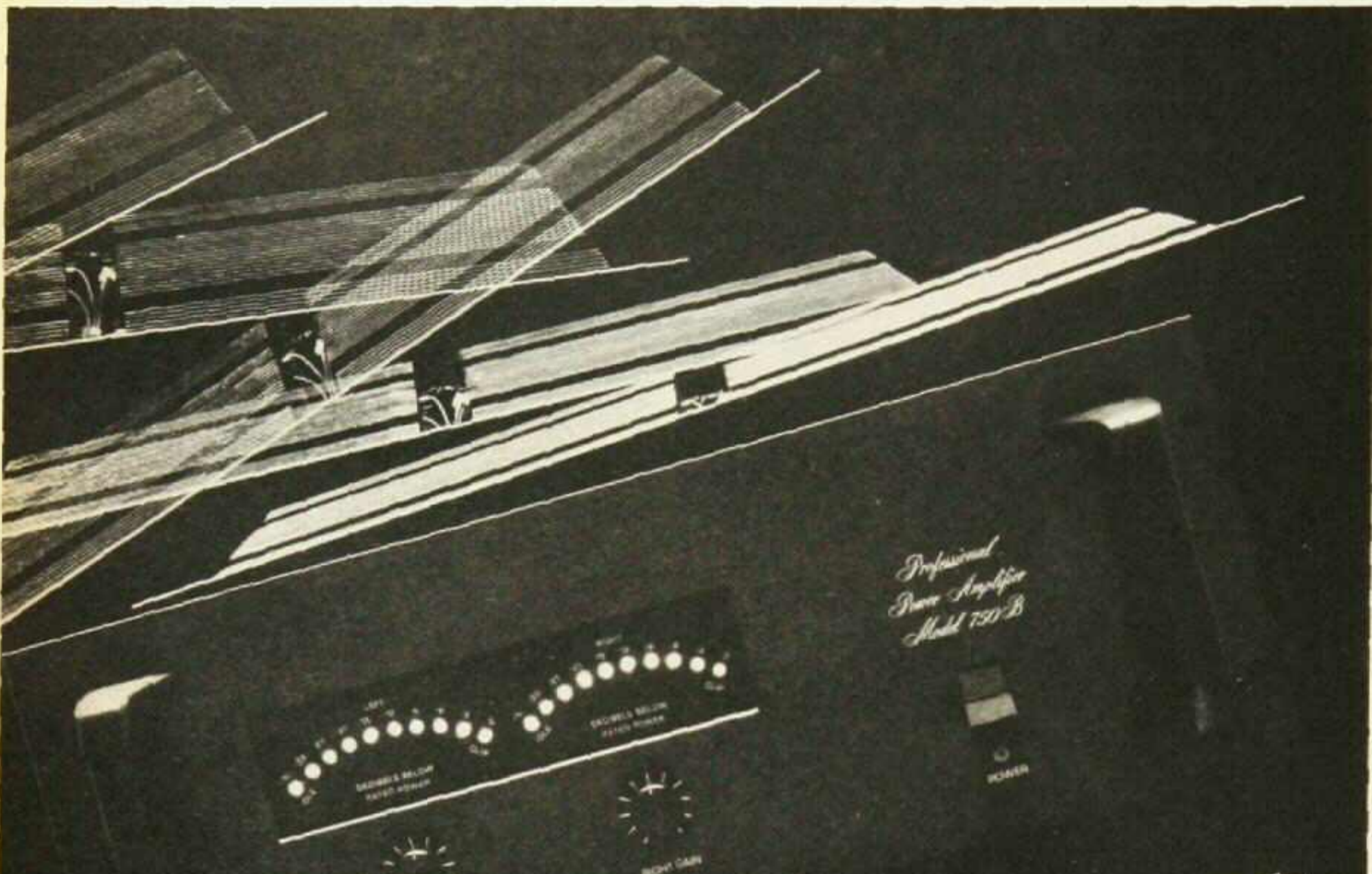
This has put the damper on a number of part-time teen discos which had to discontinue that aspect of their operation despite the fact that liquor was locked away and not being served.

In Northwestern N.Y., attorney Joseph Reina is representing five discotheques in the area including Club 747 and Uncle Sam's, both in Buffalo, and Two On Two, located in Brockport.

Jim Farkas of Uncle Sam's, which ran a Sunday teen disco donating proceeds to the March of Dimes, says "we are closed (Sundays), and losing money because of it."

Reina is looking to have the law revised as it pertains to part-time teen discos, and has sent proposed legislation to the state assembly for sponsorship. He is seeking sponsorship in the state senate and has requested visible support for a change in the penal law, by way of letters from concerned citizens to their state officials.

The presence of alcohol and the relationship of employes to clientele seem to be the major differences between full-time adult and teen discos, along with the obvious age factor. As Eve Brustein of Guys & Dolls points out, the relationship between the teens and the employes is almost familial, like a younger brother or sister seeking out an older sibling if they have a problem.



MARCH 3, 1979 BILLBOARD

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 *Billboard's International Disco Sourcebook, April 1978

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More Black Club Operators Emerge In N.Y.

NEW YORK—With most of the disco industry seeming to go through almost daily metamorphoses, the black disco industry in this city has somehow remained fairly stable for almost 15 years.

While more blacks own clubs today than ever before, there is still a high percentage of business being generated by one-shot independent promoters going into standing clubs and other venues.

"Black people like to move around," says Winston Sanders, who promotes one-shot affairs all over the metropolitan area as well as running two clubs of his own. Sanders adds, "People seem to like special promotions because it helps them avoid the same old humdrum of always going the same place with the same people."

Most black promoters use flyers, mailings and even newspaper and radio advertising to attract patrons, but according to Russell Simmons, whose Rush Productions has become a major promoter among col-

lege age blacks in less than a year, a promoter's biggest asset is word of mouth.

"When people come to one of your parties and they like the crowd and the music they tell their friends and pretty soon you have a following for everything you give," Simmons observes.

Simmons stresses the importance of becoming personally involved with the clientele. "I try to be as visible as possible at everything I give," says the young city college student, "because people like to feel they are friends with the promoter."

Sanders also feels that personal involvement is a key asset. "This is

definitely not an absentee business," notes Sanders.

Promoters use a variety of gimmicks to lure patrons, such as giveaways, costume affairs, pool parties, bus rides and dance contests.

Popular area DJs are also used to attract customers as many spinners have as large and loyal followings as

some recording acts. Deejays like Eddie Cheeba, DJ Starski and DJ Hollywood are particularly popular with younger audiences because of their distinctive, rhythmic chants that spur on the crowds.

Most of the blacks who today own clubs in the metropolitan area started out as one-shot promoters. The Best Of Friends started out as a group of students throwing parties around Queens and Brooklyn almost 15 years ago. Today, the group owns four clubs in the area including Leviticus, which is one of the oldest consistently successful clubs in Manhattan.

Like The Best Of Friends, Sanders got into club ownership after years of promoting other venues. "I realized I was keeping other businesses alive because you could only get to promote at a club when the owners are in trouble," Sanders remembers. "So I finally decided to open my own place."

Unlike most other club owners, Sanders continues to promote affairs in other venues. Sanders' two clubs, The Ruling Class 1 in Queens and the Ruling Class 2 in Westchester County, attract a young adult clientele. But most of Sanders' outside promotions are aimed at the teen market.



PUZZLED HULK—"Disco? What's a disco?" Is the question tv's "Mighty Hulk" seems to be asking as he finds himself in the middle of a tiny tots disco contest at Regine's disco, N.Y. Occasion was a fund raiser for UNICEF.

Billboard photo by Gerald Barnier

DJs Organize

• Continued from page 90

composite consensus reporting by pools to trade magazines for compilation of disco charts.

The unionizing drive has been underway for about a year with nothing past the formative stages yet reached. The association has had half a dozen meetings here, some attracting national record label execs such as Ray Caviano, as well as a few smaller educational sessions.

Heading the effort is Rocky Jones, head of Audio-Talent Record pool which serves spinners in Illinois and Wisconsin. Jones chartered the International Assn. of Programmers and Technicians in 1978, initially hoping to affiliate with the AFL-CIO.

According to Jones, the association has membership applications from 400 spinners and a total mailing list approaching 1,000. Not many members of the association are paying dues yet, Jones concedes, and the organizer continues to divide his time among several projects including the record pool. A new magazine set to be launched by Jones will carry information about the spinners trade association, and Jones looks to this publication as a break through move.

A deejay association can co-exist with the record pools, Jones insists, however the possible threat to unions is hard to disguise. Though pool executives claim not to oppose a union in principle, it seems that they recognize such a group might threaten to undercut their position.

Independently organized deejays would have the power to overrule record pools, and with deejays organized record distribution could be handled on a direct mail basis. These issues have a lot to do with determining the outcome of attempts to organize the disco field, and reflect also on the indie versus record pool promotion debate.

Meetings between Jones and record pool heads have brought little headway for the fledgling union or association.

"Rocky presented his case to us in Atlanta last August and I didn't find much merit in his presentation at the time," explains Crane. Criticized is Jones lack of organization and many disco professionals wonder exactly what a union will be able to accomplish for the disco spinner.

"It's a sore point for everybody," states Crane, "Record pools never intended to become unions."

INDIE PROMO It's Flourishing On Both Coasts Despite Labels' In-House Staffs

LOS ANGELES—Independent disco promotion firms are flourishing, despite the fact that several labels are establishing or expanding their own in-house disco promotion staffs.

Audrey Joseph, newly-named national director of MK Dance Promotions, says the proliferation of in-house promo staffs will not affect the New York-based indie firm.

"Most labels already have their own in-house promotion staffs," she says, "and they use independents all the time. We're working several products for Atlantic and Ariola and they have their own disco staffs. Two or three persons just can't handle it all; they need to bolster their efforts."

MK Dance, which has as principals Tom Cossie and Marc Kreiner, recently expanded its staff and services. In addition to Joseph taking over for John Luongo as director, five regional disco promotion and marketing managers were added. Based in the New York offices are Lisa Guerrero, Denny O'Connor and Joanne Mallis, while Rusty Garner, head of West Coast operations and David Jeffries man MK's L.A. office.

The firm is now beginning to track disco radio stations. "We're not giving up on DJs or record pools," Joseph says. "It's just that disco radio is such a factor right now that we want to be able to advise our clients which markets they're weak in and where they're strong."

The company already monitors retail shops, DJs, disco pools and clubs on a national basis.

MK is currently working Chic, Sister Sledge and the Wonderband for Atlantic; Amii Stewart and Linda Evans for Ariola, Evelyn "Champagne" King for RCA, Gonzales for Capitol and Cheryl Lynn for Columbia, among others.

Those who got on the disco pro-

motion bandwagon in its early stages now are able to expand their careers in new directions, as is the case with locally-based Tom Hayden, who recently pacted a production deal with CBS.

Hayden and his partner in the venture, Michael Stewart, president of Interworld Music, have contracted with the label for four projects in the next year. Under the deal, they are given a production budget to match artist, arranger and producer and then deliver the finished LPs—which they will own—to CBS.

The label also supplies Hayden with a promotion budget so that both CBS and Hayden's five-man promotion force will work all projects.

The first albums are just now being set and include a female singer to be produced in England by Ian Levine as well as the possibility of an LP with veteran Mary Wells.

Hayden's long-standing promotion clients include Prelude, Mercury, Atlantic, Polydor, Salsoul and 20th Century-Fox, some of which he

handles on a project-to-project basis.

His newer accounts include Infinity, ABC, RCA and CBS, with the initial CBS project being "Here Comes The Night," the just-issued 12-inch disco single by the Beach Boys on Epic.

Hayden's firm, too, is expanding its efforts in radio promotion under the direction of Ralph Tashjian, a former promotion executive at 20th Century-Fox and other labels.

Credit Box

Contributing writers to this section include Radcliffe Joe, Paul Grein, Dick Nusser, Roman Kozak, Alan Penschansky, Irv Lichtman, Robert Ford, Jr., Robert Roth, Bob Riedinger, Jr., Nelson George, Stephen Traiman and Doug Hall. Cartoons by Bernie Rollins, Section edited by Eliot Tiegel.

N.Y. Den Moves

NEW YORK—The building housing Harlem's Disco Den Record Pool was recently destroyed by fire. The pool's operations have been shifted to a new and larger location about one block away at 107 E. 125 St. Disco Den's phone number remains the same.

3 Florida Stations Modulate To Disco

NEW YORK—Three new radio stations in Florida have fallen victim to the disco music lure. They are WLOF-AM and WKOB-AM, Orlando, and WOKF-FM, Tampa/St. Petersburg.

WKOB is the first station in Tampa to go to a full disco format. It is under the guidance of Kent Burkhardt, which created the success formula for WKTU-FM here. The station's program director is Dave Lyons.

WKOB, originally an automated pop album station, hopes to woo its new audience first with crossover disco music before switching to a full progressive disco format. The station will be serviced with disco records from the Tampa Bay Disco Pool.

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New Sound & Sight Technology At Disco V

• Continued from page 68

Entertainment, Skokie, Ill.; Universal Discotheque Design Lighting, New York; Disco Lighting Systems, Miami, with its Mini King 4040 4-channel controller, and Ixtlan's Rainbow, Newport Beach, Calif., has the Rainbow series of video graphic color animation computers.

The influx of new custom firms and the first penetration of the disco mart by more traditional sound and lighting companies heightens the problems of "incompatible" mixtures of consumer and professional components that still plague the industry.

The unfortunate tendency of some firms to maintain that what are basically consumer products can handle the far more rigorous demands of disco use still brings horror stories from club owners and deejays who have experienced the irreplaceable loss of "downtime" when systems cut out due to just one "wrong" component.

But despite the best efforts of the large majority of reliable equipment suppliers, some buyers are determined to use the wrong models or inferior units.

An example in point is the use of the high-end Technics SP-10 Mk II turntable as a prestige disco unit. As Sid Silver, the firm's merchandising coordinator, emphasizes, the unit was never touted as a disco table, but a small and growing number of operators have acquired the unit for "purist" use with no extraneous electronics effects such as limiters or expanders. The problems arise with an unsophisticated operator who tries to make the SP-10 do all the things other Technics units that have disco features can handle.

Mike Klasco, one of the founders of GLI, also notes the misuse of the term "disco mixer" by a variety of more hi-fi-oriented companies that are trying to pass off a high-priced consumer unit as a disco component. Lacking enough inputs to handle all the sound sources, and ill-equipped to provide the flexibility needed by the deejay to handle the full sonic range of today's music, these "ersatz" mixers cause nothing but grief, he emphasizes.

These are some of the problems and situations that will be addressed by the panel discussion on "Disco's Hardware Roots" Tuesday afternoon (27), with some of the industry's pioneer hardware firms covering the evolution of audio and lighting technology in various key component areas. Attendees will

Sophisticated Audio & Lighting Debuts

have the chance to air their own equipment grievances in a windup Q&A session.

Among the hardware highlights at Disco V, as provided prior to the show by exhibitors:

• **Turntables**—Technics will have a prototype of its ST-1200 Mk2, its first unit specifically developed for the disco market that will incorporate many features and characteristics of the old SL-1200, probably the most widely accepted turntable in the disco field. It will have a high-torque motor bringing it to rated speed in less than 0.7 second, according to Silver, with a quartz phase-locked control circuit for precision record speed, a $\pm 6\%$ range of pitch control and a damped viscoelastic main base.

QRK Electronics, more familiar in the broadcast mart, will have the first public showing of its new Galaxy turntable that has a DC motor with electronic speed control providing $\pm 10\%$ speed variation on both 33 $\frac{1}{3}$ and 45 r.p.m., digital switching with remote start/stop, instant starting with slip cueing without speed loss and back cueing with no motor drag, notes Bob Sidwell.

Stanton Magnetics is bowing its third custom disco cartridge, the 680 SL with Stereohedron stylus tip, offering 30 dB channel separation and handling frequency response of 20 Hz to 20 kHz, with tracking force of 2.5 grams.

• **Speakers**—Bose, in its first entry for the disco mart, is offering the new model 802 introduced at NAMM last June for the pro sound market. The unit offers eight high-efficiency drivers with 12-ounce ceramic magnets, high-impact polymer frames and aluminum-ribbon voice coils, with a rugged cabinet of reinforced polymer structural foam. The new 802-E active equalizer, supplied with the system, has balanced and unbalanced inputs and will drive a 600-ohm load.

Richard Long Associates, one of pioneer disco firms, will bring in its eight-foot-wide Levan bass horn, now in New York's Paradise Garage club, a new Minima compact three-way full-range speaker, and new antique copper-finish tweeter array to complement the chrome units. Rosner Custom Sound, another speaker pioneer for the mart, will have a new model A two-way mid-range speaker system, plus its model P bass horn subwoofer and model 76

acrylic tweeter array, all using JBL drivers, and complementary EC3 three-way and EC4 four-way stereo frequency dividing networks.

GLI/Integrated Sound Systems will offer its new FRA-2 smaller Dwarf speaker system, with better bass capacity in a compact 18 $\frac{1}{2}$ by 16 by 9-inch cabinet. Audio by Zimet has its folded exponential low frequency speakers with custom designed drivers and power handling capacity of 200 watts RMS. Technics will have its new SB-7070 second-generation Linear Phase-design loudspeaker offering high sound-output levels without distortion, with less input power from the amplifier.

• **Electronics**—Sansui will be in the Showco sound room to debut its B-1 power amp at 250 watts RMS and P-1 parametric equalizer, first units in its new pro products line. Showco itself will have its new S-2505 series of electronic crossovers utilizing flexible modular design. Included are the S-2505/2 two-way stereo and S-2505/3 three-way stereo units for bi-amplified and tri-amplified systems respectively, and the S-2505/M full two-way stereo unit with an added derived (left and right) mono channel for use in sys-

tems with sub-woofers and tweeter arrays.

dbx will introduce new pro division marketing manager Larry Jaffe, who joined from Uni-Sync, with a "Dance Your Way To dbx" theme highlighting its model 500 "Boom Box" sub-harmonic synthesizer, model 503 three-band dynamic range expander, model 162 stereo compressor/limiter and prototypes of its model 5000 amplified speakers, with deejay Bill Levy of New York's Seneca Sound spinning during the show. Ashly Audio has its first exposure to the disco mart for its SC63 mono three-band and SC66 stereo four-band parametric equalizers; SC50 mono and SC55 stereo peak limiter/compressors for speaker protection and loudness enhancement, and four electronic crossovers: SC70 mono three-way, SC80 mono four-way, SC22 stereo two-way and SC77 stereo three-way. Richard Long Associates also has a new RLA X-2000 stereo electronic crossover, custom designed for disco use.

In mixers, GLI will have its new upgraded 3990 preamp/mixer with two sets of line and phono inputs, and a third set of line/phono inputs for mixing special effects, plus a new

1010 companion audio processor and a DMX-9000 mixer equalizer. Uni-Sync, testing the disco mart initially, will have its Discorama pro mixing console with two phono and two aux inputs and a 3-band graphic equalizer. Immedia Sound will have a budget-priced compact mixer and a new "Beat Box" that digitally displays beats-per-minute of both turntables simultaneously, with the unit "retrofillable" to any turntable or mixer, according to Jerry Kopoyan.

GLT also is introducing its first power amp, the SA-2125 with 120 watts/channel RMS and both clipping and thermal overload indicators, and protective circuits.

In the mobile area, SWB Electronics has its portable disco console and sound package at \$4,995 base price, incorporating a main electronics package weighing less than 200 pounds, with setup in less than 15 minutes, notes Jim Fravel, and the firm will offer a franchise package at the Forum.

Another new entry is Sound Promotions, whose patented "Boogie Machine" mobile console at \$650 list incorporates fans, power boxes, top board, wheels and a protective foam system, housed in a Bobadilla-built road case unique to the industry and previewed at the recent Winter CES.

30,000 AT 25TH ANNIVERSARY

D.C. Hi Fi Expo Bullish Scene

By BORIS WEINTRAUB

WASHINGTON—If there is a recession looming on the horizon, it was hard to find at the Washington Hi Fi Stereo Music Show held here Feb. 9-11, as a record 30,000 made the scene, according to the event's organizers.

Manufacturers, reps, retailers and others connected with the business vied in expressing optimism about the new year, and especially heaped praise on Washington as a market for audio, video and other electronic equipment.

In fact, the place of the nation's capital as a solid venue was seen in the heavy concentration of high-end products shown to the affluent and stable market. At any point on the spectrum, though, exhibitors said that 1979 was starting out well, with little prospect of a significant decline in the rest of the year.

This was the 25th anniversary show in Washington presented by M. Robert and Teresa Rogers, and the silver anniversary offering took up five full floors of the venerable Hotel Washington. It was opened with the cutting of a ribbon by artist Mary Travers (Peter, Paul & Mary) and Federal Communications Commissioner Robert E. Lee who attended the initial Rogers' event here in 1954.

The heart of the show was in the equipment on display, and exhibitors hauled out their latest wares to demonstrate to visitors.

Teresa Rogers reports considerable interest in the new digital tape recording systems. Even before the show opened, a visitor from the Smithsonian Institution paid a call on Sid Silver, merchandising coordinator for Panasonic/Technics, to take a look at the Technics PCM line. Also interested were a variety of other agencies, from the Voice of America to the Public Broadcasting Service.

Among the newest products on display was the Audio Pro TA-150

receiver, seen for the first time in a production model. Egil Angeid, president of Intersearch, Inc., Rockford, Ill., U.S. rep for the Swedish-designed product, says the computer-operated receiver, offering 70 watts per channel, operates with no moving parts and is priced to sell for \$1,135 at a handful of eastern high-end outlets, including Washington's Shrader Sound.

Also shown here for the first time were the B.I.C. two-speed cassette decks. Gene Snapp, sales rep for Lienau Associates, says the decks began shipping last October and have been moving well.

Another innovative product, though not designed for retail sales, was shown in the exhibit space of Myer-Emco, a major Washington retailer. It was a programmable memory control/equal loudness control system developed by Myer-Emco engineers for use by store cus-

tomers in evaluating comparable audio equipment, according to Tom Peters, the store's vice president for operations.

But if new equipment was on hand, product lines that were familiar were reported selling well, too.

"Video recorders are going strong," says R.A. Kessler, division president of the Ward's Circuit City chain, a major area retail web. "We have Panasonic, Sony, RCA and Quasar on display here, along with cameras, and the VHS format is outperforming the Beta in sales."

Like many other exhibitors, Kessler had words of praise for the Washington market. "It's affluent, and it's a step ahead for this kind of product," he says. "Audio products are selling well across the board and our traffic is good, especially because of the broad range of equip-

(Continued on page 101)

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SPECIAL DESIGNS ON REQUEST

Bullish Ambience At Washington's Hi Fi Expo

• Continued from page 100

ment we carry. We're an electronics chain, not just an audio chain."

Similarly, Murray Rosenberg, general manager of United Audio, says that his firm's new line of Dual cassette decks was growing rapidly in sales, and that the Washington market had always been a good one for his firm. "People here are still buying," he says.

Gene Dunlap, president of the highly respected Shrader Sound, says that fiscal 1978 showed a strong improvement over fiscal 1977 and he expects continued strength.

"We're fortunate," says Dunlap, whose outlet is a major high-end retailer. "The Washington market is extremely stable. At the same time, it's a transient market, changing whenever the government changes, so we don't have to worry about saturation. And we're dealing with a lot of high income people, so it's strong at the high end."

Farther down the price line, Steve Goldstein, head of the Audio-Crafters retail outlet in College Park, Md., reports strong business in the mid-line area.

"About 35% of our sales are to students from the Univ. of Maryland" (located in College Park), Goldstein says, "and they're buying."

"They're buying complete systems in the \$800 to \$1,200 range. More than 60% of our business is in Yamaha, with the rest in Polk Audio speakers and Nakamichi and Klipsch. We just got a Nakamichi 580 cassette deck, retailing for \$650, a month ago, and we've sold 14 already."

"We've also done well with a B&O turntable from \$325. There's a lot of buying power, not necessarily just in college students but in the under-25 market."

Harry West of Roussil Associates, the Technics rep in the Washington area, says that "superb is the only word I can use for last year, and it's going to be better this year."

West says the entire Technics line has been doing well, but singled out the SL-3700 turntable as the hottest piece in his territory, which runs from New Jersey to Virginia.

The Technics products came under considerable scrutiny at the show because they were featured in a disco run in the basement with the cooperation of the Circuit City chain with custom lighting effects from City Lights adding to the ambience.

Rick Del Guidice, product specialist for Technics, put together the disco, which included four SA-1000 amplifiers, two SL-1400 M II turntables, 12 SB-7000 speakers, an SH-9010 equalizer, four SH-9020 meter bridges and an SU-9070 preamp. The disco chores were handled by jocks from WKYE-FM, the local disco radio station.

WKYS also had a hand in B.I.C. "recording studio" setup nearby, in which local bands were provided with the opportunity to record on professional equipment and to receive a tape of their performance. The station promoted the arrangement heavily in the weeks before the show, and screened the bands, finally choosing nine for the studio demonstrations. Attendees used headphones and had to determine "live or tape?"

In addition, album rock outlet DC-101 presented a video rock theatre throughout the show near the disco dance floor. The tapes, of Columbia artists, featured performances by Billy Joel, Kansas, Meat Loaf, Toto, Santana, Eddie Money and others on Panasonic large-screen television screens. There also were demonstrations of Panasonic

VCRs every hour on the half hour, throughout the show.

One of the highlights of the show for visitors was a demonstration of the White House stereo setup.

The recently installed systems

were chosen by the Institute for High Fidelity, which was cooperating with the Rogers show for the first time. Replicas of the two setups were shown at the show.

The system in the presidential liv-

ing quarters includes a Pioneer receiver, a JVC turntable with a Shure cartridge, a Kenwood stereo cassette deck, Koss headphones, an Altec graphic equalizer, TDK cassette tapes and a Sony speaker system. In

the White House solarium, and at the show, are a Sansui receiver, a B.I.C./Avnet turntable with a Pickering cartridge, a TEAC cassette deck, Jensen speakers and Maxell cassette tapes.

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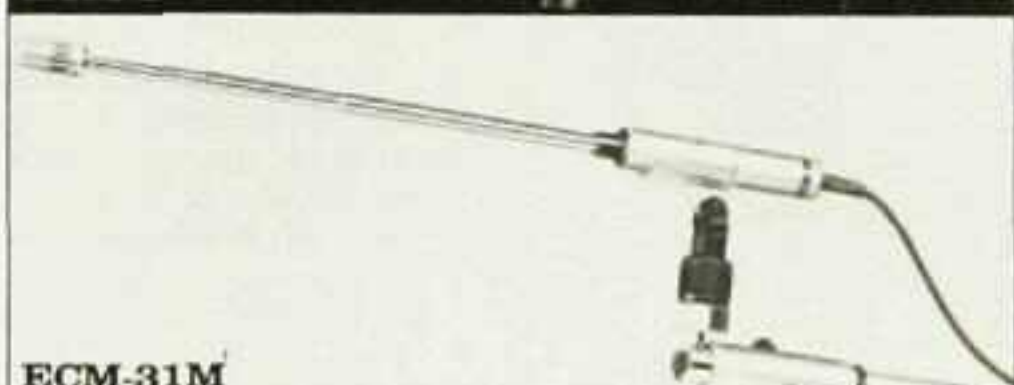
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Swire InterMagnetics Expands

• Continued from page 1

This market encompasses music duplicators, spoken word duplicators, blank tape loaders, educational institutions, industrial firms and religious companies.

Swire InterMagnetics will be selling these customers lubricated tape for 8-track cartridges and professional tape for cassette duplication.

The new company, formed last January through the marriage of Swire and its \$10 million line of credit with InterMagnetics' expertise in selling consumer products, will have its own in-house sales director, explains George Johnson, Swire InterMagnetics president.

The capital injection provided by Swire, a \$3-\$4 billion a year conglomerate with investments in Asia, provides the stimulus for this move into the industrial area, Johnson adds.

Johnson says there are indicators there will be shortages around the world for this kind of product and the new firm wants to aggressively fill these voids. Its main competition in the lubricated tape business is AudioMagnetics, an Irvine, Calif.-based firm, originally founded by

Irv Katz, now the head of InterMagnetics and also involved in the new joint venture.

Swire's newly formed board of directors met here last week to work out arrangements for the new company and to also decide on the size of the warehouse staff which will handle both the industrial and consumer products brands (Laser and XL lines by InterMagnetics).

Meeting here for the first time were George Johnson, Irv Katz, chairman of InterMagnetics Corp., Terry Wherlock, president of InterMagnetics Corp., Tim P. Allmand-Smith, managing director, Swire Group, Leo Hemming, Swire financial vice president and David Smith, general manager, Swire Magnetics.

InterMagnetics factory in Singapore is the first of the licensing facilities to manufacture industrial tapes for its Asian customers. The company plans to augment this Singapore capacity by having its Taiwan and Hong Kong factories manufacturing tape for the U.S. market by March with a plant in Thailand moving into this new area within the third quarter of the year.

Johnson claims a reason for the

vacuum in the industrial field is that manufacturers are shifting coating lines to blank videotape because the "return on investment is greater" than for blank audio tape. He points to TDK and Maxell announcing plans for U.S. tape factories and Ampex and Fuji also moving into videotape.

CBS' recent move to only manufacture tape for its own usage (and for select custom clients), will add to this vacuum, Johnson says.

And with talk of oil shortages due to hit the U.S. this summer, Johnson feels that companies won't be adding to their duplicating capacities for products they may not be able to produce.

Johnson speaks of Swire InterMagnetics adding 40%-50% to its capacity to manufacture hubs of tape to fill this global void. The company, including its investment partners in Indonesia, Thailand, Taiwan, Singapore, Hong Kong and Transkei (Africa) reportedly has a yearly capacity of producing one billion square feet of audio tape.

Swire InterMagnetics has set up warehouses in Toronto, in Gardena, Calif., and is still looking for a location in the New York-New Jersey area.

The corporate offices are in Santa Monica, Calif., while all accounting, manufacturing and distribution offices are in the InterMagnetics Gardena factory.

While the professional line will have its own sales chief who will sell directly to customers, the Swire InterMagnetics consumer lines are being handled by 30 electronics reping firms.

Being a producer of blank tape puts Swire in the hot seat situation of possibly selling to pirates around the world since it is from the blank tape manufacturers that the pirates generally buy their raw stock.

Johnson answers the question of how he can avoid selling blank tape to pirates thusly: "We're interested in building solid repeat business and only selling to legitimate operators is the only way to build a good image and this kind of business. For example, in Asia, we don't sell to a company which has been convicted as a pirate."

Swire has been trading in Asia for 200 years, is listed on the London and Hong Kong Exchanges and is known for its holdings in Hong Kong, Japan, Southeast Asia and England. Its first ties with InterMagnetics were linked in 1975 when it went into partnership in Swire Magnetics Ltd. in Hong Kong to manufacture blank cassettes.

AudioMagnetics To Boost Output

By JIM McCULLAUGH

LOS ANGELES—AudioMagnetics is installing a new \$1.4 million Pasavant industrial cassette tape line at its Irvine, Calif., facility.

According to Stu Schlossberg, vice president of the industrial division, the new line, completely automatic, will free another line to produce lubricated tape for music duplicators.

The line, due to be operational within 30 days, will also have a video function in the fall as the firm begins manufacture of blank videocassettes.

The 2 1/2 inch coating line, computer controlled, will more than double the firm's production capacity. Additionally, the company is installing automatic cassette assembly

(Continued on page 138)

Sound Business



VOCAL NOTATIONS—Nashville producer Billy Sherrill attentively listens to Columbia artist Janie Fricke during work on her forthcoming "Love Notes" LP.

Studio Track

LOS ANGELES—Ken Scott is producing Devo at Chateau for Warner Bros. Charo mixing a 12-inch disco single at Larrabee, Bob Stone and John Bergman behind the console. Also there, Simon Soussan producing French Kiss with Stone and Bergman handling engineering chores, while Johnny Sandlin produces Delbert McClinton for Capricorn. Kurt Kinzel engineering, assisted by Sherry Klein.

Activity at recently opened Love N' Comfort Recording Studios include Jerry Peters producing Brainstorm; Verdine White producing Shelly Clark; Chuck Jackson and Marvin Yancey producing Natalie Cole for Capitol, and Leon Haywood producing himself.

Martin Mull set to record a debut Elektra LP in front of a live studio audience at Filmways/Heider, Bones Howe to produce. Dick Griffey, president of Solar Records, producing the Whispers at Westlake. At Spectrum Studios, David Soul producing a song with Dr. John and Tom Scott as featured artists for a "Starsky & Hutch" episode, Arne Frager at the board. Also there, David Castle mixing a Parachute LP with Jack Keller producing and Joe Q. Hall at the console.

Larry Brown producing and engineering Arian Greene's debut LP for ABC Records at Pasha Music House with Spencer Proffer also working on several of the tracks. Proffer also continuing to produce Allan Clarke for Atlantic. Larry Brown engineering.

Louie Shelton producing a new Seals & Croft LP at Dawnbreaker, Joey Bogan engineering. John Klemmer also there mixing a new LP, Roy Halee engineering and co-producing.

Rod Argent producing Colin Blunstone at Trident Studios, London, for Rocket Records. ReelSound's remote unit, based at Manchaca, Tex., recording Joe Ely for MCA at Lubbock's Cotton Club. Witt Stewart producing with Chet Himes at the board, assisted by Malcolm Harper, John Ingle and Greg Klingensmith.

Chris Gray producing and engineering Python at Forum Studio, Crescent Springs, Ky. while Bill Halverson is producing Highwind there with Chris Gray assisting.

Ken Sands and Gary Praeg engineering Chapter 8 for Ariola at Cloud Born Productions,

Grosse Pointe, Mich. Stephen Stills recording at Mountain Ears, Boulder, Colo. John Aldridge at the board. Todd Rundgren producing the Tubes at Music Annex Recording Studios, Menlo Park, Calif. George Thorogood and the Destroyers performed a live radio concert from the 5th Floor Recording Studios, Cincinnati, Ohio.

Crystal Gayle and her producer Allen Reynolds into Nashville's Jack's Tracks studio to select material for her upcoming album to feature the singer's touring band, Peace and Quiet, on some of the cuts.

The Sound Lab reports producer Ron Haffkine busy in its 24-track facility mixing Dr. Hook's next single for Capitol, plus cutting new solo LP on Hook's lead vocalist, Dennis Locorriere. Also in the Sound Lab currently are Sandy Posey finishing her new Warner Bros. single with Billy Robinson and Tommy Cogbill producing, and B.J. Thomas in with Cogbill to work on new album cuts. Engineer for all these projects is Jim Cotten.

At Woodland Sound Studios, the Oak Ridge Boys working on their third LP for ABC under production efforts of Ron Chancey, with Les Ladd behind the board. Dale Morris producing new Capitol LP on Billy "Crash" Craddock, Danny Hilley and Skip Shimmin sharing the engineering duties. Hilley also behind the board while Jim Malloy produced Stella Parton's single for sound track of forthcoming movie due in March, titled "Cloud Dancer."

Jack Clement Recording Studios hosting gospel sessions earlier in the month with Johnny Cash, Jan Howard and the Carter Sisters (Juni, Helen and Anita). Project is for a two-record LP slated for September issue date. Cash produced the sessions with Harold Lee engineering. Orlando Records artist Leon Everett in for further work on his second single for the label, under auspices of producers Jerry Foster and Bill Rice. Manning the board, Billy Sherrill, who also assisted Jim Williamson on David Houston's recent sessions for Elektra. Producer Ray Baker is overseeing both Houston's new single and LP for the label. Monument's Connie Smith, also produced by Baker, recording in Clements, along with Sonny James, newly signed to Monument, finishing his first single, with Fred Foster producing and Charlie Tallent engineering.

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The Clash: High energy onstage as headliners.

Surprisingly Few Clashes Noted As the Clash Tours the Nation

By ROMAN KOZAK

NEW YORK—Punk rock group the Clash has made its way to headline status without the benefit of airplay or a major hit record. The group is presently making its initial strong impact on U.S. audiences through a national concert and promotional tour.

Though the band, which stubbornly clings to its populist roots, has found the selling of its product distasteful, nevertheless the eight-date tour, which ended Wednesday (21) in Toronto has been gratifying, at one level or another, to all concerned.

The group, booked by William Morris, also visited Vancouver, San Francisco, Los Angeles, Cleveland, Washington, Boston, and New York. Everywhere the band headlined the largest of the available small halls, says Wayne Forte, the band's U.S. agent at William Morris. In New York Clash headlined the Palladium.

"It was a ballsy type of tour," says Forte, "since the band was headlining without airplay or any big record sales. But there is a buzz coming from the streets about the band that enabled it to sell out the halls virtually everywhere it played."

Forte says that originally it was planned for the band to appear only in the media centers of New York and Los Angeles, just to make a splash, but as the dates approached, interest began to build, and more dates were added. Now, Forte says, he hopes the band will return in the summer for a more extensive tour.

"We have had promoters during the tour who called us surprised by

all the damage that didn't happen," continues Forte, referring to the band's reputation in England for attracting rowdy crowds.

"Here in the U.S. Clash gets a much more laidback crowd. We were actually amazed at the cross section of fans the band does attract, everything from punks to dead-heads, to a Harvard crowd in Boston which came in business suits. As far as we're concerned the band has crossed over already. They may not know it yet in radio, but people will find out about it after the fact."

Getting radio to overcome its prejudice against new wave is the biggest problem in getting mass acceptance for the Clash, says Dan Beck, Clash's product manager at Epic Records.

However, with the Clash, which is punk and proud of it, receiving some airplay on rock stations (in New York WNEW-FM and WPIX-FM play it) and college stations, Beck says other radio people are finding the band more accessible than previously.

Beck says at the moment the Clash appeals to a cult audience of rock'n'roll devotees, but with increased exposure it should reach the mainstream.

But whether the band wants to reach that mainstream is another question. There are certain indignities the Clash will not put up with.

It flew some 50 to 80 Epic people to Los Angeles, where we had also just arrived by bus. We were shattered. We drove all night. But before we knew it they began standing us up and pushing us into a group photo," explains band member Joe

Strummer, grabbing the reporter by the collar to show how it was done.

"Well we don't like to be pushed around like that, so we told them to push off. We don't care if everybody in Epic hates our guts. If you let them do this to you, you'll have no soul left, and if you have no soul left, you cannot make records. And we'd rather make our records, even if they don't make the top 100."

But though the Clash refused to be herded into one of the so-called "trade shots," nevertheless the band did agree to do some in-store appearances (which the band didn't much like), and to meet with the press, with each of the four band members meeting with individual reporters.

"We'd rather be out on the street kicking a football," admits Strummer, "but we feel this is important, because if we have something to say, an interview is a way of saying it."

In his session with Billboard's reporter, Strummer, who writes the lyrics for most of the Clash songs, said Clash will come out with its first-ever disco song, called "Radio Caroline," on an upcoming LP expected in May.

A problem for a new fan approaching the band is that the lyrics of the various songs are almost impossible to understand. However, Strummer refuses to include lyric sheets on Clash LPs.

"We hate lyric sheets, we think they are a waste of time and space. But obviously we need them, because I can't cure my slobbering when I sing. So we will put them on our advertisements."

Troub Slump Ends

By CARY DARLING

LOS ANGELES—"We're on our way out of debt and we're back on our feet again," boasts an optimistic Doug Weston, owner of L.A.'s 21-year-old, 350-seat Troubadour Club. Featuring mostly up and coming unsigned acts, the Troubadour appears to be emerging from a slump that began in 1975.

Once Los Angeles' prime showcase for artists on the club circuit, the Troubadour fell on hard times after the 600-seat Roxy opened just a few blocks to the north. Unable to get big acts as before, Weston was forced to close his venue in 1975 for three weeks. After re-evaluation, the club opened again but the future still looked bleak.

"We floundered around for a while. We got secondary acts on secondary labels," says Weston. For the next 18 months, he struggled by booking acts already signed to labels before turning to the unsigned bands, spawned primarily by the English new wave, which began to proliferate.

"I restructured the club and developed a more reasonable employe size. It took a long time to reorganize our operating costs which had been geared to record company dollars and nice, big, fat record company parties," notes Weston. "We continued to go into debt until the summer of 1978 and I began doing bookings myself."

Because of this, he established a stable of 150 area bands, some of which, as in the case of Hello Sailor, came from as far away as New Zealand, which used the Troubadour as a place to practice its craft. In the process, these acts developed strong cult followings

which meant "more bands doing turnaway business," says Weston.

He is quick to point out that not all the bands are new wave. "We are fundamentally contemporary pop," he comments, but jazz, progressive rock, folk, heavy metal and country-rock can still be heard at the club. "We've had considerable success with new progressive bands and there are some good new country-rock bands because there has been a resurgence of country-rock," says Weston.

Despite the flexible format, he bristles at the mention of disco. "You won't find that here," he notes.

Open every night, three acts perform on weeknights and two acts take the stage on weekends. Monday is still hootenany night, a tradition at the Troubadour in which amateurs try their hands at performing. Currently, Weston is booked 45 days in advance.

He is considering raising the admission fee on Fridays and Saturdays from \$4 to \$5. Admission on weeknights, other than hootenany night, is \$3 while \$2 is charged on Mondays. Sunday prices vary between \$3 and \$4. There is a two-drink minimum.

Weston believes the "artificially created rush to the Roxy" is subsiding. "There's more street conversation about the Troubadour and industry people are coming back because a 350-seat club is more conducive to examining acts than a 600-seat place."

He also credits a new crop of free newspapers in the area, notably the L.A. Weekly and the Reader, with stimulating interest in the club, as he spends little on
(Continued on page 104)

Weigh Mass. Drink Bill

BOSTON—Club owners throughout New England are looking on anxiously as the Massachusetts legislature debates a bill that could raise the legal drinking age in this state to 21, thus eliminating much of their patronage.

The original bill, which would raise the drinking age from 18 to 19 immediately and to 21 after six months, had strong support from Gov. Ed King, who promised in last year's campaign that he would sign such legislation immediately. A final version of the bill has not been approved, however. Various amendments have been made ranging from

keeping the drinking age at 19 to several different phase-in plans.

The bill raises many questions and complications. Employees under 21 may or may not be affected by the drinking restrictions. And the legislation would create a discrepancy among New England states, which could lead to more teenagers driving to New Hampshire and Vermont to buy liquor and more traffic accidents and border problems.

Most club owners agree that raising the drinking age to 19—thereby getting booze out of the high schools—is a reasonable move. But if the 21 limit is established, many disco and nightclub operators—particularly those who cater to a college crowd—fear their business will be destroyed.

They All Want To Work Scottsdale Registry

By AL SENIA

SCOTTSDALE, Ariz.—Tourists and locals have been flocking to a posh new resort hotel showroom here that has become the focal point for popular, big name artists in the Phoenix metropolitan area.

The Registry Resort, located in the northern part of Scottsdale, began showcasing top talent in its Phoenician Room in January 1978. In the past 15 months, the resort has put together the most elaborate, ongoing series of MOR music shows in Arizona.

Among the artists who have appeared in the showroom, which is the only one in the Phoenix area, are Ray Charles, Ella Fitzgerald, Jose Feliciano, Wayne Cochran, Bobby Goldsboro, Larry Gatlin, Robert Goulet, Patti Page, Peter Nero, Al Martino and Dionne Warwick.

Still to come in the current season that ends in April are Jack Jones (March 13-21), Marilyn McCoo and Billy Davis Jr. (March 22-April 1), Al Martino (April 3-15) and Bernadette Peters (April 17-22).

Although Franz Nikodemus, the Registry's vice president for food and beverage, estimates about 75% of each house is composed of local residents with the rest comprised of tourists, the Registry has no plans to extend its regular show season into the hot and generally quieter Arizona summer months. The Phoenician Room is left largely unused from May to September.

Nikodemus books acts into the Phoenician Room through several Los Angeles-based talent agencies including ATA, ICM and William

Morris. The performers are usually not playing part of a circuit when they appear at the Registry, he says.

The Phoenician Room itself is a Las Vegas style showroom that is dual-leveled and seats 300 persons to the front and sides of the large performing stage. Generally an orchestra accompanies the performers. It is situated behind the stage.

Performers appear in two shows nightly except Mondays. They are usually booked for two-week engagements.

The first show is at dinner with seating at 6:30 p.m. The show starts at 8:30. The second is cocktail service only with seating at 10 p.m. and show at 10:30.

Cover charges are somewhat expensive for this area, ranging from

\$10 to \$12 for weekday shows and \$12 to \$15 for weekend shows. Dinner and drinks are extra. But Nikodemus notes that few seem to mind the prices.

He says the Phoenician Room is developing its own repeat clientele who support favorite performers on a regular basis. Business is also helped, he states, by the multitude of other resorts and hotels in the Scottsdale-Phoenix area, many of which have been referring guests and conventioners to the entertainment draws at the Registry.

With the popularity of the Phoenician Room growing, Registry officials promise another season of top name entertainment beginning in the fall of this year. But the acts have not yet been booked.

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Chicago Spot Unfurls Banner; Rock Acts Yes, Disco Sound No

By ALAN PENCHANSKY

CHICAGO—The clubgoer who finds the disco scene strongly unappealing has a place to rally in this city. It's Mother's, a huge, gritty basement room on the near north-side that has raised the punk rock banner and is leading its own campaign against disco.

Mother's is one of the last bastions of live rock still operating within the city, claims owner Dick Streeter whose editorializing against disco began in local music papers. Recently, Streeter began advertising his dislike on WXRT-FM, a progressive rock station. Late-night television spots for Mother's also carry the message in a more subtle form.

Streeter has issued Mother's "Disco Sucks" T-shirts that the club sells for \$7. He says he intends to become harsher in his tilting against the popular new style, admitting

that the campaign is doing much to boost the room's visibility.

"When disco started to get big in this city I didn't like what I saw," the club owner explains. Streeter has been at the helm of the 12,000-square foot room since 1969. The big club today employs 66 persons, according to Streeter.

"Our people don't like the clothes and they don't like the choreographed dancing of disco," he declares. At one time Mother's flirted with going disco, but Streeter says costs were steep and he decided to fight instead of switch.

Two nights per week Streeter puts new wave bands on the bill including such local acts as BB Spin, Bitch, and Tu Tu and the Pirates. "The bands are starting to learn to play music after a year," Streeter laughs.

At Mother's New Wave dancing is the vogue. Patrons are invited to "come down and leap around," the owner says, no knowledge of disco's fancy footwork required. There's live music every night, with the room open till 4 a.m. on weekends.

Streeter says the club's matchbooks and cocktail napkins carry the "Disco Sucks" message while T-shirts also bear the oath "Death To The Bee Gees." Club's ads on WXRT-FM note that the room's feelings about disco could not be mentioned within the bounds of "good taste."

The room is a favorite with what Streeter calls "hardcore street people." Rock musicians, including Patti Smith, Rod Stewart, Uriah Heep, Foreigner, number among the hangers out, he claims.

Troubadour Bounces Back

• Continued from page 103

advertising "We run an occasional L.A. Times ad but the acts are responsible for their own promotion and getting the audience out."

"Despite the new prosperity, Weston is highly critical of the record industry. 'The industry is moribund. It hasn't given new acts a chance. There's got to be room for new growth. Seldom do record companies re-invest in new growth. They'd rather re-issue something old. I don't turn on the radio anymore, it's gotten so bad," he charges.

In another area, Weston is planning to manage artists as well as to rekindle his now defunct Troubadour record label. "I'll be seeking financing on a major level. I'm not go-

ing to do it with my own dollars," he affirms.

Weston is also planning to record many of these current acts on video and audio tape so the next 21 years won't slip through his hands as did the last 21. "If I had captured Elton John's opening night or Lenny Bruce when he was here, it would be of inestimable value."

If another slump hits, Weston feels confident he can weather it. "If I make the same mistakes again, I'll really be a fool. But I'm not expecting a slump," he states. "This is a stimulating period. It reminds me of 1964 when the whole folk-rock scene bloomed and you could find Jackson Browne and Linda Ronstadt here on Hootenany Night."

Country Heavies Eye Ohio

NASHVILLE—Some of the top names in the country music field will be performing for the third annual

"Jamboree In The Hills '79" festival slated for July 14 and 15 at Brush Run Park in St. Clairsville, Ohio.

Among the scheduled entertainers returning for performances this year are Johnny Cash, June Carter Cash and the Carter Family, Dave and Sugar, Crystal Gayle, Tom T. Hall, Beverly Heckel, Ronnie Milsap and Moe Bandy.

Joining these names will be first time festival performers Tanya Tucker, Bobby Bare, Billy "Crash" Craddock, Johnny Duncan, Jamie Fricke, Sonny James, the Kendalls, Eddie Rabbitt, Margo Smith and Kelly Warren.

Tickets for the two day event will be made available April 1 at \$25 per adult. Single day adult tickets will also be available at \$17.50 for Saturday and \$15 for Sunday. Children under 12 will be admitted free with an adult.

Last year, on-site camping was provided for 800 self-contained recreational vehicles.

May Toss Out 'Sinatra Bill'

LAS VEGAS—A bill, passed specifically to allow Frank Sinatra to perform in Nevada after he lost his gaming license, may be repealed.

The bill was passed in the state legislature, but the current session of the state assembly may repeal it.

Senate Bill 165 would eliminate the provision that artists who have had gaming licenses revoked can be a paid attraction at the state's hotels.

Sinatra's license was lifted after he played host to Sam Giacama at the Cal-Neva resort at Lake Tahoe.

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Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	ALICE COOPER/BABYS—Brass Ring Productions, Cobo Arena, Detroit, Mich., Feb. 16&17 (2)	23,437	\$9-\$10	\$227,316*
2	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—West Productions, Cobo Arena, Detroit, Mich., Feb. 14 & 15 (2)	22,857	\$8.50-\$9.50	\$210,088*
3	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Concerts West, Stadium, Chicago, Ill., Feb. 17	18,623	\$8-\$9	\$156,117*
4	OUTLAWS/MOLLY HATCHET—Ruffino & Vaughn, Nassau Col., Uniondale, N.Y., Feb. 18	14,665	\$7.50-\$8.50	\$120,467
5	OUTLAWS/MOLLY HATCHET—Spectrum Concerts, Spectrum, Philadelphia, Pa., Feb. 16	19,567	\$6-\$7	\$119,059*
6	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—R'n B Productions/Feyline Presents/Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Feb. 16	14,983	\$7.25-\$8.25	\$115,996
7	GRATEFUL DEAD—Bill Graham Presents, Col., Oakland, Calif., Feb. 17	14,322	\$7.50-\$8.50	\$107,415*
8	WILLIE NELSON/JERRY JEFF WALKER/DON BOWMAN—Feyline Presents, Convention Center, Anaheim, Calif., Feb. 12 & 13 (2)	11,999	\$8-\$9	\$105,434
9	OUTLAWS/MOLLY HATCHET—Cross Country Concerts, Col., New Haven, Ct., Feb. 17	10,667	\$6.50-\$8.50	\$85,735
10	STYX/ANGEL—Mike Clark Friends Productions/Pace Concerts/Louis Messina, Co. Col., El Paso, Tex., Feb. 15	11,125	\$7.50-\$8.50	\$84,798*
11	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—J.O.T. Corp., Public Hall, Cleveland, Ohio, Feb. 18	9,194	\$8-\$9	\$80,362*
12	SHA-NA-NA—DiCesare-Engler/Dick Clark Presentations, Hersheypark Arena, Hershey, Pa., Feb. 13	8,440	\$6.50-\$8.50	\$65,187*
13	WILLIE NELSON/JERRY JEFF WALKER/DON BOWMAN—Feyline Presents, Activity Center, St. Univ., Tempe, Ariz., Feb. 15	8,201	\$6.50-\$7.50	\$60,586
14	SANTANA/EDDIE MONEY—Gulf Artists, Convention Hall, Tampa, Fla., Feb. 16	7,600	\$8	\$60,288
15	SHA-NA-NA/DR. HOOK—DiCesare-Engler, Civic Center, Wheeling, W. Va., Feb. 18	7,369	\$6.50-\$7.50	\$54,179*
16	HEART/TRILLION—Sunshine Promotions, Diddle Arena, Bowling Green, Ky., Feb. 15	5,958	\$7-\$8	\$42,169
17	STYX/ANGEL—Mike Clark Friends Productions/Pace Concerts/Louis Messina, Col., Abilene, Tex., Feb. 16	6,208	\$6.50-\$7.50	\$42,090
18	TOTO/STILLWATER/APRIL WINE—Contemporary Productions/KCSE 95, Checker Dome, St. Louis, Mo., Feb. 14	8,583	\$3.95-\$4.95	\$41,647

Auditoriums (Under 6,000)

1	SHA-NA-NA/FABULOUS POODLES—DiCesare-Engler, Stanley Thea., Pittsburgh, Pa., Feb. 16-18 (5)	17,535	\$6-\$8	\$131,513*
2	WILLIE NELSON/DON BOWMAN—Feyline Presents, Rainbow Music Hall, Denver, Col., Feb. 17 & 18 (5)	4,800	\$8	\$38,400*
3	WILLIE NELSON/JERRY JEFF WALKER/DON BOWMAN—Feyline Presents, Swing Aud., San Bernardino, Calif., Feb. 14	4,670	\$7.25-\$8	\$36,604
4	SHA-NA-NA/FABULOUS POODLES—DiCesare-Engler/Richard Cohen, CYO Music Thea., Scranton, Pa., Feb. 15	3,979	\$8.50	\$32,428*
5	TUBES/GREG KIHN—Bill Graham Presents, Mem'l. Aud., Sacramento, Calif., Feb. 18	4,161	\$6.90-\$7.90	\$30,427*
6	CHARLIE DANIELS BAND/HENRY PAUL—Monarch Entertainment, Capitol Thea., Passaic, N.J., Feb. 17	3,456	\$7.50-\$8.50	\$28,172*
7	HARRY CHAPIN—Danny Kresky, Stanley Thea., Pittsburgh, Pa., Feb. 15	3,046	\$7.50-\$8.50	\$24,008
8	CHARLIE DANIELS/HENRY PAUL—Ruffino & Vaughn, Landmark Thea., Syracuse, N.Y., Feb. 18	2,458	\$7-\$8	\$20,112*
9	OUTLAWS/MOLLY HATCHET—Harvey & Corky Present, Music Hall, Buffalo, N.Y., Feb. 15	2,839	\$7-\$7.50	\$19,585*
10	AL JARREAU—Feyline Presents, Rainbow Music Hall, Denver, Col., Feb. 12	2,400	\$7.50	\$18,000*
11	WAYLON JENNINGS/CRICKETS—Mid South Concerts/Pace Concerts/Louis Messina, Aud. North Hall, Memphis, Tenn., Feb. 14	2,064	\$7.50	\$15,480
12	GEORGE THOROGOOD & THE DESTROYERS/ALL STARS—New Audiences, Grand Ballroom, Univ. of Md., College Park, Md., Feb. 16 (2)	2,000	\$6.50-\$7.50	\$14,441*
13	ROY BUCHANAN/EZY ELMER—DiCesare-Engler, Kennedy Aud., Latrobe, Pa., Feb. 17	2,086	\$6.50-\$7.50	\$13,438
14	CLASH/BO DIDDLEY—Don Law Co., Harvard Sq. Thea., Cambridge, Mass., Feb. 16	1,600	\$7.50	\$11,790*
15	CHARLIE DANIELS BAND/HENRY PAUL—Rich Hoffarth, Clarkson College, Potsdam, N.Y., Feb. 15	1,700	\$5.50	\$9,900*
16	TRIUMPH/BROWNSVILLE—Mid-South Concerts, Orpheum, Memphis, Tenn., Feb. 14	1,121	\$5-\$6	\$5,711

THE CLASH

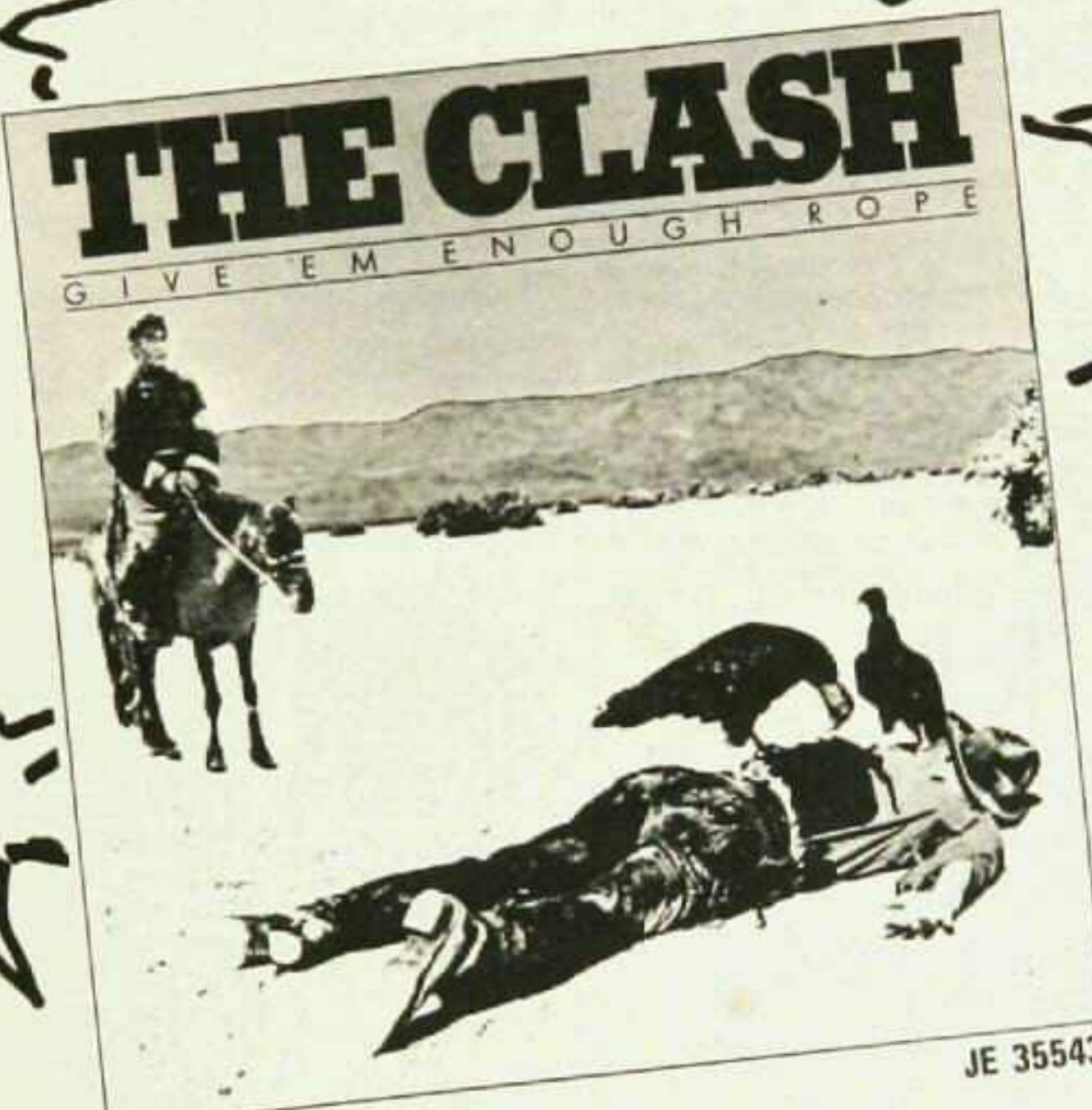
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Both headliner and opening act took swipes at current music industry trends in their sets here Feb. 16.

The day after losing the Grammy award as best new artist to A Taste Of Honey, Costello had this to say in introducing "Radio, Radio," his vitriolic attack on conservative radio attitudes: "Radio has changed since last time I was here—it's gotten a lot worse."

The song's key lyric: "Radio's in the hands of such a lot of fools/ Tryin' to anesthetize the way that you feel."

The five-man Rockabilly Rebels also mock current country practices in the song—"Rockabilly Rebel," while at the same time paying tribute by name to such pioneers as Carl Perkins, Jerry Lee Lewis and Elvis Presley. "The Nashville sound has gotten sugary sweet/ They've watered it down, eliminated the beat/ Sounds like they've had too much rehearsal/ Now it's time for a big reversal."

While there was a message of malcontent in the music, the emphasis in both sets was on unbridled rock energy.

Costello's 19-song, hour-long set was one of six sold-out appearances in Southern California during the week, along with dates at the Long Beach Arena, Santa Barbara's Arlington Theatre and San Diego's Fox Theatre.

The 24-year-old singer went out of his way to bring his new wave music more in line with the country orientation of the famed nightclub.

He added a steel guitar player, John McFee, to augment his basic three-man band, the Attractions, which consists of Steve Nave, keyboards, Pete Thomas, drums and Bruce Thomas, bass.

The Englishman also did a cover of the Jim Reeves country classic "He'll Have To Go" and a version of a macabre novelty by Leon Payne, "Psycho," about a twisted individual with a penchant for killing. (Yet ironically for someone who favors uncensored music, he toned down the song-clinching final line to "Mama, better let them lock me up" from the gallows humor of the original: "Mama—why don't you wake up?")

Costello concentrated on material from his new "Armed Forces" LP though he also included some favorites from his first two Columbia albums, notably "Alison" and "Mystery Dance."

The show ended on a puzzling note, with Costello declining to appear for a second encore despite overwhelming demand.

The Rockabilly Rebels, which is signed to Ra-

dar Records in England (along with Costello and Nick Lowe), is fronted by two lead singers, Campi and Colin Winski. Also in the lineup are Jerry Sikorski, lead guitar, Steve Clark, drums, and Kevin Fennell, rhythm guitar.

Its 40-minute set consisted of 15 tunes.

PAUL GREIN

**SANTANA
SAD CAFE**

*Convention Center
Anaheim, Calif.*

Santana, backed by a seven-piece, exceptionally tight band, delivered a technically excellent yet, surprisingly, uninspiring nine-song nearly 90 minute set here Feb. 7, underscoring the old rock maxim that it's the excitement which counts as much, if not more, than musicianship.

Though Santana's rousing opener of Buddy Holly's "Well Alright," from his "Inner Secrets" Columbia LP, brought the capacity crowd to its feet, the initial elation almost immediately settled back into the seats along with the audience, where it remained until the almost obligatory encore.

Lead singer Greg Walker delivered flawless vocalizing, matching the hypnotic style of Santana's guitar. But though Walker tried, he proved unable to bring the crowd beyond the point of interested listening to the higher plateau of participation in the music.

Strongest renditions included "Black Magic Woman" and "I Ain't Got Nobody," the only true "oldies" of the set, and "Stormy" from the latest LP. Santana's guitar work and Walker's singing both held more edge in their live delivery than on the more pop-oriented recording.

Opening for Santana was A&M act Sad Cafe in its Southern California debut. Riding heavy local airplay of its single, "Run Home Girl," the seven-piece English band delivered a nine-song, approximately 45 minute set heavier on the guitar metal than its soft-rock single would indicate.

But the act ran into the same lack of enthusiasm encountered by Santana, though perhaps the crowd was merely waiting for its favorite.

Lead singer Paul Young attacks his work with spirit and borrows stage moves from Mick Jagger more than occasionally, but then so does most everyone else. Yet he never elicited much audience response.

The sellout crowd of 9,100 was at least half Latino loyal to Santana, which perhaps explains Sad Cafe's sad debut. But it only makes Santana's subsequent lack of punch more worrisome.

RAY HERBECK JR.

**FRESH
PRETTY POISON**
Starwood, Los Angeles

Fresh, an energetic five-man band, managed to establish itself as a viable, entertaining rock-pop group here Feb. 7.

Michael Nesmith, formerly with the Monkees and producer of the band's second LP for Motown, "OmniVerse," introduced the group, which notched a cohesive, 11-song set.

The 70 minute program opened with old-time rocker "Boney Maroney" featuring lead vocalist Bill Pratt. Off-beat rhythm "Love Me Or Leave Me" spotlighted each band member's potential stage presence.

Yet a third selection from the new LP, clean-sounding "It's Alright" contained a high-energy instrumental jam section which featured funky drummer Fred Allen and standout keyboard artist Harry Cohen.

New single release, country-rocker "You Never Cared" teamed Pratt on vocals with a short keyboard effort by Cohen. Lead guitarist Paul Marshall nicely handled "When The Winter Comes."

Marshall continued his intricate guitar styles and effects, beginning a solo on "Don't Let Down" that developed into a fast rocker.

The funky "Who'll Be The Master?" kicked off by bass guitarist Milo Martin, "Hold On I'm Comin'" and the encore "The Freedom" completed the well-received band's efforts.

Meanwhile, hard-rock group Pretty Poison, lined up 10 punch-out songs in its 40-minute set, led by Vocalist, Mick Jagger-type Rick Czerny.

In its third date at the Starwood, the L.A.-based band clarified its sound, which drowned out all the vocals early in the program and included rockers "Sweet Love," "Ain't Goin' Home" and "Tell Me."

The group continued with "Danger Zone," "Rock 'N' Roll" and a new song "Red Hot." Czerny's raspy blues vocals combined well with guitarist Mike Maness, Spider Webb on bass, drummer Pat DeRoss and Tony Lee on second guitar.

"You Will Be Mine," "Not Too Soon," "Makin' Music" and "Street Livin'" finished out strong and clear as the band finally balanced its vocals and instrumentation.

HANFORD SEARL



MCA TASTE—Based on the theme "A Taste Of MCA," MCA Records staffers show off a special sampler of various label artists which was presented at the National Entertainment & Campus Activities Assn. national convention. The sampler provides collegiate talent buyers with musical samplings, artist information and booking contacts all included on the back cover.

LOCAL TALENT PREFERRED

Few Major Acts At Hawaii Univ.

By DON WELLER

HONOLULU—Although it possesses a 4,500-seat outdoor amphitheatre, a student body of 14,000 and an urban setting containing 724,000 persons, the Univ. of Hawaii rarely showcases nationally known acts.

According to Blair Odo, program assistant for the music committee, the largest campus in the state would rather feature local and emerging talent.

"Our main emphasis is not to bring in big name talent," says Odo. "It would blow our budget and what local promoters bring into Honolulu suffices."

During the past year, Chuck Mangione and Taj Mahal have performed here, but they are the exception. Both acts were brought in by off-campus promoters in association with KTUH-FM, the campus radio station. For an outside promoter to use the facility, an on-campus group must act as sponsor.

However, even the more well-known homegrown acts such as Cecilio & Kapono and Kalapana no longer play the campus. "The promoters can get them into the Blaisdell Arena so there's no reason for them to play here," she says. Blaisdell, formerly the Honolulu International Center Arena, has a capacity of 8,809.

Seawind, the seven-member jazz group which relocated to Hawaii several years ago, last played the campus in 1976.

The university does get enough requests from agents to play host for several major artist concerts a year but the music committee usually turns them down. "We recently got a call from Donna Summer's agent. She's going to Japan and wants to stop here on her way back. But, at this point, we'll have to say no," explains Odo.

The policy of mainly booking local acts, mostly in weekly, noontime shows, has not upset the student body. "There's no big push from the students. There's at least one major concert a week in Honolulu so they don't look to us."

For the shows in Andrews Amphitheatre, the average admission price is \$6-\$7 and Odo says they are usually not sellouts. If an outside pro-

moter is using the facility, then that promoter takes care of advertising.

For the noon concerts, the music committee issues press releases and flyers while taking out ads in the local newspapers.

The noon concerts not only offer contemporary rock from local bands but may feature a touring opera company as well. "We try to present a great variety of acts," she adds.

If a type of music, such as disco or new wave, were being neglected by local promoters, Odo says the music committee may consider booking such an act that may not fit into the policy of new or local acts. "But we haven't heard any rumblings about a lack of it here," she says.

Baltimore Gets Bluegrass Event

NEW YORK—Country promoter Rudy Callicutt is bringing a star-studded bluegrass show into Baltimore's 19,000-seat Capital Centre March 11.

Set to appear are Bill Monroe, Doc Watson, the Osborne Bros., Jimmy Martin, Jim & Jesse and the Virginia Boys, the Stonemans, the Country Gentlemen, the Seldom Scene, Mac Wiseman, Chubby Wise, Ralph Stanley, Wilma Lee Cooper, Bill Harrell and the Bluegrass Cardinals. Tickets are priced at \$7.50 and \$8.50.

The Baltimore-Washington area is the scene of much bluegrass activity and Callicutt has staged many country and bluegrass events in the area. Three years ago he brought the "Grand Ole Opry" into Capital Centre.

Nelson In West

NASHVILLE—Columbia's Willie Nelson begins a series of campus dates this month that will take him throughout the Western areas of the U.S.

Beginning Saturday (10) at Stanford Univ. in Palo Alto, Calif., Nelson's appearances will additionally include the campuses of Arizona State Univ., Colorado State Univ., the Univ. of Oklahoma and Wichita State Univ.

Talent Talk

Peter Tosh has been named an honorary citizen of Atlanta. **Elvis Costello** may be planning a blitzkrieg tour of three clubs in one night on April 1 in New York, the night after his scheduled appearance at the Palladium. Clubs he is expected to play are the Bottom Line, CBGB's and the Lone Star.

Hawkwind is now the Hawklords with a new LP out on Charisma Records distributed by Polydor. Expect tour in spring. Also expected in the U.S. in spring is **Bad Company**, whose new LP, "Desolation Angels," is completed and should be released shortly. **Foreigner's** second LP, "Double Vision," has sold more than 5 million copies in the U.S., Atlantic reports.

Peter Tosh on a major headline tour of the U.S. Rolling Stones/Atlantic Records is helping with a merchandising, promotion, advertising and publicity campaign. Tosh's ("You Got To Walk And Don't Look Back") duet single with Mick Jagger is also being released as a 12-inch

33 r.p.m. single for discos. Making a rare television appearance on Don Kirshner's "Rock Concert" is **Jimmy Cliff**, who appeared with **Van Morrison** on the syndicated show seen in New York Saturday (17). Recently Cliff's band, en route to Honolulu from Los Angeles, was questioned by FBI agents for more than four hours. Reggae News reports, after a cultural misunderstanding on the plane. The musicians were a bit too boisterous on the flight—laughing, talking loudly and visiting each other in the aisles. This apparently scared the other passengers, most of whom were bankers on way to a convention. Fearing they may have potential revolutionaries on board, the Continental Airlines crew decided to return to Los Angeles, telling the passengers the plane had "navigational problems."

Barbara Markay's "Hot Box," an R-rated musical review, is auditioning for showgirls and a "Woody Allen" type for a videocassette show and possible U.S. tour. **Andy Pratt**, with a

new band, recording his next LP at **Levon Helm's** RCO Studio in Woodstock. **Eddie Offord** is the producer. The record should be released in May on Nemperor Records. **Ariene Anderson**, a female Barry Manilow look-alike, is discussing plans with Manilow's agent. But nothing definite yet.

The **Chieftains** scored a film, "Purple Taxi" to be released in the U.S. in April. The film premiered in Dublin recently, with the band performing live at the screening. Proceeds for the evening went to UNICEF's "Year Of The Child."

Bad month for imposters. A fake **Rod Stewart** was recently uncovered in Cave City, Ky., while a phony **Manny Charlton** (of Nazareth) was unmasked in New Mexico. Both imposters were uncovered by suspicious local reporters. **Rick Wakeman's** next solo LP, due next month, is "disco flavored." In April expect the second Meat Loaf LP. Received a Christmas poster from Wings, in February.

Signings

Country artist **Tommy Overstreet** to the Nashville division of Elektra/Asylum with a debut LP set for early April release. Overstreet, who has recorded numerous albums and singles, has teamed with producer **Bob Milsap** for his initial E/A release. Formerly known as **Sherbet** that hit with "Howzat," Australian band **Highway** to RSO Records. Its first LP titled "Highway One," is due for release this spring.

Los Angeles band **Eulogy** to Mike Jacobs for management. Another L.A. band **Snow** to Stuart "FM" White for management. **John Hiatt**, who has toured the club circuit with Leo

Kottke and George Thorogood, to MCA Records. His songs have been covered by Maria Muldaur, Carlene Carter, Frankie Miller and the Neville Brothers. His first release for the label is due in April. **Barooga Bandit** to Capitol. "Come Softly," the four member rock band's first album, has just been issued. It is produced by **Alto Reed**, of Bob Seger's Silver Bullet Band, and **Punch Andrews**, producer/manager of Seger.

Upcoming, the band will tour with England's Dire Straits. **Billy Thorpe** to Capricorn Records as part of a long-term production agreement with producer **Spencer Proffer's** Pasha Music

Organization. His first album for the label, "Children Of The Sun," is scheduled for release this month.

Hush, a group from the San Francisco area, to ASI Records of Minneapolis. The album is scheduled for immediate release with special promotions involving San Francisco, Minneapolis and Atlanta. **The Original Soul Stirrers** with **J.J. Farley** and the **Williams Family**, both gospel acts, to Malaco Records. An April release is set for the Soul Stirrers' LP while the Williams Family album is due out in March.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))					
★	1	12	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown, Source 40967 (Newvare/Ascent, BMI))	34	32	12	SHOOT ME—Tasha Thomas (L.H. Glaser, Atlantic 3542 (Velocity, BMI))	69	68	6	SHE'S A LADY—Side Effect (E. Joyner, Fantasy 850 (Spicy/Relaxed, BMI))					
	2	13	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Warren, Casablanca 950 (Rubberband, BMI))	35	35	20	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (I. Life, J.H. Fitch, RCA 11286 (Six Contents/Mills And Mills, BMI))	70	58	6	WALKING THE LINE—Emotions (M. White, S. Seabrough, Columbia 3 10874 (Sagittaire/Alexsar, BMI))					
	3	15	I'M SO INTO YOU—Peabo Bryson (P. Bryson, Capitol 4636 (Warner Bros./Peabo, ASCAP))	★	46	4	KEEP ON DANCIN'—Gary's Gang (Matthew Turner, Columbia 3 10884 (Mideb/Eric Matthew, ASCAP))	★	NEW ENTRY	→	WOMAN IN LOVE—Three Degrees (D. Bugatti, F. Musker, Arista 7742 (Chappel, ASCAP))					
★	6	19	SHAKE YOUR GROOVE THING—Peaches and Herb (D. Fekaris, F. Perren, Polydor 14514 (Perren Vibes, ASCAP))	★	47	5	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye) Tamla 54298 (Jobete, ASCAP)	★	72	2	HIGH ON YOUR LOVE SUITE—Rick James (R. James) Gordy 7164 (Motown) (Jobete, ASCAP)					
	5	15	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey, Capitol 4658 (Midad/Irving, BMI))	★	48	5	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith) Columbia 3 10892 (Bluemg, ASCAP)	★	73	2	DANCE—Paradise Express (P. Jabara) Fantasy 845 (Irving, BMI)					
	6	16	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis, Solar 11380 (RCA) (Spectrum VII, ASCAP))	★	49	5	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden) Atlantic 3541 (Gratidade/Catillon, BMI)	★	74	4	BOOGIE TOWN—F.L.B. (L. James, D. James, Fantasy 849 (Parker/Wimot, BMI))					
★	13	9	I WILL SURVIVE—Gloria Gaynor (D. Fekaris, F. Perren, Polydor 14507 (Perren Vibes, ASCAP))	★	50	5	SAY THAT YOU WILL—George Duke (G. Duke) Epic 850080 (Myxense, ASCAP)		75	3	FIRE UP—ADC Band (M. Jenkins, M. Patterson, Cotillion 44246 (Woodsongs, Bus, BMI))					
★	10	9	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller, Salco 2078 (RCA) (Lucky Three, BMI))	★	51	4	DISCO NIGHTS—G.O. (E.R. LaBlanc, Arista 0388 (G.O./Arista, ASCAP))	★	76	2	SOUVENIRS—Voyage (M. Chantreau, P.A. Dahan) Marie 330 (TK) (Sirocco/Radmut, ASCAP)					
★	11	16	LIVING IT UP—Bell & James (L. Bell, C. James) A&M 2069 (Mighty Three, BMI)	★	52	4	CHOLLY—Funkadelic (W. Collins, W. Morrison, G. Clinton, Warner Bros. 8735 (Malibu, BMI))	★	77	2	AMOROUS—Brides of Funkenstein (G. Shider, R. Dunbar, R. Curtis) Atlantic 3556 (Malibu, BMI)					
	10	17	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff, Island 8663 (Warner Bros.) (Mighty Three, BMI))	★	54	5	FREAK THE FREAK THE FUNK—Fatback Band (B. Curtis) Spring 191 (Polydor) (Cida, BMI)		78	3	DISCO DANCIN'—A Taste Of Honey (A. Barnes, I. Malone, Capitol 4668 (Lonebar, BMI))					
	11	16	EVERY 1'S A WINNER—Hot Chocolate (E. Brown, Infinity 50002 (Not Listed))	★	55	12	YOU CAN DO IT—Dobie Gray (E. Sands, E. Weisman, R. Germano, Infinity 50003 (MCA) (Top Of The Town/American Dream/Blue/Evic Bands, ASCAP))	★	79	2	LOVE BALLAD—George Benson (Scarborough) Warner Bros. 8759 (Unichappel, BMI)					
★	14	9	OH HONEY—Delegation (Gold & M. Dene, Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI))	★	56	6	YOU BRING OUT THE BEST IN ME—Dells (D. Carter, J. Ellis, ABC 12440 (Perk's, BMI))	★	80	2	DANCING IN THE STREETS—Boney M (Farian) Sire 1040 (Warner Bros.) (AI Gallica, BMI)					
★	15	7	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Grey, RCA 11460 (Iceman/Unichappel, BMI))		47	12	13	HOLY GHOST—Bar-Kays (H. Thigpen, J. Banks, E. Mason, Stax 3216 (Fantasy) (East Memphis, BMI))	★	81	5	I'M NOT DREAMING—Zolema (V. McCoy) LeJoint 34002 (London) (Warner-Tamerlane/Van McCoy, BMI)				
★	19	7	HEAVEN KNOWS—Donna Summer (D. Summer, G. Maroder, P. Bellotte, Casablanca 959 (Rika's/Say Yes, BMI))		48	38	15	LOVE CHANGES—Mother's Finest (S. Scarborough), Epic 8 50641 (CBS) (Mexsar, BMI)		82	2	CHICA BOOM—Staples (J. Cameron, V. Cameron, Warner Bros. 8748 (Worle, ASCAP))				
★	18	11	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Alvarez), Arista 0380 (Mid-America/Whet, ASCAP)	★	49	4	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Wieden), Polydor 14532 (Specialite/Traco, ASCAP, BMI)	★	NEW ENTRY	→	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4686 (Amazement, BMI)					
	16	12	HANG IT UP—Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	★	50	4	4	KNOCK ON WOOD—Ami Stewart (B. Long), Arista 7736 (Warner Bros., ASCAP)	★	NEW ENTRY	→	SHOW BUSINESS—Gil Scott Heron (G. Scott Heron), Arista 0390 (Brouha, ASCAP)				
★	21	7	CONTACT—Edwin Starr (E. Starr, A.E. Pullan, R. Dickerson) 20th Century 2396 (ATU/Zona, BMI)		51	37	18	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★	NEW ENTRY	→	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4590 (Jay's/Chappell/Cole-Arama, ASCAP/BMI)				
★	22	7	FIRE—Painter Sisters (B. Springsteen), Planet 45901 (Bruce Springsteen, ASCAP)	★	52	62	5	CAPTAIN BOOGIE—Wardell Pizer (J. H. Fitch, R. Cross) Midson 1001 (April Summer/Diagonal, BMI)		86	2	SPACE PRINCESS—Lainie Loston Smith (M. Miller) Columbia 31090 (Echoes of the Cosmos/Chappell, ASCAP)				
★	24	6	HE'S THE GREATEST DANCER—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44245 (Chic, BMI)		53	29	20	LE FREAK—Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	★	87	3	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler), Tamla 54297 (Motown) (Colgems-EMI/Jobete, ASCAP)				
★	26	6	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Appice), Warner Bros. 8724 (Riva, ASCAP)		54	45	7	JUST THE WAY YOU ARE—Barry White (B. Jell), 20th Century 2395 (Jobetongs, BMI)	★	88	2	THIS YEAR—Curtis Mayfield (C. Mayfield), Curtom 919 (RSO, Mayfield, BMI)				
	21	14	WHAT'S YOUR SIGN GIRL—Denny Pearson (D. Pearson, T. Seps), Unlimited 1400 (CBS) (Not listed)	★	55	65	4	I WANNA WRITE YOU A LOVE SONG—David Oliver (M. Grady, D. Oliver), Mercury 74043 (Dales/Grandings, BMI/At Home, ASCAP)	★	89	2	FEELIN' HAPPY—Lee Oskar (L. Oskar, G. Emco, B. Vega, H. Eberitzsch) Elektra 4600 (Far Out, Ike Bad, ASCAP/Milwaukee, BMI)				
★	28	7	KEEP IT TOGETHER—Rufus (A. Tussaint), ABC 12444 (Marsam/Warner-Tamerlane, BMI)	★	56	66	5	HAVEN'T STOPPED DANCIN' YET—Gonzales (G. Jones) Capitol 4674 (Buckheat/Old Eye, ASCAP)	★	90	NEW ENTRY	→	TAKE ME HOME—Cher (M. Allen, B. Esty), Casablanca 965 (Rick's, BMI)			
★	36	6	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 850656 (Peacock, BMI)	★	57	67	2	STAR LOVE—Cheryl Lynn (J. Footman, J. Wieden), Columbia 3 10907 (Colgems/EMI/Spec a life, ASCAP/Screen Gems/EMI/Traco, BMI)		91	5	TURN ME UP—Keith Barrow (R. Mallock, M. Stokes) Columbia 35597				
★	31	6	I WANNA BE CLOSER—Switch (J. Jackson), Gordy 7163 (Motown) (Jobete, ASCAP)		58	33	15	LOVE VIBRATION—Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Fosie/Teddy Randazzo, BMI)		92	3	BABY, YOU REALLY GOT ME GOING—Brothers By Choice (B. Williams, E.J. Gurren, L.C. Lynum, T.A. Wargo), ALA 104 (E.J. Gurren, ASCAP)				
	25	7	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3 10854 (Sagittaire, BMI/Steelchest, ASCAP/Irving/Charville, BMI)	★	59	44	26	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3 10808 (Butterfly/Gang, BMI/Hudmar/Cotaba, ASCAP)		93	3	LOVE AT FIRST SIGHT—The Stylistics (T. Randazzo, R. Joyce) Mercury 74042 (Razze Dazzle, BMI)				
★	34	6	POPS, WE LOVE YOU—Diana Ross, Steve Wonder, Marvin Gaye, Smokey Robinson (P. Sawyer, M. McLeod), Motown 1455 (Jobete, ASCAP)	★	60	75	3	HOT NUMBER—Fay (I. Ledesma), Dash 5050 (TK) (Shelyn, BMI)		94	3	WHEELS OF LIFE—Gino Vannelli (G. Vannelli), A&M 2114 (Almo/ Giva, ASCAP)				
★	43	3	I WANT YOUR LOVE—Chic (B. Edwards, N. Rodgers), Atlantic 3557 (Chic/Cotillon, BMI)	★	61	71	2	IN THE MOOD—Tyrene Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3 10904 (Content/Tyrnza, BMI)		95	100	2	THE ROCK—East Coast (Not Listed) Family 1001 (Not Listed)			
	28	20	11	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Sylvester, Warrick), Fantasy 846 (Bee Keeper/Tigyl, ASCAP)	★	62	4	4	LIFE IS A DANCE—Chaka Kahn (G. Christopher), Warner Bros. 8740 (Acker/Mocrip, ASCAP)		96	99	2	LOVE MACHINE—Super Max (K. Hauerstein) Voyage 1003 (Ivan Magill, ASCAP)		
	29	23	21	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sheryl/Lindseyanne, BMI)	★	63	64	4	4	SUPERMAN—Herbie Mann (J.L. Solo), Atlantic 3547 (Peet, BMI)		97	98	4	IT'S MUSIC—Damon Harris (Elson, Swartz, McLean, Bue), Fantasy/WMO7 848 (Parker/Wimot/Budski, BMI)	
	30	25	19	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cosi, BMI)	★	64	3	3	3	TRAGEDY—See Gees (B.M.R. Gibb), RSO 918 (Stigwood, BMI)		98	NEW ENTRY	→	YOU ARE EVERYTHING—Roberta Flack (I. Bell, L. Creed), Atlantic 3560 (Asorted/Self Boy, BMI)	
	31	30	11	I'LL DANCE—Bar-Kays (Bar Kays), Mercury 74039 (Bar Kays/Warner-Tamerlane, BMI)	★	65	55	7	7	SPANK—Jimmy "Bo" Horne (R.L. Smith), Sunshine Sound 1007 (TK) (Harrick, BMI)		99	NEW ENTRY	→	CONSISTENCY—Orsis (O. Marsh), Warner Bros. 8758 (Star of David, BMI)	
★	40	6	AT MIDNIGHT—T-Connection (Coakley, MacKay), Dash 5048 (TK) (Sheryl/Decipel/T. Con, BMI)	★	66	77	4	4	4	DON'T YOU WANNA MAKE LOVE—Shotgun (E. Lathmore, T. Steels, I.W. Talbert), ABC 12453 (Home Fire/Funk Rock/ABC/Dunhill, BMI)		100	73	5	HOLD YOUR HORSES—First Choice (Poppy Hurdle/Ricchi, Goshing) Goldmine 4017 (RCA)	
	33	27	14	TOO MUCH HEAVEN—See Gees (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI)		68	69	4	4	4	WAIT HERE—Al Green (A. Green, F. Jordan, R. Farfar Jr.), Hi 78522 (Cream) (Al Green/Jef, BMI)					

Soul Sauce

Knight, Pips May Go On China Tour

By JEAN WILLIAMS

LOS ANGELES—Personal manager Sid Seidenberg is putting much of his energies into capturing the foreign market for his acts. He is also eyeing virgin territory. According to Seidenberg, "I am investigating the possibility of Gladys Knight & the Pips touring China."

Gladys & the Pips recently completed five concerts in Caracas playing to SRO audiences for each show, says Seidenberg. "There were three nights at the Hilton Hotel which seats between 500-600 persons at a \$50 admission charge."

"Two shows were at the Poliedro Auditorium which seats about 6,000 with a \$12 admission fee. All were promoted by Enzo Morera."

"The group has recorded 18 LPs and all of the albums were on sale outside the auditorium. I am presently negotiating for Gladys & the Pips to tour Australia and other territories."

The Temptations, also managed by Seidenberg, are doing their share of European tours.

As previously reported, B.B. King is the first American blues artist to tour Russia. King recently was in L.A. taping a television special on which he appears as guests of the Captain & Tennille. Also seen are Ella Fitzgerald and Glen Campbell.

★ ★ ★

Joe Tex, with a new single, "Who Gave Birth To The Funk," from his latest Dial LP, "He Who Is Without Funk Cast The First Stone," is gearing up to promote his product through colleges and high schools. At the same time, according to Tex, he will be earning money for the financially strapped Wiley College in Marshall, Tex.

Joe, who lives in Texas, plans a series of one-nighters through the state performing only for college and high school students beginning mid-March.

Tex, who has been signed to Dial Records for nearly 19 years (the label is now distributed by TK), left the record industry at the height of his career in 1972 with his first and only platinum single "I Gotcha You" riding up the charts.

"I was having problems with my label and felt that it was best that I leave the business. In the period between 1972 and mid-1975 I went on a lecture tour across country, and I devoted time to the nation of Islam."

"I spoke in all the cities where I previously performed and the same people who came to see my show came to hear me speak."

He points out that because he was constantly in the public eye in his hiatus from the music industry, he still had a following when he returned.

Tex notes that while the music has changed, he has not found it difficult to fit in. "Disco is what's happening now and I would be a fool to try to come back into the industry doing what I did 10 years ago."

His newest single is in fact a disco ditty produced by Buddy Killen (who also owns Dial). "The single is in the Bootsy Collins vein, although I maintain my own identity," he says.

Tex has packaged what he calls a large production show, consisting of a nine-piece band and two female

(Continued on page 108)



BEAR HUG—Chuck Brown of Chuck Brown & the Soul Searchers embraces fans as the group sets about judging the "Bustin' Loose" dance contest at L.A.'s Freeway Record shop. The contest was named for the group's new hit record.

12-Inch Singles Pose Problem; Retailers, Customers Confused

• Continued from page 3

appear to be farther ahead than most others across the country," says Simpson.

In Philadelphia, Bruce Webb, owner of Webb's Department Store, is spearheading a petition to go to labels about the 12-inch single. And, according to Webb, approximately 15 area dealers are planning meetings with manufacturers to discuss the problem.

"There are several factors involved with the 12-inch single," says Webb. "In addition to not getting enough of the records when we do get them, the 12-incher may eventually hurt the seven-inch single."

He insists that while he can sell all the 12-inch singles he can purchase, at \$3.98 it's still a novelty item, "and at this price my customers will eventually want more for their dollar. They just won't be able to afford it and the seven-inch single is becoming less and less important."

Simpson believes the disk is so new that manufacturers have not quite decided how to handle it—hence the problem.

Tom Draper, vice president of black music marketing at Warner Bros., admits that because of the newness of the 12-inch single, labels have not settled on a formula.

However, he notes, dealers have brought the problem to Warner Bros. and the company is attempting to iron out the wrinkles.

"A lot of what we do about the situation comes from suggestions given us by our customers," says Draper.

Southern California dealers have also been hit with the problem, according to Cletus Anderson, head of the 10-store VIP retail record chain.

"It's a multi-fold problem," says Anderson. "Manufacturers release the 12-inch disco single for radio only. When a customer comes in asking for the record we sell him the LP. In nearly every case the LP is returned because it's not the same record he heard on radio."

"In some cases, the manufacturer will ship a limited number of 12-inch singles, but they are sold almost before we get them in stock. Then the customer goes to my competitor who may have a couple left. I may have then lost that customer."

"Then there's the problem of a customer hearing the record on radio coming in to buy it and I have to tell him that it's not made for the consumer. The customer gets angry at the dealer."

"Another problem," says Anderson, "is that a lot of one-stops don't want to carry the 12-inch single because it takes up a lot of space."

As for the 12-inch single wiping out the seven-inch disk, Eddie Gilreath, Warner's director of black music marketing says: "There may be a bit of truth to that. I know there's been talk that the seven-inch may become a thing of the past, at least for disco."

"There are some stations that won't play a seven-inch record now. They want 12-inch or the LP version."

Draper, too, sees the seven-inch disk (disco) being shoved aside by the 12-inch. "It (seven-inch) doesn't work as effectively for disco product. But I believe the seven-inch record will not be phased out because there is a lot of product that is non-disco."

Gilreath points out that by listening to the dealers Warner Bros. has come up with methods to alleviate some of the problems.

"We are going back into the studio to remake some of the 12-inch singles for the LP," says Gilreath. He notes that the label is reprogramming the entire LP in some cases, without any loss of fidelity nor at the expense of any other cuts on the LP. This will be done with potential hit product. He hastens to add that this is an expensive process, but the costs will not be passed on.

Warner Bros. has reprogrammed the LPs by Third World and Candi Staton. Early releases of the LPs do not have the 12-inch version but the reprogrammed LPs are now in the stores.

"We're considering not releasing 12-inch singles if the records are not available in the stores. We will either make them available on the 12-inch 45s to dealers or they will be in the LPs as they are on the singles," says Gilreath.

Peaches Inventory Shift Completed

LOS ANGELES—The final phase of the Peaches retail store chain's shift from air freighting inventory to its far-flung 34 stores in the U.S. from a central warehouse to auto-

nous store operation (Billboard, Nov. 18, 1978) was completed last week.

Chain founder/president Tom Heiman asserted the changeover finalized with the appointment of four regional advertising/promotions coordinators cross country. Heiman points up that now all home office marketing services ranging from purchasing through merchandising have moved to individual stores in the 34-link chain.

The move from a consolidated home office to individual store autonomy has worked smoothly and efficiently, Heiman states. To reinforce coordination of advertising and promotion at local levels, the four new regional executives will work with the area supervisors in their localities.

The coordinators, all of whom are former Peaches management personnel include: Jeff Cochran, Atlanta; Dave Burnett, Cincinnati; Daniel Hudgins, Tulsa and J.D. Haas, Philadelphia.

Soul Sauce

• Continued from page 107

dancers called the Parkettes. He plans a West Coast tour in May.

Joe has had several gold singles (never a gold LP), including "Hold On To What You Got," "Skinny Legs" and "Ain't Gonna Bump No More With No Big Fat Woman," his most recent in 1977.

Whatever Happened To ... Brenda Holloway? Brenda, whose biggest recordings were "Every Little Bit Hurts" and "What Are You Going To Do When I'm Gone" on Motown's Tamla label left the

business nearly a decade ago to devote more time to the church.

The singer/musician/songwriter, living in Los Angeles, is now looking to return to the music industry—but as a gospel singer. She is married to the Rev. Al Davis.

Few may know that it was Brenda who penned "You Made Me So Very Happy" popularized by Chicago. And she toured with the Beatles for a while. Throughout her recording career she was produced by Hal Davis of Motown.

Remember ... we're in communications, so let's communicate.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
★	2	15	2 HOT Peaches & Herb, Polydor PD 16172	39	31	33	STEP II Sylvester, Fantasy F5556	
	2	14	C'EST CHIC Chic, Atlantic SD 19209	★	50	2	CUT LOOSE Hamilton Bohannon, Mercury SRM 1 3762	
★	7	4	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7 984 (Motown)	41	40	17	FLAME Ruben Lowe, United Artists UA LA 881	
	4	8	HERE, MY DEAR Marvin Gaye, Tamla T 364 (Motown)	42	36	17	CHARA Osaka Kahn, Warner Bros. K3245	
	5	12	MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	43	30	26	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3215	
	6	11	CROSSWINDS Peabo Bryson, Capitol ST 11875	44	44	16	MONEY TALKS Bar-Kays, Stax STX 4106 (Fantasy)	
	7	9	WANTED Richard Pryor, Warner Bros. BSK 3364	45	37	23	MOTHER FACTOR Mother's Forest, Epic JE 35546 (CBS)	
★	11	5	LOVE TRACKS Gloria Gaynor, Polydor PD1-6184	46	41	20	REED SEED Grover Washington Jr., Motown M7 910	
	9	19	CRUISIN' Village People, Casablanca NBLP 7118	47	46	17	FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16184	
★	15	4	ENERGY Painter Sisters, Planet P.1 (Elektra/Asylum)	★	58	41	COME GET IT Rick James & the Stone City Band, Gordy G7 981	
★	17	4	CHUCK BROWN & THE SOUL SEARCHERS Soutta SDR 3076 (MCA)	★	59	3	PROMISE OF LOVE Delegation, Stoneybrook 010	
	12	8	THE BEST OF EARTH, WIND & FIRE, VOL. 1 Earth, Wind & Fire, Columbia FC 35647	★	NEW ENTRY		BREAKWATER Breakwater, Arista AR-4208	
	13	10	SHOT OF LOVE Lakeside, Solar Solar BXL 1 2937 (RCA)	51	51	12	BONNIE POINTER Bonnie Pointer, Motown M-7911	
	14	13	THE MAN Bary White, 20th Century T 571	52	54	4	HAVEN'T STOPPED DANCING YET Gonzales, Capitol SW 11855	
	15	15	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	53	53	18	ALL FLY HOME Al James, Warner Bros. BSK 3229	
★	20	3	NUMBERS Rufus, ABC AA 1098 (MCA)	54	49	11	WE ALL HAVE A STAR Wilson Ponder, ABC AA 1109 (MCA)	
★	23	4	SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AR-420	55	55	26	SECRETS Gil Scott Heron & Brian Jackson, Arista AR 4185	
★	24	4	MADAME BUTTERFLY Tavares, Capitol SW 11874	★	56	48	26	STRIKES AGAIN Rose Royce, Whittfield WNK 3227 (Warner Bros.)
	19	12	17	★	NEW ENTRY		AWAKENING Narda Michael Walden, Atlantic SD 19227	
★	26	4	YOU FOOLED ME Grey & Hanks, RCA AF11 3069	58	56	7	LOVE VIBRATION Joe Simon, Spring 1 6720	
★	28	13	DESTINY Jacksons, Epic JE 35552 (CBS)	59	47	22	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	
★	32	2	SPIRITS HAVING FLOWN Bee Gees, RSO RS-13041	★	70	2	EXOTIC MYSTERIES Lionel Linton Smith, Columbia JC 35634	
★	38	4	FUNK Instant Funk, Salsoul SA 8513 (RCA)	61	60	38	BETTY WRIGHT LIVE Betty Wright, Arista ALST 4428 (T.K.)	
	24	19	24	62	69	2	SUPER MANN Herbie Mann, Atlantic SD 19211	
★	35	3	ANGIE Angela Bofill, GRP GRP 5000 (Arista)	63	62	9	TRUTH N' TIME Al Green, Hi HLP 6009 (Dream)	
	26	14	15	64	63	16	GREATEST HITS Commodores, Motown M7912	
	27	29	9	65	52	18	MELBA Melba Moore, Epic JE 35587	
	28	21	9	66	61	14	NEW WORLDS Mandrill, Arista AR-4195	
★	42	3	PATRICE Patrice Rushen, Elektra KE 160	67	64	37	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. IC 35095 (CBS)	
	30	25	41	68	65	29	YOU SEND ME Roy Ayers, Polydor PD1-6159	
★	39	3	CARMEL Joe Sample, ABC AA 1126 (MCA)	69	68	13	LONG STROKE ADC Band, Cotillion SD 5210 (Atlantic)	
	32	27	15	70	75	2	MIND MAGIC David Oliver, Mercury SRM 13747	
★	43	8	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042	71	71	8	RAINBOW VISIONS Side Effect, Fantasy F-9569	
	34	18	7	72	73	3	FACE TO FACE Dells, ABC AA 1133 (MCA)	
	35	33	11	73	67	17	CHANSON Chanson, Arista SW 50035	
	36	22	11	74	★	NEW ENTRY	TAKE ME HOME Cher, Casablanca NBLP 7133	
★	57	2	WE ARE FAMILY Sister Sledge, Cotillion SD 5209	75	72	3	BARRY WHITE PRESENTS DANNY PEARSON Unlimited Gold II 35633 (CBS)	
	38	34	27					

72 STORES COOPERATE

Direct Mail Pitch By Camelot Chain

By ALAN PENCHANSKY

CHICAGO—Direct mail promotions are being used successfully by the Camelot Records chain to bolster classical sales at its 72 outlets.

The 22-state mail chain has been upgrading its representation in classics for several years and the regular label-supported mailings now play a key part in that movement.

According to Lew Garrett, Camelot's marketing coordinator, the chain is mailing to about 30,000 classical buffs six times per year today.

These shoppers find special 7-inch EP samplers in their mail boxes as well as special new release information sheets sent by Camelot. Labels also are sponsoring special contests for the classical customers with expense-paid travel going to winners.

RCA, CBS, Angel, DG, Philips and London are among labels backing the promotions, according to Garrett.

Almost 30,000 members have been enrolled in the Camelot Classical Club. Customers sign up at stores for a membership card and discount privileges, with their names going on the big mailing list.

Garrett says small indie labels are eyeing the promotional tool. The promotion costs about \$3,000 to cover printing, labeling and mailing, with

record companies bearing all the expenses.

Next mailing, early spring, will tout the new Sine Qua Non series of audiophile disks including direct-to-disks. Garrett says classical listeners tend to have better stereo rigs making them a natural audience for the high-technology recordings.

Since beginning the classical club mailing program chain's classical stocking programs have grown. Today, one finds a minimum of 500 classical titles everywhere in the big web, with some stores carrying as many as 4,000 titles.

Garrett contrasts the new inventory policies with a time when some shops had next to no classical titles.

In January, a special RCA 7-inch sampler including performances by James Galway, Philadelphia Orchestra, Dallas Symphony and Vladimir Horowitz, was mailed. CBS and Angel also have pressed special disks for the Camelot promotions.

"Because of the Horowitz name it was our best yet, they keep building," Garrett explains. Many customers showed up carrying the samplers as a shopping reference, he relates.

According to RCA, it was the first time Horowitz had allowed use of his recordings in a giveaway.



SECOND DEBUT—Conductor Colin Davis marshals singers and orchestra recording Benjamin Britten's opera "Peter Grimes" in a London cathedral. Singing the title role is tenor Jon Vickers, with soprano Heather Harper portraying Ellen Orford. The three-record Philips set, only the second complete recording of the work, is scheduled for U.S. release this month.

Classical Sales Rise In Greece With DG Hot Label

By JOHN CARR

ATHENS—The share of classical music in the Greek marketplace is small but growing steadily along with national rises in living standards, according to executives of the four major Greek recording companies distributing classical product here.

Long in the vanguard of the classics here is Deutsche Grammophon whose distributor, Polygram Greece, says the label has 90% of the local classical market. Total market share of classical product here is estimated at about 7% and on an upturn.

According to Polygram's classical manager, Anna Limouri, DG sales

here have a steady clientele and show an increase of around 20% a year, especially in the provinces.

A prime factor in the label's success since its introduction to Greece 20 years ago, claims Limouri, is the "prestigious sleeve layout. Sleeve notes in English and French have much more attraction and prestige value than notes in Greek."

As a result, there is industry suspicion that the average Greek buyer of classical music is concerned more with the appearance of his disk shelves than with actual listening value.

(Continued on page 127)

Classical Notes

Synthesizer wizard **Walter Carlos**, silent for several years, will have an important fall release on CBS. Clear a space on the shelf, under Bach, for the two-record set.

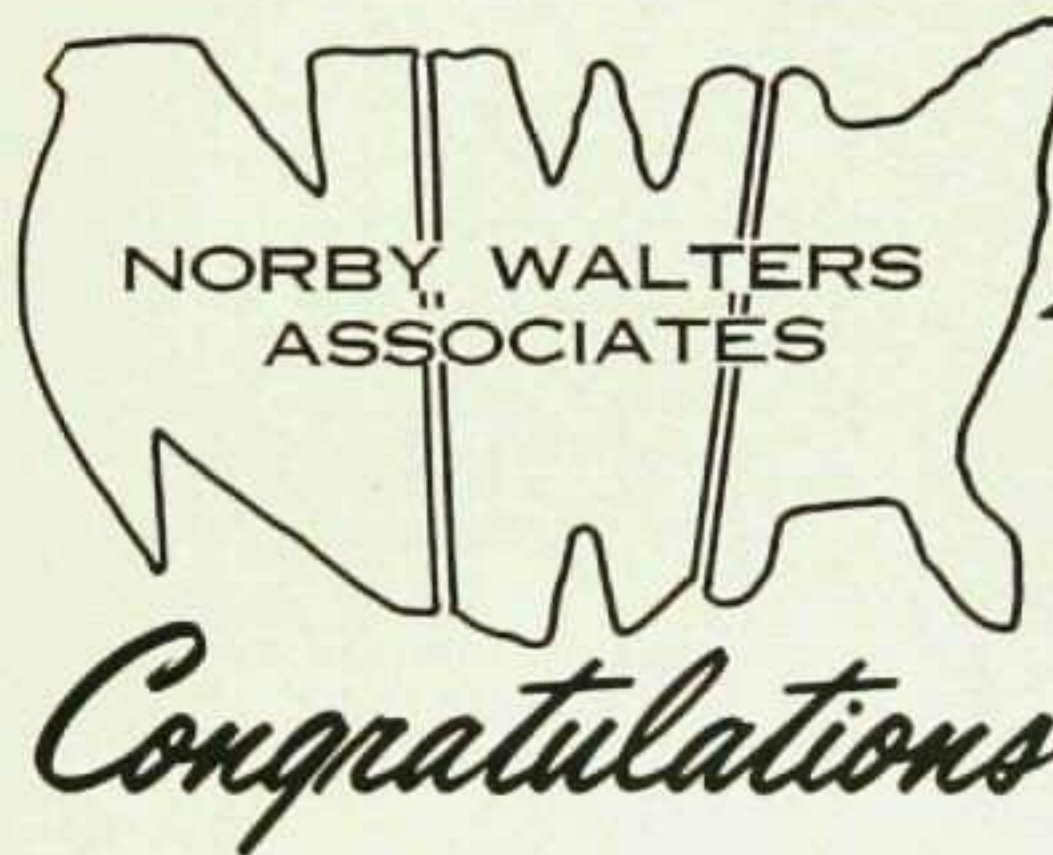
Virtuoso trumpeter **Gerard Schwartz** will perform and direct works of the baroque and classical eras for digital tapings to launch **Delos Records'** new audiophile line. Two LPs are being worked on this month in New York, one to feature multiple trumpet concerti from the baroque. . . . **Connoisseur Society Records** back in the studio once again after a year's production hiatus, reports E. Alan Silver, label topper. **Wanda Wilkomirska**, the Polish violinist, finishes off her survey of violin-piano works by Szymanowski for the label.

The story of Pachelbel's "Canon" and the current popularity of this baroque gem managed page one coverage in the Sunday, Jan. 14 edition of the **Philadelphia Inquirer**. Article quotes Tom Seaman, merchandise manager for Philly's Sam Goody stores, who says "it sold as well as a major rock album." **ALAN PENCHANSKY**

For the Record

CHICAGO—CBS Records has made plans to stage its first digital recording session in May with Zubin Mehta conducting the New York Philharmonic, predicated on the availability of 3M digital recording machines, producer Andrew Kazdin confirms. Repertoire is Stravinsky's "Petrouchka."

Taping of Mussorgsky's "Pictures At An Exhibition," which last week's issue identified as CBS' planned premier digital date, already has been completed.



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Country

WSM Campaign To Save Clear Channel Accelerates

• Continued from page 22

The clear channel group is also seeking a 90-day extension of that date.

The members of the Clear Channel Broadcasting Service, composed of the licensees of Class 1-A clear channel AM stations, are KFI, Los Angeles; WSM, Nashville; WGN, Chicago; WSB, Atlanta; WJR, Detroit; WBBM, Chicago; WBAP, Fort Worth; WCCO, Minneapolis; WHAS, Louisville; WCBS, New York; WHO, Des Moines; KMOX, St. Louis; KSL, Salt Lake City; WHAM, Rochester, N.Y.; WOAI, San Antonio; and WCAU, Philadelphia.

"We're taking three main roads," reveals Hensel. "We're planning to educate the FCC and its staff about clear channels. They feel that all clear channels are dinosaurs and are not needed.

"We're also informing the general public—the 'Grand Ole Opry' audience and all-night show listeners—about the situation and how they can make their comments to the FCC. Finally, we're enlightening the legislators in Washington of the problem and asking people to make comments to their Congress representatives."

Hal Durham, manager of the "Opry," notes the on-the-air campaign of announcements on the famed country music show is only two weeks old and has spurred a "great deal" of mail. "I'm hopeful we'll intensify our on-air announcements. We've also asked our 'Opry' artists to help us by mentioning the situation in their concerts."

Recent concert appeals by Ernest Tubbs and other acts have increased the flood of mail to WSM, legislators and, presumably, the FCC.

Durham predicts that stripping

WSM of clear channel status would alter the shape of the "Opry." "This would deprive the 'Opry' of a major part of its listening audience. It would be much less effective for the artists and the advertisers."

Wendell feels the letter writing effort to legislators and the FCC could have "substantial impact."

One mailing titled "The Grand Ole Opry Needs Your Help!" has reportedly gone to more than 300,000 persons who have bought "Opry" tickets over the past few years.

More mailings are planned, according to Bill Hudson, president of Bill Hudson & Associates, the public relations firm helping to guide the WSM effort. "Our basic goal is to get the word to the fans," says Hudson, who gave the "military operation" analogy to the multi-pronged initiative.

The activities are myriad: a test mailing to country radio stations has already resulted in WCMS-AM-FM, Norfolk, running spots—a rather unusual occurrence of one station promoting a program on another. Letters are now being sent to all country stations.

Some 10,000 brochures are being mailed by the International Fan Club Organization to its members. Through the Southern Baptist Convention, announcements of the situation are being made in church bulletins and from pulpits in the WSM listening area.

The Tennessee legislature, the state Hotel-Motel Assn. and the Nashville Area Chamber of Commerce are also being cranked into action on the project. Nashville mayor Richard Fulton has written 35 of his former congressional associates in Washington, urging positive action.

Mayor Fulton will also take Hensel to Washington to meet House Speaker Tip O'Neil. During his Washington trip, Hensel will also meet with Tennessee's senator Jim Sasser and Congressman Al Gore. He has previously met with Senator Howard Baker's aides and Congressman Bill Boner of Nashville.

The latter legislator has already introduced a bill in the House of Representatives to block the FCC plan. Boner denounced the FCC plan as "arbitrary and capricious and beyond the normal regulatory activities of the federal bureaucracy. This is not purely a regional or Tennessee problem—it's an effort to cut out a vital part of America's music and national tradition."

Congressman Boner and Wendell will explore the possibility of assembling a delegation of country music stars to travel to Washington to lobby for the legislation.

A series of ads, for both trade and consumer publications, is being prepared by Eric Erickson & Associates, a Nashville ad firm retained by WSM.

Ten co-sponsors have signed up to support the Boner bill. They are William Bodhead of Michigan, Nick Rahall of West Virginia, Martin Sabo of Minnesota, Fred Richmond of New York, Lee Zeferetti of New York, Ken Holland of South Carolina, Douglas Barnard of Georgia, Edward Derwinski of Illinois, Frank Horton of New York and Joseph Wyatt of Texas.

Songwriter Curly Putnam, who has penned such classics as "Green Grass of Home" and "My Elusive Dreams," is writing a song about the "Opry" and what life would be like without the "Opry."

"We feel confident that we'll have an opportunity to take some artists to Washington to testify," comments Hudson. "We've already encouraged the artists to write their home state Congressmen.

The "Opry" acts have helped form the Friends Of The Grand Ole Opry organization to be used in enlisting the support of "friends and fans" of the "Opry." Hudson describes the new organization as a "clearinghouse to coordinate our efforts."

Besides his return trip to Washington, Hensel has red-marked March 27. That's the date of the next meeting of the Clear Channel Broadcasting Service which will be held in Dallas in conjunction with the NAB meeting.

Rather than serve the public interest, Hensel feels the FCC proposals



Opry Help: "Grand Ole Opry" stars Jim Ed Brown, Barbara Mandrell and Roy Acuff sift through fan mail that has been arriving daily from listeners concerned about the FCC proposal to limit WSM's signal.

would hurt a large segment of the public. "If the 'Opry' was brick and mortar, it would be a national monument—and would be protected. We're an endangered species, and know we're as important as a snail darter," he adds, referring to the environmental battle in Tennessee that has stopped construction of a major dam threatening the survival of the tiny snail darter fish.

The "Opry" has helped spawn Nashville's multi-million dollar record and publishing industry. It was responsible for the development of Opryland U.S.A., a musical theme and entertainment park vis-

ited by more than 2-million persons last year.

Besides the Friday and Saturday night versions of "Opry" broadcast over WSM, there are live "Opry" performances during the summer months from Fridays through Sundays. The "Opry" is broadcast from the 4,400-seat Grand Ole Opry House that succeeded the famous Ryman Auditorium.

WSM's efforts to keep its clear channel status, and "Opry" status, at status quo will probably cost the station several hundred thousand dollars. The ultimate price tag could go higher.

30 DISTRIBUTORS FIRMED

Little Darlin' Sights High

NASHVILLE—Planning to exploit country, rock, jazz, blues and gospel music, Little Darlin' Sound and Picture, Inc. has begun a series of releases aimed at achieving status as a major independent label.

"Little Darlin' plans to have a full-line catalog of albums by the end of 1979," says Bob Holladay, national sales and promotion director.

The label's goal is not simple: "It's to become Nashville's independent counterpart to such labels as Casablanca, RSO and others," notes Holladay.

The firm plans to push its releases through ads in print, tv, radio, billboards and "unconventional" forms of promotion. "The company will fully control, create and direct its own promotion, advertising and merchandising activities."

Holladay notes the label has engaged 30 record distributors for its U.S. push, and plans to make inroads in overseas markets with its new foreign licensees.

Among the acts with Little Darlin' are Stonewall Jackson, Bobby Helms, Hugh X. Lewis, Johnny Paycheck, Dugg Collins, Frank Myers, Buddy Spicher, Bobby Rainbow, Lloyd Green, Hoot Hester and Dori Helms and the Foggy River Boys.

The label also claims releases by

such acts as Lightnin' Hopkins, Charlie Parker, Lester Young, Yusef Lateef, Cozy Cole, Doc Severinsen, Urbie Green, Cecil Payne and Duke Jordan.

Little Darlin' plans to seek a roster of artists "who show outstanding sales potential" to be backed by an "intensive merchandising effort."

The label plans a release schedule of up to four LPs and six singles per month by the end of 1979, adds Holladay.

Other staff members of the Aubrey Mayhew-owned label include Larry Lee, general assistant; Hollan Sudderth, sales account executive; T. J. Janon, graphic arts director; Tom Huckaby, accounting.

FAN FAIR'S PLANS HATCH

NASHVILLE—Plans are underway for the eighth annual Country Music Fan Fair here June 4-10.

The event, co-sponsored by the Country Music Assn. and the "Grand Ole Opry," annually draws more than 10,000 fans to Nashville. Fan Fair features live shows, exhibits, autograph and photo sessions and other events.

The Fan Fair Celebrity Softball tourney will be held June 4-5 at Cedar Hill Park.

Individual registration information is available by writing Fan Fair at P.O. Box 2138, Nashville, Tenn. 37214. Booth registration forms and information are available through Fan Fair Exhibit Coordinator, CMA, 7 Music Circle North, Nashville, Tenn. 37203.



Nashville Spinner: Coyote McCloud, WSM-AM's all night announcer, checks for an album cut for his country formatted 10 p.m.-2 a.m. shift.

MIDDLE TENNESSEE STATE UNIVERSITY is seeking a person to teach with a professionally-oriented program with 18 fulltime faculty. The position requires professional teaching expertise in courses for recording industry management majors, to teach in the business aspects of the record and music industries. Professional and appropriate university teaching experience required. MS or MA in management, marketing, or communications, or a JD with music or record industry experience required. This is a full-time tenure-track appointment that begins Aug. 1, 1979. Salary and rank will be determined upon the basis of qualifications and experience. MTSU is located 35 miles from Nashville and has state-of-the-art facilities in radio, tv, film. The Recording Industry Management program is a pioneering leader in the instruction of students interested in careers in the business aspects of the recording industry, as well as audio engineers. Application deadline is Mar. 19, 1979. Applications should include a resume of educational experience, references, and any other data the applicant feels pertinent to the evaluation of candidacy. Contact Dr. Edward Kimbrell, Chairman, Department of Mass Communications, MTSU, Murfreesboro, TN. 37132. MTSU IS AN AFFIRMATIVE ACTION, EQUAL OPPORTUNITY EMPLOYER.

Oak Ridgers Join Rogers And West

NASHVILLE—The Oak Ridge Boys will be joining Kenny Rogers and Dottie West for a 25-day nationwide tour scheduled to commence Thursday (8) and run through April 7.

Opening the tour at Nashville's Municipal Auditorium, the trio plans to swing through the Southeast, New York, the Midwest and across the Southwest to California, where they will conclude April 7 at the Oakland Coliseum.

Prior to the tour, the Oak Ridge Boys will be engaged in taping a CBS-TV special with Rogers that is expected to air during Easter week.

Stamps To L.A.

NASHVILLE—The Stamps will be making a debut appearance at the Palomino Club in Hollywood Tuesday (27). The group has just concluded a successful two week engagement at the Gold Dust West in Reno, Nev.

Nashville Scene

By SALLY HINKLE

Mercury artist **Jacky Ward** and WIP-AM program director **Al Herskovitz** cohosted a telethon for the Leukemia Society Sunday (25) at Philadelphia's University Hilton. ... Columbia's **Lynn Anderson** recently entertained some 1,000 attendees of the Wol-Mart Discount Store national convention at Marriott's Tan-Bar-A resort in Osage Beach, Mo.

Bill Anderson, **Mary Lou Turner**, **Joe Sun** and local group, **Don and Deanna and Ramblin Fever**, were the featured entertainers at the WAXX-AM country show in Eau Claire, Wis., recently. ... **Jimmy C. Newman & Cajun Country** showcased their authentic brand of Cajun music at the National Entertainment and Campus and Campus Activities Assn. national convention in Kansas City in February.

Phonogram/Mercury's Nashville staff recently threw a surprise "Gold LP" party for the **Stallier Brothers** following a recent Nashville recording session by the group. The celebration was prompted by the recent RIAA certification for the Stalliers' "Entertainers ... On And Off The Record" LP. The group was presented with both the traditional gold LP and a gold record cake. ... Another member of the Phonogram/Mercury family, **Rayburn Anthony**, has recently completed a two week rap tour through the South and Southwest in support of his current single, "Shadows Of Love."

Elektra's **Eddie Rabbitt** and Columbia's **Bobby Bare** were recently featured on PBS-TV's "Soundstage." ... **Larry Gatlin** and **Johnny Mathis** got together over a lunch of chili and beans and Mexican cornbread during Mathis' recent trip to Nashville for a performance at the Grand Ole Opry House. ... **Margo Smith** has been receiving letters from women all over the country thanking her for her current single, "Still A Woman," and complimenting her on reinstilling women's faith in themselves without knocking their spouses.

With only one single in current release by **Crystal Gayle**, "Why Have You Left The One You Left Me For," which recently topped Billboard's Hot Country Singles chart, a number of radio stations around the country are beginning to program the title cut from her LP, "When I Dream," and playlisting it as a top 20 item. In addition, another cut from her LP, "Hello I Love You," is currently riding in the top 10 in South Africa.

Buckhorn Music was honored at the Australian Country Music Awards by having its copyright, "One Day At A Time," written by **Marijohn Wilkin** and **Kris Kristofferson**, recognized for the top selling single and title song for the best selling LP as performed by the **Hawkins Brothers**. ... The **LeGarde Twins** were recently saved from the fines of a "Smokey" between Lake Charles and Baton Rouge in Louisiana when the LeGardes discovered that the "Smokey" was a fan of the "Charlie Douglas Show" on WWL-AM. With an exchange of records and a promise of an autograph from Douglas, the twins were back on their way. The LeGardes current single is "I Can Almost Touch The Feeling."

Country fiddlin' queen, **Jana Jae**, will be keeping her strings hot the first of this month with dates in Butler, Mo., Friday (2); the Williams Plaza Hotel in Tulsa, Saturday (3); the Caravan Club in Albuquerque, March 7; the Caravan Club in El Paso, March 8; the Elks Lodge in Delta, Colo., March 9, and the Elks Club in Grand Junction, Colo., March 10. ... Epic artist **Jody Miller** is taking a break from work on her new album project with a slated performance at the Williams Plaza Hotel in Tulsa on Saturday (3).

Don Williams will be performing at the Arcadia Park in Montrose, Colo., Friday (2), and the Four Seasons in Denver, Saturday (3). ...

Hank Thompson hits the Makah Air Force Station in Meah Bay, Wash., Thursday (1); the Eagles Club in Kelso, Wash., Friday (2); the Egess Club in Stevenson, Wash., Saturday (3); and Spinning Wheels in Canby, Ore., Sunday (4).

Republic Records newcomer, **Tom Grant**, who made his debut with "If You Could See You Through My Eyes" on Billboard's Hot Country Singles chart at a starred 81, has been keeping active on the Nashville scene with appearances on WSM-AM's "Waking Crew," the "Noon Show" and the "Ralph Emery Show."

The Recording Industry Assn. of America has certified three CBS LP releases for gold and platinum status. Among gold certifications are **Johnny Paycheck's "Take This Job And Shove It"** and **Tanya Tucker's "Greatest Hits."** Striking his second platinum certification is **Willie Nelson**

with "Stardust." Nelson's first LP to attain platinum was "Red Headed Stranger."

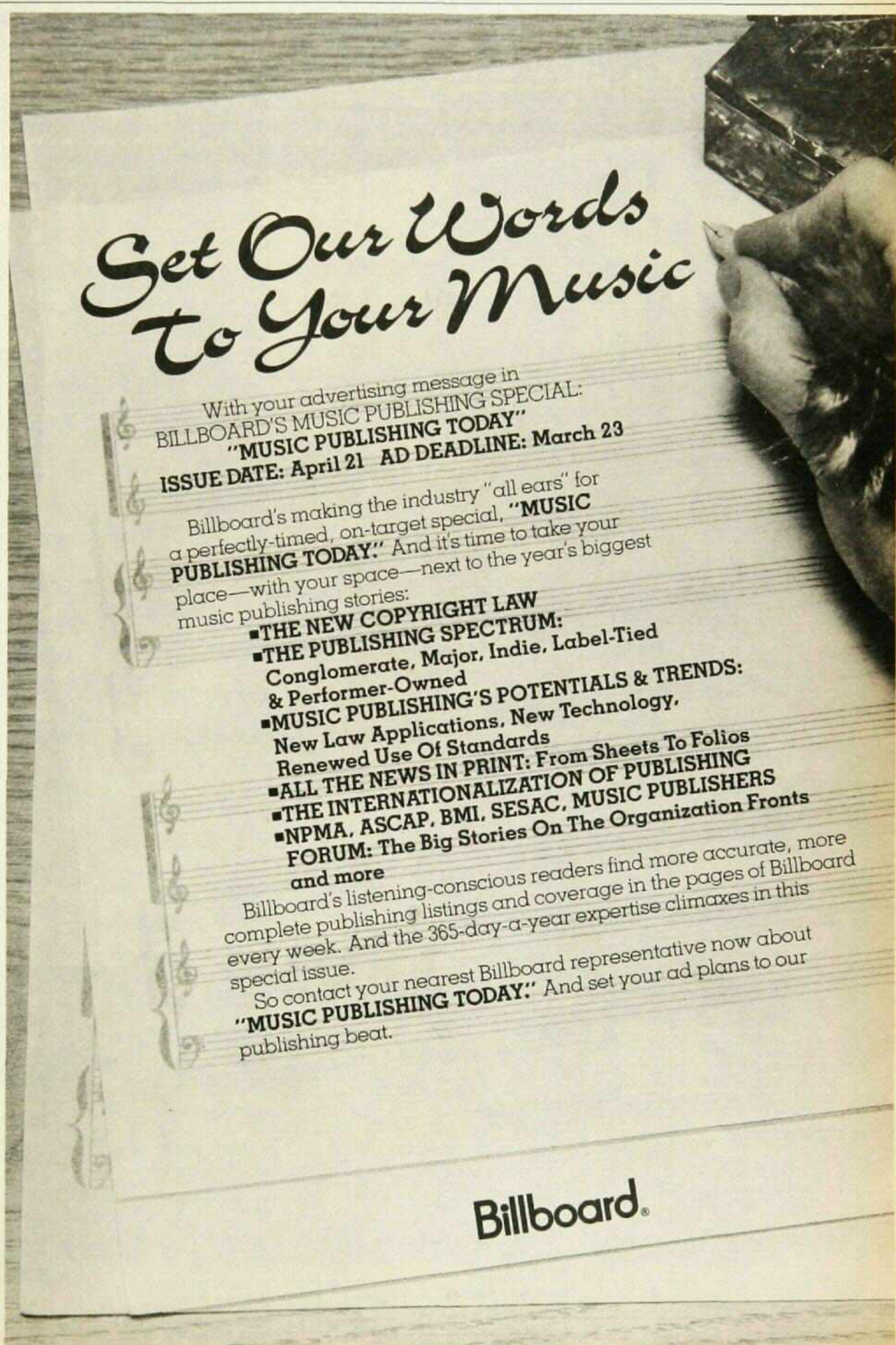
Epic artist **Charly McClain** teamed with **Larry Gatlin** for a series of select tour dates in major markets of the Central South recently. ... The

United States Army Forces Command has added some new members to its public service programming of "Country Roads," including AM stations **WPFB, KAPB, WSML** and **KAYE**.

Guy Clark recently delivered his own brand of

"Texas Cooking" at Vanderbilt Univ.'s Sarratt Cinema. ... **Roy Clark** has been honored by the city of Skiatook, a Tulsa suburb, with the renaming of its airport to the Skiatook Roy Clark Municipal Airport.

Lorrie Morgan, who recently signed with Hickory Records and has her first release out entitled "Two People In Love," is scheduled for an upcoming appearance with the Billy Thundercloud Show.



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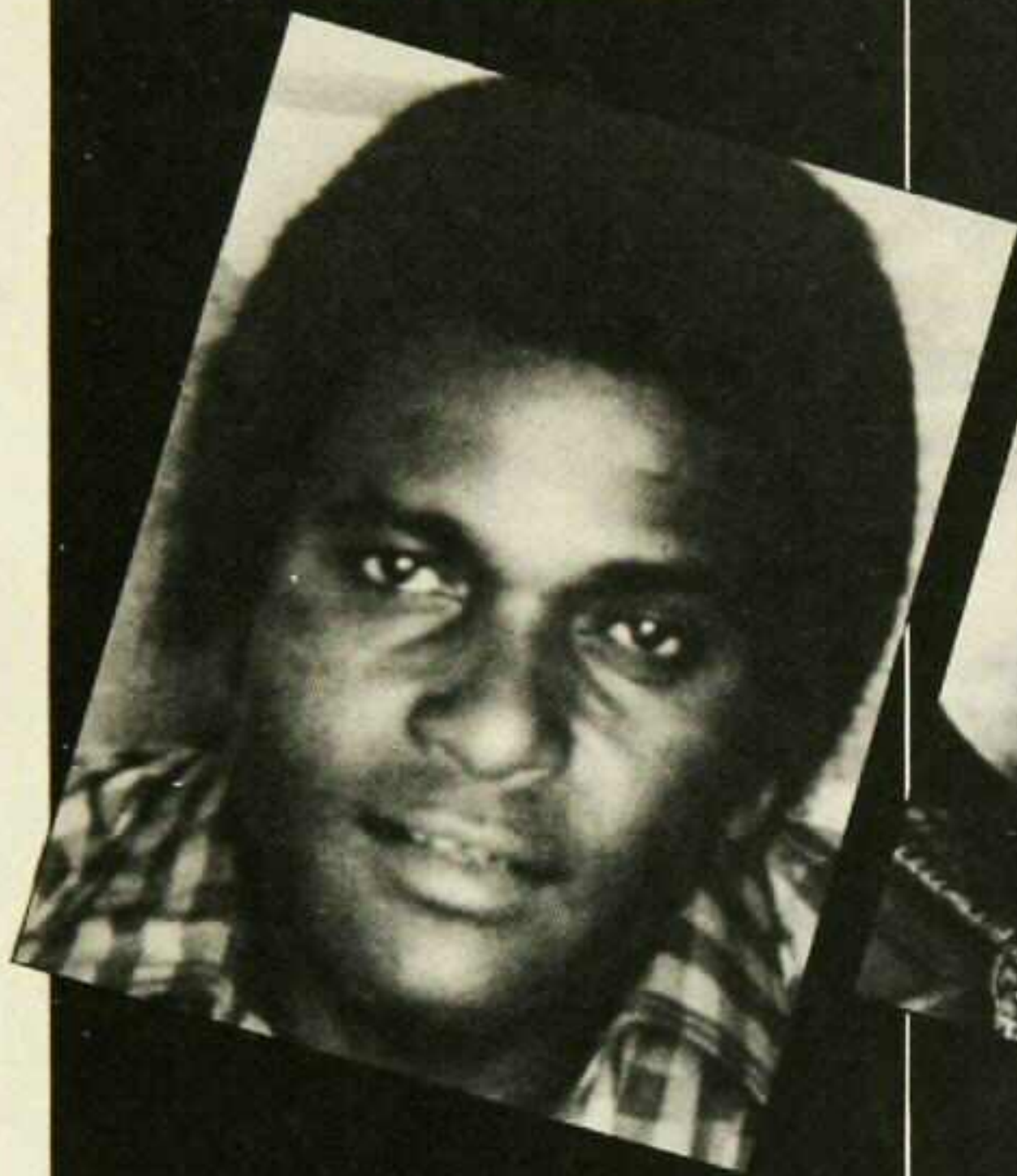
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MARCH 3, 1979 BILLBOARD

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★36
BB

40
CB

40
RW

**JERRY
REED**



**"SECOND-
HAND
SATIN LADY"**

PB-11472

★67
BB

63
CB

60
RW

**JEWEL
BLANCH**



**"CAN
I SEE YOU
TONIGHT"**

PB-11464

★62
BB

61
CB

64
RW

RCA
Records
NASHVILLE



Parton In Sweetheart Promotion

By KIP KIRBY

NASHVILLE — Sweetening Valentine's Day for Dolly Parton fans across the country, RCA Nashville staged a special holiday promotion timed to coincide with Parton's CBS-TV appearance on "Dolly And Carol In Nashville."

RCA supplied more than 3,000 heart-shaped boxes of candy and "Heartbreaker" albums to radio stations all over the U.S., and participating stations designed individual contest formats to make use of the promotional items.

At KLIF-AM in Dallas, music director Harry Nelson originated a Dolly promo which utilized a recorded message, "Hi, I'm Dolly Parton, and I'm KLIF's sweetheart of the day." The first listener to call in each time the promo was aired received a box of candy and a "Heartbreaker" LP.

WMAZ-AM in Macon, Ga., was another of a number of stations where listeners called in to win, but program director Bill Powell and music director Steve Murphy added an extra twist.

Since the station's position on the dial is 940, its telephone lines were opened at specific times of the day for exactly nine minutes and 40 seconds to allow callers to register for sweetheart kits. When the time elapsed, a winner was drawn from the registrations.

Program director Harvey Riddle and the staff of WYNA-AM in Raleigh, N.C., asked listeners to submit poems about Parton along the lines of the traditional "roses are red, violets are blue" theme. The 12 best poems were read on the air, and their poets were given "Heartbreaker" albums and candy.

In one of the more creative contests in the promotion, Walt Shaw and the staff of KRAK-AM in Sacramento, Calif., turned to a trivia encyclopedia for a "match the lovers" contest. Callers were asked to match famous pairs of lovers from movies, mythology, literature and comics to win their albums and candy.

WTOD-AM in Toledo, Ohio, and KMPS-AM in Seattle, each made use of a tape of prerecorded greetings from RCA Nashville artists, including Parton, Charley Pride, Ronnie Milsap and Helen Cornelius. Bob Pepas, music director at WTOD, had callers identify the mystery guest on the tape to win prizes, while Ron Norwood at KMPS required callers to guess the identity of the artist to be played before airing the message.

KIDN-AM in Pueblo, Colo., held drawings with local merchants to determine winners of "KIDN sweetheart kits" consisting of "Heartbreaker" LPs, candy, station T-shirts and dinners for two at local restaurants.

Denver's KHOW-AM, under the direction of programming chief John Lund, staged an old-time live radio show on Valentine's morning from the stage of the 2,000-seat Paramount Theater. Fictitious characters from the station's "Hal & Charley show" were on hand to run through the audience every half hour distributing albums and candy.

Chris Taylor at KYNN-AM in Omaha turned to Parton's current single, "Baby I'm Burnin'," for inspiration in his "Burning Facts" contest. Listeners won candy and LPs by answering questions drawn from the Guinness Book of World Records.

KJRB-AM in Spokane, Wash., featured its air personality Sunshine Shelly out on the streets of the city, handing out "Heartbreaker" albums and boxes of candy to local drivers displaying the station decal on their



WHIRLWIND TOUR—Dolly Parton shares a few quips with Melony Kirk, left, and Gary Kirk of WRFC-AM in Athens, Ga., during a four city promotional tour in support of her RCA "Baby, I'm Burnin'" single and "Heartbreaker" LP. Joe Galante of RCA/Nashville looks on.

car windshield. The station also sponsored a "sweetheart night" at the local ice rink, with Shelly and program director John Sherman on hand to distribute more prizes.

Other stations participating in the

Valentine's promotion were WBAM-AM in Montgomery, Ala., and WFAI-AM in Fayetteville, N.C., who used the theme of "call in the name of your own sweetheart" to attract listener response for prizes.

NEW ALBUM PLUGGED

Tubb Tribute Successful

By SALLY HINKLE

NASHVILLE—First Generation Records took the occasion of Ernest Tubb's 65th birthday to debut his new album, "Ernest Tubb: The Legend And The Legacy," to members of Nashville's music community and others at the Exit/Inn recently.

executive director of the Country Music Assn.; Frances Preston, vice president of BMI's Nashville's Elektra Records; George Jones, Vern Gosdin, Charlie Louvin and actor Peter Fonda.

Providing entertainment at the



Album Debut: Ernest Tubb, left, and producer Pete Drake display the inside artwork from Tubb's latest First Generation LP, "Ernest Tubb: The Legend And The Legacy," during ceremonies at Nashville's Exit/Inn.

Tubb's latest features such artists as Willie Nelson, Waylon Jennings, Merle Haggard, Johnny Paycheck, Johnny Cash, Charlie Rich, Loretta Lynn, Conway Twitty, George Jones, Marty Robbins and Cal Smith, all of whom were brought in secretly by producer Pete Drake to contribute harmonies and verses to such Tubb standards as "Walking the Floor Over You" and "Waltz Across Texas."

The event brought out family and friends of Tubb's, including Justin Tubb, Ernest Tubb Jr. and grandchildren, the entire staff of Ernest Tubb's Record Shop and his booking agency, Atlas Artists.

Others included Senator Jim Sasser, Congressman Bill Boner, Sheriff Fate Thomas, White House congressional liaison Bill Free, Bud Wendell, president and chief executive

officer of W S M, Inc.; Jo Walker, onset of the evening were "Grand Ole Opry" members Jack Green and Jeannie Seely, who joined with those in attendance in witnessing tributes to the Hall of Famer and "Grand Ole Opry" member in the forms of commendations, gubernatorial and mayoral proclamations, resolutions, telegrams, flowers and a special presentation of a Texas-shaped guitar.

A legendary performer in his own time, Tubb marks many firsts for the country music industry, including the first country artist to record in Nashville, the first to perform at Carnegie Hall, the first to utilize the electric guitar in country music and the first to push for the name change from country & western to country. Additionally, he was a founding director in the artists' category for the Country Music Assn.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/3/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	12	12	THE GAMBLER—Kenny Rogers, United Artists UA LA 934 H
2	3	15	TNT—Tanya Tucker, MCA 3056
★ 4	9	9	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
4	2	13	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 35642
5	5	13	TOTALLY HOT—Olivia Newton-John, MCA 3067
6	6	36	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
7	7	30	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
8	8	43	STARDUST—Willie Nelson, Columbia KC 35305
9	10	24	EXPRESSIONS—Don Williams, ABC AY 1065
10	9	20	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1 2575
★ 15	2	2	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
12	13	16	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
★ 17	5	5	JOHN DENVER—RCA AQL 1 3075
14	14	38	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1 2780
15	16	13	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
16	11	55	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
17	18	58	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 825 H
18	12	14	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSR 3258
19	20	38	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
20	22	4	SWEET MEMORIES—Willie Nelson, RCA AHL 1 3243
21	21	24	TEAR TIME—Dave And Sugar, RCA AFL 1 2961
★ 21	31	3	THE BEST OF BARBARA MANDRELL, ABC AY 1119
23	23	59	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
24	28	17	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1 2963
25	25	4	WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
26	30	12	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1 3082
27	27	20	MOODS—Barbara Mandrell, ABC AY 1088
28	29	21	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum AE 155
29	19	16	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
30	24	13	BASIC—Glen Campbell, Capitol SW 11722
31	35	3	NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4030
★ 31	43	3	LEGEND—Poco, ABC AA 1095
33	33	45	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
34	34	16	CONWAY—Conway Twitty, MCA MCA 3063
35	39	45	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
36	37	47	VARIATIONS—Eddie Rabbitt, Elektra KE 127
37	26	18	FALL IN LOVE WITH ME—Randy Barlow, Republic RP 10023
38	41	17	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
39	45	32	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
40	40	113	GREATEST HITS—Linda Ronstadt, Asylum AE 1092
41	44	57	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 1 2586
42	NEW ENTRY	NEW ENTRY	DIAMOND CUT—Bonnie Tyler, RCA AFL 1 3072
43	36	3	Y' ALL COME BACK SALOON—The Oak Ridge Boys, ABC/Dot D050-2093
44	42	16	PLEASURE & PAIN—Dr. Hook, Capitol SW 11858
45	48	77	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovalton OV 1719
46	47	2	LADIES CHOICE—Bill Anderson, MCA 3075
47	32	7	DUETS—Jerry Lee Lewis & Friends, Sun 1011
48	50	16	CLASSIC RICH, VOL. II—Charlie Rich, Epic KE 35624
49	NEW ENTRY	NEW ENTRY	AMAZING RHYTHM ACES—ABC AA 1123 (MCA)
50	49	2	DAVID ALLAN COE'S GREATEST HITS, Columbia KC 35427

Augusta Hails Ward & Statlers

NASHVILLE—Two Phonogram/Mercury acts are making an impression in Augusta, Ga.

Jacky Ward drew SRO crowds at the Sundowner Club and 6,000 fans at the Augusta Mall in a show sponsored by WCUS-AM.

The Statler Brothers soldout one show, then added another. Within hours of a Statler Brothers interview on WGUS-AM, an additional \$10,000 worth of tickets were sold.

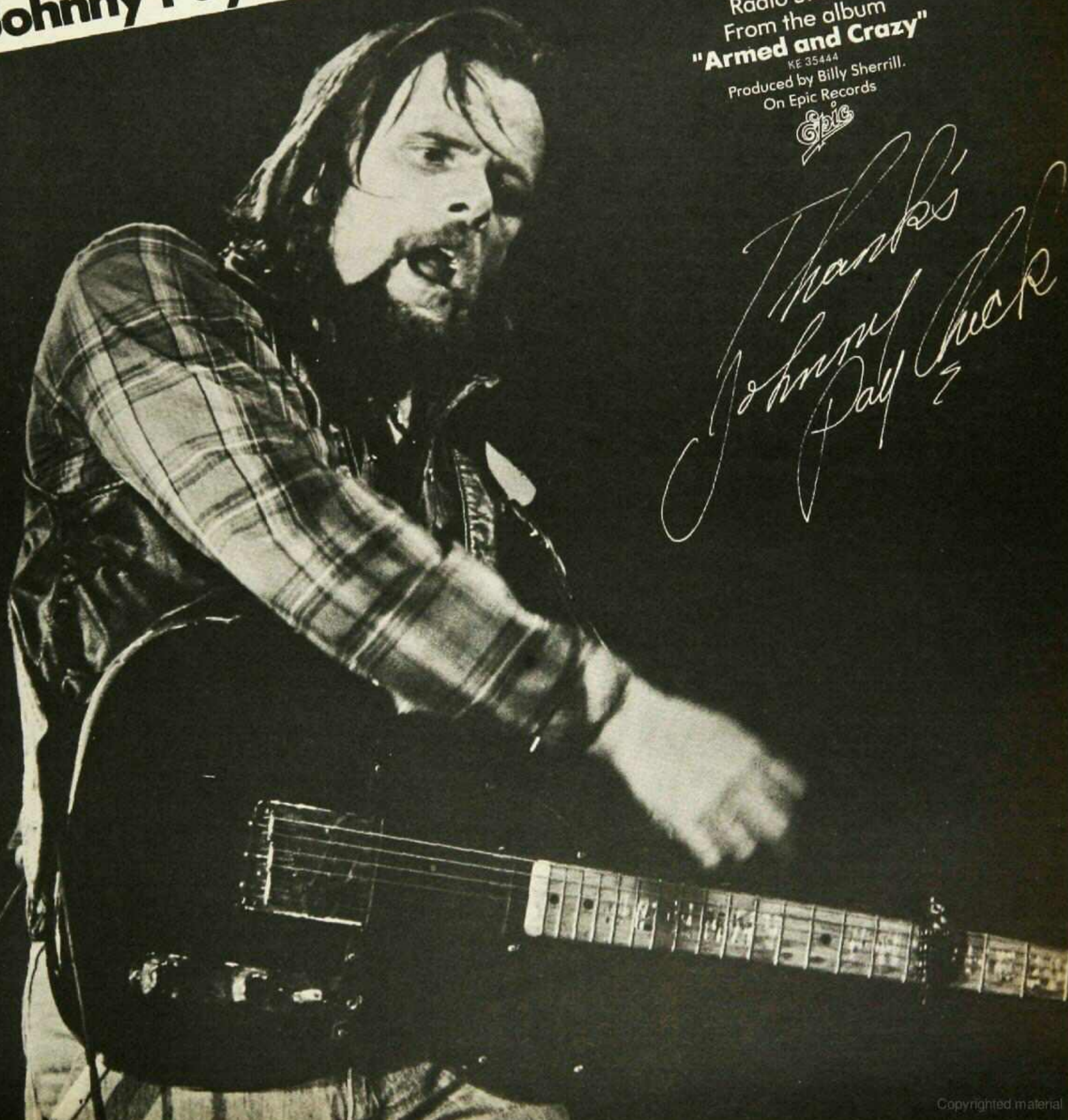
COULD THIS MAN SING IN YOUR CHOIR?

Johnny Paycheck . "The Outlaw's Prayer" ⁸⁻⁵⁰⁶⁵⁵

Playing Now
At Your Favorite
Radio Station.
From the album
"Armed and Crazy"
KE 35444
Produced by Billy Sherrill.
On Epic Records



*Thanks
Johnny Paycheck*



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Melodiya To Build Top Plant

By VADIM YURCHENKOV

MOSCOW—Russian state disk operation, Melodiya, has revealed plans to build what it claims will be the world's largest record plant.

With the site set for Moscow, construction will begin next year, after the Olympic Games. Odessa-based firm, Forging & Pressing Equipment, has designed automatic presses for the plant, which will be the first Russian-made such equipment. Pilot presses are to be tested in April.

This news comes as Melodiya discloses its 1978 output figures of 204 million output, highest in the company's history. Statistics do include 60 million flexidisks, however, although mass production of these will end within five years, except for advertising, promotion and educational uses.

Each year, Melodiya buys around 700,000 albums from East European record companies (Balkanton, Hungaroton, Deutsche Schallplatten, Polski Nagrania, Electrocord, Supraphon, Opus and others) as well as from Cuba's Egrem.

Licensed material released by Melodiya during 1978 comprised 45 albums: 23 classical, 22 pop and jazz.



JUST JOUSTING—New South Wales promo team, John McKellar and Jeremy Mayne, of CBS Records Australia Ltd., don full suits of armor to deliver new Toto albums to programmers at station 2SM. Fits the album cover theme, they say.

New MIDEM Venue Sparks Cannes Row

By HENRY KAHN

PARIS—The building of a new Palais des Festivals in Cannes to house future MIDEMs is producing bitter controversy in the resort, even though the Municipal Council has voted for the scheme.

Directly after the close of MIDEM this year, socialist and communist councillors began a campaign against plans to demolish the old casino and erect a new Palais on

the site, claiming the cost, now put at around \$36 million, would rise to at least \$50 million by the time the building is ready in 1982.

Moreover, they said, Cannes' previous mayor, Bernard Corbut-Gentille, was against the project, and the present mayor, Georges Ladeveze, had not revealed all the conditions.

The left-wing councillors are opposed not so much to the building of the Palais as to the financial burden it will place on Cannes taxpayers. While admitting that MIDEM and the Cannes Film Festival are beneficial to commerce in the town, they say these events make little difference to the rest of the population, who will be called on to foot the bill.

Further, they say the expenditure involved will make it impossible for the municipality to pay for more important and more generally beneficial projects.

Accordingly, the councillors propose that, since France as a whole benefits from the prestige of the film festival and MIDEM, the state should carry part of the financial burden.

This is unlikely to be a successful argument, and the probability is that the scheme will go ahead as planned. The mayor has already pointed out that if it does not, neither the film festival nor MIDEM will in future years continue to be staged in Cannes. However, considerable further controversy can be expected before demolition of the old casino starts at the beginning of this summer.

WITH TELEVISION SPECIAL, TOUR

Country's Clark Targets Britain

By TONY BYWORTH

LONDON—Although he has yet to achieve national recognition in Britain, multi-awarded country music entertainer Roy Clark appears ready to make the first steps in that direction with the transmission of his own television special set for airing by BBC-TV on March 20.

Then, hot on the heels of the special's screening, Clark returns to Britain in mid-April for additional appearances on stage and television.

The singer videotaped his March special on Jan. 29 at USAF Base, Mildenhall, situated Northeast of London. There, in the giant Hanger

IN BRITISH MARKETPLACE

Retail Apathy Greeted Catalog Price Moves

By MIKE HENNESSEY

LONDON—Phonogram's initiative in reducing the price of back catalog material in order to stimulate sales (Billboard, Feb. 3, 1979) has met with "downright apathy," claims managing director Ken Maliphant.

Denying a report that dealers were giving overwhelming support to the scheme, Maliphant says he is "less than overjoyed" at the response of certain retail outlets.

"This was a bold move to bring customers into the shops and move back catalog," he adds. "I have put my money where my mouth is, but everyone has to help, and I am disappointed with the downright apathy shown by dealers in certain parts of the country."

While acknowledging that some have backed up the campaign satisfactorily, Maliphant says that the attitude of other dealers has been "unhelpful." He says: "Maybe they just don't believe in the campaign."

The scheme, which involves price reductions on 350 full-price popular albums and cassettes, was launched a month ago with the slogan, "Going for a song" and was backed up by 1,000 record store window displays, 250,000 consumer leaflets and a million stickers, plus press and radio advertising.

"We shall continue the experiment," says Maliphant, "but I shall be monitoring results very closely."

Phonogram introduced the campaign in response to complaints from dealers that it was becoming harder to move back catalog product because of discounting on new releases.

A price-cutting campaign by another British major, Pye—by which the recommended retail price of prerecorded cassettes has been brought into line with albums—has also met with a mixed reaction from

the retail trade, according to Pye sales director, Trevor Eyles.

"The official line from the Gramophone Record Retailers' Committee is one of approval for which they have long been campaigning, and the multiple stores are enthusiastic."

But some of the independent dealers are initially concerned that the value of the stock they hold has been written down. However, it is really a little early to judge the overall response to the campaign.

Under the Pye scheme, a cassette which formerly retailed at a recommended £4.50 (about \$9) is now tagged at £4.15 (\$8.30) the price of the corresponding album. The price to the dealer has been trimmed from £2.91½ (\$5.83) to £2.56 (\$5.12) thus increasing the margin from 30% to 33½%.

Orfeon's Chief Repurchases Radio Chain

By MARV FISHER

MEXICO CITY—Following a lapse of 2½ years, Rogelio Azcarraga, flamboyant president of Discos Orfeon, has bought back his chain of radio stations from the Mexican government for a sum estimated to be "not only in the millions of pesos—but in the millions of dollars."

In 1976 Azcarraga, reeling from one financial setback after another, was forced by the country's internal revenue service to give up practically all of his holdings. The five-station Radio Formula was among them.

"I just figured that it was time to get back what I originally had (he acquired same in 1960)," states the longtime music and communications executive. And as for any conflict, "I operate each business on an entirely separate level. One has nothing to do with the other."

Final details on the repurchase were completed Jan. 6, "but it should take us until around March 1 before we are in full operation with the proper format." Julio Velarde will continue as general manager of

(Continued on page 121)

BRAZILIAN SINGER-COMPOSER

Gil Is Man Of All Seasons—And Styles

By DICK NUSSER

NEW YORK—One of Brazilian singer/songwriter Gilberto Gil's finer songs is a tribute to the evolu-

tion of pop music called "Chuck Berry Fields Forever."

Unfortunately you won't find it on his debut Elektra/Asylum album released here recently, but it epitomizes what Gil, who is sort of Brazil's answer to Bob Dylan, is all about.

"I used that song to open my appearance at the Montreux Jazz Festival," he recalls. "I opened with that song to tell people where I was at, that I was international and that was the audience I was aiming at."

Among the memorable lines in the song is one that relates how "the European goddess fainted under jungle drums' sound. She was fertilized by some Afro-dog while on the ground" and goes on to ask that if rock'n'roll is "the opening page" in a global musical revolution then "what's to come next?"

Well, it may be along the lines of Gilberto Gil's own music, which reflects many diverse musical strains.

A native of Brazil's Bahia district, Gil, 36, grew up in a hotbed of cultural and musical forces that shaped his attitude.

Bahia "divides the culture" of Brazil. "It sets the cultural pace," Gil says.

To the north is a country form of music that bears a remarkable resemblance to what a Nashville musician would recognize as "Carter picking," or basic Appalachian folk music. To the south of Bahia are the sophisticated sounds of the samba and "industrialized pop."

His career has been spent "always trying to mix the country sounds

(Continued on page 121)

IN JAPAN

'Fever' Sets Western Pace At Polydor

By HARUHIKO FUKUHARA

TOKYO—Polydor KK scored a 13% year-to-year gain in total net sales to \$64.4 million during the fiscal term ended last Dec. 20.

Company officials attribute much of the sales success to fast-movers on RSO like "Saturday Night Fever." As a result, Western disks edged out Japanese music sales to tip the balance for the larger share of the total.

A sales breakdown by product type reveals that disks accounted for 76.2% of the total, and tapes for 23.8%. These results put Western music ahead in share with 53.3% compared with 46.7% for Japanese music.

Another major contribution to the increases came from classical music—more specifically from the "Gramophone Special" and "Gramophone Limited" LP series.

But there is no doubt that the "Fever" boom worked wonders for sales with 600,000 albums sold—an all-time record for Western music in Japan—and 200,000 tapes.

RED GREG ENTERPRISES, INC.
NEW YORK, U.S.A.

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THANKS

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HOW TO QUICKLY TURN A RECORD INTO A....

HIT!!!

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**PANARECORD
SpA**

PANARECORD SpA

"THE HIT MAKER IN ITALY"



TYLER GANG—Welsh songstress Bonnie Tyler gets together with executives from Musikvertrieb AG Zurich, during her recent visit to Switzerland for television promotion. With Tyler, whose disk sales have been strong in this market via the Swiss RCA outlet, are, left, Jack Dimenstein, president, and Lucien Monnerat, general manager, record division.

MELODY EYES PRINT

Promo Vistas Widened

By MARV FISHER

MEXICO CITY—In a move it hopes will result in greater visibility for its artists, Discos Melody will place further emphasis on newspaper and magazine promotion, according to Ignacio "Nacho" Morales, president and founder of the company which this year celebrates its 10th anniversary.

"We have to create a deeper image for the artists via the print media," said Morales during a recent welcoming gathering for Jose Domingo (Joe Sunday), a top Spanish deejay starting to make noise in this country

as a singer. It was his second time here to promote his latest LP via Melody.

"We can only go so far with radio and television. We are seeking a greater balance, which can aid in our promotional goals both at home and abroad," explains Morales.

Melody will be fixing its sights on Spain as one of its main goals this year. "Not only will it be the traditional mariachi sound, but all of the music Mexico has to offer," says the bespectacled Domingo.

(Continued on page 120)

International

NEGOTIATIONS IN PROGRESS

U.S. Dates For Canto-Rock's Hui?

By HANS EBERT

HONG KONG—Samu Hui, the pioneer of what has been dubbed the Canto-rock sound, is presently

negotiating with several American promoters for possible concert dates this May in Chinatowns in New

York, San Francisco and Los Angeles.

The interest in Hui has no doubt been fueled by his recent sellout concerts in Vancouver and Toronto. The Polydor recording artist gave three performances at the Orpheum Theatre in Vancouver and one at Toronto's famous O'Keefe Center.

According to Christopher Hunt, Hui's road manager, the concerts, which featured the artist performing his original Canto-rock material as well as current American Top 40 hits, attracted a higher percentage of Westerners in the audience than expected.

"In fact, Sam has been approached by some Canadian promoters to tour the country again and this time perform all-English material," says Hunt.

Meanwhile, Canto-rock has made a significant impact in Japan following the recent release of Hui's debut recording in that country.

The recording, a single featuring the theme song from "Private Eyes," a film produced in Hong Kong in 1976 and also starring Hui, has sold over 50,000 units in less than three weeks.

According to Polydor's regional chief, Norman Cheng, the company expects sales to double by the end of the month.

"The Polydor people in Japan believe that Sam's record could repeat the success of Freddie Aguilar's recording of "Anak," which, to date,

(Continued on page 122)

MOBILES HOT, TOO

New Locations Signal Malaysia Disco Boom

KUALA LUMPUR—Disco is booming in this city. Three new discos have opened in recent months, bringing the total number of locations in the Malaysian capital (population about 500,000) to 15.

Mobile disco operators are also reporting an upturn in business, with some augmenting their existing facilities with new equipment.

And in addition, sales of disco product across both record and tape configurations have been hotting up over the past couple of months.

The three new Kuala Lumpur discos are:

- Club 100, opened in November by the Music Machine, largest disco operators in Malaysia. It's run on a profit-sharing basis with the Century Hotel, in which the club is located, and claims to have the largest dance floor in the city—a growing trend, and a key attraction for the locale;

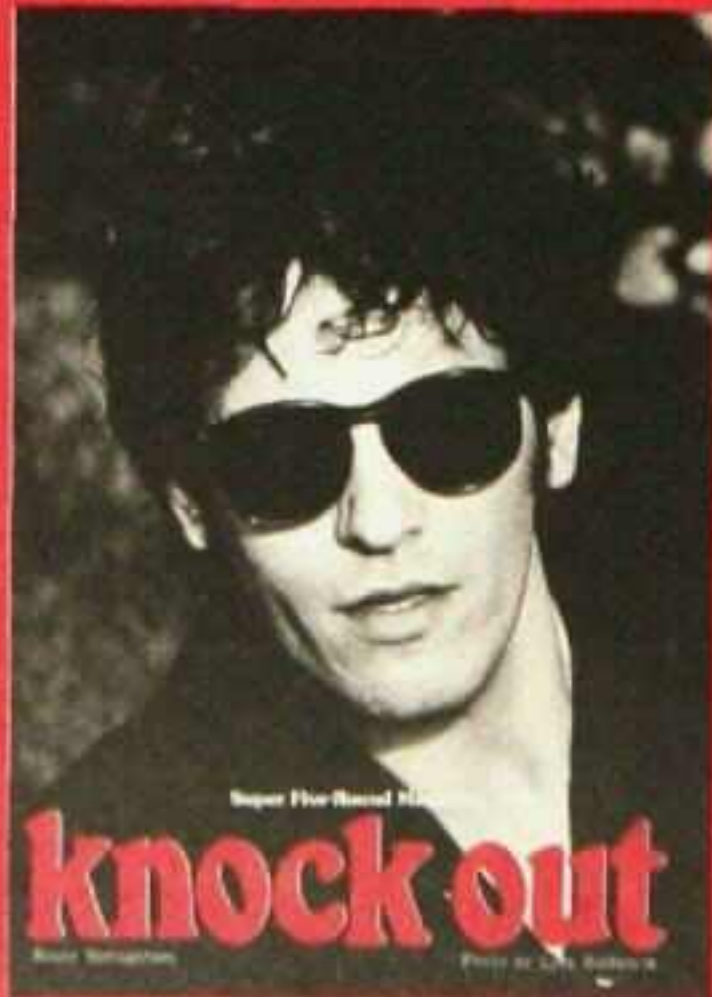
- Where Else, introduced to the tune of \$125,000 in equipment and decor by ex-deejay Gustavus Saw. First reports, however, suggest that this investment has so far failed to attract the kind of patronage anticipated;

- The Cave, most talked about of the newcomers, with its stalagmites-and-stalactites decor, floor lighting (the first to install this here) a la "Saturday Night Fever" and three chaser units above the dance floor. For this club, with start-up costs reportedly only slightly higher than Where Else, business is good.

Despite all this activity, some observers feel that disco may be a temporary fad here, pointing to the erratic business experienced by some locations. Others say that this is simply due to the large number of clubs competing for patronage at present, and that the scene will sustain and grow further once customer loyalties are settled.

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IN U.S., EUROPE

Island Eyes Repertoire For Fresh Disco Unit

LONDON—Island Records here is establishing a special disco division, to capitalize upon the company's successes in this field over the past 12 months.

The new unit, headed by Erskine Thompson, will be responsible for both disco promotion and for the acquisition of new product.

Thompson claims considerable experience, having been a disk jockey for Radio London and Birmingham's BRMB independent local radio station, and handled radio and disco promotion for CBS and Island.

Eon Irving will work with him in the new division, responsible for London club promotions and deejay mail-outs throughout Britain.

"We're going to be hot on the case with disco product," says Thompson. "We're not going to sit around waiting for records to happen in British clubs before we move in and sign them."

"Island is going to pick up hot American and European product before it hits the streets in this country, then we can try for simultaneous release."

Thompson cites as an example the Gibson Brothers' single, "Cuba," issued in France on the Zagora label and available here only two weeks after Island first heard it.

"We also feel that with the wealth of our Jamaican catalog, we're pioneering a new style of dance music,

along with three of this year's hottest international acts: Grace Jones, Third World and Inner Circle," concludes Thompson.

The Island move marks something of a full circle for the company. It made its first significant sales impression on the U.K. market during the Sixties via soul and dance-oriented product licensed in from various U.S. r&b labels. The company also launched a second soul label (its first was Sue) in the mid-Seventies, to lesser effect.

• Meanwhile, Island Music has signed three new deals, involving the Average White Band, Vapour Trails and the Gibson Brothers.

Its Los Angeles-located president, Lionel Conway, finalized a tie-up with AWB's publishing outfit, Average Music, for the U.S., taking effect with the band's new album, "Feel No Fret." Island Music has represented AWB in Britain for the last three years.

Conway has also signed U.S. and Canada publishing rights for new British group, Vapour Trails, currently in Los Angeles finishing work on their Warner Bros. debut LP, produced by Larry Carlton.

The Gibson Brothers, Paris-based Caribbean trio with two European hits to their credit in "Come To America" and "Non Stop Dance," are now with Island (recording and publishing) for the U.S., Britain and Canada. First product is the above-mentioned "Cuba."



WELCOME WINNERS—Members of Australian country combo, Saltbush, collect their prize as best group in the recent seventh annual Australasian Country Music Awards held at Tamworth, New South Wales. The event was hosted by station 2TM, and broadcast live over 50 Australian, 22 New Zealand and five New Guinea radio outlets.

From The Music Capitals Of The World

LONDON

First direct signing to EMI Licensed Repertoire Division's new a&r department is London band **Screen Idols**, with a worldwide deal EMI Group Repertoire Division, meanwhile, has signed a long-term licensing deal with **Don Taylor's** New York-based Tammi Records. Product will be primarily US disco and rhythm 'n blues material. First release is the Imperials' "Goin' Out Of My Head." Only last month EMI launched new disco label Sidewalk.

Stiff is to delete **Ian Dury's** Number One hit "Hit Me With Your Rhythm Stick" when it reaches one million sales. The dealer ordering the millionth copy will receive a "mystery prize."

Fleetwood Mac the latest act to donate publishing royalties to the Music For UNICEF program started last year by **Robert Stigwood, David Frost** and the **Bee Gees**. The song chosen is **Stevie Nicks'** "Beautiful Child," a track from the new Fleetwood Mac album set for summer release. Scheduling conflicts prevented the band appearing on the UNICEF concert tv special to announce the donation in person.

Illegal Records has secured U.K. rights to

"Sunset Boulevard," the first new **Kim Fowley** album in nearly five years, set for March release.

Followup to **Sugar Cane's** European hit "Montego Bay" is a Caribbean disco version of **Loggins and Messina's** tune "Valhevala." A much-flattered **Leo Sayer** in Nashville at the specific request of **Stella Parton**, to play harmonica on her upcoming Elektra album. Lukewarm press notices here for "Sergeant Pepper" movie, as for **David Bowie's** feature "Just A Gigolo," set in Twenties Berlin inhabited, among others, by **Marlene Dietrich** as the madame.

NICK ROBERTSHAW

French Tastes

PARIS—The top five most popular musicians in France, according to a public poll conducted here by the Harris Institute, are: Jacques Brel, Beethoven, Mozart, Alain Soueifon and Louis Armstrong. Survey tapped a panel of 1,000 over the age of 18.

International 3-Day Fest Nets \$400G

AUCKLAND—A net profit of more than \$400,000 is expected on New Zealand's biggest music festival, headlined by the Little River Band.

The three-day Nambassa festival, which concluded on Jan. 29 with LRB's performance, drew 42,000 people to a 120-acre farm 100 miles south of Auckland. Ten thousand advance tickets sold at \$13.65, and the rest sold at \$16.80.

Peter Terry, head of the cooperative that ran the festival, estimated total costs, including fees for LRB, American Gospel singer Barry McGuire, and New Zealand band Split Enz now based in London, at \$250,000. LRB's performance was prefaced by an air drop of 20,000 pamphlets, promoting its albums, released here on EMI.

At Auckland's Western Springs an estimated 12,000 people paid \$9.35 each to see Columbia recording band Chicago on Jan. 29.

Labels Use New Disco Promo Firm

By NICK ROBERTSHAW

LONDON—Latest sign of the disco times is the success here of new specialist promotion service Funk Funktion, which has already scored for a variety of labels with chart hits by the Olympic Runners, Ronnie Laws, Candidate and others.

Funk Funktion is run by disco journalist Roger St. Pierre and Sally Ormsby, formerly black product manager with RCA (UK).

"Disco in Britain is quite different from the States," observes St. Pierre. "If you can dance to it, then it's potentially a hot disco record, regardless whether it falls into a rock, soul or pop bag."

"The Stones, Rod Stewart and even MOR acts have had disco hits in Britain. Currently though, the hot sound is jazz-funk, with Eurodisco rapidly fading from favor."

The Funk Funktion service is geared to reach the 600 most influential UK disk jockeys. Should a record take off, associated firm St. Pierre Publicity offers total concept, promotional tours taking in press, radio stations, television dealers, discos with full transport and promotional materials back-up.

Such an exercise was mounted nationwide for Polydor act the Olympic Runners recently, yielding the band's first U.K. hit. A coach carrying members of the band visited 12 locations in 10 days. In one town alone the tour took in 22 dealers, 24 disk jockeys, three journalists, one radio show and one personal appearance.

St. Pierre sees disco here not so much as a boom but as an institution. "Discos have been a way of life here for over a decade, and because the type of music they play is so varied, unlike the tight format U.S. scene, their appeal is lasting, it can bend with changing tastes."

"It's a very different market, and we have the experience to exploit it on behalf of U.S. acts and companies, advising which are the most potent cuts for U.K. release and selecting suitable mixes."

Funk Funktion has also been retained by Dick Griffey's Solar label to supervise across the board promotion on all his product, which is issued thru RCA here.

Industrial Troubles To Threaten Euro Contest?

By URI ALONY

JERUSALEM—Industrial disputes threaten this year's Eurovision Song Contest, due to take place here on March 31. The disputes involve "after midnight pay" for technicians, and a new pay deal for journalists working for the Israeli Broadcasting Authority.

Negotiations between the television technicians and the IBA on the question of extra pay for late working have been going on for nearly two years now, without any agreement being reached.

The journalists are also in negotiation with the Authority; they want a new pay deal to start on April 1, and it is possible both these groups of employees might use the Eurovision Song Contest to put pressure on the broad-

casting authorities to come to terms.

Meanwhile, the production team is going ahead with preparations for the contest, and at a press conference in Jerusalem, Alex Giladi, executive producer, said that 19 European countries had confirmed their participation. All overseas guests are to be housed in three hotels; artists in the Hilton, tv crews in the King David, journalists at the Plaza.

Rehearsals will start March 26 at the 2,800-seat National Hall (Binyamei Haooma). Due to television needs, audience capacity will be limited to 1,800. At the conference, Giladi said: "There are three ways of staging the Eurovision Song Contest: the right way, the wrong way, and our way. We will do it our way and we hope it will be successful."

Russian, South Africa Are Host To U.S. Blues, R&B

By ROMAN KOZAK

NEW YORK—With B.B. King going to Russia, the Temptations set to tour South Africa, and Gladys Knight & The Pips playing Caracas, Venezuela, artists signed to Sidney A. Seidenberg, Inc. for management are making a number of significant international treks.

The B.B. King tour begins next Wednesday (28) with the blues artist set to play 22 concerts in the Soviet Union, including major appearances in Moscow, Leningrad, Baku, Tbilisi and Yerevan.

The tour was arranged by the U.S. State Department's International Communication Agency. King and his group, which includes singer Mildred Jones, will be one of several American cultural groups to tour the U.S.S.R. under the cultural exchange agreement between the two countries.

Though a number of black jazz artists have played the Soviet Union under this agreement, according to Seidenberg's office this is the first

time an r&b performer has made the tour.

The Temptations, now on a U.S. tour, will play 24 dates in South Africa beginning May 25. This will include one-week engagements in Johannesburg, Durbin and Capetown. The South African tour will be preceded by dates in Kenya, and will be followed by a seven-day tour of Israel.

According to the band's management, the Temptations will play to integrated audiences in South Africa, "or they will not play at all."

Finn Fanfare

HELSINKI—First visit to Finland for Machito, 15-piece salsa orchestra based in New York, has been a resounding success. The act, which participated in a three-day festival of Latin American music here, stayed in town for two weeks at the Hesperia nightspot.

Promo Vistas Widened

• Continued from page 118

He feels it is time for more interchange between both Spanish-speaking lands, and he suggests that in his position as one of the leading radio personalities in the European territory, he intends to make such an effort.

Ironically, both Domingo LPs distributed in Mexico have received far wider acceptance here than in his native country. "It's just one of those

phenomena I cannot explain," he says.

In addition to garnering more acceptance in Spain, Morales has ambitious plans for greater sales in the U.S., and even in far-removed territories such as West Germany.

One of the tactics Melody will use to achieve these goals will be the presentation of its artists in more song festivals. "And I expect to back this up with a heavier movement of publicity copy," says the executive.

International Turntable

David Fine, previously managing director of Gallo Records, South Africa, takes up his new appointment as managing director of Polygram Leisure, U.K.

Peter Dawkins has resigned as producer for Portrait Records U.S., and returns to his original post as house producer for CBS Australia. He's currently producing the second album for Portrait act, Contraband, in Sydney. ... CBS Greece has promoted **George Kivelos** from manager, publishing operations, to international repertoire manager. His predecessor in that post, **Miltos Karadsas**, is now upgraded to director of marketing services in Athens.

Four artist coordinators are named at CBS France, charged with the duty of organizing and promoting local artists. **Pierre Carrel** is to work with Annie Cordy, plus Julio Iglesias and Marcella. **Georges Gal** will handle MOR acts, and **Henri Hoffman** will take care of singer-songwriters. **Patrick Germanin** oversees rock and pop bands from France, Canada, Italy and Spain; **Michel Delorme** and **Jean-Noel Ogouz** are handling artistic direction for CBS International acts.



New Era: Ambassador Portella de Aguiar, Brazilian consul general in New York, reacts favorably to a remark by singer/composer Gilberto Gil during a luncheon at the United Nations honoring the artist, and commemorating his debut album on Elektra/Asylum Records. Gil has not always enjoyed such amiable relations with his country's officialdom.

Brazilian Singer-Writer

• Continued from page 116

with the international rock'n'roll and jazz sounds—all the fusion types."

"I am always having to explain myself to the press in Rio and Sao Paulo," he says, "because they are always accusing me of alienating our native values by introducing foreign music into our own music."

"But," he adds, "rock music sells there so it is an economic problem as well as a political one."

Political problems are no stranger to Gil, who spent two months in jail a decade ago shortly before he was forced into exile in England. Gil credits his socially-conscious "personality and image" with getting him into trouble back then. Before he left, though, he went into a recording studio and cut what was probably the biggest record of his career, a samba called "Aquele Abraco," that translated into "That Embrace."

"I recorded it the day before I left," he remembers. "I'm saying

goodbye to everyone, to those who loved me, to the different samba schools, to those who didn't love me, I embraced them all."

The authorities tried to suppress the record but it literally exploded, selling 100,000 copies the first week and providing Gil with enough money to live comfortably in exile. He is married and has five children.

With a solid reputation as one of the leaders of Brazil's "Tropicalista" movement, a cross-cultural force involving artists and poets as well as musicians, Gil was able to return to Brazil in 1972 and resume his career.

He has had three number one hits in Brazil and had recorded 11 albums for Polydor until the day WEA chief Nesuhi Ertegun spotted him performing at a club called Canacao that led to his being signed to WEA-Brazil and ultimately, to E/A in the U.S.

His debut LP here, "Nightingale," was produced by Sergio Mendes.

Gil is hoping to bolster the release of the album with a concert tour this summer.

Clark Targets Britain

• Continued from page 116

dience aware of the entertainer, and proceeded to talk with Colonel Ford of 513 Tactical Air Force, with the view of staging it at USAF Mildenhall.

The other artists appearing on the Roy Clark Music Show are Barbara Fairchild, Buck Trent and the British country group Poacher.

Prior to the tv taping, Roy Clark had already conquered new areas in France. There he headlined the first Country Music Gala at MIDEM in Cannes (Jan. 21), and later debuted country music at the Sporting Club, Monte Carlo, on the occasion of Princess Caroline's birthday (23).

Now, with the British tv special set for transmission, the Jim Halsey organization has announced that Roy Clark will return to Britain in mid April.

On April 14, he will be the special guest on the Val Doonican Show, a weekly network television series with a viewing figure of around 14 million, and on Easter Sunday will make a guest appearance at the Eleventh International Festival of Country Music. There, on the request of promoter Mervyn Conn, he will make the presentation of the annual International Country Music Awards. The presentations will be taped by BBC television for transmission at a later date.

Prior to the current round of activities, Roy Clark had taped a guest slot in Britain, last year, on the Muppets Show which has been seen here and in the United States.

• Another U.S. country entertainer, Gene Watson, headlines two concerts in a three-day festival at the English village of Matlock Bath this June. It's being organized by the village's Country Music Club, with promoter Andrew Pugh and Phil Grey, proprietor of the Grand Pavilion there, where country music pulls SRO audiences every month. The concerts will be staged in a 1,500-seater marquee.

Orfeon Chief

• Continued from page 116

the chain, with Eugenio Pasquel in the position as head controller.

The two AM outlets, XEDF and XERH, will function in direct competition with the other powerful chains, i.e. Radio Variedades, Radio Mil and Radio Centro. The FMs, XEFM, XERP and XEDF-FM, will have a heavy concentration of English-language product.

Azcarraga recently returned from Puerto Rico where he is strengthening his distribution. Orfeon also has offices in Los Angeles and New York, both under the guidance of Jose Rota.

'SOFT ROCK' DOMINATES

Juno Nominees Led By Hill And Murray

By DAVID FARRELL

TORONTO—Juno Award nominations, released by the Canadian Academy of Recording Arts and Sciences this past week, show Dan Hill, Anne Murray, Burton Cummings, Gordon Lightfoot, Nick Gilder and Rush dominating the 24 categories posted.

Hill drew six nominations for his single "Sometimes When We Touch," and Anne Murray shows up five times for her number one hit "You Needed Me," and the album "Let's Keep It That Way."

Cummings' "Dream Of A Child" album, and single "Break It To Them Gently" resulted in four nominations and Rush, Gilder and Lightfoot drew three apiece.

Soft rock dominates in most categories outside country and jazz, with disco performances on record earning a poor showing in the nominations, which reflect sales strengths (as do the U.S. Grammy equivalents).

Nominated for best female vocalists are Anne Murray, Patsy Gallant, Joni Mitchell (who has yet to win, thus a strong contender this year), Carroll Baker and newcomer Lisa Dal Bello.

Nominated for best male vocalist are Gordon Lightfoot, Gino Vannelli, Dan Hill, Neil Young, and Burton Cummings.

Lightfoot is also nominated for folk artist of the year, along with Bruce Cockburn, Murray McLauchlan, Valdy and Dan Hill.

Rush's "Hemispheres" LP is nominated in the best selling album category, the trio as group of the year and its producer Terry Brown as best producer.

The Juno Awards ceremony will be staged at the Harbour Castle Hilton in Toronto on March 21, and will be televised live by the Cana-

dian Broadcasting Corp. nationally. Burton Cummings is to host the show and confirmed performers include Gilder, Claudja Barry, Gino Vannelli, Ginette Reno (recently inked to London Records) and Chilliwack.



GOLDEN GRAPHICS—Canadian painter Alex Colville, right, is the happy recipient from Bruce Cockburn of a golden copy of the latter's album, "Night Vision." Cover graphics of the LP, Cockburn's fourth, feature Colville's 1954 painting, "Horse And Train."

Canadian Artists Front Label Release Schedules

TORONTO—Record companies holding back on new releases by Canadian acts have literally swamped the market over the past few weeks, and the month of March will likely see many more in the racks.

Product managers interviewed generally sounded surprised when confronted with news that the months of February and March were chock full of new Canadian releases, but did not indicate concern. Most all releases are being supported with in-store marketing campaigns corresponding to actual appearances by the acts on the road or flying cross-country on promotional tours.

Among the current list of artists with new product out are Bob McBride, an established vocalist with a self-titled LP on release through London; Cano, now touring in western-Canada in support of their third A&M album project, and FM, supporting Cano on the road and promoting the release of their "Black Noise" LP on release in this market through GRT. Also "Under Heaven, Over Hell" by Streetheart on the Atlantic label and produced by Nazareth helmsman Manny Charlton.

Change Records recently staged a well attended reception for retail, wholesale and media persons at Sounds Interchange studio in Toronto, using the meet to launch several new titles shipped mid-February. Included, "Start All Over Again," a second album work for singer/guitarist Myles, also the debut album for singer/songwriter Ian Kemp. The Myles LP contains a cover of the Bee Gees mid-'60s hit, "Holiday," an immediate add across the country.

Established acts with new releases include Motown's Rick James, "Bustin' Out Of L Seven," Anne Murray on Capitol with "New Kind Of Feeling" and True North artist Murray McLauchlan, whose latest work is "Whispering Rain."

Capitol is also aggressively reworking the pre-Christmas album

Trooper Free

TORONTO—Vancouver based band Trooper has reached a mutual agreement with Randy Bachman to terminate their producer's agreement with him. Initially signed to Bachman's Legend Records label, negotiations are now underway to free the band from all commitments with Legend and Bachman.

Under new terms, Trooper will record directly for MCA in North America and foreign distribution rights of Trooper product, formerly contracted to CBS/England, are now being discussed with MCA.



GOLDEN GRAPHICS—Canadian painter Alex Colville, right, is the happy recipient from Bruce Cockburn of a golden copy of the latter's album, "Night Vision." Cover graphics of the LP, Cockburn's fourth, feature Colville's 1954 painting, "Horse And Train."

by Klaatu entitled "Sir Army Suit." Part of the pitch includes one band member phoning key radio and print journalists for short interview sessions over the Bell lines.

A relatively new act with a high profile is the Raes on A&M, shortly off on an intensive promo push in the U.S. in support of their latest album work, "Dancing Up A Storm," with disco airplay keying in on the Supertramp cover, "School."

CBS is supporting three Canadian releases by Dale Jacobs, "Cobra," the Wade Brothers (due for release in a matter of weeks) and rock group Zon. The latter is produced by West coast keyboardist Jacobs, who has completed work on his second CBS outing and recently completed a scattered national tour with his eight-piece band.

Other releases just out or coming up include albums by Triumph, Greg Adams (both Attic), Molly Oliver band on London, Max Webster (Anthem), Ian Thomas (GRT), Timo Laine (Lady), Stringband's "The Maple Leaf Dog" (Nick Records) and Alma Faye Brooks' "Doin' It" on RCA. The latter artist recently scored a major disco hit with "Don't Fall In Love" on the RCA label.

Record companies compete heavily with Canadian material since AM stations rarely play no more than the legislated 30% Canadian content required, with FM stations running between 20-30% depending upon license stipulations.

Juno Talent Set

TORONTO: Performers confirmed to appear at the Juno Awards in this city March 21 so far include Nick Gilder, Chilliwack, Claudja Barry, Gino Vannelli and Ginette Reno.

Tickets for the dinner show, to be televised nationally on the CBC network, cost \$50 and the Canadian Academy of Recording Artist and Sciences informs that they are now on sale.

From The Music Capitals Of The World

TORONTO

Polydor claims an initial shipment of 300,000 units or triple platinum on the latest **Bee Gees** LP, "Spirits Having Flown." It has also announced the re-signing of **Frank Mills**, currently hot in the U.S. charts with "Music Box Dancer."

Quality has scored gold with several disco tunes of late, namely "In The Bush" by **Musique** and the related LP "Keep On Jumpin'." The label is also close to achieving the same with Toronto band **Madcats**, now on U.S. release via Buddha as of March 14. Their hit, "Here Comes The Night," an immediate add on FM formats cross-country but this time by Atlantic act **Streetheart** from Edmonton. WEA is marketing a **Rod Stewart** pic disk, "Blondes Have More Fun," with a \$19.98 list price and the disco mix 45 is limited to a press run of 50,000 units in this country.

The film version of the "Rocky Horror Show," a consistent theatre seller in Toronto, debuts on stage March 19 with an initial run of one week but predictions already anticipate a long hold-over. The film recently filled five theatres in the city in one week.

Insider reports tell that CHUM AM programmer **Bob Wood** is set to program the CHUM chain nationally but other station informants deadpan the leak Wood, meantime, declines any comments on his station's operation with the comment that such talk would only leak tips on why the AM'er is a consistent rating winner.

DAVID FARRELL

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As Of 2/20/79
SINGLES

This Week	Last Week	Artist
1	1	HEART OF GLASS, Blondie, Chrysalis
2	7	TRAGEDY, Bee Gees, RSO
3	2	CHIQUITITA, Abba, Epic
4	3	WOMAN IN LOVE, Three Degrees, Ariola
5	13	OLIVER'S ARMY, Elvis Costello, Radar
6	4	I WAS MADE FOR DANCIN', Leif Garrett, Atlantic
7	21	I WILL SURVIVE, Gloria Gaynor, Polydor 2095
8	6	CONTACT, Edwin Starr, 20th Century
9	5	DON'T CRY FOR ME ARGENTINA, Shadows, EMI
10	9	MILK AND ALCOHOL, Dr. Feelgood, United Artists
11	19	AIN'T LOVE A BITCH, Rod Stewart, Riva
12	22	GET DOWN, Gene Chandler, 20th Century
13	25	SOUND OF THE SUBURBS, Soundtrack, Warner Bros.
14	15	TAKE ON THE WORLD, Judas Priest, CBS
15	37	BAT OUT OF HELL, Meat Loaf, Epic
16	8	HIT ME WITH YOUR RHYTHM STICK, Ian Dury, RSO
17	11	KING ROCKER, Generation X, Chrysalis
18	NEW	CAN YOU FEEL THE FORCE, Real Thing, Pye
19	17	COOL MEDITATION, Third World, Island
20	20	THIS IS IT, Dan Hartman, Blue Sky
21	10	CAR 67, Driver 76, Logo
22	31	MAY THE SUN SHINE, Nazareth, Mountain
23	24	YOU NEEDED ME, Anne Murray, Capitol
24	NEW	INTO THE VALLEY, Skids, Virgin
25	27	GET IT, Darts, Magnet
26	30	SHAKE YOUR GROOVE THING, Peaches & Herb, Polydor
27	NEW	YOU BET YOUR LOVE, Herbie Hancock, CBS
28	NEW	LUCKY NUMBER, Lena Lovich, Stiff
29	12	MY LIFE, Billy Joel, CBS
30	28	COULD IT BE MAGIC, Barry Manilow, Arista
31	38	DON'T STOP ME NOW, Queen, EMI
32	39	BABY OF MINE/JUST FOR YOU, Alan Price, Jet
33	54	HONEY I'M LOST, Dooleys, GTO
34	23	YMCA, Village People, Mercury
35	-	I WANT YOUR LOVE, Chic, Atlantic
36	NEW	HEAVEN KNOWS, Denna Summer, Casablanca
37	NEW	JUST WHAT I NEEDED, Cars, Elektra
38	NEW	WEEKEND, Mick Jackson, Atlantic
39	14	SEPTEMBER, Earth, Wind & Fire, CBS
40	32	(Our Love) DON'T THROW IT ALL AWAY, Andy Gibb, RSO

LPs

1	1	PARALLEL LINES, Blondie, Chrysalis
2	3	SPIRITS HAVING FLOWN, Bee Gees, RSO
3	2	ACTION REPLAY, Various, K-Tel
4	4	ARMED FORCES, Elvis Costello & The Attractions, Radar
5	8	MARTY ROBBINS COLLECTION, Marty Robbins, Lotus
6	6	NEW BOOTS AND PARTIES, Ian Dury & The Blockheads, Stiff
7	5	DON'T WALK BOOGIE, Various, EMI
8	10	STRANGERS IN THE NIGHT, UFO, Chrysalis
9	13	BLONDES HAVE MORE FUN, Rod Stewart, Riva
10	7	THE BEST OF EARTH, WIND & FIRE, Earth, Wind & Fire, CBS
11	NEW	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM, Cliff Richard and The Shadows, EMI
12	11	EQUINOXE, Jean Michel Jarre, Polydor
13	9	WINGS GREATEST, Paul McCartney & Wings, Parlophone
14	17	20 GOLDEN GREATS, Neil Diamond, MCA
15	16	GREASE, Original Soundtrack, RSO
16	12	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
17	14	EVEN NOW, Barry Manilow, Arista
18	22	THE INCREDIBLE SHRINKING DICKIES, Dickies, A&M
19	18	A SINGLE MAN, Elton John, Rocket
20	19	NIGHTFLIGHT TO VENUS, Boney M., Atlantic
21	26	OUT OF THE BLUE, Electric Light Orchestra, Jet
22	15	C'EST CHIC, Chic, Atlantic
23	21	YOU DON'T BRING ME FLOWERS, Neil Diamond, CBS
24	24	52ND STREET, Billy Joel, CBS
25	37	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International
26	29	FORCE MAJEURE, Tangerine Dream, Virgin
27	31	SINGLES 1974-78, Carpenters, A&M
28	25	REFLECTIONS, George Hamilton IV, Lotus

29	NEW	CLASSIC ROCK, London Symphony Orchestra, K-Tel
30	35	PLASTIC LETTERS, Blondie, Chrysalis
31	34	TUBULAR BELLS, Mike Oldfield, Virgin
32	20	GREATEST HITS, Showaddywaddy, Arista
33	NEW	SOUND ON SOUND, Bill Nelson's Red Noise, Harvest
34	NEW	NO FREE CITY, Nazareth, Mountain
35	NEW	GERM FRENCH ADOLESCENTS, X-Ray Spex, EMI
36	23	INCANTATIONS, Mike Oldfield, Virgin
37	NEW	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic
38	32	SATURDAY NIGHT FEVER, Various, RSO
39	27	IMAGES, Don Williams, K-Tel
40	33	CRUISIN', Village People, Mercury

WEST GERMANY

(Courtesy Musikmarkt & Media Control)
As Of 2/19/79
SINGLES

This Week	Last Week	Artist
1	1	YMCA, Village People, Metronome
2	2	BULLDOZER*, Oliver Onions, Polydor
3	15	CHIQUITITA, Abba, Polydor
4	6	BABY IT'S YOU, Promises, EMI
5	11	LE FREAK, Chic, Atlantic
6	4	KREUZBERGER NACHTE*, Gebrueder Blattschuss, Hansa/Ariola
7	NEW	DARLIN', Frankie Miller, Chrysalis/Phonogram
8	10	DU, DIE WANNE IST VOLL*, Heiga Feddersen & Dieter Hallervorden, Philips
9	3	TROJAN HORSE, Luv, Carrere/DGG
10	13	TOO MUCH HEAVEN, Bee Gees (RSO/DGG)
11	9	DA YA THINK I'M SEXY? Rod Stewart, Warner
12	7	NO TIME FOR A TANGO, Snoopy, CNR/Teledac
13	14	BALLADE POUR ADELIN, Richard Clayderman, Teldec
14	5	STUMBLIN' IN, Chris Norman & Suzi Quatro, RAK/EMI
15	NEW	YOU THRILL ME, Exile, RAK/EMI LPs
1	NEW	TRUMPET DREAMS, Nini Rosso, Arcade
2	NEW	HITHAUS RAMBA ZAMBA, Freddy Froelich's Partyloewen, Polystar/Phonogram
3	2	UND JETZT ALLE, James Last, Polydor
4	1	CRUISIN', Village People, Metronome
5	3	GREASE, Soundtrack, RSO/DGG
6	5	BALLADE POUR ADELIN, Richard Clayderman, Teldec
7	8	PYRAMID, Alan Parsons Project, Arista/EMI
8	7	DIRE STRAITS, Dire Straits, Vertigo/Phonogram
9	4	NIGHTFLIGHT TO VENUS, Boney M., Hansa/Ariola
10	NEW	JAZZ, Queen, EMI

JAPAN

(Courtesy of Music Labo Inc.)
*Denotes local origin
As Of 2/19/79
SINGLES

This Week	Last Week	Artist
1	3	CHAMPION*, Alice, Express Toshiba EMI
2	2	MONKEY MAGIC*, Godiego, Columbia
3	4	HERO*, Kai Band, Express Toshiba EMI
4	1	GANDHARA*, Godiego, Columbia
5	5	MUSOUKA*, Hiroshi Madoka, Aardvark
6	14	CASABLANCA DANDY, Kenji Sawada, Polidor
7	7	YUME OZAKE*, Jiro Atsumi, CBS/Sony
8	10	KITAGUNI NO HARU*, Masao Sen, Minorophone
9	13	TEN MADE TODOKE*, Masashi Sada, Freeflight
10	8	II-HI-TABIDACHI*, Momoe Yamaguchi, CBS/Sony
11	6	SAGA*, Twist, Aardvark
12	11	Y.M.C.A., Village People, Casablanca
13	9	CHAMELEON ARMY*, Pink Lady, Victor
14	NEW	OMOIDE NO SCREEN*, Junko Yagami, Disco
15	17	TATOEBA...TATOEBA*, Machiko Watanabe, CBS/Sony
16	18	HANAMACHI NO HANA*, Tatsue Kaneda, Columbia
17	15	KIBUNSHIDAI DE SEMENAIDE*, Shouhrai All Stars, Invitation/Victor
18	NEW	HARU-OBORO, Hiromi Iwasaki, Victor
19	NEW	THIRD LADY*, Masahiro Kuwana, RCA
20	12	AOBAJO KOIUTA*, Muneaki Sato, King

HOLLAND

(Courtesy of Billboard Benelux)
As Of 2/24/79
SINGLES

This Week	Last Week	Artist
1	2	CHIQUITITA, Abba, Polydor
2	1	DON'T LOOK BACK, Peter Tosh and Mick Jagger, Rolling Stone Records
3	4	K HEBE HELE GROTE BLOEMKOOLE, Andre Van Duin, CNR
4	7	NOW THAT WE'VE FOUND LOVE, Third World, Island
5	5	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf, Epic
6	NEW	FIRE, Pointer Sisters, Elektra
7	8	IK BEN VERLIEFD OP JOHN TRAVOLTA, Sandy, Philips
8	3	LE FREAK, Chic, Atlantic
9	9	HOW YOU GONNA SEE ME NOW, Alice Cooper, Warner Bros.
10	NEW	EVERYTIME I THINK OF YOU, Babys, Chrysalis LPs
1	1	BAT OUT OF HELL, Meat Loaf, Epic
2	2	BUSH DOCTOR, Peter Tosh, Rolling Stone Records
3	7	HEAD FIRST, Babys, Chrysalis
4	3	DE DAVERENDE DERTIEN CARNAVAL, Various, CNR
5	5	CRUISIN', Village People, Philips
6	6	BEROEMDE MELODIEEN, Fischer Chors, Polydor
7	9	SPIRITS HAVING FLOWN, Bee Gees, RSO
8	4	CHA CHA, Herman Brood And His Wild Romance, Ariola
9	NEW	MOONLIGHT MELODIES, Billy Vaughn, Arcade
10	21	PHANTOM OF THE NIGHT, Kayak, Vertigo

BELGIUM

(Courtesy of Billboard Benelux)
As Of 2/24/79
SINGLES

This Week	Last Week	Artist
1	5	DON'T LOOK BACK, Peter Tosh, Mick Jagger, EMI
2	1	YMCA, Village People, Philips
3	4	CHIQUITITA, Abba, Vogue
4	2	LE FREAK, Chic, WEA
5	3	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf, CBS
6	8	IK BEN VERLIEFD OP JOHN TRAVOLTA, Sandy, Philips
7	NEW	TRAGEDY, Bee Gees, Polydor
8	11	HOW YOU GONNA SEE ME NOW, Alice Cooper, WEA
9	7	DA YA THINK I'M SEXY, Rod Stewart, WEA
10	6	I LOVE THE NIGHT LIFE, Alicia Bridges, Polydor LPs
1	4	SPIRITS HAVING FLOWN, Bee Gees, Polydor
2	1	BAT OUT OF HELL, Meat Loaf, CBS
3	2	CRUISIN', Village People, Phonogram
4	3	BLONDES HAVE MORE FUN, Rod Stewart, WEA
5	7	BUSH DOCTOR, Peter Tosh, EMI
6	6	SINGLE MAN, Elton John, Phonogram
7	5	TOTALLY HOT, Olivia Newton-John, EMI
8	8	C'EST CHIC, Chic, WEA
9	NEW	DE DAVERENDE DERTIEN CARNAVAL, Various Artists, CNR
10	10	CHA CHA, Herman Brood & His Wild Romance

SWEDEN

(Courtesy of GLF)
As Of 2/22/79
SINGLES

This Week	Last Week	Artist
1	-	Y.M.C.A., Village People, Arrivall
2	-	TOO MUCH HEAVEN, Bee Gees, RSO
3	-	BABY IT'S YOU, Promises, EMI
4	-	CHIQUITITA, Abba, Polar
5	-	KISS YOU ALL OVER, Exile, RAK
6	-	EFTER PLOGGET, Factory, CBS
7	-	MARY'S BOY CHILD, Boney M., Ariola
8	-	LE FREAK, Chic, Atlantic
9	-	DON'T CRY FOR ME ARGENTINA, Julie Covington, MCA
10	-	HOLD THE LINE, Toto, CBS LPs
1	-	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.
2	-	NUMBER ONE, *The Boppers, T-Bonn
3	-	SPIRITS HAVING FLOWN, Bee Gees, RSO
4	-	LIVE IN SCANDINAVIA, Gasolin, CBS
5	-	GREASE, Soundtrack, RSO
6	-	JORDSMÅK, *Gosta Linderholm, Metronome
7	-	CRUISIN', Village People, Arrivall
8	-	DOWN IN THE BUNKER, Steve Gibbons Band, Polydor
9	-	DET AR SERVERAT, Magnus & Brasse, Metronome
10	-	DIRE STRAITS, Vertigo

SWITZERLAND

(Courtesy Musikmarkt)
As Of 2/24/79
SINGLES

This Week	Last Week	Artist
1	1	YMCA, Village People, Barclay
2	2	TROJAN HORSE, Luv, Philips
3	8	LE FREAK, Chic, Atlantic/Musikvertrieb
4	4	THE DEVIL SENT YOU TO LORADO, Baccara, RCA/Musikvertrieb
5	9	KREUZBERGER NACHTE, Gebrueder Blattschuss, Hansa/Ariola
6	NEW	DARLIN', Frankie Miller, Chrysalis/Phonogram
7	3	MARY'S BOY CHILD, Boney M., Hansa/Ariola
8	6	KISS YOU ALL OVER, Exile, RAK/EMI
9	7	STUMBLIN' IN, Chris Norman & Suzi Quatro, RAK/EMI
10	5	YOU'RE THE GREATEST LOVER, Luv, Philips LPs
1	2	DISCO MOTION, Various Artists, K-Tel
2	8	CRUISIN', Village People, Barclay
3	3	HIT LIGHTS '79, Various Artists, Arcade
4	NEW	ROMANTIC DREAMS, Bery Rehmann, K-Tel
5	NEW	TRUMPET DREAMS, Nini Rosso, Arcade

NEW ZEALAND

(Courtesy of Record Publications)
As Of 2/11/79
SINGLES

This Week	Last Week	Artist
1	1	LE FREAK, Chic, Atlantic
2	2	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield
3	3	TOO MUCH HEAVEN, Bee Gees, RSO

Swiss Guard On LP

ZURICH—The Swiss Guard, formed by Julius II in the early 16th century and charged with the Pope's protection in Vatican City, is to perform on record for the first time in its history.

Gold Records has set up an exclusive worldwide recording contract with the Guard Band and the first release, together with a full-color booklet, planned for April, has been cut in the Radio Vatican studios.

Saarikko Dies

HELSINKI—Niilo Saarikko, a pioneer of the Finnish record industry and founder of Levytutku Oy, has died. He was 80.

Saarikko began his professional career in the 1920s. His first record enterprise, Timi Levytutku, was set up in 1932 and quickly became a major name, releasing numerous local hits.

The joint-stock company Levytutku Oy was formed in 1946. Saarikko was managing director from its inception until 1977, and also held many honorary posts within the Finnish industry.

RETAIL CHAIN SETS MORE DISK DEPTS.

LONDON—The experiment in record retailing launched by High Street giant, Marks & Spencer, in 20 stores last October has proved so successful that the company is opening 10 further record departments in major cities like Manchester, Cardiff and Sheffield, with immediate effect.

The stores sell only Marks & Spencer's own St. Michael record and tape label product, licensed from CBS, Pye, Polydor and Phonogram. However, it is understood that other major record companies have since approached Marks & Spencer with offers of product.

4	6	YOU DON'T BRING ME FLOWERS, Neil Diamond, CBS
5	5	DO YOU THINK I'M SEXY, Rod Stewart, Warner Bros.
6	NEW	FIRE, Pointer Sisters, WEA
7	9	MY LIFE, Billy Joel, CBS
8	7	A LITTLE MORE LOVE, Olivia Newton-John, Festival
9	4	YMCA, Village People, RCA
10	10	DON'T LOOK BACK, Peter Tosh, EMI
11	11	STUMBLIN' IN, Suzi Quatro & Chris Norman, RAK
12	20	WE'VE GOT TONIGHT, Bob Seger, EMI
13	8	DANCE ACROSS THE FLOOR, Jimmy "Bo" Horne, CBS
14	18	SULTANS OF SWING, Dire Straits, Polydor
15	NEW	HOLD THE LINE, Toto, CBS
16	NEW	GET OFF, Foxy, CBS
17	14	PART TIME LOVE, Ebon John, Polydor
18	NEW	I LOVE THE NIGHT LIFE, Alicia Bridges, Polydor
19	NEW	HOW YOU GONNA SEE ME NOW, Alice Cooper, WEA
20	19	BLAME IT ON THE BOOGIE, Jacksons, CBS LPs
1	1	BARBRA STREISAND GREATEST HITS VOL. II, Barbra Streisand, CBS
2	4	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.
3	3	CLASSIC ROCK, London Symphony Orchestra, RCA
4	2	YOU DON'T BRING ME FLOWERS, Neil Diamond, CBS
5	5	DIRE STRAITS, Dire Straits, Polydor
6	8	EARTH, WIND & FIRE GREATEST HITS, VOL. I, Earth, Wind & Fire, CBS
7	6	52ND STREET, Billy Joel, CBS
8	NEW	MORE SONGS ABOUT BUILDINGS AND FOOD, Talking Heads, WEA
9	NEW	CRUISIN', Village People, RCA
10	7	STRANGER IN TOWN, Bob Seger, EMI

Parker Poison

LONDON—Reports circulating here suggest that Mercury Records U.S. is responsible for the recent B-side switch of Graham Parker and the Rumour's new single, "Protection."

Original flip was "Mercury Poisoning," penned nine months ago and containing the lyric theme: "I've got Mercury poisoning, the best-kept secret in the West."

Mercury apparently believed this was an attack on its custody of Parker's U.S. interests, and Phonogram here asked the artist to come up with a new B-side. Fresh coupling is an update of the Jackson Five's "I Want You Back," though Parker insists he will eventually release "Mercury Poisoning," and adds that he will continue to feature the number in his stage act.

U.S. Dates

Continued from page 118
has sold over 500,000 units there," says Cheng.

Like "Anak," which was the first recording in Tagalog to be released in Japan, the success of Hui's Cantonese recording (titled "Mr. Boo" specially for the Japanese market) represents another musical breakthrough for other Asian artists in the world's second most lucrative recording market.

Hui's film, "Private Eyes," opened in all major cities in Japan at the end of February, with reportedly over \$1 million being spent on a full-scale promotional push that included television and print advertising.

According to Cheng, the release of the film, and the success of "Mr. Boo," will almost certainly mean the album in Japan of the soundtrack release, followed by the release of the artist's entire catalog.

"If everything goes as planned," says Cheng, "there is also the possibility that Sam will eventually release a record in Japanese."



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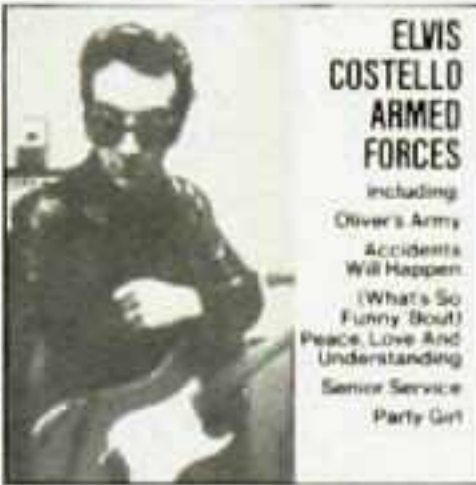
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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 3/3/79

Number of LPs reviewed this week **30** Last week **53**

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Country

MARGO SMITH—A Woman, Warner Bros. BSK3286. Produced by Norro Wilson. From the opening cut, "Still A Woman," which is rapidly becoming a national anthem for women, Smith concentrates upon the moods of women utilizing soft ballads, some reminiscent of the late 50s and 60s, midtempo offerings, and even throws in a little dixieland flavor with "Ain't We Just A Couple Of Fools" for spice. Smith continues to add that personal touch with her songwriting abilities, and again teams with producer Norro Wilson in addition to Mack David for collaboration on four of the 10 tracks.

Best cuts: "Still A Woman," "Traces," "If I Give My Heart To You," "We'd Better Love It Over."

Dealers: Smith is gaining momentum as an LP artist with last LP entering the charts twice.

Billboard's Recommended LPs

pop

ROGER VOUDOURIS—Radio Dream, Warner Bros. BSK3290. Produced by Michael Omartian. On his second LP for the label, Voudouris offers a pleasing tenor rock vocal style. The arrangements on most of the upbeat tracks sparkle with a jazzy rock sound as contributors like Michael and Randy Brecker play horns and Leland Sklar adds bass. **Best cuts:** "Get Used To It," "Just What It Takes," "We Can't Stay Like This Forever," "Radio Dream," "The Next Time Around."

COUCHOIS—Warner Bros. BSK3289. Produced by Steve Barri, Eddie Lambert, Roger Nichols. This hard rocking but textured quintet delivers a solid debut LP. Three members are brothers named Couchois who contribute lead and background vocals as well as lead and rhythm guitar and drums. Bass and keyboards round out the group which presents a very melodic rock sound. Keyboard work is very noteworthy. **Best cuts:** "Do It In The Darkness," "The Colonel," "Cripple," "No Longer Needed," "Devil's Triangle."

RICK MOSES—Face The Music, 20th Century T575 (RCA). Produced by Rick Jarrard. Moses looks like a blond minor deity and sings like a Neil Diamond clone, which may be the recipe that will nudge this tasteful, if artistically unambitious effort into the charts. The songs are melodic, even if they don't sound particularly original. Most were written by Moses himself, with a little help from his friends. Most are mid-tempo ballads. **Best cuts:** Pick your choice.

CHIP TAYLOR—Saint Sebastian, Capitol ST11909. Produced by Chip Taylor, John Palladino. Singer/songwriter Taylor seems most comfortable with the sort of low key, laidback



Spotlight

BOB WELCH—Three Hearts, Capitol SO11907. Produced by Carter. Welch's followup to his "French Kiss" LP is similar in that the songs maintain its catchy melodic undercurrents maximized by Welch's smooth and easy vocal delivery. Yet the songs on "Three Hearts" seem to have more substance on the whole, with more powerful lyrical impact and more diversified arrangements and styles. There are a few filler songs (there are 12 cuts on the LP) but most of the material shows growth in Welch's writing. The former member of Fleetwood Mac handles guitar, bass and keyboards on various cuts with tight support from his four man band. Mick Fleetwood appears briefly on drums and percussion while Christine McVie and Steve Nicks contribute sparing vocals. Use of strings perk up the arrangements. Interestingly, Welch includes a toned down version of the Beatles' "I Saw Her Standing There," which works effectively with the new arrangement.

Best cuts: "3 Hearts," "Church," "Precious Love," "Oh Jenny."

Dealers: Welch's last LP peaked at 12.

material found in these 10 cuts, all of which are infused with the patented Taylor country rhythm, which rocks very lightly. The seven musicians and backup singers are more than competent. **Best cuts:** "Save Yourself," "Saint Sebastian," "Some Tell The Truth."

soul

MANDRE—M3000, Motown M7917R1. Produced by Andre Lewis. Musicianship on this mostly instrumental LP is good and controlled although not creative. Vocals are not very strong but they too are controlled and well coordinated. This group seems to be making every attempt at sounding like Parliament/Funkadelic on this space-like offering. There's one or two cuts where the tempo varies but for the most part, this LP reeks of sameness. **Best cuts:** "M3000 (Opus VI)," "Spirit Groove," "Freakin' Fine."

HI-TENSION—Island ILPS9564 (Warner Bros.) Produced by Kofi Ayivor and Alex Sadkin. This nine man aggregation churns out smoothly arranged funk and soul ballads as well as several disco oriented cuts augmented with an expanded horn section. The mood is mostly mellow, even when the tempo increases on the disco tunes, and there's a highly rhythmic feel throughout that's vaguely Caribbean. **Best cuts:** "British Hustle," "Hi-Tension," "Peace On Earth," "Unspoken."

country

FREDDY FENDER—Tex-Mex, ABC AY1132. Produced by Huey P. Meaux. Fender's staccato style lends itself to a variety of songs here, ranging from country to Cajun, and from oldies to

brand new numbers. He's backed predominantly by strings, keyboards, guitars, bass and drums. Tracy Balin adds effective background vocals. **Best cuts:** "You're Turning Down The Flame Of Love Too Low," "I Really Don't Want To Know," "I'm A Fool To Care."

JIM ED BROWN AND HELEN CORNELIUS—Jim Ed Brown And Helen Cornelius, RCA AHL13258. Produced by Tom Collins. This duo's rich blending of vocal harmonies characterizes its latest offering, which is a laidback, mellow collection of smooth songs laced by some fine musicianship. Production is lush and lavish, and the mood unvaryingly gentle and sweet. **Best cuts:** "If The World Ran Out Of Love Tonight," "United We Stand," "You Don't Bring Me Flowers."

jazz

GARY PEACOCK—December Poems, ECM 11119. Produced by Manfred Eicher. The Idaho-born bassist, who once worked with Bill Evans and Miles Davis, bravely offers an entire LP built on acoustic bass solos with Jan Gabarek sitting in on saxophones on two tracks. Sales will be limited, but for other bullfiddlers, especially students, this remarkable performance may well be of value. Peacock composed all seven titles. **Best cuts:** "Winterlude," "Flower Crystals."

DOUBLE IMAGE—Dawn, ECM 11146. Produced by Manfred Eicher. Dave Samuels and David Freydan come up with a refreshing sound as they play marimbas and vibes with bass and drums backing throughout four tracks taped last October in Norway. The Double Image sound requires concentrated listening; it is subtle jazz based more on sound than a propulsive beat. **Best cuts:** "Passage," "Sunset Glow."

JAKI BYARD—Family Man, Muse MR5173. Produced by Fredrick Seibert. Byard has been around a few decades, playing a variety of piano styles which fellow musicians admire. His latest LP comprises four imposing jazz tracks plus an entire side of originals dedicated to his family. His three-man backup is first rate. **Best cuts:** "Mood Indigo Chelsea Bridge" Medley, "Family Suite."

SONNY PHILLIPS—I Concentrate On You, Muse MR5157. Produced by Houston Person. Phillips is a skilled keyboardist, noted mainly for his organ performances. This album, with excellent annotation by Tony Duthwaite, presents Phillips with an agreeable backup combo sparked by John Stubblefield's tenor. Program offers six tunes and laudable organ solos by Phillips. **Best cuts:** "Day By Day," "Falling In Love With Love."

SAL SALVADOR—Parallelogram, GP 5016. Produced by Ben Arrigo, Sal Salvador. The former Stan Kenton guitarist demonstrates enviable guitar skills on this well balanced LP. Three of the 12 tunes are his own compositions and accompaniment is ably provided by Joe Corsello, Rick Patrone and Neil Slater. Salvador is a musician of extreme sensitivity and superb technique. **Best cuts:** "Lush Life," "Lon," "I'm Old Fashioned."

classical

HAYDN AND BOCCHERINI CELLO CONCERTOS—Daniel Shafar with orchestra, Westminster Gold WG8362. This Soviet cellist hasn't Rostropovich's fame, but his renown is sufficient to attract many to these elegant, highly-bred, persuasive performances of big classical era scores. Orchestral support and sonics score high marks to boost the attraction at budget price.

PIANO PERSONALITIES—Alicia De Larrocha, Vox Box SVB5801. De Larrocha's interpretation of Spanish literature dazzles the musical age, and here we can feast on the three disks worth of Falla, Turina, Albeniz, Granados and Soler. Sound of these previously released tapings holds up well, and the poetic spell they cast remains as potent, the rock solid technique as dazzling as before.

VIRTUOSO VIOLINIST—Itzhak Perlman, Angel S37456. Excellent prospects exist for dealers to dovetail on the recent PBS-TV hour-long profile of Perlman, with this LP expressly designed for that purpose. Viewers who watched the violinist sway through a Scott Joplin dance, give instruction in Vivaldi's "Four Seasons," and toss off Sarasate's virtuoso demands will hear it all again in this program that includes most of the documentary's music.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Litchman, Jim McCullough, Dick Nasser, Alan Penchansky, Hanford Seart, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

C'right Expert Gives Clarifies Registration

By JOHN SIPPEL

LOS ANGELES—The Assn. of Independent Music Publishers and the U.S. Copyright Office coordinated in a giant step toward eliminating pesky, common errors in proper copyright registration here February 13.

Charlotte N. Givens, attorney in the Performing Arts section of the Examining Division of the U.S. Copyright Office, Washington, D.C., did such a good job doubling between microphone, visual projector and an electronic keyboard that she kept 60% of a capacity audience riveted to her pitch for 2½ hours at the luncheon.

Audience reaction throughout her talk and the big mitt at the finale indicated that Barbara Ringer would do well to book Givens cross-country at stops like New York, Nashville, Chicago, Atlanta, Miami and Dallas so persons involved in the important rudimentary procedures of copyright registration can fill out the many copyright forms correctly.

After 150 minutes, Givens had only gotten through record and composition copyright registration and assignment, in Markes Goldberg, the organist's presence, but she pledged that the second part will

ing somehow the remedies for renewals registrations as soon as possible.

Givens emphasized that unless all forms sent to the copyright office are done correctly, her record-keeping procedures are slowed and made more expensive.

She concentrated on Form PA. Under section (1) title of the work, she instructed that the collective title be used in line A if it were a submission of three or four collective titles, with the alternative titles in the collection on line B. The Copyright Office is cross-referencing all titles presently to avoid error, she said. The office is storing records in Alexandria, Va., and in subterranean quarters in Missouri.

The Copyright Office printed one million PA forms, of which 300,000 have been circulated, so changes in this basic form won't be made until the remaining inventory is used.

She accepted one recommendation from composer/publisher Harold Spina who agree that the Copyright Office break down original compositions and their arrangements into two different categories in its files so that searches for origi-

nal composition composers would be more simple.

Givens said she is a member of a group within the Copyright Office compiling and studying revisions in all methodology.

Givens, in a number of instances noted that persons filling out forms are putting too much information into sections of the form. She prefers that forms, wherein the work is for hire, list merely the employer.

If the arranger must be listed, she favors the listing of the arranger be described tersely on the form so that the examiner or a person later studying the form has no difficulty in establishing what one is searching for.

She suggested holding off on sending in registration forms until all information could be included in the single mailing. Addenda to forms already mailed make it more difficult for Copyright employes who then often must insert or change original information.

In section (4) claimants, Givens stressed the name and address of the publishing company is all that's needed or a person's name and then doing business as.

In section (6) compilation or derivative work, if a composition is

brand new, the area covering pre-existing material should be left blank. In describing the material added to the original work in the same section, Givens urged a terse, well-defined description.

A great many PA forms are returned because in the certification section (8), a name is typed or printed, while the requirement is for a handwritten signature. Too, often the Office is mailed a photostatted copy which does not meet the requirement.

One can best correct an error in an original filing by sending in a complete new registration, Givens commented.

Because the Copyright Office is an official registration or filing base, Givens said it will not play Solomon in determining whether an arrangement is valid or not.

She explained that in her mind a mere transposition from one key to another does not constitute an arrangement, which one would register on a PA form.

She also used the piano to illustrate the difference between what some considers a valid and an invalid arrangement. The more work one provides in harmonic coloration in

the presentation of an original melody, the better claim one establishes to a copyrights arrangement, she added.

Givens said that at first as high as 80% were returned because of error but that error percentages are dropping. She commented that the 1976 Copyright Act favors the creator more than did its predecessor. She added that the user today carries the responsibility of notifying the creator of usage as an example of the act's thrust.

Views of interested parties on any part of the act should be made known to the Copyright Office, Givens said. She urged that persons involved in the Copyright Act possess not only a copy of the act itself but also the House and Senate reports so the intent of the various provisions of the act could be better understood.

Book Bill Wray

LOS ANGELES—Composer Bill Wray recently taped an NBC "Midnight Special" to be aired in March. Wray, who penned several songs to the movie soundtrack "Tilt," is being courted to be signed to a label.

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RECORDS & TAPES

More Than 1,000 In N.Y. For 4-Day Industry Event

Continued from page 1

- Are disco deejays the producers of tomorrow's disco product?
- Techniques of record mixing.
- Programming by disco deejays.
- Deejays reporting to the charts the crossover of disco records to radio.
- The importance of Top 40 format changes on the growth of disco.
- Disco tv shows and their importance in the future of disco.
- The broadening distribution of disco product via rackjobber, one-stops, key dealers and chains.
- A discussion on the evolution of new pop/disco products featuring top producers.
- The involvement of rock artists in disco hits, and the long-term ef-

fect their participation will have on disco.

- The involvement of major labels in disco, with separate seminars planned for discussion of a&r, sales, promotion, independent labels and production companies.
- Innovations in sound and lighting.
- Franchising.
- Plans for national and international expansion by disco owners and managers.
- Expansion into disco by national hotel and restaurant chains.
- Roller rink disco.
- The effect of the growth of the U.S. market on the international disco scene.

• The effect of cable tv on the growth of disco.

In addition to the seminars, there will also be an exposition of disco hardware and software. Every segment of the disco industry is expected to be represented at the more than 200 exhibit booths.

There will also be 25 sound rooms for demonstration purposes.

The entertainment segment of the forum this year be held at the Roseland Ballroom. Among the artists expected to appear in concert are Chic, Gloria Gaynor, Sister Sledge, First Choice, Peaches & Herb, Linda Clifford, Voyage, Sylvester and Village People.

The Billboard Disco Awards Show and banquet is scheduled for Wednesday (28).

Schools Protesting License Fees

Continued from page 1

mitted by members and friends of the committee located in their congressional districts this spring.

As a followup, personalized letters to each of the members of the House and Senate Judiciary Committees will be sent. Concurrently with the initial two moves, the committee will be drafting changes in the legislation, obtaining support and introduction of a bill by key representatives and senators, and pressing for appropriate hearings on the proposed changes.

In the fall of 1979, a letter-writing campaign to all members of Congress by college presidents, educational associations and other influential individuals will be set in motion.

The letter-writing campaign is expected to coincide with fall meetings by the National Entertainment & Campus Activities Assn., the Assn. of College, University, and Community Arts Administrators, Inc., the Assn. of College Unions-Inter-

national, American Council on Education, and the National Assn. of College and University Business Officers.

Taking all three licensing organizations into account, colleges pay a cumulative fee of about 13 cents, with BMI receiving 5½ cents per full-time equivalent enrollment, ASCAP 6 cents, and SESAC 1½ cents.

For concerts in which the performer is paid in excess of \$1,000, BMI established a concert schedule based on seating capacity. The fee averages out to one cent per seat. The second tier of the ASCAP license is based on both seating capacity and ticket prices with costs also averaging about one cent per seat.

Since the licensing fees were announced a year ago (Billboard, March 4, 1978), several colleges have debated legal challenges. While the majority of universities have abided by the fee structure, a number of them have yet to pay.

On Feb. 9, BMI mailed a letter to

about 1,000 schools ordering them to "cease and desist from any further use" of its music or legal action would follow (Billboard, Feb. 24, 1979).

The position of the NECAA is that the three performing rights organizations are "monopolistic" and that schools have no control over the music it uses. The organization also maintains that schools are forced to comply with the licenses as "protection against litigation."

"When profit and non-profit organizations are involved, the profit organizations should be responsible for paying the fee. That's one way of changing the law," says a NECAA spokesman.

The organizations are also eyeing possible revised legislation requiring payment of licensing fees based on per piece use so that unnecessary fees on music not actually used can be avoided.

Quentin Crisp Album For DRG

NEW YORK—DRG Records plans to record "An Evening With Quentin Crisp" for release as a two-LP set at the end of March. The show, featuring the English writer, opened off-Broadway in December.

The label, according to Hugh Fordin, president, is also releasing product formerly available on the old Decca label.

One is the original cast performance of the 1943 revival of "A Connecticut Yankee," which has never been released as an LP.

Another is a coupling of Judy Garland recordings of the '30s, "In The Beginning," coupled with Garland and Mickey Rooney singing songs from their film version of "Girl Crazy."

Fordin returned from MIDEM with agreements with Nippon Phonogram and RCA Italiana for release of DRG product in those countries. Also, he initiated discussions with labels in France, Australia, Switzerland and Scandinavia.

Bishop For Movie

LOS ANGELES—Singer-songwriter Stephen Bishop, who recently wrote the title song for "National Lampoon's Animal House," has written the theme song "Somewhere In Between" for the film, "The China Syndrome." Columbia Pictures is releasing the film.

Closeup

MICHAEL FRANKS—Tiger In The Rain, Warner Bros. BSK3294. Produced by John Simon.

Listening to a Michael Franks album is like taking a librium holiday. The balmy jazz orchestrations and his casual often nonchalant vocal delivery induces the same kind of slow motion, sit back and mellow effect as the drug.

And while relaxing in this stupor all kinds of images relating to love and romance, the erotic and the conventional, the sensual and the sublime pass by in swirling musical pictures.

Like his three previous Warner Bros. albums, starting with the "Art Of Tea" which gave the world "Popsicle Toes," "Tiger In The Rain" is an exploration of jazz meeting pop. Take away the vocals, strip down the lyrics and the song's skeleton is primarily jazz-oriented.

Put back Franks' unconventionally witty lyrics and vocals and the end result is music that defies categorization.

There are a few changes in style. For the first time since his debut album when he sang with Wendy Waldman, Franks is using female background vocalists. Franks' harmonies with Flora Purim spark several of the cuts and other vocalists also contribute.

And instead of relying on the Crusaders-based rhythm section that accompanied him in the past, Franks employs two separate rhythm ensembles here, one featuring noted session drummer Rick Marotta and the other paced by bassist Ron Carter.

The dual rhythm units create two varied sounds instead of one stagnant sound. Also incorporated into the repertoire are more Latin and rock influences.

"Sanpaku" is the most overtly Latin influenced track as percussion, bass and tingling piano passages highlight. The song is sort of a fantasy tale about the Land of Sanpaku with Franks' lyrics conjuring up images of both terror and the supernatural.

"When It's Over" boasts some of Franks' most imaginative lyrics. The words seem to flow free style against a jazz flavored backdrop. *Sings Franks: "Flavored specialty is not eroticism/I guess your boyfriend's into masochism/Your body temperature is 10 below/When it's over, it's over..."*

One of Franks' more seriously toned songs is "Living On The In-



Michael Franks

side" which features Ron Carter's acoustic bass, Bucky Pizzarelli's acoustic guitar, a string quartet, Mike Mainieri's tingling vibes and lots of woodwinds. The arrangement is haunting and lines like "We're so Francois with lime and Perrier" are only capable of coming from Franks' pen. The song would probably be ideal as a motion picture score to a tearful ending love tale.

Seldon Powell's tenor sax serves as the introduction to "Hideaway" which gives way to Franks' vocals. Again Mainieri's vibes gives the track its lightheaded feel.

"Jardin Botanico" with its crystalline images of a sunny cruise in the dark of winter is almost equivalent to a vinyl sunburn. Images like "the parrots are blue," "the sambas slow," "banana trees" and "cool Copacabana breeze" can wipe away snow quicker than a shovel. Dave Liebman's flute solo and the percussive effects cushion the song.

"Underneath The Apple Tree" is supported by a six-piece horn section. George Young's sax solo and flute solos by Young and Liebman.

The title track was inspired by a painting of Henri Rousseau, and is reproduced on the front cover. Franks displays his ability to play with words, images and imagination in translating a painting into a piece of musical poetry.

"Satisfaction Guaranteed" is a bit more rocking than the others. Dave Sanborn supplies a sax solo while notable players contribute horn work.

The album concludes with "Life-line," another song whose foundation is built on interaction of sounds. Kenny Barron's piano sets the pace while background vocalists, trumpet and percussion highlight.

ED HARRISON

Classical Sales Rising

Continued from page 109

CBS Greece is distributing its Masterworks series. Minos Matsas has the RCA and Erato (France) labels. Music Box distributes Decca and EMI Greece has its own line in the shops.

Says Limouri, Greek classical buyers prefer Beethoven above all other composers, with the Fifth and Ninth Symphonies most often requested. Store owners in the affluent districts of Athens place Chopin and Mozart at the top of the pile and indicate almost total buyers' preference for imported over locally pressed product.

Strongly affecting customer requests are the performances by the world's top orchestras and opera companies at the Athens Festival each year, with store owners reporting increased activity in the classical field during these summer events.

Classical programming on the ERT Third Program radio network is a main spur to buyers for most of

the year, with an occasional movie soundtrack helping out. Gustav Mahler's First Symphony, for instance, enjoyed a sales spurt in October last year when it was used as the soundtrack of the Greek film "The Lazy People Of The Fertile Valley."

Greek classical composers and artists have been virtually ignored. One exception is the late Maria Callas, marketed with great success here by EMI. EMI also released works by composer Nikolaos Skalkotas several years ago, but reported almost negligible sales. Greece's main orchestra, the Athens State, has not recorded any new product for many years.

Special For Jones

LOS ANGELES—Jack Jones will host "The Palace Presents," a 90-minute variety television special being taped at Toronto's Hamilton Place with Wendell Wilks and R. David Close as producers. Telecast will use 16-track stereo sound material

RIAA Certified Records

Singles

Gloria Gaynor's "I Will Survive" on Polydor. Disk is her first gold single.

Olivia Newton-John's "A Little More Love" on MCA. Disk is her ninth gold single.

Hot Chocolate's "Every 1's A Winner" on Infinity. Disk is its second gold single.

The Bee Gees "Tragedy" on RSO. Disk is its 10th gold single.

The Pointer Sisters' "Fire" on Planet. Disk is their first gold single.

Billy Joel's "My Life" on Columbia. Disk is his second gold single.

Cheryl Lynn's "Got To Be Real" on Columbia. It is her first gold single.

Gold LPs

Cheap Trick's "Heaven Tonight" on CBS. Disk is group's first gold LP.

Gloria Gaynor's "Love Tracks" on Polydor. Disk is her first gold LP.

Anne Murray's "New Kind Of Feeling" on Capitol. Disk is third gold LP.

Lenny Williams' "Spark Of Love" on ABC. Disk is his first gold LP.

Ferrante and Teicher's "10th Anniversary Of Golden Piano Hits" on United Artists. Disk is their first gold LP.

"John Denver" on RCA. Disk is his 13th gold LP.

J. Geils Band's "Sanctuary" on EMI-America. Disk is its third gold LP.

Jefferson Starship's "Gold" on Grunt. Disk is its fifth gold LP.

Willie Nelson's "Live" on Columbia. Disk is his fourth gold LP.

Platinum Singles

The Bee Gees "Too Much Heaven" on RSO. Disk is their third platinum single.

Platinum LPs

Gino Vannelli's "Brother To Brother" on A&M. Disk is his first platinum LP.

Firefall's "Elan" on Atlantic. Album is its first platinum LP.

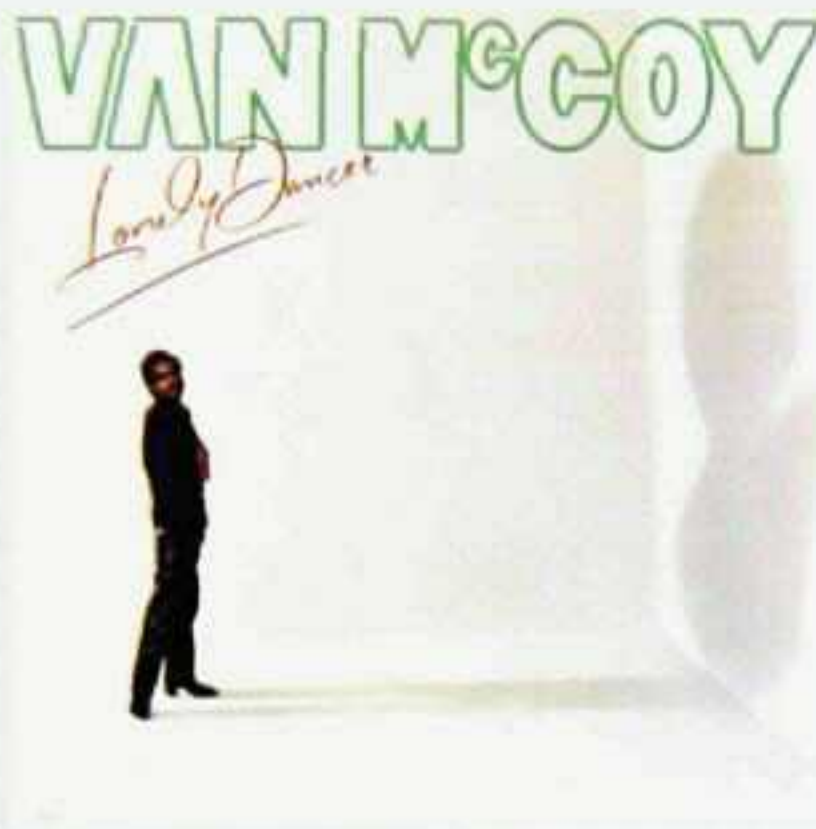
The Bee Gees' "Spirits Having Flown" on RSO. Disk is its third platinum LP.

HOT ISSUE!

FEB. '79 FROM MCA RECORDS



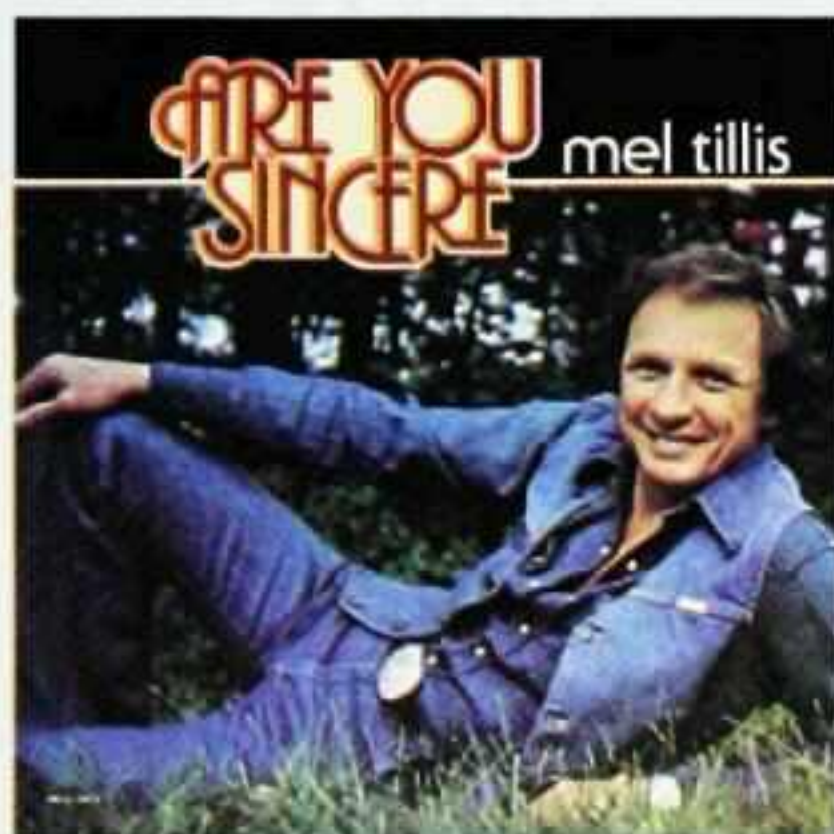
Rennegade or Poet... decide for yourself when you check out **Joe Ely's** third album "**Down On The Drag,**" (MCA-3080). Produced by the legendary Bob Johnston.



The 'king' of hustle is here. The versatile **Van McCoy** is back. Pick up his new single and album "**Lonely Dancer,**" (MCA-3071), produced by Van McCoy and Charlie Kipps, and pick up the beat.



Lane Caudell's new album "**Midnight Hunter,**" (MCA-3074) shows you why Lane Caudell is not just another pretty face. Get into his talent. Get into his music. Get into Lane Caudell. Produced by Lane Caudell.



Mel Tillis has another hit single, 'Send Me Down To Tucson,' from his new album "**Are You Sincere,**" (MCA-3077). It's Mel's music that makes him the 'total entertainer.' Produced by Jimmy Bowen.



Produced by Dr. Rock Productions, **Jeffrey's** debut album for MCA (MCA-3072) showcases this new talent as an artist/writer, and singer. Keep your ears open. You'll be hearin' a lot about him. Includes 'Mr. Fixit.'

MCA RECORDS

Billboard's

Billboard SPECIAL SURVEY For Week Ending 3/3/79

Number of singles reviewed
this week **80** Last week **90**

Top Single Picks

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GEORGE HARRISON—Blow Away (3:59); producers: George Harrison, Russ Titelman; writer: George Harrison; publisher: Ganga, BMI. Dark Horse DRC8763 (WB). The debut single from Harrison's newest LP finds the ex-Beatle back in top form both vocally and lyrically. Harrison's guitar paces the cut while his strengthened vocals glide along to the catchy melody.

BLUES BROTHERS—Rubber Biscuit (2:14); producers: Bob Tischler, Paul Shaffer; writer: C. Johnson; publishers: Adam R. Levy, Father, BMI. Atlantic 3564. Coming off its top 20 hit, "Soul Man," this novelty song is already receiving extensive airplay. Strong instrumental backup from top session musicians, adds to the disk's appeal while off the wall lyrics and vocals lend their own special quality.

MCGUINN, CLARK & HILLMAN—Don't You Write Her Off (3:13); producers: Ron, Howard Albert; writers: R. McGuinn, R.J. Hippard; publishers: Little Bear/Red Shift, BMI. Capitol P4693. Initial single by the three ex-Byrds features acoustic rhythm guitars, percussion horn and string arrangements and Roger McGuinn's lead vocal. The textured harmonies of Chris Hillman, Gene Clark and McGuinn are a standout.

GEORGE BENSON—Love Ballad (3:49); producer: Tommy Lipuma; writer: Scarborough; publisher: Unichappell, BMI. Warner Bros. WBS8759. The first single from Benson's upcoming studio album "Livin' Inside Your Love" is a strong version of L.T.D.'s No. 1 soul and top 20 pop hit from 1976. The breezy melody supports some fine jazzy scat singing by Benson, winner of the recent Grammy as top male soul vocalist.

ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (4:40); producer: Kyle Lehnig; writer: Todd Rundgren; publishers: Earmark/Fiction, BMI. Big Tree BT16131 (Atlantic). Recycling this Todd Rundgren song in its soft pop style, Seals and Coley possess a mellow, clear-worded tune which spotlights its recognizable flowing execution. The rhythm remains constant throughout the top quality production.

recommended

JUDY COLLINS—Hard Times For Lovers (3:05); producer: Gary Klein; writer: Hugh Prestwood; publisher: Careers, BMI. Elektra E46020A.

BAD COMPANY—Rock 'N' Roll Fantasy (3:16); producer: Bad Company; writer: Paul Rodgers; publisher: Badco, ASCAP. Swan Song SS70119 (Atlantic).

GEORGE THOROGOOD AND THE DESTROYERS—Who Do You Love (4:15); producer: none listed; writer: E. McDaniel; publisher: Arc, BMI. Rounder 4519.

ROBERT GORDON—It's Only Make Believe (2:37); producer:

Richard Gottehrer; writers: Twitty, Nance; publisher: Twitty Bird, BMI. RCA PB11471.

RUSH—The Trees (4:46); producers: Rush, Terry Brown; writers: Lee, Lifeson, Peart; publisher: Core, CAPAC/ASCAP. Mercury 74051.

RICK MOSES—Baby, You Move Me (3:02); producer: Rick Jarard; writers: Rick Moses, Richard T. Bear; publishers: 20th Century/Rick Moses/Lucky Bear, ASCAP. 20th Century TC2398 (RCA).



BAR-KAYS—Shine (3:33); producer: Allen Jones; writers: James Alexander, Larry Dodso, Harvey Henderson, Charles Allen, Frank Thompson, Michael Beard, Lloyd Smith, Winston Stewart, Allen Jones; publishers: Bar Kays/Warner Tamerlane, BMI. Mercury 74048. Veteran soul outfit offers a funky, handclapping tune with a good hook. Solid vocals and instrumental make the song work.

ENCHANTMENT—Anyway You Want It (3:15); producer: Michael Stokes; writer: Emanuel Johnson; publishers: Desert Rain/Sky Tower, ASCAP. Roadshow JH11481 (RCA). The veteran group's first release since Roadshow switched from UA to RCA for distribution is a silky, romantic number enlivened by horn fills and vocal scuffling.

BUNNY SIGLER—By The Way You Dance (I Knew It Was You) (3:07); producer: Bunny Sigler; writers: L. Davis, D. Richardson, G. Bell; publisher: none listed. BMI. Gold Mind G74018DJ (Salsoul). An upbeat melody propels this track which also features nifty guitar effects and electronic icing.

recommended

RAYDIO—You Can't Change That (3:17); producer: Ray Parker Jr.; writer: Ray Parker Jr.; publisher: Raydiola, ASCAP. Arista AS0399.

GLADYS KNIGHT—Am I Too Late (3:24); producers: Jack Gold, Gladys Knight; writers: J. Hurt, L. Keith; publishers: House Of Gold/Windchime, BMI. Columbia 310922.

FIESTA—Thanks For The Sweet Memories (5:32); producers: Randy Stewart, Marvell Thomas; writer: C. Holmes; publishers: Warner Bros./New, ASCAP. Arista AS0400.

RINLEW ALLSTARS—Didn't Want A Lot, Did Ya? (3:45); producers: Laurin Rinder, W. Michael Lewis; writers: R. Patton, K. Chater; publishers: British Rocket, ASCAP/Unichappell, BMI. AVI AV1257S.

DONNY HATHAWAY—Someday We'll All Be Free (4:17); producer: Anil Mardin; writers: Donny Hathaway, Edward How-

ard; publishers: Kuumba/WB, ASCAP. ATCO 7092.

GEORGE BENSON—Hold On I'm Coming (4:05); producer: C. Taylor; writers: David Porter, Isaac Hayes; publishers: Pronto/East/Memphis, BMI. CTI 0147.



STERLING WHIPPLE—Love Is Hours In The Making (3:12); producer: Jimmy Bowen; writer: Sterling Whipple; publisher: Tree, BMI. Warner Bros. WBS8747. A piano intro sets the stage for Whipple's steady vocal effort. Keyboards and percussion bracket his voice effectively, lending drama as the love song develops.

VERN GOSDIN—You've Got Somebody, I've Got Somebody (3:17); producer: Gary S. Paxton; writer: Michael Craig Johnson; publishers: Carfax Music Press/Sea Dob, ASCAP. Elektra E46021. This midtempo offering is a perfect fit for Gosdin's strong and clean vocal effort. Guitar and piano provide a background as Gosdin presents the scene of two lonely people in a barroom, while electric guitars pump the catchy chorus line.

recommended

MICKEY NEWBURY—Looking For The Sunshine (3:18); producer: Ronnie Gant; writer: Mickey Newbury; publisher: Milene, ASCAP. ABC/Hickory AH54042.

CHARLIE RICH—I Lost My Head (3:24); producer: Larry Butler; writers: J. Slate/S. Pippin/L. Keith; publishers: House of Gold/Windchime, BMI. United Artists UAX1280Y.

LYNN ANDERSON—Isn't It Always Love (2:58); producer: David Wallert; writer: K. Bonoff; publisher: Sky Harbor, BMI. Columbia 310909.

JOHN ANDERSON—My Pledge Of Love (2:49); producer: Norro Wilson; writer: Joe Stafford Jr.; publishers: Wednesday Morning/Our Children's, BMI. Warner Bros. WBS8770.

HANK SNOW—The Mysterious Lady From St. Martinique (3:14); producer: Chuck Glaser; writers: Ramona Redd/Mitch Torok; publisher: Cedarwood, BMI. RCA JH11487.

TERRI HOLLOWELL—May I (3:38); producer: Bill Walker; writer: Ken Bowman; publisher: Con Brio, BMI. Con Brio CBK150.

JERRY JEFF WALKER—Eastern Avenue River Railway Blues (5:17); producer: Michael Brovsky; writer: Mike Reid; publishers: Baker's Lane/Sunnyslope, ASCAP. FLIP. Comfort And Crazy (3:12); producer: same; writer: Guy Clark; publisher: World Song, ASCAP. Elektra E46016.

RONNIE MCDOWELL—Kiss And Say Goodbye (4:22); pro-

ducer: Slim Williamson; writer: McGarrigle; publisher: Garden Court, BMI. Scorpion SC0575.

DOC & MERLE WATSON—All I Have To Do Is Dream (3:05); producer: Mitch Greenhill; writer: B. Bryant; publisher: House of Bryant, BMI. United Artists UAX1275Y.

HIMMIE RODGERS & MICHELE—Easy (2:56); producer: The Hit Men; writer: Jerry Fuller; publishers: Blackwood/Fullness, BMI. Scrimshaw M1320.

BRIAN SHAW—All The Time (2:49); producer: Slim Williamson; writers: Wayne Walker & Mel Tillis; publisher: Cedarwood, BMI. Scorpion SC0574.

DONNIE ROHRS—Sally Was A Good Old Girl (2:30); producer: Vic Adkins; writer: H. Howard; publisher: Tree, BMI. Ad-Korp 1262.

THE LEGARDES—I Can Almost Touch The Feelin' (2:05); producer: Gary Paxton; writers: G. S. Paxton-S. Milete-J. Lusk; publishers: Carfax, ASCAP/Kaysey, SESAC. 4 Star 1037.



recommended

EL COCO—It's Your Last Chance (3:30); producers: W. Michael Lewis, Laurin Rinder; writers: W.M. Lewis, L. Rinder, M. Ross; publisher: Equinox, BMI. AVI AV1249S.

HAMILTON BOHANNON—Cut Loose (3:48); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publishers: Bohannon Phase II/Intersong, ASCAP. Mercury 74044.

LINDA EVANS—Don't You Need (5:57); producers: David Williams, James Jamerson Jr.; writers: Benjamin F. Wright Jr., D. Williams, J. Jamerson Jr.; publishers: Michelle/Jamersonian/Cos-K, ASCAP. Ariola PRO7739.

SARAH BRIGHTMAN AND HOT GOSSIP—I Lost My Heart To A Starship Trooper (4:20); producer: Steve Rowland; writers: Calvert, Hughes; publisher: Coconut Airways, BMI. Ariola PRO7738.

DEBBIE PETERS—Boogie With Me Baby (3:29); producer: Ben Peters; writer: Ben Peters; publisher: Ben Peters, BMI. Free Flight JH11486 (RCA).

DANA AND GENE—Dario, Can You Get Me Into Studio 54 (5:52); producers: Ritchie Cordell, Kenny Laguna; writer: August Darnel; publishers: Unichappell/Perennial August, BMI. Midsong International M11002.

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.

CO-WRITES WITH LEVINE

Brown Eyes Producer Status

By IRV LICHTMAN

NEW YORK—A flurry of writing and producing credits marks L. Russell Brown's new ventures in the world of recording and music publishing.

As Larry Brown—he's using the new tag to avoid confusion with other namesakes in the industry—the writer/producer has had a healthy supply of hits, most notably song-writing efforts, along with Irwin Levine, leading to major successes for Tony Orlando (e.g. "Tie A Yellow Ribbon," "Knock Three Times" and "Sweet Gypsy Rose") in the late '60s and early '70s.

As a matter of fact, he and Levine are expected to contribute material for a new Orlando album to be released on Casablanca which reunites the star not only with Brown and Levine, but producers Hank Medress and Dave Appell as well.

Yet, besides his writing activities Brown is eager to make his mark as a producer, an area he's been involved with since 1966 when he produced "Open Up Your Door" by Richard & the Young Lions on Philips.

Along with Bob Crewe, whom Brown considers his "mentor" in studio activity, he's written the new Frankie Valli single, "Fancy

Dancer," which he co-produced with Bob Gaudio. Also, he's produced half of a new LP by Kellee Patterson on Shadybrook, which includes "Fancy Dancer" and another Brown-Crewe song, "Let Love Be The Driver."

Brown, managed for the past year by Steve Metz, returned to producing a year ago.

He was called in by Columbia Records' Jack Gold to produce a Ray Conniff album of material by the Bee Gees and other contemporary hits.

"Although it's soft music, the job got me back into the pattern of what's happening in pop music and gave me greater form in studio work," Brown maintains. "Jack is one of the most astute and straight ahead people I've ever met in the business."

The Conniff gig seemed to open up new doors for Brown. He and writer Lisa Haywood penned two songs for a new Johnny Mathis LP, "Gone, Gone, Gone" and "Spend The Night With Me," followed by the Valli and Patterson stints.

Actually, he's been working with Crewe since the late '60s, declaring that the six years of being Crewe's

"understudy" developed his pop studio techniques.

Although he continues to write with Levine, Brown likes the idea of working with other writing talents who can instill him with fresh ideas.

He's gotten together with writer/producer Sandy Linzer, another Crewe disciple, to pen three songs for an upcoming RCA album featuring Corey Day, former lead singer of Dr. Bazzard's Savannah Blues Band.

While he does not have producer credits on the Day LP, his association with Linzer indicates another desire—to team up with successful producers who have access to good acts.

Brown also seems to be a versatile producer. In this regard, he's produced and written songs for a bluegrass album on RCA by the Good Brothers.

Upon his return from MIDEM with Metz, Brown got more good news. Chet Atkins plans to record a song, "Butterfly," he wrote with Levine.

Brown's current writing activities are channeled through Larball Music (BMI), for which Metz negotiated new deals at MIDEM. They



FAMILY AFFAIR—Casablanca Records president Neil Bogart, right, leans across the table at Sardi's in New York to greet Lucie Arnaz, left, and her mother Lucille Ball and step-father Gary Morton following the opening of "They're Playing Our Song," which stars Lucie and Robert Klein. Casablanca has the original cast LP, with music and lyrics by Marvin Hamlisch and Carole Bayer Sager.

include Pen Jane Music for Australia, Victor for Japan, Stig Anderson in Scandinavia, and re-negotiated deals with ATV in the UK, Melodie Der Velt in Germany and Dayglow Music in Benelux/Holland.

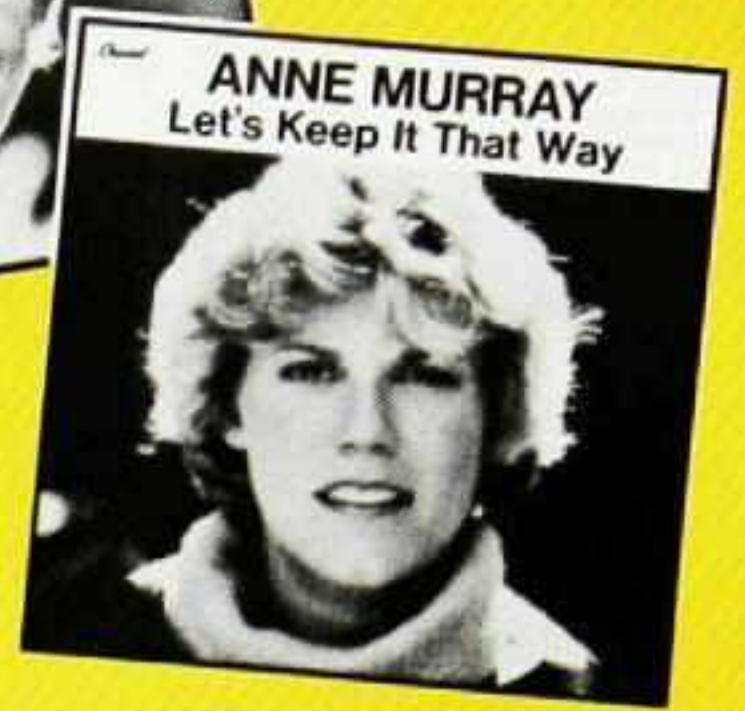
And to extend Brown's creative activities on a global basis, he's producing four sides by Kenny Williams for Jeff Kruger's Ember label and Tony Hiller of ATV is cutting one of his songs with the Brotherhood Of Man.

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Lifelines

Births

Girl, Kelly Nicole, to Jean and Bruce Kapp of Chicago's Celebration Productions in Chicago Feb. 4.

Girl, Darla, to Dianne and Denny deMarco in Nashville Feb. 19. Father is drummer in Rex Allen Jr.'s band, the Boys.

Marriages

Dave Edwards, general manager of two Warehouse stores in Houston, to Evelyn Boatman, a saleslady in one of the stores, in Houston Feb. 17.

Deaths

Myra Menville, who organized and made the New Orleans Jazz Club a success and published the Second Line jazz magazine, Feb. 15 in New Orleans.

James Blake, 59, pianist and author who accompanied Anita O'Day and the late Lord Buckley, of cancer Feb. 19 in Arlington, Va.

Ann Cameron Ladd, 70, once a singer with the Three Hits and A Miss, Feb. 3 in Canoga Park, Calif.

Foundation L.A. Event

Continued from page 3
dent, who helped launch the leukemia research foundation in September of 1975 in memory of his son, in attendance.

Approximately 50 persons attended the New York gathering and a representative number of record company executives, artists and industry figures, is expected for the lo-

cal kickoff luncheon. The award to Friesen will be presented in New York April 21 at the Waldorf-Astoria.

Martell, lauding the volunteer efforts of industry officials, notes that the Foundation's ties to a leukemia research laboratory at Mt. Sinai Hospital in Manhattan are already reaping benefits.

General News

Calif. Firm Blooms Selling Videocassettes

Continued from page 4

featuring the group Yes (color, 90 minutes); "The Farewell Concert Of Cream," (color, 84 minutes); "Volunteer Jam" (color, 90 minutes) featuring the Marshall Tucker Band and the Charley Daniels Band; "Rod Stewart And Faces In Concert" (color, 90 minutes); "The Beatles Live At Shea Stadium" (color, 60 minutes); "Magical Mystery Tour" (color, 60 minutes), a Beatles production; "Around The Beatles (black and white, 43 minutes); "The Beatles Live In Tokyo" (color, 30 minutes); "In The Studio" (color, 60 minutes) featuring the Fifth Dimension, Roberta Flack and Curtis Mayfield.

Also: "Stevie Wonder Live" (color, 30 minutes); "Seals And Crofts With Martin Mull Live" (color, 30 minutes); "Edgar Winters Live" (color, 30 minutes); "Blood, Sweat And Tears With B.J. Thomas Live" (color, 30 minutes); "Jimi Hendrix Live" (color, 30 minutes); "John Lennon Live" (color, 30 minutes); "A Flower Out Of Place" (color, 50 minutes) featuring Johnny Cash, Roy Clark, Linda Ronstadt and Foster Brooks at a special concert performed at the Tennessee State Prison in 1974; and "Popcorn" (color, 60 minutes) featuring the Rolling Stones, Jimi Hendrix, the Bee Gees and Twiggy.

The rock music-oriented cassettes have a suggested retail of \$39.95 for 30-minute features and \$44.95 for 60 minutes.

The firm had been carrying "The Rolling Stones Live In Hyde Park" but had been challenged by Abkco Music charging the videocassette had reproduced six copyrighted songs without license or consent (Billboard, Jan. 27, 1979). Federal District Court Judge Lawrence T. Lydick subsequently issued a writ of seizure impounding the masters and copies and the tape has been deleted from Media Home's catalog.

According to Band, the firm believed that the Rolling Stones Hyde Park concert footage had been public domain.

Band indicates that the music oriented videocassettes the company markets is either public domain or else Media Home Entertainment Inc. acquired exclusive home rights to them from owners, producers or distributors via separate negotiations.

"For example," Band states, "we acquired the exclusive rights to the Rod Stewart and Faces concert from the domestic distributor."

Media Home Entertainment is in the process of negotiating for more rock music-oriented videocassette

programming but Band admits that the newness of the industry and all its audio and visual rights implications are presenting a stumbling block.

"A lot of the people," he points out, "involved such as the artist, the publishers and the record companies just don't know where they are going with this area. Frankly, a lot of people are sitting on material until things become more crystallized."

The firm ran a full page ad in the Los Angeles Times in November focusing on the music titles which "drew good response" according to Band.

"It attracted a lot of local dealers," he says, among them the huge Warehouse chain.

In addition to selling direct the firm also has exclusive distributors and sells via mail-order. Full page ads in Playboy Magazine are also on the drawing board for the future.

"We are still only babies," Band exclaims, "and our depth of penetration is still developing. We will be adding more accounts. We have already been talking with several of the major mass merchandisers."

"It used to be," he adds, "that the outlets that sold the hardware were the leaders in selling the software but we see a shift. The record and tape store has become a much more important force and they are not just limiting what they carry to music programming but also a number of the movies we offer."

Media Home offers two Cheech and Chong concerts, for example.

The firm has recently expanded to new offices on North Robertson Blvd. in Beverly Hills and is now employing close to 20 persons including an in-house art department which produces four-color packaging. In-store point of purchase material for dealers such as posters are also being geared up.

Picture Academy

Continued from page 10

They face first-time nominees Giorgio Moroder, Donna Summer's coproducer/writer, entered for "Midnight Express"; Dave Grusin, noted jazz pianist, nominated for "Heaven Can Wait"; and Ennio Morricone, up for "Days Of Heaven."

"The Boys From Brazil" is a 20th Century-Fox soundtrack. "Superman" is on Warner Bros. and "Midnight Express" is on Casablanca. Paramount, the distributor of "Days Of Heaven" and "Heaven Can Wait," reports that a soundtrack will be released on the former film.

In the best adapted score category the only repeat nominee is Quincy Jones, who was previously recognized in 1967 for "In Cold Blood." Jones is entered this year for his work on the MCA soundtrack to "The Wiz." He faces Joe Renzetti's work on the Epic soundtrack of "The Buddy Holly Story" and Jerry Wexler's adaptation of "Pretty Baby," an ABC soundtrack.

The awards will be telecast April 9 on ABC-TV.

Billboard SPECIAL SURVEY For Week Ending 3/3/79

Billboard Hot Latin LPs

Special Survey

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N. CALIFORNIA (Pop)		CHICAGO (Pop)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7298	1	WILLIE COLON/RUBEN BLADES Siembra, Fania 537
2	JULIO IGLESIAS Emociones, Albambra 3122	2	ROBERTO ROENA El Progreso, International 934
3	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	3	HECTOR LAVOE La Comedia, Fania 522
4	ROCIO DURCAL Canta a Juan Gabriel Vol. 2 Pronto 1045	4	DIMENSION LATINA Tremenda Dimension, Velvet 8012
5	CAMILO SESTO Sentimientos, Pronto 1042	5	SONORA PONCENA La Orquesta de Mi Tierra, Inca 1064
6	LUPITA D'ALLESIO Como Tu, Orfeon 16-026	6	GRAN COMBO En Las Vegas, GC 015
7	CHELO Cuentas Claras, Muzart 1758	7	TOMMY OLIVENCIA Sweet Hot Salsa, Inca 1061
8	ESTRELLAS DE ORO Discos America 1005	8	ISMAEL RIVERA Esto Si Es Lo Mío, Tico 1048
9	RIGO TOVAR No. 8, Mercana Melody 5627	9	C. CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66
10	JUAN GABRIEL Con Mariachi, Pronto 1041	10	C. CRUZ/J. PACHECO Eternos, Vaya 80
11	VERONICA CASTRO Peerles 2079	11	FANIA ALL STARS Spanish Fever, Columbia 35336
12	LOS SAGITARIOS La Carta, Olimpico 502	12	OSCAR D'LEON TH 2036
13	JOSE JOSE Lo Pasado, Ariola 127	13	ISMAEL MIRANDA Sabor, Sentimiento y Pueblo, Fania 530
14	ALBERTO VAZQUEZ Como No Creer, Gas 4200	14	FANIA ALL STARS Live, JM 515
15	LA MIGRA Celos De Ti, Mar 108	15	PETE "EL CONDE RODRIGUEZ" A Touch Of Class, Fania 489
16	MERCEDES CASTRO Muzart/10744	16	PACHECO Y MELON Llego Melon, Vaya 70
17	EL PODER Fania 568	17	ADALBERTO SANTIAGO Adalberto, Fania 512
18	LOS POTROS Peerles 10039	18	MONGO STA, MARIA A La Carte, Vaya 74
19	ROBERTO CARLOS Amigo, Caytronics 1505	19	LOUIE RAMIREZ Friends, Cotique 1096
20	RAMON AYALA Recordando a Los Relampagos, Fredy 1108	20	TITO PUENTE In Percussion, Tico 1422
21	ESTELA NUNEZ Golondrina, Carino 5210	21	SALSA MAYOR De Frente Y Luchando, Velvet 8011
22	EL GRUPO SUPERIOR Si Pienso en Ti, Mar 106	22	SONORA PONCENA Explorando, Inca 1060
23	GERARDO REYES Verdades Amargas, Caytronics 1523	23	WILLIE ROSARIO Inca 1059
24	REYNALDO OBREGON Sangre de Vino, Orfeon 38039	24	CONJUNTO QUIESQUEYA Liznel 1332
25	PUNTO 4 Grease en Espanol, OB 5503	25	CHARANGA AMERICA El Sonido 2079

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DON'T WRITE HER OFF—McGuinn, Clark & Hillman (Capitol 4693)
 LOVE IS THE ANSWER—England Dan & John Ford Coley (Big Tree 1613) (Allanlic)
 SEE TOP SINGLE PICKS REVIEWS, page 128

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	11	DO YOU THINK I'M SEXY—Rod Stewart ● (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	35	30	16	TOO MUCH HEAVEN—Bee Gees ● (Bee Gees/Albby Galuten, Karl Richardson), B. & M. Gibb, RSO 913	★	78	2	IT HURTS SO BAD—Kim Carnes (Daniel Moore, Dave Ellington, Kim Carnes), Kim Carnes, EMI-America 8011		
	2	17	FIRE—Pantier Sisters ● (Richard Perry), B. Springfield, Planet 45901 (Elektra/Asylum)	36	36	8	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Harvey Fuqua, Sylvester), Sylvester, Wirtick, Fantasy 846		70	4	LOVE STRUCK—Stonewall (Walter Stewart, Ray Roper), R. Roper & D.J. Willis, Parachute 522 (Casablanca)		
★	4	12	I WILL SURVIVE—Gloria Gaynor ● (Dino Fekaris), D. Fekaris, F. Perren, Polydor 14508	★	39	6	MAYBE I'M A FOOL—Eddie Money (E. Money, L. Chiate, L. Garrett, R. Taylor), Bruce Botnick, Columbia 3-10900		71	3	SINNER MAN—Sarah Dash (W. Gold, J. Siegel, G. Knight, G. Allan), R. Hegel, C. George, Kashner 84278 (CBS)		
★	6	4	TRAGEDY—Bee Gees ● (Bee Gees), Karl Richardson, Albby Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	★	41	9	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (Not Listed), T. Life, J.H. Fitch, RCA 11386	★	79	3	SOUVENIRS—Voyage (Roger Tokarz), M. Chantreau, P.A. Dahan, S. Pezin, Marlin 3330 (TK)		
	5	3	A LITTLE MORE LOVE—Olivia Newton John ● (John Farrar), J. Farrar, MCA 40975	★	43	7	EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt (Suuff Garrett), S. Durr, M. Brown, T. Garrett, Elektra 45554	★	73	40	18	MY LIFE—Billy Joel ● (Phil Ramone), B. Joel, Columbia 3-10853	
★	11	8	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959	★	45	6	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517	★	81	2	LOVE BALLAD—George Benson (Tommy Lipuma), Scarborough, Warner Bros. 8759		
	7	7	LE FREAK—Chic ▲ (Bernard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	★	50	6	LIVIN' IT UP—Bell & James (L. Bell, C. James), LeRoy Bell, Casey James, A&M 2069	★	82	2	ROXANNE—Police (Police), Sting, A&M 2596		
	8	5	Y.M.C.A.—Village People ● (Jacques Morali), J. Morali, H. Beloko, V. Willis, Casablanca 945	★	52	4	HE'S THE GREATEST DANCER—Sister Sledge (Bernard Edwards, Nile Rogers), D. Paich, Cotillion 44245 (Atlantic)	★	85	2	CALL OUT MY NAME—Zwi (Roger Cook, Ralph Murphy, Walter Zwi), W. Zwi, EMI-America 8009		
	8	15	LOTTA LOVE—Nicolee Larson (Ted Templeman), N. Young, Warner Bros. 8664	★	43	44	7	GOODBYE, I LOVE YOU—Firefall (Tom Dowd, Ron Albert, Howard Albert) R. Roberts, Atlantic 3544	★	77	NEW ENTRY	I'M NOT GONNA CRY ANYMORE—Nancy Brooks (Ernie Winfrey) B. David, Arista 0385	
★	23	7	WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, K. Leggin, Warner Bros. 8725	★	48	7	THE CHASE—George Moroder (George Moroder), G. Moroder, Casablanca 956	★	88	2	STAY THE NIGHT—Farragher Bros. (Vin Ponca), J. Farragher, T. Farragher, Polydor 14533		
★	18	12	SHAKE YOUR GROOVE THING—Peaches & Herb ● (Freddie Perren), D. Fekaris, F. Perren, Polydor 14514	★	49	8	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), J. Soto, Atlantic 3547	★	78	NEW ENTRY	BLOW AWAY—George Harrison (George Harrison, Russ Titelman), G. Harrison, Dark Horse 8763 (Warner Bros.)		
	12	14	GOT TO BE REAL—Cheryl Lynn ● (Marty Paich, Dave Paich), C. Lynn, D. Paich, D. Foster, Columbia 31088	★	53	5	DOG & BUTTERFLY—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 70025 (CBS)	★	80	84	3	WHEELS OF LIFE—Gino Vannelli (Gino Vannelli, Joe Vannelli), G. Vannelli, A&M 2114	
★	29	4	SULTANS OF SWING—Dire Straits (Muff Winwood), M. Knopfler, Warner Bros. 8736	★	56	5	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (James Purdie), C. Brown, Source 40967 (MCA)	★	81	83	2	YOU CAN'T WIN—Michael Jackson (Quincy Jones), C. Smalls, Epic 850654	
	14	15	NO TELL LOVER—Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Cetera, Columbia 10898	★	57	4	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. City, Casablanca 965	★	90	2	MAKE IT LAST—Brooklyn Dreams (Bob Esty), B. Sudano, I. Esposito, Casablanca 962		
	15	16	BLUE MORNING, BLUE DAY—Foreigner (Keith Olson, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543	★	68	4	I WANT YOUR LOVE—Chic (Nile Rogers, Bernard Edwards), B. Edwards, N. Rogers, Atlantic 3557	★	NEW ENTRY	HERE COMES THE NIGHT—Beach Boys (Bruce Johnston, Curt Becher) B. Wilson, M. Love, Caribou 89026 (CBS)			
	16	17	THE GAMBLER—Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	★	60	4	JUST ONE LOOK—Linda Ronstadt (Peter Ashey), C. Carroll, D. Payne, Asylum 46011	★	NEW ENTRY	ROLLER—April Wine (Myles Goodwyn) M. Goodwyn, Capitol 4660			
★	19	16	DON'T CRY OUT LOUD—Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373	★	51	17	EVERY 1'S A WINNER—Hot Chocolate ● (Mickie Most), E. Brown, Infinity 50002 (MCA)	★	85	86	3	MAN WITH THE CHILD IN HIS EYE—Kate Bush (Andrew Powell), K. Bush, EMI 8006	
★	20	12	DANCIN' SHOES—Nigel Olsson (Paul Davis), C. Stone, Bang 740	★	52	25	13	BABY I'M BURNIN'—Dolly Parton (Gary Klein) D. Parton, RCA 11420	★	86	87	3	DON'T STOP ME—Queen (Queen, Ray Thomas Baker), Mercury, Elektra 46008
★	22	9	EVERY TIME I THINK OF YOU—The Babys (Ron Nevison), R. Kennedy, J. Conrad, Chrysalis 2279	★	65	4	PRECIOUS LOVE—Bob Welch (Carter), B. Welch, Capitol 4685	★	NEW ENTRY	WHOLE LOTTA LOVE—Wunder Band (Tancredi, Sanchez, Naregia) Plant, Faye, Jones, Bonham, Atco 158 (Atlantic)			
★	26	11	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, Cloud 11 (TK)	★	54	55	5	ALL THE TIME IN THE WORLD—Dr. Hook (Ron Hoffmann), E. Stevens, S. Silverstein, Capitol 4677	★	88	92	2	CAN YOU READ MY MIND—Maureen McGovern (Michael Lloyd), J. Williams, L. Briscoe, Warner/Curb 8750 (Warner Bros.)
★	24	9	LADY—Little River Band (John Boylan & Little River Band), G. Gable, Capitol 4667	★	66	4	I'LL SUPPLY THE LOVE—Toto (Toto), D. Paich, Columbia 312898	★	89	89	2	AQUA BOOGIE—Parliament (George Clinton), G. Clinton, W. Collins, B. Worrell, Casablanca 950	
★	27	6	I JUST FALL IN LOVE AGAIN—Anne Murray (Dorff, Sklarov-Lloyd, Herbstritt), Jim Ed Norman, Capitol 4675	★	56	59	5	OH, HONEY—Breggation (Ken Gold), Gold, Deme, Shadybrook 1048 (Janus)	★	NEW ENTRY	ELANA—Marc Tanner Band (Nat Jeffrey) M. Tanner, N. Jeffrey, J. Munday, Elektra 46003		
★	51	4	BIG SHOT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10913	★	75	3	HEART OF GLASS—Biondie (Mike Chapman), D. Harry, L. Stein, Chrysalis 2295	★	91	93	2	THIS IS IT—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 2775	
★	38	6	KNOCK ON WOOD—Anni Stewart (Floyd-Cropper), B. Lang, Arista 7736	★	77	2	WATCH OUT FOR LUCY—Eric Clapton (Glyn Johns), E. Clapton, RSO 910	★	92	94	2	HEARTACHES—BTO (Jim Vallance), C.F. Turner, Mercury 74046	
★	28	7	CRAZY LOVE—Poco (Richard Sanford Orshoff), R. Young, ABC 12429	★	69	4	NOW THAT WE FOUND LOVE—Third World (Alex Sarkin, Third World), R. Gamble, L. Huff, Island 8663 (WB)	★	92	94	2	LAZY EYES—TMG (Richard Lush) T. Mulry, Atco 7056 (Atlantic)	
★	26	10	I WAS MADE FOR DANCING—Laird Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)	★	60	64	5	SURVIVOR—Candy Bullens (Tony Bongiovi, Lance Quinn), C. Bullens, United Artists 1261	★	93	NEW ENTRY	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (Sawyer & McLeod), Sawyer & McLeod, Motown 1455	
★	31	9	HAVEN'T STOPPED DANCING YET—Gonzalez (Richard Jones & Gloria Jones), G. Jones, Capitol 4674	★	61	63	5	FOUR STRONG WINDS—Neil Young (Neil Young, Ben Keith, Tim Mulligan), Reprise 1396 (WB)	★	94	73	7	RUN HOME GIRL—Sad Cafe (John Punter), Young & Stimpson, A&M 2111
★	34	6	FOREVER IN BLUE JEANS—Neil Diamond (Bob Gaudio), R. Bennett, R. Diamond, Columbia 3-10897	★	62	67	7	OUR LOVE IS INSANE—Deshaune Child & Rouge (Richard Landis), D. Child, Capitol 4669	★	95	99	8	YOU CAN DO IT—Dobie Gray (Rick Hall), L. Sands, B. Weisman, R. Germaine, Infinity 50003 (MCA)
★	33	6	SONG ON THE RADIO—Al Stewart (A. Stewart), Alan Parsons, Arista 0389	★	72	3	SHAKE YOUR BODY—Jacksons (The Jacksons), R. Jackson, M. Jackson, Epic 50656	★	96	42	11	I GO TO RIO—Pablo Cruise (Bill Schnee), P. Allen, A. Anderson, A&M 2112	
★	37	6	STUMBLIN' IN—Suzie Quito & Chris Norman (Mike Chapman), M. Chapman, N. Chin, RSO 917	★	64	35	16	SEPTEMBER—Earth, Wind & Fire ● (Maurice White), M. White, A. McKay, R. Willis, Arc 310854 (Columbia)	★	96	47	7	YOU STEPPED INTO MY LIFE—Malibu Moore (Gene McFadden, John Whitehead), B. Gibb, R. Gibb, M. Gibb, Epic 850600
★	31	9	SOMEWHERE IN THE NIGHT—Barry Manilow (Barry Manilow And Ron Dante), W. Jennings, B. Kerr, Arista 0382	★	80	3	3	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Sabau 72078 (RCA)	★	97	54	9	GET DOWN—Gene Chandler (Carl Davis), J. Thompson, 20th Century 2386
★	32	9	STORMY—Santana (Dennis Lambert, Brian Peter), B. Blue, J.R. Cobb, Columbia 310873	★	NEW ENTRY	NEW ENTRY	RUBBER BISCUIT—Blues Brothers (Bob Tischler, Paul Shaffer) C. Johnson, Atlantic 3564	★	98	61	21	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	
★	33	13	SHAKE IT—Ian Matthews (S. Robertson, I. Matthews), T. Boylan, Mushroom 7029	★	76	3	3	KEEP ON DANCIN'—Gary's Gang (Eric Matthew), E. Matthew, G. Turner, Columbia 3-10884	★	99	54	9	ABP/BP
★	34	14	SOUL MAN—Blues Bros (Bob Tischler), D. Porter, T. Hayes, Atlantic 3545	★	68	74	4	CONTACT—Edwin Starr (Edwin Starr), E. Starr, A.E. Pullan, R. Dickerson, 20th Century 2396 (RCA)	★	100	61	21	ABP/BP

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor)

A Little More Love (John Farrar/Inev. BM)	5	Don't Cry Out Loud (Frankie Valli/Inev. BM)	46	I Got To Be Strong (Whitlough/Jennius BM)	61	Le Freak (Chic/EMI)	7	Striver Man (Don Kirshner/BM)	71	Tragedy (Stigwood/BM)	4
All The Time In The World (Deb. Dave/Inev. BM)	54	Don't Stop Me (Queen/Beechwood/BM)	17	I Just Fall In Love Again (Lowery/BM)	39	Love Train (The O'Jays/Inev. BM)	41	Somewhere In The Night (Inev. BM)	62	Watch Out For Luch (Stigwood/BM)	58
Aqua Boogie (Parliament/BM)	89	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Soul Man (Warner Bros./ASCAP)	31	What A Fool Believes (Stig. BM/ASCAP)	10
Baby I'm Burnin' (Cher/Arista/BM)	51	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Souvenirs (Epic/Badman)	34	What You Won't Do For Love (MCA/ASCAP)	10
Big Shot (Impulse/Arista/ASCAP)	23	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Stay The Night (Farragher/BM)	78	Who's Your Favorite (Stigwood/BM)	20
Blue Morning, Blue Day (Gennaro/Warner Bros./BM)	79	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Stormy (Lowell/BM)	78	Wheels Of Life (Arista/ASCAP)	90
Blues Morning, Blue Day (Gennaro/Warner Bros./BM)	79	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Stumble In (Cherry Lane/BM)	75	Whole Lotta Love (Stigwood/ASCAP)	90
Bustin' Loose (A. Scott/Henry/BM)	15	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Sultans Of Swing (Arista/ASCAP)	13	Whole Lotta Love (Stigwood/ASCAP)	90
Call Out My Name (Mather/Tangerine/ASCAP)	47	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Superstar (Warner/Tamela/BM)	36	Y.M.C.A. (Green Light/ASCAP)	8
Can You Read My Mind (Oran/Tamela/BM)	76	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Survivor (Gennaro/Inev. BM)	60	You Can Do It (Top Of The Town/American Dream/BM/ASCAP)	96
Contact (ATV/Zonal/BM)	68	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	The Chase (Gold/Henry/BM)	44	You Can't Win (Not Listed)	81
Crazy Love (Proding/ASCAP)	25	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	The Gambler (Writers Union/ASCAP)	64	You Make Me Feel Mighty Real (Booker/Tapp/ASCAP)	36
Dancin' Shoes (Zonal/BM)	18	Don't Stop Me (Queen/Beechwood/BM)	17	Love Train (The O'Jays/Inev. BM)	43	Love Train (The O'Jays/Inev. BM)	41	Too Much Heaven (Music For Us/Inev. BM)	31	You Stepped Into My Life (Stigwood/BM)	98

HITDISCO!

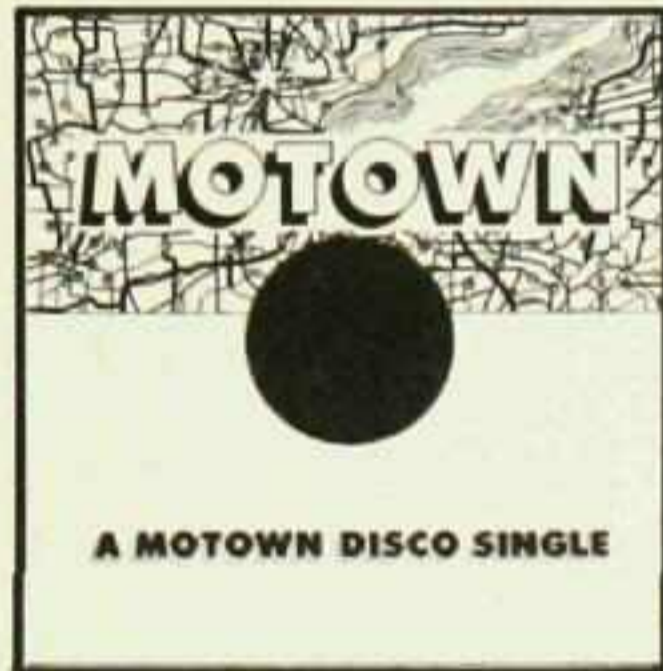


FROM THE COMPANY
THAT GOT YOU DANCING FIRST!

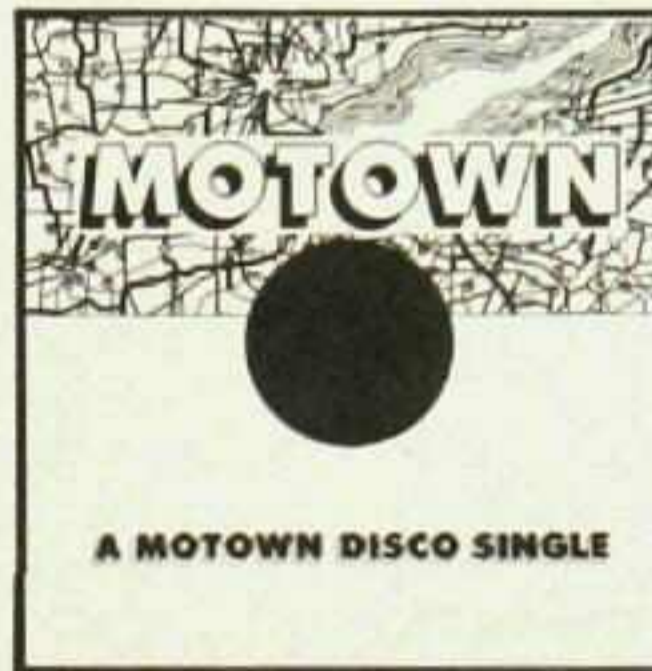
12" DISCO SINGLES:



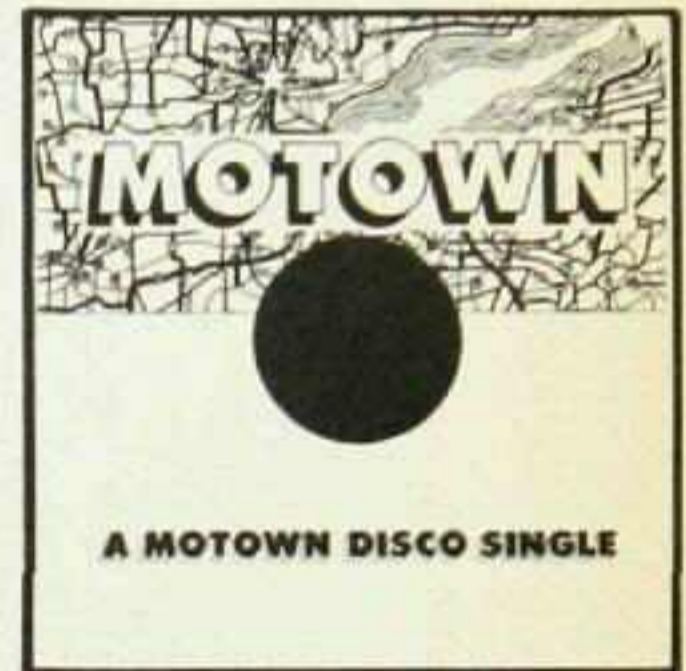
"GO FOR IT" M-00016D1
Billy Preston & Syreeta
From the album "Fast Break"
M7-915R1A



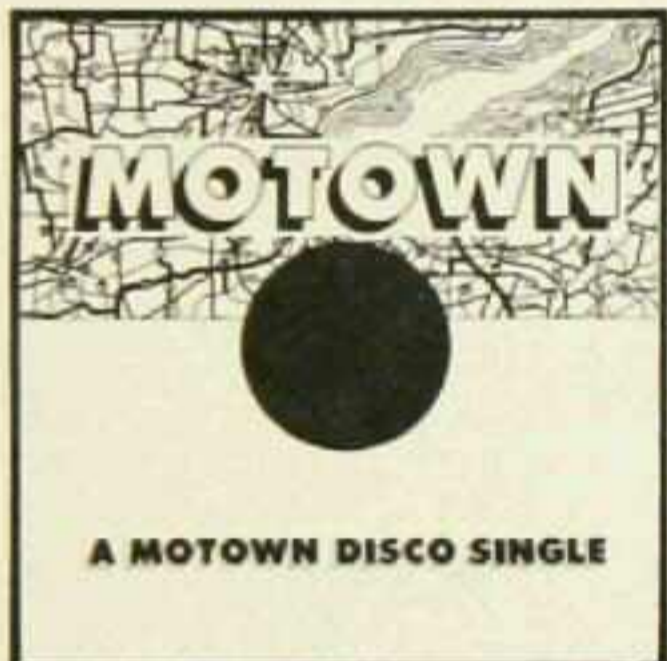
"POPS, WE LOVE YOU"
M-00015D1
Diana Ross, Marvin Gaye, Smokey
Robinson & Stevie Wonder!



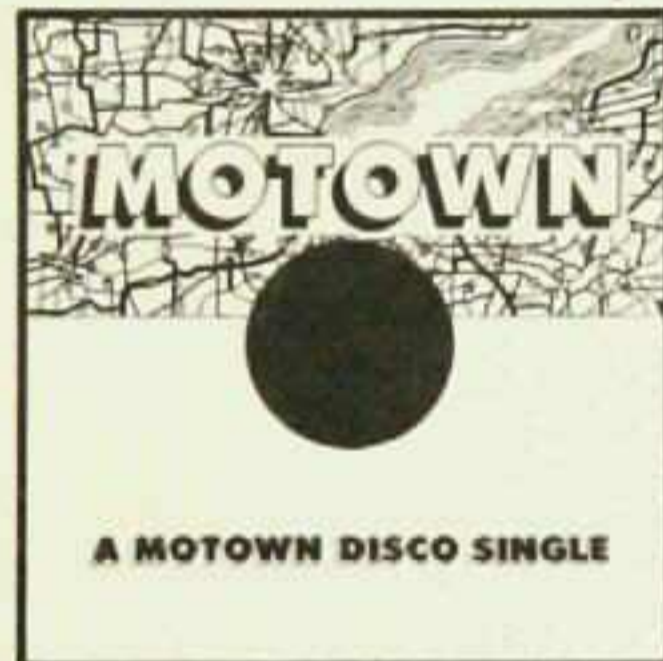
**"A FUNKY SPACE
REINCARNATION"** M-00014D1
Marvin Gaye
From the album "Here, My Dear"
T-364LP2



**"SATURDAY NIGHT, SUNDAY
MORNING" / "MIDNIGHT
MONA"** M-00013D1
Thelma Houston
From the album "Ready To Roll"
T7-361R1



**"HIGH ON YOUR LOVE
SUITE" / "YOU AND I"**
M-00012D1 Rick James
From the albums "Come Get It"
G7-981R1 & "Bustin' Out of L
Seven" G7-984R1



"WHAT YOU GAVE ME" Diana
Ross / **"FREE ME FROM MY
FREEDOM"** Bonnie Pointer
From the albums "Ross" M7-907R1
& "Bonnie Pointer" M7-911R1

ALBUMS:



"SPIRIT GROOVE"
Mandre
From the album "M3000" M7-917R1



**"GROOVE TIME," "SPACE
DANCE" & "BAD MOUTHIN'"**
From the new Motown Sounds
album "Space Dance" M7-908R1



**"JUST WANNA GET THE
FEEL OF IT"**
Bloodstone
From the album "Don't Stop"
M7-909R1



**"GET UP FOR LOVE" &
"I JUST KEEP THINKING
ABOUT YOU BABY"**
Tata Vega
From the album "Try My Love"
T7-360R1

HITDISCO!



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Billboard TOP LPs & TAPE

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					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																						
				ALBUM	4 CHANNEL	8-TRACK	Q & B TAPE	CASSETTE						REEL TO REEL	ALBUM	4 CHANNEL	8-TRACK	Q & B TAPE					CASSETTE	REEL TO REEL	ALBUM	4 CHANNEL	8-TRACK	Q & B TAPE	CASSETTE	REEL TO REEL																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
★	2	3	BEE GEES Spirits Having Flown RSO 951-3041	▲		▲		▲		▲		36	21	23	STYX Pieces Of Eight A&M SP 4774	▲		▲		▲		71	50	22	AL STEWART Time Passages Arista AR 4190	●		▲		▲		73	82	24	BLONDIE Parallel Lines Chrysalis CHR 1192	▲		▲		▲		75	49	15	LEIF GARRETT Feel The Need Scotti Bros. SB 7180 (Atlantic)	▲		▲		▲		76	53	25	DAN FOGELBERG & TIM WEISBERG Twin Sons Of Different Mothers Full Moon/Epic JF 35379 (EBC)	▲		▲		▲		77	54	14	TANYA TUCKER TNT MCA 1066	▲		▲		▲		79	58	18	SANTANA Inner Secrets Columbia FC 35600	▲		▲		▲		80	85	12	DAN HARTMAN Instant Replay Blue Sky (Z 3541) (EBC)	▲		▲		▲		81	81	14	WILLIE NELSON Live Columbia PC 35642	▲		▲		▲		83	83	50	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	▲		▲		▲		84	86	4	RUFUS Numbers ABC AA 1099	▲		▲		▲		87	66	12	J. GEILS BAND Sanctuary EMI America SO 17906	▲		▲		▲		88	88	5	HAZARATH No Mean City A&M 4741	▲		▲		▲		89	72	16	STEELY DAN Greatest Hits ABC AR 1107	▲		▲		▲		90	90	21	AL JARREAU All Fly Home Warner Bros. BSK 3229	▲		▲		▲		91	73	13	PAUL McCARTNEY & WINGS Wings Greatest Capitol SO 11905	▲		▲		▲		92	92	23	ALICIA BRIDGES Patrice Elektra KE 140	▲		▲		▲		103	2	CHER Take Me Home Casablanca NBLP 7113	▲		▲		▲		101	101	52	VAN HALEN Warner Bros. BSK 3035	▲		▲		▲		102	84	18	CHAKA KAHN Chaka Warner Bros. BSK 3245	▲		▲		▲		103	87	71	MEAT LOAF Bat Out of Hell Epic/Cleveland International PE 34974	▲		▲		▲		104	80	23	GINO VANNELLI Brother To Brother A&M SP 4722	▲		▲		▲		113	6	T-CONNECTION Dash 30009 (TK)	▲		▲		▲		1	11	11	ROD STEWART Blondes Have More Fun Wanor Bros. BSK 3261	▲		▲		▲		2	1	11	ROD STEWART Blondes Have More Fun Wanor Bros. BSK 3261	▲		▲		▲		3	20	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	▲		▲		▲		4	9	DIRE STRAITS Dire Straits Warner Bros. BSK 3256	▲		▲		▲		5	4	11	BLUES BROTHERS Brief Case Full Of Blues Atlantic SO 19217	▲		▲		▲		6	9	DIRE STRAITS Dire Straits Warner Bros. BSK 3256	▲		▲		▲		7	7	13	OLIVIA NEWTON-JOHN Totally Hot MCA 3047	▲		▲		▲		8	11	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲		▲		▲		9	5	19	BILLY JOEL 52nd Street Columbia FC 35609	▲		▲		▲		10	11	14	CHIC C'Est Chic Atlantic SO 19209	▲		▲		▲		11	14	CHIC C'Est Chic Atlantic SO 19209	▲		▲		▲		12	9	20	TOTO Columbia IC 35317	▲		▲		▲		13	6	ELVIS COSTELLO Armed Forces Columbia IC 35709	▲		▲		▲		14	12	14	ERIC CLAPTON Backless RSO 1 3029	▲		▲		▲		15	14	POINTER SISTERS Energy Planet PT (Elektra/Arista)	▲		▲		▲		16	14	14	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	▲		▲		▲		17	16	14	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	▲		▲		▲		18	19	25	DONNA SUMMER Live And More Casablanca NBLP 7119	▲		▲		▲		19	15	16	NICOLETTE Warner Bros. BSK 3243	▲		▲		▲		20	18	14	BARRY MANILOW Greatest Hits Arista AR 8601	▲		▲		▲		21	22	35	FOREIGNER Double Vision Atlantic SO 19999	▲		▲		▲		22	24	16	CHERYL LYNN Got To Be Real Columbia IC 35486	▲		▲		▲		23	23	6	EDDIE MONEY Life For The Taking Columbia IC 35538	▲		▲		▲		24	24	16	CHERYL LYNN Got To Be Real Columbia IC 35486	▲		▲		▲		25	15	15	PEACHES & HERB 2 Hot Polydor PD 6172	▲		▲		▲		26	27	6	JOHN DENVER RCA AQL 3075	▲		▲		▲		27	27	6	JOHN DENVER RCA AQL 3075	▲		▲		▲		28	4	RICK JAMES Bushing Out Of L Seven Gordy GJ 984 (Motown)	▲		▲		▲		29	29	18	STEVE MARTIN A Wild And Crazy Guy Warner Bros. WS 3238	▲		▲		▲		30	12	KENNY ROGERS The Gambler United Artists UALA 934	▲		▲		▲		31	16	BOBBY CALDWELL Clouds 8604 (TK)	▲		▲		▲		32	30	12	KENNY ROGERS The Gambler United Artists UALA 934	▲		▲		▲		33	9	HOT CHOCOLATE Every 1's A Winner Infinity INK 9002	▲		▲		▲		34	36	THE CARS Elektra KE 135	▲		▲		▲		35	20	12	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	▲		▲		▲		36	36	22	HEART Dog And Butterfly Portrait PR 35555 (EBC)	▲		▲		▲		37	37	13	PEABO BRYSON Crosswinds Capitol ST 11875	▲		▲		▲		38	26	9	MARVIN GAYE Here, My Dear Tamla T 364 (Motown)	▲		▲		▲		39	39	67	SOUNDTRACK Saturday Night Fever RSO RS 2 4001	▲		▲		▲		40	42	74	BILLY JOEL The Stranger Columbia IC 34983	▲		▲		▲		41	41	42	SOUNDTRACK Grease RSO RS 2 4002	▲		▲		▲		42	43	15	POCO Legend ABC AA 1099	▲		▲		▲		43	32	12	RICHARD PRYOR Wanted Live In Concert Warner Bros. BSK 3364	▲		▲		▲		44	44	8	SOUNDTRACK Superman Warner Bros. BSK 3257	▲		▲		▲		45	59	6	BABYS Head First Chrysalis CHR 1195	▲		▲		▲		46	40	12	PARLIAMENT Motor Booty Affair Casablanca NBLP 7125	▲		▲		▲		47	47	15	GENE CHANDLER Get Down Capitol SW 11649	▲		▲		▲		48	48	8	SOUNDTRACK Superman Warner Bros. BSK 3257	▲		▲		▲		49	79	3	INSTANT FUNK Instant Funk Sahani SA 9513 (RCA)	▲		▲		▲		50	62	12	VOYAGE Fly Away Merlin 2225 (TK)	▲		▲		▲		51	52	22	LINDA RONSTADT Living In The U.S.A. A&M KE 155	▲		▲		▲		52	52	22	LINDA RONSTADT Living In The U.S.A. A&M KE 155	▲		▲		▲		53	45	13	QUEEN Jazz Elektra KE 166	▲		▲		▲		54	55	41	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11690	▲		▲		▲		55	55	41	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11690	▲		▲		▲		56	63	13	MELISSA MANCHESTER Don't Cry Out Loud Arista AR 4168	▲		▲		▲		57	46	13	GRATEFUL DEAD Shakedown Street Arista AR 4198	▲		▲		▲		58	68	5	UFO Strangers In The Night Chrysalis CHR 1209	▲		▲		▲		59	69	12	THE JACKSONS Destiny Epic JF 35552	▲		▲		▲		60	60	30	THE TALKING HEADS More Songs About Buildings And Food Sire SBK 3058 (Warner Bros.)	▲		▲		▲		61	61	37	ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)	▲		▲		▲		62	63	20	CHICAGO Hot Streets Columbia PC 35512	▲		▲		▲		63	64	20	CHICAGO Hot Streets Columbia PC 35512	▲		▲		▲		64	71	15	THIRD WORLD Journey To Addis Island ILPS 9554 (Warner Bros.)	▲		▲		▲		65	74	4	JOE SAMPLE Carmel ABC AA 1126	▲		▲		▲		66	75	32	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	▲		▲		▲		67	67	20	NEIL YOUNG Comes A Time Warner Bros. BSK 3296	▲		▲		▲		68	76	5	HEAD EAST Live A&M 8887	▲		▲		▲		69	69	48	STEVE MILLER BAND Steve Miller Band Greatest Hits Capitol SW 11872	▲		▲		▲		70	70	15	SOUNDTRACK Midnight Express Casablanca NBLP 7114	▲		▲		▲		71	76	5	HEAD EAST Live A&M 8887	▲		▲		▲		72	69	48	STEVE MILLER BAND Steve Miller Band Greatest Hits Capitol SW 11872	▲		▲		▲		73	78	13	GEORGE THOROGOOD Move It On Over Roulette 3074	▲		▲		▲	

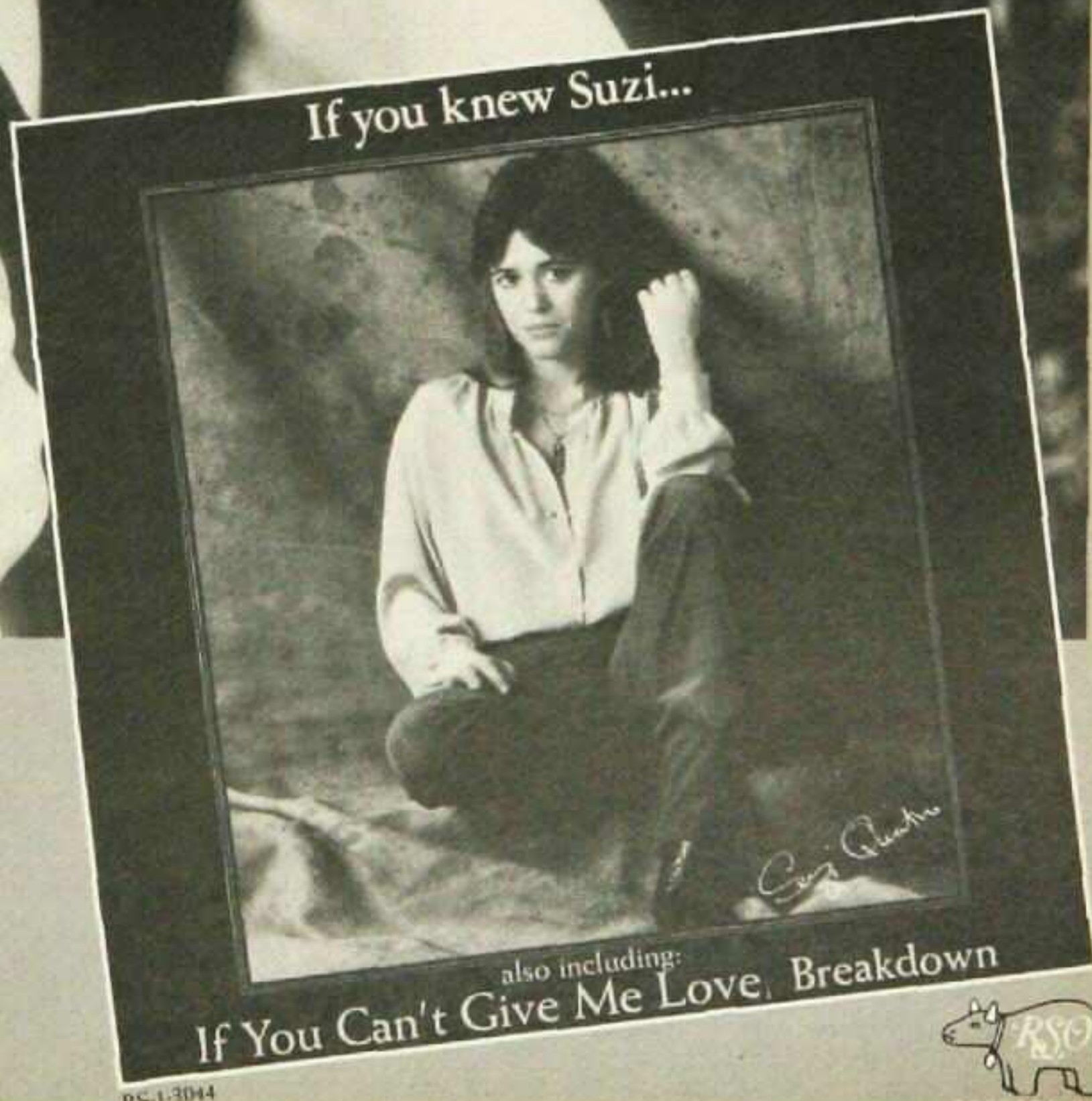
★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous 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.

MARCH 3, 1979 BILLBOARD



Suzi Quatro

Just released
the new album from
Suzi Quatro
"If you knew Suzi..."
contains the smash hit single
"Stumblin' In"^{RS 917}
Produced by Mike Chapman



RS-1-3044



TOP LPs & TAPE

POSITION 100-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
117	5	5	KRIS KRISTOFFERSON & RITA COOLIDGE Natural Act A&M 4690	7.98		7.98		7.98	
107	102	12	BOB MARLEY & THE WAILERS Babylon By Bus Island (S.D. 1) (Warner Bros.)	12.98		12.98		12.98	
108	98	16	KANSAS Two For The Show Kirtner PZ 35460 (Epic)	13.98		13.98		13.98	
109	112	13	PETER TOSHI Bush Doctor Rolling Stones CDC 29109 (Atlantic)	7.98		7.98		7.98	
110	110	15	COMMODORES Greatest Hits Motown M2 917	7.98		7.98		7.98	
111	105	106	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98	
125	5	5	TAVARES Madame Butterfly Capitol SW 11874	7.98		7.98		7.98	
113	97	31	SYLVESTER Step II Fantasy F 9556	7.98		7.98		7.98	
114	115	16	MELBA MOORE Melba Epic JF 95207	7.98		7.98		7.98	
115	104	38	PABLO CRUISE Worlds Away A&M SP 4637	7.98		7.98		7.98	
116	107	24	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	12.98		12.98		12.98	
117	108	19	BARRY WHITE The Man 20th Century 7571	7.98		7.98		7.98	
118	111	11	BAR-KAYS Light Of Life Mercury 58M 1 3832	7.98		7.98		7.98	
119	109	26	ASHFORD & SIMPSON Is It Still Good For Ya Warner Bros. BSK 3219	7.98		7.98		7.98	
156	4	4	ARPEGGIO Let The Music Play Polydor PD1 6189	7.98		7.98		7.98	
121	124	19	FIREFALL Elan Atlantic SD 571	7.98		7.98		7.98	
122	122	6	RON CARTER, SONNY ROLLINS, MCCOY TYNER Jazz Stars In Concert Milestone M 55006 (Fantasy)	11.98		11.98		11.98	
134	3	3	LONNIE LISTON SMITH Exotic Mysteries Columbia JC 35654	7.98		7.98		7.98	
124	114	18	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JF 25488	7.98		7.98		7.98	
125	127	30	DOLLY PARTON Heartbreaker RCA AFL1 2297	7.98		7.98		7.98	
126	126	38	ANDY GIBB Shadow Dancing RSD RS 1 3034	7.98		7.98		7.98	
137	3	3	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AFL1 2465	7.98		7.98		7.98	
129	131	5	JEAN MICHAEL JARRE Equinoxe Polydor PD1 6175	7.98		7.98		7.98	
130	119	17	TED NUGENT Weekend Warriors Epic JF 35551	8.98		8.98		8.98	
131	100	11	CAT STEVENS Back To Earth A&M 4725	7.98		7.98		7.98	
184	2	2	JOHNNY MATHIS The Best Years Of My Life Columbia JC 35649	7.98		7.98		7.98	
133	133	20	MARSHALL TUCKER BAND Greatest Hits Capricorn CPN 0214	7.98		7.98		7.98	
165	4	4	STEVE FORBERT Alive On Arrival Nonesuch 32 35338 (CBS)	7.98		7.98		7.98	
135	135	7	SIDE EFFECT Rainbow Vision Fantasy F 9563	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
136	138	38	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98		7.98		7.98	
137	140	75	VILLAGE PEOPLE Cosmoetica NBLP 7064	7.98		7.98		7.98	
148	5	5	GREY & HANKS You Fooled Me RCA AFL1 3089	7.98		7.98		7.98	
161	4	4	FABULOUS POODLES Mirror Stars Epic JF 35666	7.98		7.98		7.98	
141	141	84	STYX The Grand Illusion A&M SP 4631	7.98		7.98		7.98	
142	145	34	CRYSTAL GAYLE When I Dream United Artists URA 854	7.98		7.98		7.98	
143	120	62	JACKSON BROWNE Running On Empty A&M 6111	7.98		7.97		7.97	
144	150	3	AMAZING RHYTHM ACES ABC AA 1173	7.98		7.98		7.98	
145	146	3	BONNIE TYLER Diamond Cut RCA AFL1 3017	7.98		7.98		7.98	
146	136	26	THE WHO Who Are You MCA MCA 3058	7.98		7.98		7.98	
147	147	20	GROVER WASHINGTON, JR. Reed Seed Motown M 7910	7.98		7.98		7.98	
148	152	43	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98	
149	139	16	ISAAC HAYES For The Sake Of Love Polydor PD1 6184	7.98		7.98		7.98	
150	143	16	RUSH Hemispheres Mercury 58M 1 3743	7.98		7.98		7.98	
151	153	20	WAYLON JENNINGS I've Always Been Crazy RCA AFL1 2579	7.98		7.98		7.98	
152	154	2	DAVID BROMBERG My Own House Fantasy F 9572	7.98		7.98		7.98	
153	155	16	DR. HOOK Pain & Pleasure Capitol SW 11859	7.98		7.98		7.98	
154	151	54	BARRY MANILOW Even Now Arista AB 4164	7.98		7.95		7.95	
162	3	3	DELEGATION Promise Of Love Shadybrook 019 (Janet)	7.98		7.98		7.98	
156	158	4	CAMEL Breathless Arista AB 4206	7.98		7.98		7.98	
157	157	6	CAPTAIN SKY The Adventures of Captain Sky Arista AB 4042	7.98		7.98		7.98	
158	160	14	EMMYLOU HARRIS Profile Warner Bros. BSK 3258	7.98		7.98		7.98	
168	2	2	HERBIE MANN Superman Atlantic SD 18221	7.98		7.98		7.98	
162	3	3	MARC TANNER BAND No Escape Elektra EE 168	7.98		7.98		7.98	
162	3	3	JAMES GALWAY Annie's Song RCA/Red Seal ARS 1 2061	7.98		7.98		7.98	
173	2	2	THE CLASH Give 'Em Enough Rope Epic JF 35543	7.98		7.98		7.98	
163	121	17	IAN MATTHEWS Stealin' Home Mushroom MES 5012	7.98		7.98		7.98	
164	164	27	SWITCH Lonely 67383 (Motown)	7.98		7.98		7.98	
165	128	21	VAN MORRISON Wavelength Warner Bros. BSK 3212	7.98		7.98		7.98	
167	118	14	TODD RUNDGREN Back To The Bars Braniff 2883 6886	12.98		12.98		12.98	
168	123	12	BONNIE POINTER Molotov MS11	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
170	167	21	ULTIMATE Casablanca NBLP 7128	7.98		7.98		7.98	
170	167	21	GENE SIMMONS Casablanca NBLP 7120	7.98		7.98		7.98	
172	129	38	ISAO TOMITA The Bermuda Triangle RCA/Red Seal ARS 1 2885 158	7.98		7.98		7.98	
173	132	18	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98		7.98		7.98	
174	180	3	RONNIE LAWS Flame United Artists URA 881	7.98		7.98		7.98	
174	180	3	DOBBIE GRAY Midnight Diamond Infinity INF 9001 (MCA)	7.98		7.98		7.98	
175	175	3	FRANK ZAPPA Sleep Dirt Discom DSK 2282 (Warner Bros.)	7.98		7.98		7.98	
179	179	13	KAYAK Phantom Of The Night Jama JAS 7039	7.98		7.98		7.98	
188	2	2	WILLIE NELSON Sweet Memories RCA ARS 1 2243	7.98		7.98		7.98	
188	2	2	ANGEL Sinful Casablanca NBLP 7127	7.98		7.98		7.98	
179	179	13	WILTON FELDER We All Have A Star ABC AA 1109	7.98		7.98		7.98	
188	2	2	BARBARA MANDRELL The Best Of Barbara Mandrell ABC AR 1088	7.98		7.98		7.98	
181	182	47	SOUNDTRACK The Rocky Horror Picture Show GDE 051 7163 (J&M)	8.98		8.98		8.98	
182	174	27	JEAN-LUC PONTY Cosmic Messenger Atlantic SD 35189	7.98		7.98		7.98	
183	163	6	DON WILLIAMS Expressions ABC AR 1065	7.98		7.98		7.98	
184	159	17	ELTON JOHN A Single Man MCA 3065	7.98		7.98		7.98	
185	183	102	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98	
186	176	17	JOHN PAUL YOUNG Love Is In The Air Scotti Brothers SB 7187 (Atlantic)	7.98		7.98		7.98	
187	186	71	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98		7.98		7.98	
188	181	12	JIM MORRISON American Prayer Elektra EE 502	8.98		8.98		8.98	
189	169	17	JIMMY BUFFETT You Had To Be There ABC AR 1008 2	11.98		11.98		11.98	
191	171	21	THE MAXDEMIAN BAND Take It To The Bank RCA AFL1 3273	7.98		7.98		7.98	
191	171	21	CHANSON Arista SW 50038	7.98		7.98		7.98	
192	187	9	ELVIS PRESLEY A Legendary Performer Vol. III RCA CPL 1 3082	8.98		8.98		8.98	
193	191	67	ERIC CLAPTON Slowhand RSD 951 3036	7.98		7.98		7.98	
194	192	248	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
195	185	15	OUTLAWS Playin' To Win Arista AB 4125	7.98		7.98		7.98	
196	198	8	ROBERT JOHNSON Close Personal Friend Infinity INF 9000 (MCA)	7.98		7.98		7.98	
197	193	7	SARAH DASH Kirtner JZ 35477 (Epic)	7.98		7.98		7.98	
198	144	11	AC/DC If You Want Blood You've Got It Atlantic SD 19212	7.98		7.98		7.98	
199	166	44	GERRY RAFFERTY City To City United Artists URA 840	7.98		7.98		7.98	
200	200	22	FUNKADELIC One Nation Under A Groove Warner Bros. BSK 3200	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	198
Aerosmith	73
Amazing Rhythm Aces	144
Angel	178
Arpeggio	120
Ashford & Simpson	119
Bar-Kays	118
Babys	49
Bee Gees	1
Bell & James	54
Blondie	72
Blues Brothers	5
Boombrothers	128
Angela Bofill	86
Boston	96
Alicia Bridges	92
David Bromberg	152
Chuck Brown & The Soul Searchers	44
Crystal Gayle	143
Peabo Bryson	35
Jimmy Buffett	189
Ron Carter	122
Bobby Caldwell	27
Camel	156
Captain Sky	157
Cars	32
Gene Chandler	47
Cheap Trick	29
Cher	93
Chic	10
Chicago	63
Eric Clapton	14
The Clash	162
Commodores	110
Elvis Costello	11
Sara Dash	197
Delegation	155
John Denver	25
Neil Diamond	33
Dobbin Brothers	6
Earth, Wind & Fire	17
Fabulous Poodles	140
Wilton Falder	179
Firefall	121
Fleetwood Mac	111
Dan Fogelberg & Tim Weisberg	76
Steve Forbert	134
Foreigner	21
Ace Frehley	92
Funkadelic	200
James Galway	161
Leif Garrett	75
Marvin Gaye	38
Crystal Gayle	142
Gloria Gaynor	8
J. Geils Band	87
Andy Gibb	126
Gonzalez	74
Grateful Dead	57
Dobie Gray	174
Grey & Hanks	138
Emmylou Harris	158
Dan Hartman	80
Isaac Hayes	149
Heart	34
Head East	34
Dr. Hook	153
Hot Chocolate	31
Phyllis Hyman	82
Instant Funk	50
Jacksons	59
Bob James	37
Wick James	26
Al Jarreau	90
Waylon Jennings	151
Jean Michael Jarre	129
Jefferson Starship	24
Billy Joel	9, 40
Robert Johnson	184
Elton John	196
Chaka Kahn	102
Kansas	108
Kayak	176
Olivia Newton-John	127
Kris Kristofferson & Rita Coolidge	106
Lakeside	78
Ronnie Laws	173
Little River Band	172
Cheryl Lynn	23
Melissa Manchester	56
Chuck Mangione	116, 187
Barbara Mandrell	

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THE CARS
PLATINUM DEBUT ALBUM,
THE CARS

THE CARS



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ROY THOMAS BAKER
MANAGEMENT:
FRED LEWIS
ORGANIZATION



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L.A. Betamax Trial

• Continued from page 4

to be included in that mosaic must stop" and sighted the testimony of the upcoming witnesses to be "redundant."

Judge Ferguson's ruling comes after four weeks of testimony from major entertainment executives and expert witnesses in the areas of advertising, merchandising and broadcasting. Up until now, MCA argued and introduced evidence supporting the accusations that advertisers may lose revenue from viewers "tuning out" by the use of the pause control which can delete commercials on the Betamax home videotape recorder.

Testimony has also indicated that programming will be damaged because viewers will watch tapes instead of newly produced programming and the commercials that go with it.

On Thursday (22) with the introduction of Jerald Perenchio, attorneys hoped to detail the damage inflicted upon and the potential destruction of paid tv. But Judge Ferguson's decision to eliminate the case of paid tv was the only repercussion not introduced in live testimony.

Co-defendants with Sony are four retail distributors in the Los Angeles area. Paul Ruid, an investigator for MCA, testified Feb. 16 that he was instructed by MCA to go into the retail outlets and observe how they were selling the Betamax recorder. He asked for a demonstration which

in some cases included recording a Universal Production.

Dean C. Dunlavy, attorney for Sony Corp., asked Ruid if he had the salespeople deliberately record specific programs and that they happened to be a product of Universal.

Ruid answered that he was aware that programming by Universal would be on the air at the time of his investigations but did not instruct the salespeople to record a specific programming.

William Griffiths, president of RCA Corp. and the only individual to be named in the suit, took the stand Wednesday (21). Griffiths testified he had purchased his Betamax at Henry's (a co-defendant) and that he had used the recorder to tape copyrighted material. Two of the programs he taped, "Sometimes A Great Notion" and an episode of "Holmes And Yo-Yo" are Universal productions.

MCA attorneys say they will "regroup" and devise a different approach for the upcoming weeks since they have decided not to call the witnesses they had originally scheduled.

ASCAP Income

• Continued from page 3

of claims related to CBS owned-and-operated tv stations' claims.

ASCAP wrote off advances to members totaling \$110,000. As of year end 1978, total outstanding advances to members totaled \$3,467,000, up from \$2,293,000 in 1977.

A July 28, 1978, \$6,825,000 distribution to foreign societies covering 1976 broke down thusly: England, \$3,044,000; France, \$1,154,000; Germany, \$1,682,000; Sweden, \$381,000; South Africa (July, 1975-June, 1976) \$174,000 and all other countries, \$390,000.

A December 21, 1978, \$9,055,000 foreign disbursement covering 1976 provided: Australia, \$1,036,000; Austria, \$358,000; Belgium, \$376,000; Canada, \$3,267,000; Denmark, \$251,000; Holland, \$719,000; Italy, \$746,000; Japan, \$620,000; Switzerland, \$398,000 and all other countries, \$1,284,000.

Bankrupt Labels

• Continued from page 10

and before the case is resolved by the courts. During this period the record companies are required to account on a monthly basis.

The rulings came from Judge E. Joseph DeVito in Newark regarding proceedings involving Springboard Records, and Judge John Galgay in New York in a case concerning CTI.

In both cases Alan L. Shulman, of Silverman & Shulman, successfully argued that a debtor's obligations for mechanical royalties under the Copyright Act were paramount.

Counterfeiters In Legit Trade Tie?

• Continued from page 1

lieve could only have come from within the established industry.

Such "back door" product includes copies of master tapes, label samples and materials to produce record sleeves and jackets.

Also being investigated is the knowledge, if any, on the part of suppliers (tape, etc.) that their raw material was to be used in counterfeit fabrication. Such foreknowledge would make them equally culpable under the law.

Those close to the investigation

also confirm that possible counterfeit ties to "retailers in the East" who marketed the spurious records and tapes are also being studied. Here, too, advance knowledge that the product was counterfeit would make the dealers subject to prosecution.

The part, if any, that organized crime plays in record and tape counterfeiting is said to be yet another element in the current investigation.

Six FBI agents in this area are said to be working full-time on the investigation.

Executive Turntable

• Continued from page 4

tions, New York. Other additions include regional disco promotion and marketing managers Lisa Guerrero, Denny O'Connor and Joanne Mallis, New York, and Rusty Garner, head of West Coast operations, and David Jeffries, Los Angeles. . . . T. Yoda becomes vice president sales and marketing for Sansui Electronics Corp. Lyndhurst, N.J. He will be taking the place of Ken Hoshino who is named executive vice president in charge of Sansui's European operations. Yoda had been Western regional manager and general manager in the firm's Los Angeles office. . . . Norm Catty joins the personal management firm of Corinne Carpenter Communications, Chicago. . . . Al Cunniff appointed to head of press relations for the Country Music Foundation in Nashville. He has worked as a writer and feature editor for the News American, a daily Hearst paper in Nashville. . . . Laurie Spoon joins the promotion department of Champion Entertainment Organization, Inc., New York. She had been doing West Coast promotion for Ariola.

Inside Track

Warner Bros. recording studio in Burbank joins the parade of studios equipping with 3M's Digital Recording and Mastering System next week. Record Plant and A&M Studios in Los Angeles were outfitted two weeks ago. Lee Herschberg oversees the WB installation along with 3M technicians. . . . John Marmaduke of Western Merchandisers, the burgeoning rack/retail operation, announces the firm's 1979 conclave at the Hilton in Amarillo June 14-17, with Alan Rosen and Gene Goodwin of the Flipside stores convening from June 17-20 at the Southpark Inn, Lubbock, making the week for suppliers in Northwest Texas. . . . And speaking of Marmadukes, Sam, founder/president of Western, was among the guests at the Phil Lasky's 50th wedding anniversary two-day celebration at the Brown Palace and Petroleum Club, Denver. Other industryites included: Bob Stevens, Russ Bach and George Rossi, WEA; Danny Alvino, UA Records; Al Bergamo, MCA Distributing; Dorothy and Harry Leider of credit and manufacturer rep prominence, and Mike Boyle, general manager of P.J.L. Seattle.

Track is tomato-cheeked: Jerry Sharell of Elektra/Asylum says the Judy Collins LP we saw was a promo copy. He explains that commercial copies were shrink wrapped with the transparent stickon, we wrongly referred to as an expensive emergency measure, appearing on the wrap, so that when the buyer tears off the shrink wrap, he has the uncluttered cover shot of the 40-year-old songstress. And who came up with the clever packaging idea? La Collins. . . . "Whole Lotta Lovin'" by the Wonder Band on Atlantic Records marks the first time a 12-inch disco single has appeared on Billboard's Hot 100 chart. . . . The Big Get Bigger: In 1978 only one corporation captured three slots among the top five albums in Billboard's charts, when Fleetwood Mac, Rod Stewart and Linda Ronstadt all hovered at the top for the first two weeks of January. Already this year, CBS and WEA have three times held three of the top five positions since Jan. 1. WEA has Rod Stewart, Dire Straits and the Blues Brothers at the peak currently.

"Saturday Night Fever" begins a 1979 rerun March 2 as a PG-rated film, opening in more than 500 theatres nationally. Some scenes were scissored to elevate it from R to PG. . . . California Copyright Conference hears Stan Melander at its Tuesday (27) dinner meeting at the Sportsmen's Lodge, North Hollywood. Melander is an agent dealing with composers and lyricists for motion

pictures, tv scoring and soundtracks. The reservation number is 213-766-8033. . . . SESAC has been doing a mail campaign to U.S. disco operators to enlist them under the SESAC licensee banner. . . . Ron Anton, BMI's West Coast vice president, will marry songwriter Dene Hofheinz of Houston sometime in the summer. . . . Marty Klein, president of the Agency for the Performing Arts, has ended his pitch to Charles O. Finley to buy the Oakland A's diamond nine. . . . Track digs the way the May Company's downtown Denver store placards the walls of departments aimed at young America with all types of record artist merchandising pieces.

NARM's 1979 convention spotlights its strongest talent array in years. Toppers for the nightly banquets are: George Benson, March 23; Andy Gibb, 24; Disco Night, starring Village People and other Casablanca Record disco talent, 25; Lou Rawls, 26, and Cher hosting the awards presentations with Natalie Cole headlining the closing show. And Willie Nelson toplines the country luncheon March 25. Mickey Granberg says the six audio/visual presentations by labels and corporations will take place only once at the convention and not on a daily basis as in 1978. . . . A&M ran a classified ad last week in Los Angeles dailies seeking a person fluent in Spanish to sell its folios and sheet music to Latin American customers and countries.

Todd Rundgren, Blue Oyster Cult, Meat Loaf, David Johansen and Utopia soldout two shows at New York's Palladium Feb. 16, with the proceeds to the International Rescue Committee's refugee relief effort, directed these days to the Vietnamese boat people. . . . Skowhegan School benefits from the birthday concert Benny Goodman does with his sextet and Stephane Grappelli March 24 just before the clarinetist turns 70. . . . Alfred Publishing, Sherman Oaks, Calif., is issuing 14 different arrangements of "You Don't Bring Me Flowers" for schools. . . . Barry Manilow does his third tv special May 23 via ABC.

The Electronic Industries Assn. of Japan is reported to have agreed on initial standards for digital audio and video disks. U.S. organizations have so far ducked the knotty standards issue, while the Japanese association formed a special committee last fall to tackle the problem. . . . A cleverly conceived billboard on the Sunset Strip is the new Steve Martin album plug which has the copy garbled, but only enough to instantly arrest attention and then quickly sense the solid plug for Martin. . . .

Goody Web Doubling Stores By '83

• Continued from page 1

market area ranging from 6,000 to 10,000 square feet. As with most future additions, they will be mall locations, and all the new units will incorporate a new video browser setup and audio sound rooms.

However, he is concerned about the economic situation and does not see too much incremental dollar growth, apart from the new stores. Hard goods will provide much of any increase, Levy feels, particularly due to a lot of new audio product.

Levy sees the audio convention as both motivation for the present and insurance for the future. The cost of bringing in all the chain's audio sales people, audio department managers, store managers and their assistants over two weeks paid handsome dividends last year, he observes.

"Our 1978 meeting started the turnaround in our audio area. Sales and profitability responded down the line from the motivation generated here," Levy emphasizes.

"We've never gone 'outside' to hire store executives, as we need people who understand our philosophy. With twice as many stores planned in the next five years, we have to have the right management people."

His comments are echoed by Gary Thorne, hard goods division merchandising manager, who structured the program with the aid of an expanded "audio team."

"We're a lot better educated to reach our goals this time," he notes. "It's all aimed at upgrading the professionalism of our sales staff through better product knowledge from the 24 participating manufacturers who brought highlights of their recent Winter CES intros here.

Levy also credits the input of American Can and Pickwick International since the Goody web was acquired officially last June.

"We've had the use of some good people—experts we couldn't have afforded in the planning stages to implement our new financial controls, retail inventory systems and management by objective for our stores. All the stores will be on computer, ready for bar coding by the end of March," he reports.

On hand here from Pickwick last week (20-23) were Jim Gallup, hard goods buyer, and Bill Lambert, training manager. Retail chief Scott

Young and aid Frank Vinapol were due for the second four-day session that began Monday (26).

The program of 24 manufacturer seminars for three groups of store personnel, plus the management trainee and planning sessions, was structured by Thorne and his team, working with Barry Goody, vice president, merchandising.

The expanded team includes audio buyer Mike Lefkowitz, accessory buyer Phil Tudanger and regional sales managers Leon Kay, New York metro area, and Dick Muchanic, Philadelphia/Southern New Jersey area.

McClinton & Capricorn Make Promo Tie

NASHVILLE—In conjunction with Delbert McClinton's first major network television appearance on NBC's "Saturday Night Live" Saturday (24), Capricorn Records serviced a special 12-inch disk to radio stations of the McClinton original, "B Movie."

The record features the album-length 33 1/3 selection on one side and an edited 45 version on the flip.

McClinton's performance as special guest on the program, hosted by Kate Jackson, featured a majority of the musicians who contributed to McClinton's forthcoming LP set for release in April.

Among them were Billy Sanders and John Hug on guitars, saxophonist Robert Harwell, John Jarvis on keyboards, bassist Johnny Sandlin and Andy Newmark, drums.

AudioMagnetics Installs New Tape Line

• Continued from page 102

equipment and will be offering a new consumer chrome line in C-45, 60, 90 and 120 minute configurations.

AudioMagnetics will thus join Memorex, Ampex and 3M as manufacturers in the U.S. producing videocassettes. Both TDK and Maxell recently indicated plans to erect plants in the U.S. for videocassette manufacture, set to be operational in the early 1980s.

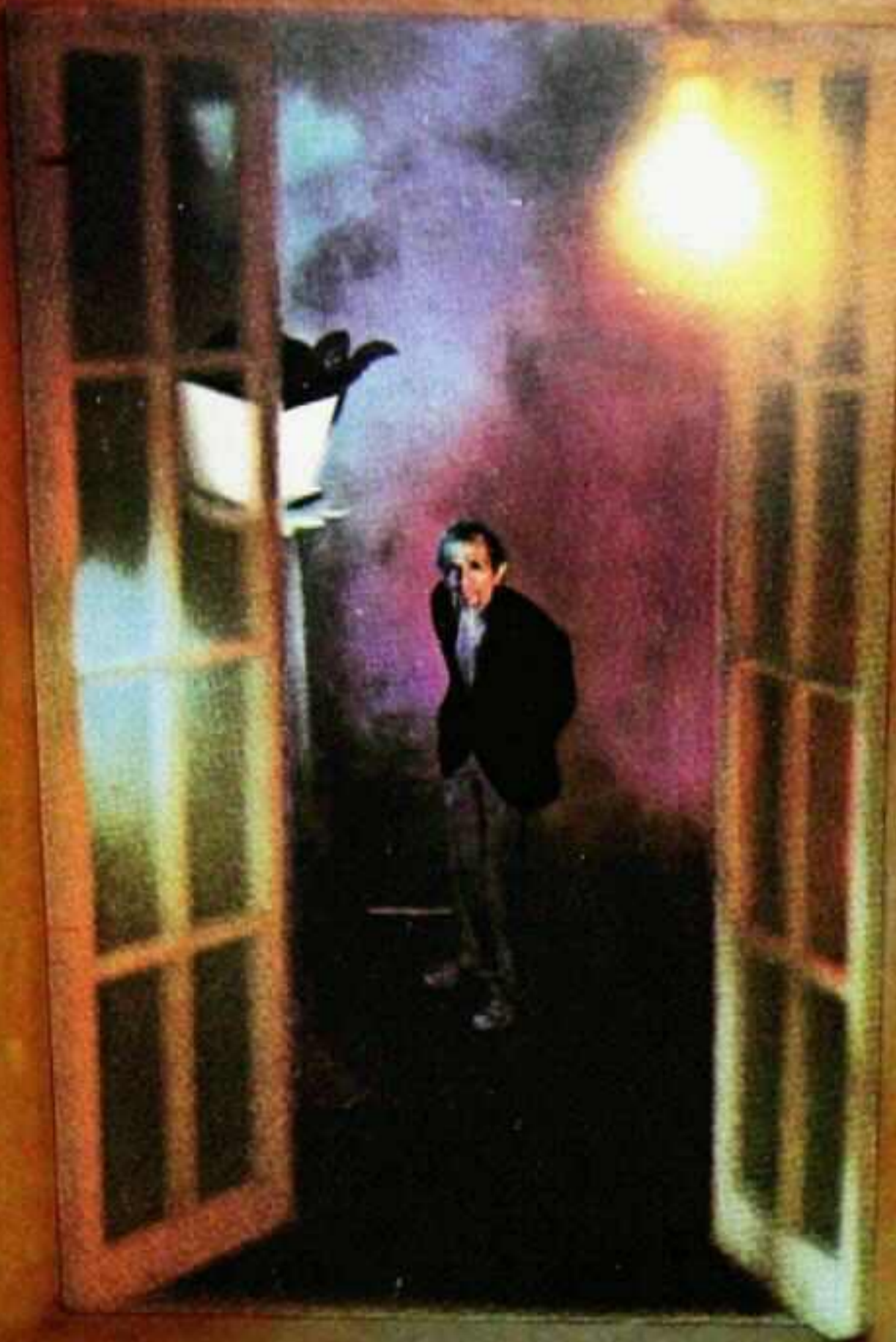
The new AudioMagnetics line comes at a time when RCA has ac-

quired A&M Records for distribution and MCA Records has acquired ABC Records for distribution. AudioMagnetics duplicates all that business in the U.S. and Canada.

Both RCA and MCA have been long term industrial accounts of AudioMagnetics and the expansion will enable AudioMagnetics to meet the increased demands of both accounts.

Additionally, AudioMagnetics supplies Cinram in Canada with product for RCA, A&M, MCA and Pickwick.

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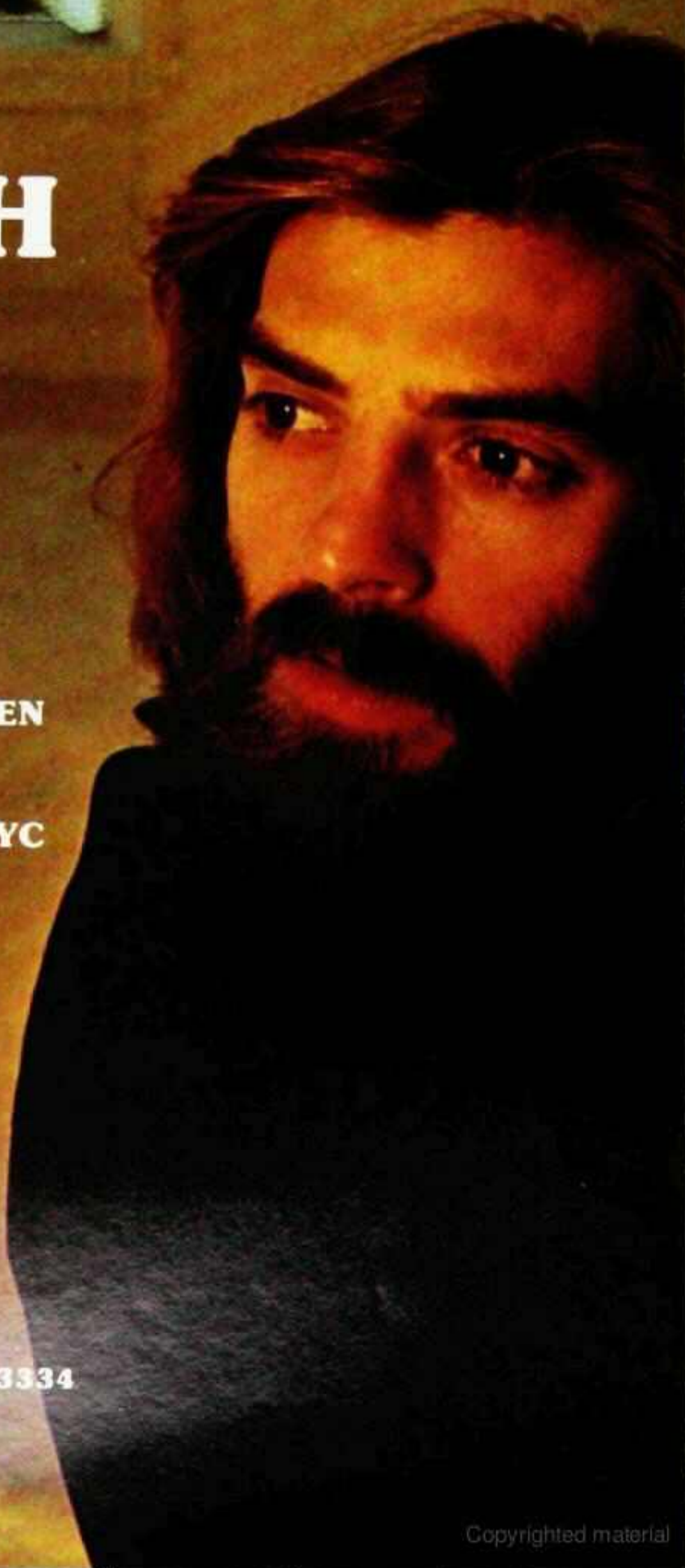
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A TAPPAN ZEE PRODUCTION

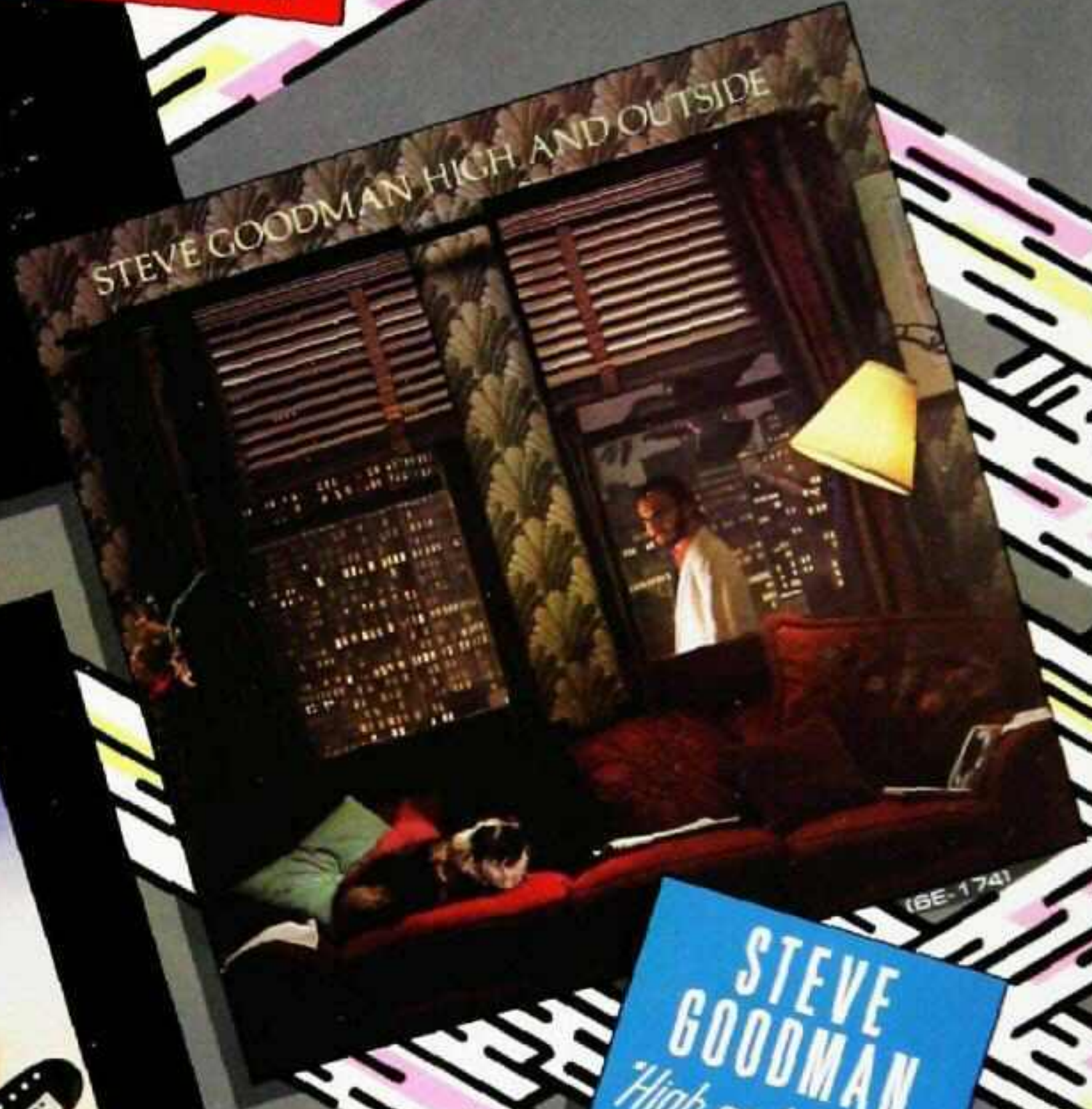


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