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The International Music-Record-Tape Newsweekly

April 14, 1979 • \$2.50 (U.S.)

Bogus Disco Records Sold Over N.Y. Dealer Counters

By ROBERT ROTH

NEW YORK—The increasing popularity of disco music has spawned a new generation of unauthorized recordings offered through retail outlets here.

The pressings, in plain jackets, contain portions of 10 or more current and recent disco hits mixed in typical disco fashion.

In another variation of the theme, at least one studio in Manhattan is cutting custom acetates of disco mixes and making them available at retail.

At Casablanca Records, whose product was featured on all the disks checked, an executive of the company stresses that no permission was granted for its use.

At Rock and Soul, an electronics and record store at 470 Seventh Ave., a visitor last week was able to purchase—over the counter and with no questions asked—two 12-inch vinyl pressings labeled "Special Disco Mixer," and entitled "Hollywood-1" and "Hollywood-2." The price was \$2.99 each.

Up the block at Disc-o-mat, 474 Seventh Ave., "Hollywood-2" was on the counter at \$2.99 and a salesman says a third edition will be out soon.

Both records are labeled "Studio Sample" and carry the legend "All Rights Reserved."

(Continued on page 67)

RECORD/TAPE SHIPMENTS JEOPARDIZED Strike By Teamsters Impacts On Industry

By ED HARRISON

LOS ANGELES—The Teamsters Union strike, affecting about 65% of general freight hauling firms, has had its impact on the record/tape industry with the delivery of product to many parts of the country either shut down or staggered.

The general industry feeling is that if the strike lasts for any lengthy duration, it could have crippling effects on the delivery of new product, reorders and production.

According to Wayne Tappan, product control and traffic manager at MCA Distribution, the strike has seriously affected shipments out of MCA's Gloversville, N.Y., and Pinckneyville, Ill., pressing plants to the point where all surface transportation has nearly stopped.

Tappan says some shipments out of Gloversville are being made by air. He also states there is a backlog on air freight to Los Angeles.

(Continued on page 9)

Tape Products Rocked By Higher Oil Costs

By STEPHEN TRAIMAN

HILTON HEAD ISLAND, S.C.—The price of all petroleum-related tape products—from base film to coating oxides and polystyrene cases—are moving upward as the result of continuing and substantial increases in costs of raw materials, already on allocation from major suppliers.

With total increases of up to 33% since Jan. 1 on resins for mid-impact polystyrene, the major ingredient in audio and videocassette shells, the crunch already is being felt, particularly in Far East plants. These conditions emerged during the ninth annual ITA Seminar here last week.

The results are bringing pass-along hikes in

costs of C-Os and 8-track shells to duplicators and labels, squeezing already tight margins for the recording industry that continues to see dramatic tape growth.

Shape, Symmetry & Sun was paying 29 cents a pound for bulk batches of medium impact high-heat polystyrene to Monsanto, Shell and Foster-Grant Jan. 1, with that price going to 39 cents effective May 1, says Paul Gelardi. His firm is on allocation based on its contract, and he reports that no supplier is taking large new orders.

Swire InterMagnetics already has heard from its nine Asian plants, mostly joint ven-

(Continued on page 80)

Clive Davis Speaks On \$ Matters
 See new Commentary Dept., Page 22

Country Hot; 2,000 Airing

By GERRY WOOD

NASHVILLE—The biggest surge in country music radio stations in history.

That's what the Country Music Assn.'s 1979 radio survey indicates. For the first time, the number of stations in the U.S. programming country music has bolted beyond the 2,000-station mark.

New records have also been shattered by the number of AM stations, FM stations, 5,000-watts or less stations, 5,000+-watts stations, and

(Continued on page 34)

Lowball OK, Says 1-Stop

By JOHN SIPPEL

LOS ANGELES—Record Shack of California is legally defending its selling of LPs at \$4.19 and \$4.29 which it claims conforms to the stringent guidelines of the California Business Practices Code.

The company, in a counter-complaint against Show Industries, doing business as City 1-Stop, says it is able to sell at this price level because of a:

- manufacturers' 2% discount off

(Continued on page 20)



Three years later, a new album, Roxy Music's "Manifesto." Roxy Music is back. On Tour and on record, Roxy Music's "Manifesto." On Atco Records and Tapes. Produced by Roxy Music for E.G. Records Ltd. SD38 114.

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MUSIC COMMUNITY REMAINS CALM

Nuke Plant Mishap Has Small Effect On Business

Cancelled Billy Joel Concert Only Casualty

By IRV LICHMAN

NEW YORK—The music business community of Harrisburg, Pa., reacted with apparent calm in the face of the Three Mile Island incident involving a stricken nuclear plant about 15 miles away.

The capitol of the state, Harrisburg, with a population of 200,000, including surrounding communities, lies within the second circle of danger from the nuclear plant.

Less concerned with a drop in business—seen as only temporary—music wholesale and retail people are more inclined to be philosophical about the accident, which has had international ramifications.

"The press has blown everything out of proportion," claims Chris Lawrence, manager of One-Stop Inc. "If you live in fear, you'll never get your business done." At 20, Lawrence does note that he'll be married in December and is somewhat worried as to what impact radio-activity would have on his ability to have children.

To Endo Corsetti, owner of AIM Music Distributing, a rackjobber, the opening of schools on Monday (2) was a "good sign that things were getting back to normal."

"People are starting to float around again. On Saturday, however, you couldn't get into the East Five theatre in the East Mall to see 'China Syndrome' it was so crowded, but I did take my kids to see the PG version of 'Saturday Night Fever.'" "The China Syndrome's" plot bears a striking resemblance to the reality of the Three Mile Island accident.

Corsetti's firm also covers parts of New York, Kentucky, Washington, D.C., and Virginia.

Watson Gaufe, who describes himself as a "full-time clerk" at the Sight 'n' Sound retail store in the East Mall, says "a few employees did not show up in the beginning, but it's really not that bad. It's been pretty busy today (Monday)."

One concert casualty of the accident was the

cancellation of Billy Joel's appearance in the area at Hershey Park Friday (6).

"Frankly, before things started cooling down on Monday, several reports of conditions here were exaggerated," maintains Herb Thurman, news director for CBS Radio Network station WHP-AM in Harrisburg.

"We just didn't have at anytime a Ghost Town atmosphere here or in other areas near the accident."

Thurman, who by week's end had put in nine straight days of 15 hours work at the station, says that the station's AM and FM outlets had sharply curtailed their MOR music formula for continuous updates and "live" broadcasts of many press conferences by local electric power authorities and Federal nuclear experts.

"There was really no panic at anytime. The governor recommended only voluntary evacuation for pre-schoolers and pregnant women.

(Continued on page 80)

STREISAND TO WET WILLIE

Everyone's Jumping On Disco Bandwagon

By PAUL GREIN

LOS ANGELES—Pop, rock, country and jazz acts by the dozen are releasing disco records, with Barbra Streisand, Andy Williams, Stephen Stills, War, Cheap Trick, Wet Willie, Helen Reddy, Ethel Merman, Count Basie and Engelbert Humperdinck among the latest to hop on the year's most crowded bandwagon.

It's not hard to understand why. The Doobie Brothers are No. 1 on the Hot 100, the Bee Gees 6 and Blondie 8. All initially made their names in rock and are in the top 10 with disco-slanted tracks while Wings (13), Cher (17), Rod Stewart (19), Herbie Mann (27) and the Pointer Sisters (39) are not far behind.

"Disco is pop music," explains Charles Koppelman, president of the New York-based Entertainment Co. "So if we're going to be producing records for popular consumption, and a song lends itself to a danceable beat, we'll give it one."

"Also, the kind of artists we've been recording appeal to an 18-to-40-year-old audience and those are the same people who are out at night dancing."

The company has produced big disco hits with Dolly Parton's "Baby I'm Burnin'," Cher's "Take Me Home" and Shirley Bassey's "This Is My Life" and has more disco projects in the works with Cheryl Ladd, produced by Gary Klein; Samantha Sang, produced by Meco; and the Alessi Brothers, produced by Nick De Caro.

It also has Roger Miller's "Disco Man," a satire produced by Klein for 20th Century-Fox.

Bob Esty, who produced Cher's hit and arranged the Beach Boys' "Here Comes The Night" (which stays at number 44 this week) has two new projects in the works. He produced and arranged Andy Williams' disco remake of "Love Story" to be released soon on Columbia and he produced Barbra Streisand's rendering of a song by Paul Jabara and Bruce Roberts which may be used as the theme from the film "The Main Event."

"If the artist is willing to make some adjustments in his usual style of singing," says Esty, "and if the

(Continued on page 6)



FOR CHARITY—George Clinton, left, leader of the Funkadelics, presents documents arranging for the transfer of ownership of the song "One Nation Under A Groove" to the Music For UNICEF program in recognition of the International Year Of The Child to UNICEF's Jack Ling and C. Lloyd Bailey, executive director of the U.S. Committee For UNICEF. Other members of the Warner Bros. group are looking on. Presentation was made outside U.N. headquarters in New York.

ITA Meet Cites New Home Technology

By STEPHEN TRAIMAN

HILTON HEAD, S.C.—The home video market is moving into higher fi audio technology patterned around metal-based analog tapes and digital recordings.

With a far broader segment of the record business here at the ninth annual seminar of ITA (formerly International Tape Assn.), the unveiling by Matsushita of Japan of its compact Visc-O-Pac mechanical video-disk/digital audio disk combination system was just one major highlight.

The Matsushita system, dramatically improved from the earlier version previewed in late 1977, now offers up to 75 minutes per side on a

nine-inch diameter PVC disk encased in two protective covers within an enclosure.

The system also offers a compatible seven-inch diameter half-hour per side disk for shorter programs and the capability to play a PCM digital audio disk with an accessory adaptor. A compatible player for both video and audio would be produced at less cost than any yet announced, including a \$400-plus RCA unit.

Winners of Billboard's Number One Awards receive their accolades and we have the pictures to show for it. See page 69.

Other significant news for the recording industry was provided by Pickwick, about to launch field tests of a Video Preview center for prerecorded programs and Music Images, headed by Ron Hays, with a presentation of "video music" concepts for new creative programming.

There were also forecasts of new metal tape and digital processes for duplicating prerecorded cassettes, and improved winding and loading equipment. Two major movie distribution deals for the home market in-

(Continued on page 17)

Mike Chapman's Top 10 Singles Streak a Hot Item

By JIM McCULLAUGH

LOS ANGELES—With four top 10 singles under his belt inside the last five months—all by different artists—Mike Chapman has turned into one of the hottest, if not the hottest, producer in the record industry.

But although he's inundated with tapes daily, many by big name acts, the 31-year-old producer indicates he's not interested in established artists.

"I prefer working with newer talent," he says, adding he's eyeing several new wave acts in New York for possible future projects.

Last fall, Chapman had the number one and number two singles on Billboard's Hot 100 chart with Exile's "Kiss You All Over" for Warner/Curb and Nick Gilder's "Hot Child In The City" for Chrysalis with both enjoying stints in the top position.

That rare feat put him in the exclusive company of Beatles producer George Martin and Bee Gees mentors Karl Richardson and Albhy Galuten who achieved top two singles simultaneously.

This week the Australian and one-

time musician has two more singles in the top 10. Blondie's "Heart Of Glass" moves a notch to eight after its ninth week for Chrysalis while Suzi Quatro's "Stumblin' In," a duet with Smokie lead singer Chris Norman, goes from 11 to nine in its 12th week for RSO.

And if that were not enough to make him an early odds on bet for producer of the year kudos, consider the following:

Just released is Exile's new single "How Could This Go Wrong" from a forthcoming LP. Thieves, a group

he and songwriting partner Nicky Chinn have assembled, which he characterizes a "female Foreigner," has product due shortly on Arista.

And he's currently in the studio producing the just-signed Knack for Capitol, one of the most sought after new wave groups to emerge in Southern California.

Chapman figures that in the last nine years or so, he and his partner Chinn, who originally formed their Chinnichap writing/publishing/production/artist development firm

(Continued on page 61)

ATV Severs WB Music Tie

By IRV LICHMAN

NEW YORK—ATV Music and Cherry Lane Music will combine forces wherein Cherry Lane becomes the sole selling agent for ATV's print works starting in July.

Additionally, ATV and Cherry Lane will from time to time produce joint publications.

The establishment of ties between the two firms will follow the ending of a print association June 30 between ATV and Warner Bros. Music. The seven year relationship between Warners and ATV produced a number of print releases, including folios featuring ATV-controlled copyrights by John Lennon and Paul McCartney. Warners has released ATV product since 1970.

Cherry Lane, a partnership between Milt Okun and Jean Dinegar, contains the songs of John Denver and has operated its own print division, with warehousing in Greenwich, Conn.

Handling liaison between the two companies will be Eileen Michaels, whose background includes key roles in the print divisions of Warners and Irving/Almo.

According to Sam Trust, president of ATV, the new arrangement's "justification" rests on the fact that ATV's catalog licensing income has "been so good that we feel it's time to handle our own destiny and obtain more creative control of our print product."

Berkeley's KPFA-FM Uncorks Digital Tapes

LOS ANGELES—KPFA-FM, the world's first listener-sponsored station launched in Berkeley, Calif., in 1949, celebrates its 30th anniversary Sunday (15) by broadcasting digital tape masters, believed to be the first time any station has aired material of this type.

According to Doug Maisel, production director at the station, KPFA's revamped control room will obtain use of a Sony PCM 16 digital tape machine as well as Dr. Thomas Stockham's Soundstream digital tape recorder for the day. Stockham himself is expected to be on hand.

Maisel indicates he is in the process of acquiring digital tape masters from various sources, mostly classical, jazz and chamber music material.

(Continued on page 80)

Support Building For Record Performance Bill

Acts Would Reap Fees From Spins

By JEAN CALLAHAN

WASHINGTON—Record performance royalty proponents are working quietly to gather support for Rep. George Danielson's (D-Calif.) bill (HR97) which would provide a compulsory license for performance of recordings.

The bill, which was reintroduced to the 96th Congress in January, calls for one-half of the royalties available for distribution by the Copyright Royalty Tribunal to be paid to copyright owners and the other half to performers.

Essentially the same as last year's bill, this year's version adds more specific formulas for fees to be paid by broadcasters and other users of recorded music. For radio and television stations, the bill would authorize the Tribunal to charge 1% of the stations' net advertising receipts on either a pro-rated or blanket basis.

Other users, including background music services, would be charged 2% of gross receipts from subscribers. Nightclubs and discotheques would pay a blanket royalty of \$100 per year.

Since its introduction almost three months ago, Danielson's bill has been awaiting scheduling for hearings in Rep. Robert Kastenmeier's (D-Wis.) copyright-handling subcommittee. Observers say that the bill's proponents don't yet feel strong enough to push for scheduling.

Jack Golodner, director of the AFL-CIO's professional employees department, notes that Kastenmeier's committee schedule is loaded this spring, but he feels that the Danielson bill will see the light of day before summer.

"What has gone before has been laying the foundation," says Golodner. "The Ringer report is exhaustive and definitive. There is no need

(Continued on page 61)



GOLD TIME—J. Geils members receive gold LP for "Sanctuary" from EMI America/UA Records a&r manager Gary Gersh, center, at the Boston Gardens. That's band members Magic Dick, left, and Geils, right.

NEW TALENT

Half Of Top 50 LPs Are By Fledgling Acts

By ROMAN KOZAK

NEW YORK—Fully half of the top 50 LPs on the Billboard chart were recorded by acts that were either just starting out or were not in existence two years ago.

"Remember two years ago there was no Foreigner," read a sign during one of the presentations at the recent convention of the National Assn. of Recording Merchandisers. Not just Foreigner, but two years ago at this time Boston and Heart were also just beginning. Billy Joel was not selling many records and few, if any, had heard of Meat Loaf, Dire Straits, Cheap Trick, Elvis Costello, Village People, Cars, the Blues Brothers or Blondie.

Meanwhile, in the last two years major releases by such acts as Alice Cooper, John Denver, Elton John, Yes, Emerson Lake & Palmer, the four Kiss solo LPs, Queen, Laura Nyro, Carole King, the Beach Boys, and Gary Wright have proven to a

greater or lesser extent disappointing in sales.

"Right now you don't know who a superstar is or isn't. Except for a handful at the top, nobody is consistent," says one top retailer. Many on the retailing level are bemoaning the lack of superstar product which translates into less high volume business.

In the last two years disco has come out of the underground to challenge rock, while new wave has been making some inroads.

But very few of the new disco or rock acts sell at the multi platinum level yet. Even Donna Summer, who is an international disco star, only had her first U.S. platinum LP with her latest release.

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Executive Turntable

Record Companies

Larry Gallagher appointed division vice president of national sales for RCA Records, New York. He moves from director of national accounts sales in New York and Chicago. He joined RCA in 1965 and has worked as a salesman and sales manager. Frank Welzer named vice president of business development for CBS Records International, New York. He held a variety of positions



Brown

when he joined the organization in 1969 and in 1977 he went with the record division. Susan Cohen becomes director of sales/artist development for Epic, Portrait and Associated Labels, New York. She joined CBS Records in 1976 and has held various field staff positions in Denver and Los Angeles. Recently, she served as branch training manager. Gregg Geller tapped as vice president of contemporary music and East Coast



King

a&r for Columbia Records, New York. He has been director of the company's East Coast a&r since 1977 and previously was affiliated with Epic. John Keefe to the position of consultant with CBS Records International management information systems, New York. He comes from Warner Communications, Inc. where he was a project manager. Mel Klein named controller of Polydor, Inc., New York. He was recently assistant controller with Polydor. Claudia Colbert named consultant for CBS Records International management information system, New York. She joined CBS as an audit senior in 1977 and comes from the position of audit manager. John Howard Brown named national director of disco development and promotion for Elektra/Asylum Records, New York. Named to the new post, he also has been an East Coast regional promotion manager for Mercury Records. Carol L. King appointed national disco director for 20th Century-Fox Records, Los Angeles. She will maintain her duties as West Coast regional promotion manager. John Davis elevated to vice president of national promotion with Butterfly Records, Los Angeles. He has been with Butterfly since



Davis

1978 where he began as national director of singles promotion. Linda Steiner tabbed as director of national artists development at Chrysalis Records, Los Angeles. She has been with the company eight years and handled East Coast artist development and publicity. Five regional promotion managers are named by MCA Records. They include Michael Kidd, based in Baltimore, formerly with Atlantic Records, and Bill Williams, based in Memphis; Adolph Washington based in Houston; Bernie Hayes based in St. Louis and Laura Mims in Los Angeles, all formerly with ABC Records. MCA Records also names seven local promotion managers, including: Raquel Cortes, New York; Martha Thomas, Miami; Wanda Dunn, Atlanta; Stepney Johnson, New Orleans; John Hudson, Detroit, and Larry Farmer, Cleveland, all formerly with ABC Records, and Richard Evans, Charlotte, formerly with RCA Records. Don Sorkin appointed vice president of music publishing and a&r at Butterfly Records, Los Angeles. He continues to maintain an association with his own Sorkin Music Co. Doreen Ringer tapped artist development manager and Susan Koontz artist development coordinator for MCA Records, Los Angeles. Prior to joining MCA, Ringer was artist relations coordinator at ABC Records and Koontz was in Chrysalis' promotion department. Tommy Steele, formerly assistant art director at CBS Records, named to the newly created position of art director for MCA Records, Los Angeles. Rock Allen Dibble appointed local pop promotion representative for Atlantic Records, New York. He was San Francisco's BAM Magazine advertising and promotion coordinator. Art Liberatore becomes Midwest regional marketing director for Arista Records, Cleveland. He held the same job with ABC Records. Cathy Maetke named to the newly created position of manager contract clearances for CBS Records International, New York. She recently held the job of staff assistant there. Roger Holdredge appointed manager sales administration for CBS Records, Los Angeles. He joined CBS in 1975 and was a sales representative with the Boston branch. Bobby Ragona selected director of national sales and marketing for Millennium Records, New York. He was director of national promotion for Pickwick International. Marcia Hansen appointed a&r coordinator for Jet Records, Los Angeles. She has been with Jet for two months and owned a record store in Florida. Jackie Fletcher tagged publicity director of Cream/Hi Records, Los Angeles. Formerly with East Memphis Music Corp., she joined Cream in 1977. Kossi Gardner named director of disco and r&b division at South Breeze Music Group, Nashville. A composer, writer and arranger, Gardner will build the company's soul-oriented music catalog. Janet Thomas becomes administrative assistant at Capricorn Records, Nashville. Tracy Nicholas Bledsoe promoted to director of press and public relations for WEA International. She joined the firm in 1978 and once was director of public relations. Bill Komreich named director of pop rock at Buddah Records, New York. He owned a new wave production company and has done regional promotion for United Artists Records. Cynthia Lane appointed to national secondary and college promotion at CTI, New York. She was incorrectly identified as Cynthia Hall in last week's column. George Guess resigns as vice president and director of national promotion at Voyage Records, New York. Michael Riordan appointed to the newly created position of personnel director for Polygram Corp., New York. He held the position of personnel manager for Grey Advertising, Inc.



Steiner



Sorkin

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WB Music Meet In Virgin Islands

NEW YORK—Warner Bros. Music's annual international music convention takes place April 23-29 at Caneel Bay on the island of St. John in the Virgin Islands.

The meeting, hosted by Ed Silvers, president, and Mel Bly, executive vice president, will cover overall planning in the professional, copyright, legal and finance departments of the music publisher.

Besides domestic representation from Los Angeles, New York and Nashville, the meet will be attended by representatives of WB-operated units abroad, including two newcomers since last year's meet, Brazil and South Africa.

Parent company Warner Communications will be represented by David Horowitz, office of the president.

Besides the business affairs sessions, the meeting will also feature the showcasing of new material in the Warner catalog.

From Los Angeles, Silvers and Bly will be accompanied by Bob Stabile, Michael Sandoval and Greg Penny from the professional department, Leonard Golove from legal, James Cornelious from finance and Al Kohn from copyright.

Henry Marks will represent the New York office, while Tim Wip-

perman and John Wright will arrive from Nashville.

The international contingent will return from the convention to New York, where meetings with lawyers and managers are planned over a few days. These representatives will then plane to Los Angeles for similar meetings.

The international guests include Bill Flemming (Australia), Andre Medani (Brazil), Rob Dickens and Frank Shaw and Peter Reichardt (England), Jean Davoust (France), Siggie Hoch and Ed Heine (Germany), Frans DeWit (Holland), Vittorio Solmavico (Italy), Kevin O'Hara (South Africa) and Lennart Desmond (Sweden).

Elektra/Curb Bow

LOS ANGELES—Elektra/Curb, the production agreement between Elektra and Mike Curb's production firm, bows with releases by Susie Allanson, Hank Williams Jr. and Pink Lady, the Paul Drew discoveries from Japan.

Elektra/Curb is not a custom label deal like the Richard Perry Planet Records situation, says label chairman Joe Smith.

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• Ron Smith's Look-A-Likes • Susie Solomon • Laurette Spang • Tom Sullivan • Donna Summer • A Taste of Honey • Vic Tayback • Rip
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Until Next Year,

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Everyone's On Disco Bandwagon

• Continued from page 3

material is appropriate, it will work."

Esty even hears a surefire disco hit in Elvis Costello's "Pump It Up" even though it's rock'n'roll. "If there were just a steady kick drum underneath, he'd have a disco record," Esty enthuses.

The prospect isn't as unlikely as it was before the Rolling Stones' 1978 smash "Miss You" made disco respectable for a lot of rock'n'roll holdouts.

Now we have Cheap Trick planning a disco 12-inch disk for summer

to coincide with its new studio LP on Epic. Titled "Gonna Raise Hell," it was produced by Tom Werman and John Luongo. Also on tap from Epic is a Wet Willie disco single, "Week-end," produced by Lennie Petze, national a&r vice president.

Frank Zappa's "Sheik Yerbouti" may have been meant as a KC & the Sunshine Band sendup, but it has already yielded a 12-inch single in "Dancin' Fool." The tune enters the pop chart this week at 90.

The Kinks, another of the acts you'd least expect to cut a disco record, did just that on "I Wish I

Could Fly Like) Superman." Stephen Stills went "rock disco" on "You Can't Dance Alone" from his "Thoroughfare Gap" Columbia LP. And War added disco to its usual mix of funk, jazz, rock and soul on "Good Good Feeling."

Assistance in preparing this story provided by Kip Kirby, Hanford Searl, Jean Williams, Roman Kozak, Stephen Traiman, Adam White, Irv Lichtman and Ed Harrison.

Santana's "One Chain Don't Make No Prison" has been remixed disco by John Luongo. And Roxy Music is remixing "Dance Away" from its current Atco album "Manifesto" as a disco single.

Elektra/Asylum has, after some discussion, decided against releasing a 12-inch disco disk on Queen's "Fun It," but will issue one on Sparks' "La Dolce Vita," produced by Giorgio Moroder. And on Warner/Curb, Exile is enjoying some disco play with "How Could This Go Wrong?"

Quite a few rock acts have already made it to the pop charts with their disco disks. Rod Stewart's "Do Ya Think I'm Sexy" and the Doobie Brothers' "What A Fool Believes" on Warner Bros. both hit No. 1.

Blondie's "Heart Of Glass" and Wings' "Goodnight Tonight" round out the list of disco rock hits in the U.S., though rocker Ian Dury has scored a European hit with the discoized "Hit Me With Your Rhythm Stick" on Stiff Records.

Atlantic reports that Jeremy Spencer, formerly of Fleetwood Mac, will have four "dance" tracks on his new

LP, while Phil Collins of Genesis is also experimenting with disco rhythms.

One rock giant, at least, will not be entering the fray. Warren Schatz, RCA's division vice president of pop a&r, emphasizes that the label is not remixing any of the late Elvis Presley's hits to disco, contrary to recent reports.

Several key pop and MOR acts also are going disco, led by Barbra Streisand, who has tried dance rhythms twice in the past: with "Shake Me, Wake Me" on her "Lazy Afternoon" album and "Love Breakdown" on "Songbird."

Helen Reddy has cut a disco 12-inch disk, "Make Love To Me," produced by Frank Day. It is featured on her upcoming Capitol album which is about one-third disco, he reports. And Engelbert Humperdinck has recorded a hard-driving disco version of Elvis' ballad gem "Can't Help Falling In Love," just issued by Epic.

Even Ethel Merman is getting into the act. In June A&M will issue an album of disco remakes of Merman Broadway showstoppers like "There's No Business Like Show Business," "Everything's Coming Up Roses" and "I Got Rhythm." Peter Matz is producing.

Other MOR giants have gone disco in the past with varying results. Frank Sinatra's discoized "Night And Day" of last year is not one of his more memorable sides. But Barry Manilow won his first Grammy when he sidestepped his customary MOR ballads for the high-stepping "Copacabana."

On the pop front, Leif Garrett is coming off a top 10 hit with "I Was Made For Dancing" while the Osmonds are just out with the LP "Steppin' Out" coproduced by Maurice Gibb.

The disco phenomenon also extends to jazz. Herbie Mann's "Superman" and Herbie Hancock's "Feets Don't Fail Me Now" show strong disco influences.

(Continued on page 80)

Heilman Will Appeal His Conviction

WASHINGTON — E-C Tape owner David Heilman, convicted on 18 counts of copyright infringement in Chicago federal court Feb. 7, is appealing his conviction to the Seventh Circuit Court of Appeals.

On March 21 Heilman was sentenced to serve six months in jail and pay \$9,000 in fines, with execution of sentence stayed pending Heilman's appeal.

"If I lose in the Seventh Circuit I'll take my case to the Supreme Court," says Heilman, who recently was denied an appeal to the highest court in a related case.

In that case, dating back to 1975, Heilman sought to enjoin the government from prosecuting him for alleged copyright infringement. He argued that his activities were sanctioned under the compulsory licensing provision of the 1909 Copyright Act. (Continued on page 80)

FROM THE PUBLISHER

Paul Ackerman

This week, for the first time in many years, Billboard's masthead (p. 22) appears without the name of Paul Ackerman, the late editor emeritus. Somehow we could never bring ourselves to remove Paul's name from the staffbox, not even after his death in January 1977.

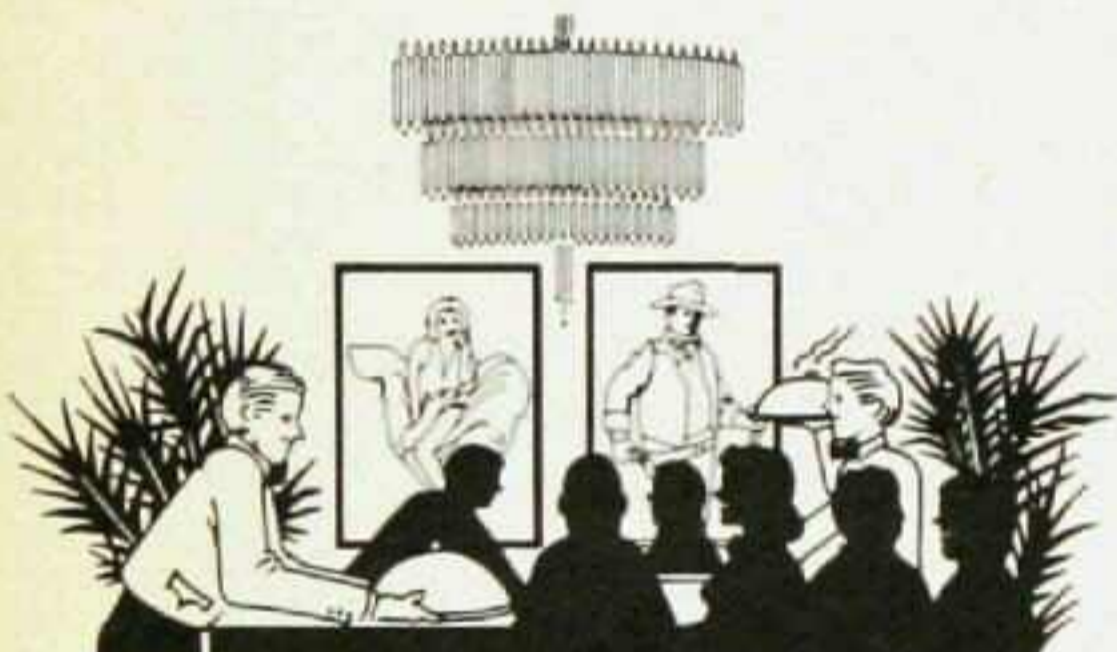
This week, however, it all seems right. Plans are now set in motion to establish a Paul Ackerman Memorial Award to keep the name of our great and beloved friend alive in the eyes of the industry as his memory is in the hearts of all who knew him.

The award will go to a writer of a literary work dealing with music or the music industry. Details as to how award winners will be selected and who will judge them will be announced in the weeks to come. LZ

(Continued on page 80)

If your banquet, meeting or press conference is routine, have it anywhere.

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FBI Nabs Alleged Pirate Products

NEW YORK—A 43-year-old Manhattan man has been arrested here on charges of manufacturing pirated recordings while FBI agents also seized about 1,700 reportedly pirated 8-track tapes and cassettes at the Empire State Flea Market in Port Chester, N.Y.

Robert M. Morgenthau, New York County District Attorney, said that the arrested man, Paul Winley, was charged in Manhattan Criminal Court with having manufactured two LP albums, "Gospel Queens" and "World's Greatest Gospel Singers," which he reportedly sold under his own label, Paul Winley Records.

The complaint charges that 11 separate selections on these records nine by Mahalia Jackson and two by James Cleveland—were pirated versions of recordings owned by CBS Records, Savoy Records and Nashboro Records.

The complaint further alleges that Winley agreed to sell to agents from the DA's office squad 2,000 copies of each album for \$6,000 in cash. Winley was also charged with possession of the alleged pirated records as well as with the intent to market six of them as stereo recordings when, in fact, they were mono.

If convicted on the charges, Winley faces a maximum of four years in prison.

In Port Chester, the raid by FBI agents was made at two separate stands pursuant to search warrants issued by the U.S. Magistrate in the Southern District of New York.

John J. Cramer Jr., special agent in charge of the FBI's New Rochelle office, said the raids were part of an ongoing investigation of an organization involved in the manufacture and distribution of counterfeit and pirated tapes.

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Ted Nugent, Pink Floyd Allege Ducat \$ Skam

CHICAGO—A multimillion-dollar lawsuit has been brought here by Pink Floyd and Ted Nugent against promoters involved in the 1977 summer superbowl of rock concerts at

city-arranged Soldiers Field. Promoters Bruce Kapp, Carl Rosenbaum and Larry Rosenbaum, partners in Celebration/Flip Side productions, are charged with

By ALAN PENCHANSKY

skimming hundreds of thousands of dollars in ticket receipts from concert grosses.

The suit was filed in Federal District Court March 23 and is the first legal action to arise from an investigation into the handling of the summer concert series. A federal grand

jury probe into the concerts is continuing here.

The suit also names as defendant Control Data Corp. through its Ticketron division, alleging that the promoters secured Ticketron's help in a conspiracy to withhold the record of thousands of ticket sales.

Attorneys for plaintiffs are asking for \$200,000 in actual damages and \$1 million in punitive damages in connection with separate concert dates involving each act.

For its June 19, 1977 performance, Pink Floyd was paid \$200,000 plus 70% of the gross receipts over \$480,000.

According to the lawsuit more than 80,000 tickets actually were sold, however promoters reported only 65,000.

Nugent was paid \$65,000 plus 65% of receipts above \$558,000 for his July 10 engagement. Receipts also were substantially underreported for this event, plaintiffs claim.

Joined as plaintiffs in the suit are Alleskjar Ltd., Pink Floyd's business agency, Ted Nugent Tours, Amboy Dukes, Inc., and Danny Kresky Enterprises Corp., co-promoter of the Pink Floyd date.

Kresky, a Pittsburgh concert promoter, negotiated for 70% of the promoter's fee, with Celebration/Flip Side retaining 30% for the Floyd appearance.

Carl Rosenbaum, one of the Celebration/Flip Side principals, responded by characterizing the suit as an attempt by the acts' managers to exploit the grand jury investigation.

The lawsuits also charges that "inflated, artificial and unincurred expenses" were deducted from concert grosses in connection with the two dates, and that Edward Casson, Ticketron treasurer, was paid by the local promoters to obtain the company's participation in the conspiracy.

Casson was removed from his Ticketron position as a result of the investigation here.

(Continued on page 73)

RCA Gets New Mottola Diskery

NEW YORK—RCA Records will manufacture and distribute producer Tommy Mottola's new label, New York International Records. Label is a division of his existing Champion Entertainment Organization Inc. The deal is worldwide.

Mottola has been associated with RCA through artists he produces and/or manages, such as Daryl Hall and John Oates, Odyssey and the Savannah Band.

Odyssey, which scored big with the single "Native New Yorker" last year, will be released in the future on the new label, as will the rock group Susan, also an RCA act at present.

Other acts set for albums carrying the New York International imprint are Ellen Shipley as well as some handled by producer Sandy Linzer, such as singer Cory Dayle. Linzer also handles Odyssey.

Hall and Oates, however, will continue to be released on the RCA label. They are managed by Mottola.

The new label will share marketing and merchandising decisions with RCA, the latter points out.

Mottola will expand his operations here as a result of the deal, and a West Coast office is in the works next. Champion also maintains an office in London, headed by Ian Wright, who will supervise release of NEW YORK International product in the U.K. and Europe.

BILLBOARD'S SPOTLIGHT ON JAPAN.

In the May 19th Issue on Newsstands May 14, 1979

The inside story of the 2nd largest market in the musical world.

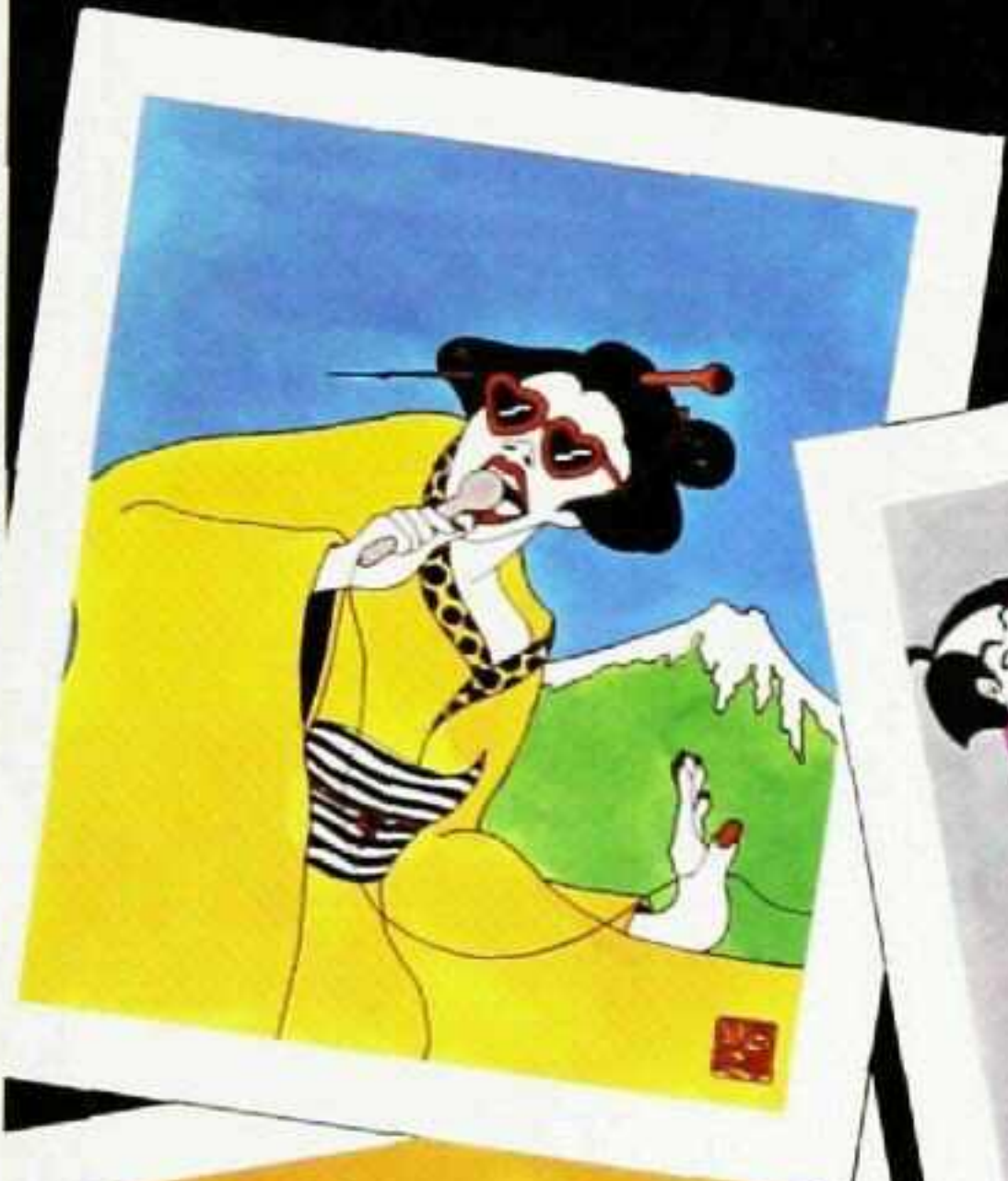
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Billboard



APRIL 14, 1979, BILLBOARD

Truckers' Strike Sends Disk Industry Reeling

• Continued from page 1

He estimates that between 40% and 50% of deliveries are stymied, with the remainder going by air.

"Texas, California and Atlanta are getting shipments out but it's a matter of time before those areas are shut down," says Tappan.

Mel Burger, MCA West Coast district manager for 11 Western states, adds that car loaders or middlemen are being used to load shipments onto railroads which then move to Los Angeles.

However, the Teamsters have been picketing railroad depots and it's getting difficult finding carriers to pick up product.

Burger says that non-union carriers are being used to transport product to San Francisco and Arizona. It's a different situation getting product to Seattle and the Northwest since non-union carriers are servicing only regular accounts. The situation is further hampered by the United Airlines strike, the main carrier to the Northwest.

According to Tappan, reorders will be affected with conceivably a delay in forthcoming releases. Fortunately, says Tappan, the Orleans album on Infinity was shipped the week before the strike took affect April 1.

"I doubt we can function for more than four or five days without laying off people," he says.

Dick White, WEA warehouse manager, says the main problem areas are the Northwest and Denver where the United strike has caused more problems than the truckers strike.

He says WEA either uses its own trucks, non-union carriers or air freight for all WEA product.

Jack Kroll, plant manager at the CBS Pitman, N.J., plant, says that for the first three days of the strike, he operated with "minimal interruption."

"There are some delays with our Atlanta area shipments," he admits. "But we're not being hurt on any incoming shipments of raw materials."

The Pitman plant services the Northeast and Southeast including New England, Washington, D.C., and Baltimore with shipments going directly to CBS accounts.

Kroll estimates that about one-half of CBS truckers are non-unionized and shipments into New York are being handled in part by CBS' own drivers.

The Pitman plant presses records for Arista, Polygram, Chrysalis, CBS and other major labels.

Kroll states that no new CBS releases are scheduled this week.

Fantasy Records is encountering problems with delivery of new product especially Sylvester's new album.

Phil Jones, vice president of marketing, claims that only 150,000 units of the album were shipped last week, about one-half of the original shipment.

The label is using as many non-union truckers as it can find. Jones says Fantasy product is getting into 10 of 20 markets via air delivery. Those markets are New York, Philadelphia, Cleveland, Chicago, Minnesota, St. Louis, Los Angeles and San Francisco.

He claims that Detroit is the toughest area where planes are finding difficulty getting off the ground and the South where all transportation modes are locked up.

Rick Guillot, sales manager of Record Transport, a Southern California non-unionized trucking firm that delivers Warner Bros. product among others, says that it's impos-

sible getting freight out of the state at this time, although local deliveries haven't been affected too much.

"Accounts in Southern California are trying to get freight into Dallas,

Denver, Phoenix and Portland," he says.

Record Transport picks up from the manufacturer and delivers directly to distributors, one-stops,

rackjobbers and retail outlets. He also delivers products to CBS' Santa Maria, Calif., pressing plant. CBS trucks deliver product into the Los Angeles area.

Another local non-unionized freight firm is Southcoast Trucking, where president Jerry Davis says local shipments of product for Poly-

(Continued on page 80)

Billboard HOT 100

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★ 21

LIVIN' IT UP—Bell & James
(L. Bell, C. James), LeRoy Bell, Casey James, A&M 2069

34

DOG & BUTTERFLY—Heart
(Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 70025 (CBS)

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APRIL 14, 1979, BILLBOARD

ElectroSound's Profits Soaring

NEW YORK—ElectroSound Group, Inc., the record presser, reports record sales and earnings for the first nine months of fiscal 1979 ending Feb. 28.

According to Richard H. Burkett, president, sales for the nine-month

period were increased by 33% to \$22,610,000 from \$17,006,000 in the similar period of 1978.

Earnings from continuing operations before calculated federal income taxes were \$1,784,000 in the nine-month period of fiscal 1979

versus \$971,000 in the comparable 1978 period, an increase of 84%.

Burkett says that despite a reduced level of sales from record pressings in the third quarter, profit margins improved and operating earnings increased.

Sales for the three months ended Feb. 28 were \$5,438,000 versus \$5,922,000 in the similar 1978 period, an 8% decline.

Earnings from continuing operations before calculated federal income taxes, however, increased in the same three-month period by 12% to \$358,000 from \$321,000. These improved margins reflect changes in product mix and the efficiency of the firm's new California record pressing facility, Burkett stated.

Burkett also notes the construction of a new Midwest facility to provide national coverage for the Holbrook, L.I.-based company.

TK & BNA Link

NEW YORK—TK Records has signed a distribution agreement with Boomer Castleman of BNA Records. First release under the pact is "Rub-A-Dub-Dub" by Meri Wilson.

Starr Merging Into Shamrock Firm

By DOUG HALL

WESTPORT, Conn.—In a near unanimous vote Starr Broadcasting Group stockholders approved March 30 the merger of Starr into Shamrock Broadcasting, a private company controlled by Roy Disney, nephew of the late Walt Disney.

Disney will take the company private, paying off stockholders at \$15.25 a share for a total of more than \$22 million.

The payoff is particularly attractive to Starr stockholders who only a few years ago held stock selling at \$3 a share with the company facing possible bankruptcy.

There is just one more hurdle to the merger. The Federal Communications Commission must approve transfer of the ownership of Starr's eight radio and two television stations. Approval is expected. The company also operates TM Programming, a radio format syndicator, TM Productions, a creator of jingles and music beds, and Le-Bo Products Co., a distributor of musical, audio and video accessories.

The stockholder approval is a final step in a saga of corporate turmoil that in the past few years saw top executives of the company—chairman William Buckley, president Peter Starr and treasurer Michael Starr—forced out as stock-

holder suits and a Security and Exchange Commission investigation tarnished the company's image.

Current president Bruce Johnson came to the rescue and set the company on a path to profitability and the Disney merger. A major obstacle in this path was cleared in February when Starr signed a consent decree with the SEC over Starr's acquisition of 17 drive-in theatres several years ago from Buckley and the Starr brothers.

While Starr stockholders were voting the merger, a U.S. District Court judge was enjoining Peter Starr from "further violations" of the security laws and ordering him to settle claims of \$130,000. These charges stem from the theatre sale.

Matsushita Bowing 9-Inch 75-Minute Play Videodisk

HILTON HEAD ISLAND, S.C.—Matsushita of Japan introduced a compact nine-inch diameter videodisk playing up to 75 minutes per side at the ITA seminar here. Player, with digital audio capability, will be priced below any yet announced.

A companion seven-inch disk with up to 30 minutes a side also is available, with both encased in a low cost protective container—two covers in a housing frame, heart of the Visc-O-Pac system.

The unit is placed on the turntable, the self-guard Visc-O-Pac is automatically opened for disk play, then replaced, the disk is never touched.

Tadashi Nagaoka introduced the new version of the original VISC system which bowed in Japan in late 1977 and in the U.S. at the June 1978 CES.

He claims information packing density is almost double that of the previously shown 12-inch, hour per side disk. This is achieved by a new Fixed Relative Speed system that varies playback speed from 700 to 300 r.p.m., compared to 450 r.p.m. for the original VISC system.

The ordinary PVC disk can be pressed on existing audio disk equipment and is guaranteed for 1,000 plays with a diamond stylus with a life of a 1,000 hours, the company says. Disks will be 20% to 50% higher than an audio LP (from \$9.50 to \$13.50 at retail), according to Nagaoka.

PCM digital audio disks are playable with an add-on adaptor, and optical videodisk features such as freeze frame, slow motion and random access will be available with another accessory unit in the future, he says.

The player itself, which would sell for under the \$400 RCA target price based on Matsushita's claim, weighs only 16½ pounds, and is 17½ inches wide by 11½ deep by 5 inches high.

The two channel videodisk offer FM stereo quality with approximately 60 dB signal to noise ratio. The digital audio disks have a bandwidth from 2 Hz to 20 kHz + one dB with more than 85 dB dynamic range.

Both the players and disks are in pre-production stages in Japan, although Nagaoka emphasizes that no launching date is set. First full U.S. demonstration of the Visc-O-Pac system will be held next month in New York and Hollywood.

Market Quotations

As of closing, April 5, 1979

1978 High	1978 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
37%	32%	ABC	7	519	36%	35%	36%	+ 1/8
38%	34%	American Can	6	90	38%	37%	37%	+ 1/8
17%	14	Ampex	11	242	16	15%	15%	- 1/8
3%	1%	Automatic Radio	—	8	2%	2%	2%	Unch
24	21	Beatrice Foods	8	734	21%	21	21%	Unch
55%	45	CBS	6	510	45%	45%	45%	- 1/8
26%	18%	Columbia Pictures	4	1375	24	23%	24	- 1/8
13%	9%	Craig Corp.	7	7	11	11	11	- 1/8
44%	36%	Disney, Walt	12	547	40%	39%	39%	+ 1/8
3	2%	EMI	18	332	2%	2%	2%	Unch
23%	18	Gates Learjet	7	1	18%	18%	18%	+ 1/8
15%	13%	Gulf + Western	4	2166	15%	14%	14%	- 1/8
17	13%	Handeman	6	105	14%	14%	14%	- 1/8
7	3%	K-tel	16	13	6%	5%	6%	+ 1/8
3%	2	Lafayette Radio	—	2	2%	2%	2%	- 1/8
37%	30%	Matsushita Electronics	8	1	31%	31%	31%	+ 1/8
46%	39%	MCA	7	241	40%	40%	40%	+ 1/8
37%	28%	Memorex	6	748	35%	33%	34	- 1/8
66	55%	3M	12	590	59%	59%	59%	+ 1/8
42	36	Motorola	10	704	39%	38%	39	+ 1/8
29	24%	North American Philips	5	14	27%	27%	27%	+ 1/8
22%	18	Pioneer Electronics	16	2	21	21	21	+ 1/8
25%	14%	Playboy	29	66	22%	22%	22%	Unch
28%	25	RCA	8	1041	27%	27%	27%	Unch
9%	7%	Sony	14	272	8%	8%	8%	+ 1/8
8%	5%	Superscope	—	92	6%	5%	6%	+ 1/8
29%	22%	Tandy	8	330	25	24%	24%	Unch
10%	8%	Telecor	7	194	10%	10%	10%	Unch
7%	4%	Telex	10	160	5%	5%	5%	- 1/8
3%	2%	Tenna	—	45	3%	3	3	- 1/8
18	16%	Transamerica	6	262	17%	17%	17%	+ 1/8
40%	30	20th Century	5	211	40	39%	40	+ 1/8
37%	32%	Warner Communications	8	396	37%	36%	37%	+ 1/8
15%	12%	Zenith	12	273	15%	15	15%	Unch

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Koss Corp	8	12	4%	5%
Electrosound Group	4	12	4%	5%	Kustom Elec.	—	4	2%	2%
First Artists Prod.	32	57	5%	6	M. Josephson	9	38	16	16%
GRT	—	29	%	1	Orrox Corp.	25	41	5%	5%
Integrity Ent.	4	155	2%	2%	Recoton	6	—	2%	2%
					Schwartz Bros.	4	2	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) 941-3761, member of the New York Stock Exchange, Inc.

14 Albums Out On Elektra/Asylum

LOS ANGELES—Elektra/Asylum's April release of 14 albums is the largest in its six-year history, reflecting its expanded country and fusion/black/disco music involvement.

Wednesday (4) saw the release of "Paradise," the label debut by Grover Washington Jr. Five more albums will be issued Wednesday (18): the American debut of Supermax, the label debut of Sparks, Nino Rota's score for the film "Hurricane," Stella Parton's "Love Ya" and Hargus "Pig" Robbins' "Unbreakable Hearts."

Pegged for release April 25 are eight more LPs, including "Night,"

the group's debut on Richard Perry's Planet label and "Family Tradition," the Elektra debut of Hank Williams Jr. Also included will be LPs by Terry Callier, Tim Moore, Eddie Rabbitt, Bobby Braddock, Dee Dee Bridgewater and Lee Ritenour.

USC's Seminar On Legalities April 21

LOS ANGELES—The 25th annual program on legal aspects of the entertainment industry will be presented by the Univ. of Southern California Law Center and the Beverly Hills Bar Assn. April 21.

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Knock On Wood



Pat Your Booty



Stomp Your Feet



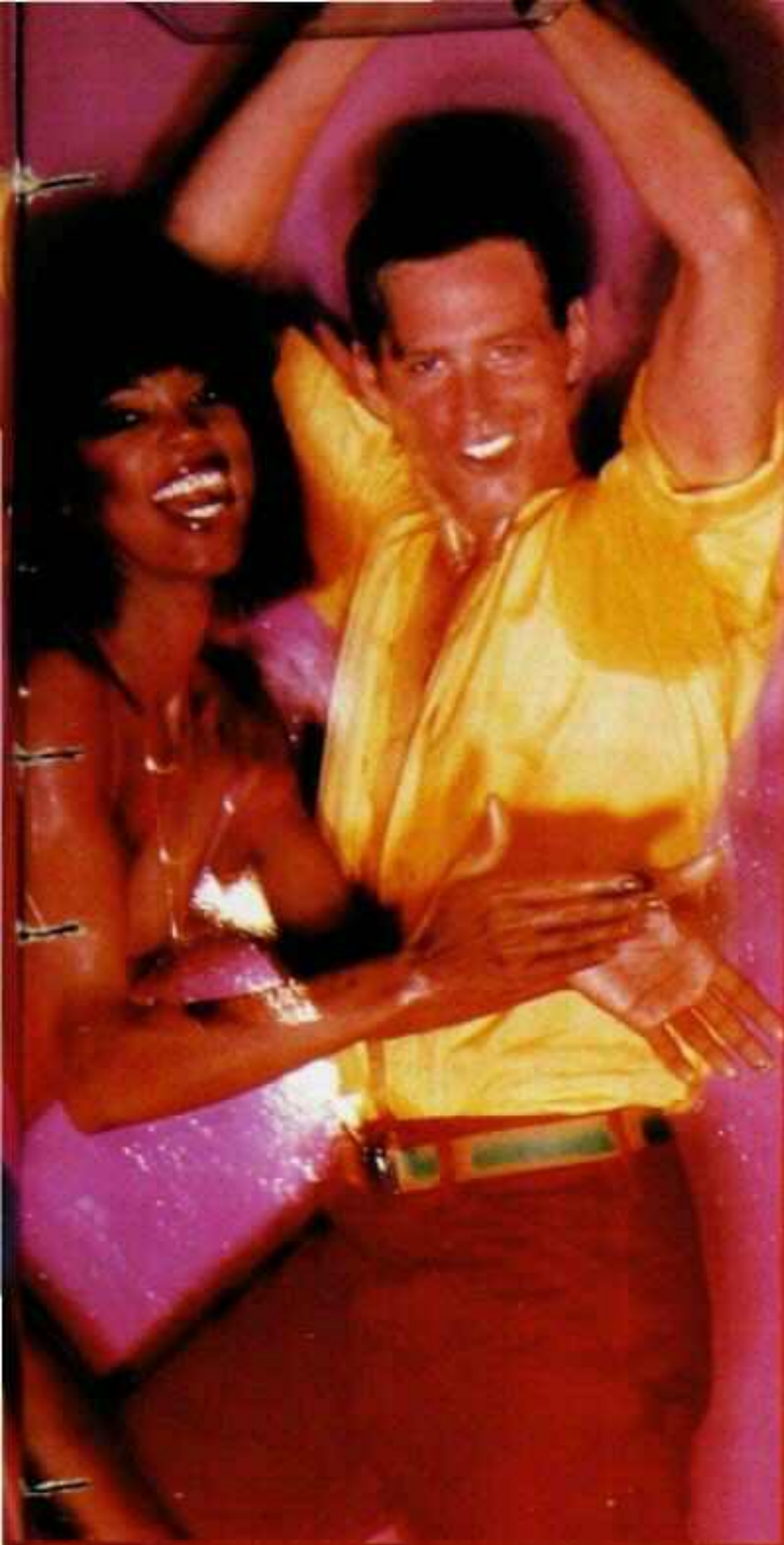
Pop Your Fingers



Beat Your Chest



Do The Freak



Clap Your Hands



Give Me Five

...and that's a

GOOD, GOOD FEELIN'

MCA-40995

The new disco smash single from

WAR

from the soon to be released
Platinum album "The Music Band"

Produced by Jerry Goldstein in association with
Lonnie Jordan and Howard Scott for Far Out Productions

on the new
MCA RECORDS



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Issue date:
May 26, 1979

Ad deadline:
May 4, 1979

Billboard

Copyrighted material

Below: Music Plus officials, Dave Berkowitz, left, and Lou Fogelman, right, accept the NARM retailer of the year award from the organization's Joe Cohen.



Dave Lieberman, second left, accepts the NARM rackjobber of the year award for the third straight year from Dick Sherman of Casablanca, left, Harry Anger, Polydor and Paul Smith of CBS, right.

Below: Board members with their accolades include George Souvall of Alta, Danny Heilicher of Pickwick, Jay Jacobs of Knox Racks. That's John Cohen of Disc The Record & Tape Stores making the presentation.



Meat Loaf holds NARM sales awards flanked by Cher and Gene Simmons of Kiss.



Billboard photos by James Fortune
Bruce Lundvall of CBS Records is a persuasive NARM speaker.



Lee Hartstone, left, of Integrity Entertainment, participates during a NARM panel session.



Pete Seeger performs his social commentary tunes.



Natalie Cole's soul sounds entertain during an evening event.



Lou Kwiker of Music Stop discusses bar coding during a panel.



Lou Rawls' brand of blues is showcased.



Willie Nelson's firebrand country style is well received.



Leon Russell plays keyboards for Willie Nelson.

APRIL 14, 1979, BILLBOARD

NARM Exhibitors Get Their Message Across



A&M's Dave Fitch hands "Breakfast In America" menu to label's Steve Rubin.



Columbia Special Products John Franks views label's initial Commodore jazz releases.



Don Stagmire and John Gearhart of Custom Converters Printers Ltd. view giant LP designed to dramatize their sleeve products.



NARMite Ben Barone passes through Checkpoint's retail security device.



Sensormatic's George Harbin and Bill Golden check feature of the tape security device.



Merrill Rose of Surplus Records & Tapes offers promotional caps.



Visitor tries his skill at Casablanca's pinball machine with a Kiss design.



Advcom's Jeffrey Toffler points to display on a computer terminal.

Billboard photos by Irv Lichtman

Dance Your Hair Off!



Evelyn "Champagne" King
Vicki Sue Robinson
The Brothers
New York Community Choir
Revelation

The original, full disco mixes of:
"Aquarius"/"Let The Sunshine In"
"Where Do I Go?"
"Easy To Be Hard"
"Good Morning Starshine"



Produced by Warren Schatz
Sunbar Productions, Inc.



ITA Seminar Focuses On Home Technologies

Continued from page 3

volve Paramount with the Fotomat chain and United Artists with Video Corp. of America, both of which include major musicals. And EMI plans to launch its home videogram library in the U.K. this spring.

The list of music industry attendees was impressive. In addition to expanded complements of executives from the manufacturing divisions of RCA, CBS and Capitol, CBS Records had Steve Reed, director, new business developments; ABC Inc., had Herb Mendelsohn, formerly head of ABC Record and Tape Sales, investigating corporate involvement in home video; Cy Leslie of the Leslie Group and Ken Greengrass, independent producer/manager, were both looking toward video software production deals among other prospects.

Pickwick had Bob Mitchell, Jim Lara and Tom Trisko here to introduce its Video Preview test and display some of the marketing muscle the industry has right now to distribute home video product while Harold Clark of parent American Can was on hand to investigate other areas for the company.

Recording Industry Assn. of America president Stan Gortikov joined antipiracy counsel Jules Yarnell, who again participated on the copyright panel, which had the benefit of input from Al Berman of the Harry Fox Agency. Berman stunned the audience with his comments that there are virtually no publisher clearances on synchronization rights for the music on most films and other programs in the home videotape market.

Dave Grossman of NARM gave virtually the same presentation on how record merchandisers are moving into home video as at the prior week's NARM convention. The slides were effective but he missed the opportunity to drive home the fact that NARM members had marketed nearly half the record industry's \$4-billion plus volume in 1978 and already are serving the mass merchandisers, discount/department stores and variety outlets seen as prime points for video programmed distribution.

In addition to Pickwick, Sid Silverman and Al Wolk of Miami's United Record & Tape Industries, were more typical of the smaller rack/one-stop avidly interested in video programs, with both reporting many valuable contacts at ITA.

Jo Bergman, just named by Warner Bros. to head the label's expanding video and television activities, got some first hand info on the emerging market. More important,

RCA Digital LPs To List At \$9.98?

NEW YORK—RCA Records' first entry in June into the digital recording marketplace will most likely carry a \$9.98 list price, \$2 more than the general list of \$7.98 for Red Seal products.

Additionally, the label plans no pre-recorded tape release, based on RCA Red Seal vice president Tom Shepard's contention that "we would lose too much quality in going through other generations of masters."

RCA plans to record, as previously revealed, Bartok's "Concerto For Orchestra" with Eugene Ormandy and the Philadelphia Orchestra at an all-day digital session at Philadelphia's Scottish Rites Cathedral (Town Hall) on Monday (16) under Shepard's direction, in the presence of Dr. Thomas Stockham and his digital tape equipment.

she has a better feeling for the needs of Pickwick and others related to in-store artists tape, and the prospects for more ambitious video concert productions.

Lola Soobey, vice president of Wishbone Studios in Muscle Shoals, Ala., is typical of those movie studios "going video," and was here for equipment input as the operation is

transferred into a video production house.

The 24-track studio, owned by Terry Woodford and Clayton Ivey, will offer studio taping for promo-

tional video tapes, and will be doing joint production with Opryland Studios in Nashville.

Ken Ingram of Magnavox cap-
(Continued on page 73)

We've just proved how hard staid old Boston can swing. The 1979 version of The Boston Globe Jazz Festival is history. With it goes the deft touch of George Wein who put it together for us. With it goes the hundreds of artists who all but tore the Hub plays in the same league as Montreaux and The Apple. And to each and every one of them Festival the absolute best. See you all at the 1980 Festival, March 7 through 16.



Our thanks to all these stars: The New Black Eagle Jazz Band, Eubie Blake, Willie Bobo, The Brecker Brothers Band, Whit Brown, The Dave Brubeck Quartet, Kenny Burrell, Jaki Byard, Donald Byrd, The Ron Carter Quartet, Al Cohn, Kenny Davern, George Davis, Alan Dawson, Vic Dickenson, Roy Eldridge, Woody Herman and the New Young Funk All Stars, Major Holley, Herbie Hancock and his 1979 Funk All Stars, Cuban Jazz Band, Boots Malone, Art Matthews, Afro-Maxwell, Semanya McCord, Andy McGhee, Jimmy McPartland, Marian McCord, The Gerry Mulligan Band, Billy Pierce, The Tito Puente Orchestra, Sonny Rollins, Paul Schmelling, The Aveny Sharpe Trio, Zoot Sims, Sonny Stitt, Mel Torme, Sarah Vaughan.

APRIL 14, 1979, BILLBOARD

SNOW ACROSS



10/4/78.....Mid Hudson Theatre
Poughkeepsie, NY
10/7/78.....Capitol Theatre
Passaic, NJ
10/8/78.....Warner Theatre
Washington, DC
10/11/78.....City Hall
Portland, Maine
10/12/78.....The Orpheum
Boston, MA
10/13/78.....Academy of Music
Philadelphia, Pa.
10/14/78.....Leroy Theatre
Pawtucket, RI
10/15/78.....(Univ. of Buffalo)
Buffalo, NY
10/21/78.....Park Center
Charlotte, NC

10/22/78.....Aycock Auditorium
(Univ. of NC)
Greensboro, NC
10/24/78.....Atlanta Symphony Hall
Atlanta, Ga.
10/26/78.....Gussman Hall
Miami, Fla.
10/27/78.....Gussman Hall
Miami, Fla.
10/28/78.....Bob Carr Auditorium
Orlando, Fla.
10/29/78.....Bay Front Theatre
St. Petersburg, Fla.
11/2/78.....McAllister Auditorium
(Tulane Univ.)
New Orleans, La.
11/4/78.....Cullen Auditorium
Houston, Texas

11/5/78.....Convention Center
Dallas, Texas
11/6/78.....Hogg Auditorium
(Univ. of Texas)
Austin, Texas
11/7/78.....Lafayette Municipal Aud.
(Univ. of SW Louisiana)
Lafayette, La.
11/15/78.....Monterey Conference
Center
Monterey, Ca.
11/16/78.....California Theatre
San Diego, Ca.
11/17/78.....Celebrity Theatre
Phoenix, Arizona
11/18/78.....Santa Monica Civic
Center
Los Angeles, Ca.

11/19/78.....Paramount Theatre
Oakland, Ca.
11/21/78.....Paramount Theatre
Portland, Ore.
11/22/78.....Paramount Theatre
Seattle, Wash.
11/23/78.....Univ. of Victoria
Victoria, B.C.
11/24/78.....The Orpheum
Vancouver, B.C.
11/26/78.....Community Theatre
Sacramento, Ca.
11/30/78.....Performing Arts Center
Milwaukee, Wisc.
12/2/78.....Royal Oak Theatre
Detroit, Mich.
12/3/78.....Kolf Sports Center
Oshkosh, Wisc.



NORTH AMERICA



12/4/78.....State Theatre
Minneapolis, Minn.
12/6/78.....Union Auditorium
Normal, Ill.
12/7/78.....Park West
Chicago, Ill.
12/8/78.....Music Hall
Cleveland, Ohio
12/9/78.....Hall Auditorium
(Miami U)
Oxford, Ohio
12/12/78.....Colden Auditorium
(Queens College)
Queens, New York
12/14/78.....Hard Rock Cafe
Hartford, Conn.
2/27/79.....Humboldt University
Arcata, Ca.

3/1/79.....Mount Baker
Bellingham, Wash.
3/2/79.....Opera House
Spokane, Wash.
3/3/79.....Performing Arts
Coliseum
Pullman, Wash.
3/4/79.....McArthur Court
Eugene Ore.
3/8/79.....Kingsbury Hall
(Univ. of Utah)
Salt Lake City, Utah
3/9/79.....Rainbow Theater
Denver, Colorado
3/15/79.....Lyric Theater
Kansas City, Mo.
3/16/79.....(Univ. of Neb.)
Omaha, Neb.

3/18/79.....Circle Theatre
Indianapolis, Ind.
3/19/79.....Victory Theatre
Dayton, Ohio
3/21/79.....Hancher Auditorium
(Univ. of Iowa)
Iowa City, Iowa
3/23/79.....Iowa State Univ.
Ames, Iowa
3/25/79.....Memorial Aud.
Louisville, Ky.
3/28/79.....Ohio Theater
Columbus, Ohio
3/29/79.....(Western Mich. Univ.)
Kalamazoo, Mich.
3/30/79.....(Oakland Univ.)
Rochester, Mich.

3/31/79.....Northern Kentucky
Univ.
Cincinnati, Ohio
4/2/79.....Pick Steiger Aud.
(NWU)
Evanston, Ill.
4/4/79.....Southern Illinois Univ.
Edwardsville, Ill.
4/6/79.....Duquesne Univ.
Pittsburgh, Pa.
4/7/79.....(Univ. of Toledo)
Toledo, Ohio
4/9/79.....Okeefe Center
Toronto, Canada
4/11/79.....Akron Civic Theatre
Akron, Ohio
4/23/79.....Drury Lane Theatre
London, England

Record Shack Claims Disk Prices Legal

• Continued from page 1
the invoice price of any purchase on 60-day net billing:

- a 5% WEA and a 6% CBS additional discount on goods it purchased for its opening local warehouse inventory in August 1978 and,
- an album exchange program, wherein discounted goods are returned for full wholesale price credit.

Howard Shmuckler, vice president of Record Shack here, declared to Superior Court Judge Vernon G. Foster that these marketing practices make it possible for the firm to sell albums at \$4.19 and \$4.29 and conform to the state code.

The local Record Shack, a one-stop itself, is accused by Show Industries, of selling albums below cost or at a price that is less than 6% above cost since August 1978 (Billboard, March 10, 1979).

Record Shack has filed a cross-complaint alleging that the plaintiff sold below cost, granted secret allowances, rebates and unearned discounts and obtained secret album rebates and discounts.

To illustrate the exchange practice, Shmuckler cited specific invoices in his filing covering shipment of specific albums at discount which were then returned to the manufacturer at a greater full price.

As an example, he stated he purchased 600 Bobby Hutchinson albums at \$4. On Nov. 10, 1978, these 600 albums were returned to CBS at the "manufacturer's unit price of \$4.50." The \$300 additional credit was applied then to the purchase of 500 Neil Diamond albums, for \$2,250.

Applying the 2% "trade discount" and the \$300 Hutchinson album discount to the Diamond best seller album buy brought the albums in at \$3.81 each, Shmuckler showed.

In another example, supported again with invoices and return credits, Shmuckler illustrated how he obtained a 40 cent additional credit in exchanging 550 WEA-distributed albums which he applied on the purchase of the current Rod Stewart hit album.

He further illustrated how he gained 34 cents credit on each of 1,251 Columbia albums, which he applied against the purchase of the Elvis Costello hit album.

The City 1-Stop early March court filing aimed its California state code violations accusation specifically at the Diamond, Stewart and Costello \$4.19 to \$4.29 price offerings by Record Shack.

In explaining to the court the 2% discount off the invoice price of any purchase, Shmuckler cautioned that this discount should not be confused with a cash discount.

"In the record industry a billing is rendered by a manufacturer on a basis of a 2% deduction," Shmuckler said. "Payment in full due is approximately 60 days after receipt or delivery of goods. No discount is granted for early cash payment. If payment is made within the approximately 60 day period, the purchaser is entitled to take a 2% discount. If payment is not made with the 60-day period, the purchaser is in default and the manufacturer may thereafter put a hold on a purchaser and refuse to sell purchaser again.

"This discount is entirely different from the usual business practice of granting a discount for cash early payment.

"For example, in usual business terms of '2/10 net 30,' a purchaser

would be required to pay within 30 days and would get 2% discount if he pays early by the 10th day. In the record industry the payment is due on the 60th day and there is no deduction for payment by the 60th day or for early payment.

"Thus, a 2% discount is not a cash discount and may be included in the determination and calculation of the cost to the distributor of a record purchased from the manufacturer," Shmuckler declared.

Record Shack opened here with a sales and marketing manager and 10 salespersons, each of whom was equipped with a 22-line telephone through which up to 50 calls daily were made to accounts regarding new release sales.

Shmuckler surveyed 11 western states and built a list of 6,000 accounts, excluding department and audio stores, he told the court. A study of their invoices showed that 56% of their volume was done outside California and 75% outside of Los Angeles, his declaration stated.

In another declaration, George Barnes, who was not identified, stated he had shopped Sun State Distributing during March of 1978 here where George Marti sold him albums such as Kiss for \$3.50, Elvis Costello, \$3.75 and Ice Castles at \$3.50. Brown Record Distributors, Buena Park, Calif., Barnes stated, sold him Elvis Costello, \$4.35 and Tim Weisberg and the Beach Boys, \$3.90. Dave Mingus of Brown declared later to the court that he got both \$3.90 specials at a price within the California law.

Brown in his declaration said that when Record Shack started operating here, 65% of his orders for merchandise specialized by Shack were cancelled by his customers.

Judge Foster on March 30 granted a preliminary injunction against Record Shack, providing that it is enjoined from selling at a markup of less than 6% unless they can show: 1) their cost of doing business is less than 6% of sales; 2) a competitor in California is selling a particular record at a price less than a 6% markup or 3) its replacement cost is less than its invoice cost in which case it would markup 6% from the lower replacement cost.

This three-part determination was subject to full approval of the court, which at presstime had not yet been granted.

Antipiracy Meet Set

NEW YORK—The New York chapter of the Music Publishers' Forum looks at the international scene in terms of counterfeiting, bootlegging and piracy in a part two segment later April 24.

The meeting will feature Gerry Oord, the antipiracy coordinator of the International Federation Of Producers Of Phonograms and Videograms, who will present a film he created and produced, "The Great Record Robbery," featuring Elton John and Cliff Richard.

Part one of the chapter's bogus recordings meeting took place on March 21, and featured representatives of the FBI and RIAA (Recording Industry Assn. of America).

The new meeting at 2:30 in the Colonades Room of the Taft Hotel, can be attended by guest list only and interested parties are urged to contact Marcia Vance at (212) 581-4216, says Arthur Braun, chairman of the New York chapter.

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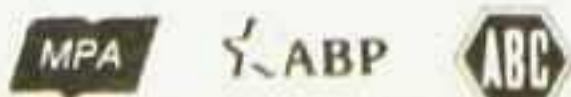
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CLIVE DAVIS SPEAKS HIS MIND

'Business' Not a Dirty Word

By CLIVE DAVIS

A decade ago, when the making and marketing of records began its enormous financial boom, it did so in an atmosphere of adventure, of fun, groundrules hadn't been established, decisions were frequently made more by instinct than by research, there was a recognition that our commodity is creativity, that a new Rolling Stones album is a bit more exciting than this year's model of the Ford Mustang.

But as we become more and more an art-industry, and sales levels rise to unprecedented heights, while it's vital to keep the proper accent on the "art" half of that equation and keep the spirit of excitement, we must still not forget that this is a multi-billion-dollar per-year industry.

Sales are truly great. But in looking at the earnings reports of many other companies, it's clear that profits should be much more commensurate with revenues. The reason is a curious disregard for sound, sane professional practices. I have, and will always, champion art over bureaucratic business techniques of over-computerization. But that doesn't mean that it's a dirty word to consider the "business" we're in.

There's a board-game aspect to the record business, a mania for the gathering of plaques for the office walls, of stars and bullets, lists that look impressive on paper but which could be very misleading.

During a recent telephone conversation I had with a well known industry accountant, he was figuratively shaking his head with amazement. He had been speaking with the senior officer of a well respected record company and conveyed his sympathy upon learning that despite the company's sizable number of hits, they had lost money last year. The only response was: "Oh yeah, that was this week's bad news, but did you hear the great news that so and so just went triple platinum."

Now, I certainly don't besmirch the joy of triple platinum. It's one of life's profoundest pleasures. But that dialog is typical. Forget about business; forget about the bottom line; let's talk metals.



Clive Davis: "Profits should be much more commensurate with revenues."

'Triple platinum . . . one of life's profoundest pleasures'

It's so much fun to play with our toys, with chart numbers and station adds, to out-clever each other in finding ways to herald our own achievements, that in spite of the overall rosy picture, there are ways in which our industry just refuses to grow up and face responsibilities confronting us with a professionalism proportionate to our position as a leading international industry.

Since numerology is such a prevalent music business pastime, here, in no particular order of grievousness, are five serious, and curable, industry ills:

1) **TOUR SUPPORT:** Imagine investing in a Broadway musical to acquire the original cast recording rights, and not sharing in the show's profits when it breaks records at the Belasco. It's a concept that would give an accountant a coronary. So why, if tour support of artists suddenly falls into the same category, should the record company play the totally benevolent benefactor for artists on the road?

It's amazing, and absurdly destructive, that a label that finances the early tours of a band doesn't participate in the profits when that band fills Madison Square Garden for three nights. To say that the investment is returned by increased record sales is a fallacy. It never does for the record company, Broadway show or motion picture investor, which always participates in the profits of the show or movie as well as obtains original cast album rights.

Why is the record company invariably the patsy now? Some companies have even been convinced that tour support advances shouldn't even be recouped out of record sales. The Assn. of Personal Managers should clearly give them still another magnificent plaque for this is an act of pure charity to be memorialized forever.

2) **OVERSHIPPING:** The record industry has been afflicted with an "out of the box blockbuster" mentality that has as its primary objective the appearance of an instant smash, without regard for the long-term effect on the album or the artist. Millions of dollars are risked unnecessarily for one more gold or platinum plaque in exchange for a miniscule paragraph notice in the trades that a record has "shipped double platinum." If 50% of that shipment comes back in returns—a platinum comeback—it's a short-lived, self-indulgent gratification that ultimately could hurt the artist's as well as the label's image.

How much more effective to ship a reasonable number of records, as Columbia always did with Bob Dylan, and let a reorder pattern take shape, than to do as Asylum did and ship 900,000 copies of "Planet Waves," overestimating the audience, taking back returns, and giving the impression of a failure when in fact the eventual sales were exactly identical to many of Dylan's Columbia albums.

3) **ARTIST BIDDING WARS:** I fear that 1979 will show a large decline in profit margins for many companies, and much of that will be attributable to the out-of-hand bidding wars for individual artists who cavalierly, along with their managers and associates, walk away with the lion's share of the company profits. This king-of-the-mountain competition for market share has led to at least a dozen six and seven figures per LP deals in the last two years, guarantees that could feasibly lead to substantial losses for the label that "won" the right to release the artist's album.

If a label is foolish enough to pay a band that sells 300,000 units \$1 million guarantee, then obviously the band has a right to request it. But that doesn't mean they deserve it. They don't.

Last year, carried along on "Saturday Night Fever," one major label offered \$1 million for the soundtrack rights to three unseen, unread, unlistened-to movie comedies—without even knowing who the scores' composers would be! The bath is likely to be enormous.

It's blind-alley situations like these, more than rising production and label costs, that create the necessity for the \$8.98 "superstar" list price—to cure the unseen bad deal ills.

4) **TRADE ADVERTISING:** No industry spends more money to congratulate itself than the record industry. One prime contributor to the financial unrest we find ourselves in is our repetitive self-puffery in the trade magazines and endlessly proliferating tip sheets—the only reapers of the bounty to be made by the epidemic penchant for announcing each success to the same limited audience.

Statistics show Billboard's and Record World's advertising growth in the nation's magazine industry over the last two years has been fantastic. No wonder. We all advertise the same single or album in first one paper and then another and then another, worried that we're not quite sure whether Louie in the Peaches store in Atlanta has yet seen it. (Louie never got such intense concern in his life.)

Then it starts all over again in the tip sheets. Rudman and R&R aren't enough. Ninety-eight percent of the programmers might have been covered. But that other 2%? Let's get that other two in the process and keep bludgeoning the 98% over and over and over—they must not, indeed will not, ever forget our record. So, it's no surprise that quarterly reports show that most record companies are struggling with profits and profit margins. They are hyping themselves into insolvency. Obviously, trade advertising is necessary. But what is the return on investment likely to be when millions of dollars are being spent to reach a relatively tiny club?

5) **TRADE CHARTS:** As long as the trade papers are going to thrive on record company funds, they would do the industry a genuine service by spending some of their wealth on finally making their charts more truly representative of record activity. This paper in particular, which had been the bible for so many years, needs to reevaluate its methodology to reflect the accurate ranking of top albums and singles. Trade charts are now being seen by millions of readers of newspapers and magazines all around the country, and the information they're getting is too often unbalanced, biased, and just plain false.

'One label offered \$1 million for rights to 3 unseen movies'

Why point out corporate and industry irresponsibility at a time when the business of music is exploding? Because, even though revenues are up, not only for the two majors but for brush upstarts like RSO, Arista and Casablanca, these are the few among the handful of labels making real profits. Several of those that aren't profiting, should.

Now, there are elements that we can't, and shouldn't be able to, control: the combustible convergence of talent and taste, that magic that occurs when art finds its audience. Thank goodness there are no computers to predetermine the impact of a rock'n'roll band. We will all be in trouble when business tries to control the artist and his art.

But around and in support of the creative impulse, we have the obligation to take care of our business sanely. Our artists benefit by our health, not by our gamesmanship. Art can flourish in a sound economic environment, not just as an intense hobby. To reduce it to a game of chance or exist in chaos can be devastating.

Davis is president of Arista Records.

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

Your valuable sound/slide programs deserve the best!

THE 2 BEST SOUND/SLIDE PROJECTORS IN THE WORLD

No other manufacturer offers all these features:

- **Since 1966 ... american-made professional quality equipment.** Built by highly skilled electronic technicians, not by assembly-line labor.
- **Clear powerful outstanding sound** created by 16 watt pmp amplifier, high quality full range speakers and top quality tone control.
- **Unbreakable circuit boards (G10 material).** Only fiberglass circuit boards are used in CinemaSound. Every component is meticulously hand-soldered.
- **Exclusive electronic pulse cut-off control** will never allow double slide changes caused by long pulses.
- **Electronic transient shield** guarantees that no transients, power drops or surges emanating from other electrical equipment will ever trigger off an accidental slide change.
- **Voltage regulator.** Low voltage from the local power company will not affect synchronization because of the regulated power supply to the pulse recognition system.
- **Powerful 300 watt quartz lamp.**
- **100% quality control** — each and every machine goes through a 4 hour test period before it is packed.
- **Perfect slide-sound synchronization.**

The largest and most sophisticated electronic companies chose the CinemaSound.

They won't settle for weak inferior sound from recorders with low wattage amplifiers, cheap speakers and no tone controls.

They won't settle for imitations of Kodak Ektagraphic projectors. They won't settle for just 80 or 150 watt lamps. They won't settle for machines that double-trip the slide or miss the pulses.

They won't settle for flimsy toy-like machines that go out of sync, and they won't settle for anything less than a true business machine that can be used for more than 8 hours a day, day in and day out, for years.

They won't settle. Why should you?

*Names furnished on request

The only all-in-one unit ... Kodak slide projector with synchronized cassette sound

that never goes out of sync!

CinemaSound #3000 features:

- Compact, lightweight, fits under plane seat.
- Outstanding, powerful sound. Dual speakers.
- Built-in powerful public address system.
- Recording and pulsing capability.
- Nothing to assemble. Single power cord.
- Extremely simple to operate by anyone.
- Easy to create your own slide program.
- Kodak Ektagraphic professional slide projector.
- Powerful 300 watt quartz lamp.

One year warranty covers parts & labor.
Money back guarantee if not satisfied.

The
CinemaSound
Model 3000

\$595

Included:
rugged
U.S. Royalite
carry case
and microphone



Dual Speaker System

16 watt pmp amplifier, 6" speaker in the machine and 10" speaker in the carry case. Built-in public address system powerful enough to reach 500 people. Easy to operate.



Project on a large screen

or use the built-in shadow box 100 sq. in. screen that allows desk-top viewing in a brightly illuminated room.

Most compact and lightweight system available anywhere!



The only
sound/slide
unit that
fits easily
under any
commercial
airplane seat.

Easily portable.
Measures
11" x 7" x 20"
Weights 21 lbs

NEW! EXCLUSIVE!

Kodak slide projector with 21" tv type screen & built-in sync. sound

Big 21" tv type screen that provides a super bright picture clearly visible from more than 60 ft. away in a brightly illuminated room, and a powerful outstanding sound capable of reaching 500 people.

CinemaSound #5000 features:

- Front mounted, top quality, 10" speaker.
- 16 watt pmp amplifier, clear outstanding sound.
- 35mm horizontal slide fills screen completely.
- Can be used in brightly lighted areas.
- Rugged steel chassis. Top quality rigid screen.
- Will never go out of synchronization.
- Easy to record and pulse your own programs.
- Easy to turn into front screen projector.
- Powerful built-in public address system.
- Nothing to assemble, simple to operate.
- Kodak Ektagraphic professional slide projector.
- Powerful 300 watt quartz lamp.

One year warranty covers parts & labor.
Money-back guarantee if not satisfied.

*Screen size is measured diagonally.



CinemaSound #5000

\$695

CinemaSound #5000

ideal for:

- Trade shows
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Dimensions:
20" h. x 20" w. x 25" d.
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/5/79)

TOP ADD ONS - NATIONAL

- BEE GEES—Love You Inside Out (RSO)
- RANDY VANWARMER—Just When I Needed You The Most (Warner Bros.)
- (D) CHER—Take Me Home (Casablanca)

PRIME MOVERS - NATIONAL

- PEACHES & HERB—Reunited (MVP/Polydor)
- BLONDIE—Heart Of Glass (Chrysalis)
- (D) THE JACKSONS—Shake Your Body (Epic)

BREAKOUTS - NATIONAL

- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- BILLY JOEL—Honesty (Columbia)
- DR. HOOK—Beautiful Woman (Capitol)

D—Discotheque Crossover

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

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.

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

KOPA—Phoenix

- D+ DONNA SUMMER—Hot Stuff (Casablanca)
- ★ ROD STEWART—Am I Love A Bitch (WB)
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 27-24
- ★ ANNE MURRAY—Just Fall In Love Again (Capitol) 21-18

KTRT—Tucson

- D+ DONNA SUMMER—Hot Stuff (Casablanca)
- ★ BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 28-18
- D+ CHIC—I Want Your Love (Atlantic) 19-9

RQEO—Albuquerque

- ★ RANDY VANWARMER—Just When I Needed You The Most (WB)
- ★ ALLMAN BROTHERS BAND—Crazy Love (Capricorn)
- ★ ORLEANS—Love Takes Time (Infinity) 25-15
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 30-14

KENO—Las Vegas

- D+ SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- ★ CHRIS REA—Diamonds (UA)
- D+ AMII STEWART—Knock On Wood (Ariola) 9-4
- ★ GEORGE HARRISON—Blow Away (Dark Horse) 24-11

KFMB—San Diego

- ★ RANDY VANWARMER—Just When I Needed You The Most (WB)
- ★ CARS—Good Times Roll (Elektra)
- ★ AMERICA—California Dreamin' (American Int'l) 29-22
- ★ STYX—Renegade (A&M) 24-7

Pacific Northwest Region

TOP ADD ONS:

- RANDY VANWARMER—Just When I Needed You The Most (Warner Bros.)
- BEE GEES—Love You Inside Out (RSO)
- (D) CHER—Take Me Home (Casablanca)

PRIME MOVERS:

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

BREAKOUTS:

- SUPERTRAMP—The Logical Song (A&M)
- BILLY JOEL—Honesty (Columbia)
- ROD STEWART—Am I Love A Bitch (Warner Bros.)

KFRC—San Francisco

- ★ ROD STEWART—Am I Love A Bitch (WB)
- ★ SUPERTRAMP—The Logical Song (A&M)
- D+ SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 18-12
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 10-5

KYA—San Francisco

- ★ BILLY JOEL—Honesty (Columbia)
- ★ LEN BOONE—There's No Me Without You (Chrysalis)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 16-9
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 26-18

KROY—Sacramento

- D+ INSTANT FUNK—I Got My Mind Made Up (Salsoul)
- ★ BEE GEES—Love You Inside Out (RSO)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 10-5
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 21-10

KYND—Fresno

- ★ BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- ★ VAN HALEN—Dance The Night Away (WB)
- ★ WINGS—Goodnight Tonight (Columbia) 29-24
- ★ DIRE STRAITS—Sultans Of Swing (WB) 10-5

RGW—Portland

- ★ CHICAGO—Guns Long Gone (Columbia)
- ★ MAKINE NIGHTINGALE—Lead Me On (Windsong)
- ★ HEART—Dog & Butterfly (Portrait) 12-7

D+ GLORIA GAYNOR—I Will Survive (Polydor) 11-4

KING—Seattle

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

KJRB—Spokane

- ★ SUPERTRAMP—The Logical Song (A&M)
- ★ DOOBIE BROTHERS—Minute By Minute (WB)
- ★ GEORGE HARRISON—Blow Away (WB) 21-15
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 23-7

KTAC—Tacoma

- ★ RANDY VANWARMER—Just When I Needed You The Most (WB)
- ★ ORLEANS—Love Takes Time (Infinity)
- ★ WINGS—Goodnight Tonight (Columbia) 29-22
- ★ BLONDIE—Heart Of Glass (Chrysalis) 25-20

KCPX—Salt Lake City

- D+ CHER—Take Me Home (Casablanca)
- ★ BEE GEES—Love You Inside Out (RSO)
- ★ ROGER VOUDORIS—Get Used To It (WB) 16-9
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 25-10

KRSP—Salt Lake City

- ★ RANDY VANWARMER—Just When I Needed You The Most (WB)
- ★ POLICE—Roxanne (A&M)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 8-1
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 24-14

KIMN—Denver

- ★ RANDY VANWARMER—Just When I Needed You The Most (WB)
- D+ CHER—Take Me Home (Casablanca)
- D+ SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 28-17
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 15-10

KJR—Seattle

- ★ ORLEANS—Love Takes Time (Infinity)
- ★ STYX—Renegade (A&M)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 170-8
- ★ BEE GEES—Love You Inside Out (RSO) 5-3

KYYX—Seattle

- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- ★ VAN HALEN—Dance The Night Away (WB)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) AD-15
- ★ SUPERTRAMP—The Logical Song (A&M) AD-25

KCBN—Reno

- ★ POINTER SISTERS—Happiness (Planet)
- ★ SANTANA—One Chain (Columbia)
- ★ AMII STEWART—Knock On Wood (Ariola) 12-9
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 27-16

North Central Region

TOP ADD ONS:

- POLICE—Roxanne (A&M)
- POCO—Crazy Love (MCA)
- (D) SISTER SLEDGE—He's The Greatest Dancer (Cotillion)

PRIME MOVERS:

- PEACHES & HERB—Reunited (MVP/Polydor)
- VILLAGE PEOPLE—In The Navy (Casablanca)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)

BREAKOUTS:

- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- GEORGE HARRISON—Blow Away (Dark Horse)
- (D) CHER—Take Me Home (Casablanca)

CKLW—Detroit

- ★ POLICE—Roxanne (A&M)
- D+ CHER—Take Me Home (Casablanca)
- ★ PEACHES & HERB—Reunited (Polydor) 18-19
- D+ G.Q.—Disco Nights (Ariola) 11-4

WDRQ—Detroit

- D+ CHANSON—I Can Tell (Ariola)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB)
- D+ GINO SOCCIO—Dancer (RCA) 9-1
- D+ WITCH QUEEN—Bang A Gong (Roadshow) 17-13

WTAC—Flint

- ★ OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- ★ THE JACKSONS—Shake Your Body (Epic)
- ★ GEORGE BENSON—Love Ballad (WB) 24-18
- ★ BLONDIE—Heart Of Glass (Chrysalis) 17-6

WZZR-FM—Grand Rapids

- D+ SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- ★ PEACHES & HERB—Reunited (MVP/Polydor)
- D+ THE JACKSONS—Shake Your Body (Epic) 15-10
- D+ CHIC—I Want Your Love (Atlantic) 22-14

WAKY—Louisville

- D+ VILLAGE PEOPLE—In The Navy (Casablanca)
- D+ SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- D+ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 27-23
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 28-24

WBCN—Bowling Green

- ★ RANDY VANWARMER—Just When I Needed You The Most (WB)
- ★ TOTO—Georgy Porgy (Columbia)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 15-2
- ★ WINGS—Goodnight Tonight (Columbia) 27-12

WGCL—Cleveland

- ★ GEORGE HARRISON—Blow Away (Dark Horse)
- ★ POCO—Crazy Love (MCA)
- D+ VILLAGE PEOPLE—In The Navy (Casablanca) 23-16
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 15-11

WZZP—Cleveland

- ★ POLICE—Roxanne (A&M)
- ★ BOSTON—Feelin' Satisfied (Epic)
- D+ VILLAGE PEOPLE—In The Navy (Casablanca) 28-11
- ★ FRANK MILLS—Music Box Dancer (Polydor) 17-5

Q 102 (WRRQ-FM)—Cincinnati

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

WNCI—Columbus

- ★ MELISSA MANCHESTER—Theme From Ice Castles (Ariola)
- ★ BOB WELCH—Precious Love (Capitol)
- ★ AMII STEWART—Knock On Wood (Ariola) 14-8
- ★ BLONDIE—Heart Of Glass (Chrysalis) 16-10

WCUE—Akron

- ★ ORLEANS—Love Takes Time (Infinity)
- ★ NIGEL OLSSON—Little Bit Of Soap (Bang)
- D+ AMII STEWART—Knock On Wood (Ariola) 5-2
- ★ ERROL SOBER—Heart To Heart (Number One) 16-10

13-Q (WKTO)—Pittsburgh

- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- ★ BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- D+ INSTANT FUNK—I Got My Mind Made Up (Salsoul) 8-19
- ★ BLONDIE—Heart Of Glass (Chrysalis) 15-6

WPEZ—Pittsburgh

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

Southwest Region

TOP ADD ONS:

- BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- GEORGE BENSON—Love Ballad (Warner Bros.)
- ORLEANS—Love Takes Time (Infinity)

PRIME MOVERS:

- BLONDIE—Heart Of Glass (Chrysalis)
- BABYS—Every Time I Think Of You (Chrysalis)
- PEACHES & HERB—Reunited (MVP/Polydor)

BREAKOUTS:

- BARBARA MANORELL—If Loving You Is Wrong (MCA)
- WINGS—Goodnight Tonight (Columbia)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)

KILT—Houston

- ★ BARBARA MANORELL—If Loving You Is Wrong (MCA)
- ★ BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 32-13
- ★ BABYS—Every Time I Think Of You (Chrysalis) 13-7

KRBE—Houston

- ★ KINKS—Superman (Ariola)
- ★ BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 21-4
- ★ BABYS—Every Time I Think Of You (Chrysalis) 18-7

KLIF—Dallas

- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- ★ THE JACKSONS—Shake Your Body (Epic)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 12-6
- ★ BLONDIE—Heart Of Glass (Chrysalis) 17-10

KNUS-FM—Dallas

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

KFJZ-FM (2-97)—Fl. Worth

- ★ POCO—Crazy Love (MCA)
- ★ BAD COMPANY—Rock 'n' Roll Fantasy (Swan Song)
- ★ BOB WELCH—Precious Love (Capitol) 13-7
- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)

KINT—El Paso

- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- ★ ORLEANS—Love Takes Time (Infinity)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 15-6
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 30-20

WKY—Oklahoma City

- ★ WINGS—Goodnight Tonight (Columbia)
- D+ SISTER SLEDGE—He's The Greatest Dancer (Cotillion)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 26-10
- D+ CHIC—I Want Your Love (Atlantic) 18-11

KELI—Tulsa

- ★ FRANK ZAPPA—Dancin' Fool (Zappa)
- ★ BADFINGER—Love Is Gonna Come At Last (Elektra)
- ★ BOB WELCH—Precious Love (Capitol) 19-10
- ★ GEORGE BENSON—Love Ballad (WB) 25-17

WTIX—New Orleans

- ★ ORLEANS—Love Takes Time (Infinity)
- ★ ALLMAN BROTHERS BAND—Crazy Love (Capricorn)
- D+ VILLAGE PEOPLE—In The Navy (Casablanca) 37-17
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 39-18

WNOE—New Orleans

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

KEEL—Shreveport

- ★ GEORGE BENSON—Love Ballad (WB)
- ★ GEORGE HARRISON—Blow Away (Dark Horse)
- D+ AMII STEWART—Knock On Wood (Ariola) 9-5
- ★ BLONDIE—Heart Of Glass (Chrysalis) 11-5

Midwest Region

TOP ADD ONS:

- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- BAT STEVENS—I Need Your Help Barry Manilow (Warner Bros.)

PRIME MOVERS:

- BLONDIE—Heart Of Glass (Chrysalis)
- PEACHES & HERB—Reunited (MVP/Polydor)
- (D) THE JACKSONS—Shake Your Body (Epic)

BREAKOUTS:

- BILLY JOEL—Honesty (Columbia)
- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- DR. HOOK—Beautiful Woman (Capitol)

WLS—Chicago

- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO)
- D+ THE JACKSONS—Shake Your Body (Epic)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 19-12
- ★ BLONDIE—Heart Of Glass (Chrysalis) 29-18

WRCK—Rockford

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

WIFE—Indianapolis

- ★ BELL & JAMES—Livin' It Up (A&M)
- ★ BEE GEES—Love You Inside Out (RSO)
- D+ THE JACKSONS—Shake Your Body (Epic) 30-15
- ★ BLONDIE—Heart Of Glass (Chrysalis) 13-6

(Continued on page 26)

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Rockets

"CAN'T SLEEP" RS-926

**THE SINGLE THAT RADIO DEMANDED...
FROM ONE OF THE MOST EXPLOSIVE
NEW ALBUMS OF THE YEAR!**



RS-1-3047



NOW ON TOUR

PRODUCED BY JOHNNY SANDLIN



Records, Inc.

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers ★

Based on station playlists through Thursday (4/5/79)

Continued from page 24

WVDE—Indianapolis

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

WOKY—Milwaukee

- RANDY VANWARMER—Just When I Needed You Most (WB)
- THE JACKSONS—Shake Your Body (Epic)
- ★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 7-4
- ★ FRANK MILLS—Music Box Dancer (Polydor) 11-8

WZUU-FM—Milwaukee

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

KSLQ-FM—St. Louis

- POINTER SISTERS—Happiness (Planet)
- ROD STEWART—Ain't Love A Bitch (WB)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 30-22
- ★ BLONDIE—Heart Of Glass (Chrysalis) 7-1

KXOK—St. Louis

- BLONDIE—Heart Of Glass (Chrysalis)
- BILLY JOEL—Honesty (Columbia)
- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 16-6

KIOA—Des Moines

- SARAH BRIGHTMAN—Starship Trooper (Ariola)
- PEACHES & HERB—Reunited (MVP/Polydor)
- D★ AMII STEWART—Knock On Wood (Ariola) 15-5
- D★ VILLAGE PEOPLE—In The Navy (Casablanca) 22-17

KDWB—Minneapolis

- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- FARAGHER BROTHERS—Stay The Night (Polydor)
- ★ RANDY VANWARMER—Just When I Needed You The Most (WB) 30-24
- ★ BLONDIE—Heart Of Glass (Chrysalis) 21-9
- D★ VILLAGE PEOPLE—In The Navy (Casablanca) 22-17

KSTP—Minneapolis

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

KBEQ—Kansas City

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

KKLS—Rapid City

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

KQWB—Fargo

- VILLAGE PEOPLE—In The Navy (Casablanca)
- RAY STEVENS—I Need Your Help Barry Manilow (WB)
- ★ GEORGE HARRISON—Blow Away (Dark Horse) 24-16
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 33-20

KLEO—Wichita

- VILLAGE PEOPLE—In The Navy (Casablanca)
- PEACHES & HERB—Reunited (MVP/Polydor)
- ★ GEORGE HARRISON—Blow Away (WB) 23-16
- ★ GEORGE BENSON—Love Ballad (WB) 13-8

Northeast Region

- TOP ADD ONS
- HERBIE MANN—Superman (Atlantic)
- FRANK MILLS—Music Box Dancer (Polydor)
- (D) G.Q.—Disco Nights (Arista)

- ★ PRIME MOVERS
- (D) INSTANT FUNK—I Got My Mind Made Up (Salsoul)
- BLONDIE—Heart Of Glass (Chrysalis)
- PEACHES & HERB—Reunited (MVP/Polydor)

- BREAKOUTS
- DR. HOOK—Beautiful Woman (Capitol)
- CHRIS REA—Diamonds (UA)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)

WABC—New York

- FRANK MILLS—Music Box Dance (Polydor)
- HERBIE MANN—Superman (Atlantic)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 14-8
- ★ LITTLE RIVER BAND—Lady (Capitol) 21-9

99-X—New York

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

WPTX—Albany

- D★ VILLAGE PEOPLE—In The Navy (Casablanca)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD) 15-5

- D★ CHER—Take Me Home (Casablanca) 19-14

WTRY—Albany

- D★ THE JACKSONS—Shake Your Body (Epic)
- SUPERTRAMP—The Logical Song (A&M)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 11-1
- D★ AMII STEWART—Knock On Wood (Ariola) 12-4

WKBW—Buffalo

- ★ RANDY VANWARMER—Just When I Needed You Most (WB) 20-10
- ★ HERBIE MANN—Superman (Atlantic) 11-8

WYSL—Buffalo

- D★ THE JACKSONS—Shake Your Body (Epic)
- BOB SEGER & SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- ★ BELL & JAMES—Livin' It Up (A&M) 19-4
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD) 21-14

WBBF—Rochester

- D★ VILLAGE PEOPLE—In The Navy (Casablanca)
- BILLY JOEL—Honesty (Columbia)
- ★ GEORGE HARRISON—Blow Away (WB)

WRKO—Boston

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

F.105 (WVBF)—Boston

- POCO—Crazy Love (MCA)
- PEACHES & HERB—Reunited (MVP/Polydor)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 11-6
- ★ CHIC—I Want Your Love (Atlantic) 14-10

WDRG—Hartford

- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- BELL & JAMES—Livin' It Up (A&M)
- ★ AMII STEWART—Knock On Wood (Ariola) 12-5
- D★ THE JACKSONS—Shake Your Body (Epic) 22-13

WPRO (AM)—Providence

- DR. HOOK—Beautiful Woman (Capitol)
- CHRIS REA—Diamonds (UA)
- POINTER SISTERS—Happiness (Planet) X-25
- D★ THE JACKSONS—Shake Your Body (Epic) X-23

WPRO-FM—Providence

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

WICC—Bridgeport

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

Mid-Atlantic Region

- TOP ADD ONS
- ORLEANS—Love Takes Time (Infinity)
- RANDY VANWARMER—Just When I Needed You Most (WB)
- (D) THE JACKSONS—Shake Your Body (Epic)

- ★ PRIME MOVERS
- PEACHES & HERB—Reunited (MVP/Polydor)
- BLONDIE—Heart Of Glass (Chrysalis)
- DOOBIE BROTHERS—What A Fool Believes (Warner Bros.)

- BREAKOUTS
- BEE GEES—Love You Inside Out (RSD)
- ROD STEWART—Ain't Love A Bitch (WB)
- BILLY JOEL—Honesty (Columbia)

WFIL—Philadelphia

- RANDY VANWARMER—Just When I Needed You Most (WB)
- ORLEANS—Love Takes Time (Infinity)
- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 23-18
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 4-1

WFI-FM—Philadelphia

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

WPGC—Washington

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

WGH—Norfolk

- BABYS—Every Time I Think Of You (Chrysalis)
- BOB SEGER & SILVER BULLET BAND—Old Time Rock & Roll
- ★ WINGS—Goodnight Tonight (Columbia) 16-10
- BEE GEES—Love You Inside Out (RSD) 18-22

WYRE—Annapolis

- D★ G.Q.—Disco Nights (Arista)
- ORLEANS—Love Takes Time (Infinity)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 16-9
- D★ AMII STEWART—Knock On Wood (Ariola) 13-6

WLEE—Richmond

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

WRVQ—Richmond

- D★ G.Q.—Disco Nights (Arista)
- BOB SEGER & SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- ★ SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 18-13
- ★ ANNE MURRAY—I Just Fell In Love Again (Capitol) 13-9

WAEB—Allentown

- WINGS—Goodnight Tonight (Columbia)
- D★ THE JACKSONS—Shake Your Body (Epic)
- D★ AMII STEWART—Knock On Wood (Ariola) 8-3
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud 11) 12-5

Southeast Region

- TOP ADD ONS
- BEE GEES—Love You Inside Out (RSD)
- (D) CHER—Take Me Home (Casablanca)
- (D) VILLAGE PEOPLE—In The Navy (Casablanca)

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

- BREAKOUTS
- NIGEL OLSSON—A Little Bit Of Soap (Bang)
- (D) DAVID NAUGHTON—Makin' It (RSD)
- ALLMAN BROTHERS BAND—Crazy Love (Capricorn)

WQXI—Atlanta

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

2.93 (WZGC-FM)—Atlanta

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

WBBQ—Augusta

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

WFOM—Atlanta

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

WPGA—Savannah

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- ORLEANS—Love Takes Time (Infinity)
- ★ BELL & JAMES—Livin' It Up (A&M) 21-12
- ★ ROD STEWART—Ain't Love A Bitch (WB) 28-23

WFLB—Fayetteville

- ROD STEWART—Ain't Love A Bitch (Warner Bros.)
- BEE GEES—Love You Inside Out (RSD)
- D★ G.Q.—Disco Nights (Arista) 31-27
- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 34-30

WQAM—Miami

- D★ VILLAGE PEOPLE—In The Navy (Casablanca)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSD)
- D★ SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 12-6
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 25-18

Y.100 (WHYI-FM)—Miami

- DAVID NAUGHTON—Makin' It (RSD)
- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- ★ WINGS—Goodnight Tonight (Columbia) 32-29
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 25-20

WLOF—Orlando

- D★ CHER—Take Me Home (Casablanca)
- AVERAGE WHITE BAND—Walk On By (Atlantic)
- D★ AMII STEWART—Knock On Wood (Ariola) 7-2
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 11-5

Q.105 (WRBQ-FM)—Tampa

- BEE GEES—Love You Inside Out (RSD)
- BOB SEGER & SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- D★ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 26-18
- ★ FRANK MILLS—Music Box Dancer (Polydor) 9-1

B1.105 (WB1W-FM)—Orlando

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

WMFJ—Daytona Beach

- D★ LINDA CLIFFORD—Bridge Over Troubled Water (Curtom)
- SAMMY HAGAR—The Dock Of The Bay (Capitol)
- ★ WINGS—Goodnight Tonight (Columbia) 38-28
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 27-17

WAPE—Jacksonville

- D★ FOXY—Hot Number (Dash)
- IRON HORSE—Sweet Lay Louise (Scotti Brothers)
- ★ RANDY VANWARMER—Just When I Needed You Most (WB) 35-31
- ★ TYCOON—Such A Woman (Arista) 34-30

WAYS—Charlotte

- VILLAGE PEOPLE—In The Navy (Casablanca)
- NIGEL OLSSON—A Little Bit Of Soap (Bang)
- D★ CHIC—I Want Your Love (Atlantic) 21-12
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 16-1

WKIX—Raleigh

- MAUREEN MCGOVERN—Can You Read My Mind (Warner/Curb)
- RAY STEVENS—I Need Your Help Barry Manilow (WB)
- D★ INSTANT FUNK—I Got My Mind Made Up (Salsoul) 15-9
- D★ THE JACKSONS—Shake Your Body (Epic) 14-8

WTMA—Charleston

- RANDY VANWARMER—Just When I Needed You Most (WB)
- SANTANA—One Chain (Columbia)
- D★ VILLAGE PEOPLE—In The Navy (Casablanca) 22-17
- D★ THE JACKSONS—Shake Your Body (Epic) 11-6

WORD—Spartanburg

- BEE GEES—Love You Inside Out (RSD)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 19-8
- D★ THE JACKSONS—Shake Your Body (Epic) 7-3

WLAC—Nashville

- ALLMAN BROTHERS BAND—Crazy Love (Capricorn)
- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- D★ FOXY—Hot Number (Dash) 37-25
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 16-1

(WB1Q) 92-Q—Nashville

- D★ DAVID NAUGHTON—Makin' It (RSD)
- NIGEL OLSSON—A Little Bit Of Soap (Bang)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 18-8
- D★ THE JACKSONS—Shake Your Body (Epic) 6-1

WHBQ—Memphis

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

WFLI—Chattanooga

- BELL & JAMES—Livin' It Up (A&M)
- STYX—Renegade (A&M)
- D★ CHIC—I Want Your Love (Atlantic) 24-10
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 23-16

WRIZ—Knoxville

- D★ CHER—Take Me Home (Casablanca)
- EXILE—How Could This Go Wrong (Warner/Curb)
- ★ VILLAGE PEOPLE—In The Navy (Casablanca) 31-20
- ★ GEORGE BENSON—Love Ballad (Warner Bros.) 25-19

WGOW—Chattanooga

- DOBIE GRAY—Who's Lovin' You (Infinity)
- ART GARFUNKEL—A Little White (Columbia)
- ★ MAUREEN MCGOVERN—Can You Read My Mind (Warner/Curb) 12-7
- ★ LINDA RONSTADT—Just One Look (Asylum) 17-12

WERC—Birmingham

- D★ G.Q.—Disco Nights (Arista)
- NICOLETTE LARSON—Rhumba Girl (Warner Bros.)
- ★ RANDY VANWARMER—Just When I Needed You Most (WB)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 10-2

WSGN—Birmingham

- D★ THE JACKSONS—Shake Your Body (Epic)
- BOB SEGER & SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- THE BABYS—Every Time I Think Of You (Chrysalis) 11-8
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 12-7

WHYY—Montgomery

- NIGEL OLSSON—A Little Bit Of Soap (Bang)
- CHRIS REA—Diamonds (United Artists)
- ★ PEACHES & HERB—Reunited (MVP/Polydor) 13-2
- D★ THE JACKSONS—Shake Your Body (Epic) 21-11

KART—Little Rock

- HEART—Dog & Butterfly (Portrait)
- LINDA RONSTADT—Just One Look (Asylum)
- ★ NEIL DIAMOND—Forever In Blue Jeans (Columbia) 14-7
- ★ FRANK MILLS—Music Box Dancer (Polydor) 7-1

WSZZ (293)—Winston-Salem

- D★ LINDA CLIFFORD—Bridge Over Troubled Water (Curtom)
- DR. HOOK—Beautiful Woman (Capitol)
- D★ CHIC—I Want Your Love (Atlantic) 15-7
- ★ RANDY VANWARMER—Just When I Needed You Most (WB) 37-28

WAVY—Jacksonville

- PEACHES & HERB—Reunited (MVP/Polydor)
- D★ CHER—Take Me Home (Casablanca)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 21-13
- ★ DIRE STRAITS—Sultans Of Swing (WB) 11-2

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APRIL IS APRIL WINE MONTH. INDULGE!

★ **APRIL 8 CALIFORNIA WORLD MUSIC FESTIVAL LOS ANGELES COLISEUM**

SUN	MON	TUE	WED	THUR	FRI	SAT
1	2	3	4	5	6	7
8 ★	9	10 KANSAS CITY MEMORIAL HALL	11	12	13	14
15 MILWAUKEE ORIENTAL THEATER	16 FLINT IMA AUDITORIUM	17 DETROIT MASONIC AUDITORIUM	18 DETROIT MASONIC AUDITORIUM	19	20 COLUMBUS VETERANS MEMORIAL COLISEUM	21 CLEVELAND COLISEUM THEATER
22 TOLEDO SPORTS ARENA	23	24	25	26 PITTSBURGH STANLEY THEATRE	27	28
29	30					



April Wine's best-selling album
FIRST GLANCE
(BW-11852)

includes the smash-hit single
"Roller."
(4660)



Billboard Album Radio Action

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

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

Top Add Ons-National

ORLEANS—Forever (Infinity)
THE WARRIORS—Soundtrack (A&M)
SUSAN—Falling In Love Again (RCA)
GAMBLER—Teenage Magic (EMI/America)

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.

KBPF-FM—Denver (Frank Cody)

- RICKIE LEE JONES—(WB)
- THE WARRIORS—Soundtrack (A&M)
- POCCO—Legend (MCA)
- SUPERTRAMP—Breakfast In America (A&M)
- DIRE STRAITS—(WB)
- BAD COMPANY—Desolation Angels (SwanSong)

KWST-FM—Los Angeles (Pamela Way)

- ROBERT FLEISCHMAN—Perfect Stranger (Ariola)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- ORLEANS—Forever (Infinity)
- GAMBLER—Teenage Magic (EMI/America)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- CHEAP TRICK—At Budokan (Epic)
- DIRE STRAITS—(WB)

KZEL-FM—Eugene (Chris Kovarik)

- GAMBLER—Teenage Magic (EMI/America)
- ORLEANS—Forever (Infinity)
- TARNY/SPENCER BAND—Run For Your Life (A&M)
- VAN HALEN—II (WB)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- BLACKFOOT—Strikes (A&M)
- RICKIE LEE JONES—(WB)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- DIRE STRAITS—(WB)

Top Requests/Airplay-National

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

KMOD-FM—Tulsa (Bill Green)

- JOURNEY—Evolution (Columbia)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- THE WARRIORS—Soundtrack (A&M)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- VAN HALEN—II (WB)
- BAD COMPANY—Desolation Angels (SwanSong)
- GEORGE HARRISON—(Dark Horse)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)

KRBC-FM—Phoenix (L.D. Freeman)

- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- LEAH KUNKEL—(Columbia)
- SPYROGYRA—Morning Dance (Infinity)
- JOHN HALL—Power (ARC/Columbia)
- TIM WEISSBERG—Night Rider (MCA)
- RICKIE LEE JONES—(WB)
- ART GARFUNKEL—Fate For Breakfast (Columbia)
- MCGUINN, CLARK & HILLMAN—(Capitol)
- JUDY COLLINS—Hard Times For Lovers (Elektra)

KRST-FM—Albuquerque (Bob Shulman)

- VAN HALEN—II (WB)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SUSAN—Falling In Love Again (RCA)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- LEAH KUNKEL—(Columbia)
- JERRY LEE LEWIS—(Elektra)
- TYCOON—(Arista)
- BAD COMPANY—Desolation Angels (SwanSong)
- JOURNEY—Evolution (Columbia)
- CHEAP TRICK—At Budokan (Epic)

WLVO-FM—Columbus (Steve Runner)

- ORLEANS—Forever (Infinity)
- JOHN HALL—Power (ARC/Columbia)
- U.K.—Danger Money (Polydor)
- THE TUBES—Remote Control (A&M)
- THE WARRIORS—Soundtrack (A&M)
- RICKIE LEE JONES—(WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- CHEAP TRICK—At Budokan (Epic)
- POCCO—Legend (MCA)
- MOLLY HATCHET—(Epic)

WDFE-FM—Pittsburgh (John McCahan)

- BOOMTOWN RATS—A Tonic For The Troops (Columbia)
- GEORGE THOROGOOD & THE DESTROYERS—Move It On Over (Rounder)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BAD COMPANY—Desolation Angels (SwanSong)
- EDDIE MONEY—Life For The Taking (Columbia)
- CHEAP TRICK—At Budokan (Epic)

WLPX-FM—Milwaukee (Bobbie Beam)

- THE WARRIORS—Soundtrack (A&M)
- ROCKETS—(RSO)
- VAN HALEN—II (WB)
- ORLEANS—Forever (Infinity)
- SUPERTRAMP—Breakfast In America (A&M)
- DIRE STRAITS—(WB)
- CHEAP TRICK—At Budokan (Epic)
- DOOBIE BROTHERS—Minute By Minute (WB)

KADI-FM—St. Louis (Peter Parisi)

- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- THE WARRIORS—Soundtrack (A&M)
- MAGNUM—Kingdom Of Madness (Jet)
- HELLFIELD—(Epic)
- FRANK ZAPPA—Sheik Yerbout (Zappa)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- BAD COMPANY—Desolation Angels (SwanSong)
- JOURNEY—Evolution (Columbia)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)

National Breakouts

IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
VAN HALEN—II (WB)
LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
HERMAN BROOD & HIS WILD ROMANCE—(Ariola)

WSHE-FM—St. Louis (Michelle Robinson)

- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- TARNY/SPENCER BAND—Run For Your Life (A&M)
- ORLEANS—Forever (Infinity)
- MAGNUM—Kingdom Of Madness (Jet)
- JOE JACKSON—Look Sharp (A&M)
- DUNCAN BROWNE—The Wild Places (Sire)
- SUPERTRAMP—Breakfast In America (A&M)
- FRANK ZAPPA—Sheik Yerbout (Zappa)

ZETA-7 (WOR)-FM—Orlando (Bill Zippo)

- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- LAKE—Paradise Island (Columbia)
- ROXY MUSIC—Manifesto (A&M)
- HAWK LORDS—25 Years On (Charisma)
- VAN HALEN—II (WB)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BAD COMPANY—Desolation Angels (SwanSong)
- APRIL WINE—First Glance (Capitol)

WRDF-FM—Nashville (Alan Sneed)

- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- ORLEANS—Forever (Infinity)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- TARNY/SPENCER BAND—Run For Your Life (A&M)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- TANTRUM—(Ovation)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)
- BAD COMPANY—Desolation Angels (SwanSong)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

WQOR-FM—Raleigh (Dan Brumby)

- TARNY/SPENCER BAND—Run For Your Life (A&M)
- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- RICHARD TEE—Strokis (Columbia)
- ROBBER FORD—The Inside Story (Elektra)
- THE POLICE—Outlandos D'Amour (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- GEORGE BENSON—Livin' Inside Your Love (WB)
- POCCO—Legend (MCA)

WQOR-FM—Raleigh (Dan Brumby)

- TARNY/SPENCER BAND—Run For Your Life (A&M)
- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- RICHARD TEE—Strokis (Columbia)
- ROBBER FORD—The Inside Story (Elektra)
- THE POLICE—Outlandos D'Amour (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- GEORGE BENSON—Livin' Inside Your Love (WB)
- POCCO—Legend (MCA)

WQOR-FM—Raleigh (Dan Brumby)

- TARNY/SPENCER BAND—Run For Your Life (A&M)
- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- RICHARD TEE—Strokis (Columbia)
- ROBBER FORD—The Inside Story (Elektra)
- THE POLICE—Outlandos D'Amour (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- GEORGE BENSON—Livin' Inside Your Love (WB)
- POCCO—Legend (MCA)

WQOR-FM—Raleigh (Dan Brumby)

- TARNY/SPENCER BAND—Run For Your Life (A&M)
- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- RICHARD TEE—Strokis (Columbia)
- ROBBER FORD—The Inside Story (Elektra)
- THE POLICE—Outlandos D'Amour (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- GEORGE BENSON—Livin' Inside Your Love (WB)
- POCCO—Legend (MCA)

WQOR-FM—Raleigh (Dan Brumby)

- TARNY/SPENCER BAND—Run For Your Life (A&M)
- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- RICHARD TEE—Strokis (Columbia)
- ROBBER FORD—The Inside Story (Elektra)
- THE POLICE—Outlandos D'Amour (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- GEORGE BENSON—Livin' Inside Your Love (WB)
- POCCO—Legend (MCA)

WQOR-FM—Raleigh (Dan Brumby)

- TARNY/SPENCER BAND—Run For Your Life (A&M)
- SUSAN—Falling In Love Again (RCA)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- RICHARD TEE—Strokis (Columbia)
- ROBBER FORD—The Inside Story (Elektra)
- THE POLICE—Outlandos D'Amour (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- GEORGE BENSON—Livin' Inside Your Love (WB)
- POCCO—Legend (MCA)

Western Region

TOP ADD ONS

THE WARRIORS—Soundtrack (A&M)
TARNY/SPENCER BAND—Run For Your Life (A&M)
ORLEANS—Forever (Infinity)
GAMBLER—Teenage Magic (EMI/America)

TOP REQUEST/AIRPLAY

BAD COMPANY—Desolation Angels (SwanSong)
DIRE STRAITS—(WB)
SUPERTRAMP—Breakfast In America (A&M)
THE POLICE—Outlandos D'Amour (A&M)

BREAKOUTS

IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
VAN HALEN—II (WB)
RICKIE LEE JONES—(WB)

KSAN-FM—San Francisco (Kate Ingram)

- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- JOHN HALL—Power (ARC/Columbia)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- ALBERT LEE—Hiding (A&M)
- MOLLY HATCHET—(Epic)
- PHILLIPS/MACLEOD—Le Partis Du Cocktail (Polydor)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- THE POLICE—Outlandos D'Amour (A&M)
- ROXY MUSIC—Manifesto (A&M)
- THE TUBES—Remote Control (A&M)

KLOS-FM—Los Angeles (Ruth Pineda)

- VAN HALEN—II (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- DIRE STRAITS—(WB)
- ROD STEWART—Blondes Have More Fun (WB)
- BAD COMPANY—Desolation Angels (SwanSong)

KSJO-FM—San Jose (Paul Wells)

- THE WARRIORS—Soundtrack (A&M)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- TONY WILLIAMS—The Joy Of Flying (Columbia)
- U.K.—Cool For Cats (A&M)
- TARNY/SPENCER BAND—Run For Your Life (A&M)
- THE POLICE—Outlandos D'Amour (A&M)
- THE TUBES—Remote Control (A&M)
- JOURNEY—Evolution (Columbia)
- BAD COMPANY—Desolation Angels (SwanSong)

KGB-FM—San Diego (Bruce Tucker)

- VAN HALEN—II (WB)
- TYCOON—(Arista)
- THE WARRIORS—Soundtrack (A&M)
- U.K.—Danger Money (Polydor)
- DOOBIE BROTHERS—Minute By Minute (WB)
- CHEAP TRICK—At Budokan (Epic)
- SUPERTRAMP—Breakfast In America (A&M)
- BLONDIE—Parallel Lines (Chrysalis)

KOME-FM—San Jose (Dana Lang)

- BLACKFOOT—Strikes (A&M)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- IRON HORSE—(Scotti Brothers)
- RUBINOS—Back To The Drawing Board (Beserkly)
- THE BABYS—Head First (Chrysalis)
- CHEAP TRICK—At Budokan (Epic)
- FABULOUS POODLES—Mirror Stars (Epic)
- EDDIE MONEY—Life For The Taking (Columbia)

Southwest Region

TOP ADD ONS

THE WARRIORS—Soundtrack (A&M)
SUSAN—Falling In Love Again (RCA)
LEAH KUNKEL—(Columbia)
JAY FERGUSON—Real Life Ain't This Way (Asylum)

TOP REQUEST/AIRPLAY

BAD COMPANY—Desolation Angels (SwanSong)
DIRE STRAITS—(WB)
CHEAP TRICK—At Budokan (Epic)
RICKIE LEE JONES—(WB)

BREAKOUTS

HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
VAN HALEN—II (WB)
HELLFIELD—(Epic)
JERRY LEE LEWIS—(Elektra)

KZEW-FM—Dallas (Doris Miller)

- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- MAGNUM—Kingdom Of Madness (Jet)
- SMOKIE—The Montevue Album (RSO)
- JERRY LEE LEWIS—(Elektra)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- IRON HORSE—(Scotti Brothers)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- DIRE STRAITS—(WB)
- CHEAP TRICK—At Budokan (Epic)
- RICKIE LEE JONES—(WB)

KZEW-FM—Dallas (Doris Miller)

- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- MAGNUM—Kingdom Of Madness (Jet)
- SMOKIE—The Montevue Album (RSO)
- JERRY LEE LEWIS—(Elektra)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- IRON HORSE—(Scotti Brothers)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- DIRE STRAITS—(WB)
- CHEAP TRICK—At Budokan (Epic)
- RICKIE LEE JONES—(WB)

KZEW-FM—Dallas (Doris Miller)

- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- MAGNUM—Kingdom Of Madness (Jet)
- SMOKIE—The Montevue Album (RSO)
- JERRY LEE LEWIS—(Elektra)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- IRON HORSE—(Scotti Brothers)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- DIRE STRAITS—(WB)
- CHEAP TRICK—At Budokan (Epic)
- RICKIE LEE JONES—(WB)

Midwest Region

TOP ADD ONS

THE WARRIORS—Soundtrack (A&M)
ORLEANS—Forever (Infinity)
GAMBLER—Teenage Magic (EMI/America)
JAY FERGUSON—Real Life Ain't This Way (Asylum)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

JOURNEY—Evolution (Columbia)
VAN HALEN—II (WB)
LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)

WABE-FM—Detroit (Joe Krause)

- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- GAMBLER—Teenage Magic (EMI/America)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- DUNCAN BROWNE—The Wild Places (Sire)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- CHEAP TRICK—At Budokan (Epic)
- DOOBIE BROTHERS—Minute By Minute (WB)
- VAN HALEN—II (WB)
- JOURNEY—Evolution (Columbia)

WJXL-FM—Elgin/Chicago (T. Mark W. Lonsing)

- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- ALBERT LEE—Hiding (A&M)
- BLACKFOOT—Strikes (A&M)
- JOURNEY—Evolution (Columbia)
- JOHN ABERCROMBIE QUANTET—Arcade (ECM)
- DUNCAN BROWNE—The Wild Places (Sire)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- RICKIE LEE JONES—(WB)
- LAMONT CRANSTON BAND—(I) One Notes (Waterbury)
- TONY WILLIAMS—The Joy Of Flying (Columbia)

KSHE-FM—St. Louis (Ted Harbeck)

- THE TUBES—Remote Control (A&M)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- GAMBLER—Teenage Magic (EMI/America)
- TIM WEISSBERG—Night Rider (MCA)
- LAKE—Paradise Island (Columbia)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- SUPERTRAMP—Breakfast In America (A&M)
- JOURNEY—Evolution (Columbia)
- BAD COMPANY—Desolation Angels (SwanSong)

Southeast Region

TOP ADD ONS

TARNY/SPENCER BAND—Run For Your Life (A&M)
ORLEANS—Forever (Infinity)
SUSAN—Falling In Love Again (RCA)
AMERICAN STANDARD BAND—(Island)

TOP REQUEST/AIRPLAY

JOE JACKSON—Look Sharp (A&M)
RICKIE LEE JONES—(WB)
DOOBIE BROTHERS—Minute By Minute (WB)
ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

BREAKOUTS

LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
DUNCAN BROWNE—The Wild Places (Sire)

WRAS-FM—Atlanta (Cledra White)

- DUNCAN BROWNE—The Wild Places (Sire)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- PHILLIPS/MACLEOD—Le Partis Du Cocktail (Polydor)
- JOURNEY—Evolution (Columbia)
- JOE JACKSON—Look Sharp (A&M)
- SPYROGYRA—Morning Dance (Infinity)
- RICKIE LEE JONES—(WB)
- BOOMTOWN RATS—A Tonic For The Troops (Columbia)

WHIS-FM—Washington D.C. (David Einhorn)

- GAMBLER—Teenage Magic (EMI/America)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- AMERICAN STANDARD BAND—(Island)
- JERRY LEE LEWIS—(Elektra)
- LENNY BREAU—(Melphi)
- JOHN McLAUGHLIN—Electric Dreams (Columbia)
- RICKIE LEE JONES—(WB)
- FRANK ZAPPA—Sheik Yerbout (Zappa)
- TORI K.—Life In The Furcuhain (Full Moon/Epic)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)

Northeast Region

TOP ADD ONS

ROCKETS—(RSO)
SUSAN—Falling In Love Again (RCA)
LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
ORLEANS—Forever (Infinity)

TOP REQUEST/AIRPLAY

SUPERTRAMP—Breakfast In America (A&M)
ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
THE POLICE—Outlandos D'Amour (A&M)
DOOBIE BROTHERS—Minute By Minute (WB)

BREAKOUTS

IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
VAN HALEN—II (WB)
GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
HERMAN BROOD & HIS WILD ROMANCE—(Ariola)

WNEX-FM—New York (Tom Herrera)

- FELIX PAPPALARDI—Don't Bury Me (A&M)
- HERMAN BROOD & HIS WILD ROMANCE—(Ariola)
- SUSAN—Falling In Love Again (RCA)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- LEGS DIAMOND—Firepower (Cream)
- SEX PISTOLS—Great Rock & Roll Swindle (Virgin)
- ELVIS COSTELLO—Armed Forces (Columbia)
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- SUPERTRAMP—Breakfast In America (A&M)
- KINKS—Superman (Arista)

WRWV-FM—New York (Dorcas Lemick)

- TIM WEISSBERG—Night Rider (MCA)
- WAR—The Music Band (MCA)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- AMERICAN STANDARD BAND—(Island)
- LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
- ORLEANS—Forever (Infinity)
- GEORGE HARRISON—(Dark Horse)
- GEORGE BENSON—Livin' Inside Your Love (WB)
- BEE GEES—Spirits Having Flown (RSO)
- MCGUINN, CLARK & HILLMAN—(Capitol)

WUPV-FM—New York (D. McManara, L. Kleinman)

- JUDAS PRIEST—Hell Bent For Leather (Columbia)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- JAY FERGUSON—Real Life Ain't This Way (Asylum)
- THE WARRIORS—Soundtrack (A&M)
- ORLEANS—Forever (Infinity)
- VAN HALEN—II (WB)
- THE POLICE—Outlandos D'Amour (A&M)
- FRANK WEBER—As The Time Flies (RCA)
- GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- JOE JACKSON—Look Sharp (A&M)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- U.K.—Cool For Cats (A&M)
- AMERICAN STANDARD BAND—(Island)
- CHRIS DEBURGH—Cruisade (A&M)
- LAKE—Paradise Island (Columbia)
- PIERRE MOERLEN'S GONG—Downwind (Arista)
- JOURNEY—Evolution (Columbia)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)
- ORLEANS—Forever (Infinity)

WBUF-FM—Buffalo (Jeff Appleton)

Tune into 1979's hottest markets!

Billboard



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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The editorial content for Billboard's 1979 TAV Market Sourcebook, includes:

1. The industry's most complete listing of Tape/Audio/Video equipment manufacturers and importers; sections on VTR manufacturers, suppliers, pre-recorded blank tape merchandisers and distributors.



2. Videotape Libraries/Pre-recorded Tape: A separate section listing software duplicators/distributors of pre-recorded videotape.
3. Audio and Videotape services (Design & Artwork, Packaging, Duplicating...)
4. Audio and Videotape Supplies (Empty Reels, Raw Tape, Labeling...)
5. Audio and Videotape Store & Fixtures & Merchandising Aids (Manufacturers & Importers).

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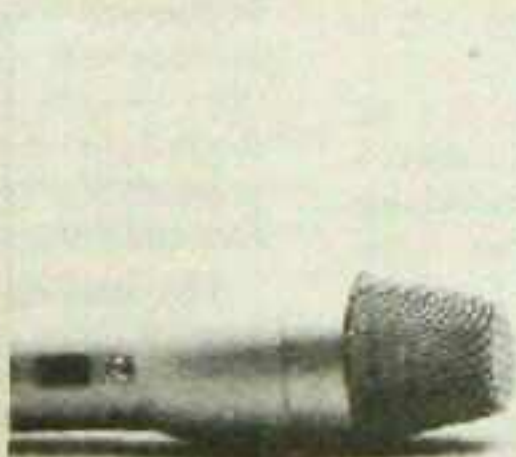
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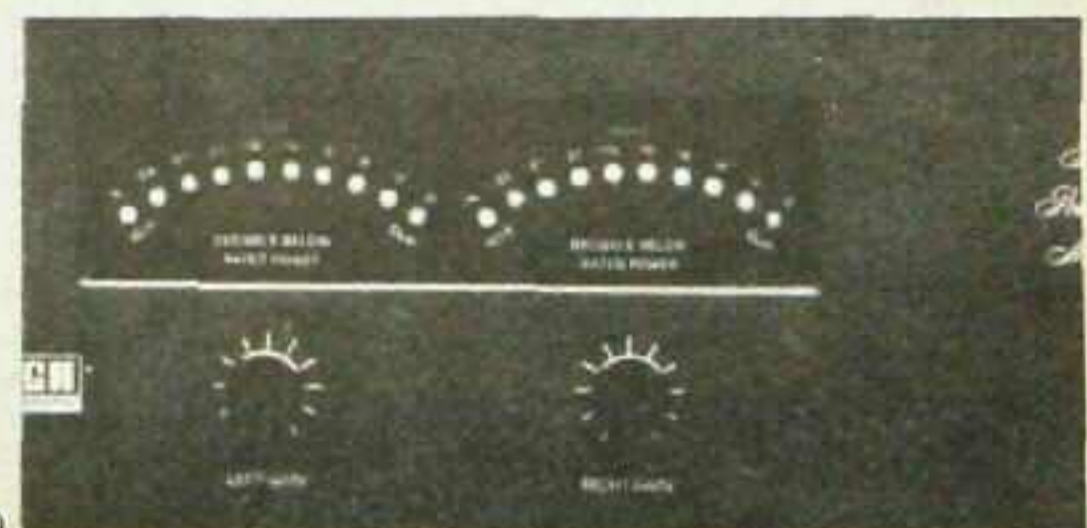
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Improved Sound At Monday Oscar Show

By DOUG HALL

LOS ANGELES—If there's anyone in television who belies the long and widely accepted belief that no one cares about audio in that medium it is Marty Pasetta.

Pasetta, who directs and produces about a dozen specials a season, has taken great pains with the music fidelity of the Academy Awards show, which airs on the ABC television network Monday (9).

For the first time in Academy Awards history the five songs nominated for the best original song award will be performed by the vocalists who introduced them in the films.

"We originally talked about a medley done by two people, but we discarded that idea when we saw the songs," Pasetta explains. The songs and their singers will be "Hopelessly Devoted To You" from "Grease" by Olivia Newton-John; "Last Dance" from "Thank God It's Friday" by Donna Summer; "The Last Time I Felt Like This" from "Same Time, Next Year" by Johnny Mathis and Jane Oliver; "Ready To Take A Chance Again" from "Foul Play" by Barry Manilow, and "When You're Loved" from "The Magic Of Lassie" by Debby Boone.

Pasetta has decided that each vocalist should perform the song live. There will be no lip syncing. However, he has decided to prerecord the accompaniment which will be provided by a group known as the Orchestra.

The Orchestra, lead by Jack Elliott and Allyn Ferguson, is composed of Hollywood's top sidemen

and studio musicians and will go on tour later this month.

Pasetta decided he would use finger syncing for the Orchestra because of the problems of balancing 100 musicians. "I want a studio sound. This way we can do multiple takes and use the best," he explains.

Something else is unique about this year's Oscar show. "We've eliminated all the dancing," Pasetta says. "We open with an overture from the Orchestra. We've built the whole stage around them. They will be on a giant turntable.

"We do piano layouts," Pasetta explains. But there had to be several "fire drills" for the entire orchestra so it would know where to enter and where to exit quickly.

Pasetta notes that a few musicians had to be excused. "We found out they had phobias to heights." Some of the staging takes some of the members of the Orchestra 18 feet into the air.

In addition to the nominees the show will also include a medley of songs of past years never nominated sung by Sammy Davis Jr. and Steve Lawrence. "They're show-stopping and they make a helluva point, they are so good," Pasetta says.

Pasetta no longer feels he stands alone in caring about tv's audio sound. Twenty-four-track recording is no longer unheard of in the medium. But Pasetta even uses it for dialog. "We put a mike on each violin and then we do post mixing and sweeten some of the channels."

He also notes he did the UNICEF show at the U.N. in New York last winter in stereo so it could be distributed in stereo to nations which have stereo tv such as Japan.

He looks forward to the day when the U.S. can have tv stereo, but notes it is now blocked by Federal Communications Commission rules on tv broadcast band widths. However, he does notice network sound is improving. "We used to have to order 15 kc lines (high fidelity phones lines). They used to be all 5 kc. Now 15 kc are becoming standard."

Country Radio's Mini-Clinic Set

NASHVILLE—The Federation of International Country Air Personalities will hold its first radio mini-clinic June 23 at the Holiday Inn Airport in Roanoke, Va. The first-time event will be hosted by King Edward IV of WSLC-AM, which is sponsoring the clinic.

The theme of the regional workshop is helping young radio personalities and smaller market disk jockeys develop their careers in country radio, notes agenda chairman Bob Cole.

Prior to the one-day clinic, the Federation's yearly summer board meeting will take place June 22. In the evening, Elektra/Asylum Records is sponsoring a showcase presentation for the board of directors and early arrivers to the clinic.

The sessions begin June 23 at 9 a.m., followed by a Warner Bros. Records luncheon spotlighting a program provided by Mercury Records. The afternoon's clinic will be divided into small groups for individual consultation with well-known radio personalities.



Researchers Speak: Harry Bolger of Burke Broadcast Research speaks during a research session at the NAB convention in Dallas. To Bolger's right is Cullie Tarleton, moderator of the session, who is with Jefferson-Pilot Broadcasting and is an NAB director. Waiting their turn are, left to right, Jim Seiler of Media Statistics, Jack McCoy of Ram Research, Avery Gibson of Audits and Surveys and Rip Ridgeway of Arbitron.

SOME TAKE SHOTS AT ARBITRON

Rating Firms Plug Methodologies

DALLAS—Executives of five radio rating services each plugged their own service while a few took shots at the leading service, Arbitron, at a research session at the recent National Assn. of Broadcasters convention.

Avery Gibson of Audits and Surveys, which has launched the TRAC 7 survey system, complained that Arbitron measures too many teens and not enough men.

Citing Arbitron's own study of itself, first disclosed in Billboard, she charged that Arbitron reports have a bias against certain formats. "Black and contemporary formats are shortchanged," she said, adding, "Beautiful music is favored by diary keepers."

"These differences are eliminated by TRAC 7," she claimed. TRAC 7 uses telephone interview methodology while Arbitron has listeners keep diaries on listening habits. Gibson also claimed the TRAC 7 system also provided a "better representation of males 18-24, the young and blacks. Our theory is that use of the phone reduces literacy problems of diaries."

Harry Bolger, whose Burke Broadcast Research also uses a phone interview system, questioned if "diaries could effectively measure listening. We find 50% more listening among young men, 62% more listening among teens using a 24-hour telephone recall. There are differ-

ences of those who will keep diaries and those who won't."

Even Jim Seiler, who created Arbitron, sold it to Control Data and went on to form Media Statistics, said diaries created problems in measuring men 18-24 that "no amount of weighting will solve. Those you get to fill out the diaries are different people from the ones you can't get. They are too mobile, too spaced out to fill out diaries."

Arbitron's reporting of women's listening also was hit by a questioner who asked Arbitron's Rip Ridgeway, why 210,000 fewer women were reported in the last Dallas-Fort Worth Arbitron report. Ridgeway said he couldn't explain that.

Ridgeway did get in plugs for Expanded Sample Frame, a system of measuring listeners who don't have listed telephones, and Arbitron's Extended Measurement concept. Ridgeway said the new service would be in all markets by 1982 and the expanded measurement—an expansion of the rating period from four to 12 weeks—would be added to Indianapolis this spring. It is already in effect in New Orleans and Seattle-Everett-Tacoma.

Ridgeway said the new service reduced bias in the reports and sought out younger listeners. However, Bolger claimed it had a lower response rate: 23% versus 38% to 39% for listeners with directory-listed phones.

Radio Interviews By Artists: Value Opinions Reflect Variance

By BILL MORAN

LOS ANGELES—Recording artists, their managers and record executives have varied opinions on the value of radio interviews—but most artists do them in one form or another.

Acts such as the Eagles, Bee Gees, Andy Gibb, Billy Joel, Commodores, Anne Murray, Johnny Mathis, Van Halen and others have all recently done radio interviews.

Joe Smith, chairman of the board of Elektra/Asylum Records, encourages his artists to visit stations, but is quick to point out that most superstars are not available. Acts like Jackson Browne, the Eagles, Queen and Carly Simon visited a handful of stations in 1978, but Linda Ronstadt and Joni Mitchell were not available despite numerous requests.

"Artist interviews are favors. You're building up credits at a radio station. It helps if four artists are vying for the playlist," claims Smith.

Capitol Records' Grammy winner Anne Murray is an artist who is accessible to radio stations in both primary and secondary markets, according to Leonard Rambeau, her manager.

"Secondary markets ensure continual airplay and help ensure longevity of the artist. These markets are important to spreading a record. Major markets sell you platinum. We try to cover one station in every market when Anne is on the road. Since the success of 'He Needed Me,' Anne has gotten great interest from Top 40 stations as well as adult contemporary and country," claims Rambeau. Murray's cooperation has more than paid off for the artist. Twelve stations did weekend specials on Murray in 1978.

Motown's super platinum group, the Commodores, visits stations in primary and secondary markets when on the road.

Says Jo-Ann Geffen, director of public relations for Commodores Entertainment Corp.: "We don't forget our friends. Radio can make or break a record."

"A serious problem involving black promoters that makes a live radio interview a necessity is that there is little credibility with local promoters of black acts in certain markets. We have to let people know we are here to do the concert. To rebuild credibility, we go on the air," claims Geffen.

As Geffen explains, the Commodores visited a few dozen stations in 1978. Most of the interviews were taped for future airing. The live radio interviews averaged between five and 30 minutes. Black-oriented stations were the most amenable to the Commodores, but "Three Times A Lady" has opened up more interest from Top 40 and AOR stations.

A&M recording artist Gino Vannelli visits many radio stations, but is critical of the Top 40 approach to artist interviews.

"The pace is too fast on Top 40. You're given 10 seconds to answer a question. I'm not really comfortable doing most of the interviews. I feel I'm imposing even though I've been made welcome in most of the stations. AOR takes more time. Interviews become self-indulgent, but I feel you should do them to pay respect if time permits," says Vannelli.

Warner Bros. Records has a hot

(Continued on page 31)

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Artist Interviews: Various Opinions On Value

• Continued from page 30

new rock group, Van Halen. Its first album is on the verge of going double platinum. When Van Halen's first tour began in February 1978, radio showed little interest outside of Los Angeles. By April the band began to get a following and AOR radio responded, according to Noel Monk, manager of Van Halen.

Speaking of the importance of radio to a group that tours 10 months of the year, Monk says: "You can talk to more people than you can on-stage. Interviews in the paper can be taken out of context. On radio it's live. We like to take calls from the public on the air. The kid on the street asks new questions."

"In our interviews and onstage we kick ass. We approach them as fun. We don't act reserved and cool because we're not. We're not looking forward to being hip. It's a party out there."

Ronnie Lippin, director of national publicity for RSO Records, has the task of talking to stations who want interviews with RSO's two hottest acts, the Bee Gees and Andy Gibb. Andy Gibb visited a handful of stations last year in major markets. The Bee Gees visited no radio stations.

In an attempt to meet the radio demand for interviews with Gibb, RSO made available to radio stations an interview with the artist which was conducted by Peter Rubinstein initially for the Australian market as a syndicated show.

RSO bought the show from Rubinstein and a 16-page transcript was made available for newspapers. Rubinstein conducted the interview before Gibb's spring/summer tour of 1978.

The interview covered discussions of his new "Shadow Dancing" LP, his forthcoming tour and his future plans. Explains Lippin: "The Rubinstein interview was used on a limited basis. The stations wanted to do their own interviews."

The Bee Gees do grant interviews to radio stations in the form of phoners. Prior to the UNICEF television special, the Bee Gees went on a blitz and called key radio stations in several markets across the country plugging the special.

Lippin indicates that the Bee Gees will do no interviews when they are recording. Noting how stations are selected, she says: "It depends on the circumstance and the importance of the station. The local record promotion man in the market is important. The Bee Gees don't turn down reasonable requests for interviews," she claims.

Columbia Records' Johnny Mathis has direct contact with 200 stations doing phoners and has contact with another 200 stations doing identification and public service announcements, according to his manager Ray Haughn.

Almost all of the phoners are made from Los Angeles in advance of his tour and his concert appearance in a particular city. Mathis averages three or four phoners in every city he is touring, his manager claims. Haughn says interest in Mathis was heavy from adult contemporary and MOR stations, but since his hit, "Too Much, Too Little, Too Late," he is in demand from Top 40 and black-oriented stations as well.

Larry Solters, director of media information for Front Line Management, represents a roster of artists much in demand for radio interviews. Solters says: "The Eagles visited a handful of stations last year, while Boz Scaggs did a few phoners."

Jimmy Buffett presents still another interesting case. Buffett visited about 20 stations, mostly in the Southeast, last year.

"Jimmy knows these people. He grew up with them. With Buffett, it's a spur of the moment thing. They are not scheduled in advance."

Solters further states that none of the artists managed by Front Line Management will do station identification announcements.

"If you do it for one station, then you have to do it for all of them," claims Solters. It's also impossible (Continued on page 42)

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INTERNATIONAL TEAM'S

2,000 Stations Now Spin Country Format

Continued from page 1
 stations that program country full-time and part-time. The CMA survey backs up a recent Billboard story which revealed that country was the dominant format in 84 markets surveyed by Arbitron.

The country radio growth is also reflected in Canada, U.S. territories and internationally. Though some of the increases are due to improved computer information-gathering, officials indicate the growth is both dramatic and valid.

Besides the international increase in country stations, the most important statistics are the total amount of stations programming some country music—2,278 compared to 1,817 in last year's survey—and the number of full-time country stations: from 1,119 last year to 1,424 this year.

In the one-year period, country radio has spread from one foreign country to such stations as 2CC, Canberra City, Australia; CFFB-AM, Frobisher Bay in Canada's Northwest territories, CFLN-AM, Goose Bay, Labrador and CFLW-AM, Wabush, Labrador, and WUPR-AM, Utuado, Puerto Rico.

Meanwhile, Canada has progressed from 86 country stations to 108.

The stateside totals run 2,165, compared to 1,730 in 1978.

The U.S. growth, broken down into nine geographical sections, shows a rise in each sector. South Atlantic has the most country stations—468 compared with 398 in the last survey. It's followed by West South

Central at 336, against 269 previously, and East South Central—331 versus 249.

East North Central follows with 290, compared to 239; then comes West North Central, 281 to 208; Mountain, 151 to 118; Pacific, 148 to 120; Middle Atlantic, 108 to 91; and New England, 52 stations compared to last year's 38.

Though it's the smallest area in terms of total country stations, New England racks up the largest percentage increase with a 37% rise in country radio outlets. It's followed by another non-Southern region, West North Central, at 35%. Next come South Atlantic (33%), Mountain (28%), West South Central (25%), Pacific (23%), East North

(Continued on page 36)



MEAT LOAF EXPOUNDS—The Columbia artist, left, talks business with Robert Klein, center, during a recent visit to the new DIR Broadcasting show. DIR's Peter Kauff and Bob Meyrowitz observe.

Vox Jox

By DOUG HALL

NEW YORK—WXLO-FM (99-X) New York program director **Bobby Rich** is putting a new face on the RKO outlet for the April/May Arbitron by "making changes that have a familiar feel."

Rich hopes to improve the station's standing from the 2.2 share it scored in January (down from a 2.6 in October/November and a 3.4 a year ago) by widening the appeal of the Top 40 format with more oldies and fewer "hard album tracks." Rich also shifted **Bumpers Morgan** from afternoon drive to 10 p.m. to 2 a.m. Morgan used to be known as **Glen Morgan**, the same name as the p.d. at WABC-AM New York.

Taking over Morgan's old shift is **John Larrabee**, who drops down from a 6 to 10 p.m. shift. Moving to

the 6 to 10 from a 10 p.m. to 2 a.m. is **Sue O'Neal**. Rich says he moved O'Neal out of the 10 to 2 because "all of the contemporary stations in New York have a woman on in that time spot."

While Morgan is changing shifts he is also filling in for **Casey Kasem** of the syndicated "American Top 40" show while Kasem vacations.

Rich Harris, who took over p.d. duties at WKQB-FM Nashville, has been given added duties with the p.d. reins at sister station WLAC-AM Nashville. To program these two stations Harris has given up his 6 to 10 p.m. slot on the FM and has hired **David Walton** from WKDF-FM Nashville to take over this post.

Harris has also appointed assist-

ants for both the AM and FM stations. Named to the FM post is **Lisa Richards** from WRHY-FM Harrisburgh. Assisting on the AM is **Smokey Rivers**, who also moves from 6 to 10 p.m. to afternoon drive.

Harris has also hired **Dennis Cahill** to work from 10 a.m. to 3 p.m. on WLAC. He comes from WSIX-AM Nashville.

Jonathan Fricke has been promoted from p.d. to operations manager at WSAI-FM Cincinnati. No new p.d. has been named. **Chuck Carney** has been promoted from news director to p.d. at country-formatted WBUK-AM Kalamazoo, Mich. He succeeds **Mickey Sykes**, who joined a local ad agency. Morn-

ing man **Bob Sasina** has moved to afternoon drive.

Ken Rundel has rejoined KZEW-FM Dallas after a more than two year absence. The station has the following on-air lineup: **Michael Brown**, 6 to 10 a.m.; **John LaBella**, 10 a.m. to 2 p.m.; **John Dillon**, 2 to 6 p.m.; **Beverly Beesley**, 6 to 10 p.m.; **Bob Shannon**, 10 p.m. to 2 a.m.; **Charley Jones**, 2 to 6 a.m.

WIGO-AM Atlanta has named **Brute Bailey** as p.d. He will also handle morning drive and has named a new on-air lineup: **J. Michael Williams**, 10 a.m. to 3 p.m.; **Bill Mickles**, 3 to 7 p.m.; **Chuck**

(Continued on page 35)

KCRW-FM Beams All-Garland Show

LOS ANGELES—A special six-hour tribute to Judy Garland was broadcast by KCRW-FM, the Santa Monica College Public Radio station March 18.

The uninterrupted program featured excerpts from MGM film soundtracks of 1936-1950, the 1951 Palace opening in New York and her 1963 television series.

Audio memoirs by Ray Bolger, Bette Davis, Margaret Hamilton and others were also included as were rare recordings never publicly released, which included a duet with **Humphrey Bogart**.

For the Record

LOS ANGELES—KWST-FM should have been identified as an AOR station in an article run in the March 31 issue of Billboard.

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.

BATON ROUGE OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
BEAUTIFUL	50	49	1	7	3	6	3	1	5	3	8	3	1	BEAUTIFUL	10.1	1.8	12.7	11.5	24.0	1.6	10.4	9.7	29.6	1.4		
BLACK	64	49	6	3	2	2	1	11	6	6	6	2	15	BLACK	12.9	10.7	5.5	7.7	8.0	17.2	12.5	19.4	22.2	21.7		
CONTEMP	109	83	24	18	5	0	1	21	10	1	1	1	26	CONTEMP	21.9	42.9	32.7	19.1	0.0	32.9	20.9	3.2	3.7	37.5		
COUNTRY	89	87	2	9	8	11	8	3	7	10	5	7	2	COUNTRY	18.0	3.6	16.4	30.8	44.0	4.7	14.6	32.3	18.5	2.9		
MOR	34	33	1	6	2	3	2	3	4	2	3	2	1	MOR	6.9	1.8	10.9	7.7	12.0	4.7	8.3	6.5	11.1	1.4		
RELIGIOUS	22	22	13	0	0	1	1	0	0	1	0	1	0	RELIGIOUS	4.4	23.2	0.0	0.0	4.0	0.0	0.0	3.2	0.0	0.0		
TOP 40	92	70	6	8	3	2	2	21	12	5	4	3	22	TOP 40	18.6	10.7	14.6	11.5	8.0	32.8	25.0	16.2	14.8	31.9		

BEAUMONT-PORT ARTHUR-ORANGE OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA													
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64						
AOR	24	18	12	2	0	0	0	3	1	0	0	0	6	AOR	5.7	33.3	6.5	0.0	0.0	5.8	2.4	0.0	0.0	9.5		
BEAUTIFUL	25	24	0	3	1	4	0	0	1	2	5	3	1	BEAUTIFUL	6.0	0.0	9.7	4.8	16.7	0.0	2.4	5.3	14.3	1.6		
BLACK	55	40	8	4	3	1	0	10	8	3	3	0	15	BLACK	13.1	22.2	12.9	14.3	4.2	19.2	19.5	7.9	8.6	23.8		
CONTEMP	168	135	10	14	11	6	3	26	23	21	10	8	33	CONTEMP	40.0	27.8	45.2	52.4	25.0	50.0	36.1	35.4	28.7	52.5		
COUNTRY	65	62	1	3	4	6	9	7	3	8	8	5	3	COUNTRY	15.5	2.8	9.7	19.1	24.9	13.4	7.3	21.0	22.9	4.8		
MOR	25	21	2	4	1	2	1	1	2	1	2	4	3	MOR	5.7	5.6	12.9	4.8	8.4	1.9	4.9	2.6	5.7	4.8		
NEWS	24	24	0	0	1	2	1	0	0	1	4	2	0	NEWS	5.7	0.0	0.0	4.8	12.5	0.0	0.0	2.6	11.4	0.0		

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

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BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

MEMPHIS:

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
WDIA-AM	18.6	13.3	12.5	10.4	9.2	WDIA-AM
A.C. Williams Format: black						
WEZI-FM	8.0	11.3	8.0	6.6	10.9	WEZI-FM
Terry Bill Format: beautiful						
WHBQ-AM	10.6	18.3	17.1	18.0	16.0	WHBQ-AM
Rick Deen Format: Top 40						
WLOK-AM	5.8	7.7	5.0	6.9	5.2	WLOK-AM
Robert Jones Format: black						
WMC-AM	18.0	11.7	15.8	16.4	13.6	WMC-AM
Hal Jay Format: country						
WMC-FM	6.3	4.1	3.6	5.6	6.4	WMC-FM
John Wagner Format: contemporary						
WMPS-AM	5.9	6.5	5.2	5.3	3.7	WMPS-AM
Bill Murray Format: country						
WQUD-FM	4.4	6.3	2.9	5.1	4.1	WQUD-FM
Mike Powell Format: contemporary						
WREC-AM	8.8	6.8	8.9	8.9	9.9	WREC-AM
Steve Butler Format: contemporary						
WZXR-FM	2.4	3.1	3.4	4.4	4.4	WZXR-FM
Frank Kelly Format: AOR						

Vox Jox

• Continued from page 34

Ross, 7 p.m. to midnight. . . . Mark Drucker, who has been doing afternoon drive for WRNW-FM Briarcliff Manor, N.Y., has been promoted to p.d. He shifts his on-air position to 10 a.m. to 2 p.m.

Chuck Knapp has returned to his native Minneapolis to be p.d. at KSTP-FM St. Paul. He had been in Philadelphia at WFIL-AM and WIP-AM. Carlos De Jesus, who left WGCI-FM Chicago is looking for a new position. He is in New York at 930 East 4th Walk.

Danny Martinez, who has worked at KHJ-AM, KJIS-FM, and KFI-AM, all Los Angeles, has taken over the midday spot at KWIZ-AM-FM. Marty Price has moved from the FM to AM to handle 7 p.m. to midnight. She also handles the midday spot on Saturdays.

Lou DiVito, one of Chicago's top disco DJs, has signed an exclusive contract with ABC's WDAI-FM, to produce custom half-hour "hot mixes" for the station. The station recently dropped AOR to go disco. DiVito has been the DJ spinner at Dugan's Bistro for five years and has been voted DJ of the year for the Chicago area at Billboard's Disco Forum.

Willie Nelson, Kenny Rogers and Dottie West and Poco's Rusty Young have all guest starred on WHN-AM New York recently. . . . WSGN-AM Birmingham has added Reid Lunday in their 7 p.m. to midnight spot. He comes from KIMN-AM Denver. . . . WSIR-AM Winter Haven, Fla., is giving away dozens of "WSIR—We Do It For You" T-shirts.

Detroit's WCZY-FM celebrated its ground breaking for new facilities in Oak Park, Mich., recently. The same building will house WDEE-AM offices.

Bubbling Under The HOT 100

- 101—ACCIDENTS WILL HAPPEN, Elvis Costello, Columbia 3-10919
- 102—SHINE, Bar-Kays, Mercury 74078
- 103—YOU CAN'T CHANGE THAT, Raydio, Arista 0399
- 104—KEEP YOUR BODY WORKING, Kleer, Atlantic 3559
- 105—TOUCH ME BABY, Ultimate, Casablanca 966
- 106—NIGHTTIME FANTASY, Vickie Sue Robinson, RCA 11441
- 107—LOVER GOODBYE, Tanya Tucker, MCA 41005
- 108—WHAT'S YOUR SIGN GIRL, Danny Pearson, Epic 8-1400
- 109—LIPSTICK TRACES, Amazing Rhythm Aces, MCA 12454
- 110—SONG FOR GUY, Elton John, MCA 40993

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Ice Castles, Arista AL 9502
- 202—APRIL WINE, First Glance, Capitol SW 11852
- 203—GLADYS KNIGHT, Columbia JC 35704
- 204—LIFE IN THE FOOD CHAIN, Tonio-K, Epic JE 35545
- 205—MUDDY MISSISSIPPI WATERS, Muddy Waters, Epic JL-35712
- 206—I COULD HAVE BEEN A SAILOR, Peter Allen, A&M 4739
- 207—TRILLION, Epic JE 35460
- 208—LET IT ROLL, TKO, Infinity 9005
- 209—BREAKWATER, Arista 4208
- 210—SHOTGUN III, Shotgun, MCA AA 1118

Jazz

CUBA'S PAQUITO D'RIVERA

Irakere Reedman Eyes U.S. LP

By ELIOT TIEGEL

LOS ANGELES—Paquito D'Rivera, the exciting reedman with Irakere, Cuba's top jazz fusion band, plans to record an LP in the U.S. with Cuban and American musicians.

Irakere has been touring with Stephen Stills through the East and Midwest and D'Rivera says he was given the green light by Bruce Lundvall, president of the CBS Records Division at the recent Havana Jam in Havana to do the LP project. (Irakere as an 11-member group is already represented on its own debut LP for CBS.)

"I hope to invite John McLaughlin, other CBS players, Irakere and some New York Latin musicians," D'Rivera says. He mentions Mario Rievera, a baritone man with the George Coleman band as among the sidemen he wants.

The LP will be "a mix between jazz and Cuban music, a fusion music but with roots in Latin American music because I use the hupango, a Latin American rhythm."

D'Rivera would be the leader of the date and also play solos.

Discussions for this LP along with a possible LP featuring Irakere's leader, pianist Chucho Valdes, took place during Havana Jam when CBS and the Cuban government put on the three nights of concerts last month at the Karl Marx Theatre in Havana.

In addition to planning sessions with these two Irakere members, CBS also has eyes to cut another band, Afro-Cuba, a seven-piece modern jazz group which played at a Saturday afternoon jam session at an outdoor club down the road from the Marazul Hotel where all the CBS officials and musicians stayed.

D'Rivera, one of Irakere's stand-out soloists, told me during my visit to Havana that jazz musicians have influenced his playing and cites Eric Dolphy as his favorite. He also likes Jackie McLean, Joe Henderson and Keith Jarrett.

D'Rivera, 30-years-old, has been playing with Valdes 15 years in a band which preceded Irakere. The name Irakere is only four years old and before that there was the Chucho Valdes trio and the Paquito D'Rivera quartet.

Irakere, a government sponsored band, plays dances, concerts, festivals and television programs. What is life like for a musician in Cuba's communist society?

Pretty good if you are good enough to have official support and also record for Egram, the government label.

According to D'Rivera, Irakere has been to festivals in Poland and Yugoslavia. "We played a festival in Belgrade with Dexter Gordon and Archie Shepp," D'Rivera boasts. The band gets one month to rehearse for a concert. "It's a comfortable life, you can work easy, I think it's good because we have no worry about money.

"The government pays you for rehearsals and each month you receive your salary."

Lionel Hampton Grabs a Degree

WASHINGTON—Jazzman Lionel Hampton became a visiting professor of music at Howard Univ. here March 1 and was presented with an honorary doctor of music degree.

After an official appearance, the musicians can do other gigs.

D'Rivera has two LPs of his own on Egram.

He says he felt Havana Jam was important for the Cuban musician because it gave him an opportunity to play with important American musicians.

Actually there was very little jamming between the American and Cuban players on and off the stage.

D'Rivera says the government does not tell him what to play. "I play what I want," he says. "I am trying to find my own way; I have to play as a Cuban musician not an American jazz musician."

D'Rivera avoids labelling his music jazz. It's modern Cuban music, he says instead. "We accept influences from all kinds of music, jazz European classical and Latin."

D'Rivera says he prefers to write

the arrangements rather than play. "The band is a big instrument."

D'Rivera was among the Cubans who met a tour ship which docked in Havana two summers ago and wound up playing with Stan Getz and Dizzy Gillespie.

How did he find out an American cruise ship would be docking in Havana (where the sight of Russian tankers is commonplace).

"I think I read about the cruise coming to Havana in the paper." And then this comment: "Musicians smell musicians; musicians are always looking for musicians."

After playing on the second night of concerts and getting some feel from the all-star U.S. jazzmen who were on the junket, what did D'Rivera feel emotionally? "I happy because the American musicians enjoy our music. They happy and I happy."

Billboard SPECIAL SURVEY For Week Ending 4/14/79

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	4	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. ZBSK 3277	26	25	7	SUPER MANN Herbie Mann, Atlantic SD 19221
2	4	5	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	27	24	22	INTIMATE STRANGER Tom Scott, Columbia JC 35557
3	2	10	CARMEL Joe Sample, MCA AA-1126	28	27	78	FEELS SO GOOD Chuck Mangione, A&M SP 4658
4	5	18	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	29	28	33	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
5	3	5	FOLLOW THE RAINBOW George Duke, Epic JE 3570 (CBS)	30	30	17	SECRET AGENT Chuck Corea, Polydor PD-16176
6	6	5	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 2394	31	29	11	LEGENDS David Valentin, GRP GRPS001 (Arista)
7	10	37	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	32	32	3	ARCADE John Abercrombie Quartet, ECM ECM 1-1133 (Warner Bros.)
8	8	4	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 29563	33	33	18	PASSING THRU . . . Heath Brothers, Columbia JC 35573
9	9	14	ANGIE Angela Bofill, GRP 5000 (Arista)	34	34	5	IRAKERE Irakere, Columbia JC 35655
10	7	10	EXOTIC MEMORIES Lonnie Liston Smith, Columbia JC 35654	35	31	8	LIVE Return To Forever, Columbia JC 35547
11	18	2	MORNING DANCE Seyra Gyra, Infinity INF 8004 (MCA)	36	36	22	WE ALL HAVE A STAR Wilton Felder, MCA AA-1109
12	12	3	STUFF IT Shuff, Warner Bros. BSK 3262	37	37	24	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC 35608
13	13	5	AWAKENING Narada Michael Walden, Atlantic SD 19202	38	40	6	RED HOT Mongo Santamaria, Columbia/ Tappan Zee JE 35696
14	14	4	LIGHT THE LIGHT Seawind, Horizon SP-734 (A&M)	39	39	2	TERJE RYPDAL, MIROSLAV VITOUS, JACK DEJOHNETTE ECM ECM 1125
15	15	21	PATRICE Patrice Rushen, Elektra 6E 160	40	38	29	BEFORE THE RAIN Lee Oskar, Elektra 6E 150
16	23	4	HOT DAWG David Grisman, Horizon SP-731 (A&M)	41			NEW ENTRY FINE AND MELLOW Ella Fitzgerald, Pablo 2310-829 (RCA)
17	11	26	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	42			NEW ENTRY ON A MISTY NIGHT John Coltrane, Prestige P 24084 (Fantasy)
18	20	15	IN CONCERT Milestones Jazzstars, Milestone M 55005 (Fantasy)	43	43	25	SOFT SPACE Jeff Labrecq, Fusion Inner City IC 1058
19	19	26	FLAME Ronnie Laws, United Artists UJLA 881	44	41	45	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LR 877
20	26	2	THE JOY OF FLYING Tony Williams, Columbia JC 35705	45	45	39	IMAGES Crosaders, Blue Thumb BA 5030 (ABC)
21	21	9	ME, MYSELF & EYE Charles Mingus, Atlantic SD 8803	46	44	15	CROSSCURRENTS Bill Evans Trio, Fantasy F-9568
22	22	29	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	47	47	2	EQUINOX Red Garland Trio, Galaxy 626 5115 (Fantasy)
23	16	28	REED SEED Grover Washington Jr., Motown M7 910	48	48	3	MAGICAL ELEMENTS Dry Jack, Inner City IC 1063
24	17	26	MR. GONE Weather Report, Columbia JC 35358	49	49	2	MOODS Mal Waldron, Inner City 3018-2
25	35	2	STROKIN' Richard Tee, Tappan Zee JC 35695 (CBS)	50	50	8	THE INSIDE STORY Robben Ford, Elektra 6E 169

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Adult Contemporary

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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	13	CRAZY LOVE Poco, MCA 12435 (Proting, ASCAP)
2	3	8	I NEVER SAID I LOVE YOU Orsa Lia, Infinity 50004 (Cass David/Ches, ASCAP)
3	2	5	BLOW AWAY George Harrison, Dark Horse 5763 (Ganga, BMI)
4	6	5	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
5	5	9	CAN YOU READ MY MIND Maureen McGovern, Warner Bros. 8750 (Warner/Tamela, BMI)
6	4	8	STUMBLIN' IN Suzie Qatro & Chris Norman, RSO 917 (Chinnichap, BMI)
7	13	7	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
8	12	7	I'LL COME RUNNING Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
9	7	12	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Peco/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
10	11	6	I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Cotillon, BMI)
11	10	11	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMI)
12	19	5	LOVE BALLAD George Benson, Warner Bros. 8759 (Unichappel, BMI)
13	28	3	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren Vibes, ASCAP)
14	9	11	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappel, BMI)
15	8	12	FOREVER IN BLUE JEANS Neil Diamond, Columbia 3 10897 (Stonbridge, ASCAP)
16	15	13	LADY Little River Band, Capitol 4667 (Screen Gems/EMI, BMI)
17	23	3	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
18	14	8	JUST ONE LOOK Linda Ronstadt, Aylum 46011 (Premier, BMI)
19	22	8	THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver, Columbia 3 10902 (Leeds, ASCAP)
20	16	12	I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP)
21	21	10	SONG ON THE RADIO Al Stewart, Arista 0389 (D.J.M./Frabjous, ASCAP)
22	29	3	WHAT'S ON YOUR MIND John Denver, RCA 11535 (Cherry Lane, ASCAP)
23	27	4	HARD TIME FOR LOVERS Judy Collins, Elektra 46020 (Careers, BMI)
24	25	8	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
25	17	14	NO TELL LOVER Chicago, Columbia 3 10879 (COM/Street Sense/Polish Prince, ASCAP)
26	24	9	WHAT A FOOL BELIEVES Doobie Bros., Warner Bros. 8725 (Snug) BMI/Milk Honey ASCAP)
27	18	14	DANCIN' SHOES Nigel Olton, Bang 240 (Canal, BMI)
28	20	19	LOTTA LOVE Nicolett Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
29	31	4	SUPERMAN Barbra Streisand, Columbia 3 10931 (Emanuel/Music Of Koppelman/Bandier/Megusta, ASCAP)
30	32	4	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
31	40	2	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Dennis Earl/Music/Mother/Pearl, ASCAP), Columbia 3 10933
32	26	20	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
33	33	9	TRAGEDY Bee Gees, RSO 918 (Stigwood, BMI)
34	-	1	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
35	35	13	GOODBYE, I LOVE YOU Firefall, Atlantic 3544 (Steven Stills, BMI)
36	36	10	EVERY WHICH WAY BUT LOOSE Eddie Rabbit, Elektra 45554 (Peco/Warner/Tamela/Malkie, BMI)
37	42	3	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
38	37	25	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
39	30	7	ALMOST GONE Barry Mann, Warner Bros. 8752 (Screen Gems/EMI/Summerhill, BMI)
40	38	12	HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)
41	34	7	OH, HONEY Delegation, Shadybrook 1048 (Screen Gems/EMI, BMI)
42	39	13	FIRE Pointer Sisters, Planet 4590 (Bruce Springsteen, ASCAP)
43	46	5	PRECIOUS LOVE Bob Welch, Capitol 4685 (Glenwood/Cigar, ASCAP)
44	44	4	GIVE ME AN INCH Ian Matthews, Mushroom 7040 (Ackee, ASCAP)
45	-	1	DREAM LOVER Rick Nelson, Epic 850674 (The Hudson Bay/Rightsong/Screen Gems/EMI, BMI)
46	47	2	SUPERMAN Herbie Mann (Warner/Tamela, BMI), Atlantic 3547
47	48	4	SULTANS OF SWING Dire Straits, Warner Bros. 8736 (Alma, ASCAP)
48	49	2	DON'T WRITE HER OFF McGuinn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693
49	-	1	ALL I EVER NEED IS YOU Kenny Rogers & Galt MacFadden, United Artists 1276 (United Artists/Races, ASCAP)
50	-	1	WHEN I DREAM Crystal Gayle, United Artists 1788 (Jando, ASCAP)

Classical

FRESH REPERTOIRE ON THE WAY

Indie Labels Project 'Firsts'

By ALAN PENCHANSKY

CHICAGO—The majority of "first recordings" of classical works will be provided by small independent labels in 1979 as these companies continue their exploration off the beaten repertorial paths.

A survey of small label production plans reveals a bountiful quantity of chamber music on tap, with a light sprinkling of orchestral issues.

Modern compositions remain the strong suit of the small independents, and the percentage of unfamiliar titles runs high. However, discoveries from the renaissance and romantic eras also will be offered.

Occasional forays into the mainstream literature are planned, particularly when smaller companies are allied with performers rapidly climbing the success ladder.

Some examples:

- Dasher Records plans several releases with pianist Richard Goode, a frequent participant in chamber music concerts at Lincoln Center. The label's second recording of Tchaikovsky Competition Gold Medal cellist Nathaniel Rosen, playing the complete cello-piano music of Robert Schumann, also appears on the 1979 release calendar.

- Other Desmar releases include "Music For Two Harps," with Lucile Johnson and Marcella Kozikova, and "Roots Of American Music," a program by the Boston Camerata.

"I don't see any orchestral recordings," Desmar's Frank Burton points out. Chamber music is the direction he indicates for the label, along with expansion of the recently launched historical performances series.

- HNH Records will continue to market recordings on the Unicorn label pressed in the U.S. HNH's affiliation with the British company brings it a series of historic Wilhelm Furtwangler performances that is being enlarged upon this year.

Furtwangler recordings of the Brahms First, Third and Fourth Symphonies, the Tchaikovsky's Fourth, and the Beethoven's Third, Sixth, Seventh and Eighth will be released among others. The monaural recordings, made with the Berlin Philharmonic and Vienna Philharmonic, are part of a \$4.98 list Unicorn series.

Harold Farberman leads the Royal Philharmonic Orchestra in Unicorn's first digital taping. Repertoire is the Glere Third Symphony.

On the HNH label, look for several new recordings with the Iowa-based Mirecourt Trio. The group has taped the complete trios of Brahms and its members are heard in the composer's cello-piano sonatas.

- Finnadar Records promises a high percentage of world premiers in its upcoming issues. An early violin-piano sonata of Maurice Ravel, recently brought to light, will be performed by violinist Charles Libov and pianist Nina Lugovoy on a record of the Frenchman's complete music for this combination.

Finnadar also will devote albums to piano music of Virgil Thomson, jazz-classical compositions of record producer Teo Macero, and works of George Antheil, reflecting label chief Ihan Mimaroglu's interest in avant-garde pieces from all eras.

Turkish pianist Idil Biret, Finnadar's premier artist, will return late in the year with an album of piano sonatas by Miaskovsky—recording premieres—and Doris Hayes, whose album of Henry Cowell's piano music brought favorable comment, en-

cores with "The Art of the Tone Cluster," including works of Cowell, Ornstein, Morton Feldman and Mimaroglu.

- 1750 Arch Records divides its attention between modern classics including fusion and synthesizer music, and works of medieval and renaissance composers. Occasional forays into the middle ground take the form of solo piano recitals of Schubert and Debussy.

Composer Conlon Nancarrow's complete compositions for mechanical piano are being issued on five 1750 Arch LPs. Nancarrow has devoted his life's work to this arrested form of musical development building up a complex and richly imaginative literature. Volume two in this fascinating traversal will be issued shortly.

Guitarist Joseph Bacon performs music of Villa Lobos and the Hilliard Ensemble of London is presented in works of Britten and Don Aird. Arch's early music series holds rarely heard masses of the Englishman William Byrd, performed under the direction of Berkeley professor Philip Brett.

"We try to record things not widely recorded," explains Phil Sawyer, 1750 Arch label director.

- American piano music and percussion ensemble works of Chavez and Lalo Shifrin are promised by Entracte Recording Society. The label's John Lasher also is expanding his film music library with reissues of several original soundtracks and recordings of concert pieces taken from film scores.

Works by Americans Barber, Antheil, Diamond, Talma, Virgil Thomson and others will be recorded by pianist Arthur Tollefson, says Lasher. It's planned to be a digital recording, as is the percussion disk, he reveals.

- Several digital issues are forthcoming from Tomato Records, which includes much avant-garde

classical music in its all-encompassing label embrace. Tomato will move into the classical mainstream also, releasing Frederick Gulda's recorded survey of the complete Beethoven piano sonatas this year.

Tomato's gigantic survey of all of John Cage's music is expected to total 30 LPs when complete. Several percussion pieces by Cage already have been recorded and edited using the Soundstream digital system.

Heiner Stadler, Tomato a&r chief, also promises several albums of music by Ligeti and minimalist Philip Glass.

- First recordings will be plentiful in releases from Crystal Records, a label specializing in brass and woodwind literature.

Peter Christ, Crystal president, promises two New York Brass Quintet albums, marking the ensemble's label debut. Repertoire includes Vincent Persichetti's Parable for Brass Quintet.

The group Tubadours, a tuba quartet playing light classics, also has its debut scheduled. Returning for his fifth solo album is virtuoso saxophonist Harvey Pittel, soloist with the New York Philharmonic and Boston Symphony. Pittel joins forces with the Westwood Wind Quintet for a program entitled "Sex-tuor Avent."

Christ, an oboist, is himself getting into the act for the first time, recording chamber music selections of Persichetti, Randall Thompson, William Grant Still and others.

"After 100 records I won't be accused of forcing myself into the picture," Christ relates.

- Additional world premiere recordings will be provided by—among other issuers—Orion Records, which is concentrating on works of composer Ernst Krenek in a giant long-running release survey, and by CRI Records, which is almost solely devoted to new hearings of works by living musicians.

Classical Notes

Canadian guitarist Liana Boyd was last observed in Nashville, site of her collaboration with Chet Atkins and friends in a light hearted country-classics fusion effort for RCA. This month the attractive blonde performer turns up on CBS Masterworks, debuting on that label with "The First Lady Of The Guitar," a collection of short pieces by Sor, Tarrega, Barrios, Debussy, Satie, and others. Previous solo recitals have been issued by London Records. CBS plans print and radio ads in college markets, and will supply 2 x 2 posters to retailers.

Bruno Walter Lives! CBS is reissuing half a dozen of the beloved conductor's recording concurrently, including the Bruckner Ninth and Seventh Symphonies in stereo. The survey follows close on the heels of a massive Isaac Stern reissue slate—both projects drawing plenty of attention to the \$3.98 list Odyssey line. Walter's monaural recording of the Schumann "Rhenish" Symphony, a hard-to-find title for collectors, also returns.

David Fanshawe's "African Sanctus" will be performed by the Roger Wagner Chorale, April 28, in its American premier at L.A.'s Dorothy Chandler Pavilion. Sicilian born maestro Caetano Delogu take the reins of the Denver Symphony in the upcoming season.

A 1965 recording by Artur Schnabel of Schumann's great C Major Fantasy—his only recording of the piece—has been approved for release by the 93-year old pianist. RCA also has a 1961 recital taping of Schumann's Symphonic Etudes that the master musician has given his ok, reports producer Max Wilcox. The reappraisal of unreleased Rubinstein recordings already has brought listeners a glorious Bach-Busoni Chaconne performance from 1970, paired with a previously unheard Franck recording.

Horowitz's unforgettable reading of "Pictures At An Exhibition," soon to be rereleased by Red Seal, along with a third volume of Chopin in the new "Horowitz Collection" series.

The Ojai (Cal.) Music Festival will open May 10 with a screening of silent films accompanied by original music. Lukas Foss will conduct original scores of Schoenberg, Milhaud, Satie and Antheil to accompany the unreelings.

ALAN PENCHANSKY

200 Operas In National Promo

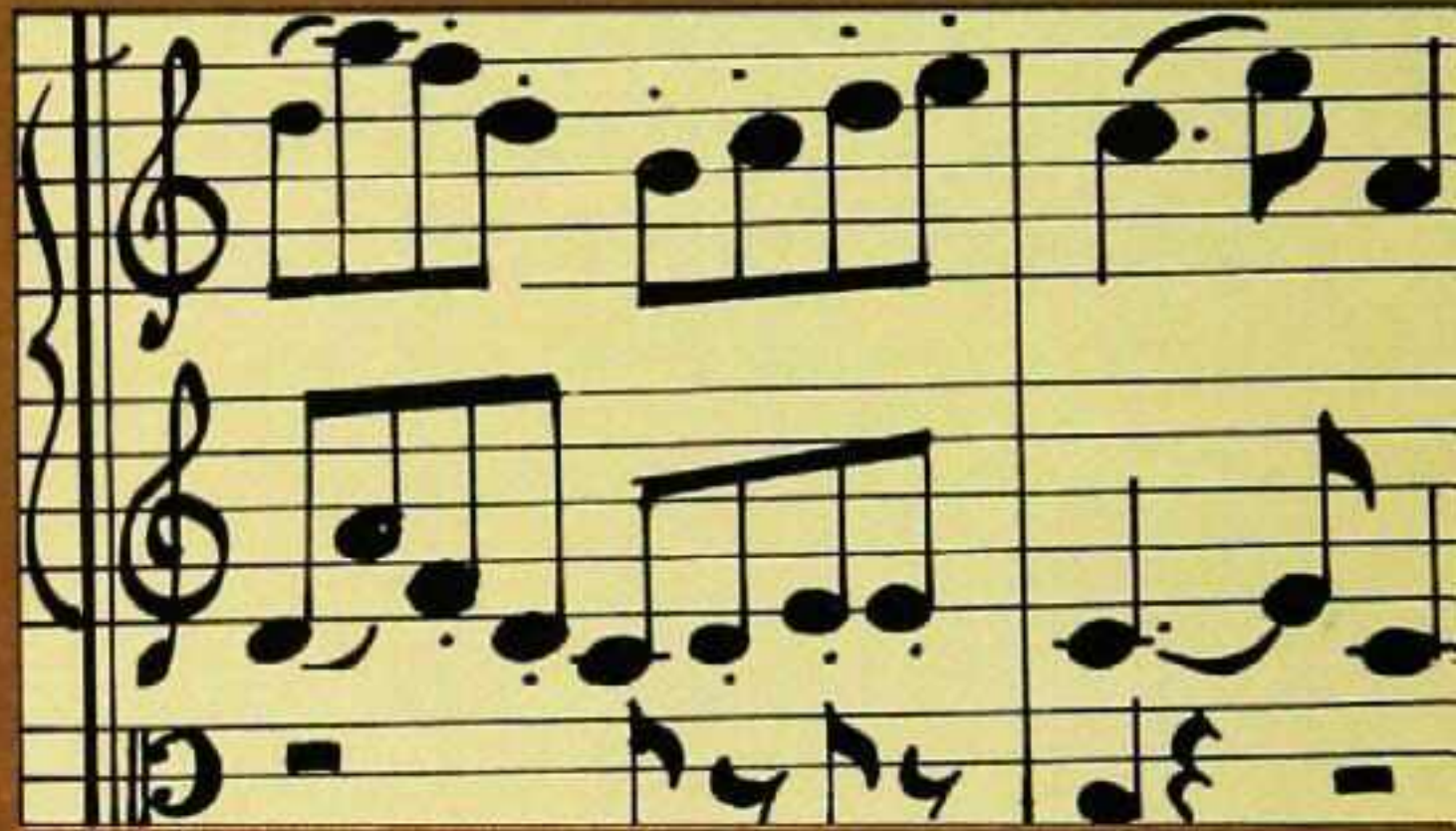
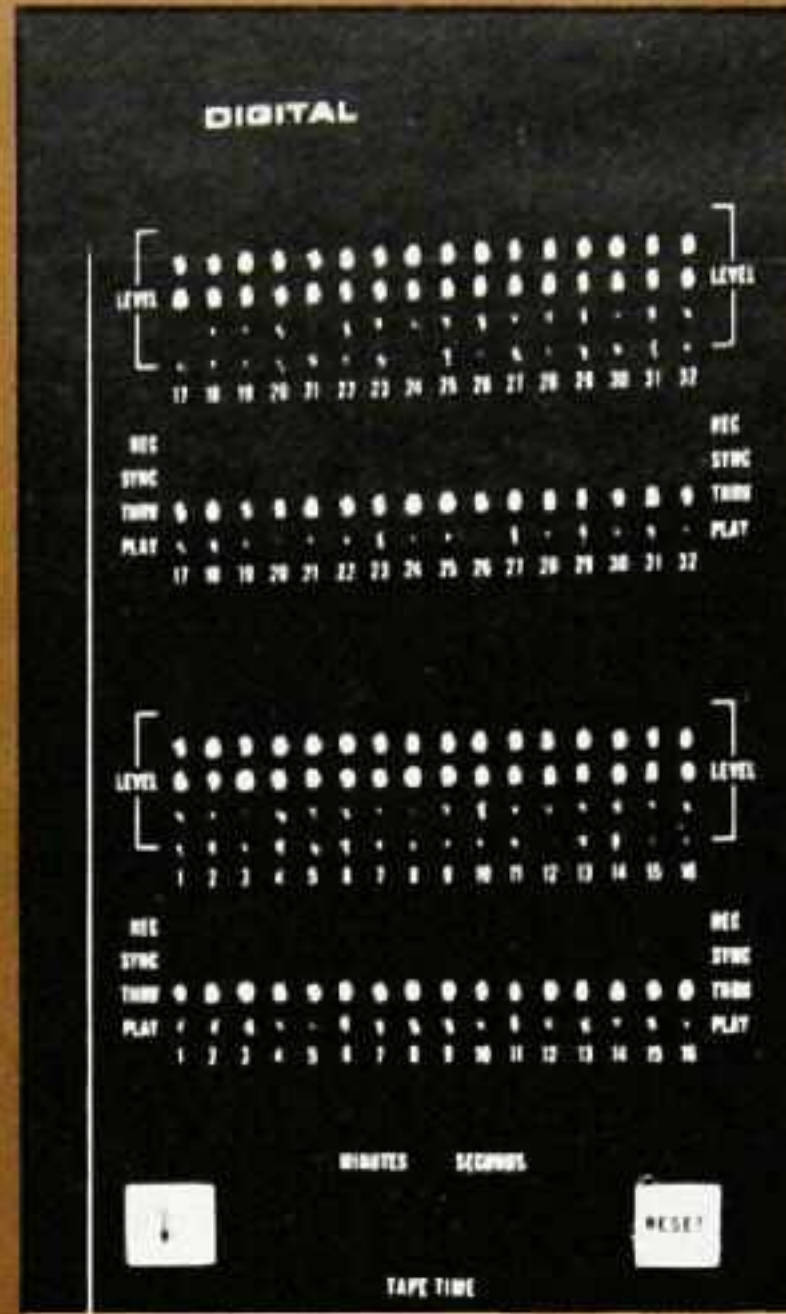
NEW YORK—A "Do It Yourself Opera Season" program is underway at Classics International, the first major campaign by the company since its formation as an autonomous division within the Polygram Distribution system.

The entire DG and Philips opera catalog, totaling more than 200 operas, is included in the promotion, which includes special discounts, window displays, special catalogs, posters and other in-stores aids.

Covering mid-March through April, the program is led by the recent Philips release of "Peter Grimes" and culminates with a "mystery" release of two operas at the end of the month. Dealers are receiving "mystery campaign" teaser mailings.

CLASSICAL MUSIC

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CLASSICAL RECORDINGS

THE HAPPY DISCOVERY OF NEW AUDIENCES

BARRIERS BETWEEN AUDIENCES, PERFORMERS ARE CRUMBLING

By ALAN PENCHANSKY

For symphony, opera, ballet, recital and theatre in the U.S., the lean and anxious years are being left behind. In their place rises a new era, one in which the real and imagined barriers between audiences and the performing arts are crumbling. Consumers know about these exciting changes if they've shopped a new all-classical record store recently, or joined millions in tuning in one of the many live transmissions from Lincoln Center over public tv, or queued up at the local movie theatre to watch Baryshnikov dance—or if they've experienced the magical presence of a symphony orchestra recorded in digital sound. These are just some of the signs of the excitement.

There's a new acceptance of the arts in this country, a good, relaxed enjoyment that's sprung up. Today, audiences exist that treat classical, jazz and rock music all in one curious,

Alan Penchansky is Billboard's Classical Music Editor.

energetic mind. Demographic patterns are shifting giving a new mature tone to today's listener.

On the classical music scene, the apologetic, scared, crisis-ridden tenor of several years back has been replaced with a new confident tone. Where a decade ago labels resorted to "Greatest Hits" repackages of warhorse excerpts, today rare operas, complete chamber music surveys, and renaissance and baroque masterpieces in original dress go before the microphones.

What's happening is a growing public affection for classical arts, a new American willingness to accept the beauties of every age alongside the bountiful, energetic outpouring of today's culture.

The thread tying the arts boom together is the work of the great musicians past and present. Today the range of interest is extraordinary—from the splendorous sound left by fourteenth and fifteenth century church musicians to the boundary-erasing, all-enveloping designs of avant-gardists such as Philip Glass, Anthony Braxton, Frederick Rzewski and Steve Reich. Interest in opera surges to new peaks, and with it is

regained the understanding that this is after all a popular form.

The exploration of the wealth of the centuries has brought baroque and classical era works to a favor unimaginable a few decades ago. This influence is being parlayed into a receptivity to chamber music in all its forms that has impressed record labels and concert presenters in recent seasons. Yet another sign of the evolution is the growing number of summer arts festivals, and the growing crowds flocking to these vernal performing sites.

To be sure there are still stern challenges facing the performing arts. A constant vigil is required as much of the activity must be bolstered with regular government subsidies, and cries of financial distress still are being heard. The problem of granting an acceptable forum for works of contemporary artists remains only partially solved, and agencies may actually be sliding back in their support of today's music. To the arts establishment, however, these problems have never seemed as surmountable as they do today. Interest and acceptance are mounting to new heights and optimism and excitement mark the outlook.

Billboard

REPERTOIRE TRENDS POINT TO INCREASING DIVERSITY

By IS HOROWITZ



Tried and true repertoire paths will be trod by most classical labels over the next year or so, with opera continuing to swell catalogs, and modest forays into new areas and the sometimes elusive search for that major crossover hit characterizing much of a&r planning.

But if basic titles resurface in frequent number they will most often feature new interpretive talent. Artists in popular ascendancy will be heard in warhorse items as they compete for status with superstars of recent generations.

And jaded critics, caught in their own traditional hang-ups, will complain of the heavy diet of standards. However, they and the consuming public will, as ever, come across that occasional inspired performance wedded to superior sound that

Is Horowitz is Billboard's New York Bureau Chief.

seems to make all that duplication worthwhile.

Recent tentative steps by the majors into the digital arena are not likely to turn into anything resembling a stampede in the immediate future. But all are watching its development with intense interest in the conviction that digital is much more than just a rosy glow on the horizon. More digital will be recorded by large companies than will hit the market as they begin to stockpile material against the day when they deem it economically viable.

As one chief of a top classical label puts it: "A company with a large analog catalog must move very carefully. We can't afford to create in the public mind the notion that pre-digital recordings are outdated. If we rush into it before circumstances are right, we may suffer again the false boom and marketplace bust of quadraphonic."

For Columbia Masterworks two directions dominate current repertoire planning—lots more opera, and a general refurbishing of its standard orchestral catalog.

After some four years of a conscious program of recording "we feel that we have established our credibility as a major opera label," says Paul Myers, vice president, Masterworks. He notes that casting for new productions already are scheduled well into 1983.

After a recording of Puccini's "Le Villi," set for June, the label has five more operas by the composer to do to fulfill its commitment to record all of Puccini's stage works. Much more Verdi is on the planning board, says Myers, and some interesting first recordings are promised. Initial sessions have already been held for a complete recording of Weinberger's "Schwanda," and in the can and soon to be scheduled for release is a production of Monteverdi's "Il Ritorno d'Ulisse in Patria."

Columbia's release in March of the complete Beethoven symphonies by Lorin Maazel and the Cleveland Orchestra is singled out as an indication of its serious purpose in updating basic repertoire titles. Underway are the complete orchestral works of Brahms with Zubin Mehta and the New York Philharmonic, all of Schumann by Rafael Kubelik and the Bavarian Radio Orchestra, late Mozart and Bruckner by the same partici-

AUDIOPHILE ENTRIES PROMISE DAZZLING POTENTIAL



Classical release numbers will be augmented by the efforts of audiophile recordings labels this year, with the promise of some of the biggest excitement in classical issues on this select front.

A growing number of these small, independent labels are moving to cover the classical field, and the audiophile trend also is luring existing classical labels into sessions using high technology gear.

Bringing in sound to the fore today is the thrust of advanced digital reproduction technology. As listeners demand more dazzling, flawless realism in recordings, music for symphony orchestra, pipe organ, brass band and concert grand piano is becoming most commonly associated with the new high fidelity.

One of the biggest developments has been the advent of digital recording, which was commercially pioneered by the small audiophile producers. Digital releases have been greeted with acclaim in the press and strong response at the cash register, and dozens of classical artists will be heard in digital for the first time this year.

This technology with its almost hallucinatory realism will begin to dominate the audiophile scene and its impact on the mass market could begin to be substantial.

At Telarc Records, leading U.S. digital producer, the loudest and most brilliantly scored popular orchestra works are being served up.

According to Telarc producer Bob Woods, the amount of electronic processing that goes into pop recordings vitiates some of the advantages to be gained from digital. He believes this is one reason for the choice of a classical repertoire for audiophile sessions.

"Besides," adds Woods, "most of the digital systems aren't ready yet to do multi-track."

A Tchaikovsky's "Fourth" with the Cleveland Orchestra, suites of Bizet and Grieg performed by the St. Louis Symphony under Leonard Slatkin, and Boito and Verdi pieces for chorus and orchestra with Robert Shaw's Atlanta Symphony are on the Telarc slate. Telarc also is promising a unique recording—to be done digitally—casting a major symphony orchestra conductor in the role of instrumental soloist.

(Continued on page C-22)



Frederick Fennell leads a digital recording session.

(Continued on page C-20)

CLASSICAL CLOSEUP

and Fugue is hot and shouldn't be played like a finger exercise. A Bruckner symphony or Mahler symphony is cosmic, but today it means let's just buy this wonderful new version by so and so and compare his brass. The magic of it is going.



John Corigliano's "Clarinet Concerto" was given its premiere by the New York Philharmonic under Zubin Mehta recently.

Contemporary composers of our own era can do the same thing—in fact it is their job. If a composer writes a truly communicative and worthwhile work today, just as in the past, his audience will respond.



David Dubal, music director of New York's WNCN-FM, is an active concert pianist and is currently writing a book about piano music.



Flute virtuoso James Galway has a repertoire that encompasses Mozart, John Denver and traditional Irish music. He has recorded the world premiere of new flute concertos by the Spanish composer Joaquin Rodrigo.

For the first time in history an alienation exists between composers and their public. This began when writers of music started to think of themselves as superior to their audiences. When their music became incomprehensible, they blamed the concert public instead of themselves. They saw themselves as prophets and seers. This is the "eternity complex"—the belief that music not understood today will be appreciated in future years. Many composers hide behind it.

A Pulitzer Prize-winning composer told me (if you can believe it), "I consider a concert of my music a private communication through public means." How can anyone expect an audience to look forward to new music when its writers are not speaking to them?

Contemporary composers of the past directed their attention to communicating with the audiences of their day, and the finer ones of all periods managed to do that while writing works of substance. Mozart, Beethoven and Wagner managed both to excite their audiences and write great music.

The recording process definitely has drained the art by creating a tremendous homogenization, it's the new teacher. It took George Szell or Bruno Walter 50 years to become conductors and now the conductors sit with all their records—"I'll put this in, I'll put that in."

As a program director I need records constantly, but as a critic I would definitely say something has been lost.

Pianists are imitating other pianists, and of course the score now being much too sacred, you have very careful "scholarly" readings. The individuality isn't there, that heat, the perfunctoriness of the recordings today is unbelievable.

It's still the hottest art around—Bach's Chromatic Fantasy

I have had a number of people come up, very, very ordinary people, and just say "Oh, Mr. Galway we've got your record of the Mozart Flute Concertos. Would you sign it for us?" I'm amazed that these people buy the flute concertos and I ask them, "Well how did you get onto that?" And they explain they bought the record with the "Flight Of The Bumblebee" and liked that one so they bought all the others. There actually is a garage in London run by two guys who came to one of my concerts where they play the Mozart Flute Concertos over the PA system.

There's no problem at all in mixing popular and classical repertoire. Recently in London we played in the Royal Festival Hall and we finished the whole thing off with "Annie's Song" having begun with two of the most beautiful Schubert pieces. In the second half we played a whole lot of showstoppers and gradually we got around to playing "Annie's Song" and the audience was very, very delighted.

When you go to concerts you should hear a good cross section of music. I'm really sure that Mozart never considered himself a classical piano player, and neither did Beethoven. Beethoven was such a wow in his day that people used to clap after every movement. And Franz Liszt—the people went bananas before he even got into town.

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PETERS INTERNATIONAL CLASSICS

—NEWS LETTER—

For the past year and a half, Peters International has been issuing a series of classics on its own label. Critics and radio stations have unanimously hailed the "silent surfaces" and "impeccable pressings" and several albums and artists have already established themselves as "must-stock" items:

YOURI EGOROV ("the biggest and most poetical young pianistic talent I have ever encountered" —Andrew Porter, *The New Yorker*) burst upon the scene with an astounding Carnegie Hall recital of fantasies.

Youri Egorov
at Carnegie Hall
December 16, 1978



PLE 121 YOURI EGOROV at Carnegie Hall

LA SONNERIE ("we have had literally dozens of inquiries whenever we play *La Sonnerie*," David Knight, KKHI, San Francisco) has proven to be one of those great "to hear it is to buy it" records. Savvy retailers playing it during peak traffic periods are ordering in box lots. A true example of "Sexy-baroque." (Alan Rich, *New York Magazine*).

MARAIS: LA SONNERIE
AND OTHER BAROQUE TREASURES
KURT REDEL
MUNICH PRO ARTE ORCHESTRA



PLE 044 LA SONNERIE & Other Baroque Treasures

CHARLES ROSEN earned a Grammy nomination for Beethoven: *Diabelli Variations* as well as a *Best of The Month* from *Stereo Review* for his superb Beethoven 4th Concerto.

BEETHOVEN:
PIANO CONCERTO NO. 4
CHARLES ROSEN
WITH BOSTON SYMPHONICA

PLE 110 BEETHOVEN: Piano Concerto No. 4 Charles Rosen, piano.

BEETHOVEN
Diabelli Variations, Opus 120
Charles Rosen, piano



PLE 042 BEETHOVEN: Diabelli Variations. Charles Rosen, piano.

WYN MORRIS ("The Celtic *Furtwängler*" —*The Gramophone*) provided a dramatic first recording of Wagner's "Das Liebesmahl" coupled with Bruckner's "Helgoland."

WAGNER:
DAS LIEBESMAHL DER APOSTEL
BRUCKNER:
HELGOLAND
WYN MORRIS / SYMPHONICA
AMERICAN MALE VOICE CHOIR

PLE 043 WAGNER: Das Liebesmahl • BRUCKNER: Helgoland Wyn Morris, Con.

Trumpet virtuoso suprême **ANDRÉ BERNARD** delighted audiences in his first U.S. appearances and garnered praise for his five Peters albums including a superb disc of concertos for trumpet, two oboes and strings by Telemann, Molter and Fasch.

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2 Oboes & Bassoon
ANDRÉ BERNARD, trumpet

PLE 067 ANDRÉ BERNARD Baroque Trumpet Concertos

French violinist **PATRICE FONTANAROSA** wowed the critics on the syndicated show "First Hearing" with an exciting Sibelius Violin Concerto.

SIBELIUS
Violin Concerto in D Minor • Karelia Suite
Fantasies • Taran
Patrice Fontanarosa, violin

PLE 074 SIBELIUS Violin Concerto - Patrice Fontanarosa

Jean-Pierre Wallez and the Ensemble Instrumental de France are looking forward to a U.S. tour this fall to include Carnegie Hall and the Kennedy Center. No better showpiece of their extraordinary gifts can be imagined than their sizzling account of Vivaldi's Four Seasons.

VIVALDI
THE FOUR SEASONS
ENSEMBLE INSTRUMENTAL DE FRANCE

PLE 011 VIVALDI: The Four Seasons — Wallez, Violin

ELLY AMELING provided one of the real jewels of the holiday season with *Christmas Songs from Europe*. P.S.—dealers are still selling this album today. Look for more Ameling from Peters.

ELLY AMELING
Christmas
Songs
From
Europe

PLE 092 ELLY AMELING Christmas Songs from Europe.

Knowledgeable retailers have already discovered the benefits of stocking the Peters label classics by Daniel Bourgue (Horn), Susanna Milodonian (Harp), Nicolas Flagello (conductor), Solesmes Abbey Monks Choir (Gregorian Chant), Fontanarosa Trio, Maxence Larrieu (Flute), and Peter Dvorsky (tenor).

For over 10 years Peters International has been supplying classical dealers with an unbelievable variety of imports from the major producers of the world.

We're still in that business, and a wide spectrum of dealers, large and small, find that offering their customers a solid selection of imports makes good sense. Stocking items that your competition doesn't have is good business. Stocking merchandise that is immune from the Sunday paper price wars is good business.

Some of our current imports that are reaching an interested and active market are: the superb German recordings of Königskinder and Geneveva;

Königskinder
HUMPERDINCK: Königskinder. Wallberg, Cond.
(3 LPs)

C157 30698/700 HUMPERDINCK: Königskinder. Wallberg, Cond.

C157 29146 SCHUMANN: Geneveva—Moser, Fischer-Dieskau et al. Masur, Cond.

an anthology of early Boris Christoff recordings;

Boris Christoff
C147 3336/7 BORIS CHRISTOFF: Early Song & Aria Recordings. (2 LPs)

C147 3336/7 BORIS CHRISTOFF: Early Song & Aria Recordings. (2 LPs)

an exciting collection of historical Gigli.

BENIAMINO GIGLI

C153 3480/6 BENIAMINO GIGLI, Vol. 1 (7 LPs)

and an outstanding production of Handel's masterpiece Admeto.

ADMETO
HANDEL: Admeto (5 LPs)

C163 30808/12 HANDEL: Admeto (5 LPs)

an excellent survey of the young Giuseppe Di Stefano;

GIUSEPPE DI STEFANO

C053 17286 GIUSEPPE DI STEFANO Arias.

and a refreshing surprise, Jussi Björling's Swedish Traviata.

LA TRAVIATA
VERDI: La Traviata—JUSSI BJÖRLING (in Swedish - 2 LPs)

RMLP 1272/3 VERDI: La Traviata—JUSSI BJÖRLING (in Swedish - 2 LPs)

And of course, the astounding Italian pressings of the Opera Live series... new titles being added monthly.

Peters International is proud to distribute *New World Records*. Such treasures as *Mother of Us All*, *Paine Mass*, *Sessions: When Lilacs Last...*, *Music of Parth and Cage* lead the list of beautifully produced and packaged reflections of America's finest music.

NW 214 Music of HARRY PARTCH & JOHN CAGE

NW 2889 THOMSON: The Mother of Us All (2 LPs)

NW 296 SESSIONS: When Lilacs Last in the Dooryard Bloom'd—Ozawa, Cond.

NEW 252/3 JOHN KNOWLES PAINE Mass in D. Schuller, Cond. (2 LPs)

If you're serious about classical get seriously into *Peters International*...our salesmen are the best in the business—they can help you to be the best in yours.



CLASSICAL SALES BUCK SLUGGISH U.K. BUSINESS TREND

By FRANK GRANVILLE-BARKER

Despite the generally weak condition of the British economy, the classical side of the record industry has maintained a surprisingly healthy stability.

Nobody would claim the past 12 months as a boom period, but company spokesmen and dealers alike have relief written all over their faces when stating that business has been far better than anticipated.

John Patrick, general manager of EMI's classical division, even points to an increase in unit terms, 11% on albums and 16% on cassettes. Owing to prevailing discount offers, however, this increase is not reflected in cash terms.

He explains: "There's no sign of new life in the business, but high quality product still sells much the same as before. We put a lot of time into improving tape quality and so our cassette sales have increased considerably. It's quality that counts in the long run."

"And the same applies to dealers. The specialist dealer who really knows his job and provides a first class service has continued to do good business, while the dealer who doesn't will inevitably go to the wall."

Patrick adds that EMI has done extremely well with its specialist 12-LP set "The Record Of Singing." He claims: "We sold the entire edition of 3,500 sets, which amounts to 42,000 albums. This is an unusual case, because in general we've found the high price of box sets has deterred customers."

David Rickerby, marketing and promotion manager of Decca's classical division, confirms that while sales in general have been down, the level of classical sales has been slightly



Quita Chavez, left, of Phonogram and Claudio Arrau.

above that of the previous year. This has proved the case in previous times of recessions.

"The classical side," he explains, "is more stable than the pop, so its peaks are never so high, nor its troughs so low. But we cannot be complacent, because the market is not expanding as it should and so we have to look for new outlets. The element of cost consciousness is creeping in more and more."

He is convinced that having exclusive artists such as Solti, Ashkenazy, Sutherland and Pavorotti has paid off handsomely. "We're also lucky," he says, "to have launched so much early music on our Oiseau-Lyre label," because this is clearly a strong growth area. Also, the back catalog material

(Continued on page C-18)

Frank Granville-Barker is a freelance writer and critic and member of one of Britain's most famous theatrical families

CLOSEUP



Ben Karol is a leading New York City retailing veteran.

The record companies are very interested in getting our people to attend rock shows and make available lots of tickets to go to the rock shows, but very seldom does anyone concern themselves with trying to get personnel to go hear a concert at Carnegie Hall or go to the opera.

They've practically gotten to the point where they make the records, they put them out, they put a minimum amount of dollars in the budget to support an order—what they sell they sell, and that's it.

We always felt that we could sell a lot more classical records and a lot of MOR records and standards if only some of the publicity, some of that tremendous publicity that we get would concern people who are interested in this music.

The greatest thing that can happen to us is if a classical artist becomes news on the front page, like Beverly Sills, Leonard Bernstein, Van Cliburn, Lazar Berman. It's great when you have an artist whose got enough personality to become newsworthy—right away they sell.

We're a complete catalog house and classical records are a very, very important part of our business; probably about 20% of our business right now—and you know what the national average is.

You've got to bring these people to the attention of the public. Once people are exposed, once people hear about them and they allow themselves to be exposed to them—hey, it's great music, it's beautiful.

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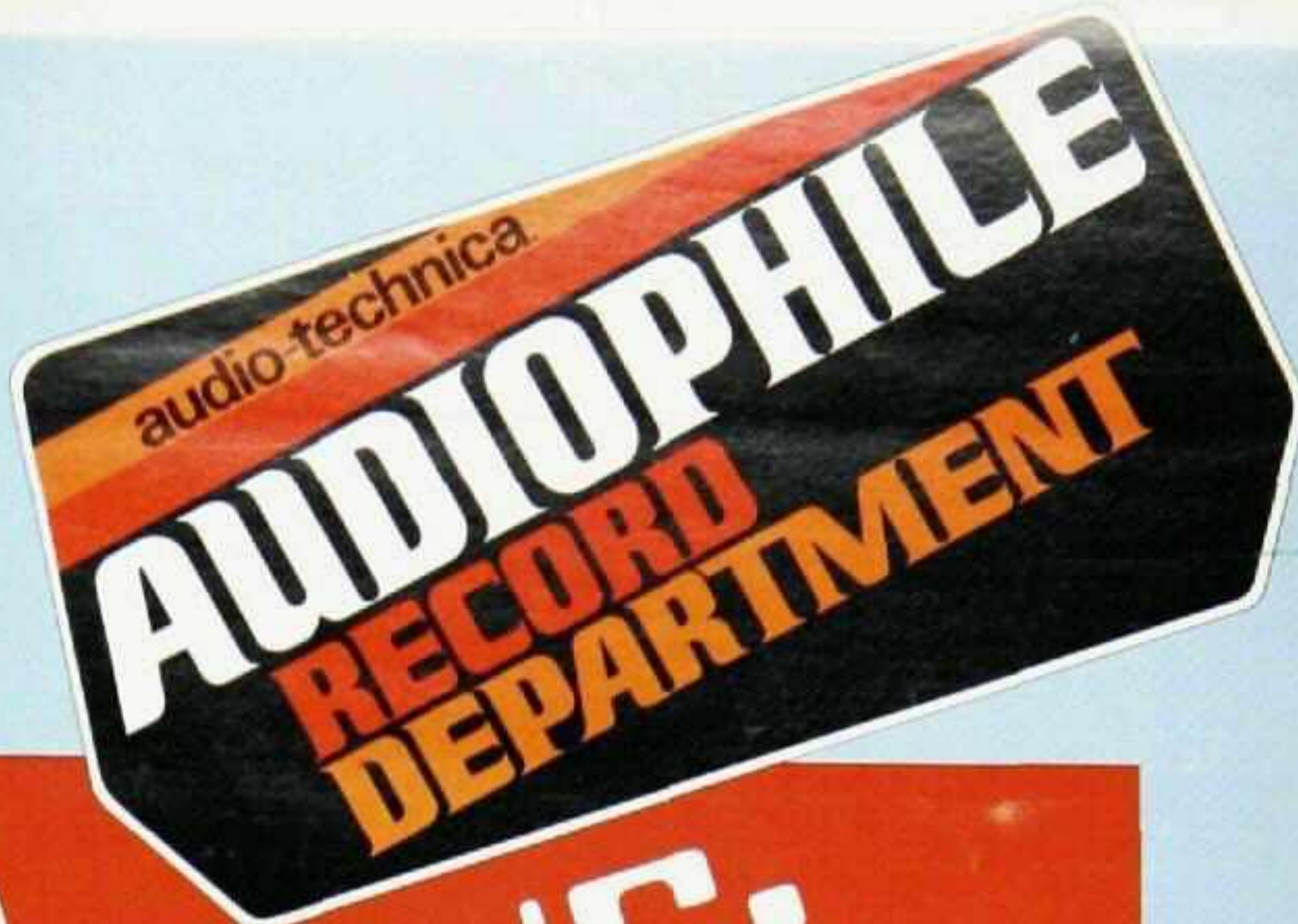
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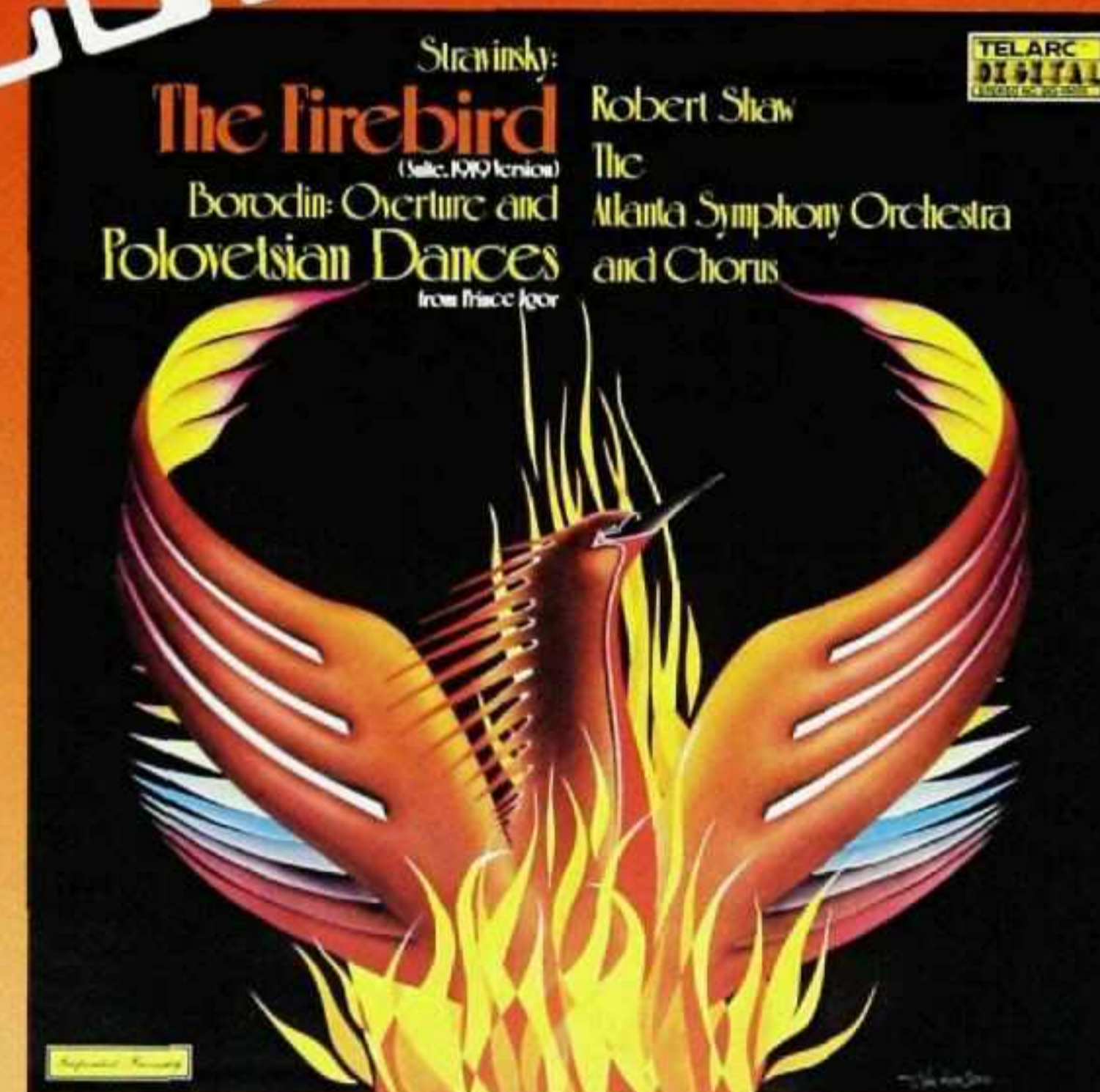
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you can hear it. These numbers are stored on tape, with quartz-locked accuracy, then recalled later without loss to make the master disc recording.

While digital techniques lower distortion, increase signal-to-noise ratio, and eliminate speed problems which limit most recording quality, it is just the first step to an outstanding disc. Half-speed mastering and the finest of European pressing also contribute to the high standards this disc achieves.

This impressive technology does more than simply reveal the impressive performance of Robert Shaw and the Atlanta Symphony Orchestra and Chorus. Uninhibited by artificial

restrictions of dynamics, the interpretation of the *Firebird* Suite is memorable. Borodin's *Prince Igor* is no less spirited. Indeed, digital recording completely removes many of the long-standing barriers between musician and listener.

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CONCENTRATION, INGENUITY KEY TO RETAIL SUCCESS

By JOHN SIPPEL

No genie in a bottle or magic word can guarantee profitability in stocking the classics. However, a combination of concentration and ingenuity can assist significantly in producing a black bottom line on a store's ledger, a spotcheck of leading innovative classical dealers indicates.

Record Bar/Tracks, the nation's third largest chain, which will have almost 100 stores open by year's end, is adding the wizardry of the computer to its human expertise and experience in handling classical albums.

When data processing was first introduced at the Bergman family's Durham, N.C. headquarters several years ago, classical sales were measured along with other general repertoire classifications in overall comparative analyses of stores within the chain.

Now, according to Peter Elliot, who masterminds classical activity in Durham, the information bank automatically spews out what is being sold in six specific categories of classical packages: opera, budget, electronic, vocal, full-price composer, full-price conductor. For each of these distinct types of classical product, the automated memory bank produces the best-sellers in Record Bars' recent experience.

Stores with classical potential are continually studied by the data processing equipment in Durham. If a store performs at a zenith pace, it rates a zero and if at a bottom rung, a six.

Elliot has found little variance in store and repertoire category rating after the system was instituted for six months. New product releases are constantly being reviewed sales historywise by the data processing methodology. A city with a large university portion of its population or one with a full-time classical radio station generally rates between two and zero.

If a store rated zero or tops in all six categories, Elliot esti-



Rostropovich appears at a store promotion with a special pet.

mates it would stock upwards of 3,000 classical titles. Each vertical repertoire basic inventory of best-sellers rates from 450 to 650 titles in the Record Bar computer. If the Record Bar is firmly established as the key record/tape inventory in the city, its proximity to zero is heightened.

Yet a Record Bar manager anywhere is not restricted to the computer's best sellers. Individual managers can order any classical title they think will move. Elliot says some stock inventory titles in the computer have resulted from a single store's effort to break that title throughout the chain.

The Camelot stores, now nearing 80 across the U.S., find their growing classical customer mailing list is still their best pull. Lew Garrett, the Paul David chain's classical nabob, reaches 30,000 of his patrons six times yearly (Billboard,



Philippe Entremont, left, and Jean-Pierre Rampal in a store promotion.

March 3, 1979). Elliot puts out an eight-page "Classical News" about the same number of times annually. He estimates his mailing at about 3,000 with an equal amount going to stores for giveaway. A spokeswoman for Music Warehouse, Oklahoma City superstore chain in nine states, said the growing 20-plus store chain has 30,000 mailings four to six times yearly.

Classical administrators uniformly endorse print advertising as the best way to reach the masses, but the cost-per-thousand is prohibitive. It's only when a Masterworks, Red Seal, London, Angel or Polygram Distribution classical discount program is approved that a chain can go with print. And then only where there are clusters of stores covered by a single Sunday entertainment/recording supplement.

Is the isolated glassed-in classical section or the totally classical inventory store the panacea it appeared to be 24 months ago?

Not according to those interviewed. And it also didn't work for the Daily brothers, Bud and Don, veteran Texas wholesalers who opened up their first Cactus retail store about four years ago. The single Cactus all-classical store in Houston shuttered sometime back, according to Bud Daily, when a Sound Warehouse opened nearby, cutting sharply into the Cactus traffic. "Unless you have it all, it's hard to operate a totally classical store profitably."

The Sound Warehouse spokesperson bears out the thesis.

(Continued on page C-12)

John Sippel is Billboard's Marketing Editor.

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IMPORTS GROWTH

• Continued from page C-7

record import distributors along with the smaller Euroclass (distributors of domestic imports such as Desmar and Unicorn as well as records from the Erato and Ensayo catalogs).

There is some disagreement, however, as to what an "imported" record is. Practically everyone who deals in classical imports maintains that three of the largest companies that import classical records—London (London, Telefunken, Argo and L'Oiseau Lyre), Polygram (Deutsche Grammophon and Philips) and Qualiton (14 labels including Hungaroton and Supraphon from Central Europe, Bis from Sweden and six labels from England)—are considered "domestic" labels because they service record stores much like American labels.

"London and Polygram are all imported products but they have a completely American warehousing sales and marketing structure. We don't really call them imports," says King of Tower Records. "Their salesmen walk in and sell products just like domestics. We have immediate access to them. They have great publicity and advertising campaigns that rival American companies." One New York record store owner adds, "In the record business, we treat them as domestics. Most of them are even listed in the domestic Schwann catalogs."

Otto Quittner, president of Qualiton Records, agrees that his products, like London, Deutsche Grammophon and Philips, deserve to be treated as domestic product. "Our main problem in this regard is that we are not listed in the Schwann catalogs. I think it is a discriminatory practice. Our products are easy to find and very accessible to the American public. They get top reviews in every musical periodical in this country," he says.

(Richard Blackham of Schwann says his publications list any company distributed by an American branch of an international firm. He points out that Quittner is essentially an independent importer of records. For most record dealers across the country, however, the distinction is, at best, an unnecessary one since they treat Qualiton products as domestic labels.)

How difficult is it to get and to sell import records? Singer of Capitol Imports (Toshiba, EMI, Electrola) feels the higher price and the lack of proper promotional records and subsequent reviews make "it harder to get people's attention."

Peters International's Bourdain feels any record shop owner is simply interested in turnover. "They know they've got a market in collectors who will buy the import pressing—even if it is available on a domestic label. Some will go to incredible lengths to widen their import catalogue. They want to sell records."

It is true, however, that classical imports are harder to stock than domestics. "We are dependent on production schedules that are out of our hands," laments Bourdain. "A record comes in, sells out very quickly and it's difficult to get replacements from Europe. It can be anywhere from one week to one year."

King of Tower Records and Bob Crevani of Sam Goody were even more specific. "If you see an import and don't buy it, it can be gone forever," King said. "Sometimes you can't get anymore of one item. Or we are originally told it is a one-shot deal. With the buyer, it's usually a hit or miss proposition."

Hofer says German News usually fills 60% to 80% of "what we order from Europe." Marcos Klorman of Euroclass adds, "You are at the mercy of the European production companies. Logistics involved are horrendous. You're talking about international shipping schedules, custom duties, a hundred problems the domestics don't have."

Returns are another headache for the import dealer although the better pressings result in fewer returned copies (proof that superior European pressings are not a myth). "The dealers can return copies of records to us," says Hofer. "But we can't return them to the manufacturers. Fortunately, we do get fewer returns because of the quality control of the imports."

Klorman says the import company usually eats the cost of returned albums because it would be too expensive to ship them back.

Bourdain knows how hazardous the classical import business is. "It's a very hazardous and tricky business requiring some very, very sharp and careful buying. It's like running a big store except there is no return privilege. Dealers can return records but the importer cannot, so we have to buy very carefully and really know what is going on. It's a real art."

Bourdain says higher wholesale prices may be \$2 or \$3 but when "it comes down to actual shelf price, it can be more. With domestic records, stores take advantage of deals, free goods, advertising specials and so on which sometimes reflects itself on the shelf price. Columbia Masterworks may run as low as \$4.79 at Tower's or Goody's but the import shelf price is seldom ever under \$7.99. You're now talking about \$3 or \$4 difference rather than \$2. The actual shelf price is even wider on most occasions."

Like Bourdain, Quittner, who built up his business month by month over a long period of time knows how hard the business can be.

"The import market is growing and in the less than a thousand record stores or departments that stock a substantial amount of classical records, you will find imports sell well as compared to domestics," he says. "They sell better and better. When I first started importing records, even Deutsche

Grammophon didn't sell too well. Very few stores were willing to buy imports. But now it's different. Even so, sometimes a person who buys the records is not an expert in classical music and the selection is now so huge, he won't know what to order."

Bourdain sums it up. "The import business is a crazy business. Hundreds of labels arrive in this country and bump into each other all over the place," he said. "Many small-time operators bring in a piece here and several hundred pieces there. No one knows how big the business is or how big it can be. Right now, it's chaos." **Billboard**

RETAIL KEY

• Continued from page C-10

Another store opens soon in Houston. The original blueprints carried what would have been the seventh glassed-in isolated classical section. Recently as the opening neared, that area was converted to the chain's first in-store disco.

All who have introduced the separate area for classical buffs agree it spurs traffic. John Marmaduke of Hastings Books & Records, Amarillo, added his third exclusively-for-classics section when their first store in College Station, Tex., bowed. He estimates it costs an additional \$15,000 to \$25,000 to build such an area.

Marmaduke feels so strongly about the line of demarcation between classical collectors and normal store traffic that he will not stock any classics unless he has the glassed-in area with its expensive hi fi playback equipment and a member of the store's personnel steeped in that repertoire nearby. His other 13 stores will not carry even a basic warhorse inventory.

Because space is so dear, Marmaduke and his classical specialist, Steve Paxton, at Western Merchandisers carefully cherry-pick what is available on every classical title. "You can't stock every 'Beethoven's Fifth.' So we try for the fastest selling recent release, the best known conductor's rendition and maybe two more of that important title," Marmaduke explains. The remaining inventory, too, is just as carefully selected for the three Hastings stores which stock classics.

Do retail classical specialists see any easier road ahead? Not in the foreseeable future. Each in a different way point out the fact that the Big Five hold the key. Skyrocketing overhead at the labels stymies marketing expenditure at the local level.

Radio shows no indication of greater inclusion of classical programming.

It remains up to the individual chain or store or rack to ingeniously captivate more classical consumers. **Billboard**

CLOSEUP



Moss Music Group head Ira Moss controls the Vox/Turnabout/Candide catalog of more than 1,200 recordings.

The fact that Funk and Wagnalls has sold between 10 and 20 million regular-catalog classical albums in the United States over the past three years indicates that the record industry has been losing out on an important opportunity for sales and profits. Why should supermarkets enjoy spectacular volume with titles such as Handel's "Messiah" highlights, Berlioz' "Fantastic" Symphony and Mozart's Symphonies 40 and 41, while better than 50% of record outlets in the United States avoid classical product completely?

I believe that many record merchandisers are not schooled in some of the basic fundamentals of marketing, which are: one, give the consumer what he/she wants to buy; two, at reasonable prices, and three, with good service in a pleasant atmosphere. Book stores, food stores and all general retailers attempt to make available every conceivable product in which they think their customers might be interested. Record stores on the other hand, often become discriminatory and only handle those products which they themselves understand, depriving themselves of the opportunity of gaining a consistent, multiple-record buying public with an age span wider than the pop listener's age span.

The success is not limited to key East and West Coast locations. Smart retailers throughout the country enjoy important daily sales of classical merchandise.

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TV VISTAS

Continued from page C-6

spersing of conversation and performance, are in effect highly personalized mini-recitals.

Most of this classical music activity has been confined to PBS's confederation of 250 stations. Such exposure may not equal that of the commercial networks, but it is formidable nonetheless. "I know that public television has been helping our classical record business," says Ben Karol of King Karol Records. "Something rubs off from those live performances from the Met and those live concert hall performances. People want to hear more."

As an example of what media exposure can do for a classical artist, RCA's Katz cites his company's experience with Irish flutist Galway. "This young man made his first concert appearance in the U.S. last June. Before that time, he'd been unknown here, but he had something going for him—terrific personality, charisma. Pretty soon he was appearing on all the shows—Johnny Carson, Mike Douglas, Dinah Shore, Dick Cavett. The result: Not only have his classical LPs sold well, but we've just put out a light classical album with him called 'Annie's Song,' which has made it onto the pop charts. What's caused this? It has to be television. In the old days, it would have taken a young musician years to get where Galway has gone."

Making even more direct use of the media as a promotional tool is the prestigious, heavily-financed Van Cliburn International Piano Competition, which sends documentary films about competition winners to tv stations in areas where the winners are slated to concertize. "Every time we show a film, we get bombarded with phone calls," says Martha Hyder, a competition director.

As more musicians vie for tv exposure, music organizations may at times find it a mixed blessing. Last September, when star tenor James McCracken angrily cancelled all his scheduled performances at the Met, it wasn't because he'd been denied a new production, or an opening night, or a Saturday matinee radio broadcast. What McCracken had wanted—and not gotten—was the opportunity to sing the lead in 'Otello,' his most celebrated role, when the Met performed it on tv.

Why have tv music shows become prevalent only in recent years? One reason has to do with the notoriously poor sound systems of tv sets. "Television sound shouldn't happen to a dog," complains Jordan Whitelaw, producer of "Evening at Symphony." To get around that technical obstacle, Whitelaw and the BSO telecasts began using FM stereo simulcast towards the end of the 1960s—but only on a local basis. The development of a national simulcast network—which today reaches about 60% of American tv households—had to wait until 1976, with the debut of "Live From Lincoln Center."

Soon after the Lincoln Center project got under way, it became evident that a huge audience existed for music programming. The Met's 1977 debut stereo telecast of "La Boheme" brought public tv its biggest rating ever. It also brought in a lot of money. "Some of the stations, that evening, were having pledge drives," recalls John Goberman, producer of "Live From Lincoln Center." "Before the evening was over 'La Boheme' had brought in \$1.5 million in pledges to public tv."

Other reasons for the music deluge, according to Goberman, have been Exxon's increased funding of the "Great Performances" series, which includes performances filmed in the U.S. (such as Solti and the Chicago Symphony) and in Europe (such as Karajan and the Berlin Philharmonic); and the success of the "Live From" concept, as evidenced in the recent live telecasts from Kennedy Center and the White House.

Since such programs have nowhere approached the ratings of such mass entertainment hits as "Mork and Mindy," the commercial networks are understandably in no hurry to follow the example of PBS (though one exception was NBC's Sunday afternoon telecast of the New York Philharmonic and Vladimir Horowitz, last September). Even so, syndicated sales—to affiliates, independents, owned & operated stations, and even to cable systems—are being made by Video Music Inc. a company formed last year to market performances by various orchestras, all led by Leonard Bernstein. As of now, VMI is the only company syndicating music shows on commercial tv (other companies, such as UNITEL and Allegro Films, deal only with PBS stations).

For music organizations wishing to expand their audiences without undergoing the expense of tv production, there remains radio. Recent years have witnessed a huge increase in syndicated shows. According to Mal Biberfeld, program director of New York classical station WNCN-FM: "Live concert series, by their very nature, add to the excitement of a classical music station—they give the sense of an event."

WNCN, in addition to syndicating performances by the New York City Opera, uses such live concert series as "Music From Marlboro," the Chicago Symphony Orchestra, and chamber music concerts from the Library of Congress. Looking over the offerings by such major syndicates as Chicago's WFMT (which distributes series by the Chicago Lyric Opera, Chicago Symphony, and the Milwaukee Symphony), Parkway Productions (Baltimore and San Francisco symphonies) and the Broadcasting Foundation of America (which handles many European festival tapes), it soon becomes apparent that almost every leading performing organization that doesn't appear on tv has a radio series.

"Music organizations used to be afraid of radio," recalls Biberfeld. "They felt it might cut into boxoffice. Now they feel just the opposite—that if you broadcast, you build boxoffice."

A Billboard Spotlight

APRIL 14, 1979, BILLBOARD



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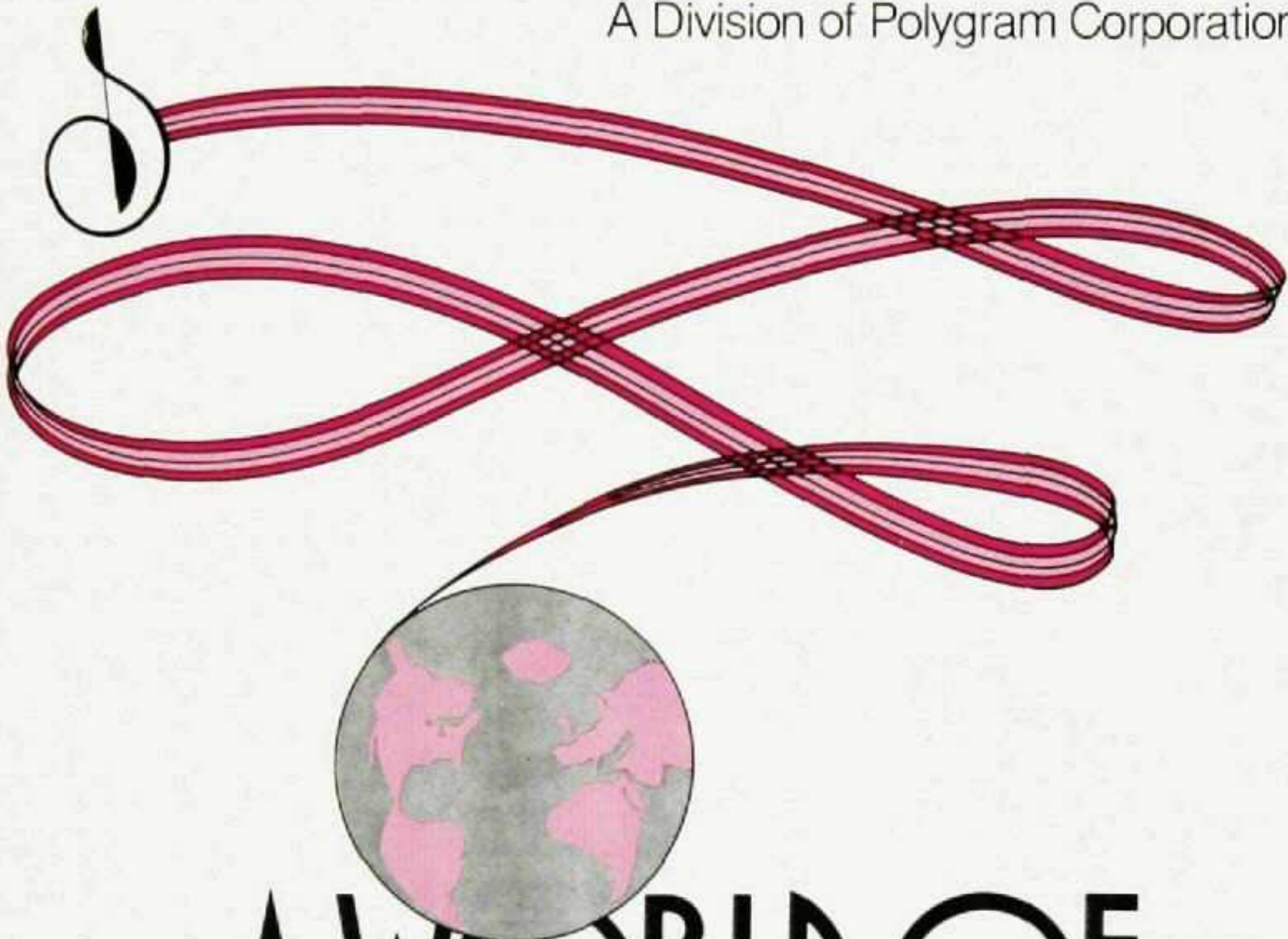


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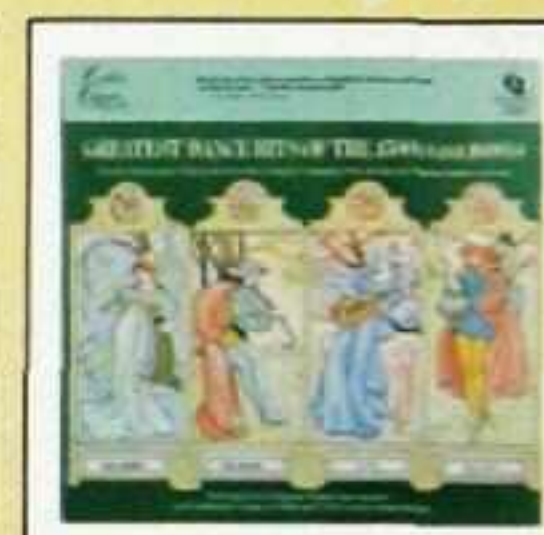
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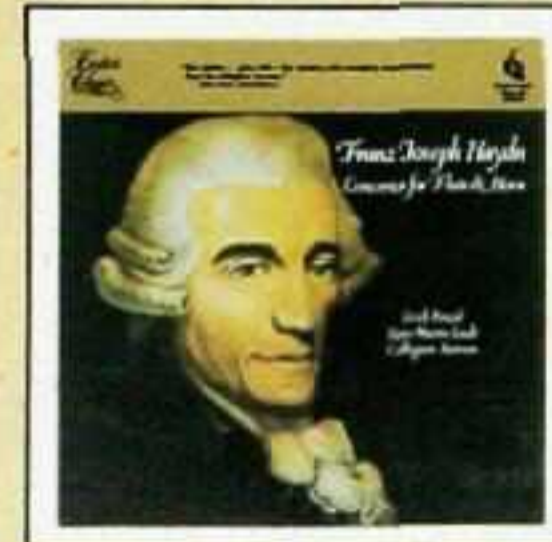
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CLOSEUP



RCA Records producer John Pfeiffer supervises the audio portion of "Live From the Met" and "Live from Lincoln Center" broadcasts over PBS stations.

In televising classical music, the importance is equally divided between the picture and the sound, whereas in most tv performances the picture is about 90% and the sound is about 10%. That is one of the reasons why they've given a lot of attention to improving the visual aspects of tv and not so much to the audio.

But in classical music it is extremely important to be able to represent the picture by a proper sound, that is by a proper support of the music being performed, if it's opera or chamber music or solo piano or symphonic.

The problem there is that simulcasting generally introduces another technological link in the chain, you must depend upon telephone lines or satellite to transmit the stereo signal to the cities at a distance from the emanating program. It depends upon a lot of links in the chain to be very firm before that comes across without a hitch.

I understand that Japan is making inroads in the direction of stereo in the tv receiver. There's no reason why it can't be done except that the number of tv sets that are out there and the number of transmitters transmitting television sound would all have to be modified.

But it would improve, I'm sure, even "All in the Family" if you heard it in stereo, and you can imagine hearing sports events in stereo and getting more excitement from the sound itself.

U.K. TREND

Continued from page C-8

we have released on our Jubilee label, now a year old, has proved a fantastic success."

Roy Wilkins, Phonogram's classical marketing manager, is similarly pleased that it has been business as usual. But he agrees there is a need for letting in some fresh air.

"But we have to pursue a more aggressive marketing policy," he insists. "At the moment we are not employing enough marketing techniques, so there is still a big area of the marketplace we are not exploiting."

Wilkins stresses there has been no fall in the number of releases by the company and expresses real satisfaction with the sampler albums presenting highlights from the works of a particular composer, such as Tippett, or extracts from a variety of recordings made by star Philips artists like Colin Davis and Bernard Haitink. As for "sheer enterprise," he puts forward the company's prestigious "Peter Grimes," newly out.

Quita Chavez, the Phonogram classical manager who can be accurately described as the "first lady" of the U.K. record industry, backs up the importance of wider marketing. "There is too much concentration on London and the South. We need to get out into the provinces, especially in the North, and get our message across to the dealers there."

"It was made absolutely clear when Haitink and the Concertgebouw Orchestra went to Yorkshire that there is a really keen public in the North which just isn't being reached by the record companies in the way that it should be."

She claims, though, that people everywhere had praised the Philips Vivaldi "Edition" as a tremendous bargain, perhaps the most successful grand conception of 1978. "This year it is doubly important for us to pursue the course we have set, because it is the right one. But we have to have closer contact with the individual dealers all over the country and overcome any kind of apathy."

Dealers give a similar picture of the general classical scene. Brian Robins, of the Seaford Music Center in Sussex, sums up the position. "We always find that the classical department is a great asset in a difficult year. It is the backbone of the independent dealer's business. Of course the sheer turnover isn't on the same scale as the pop division, but classical customers are regulars and therefore more reliable."

Robins is encouraged by the fact that youngsters are buying more and more classics. "This is a remarkable development here, when you consider that Seaford, on the south coast, is not a place with any strong classical connections. And the young customers are more adventurous than the older ones. They take more interest in contemporary music and also in the kind of albums produced by the Academy of Ancient Music."

Martin Jones, who manages the record department in the smart Liberty store in the West End of London, says the past year has been a very good one, adding that tourists help sales figures in his case. "On the whole," he confesses, "our customers stick to the standard classics, and they went for a lot of Schubert while BBC-TV programs were featuring his anniversary year. We always feel we have to stock avant-garde albums, though they often hang around gathering dust for a year or so."

But he is also pleased by the ever-increasing number of young customers turning up in the Liberty classical department.

"They spend most at the Classics For Pleasure racks, which we've only recently installed. The other surprising thing is the way interest in cassettes has grown so fast over the past year, for it now amounts to one-third of our total sales."

An important factor in keeping classical sales steady in the U.K. is that all the major companies made a big push in the mid-price area during the fall of 1978. Phonogram set the ball rolling with the Festivo series, carefully picking a repertoire to please both the connoisseur and the man who knows just what he likes. Back catalog material featured such names as Stokowski, Arrau and Haitink.

RCA also couples popular major works with leading international names in its re-launched Golden Seal series, face-lifted with more lavish packaging than before. Like Festivo, it offers albums by artists whose new product is always in the full-price range, so there is no doubting quality of performance. Among the initial releases was "The Man With The Golden Flute" starring James Galway, the man who gets his classical albums into the charts virtually every time.

CBS has come up with a new Embassy Classics series, making an initial bid for the popular end of the market with Ormandy and the Philadelphia Orchestra and Bernstein with the New York Philharmonic. Tchaikovsky, Rachmaninov and Johann Strauss dominated the repertoire in these releases.

EMI literally spread a coating of jam (gift packs for responsive dealers) on its offer of top artists at medium price in its Greensleeve series. This concentrates on unabashed "lollipops" such as Boskovsky conducting Viennese operetta, yet also risks its neck on occasion with a heavy, like the Shostakovich "Fifth Symphony," with Berglund conducting the Bourmemouth Symphony.

From the Decca stable, the Eclipse label boasts renowned Stravinsky performances by Ansermet and the Suisse Romande, together with piano albums from Curzon, with the Turnabout label adding further piano reissues of Richter and Brendel. The Jubilee series also contributes to Decca's wide range of mid-price product.

Rediffusion here offers two series, Heritage and Legend, which utilize product from the Czech Supraphon company. These albums include many famous recordings made by the Czech Philharmonic Orchestra when it was at its peak. New to the classical field, United Artists is building up a catalog of mid-price Cadenze albums from the Russian Melodiya company, mezzo Arkhipova and violinists Kogan and Igor Oistrakh heading a list of outstanding artists.

(Continued on page C-22)



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CLOSEUP



One of the Metropolitan Opera's leading sopranos, Renata Scotto is heard in several of 1978's best-selling complete opera recordings.

I think that the popularity of opera is due both to its diversity, and to the recent exposure that opera has had on television.

Actually, opera is the best type of theatre you can have because it combines so many different elements—music, acting, scenery, and sometimes, choreography. It is the diversity, I think, that is attracting more and more young people to opera. They sense the difficulty of the singing and they can be excited by naturalistic acting and by good production values. I think television has had a great deal to do in raising the standards of acting. Old-fashioned acting just won't do for a medium as intimate as tv. Acting for tv, more subdued, more subtle, is the way opera should always be acted.

After recent telecasts I have received thousands of letters. So many were from young people who were really taken by the high level of the experience. It is the new generation of opera-goers who are my special interest. But I don't want them to see just a prima donna show. I want them to have a total musical and theatrical experience.

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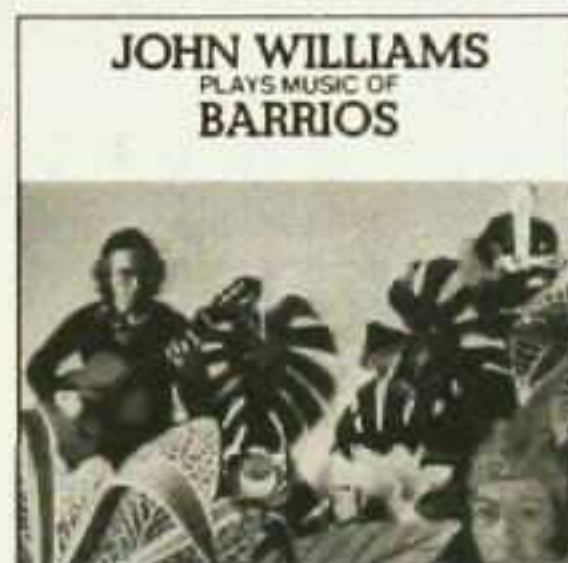
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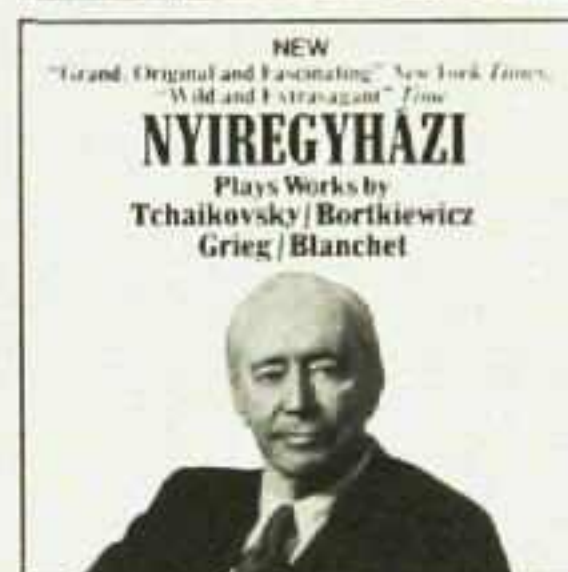
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KEY
* Noncommercial
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This list was compiled by WFMT and is based on Broadcasting Yearbook 1978, updated with recent additions.

CLOSEUP

DIVERSITY TREND

Continued from page C-3



E. Alan Silver pioneered many audiophile production techniques in 1962 with the founding of Connoisseur Society, Inc.

To a more than casually interested observer, it seems that American pressing plants—with only a few notable exceptions—produce records with surfaces that range from barely acceptable to simply awful. A few plants, willing to acknowledge the overabundance of ticky surfaces, blame their poor quality on the necessity to keep prices down. Still other more sophisticated pressing plant operators try to throw the onus onto the shoulders of the U.S. Government, blaming the government's perverse insistence that contracting cancer is not a viable fringe benefit for workers dealing on a day-to-day basis with polyvinyl substances.

What we need aren't excuses or an unwillingness to face the issue. What a few smaller, caring pressing plant operators can produce in the way of fine pressings can't be beyond the ability of the remaining 98% of the American pressing industry.

Major companies frequently argue that American classical buyers represent a very small percentage of the total American record market—and that European companies can afford to produce higher quality pressings because a larger percentage of European record purchasers are classical record buyers. It's my opinion that American pressing plants and manufacturers are seriously underestimating the market for high quality classical records in this country, and the willingness of American record purchasers to spend the extra dollar or two in order to get absolutely top quality pressings.

pants, and the complete Dvorak with Andrew Davis and the Philharmonia.

On the more unusual side Columbia sets great store on a project documenting the "serious side" of Michel Legrand. Planned for early sessions are recordings of his suite from "Umbrellas of Cherbourg" and Theme and Variations from "The Go-Between." Legrand conducts, as he will also in a later recording of his Violin Concerto and Concerto for Two Violins.

Classics International, the new administrative structure joining Deutsche Grammophon and Philips, is not expected to steer the old-line labels into uncharted repertoire waters. Unusual works will still continue to figure among new releases, but the prime direction will still be mainstream.

Opera remains an important area of concentration, with about eight productions a year anticipated in combined output, say Jim Frey and Scott Mampe, vice presidents. (There will be more Haydn ("Armida") and early Verdi ("Stiffelio") on Philips, but the label will also direct its efforts into standard operatic ventures. A new "Masked Ball," due out in April, is an example.

Operatically on DG, the trade will be offered more Mozart as conducted by Karl Bohm. An "Idomeneo" will be issued in April and a "Clemenza di Tito" on the way. A new production of "Samson and Delilah" is due later in the year, as well as two early 20th Century Russian operas licensed from Melodiya.

Somewhat more concentration on chamber music than in the past will show in Philips release schedules. Mampe informs. In addition to its normally abundant quartet and trio output, it will lay new stress on chamber orchestras, primarily I Musici and the Academy of St. Martin-in-the-Fields. The latter is already into a complete survey of Handel orchestral works that will occupy its attention well into 1983.

Alfred Brendel will be continuing his integral performance of the Mozart piano concerti for Philips, a project which still has several years to run. No cycles, but plenty of standard material is due from Bernard Haitink and Colin Davis, both with the Concertgebouw and the London Philharmonic in the case of the former, and with the London Symphony by the latter.

The 150 centenary of Schubert's death was marked last year, but DG still plans to push ahead on many new recordings by the Viennese master. Some will be on the rare side, including operas, Frey promises. Herbert von Karajan and the Berlin Philharmonic continue their current Bruckner cycle, now about half complete, while Claudio Abbado, now an exclusive DG artist, moves ahead toward completing the Mahler symphonies, both in Vienna and Chicago.

For Karajan, who seems to have recorded everything in the standard repertoire at least once, "new" works still hold a fascination. A fall DG release will present him for the first time in Tchaikovsky's first three symphonies.

At RCA Records Thomas Shepard, head of Red Seal, notes that opera may not figure as strongly in the label's plans as in recent years, blaming high costs. Nevertheless, new productions are in the works, including a "La Gioconda," "Manon Lescaut" and "Magic Flute."

If there will be a relative slowdown in opera the pace will continue accelerando where Broadway musicals are concerned. Shepard, a perennial Grammy winner for original cast albums, thinks he may have another with his recently taped "Sweeney Todd" by Sondheim and the label's interest in the lyric theatre remains at high pitch.

More can be expected on RCA from superstars Leontyne Price and Vladimir Horowitz and James Levine. In juxtaposition to this "safe" enterprise will be somewhat more attention on contemporary music, which Shepard feels is gaining acceptance from record buyers. Works by George Rochberg and John Corigliano are cited as early new entries.

James Galway, now a serious challenge to Jean-Pierre Rampal as international best-selling flutist, will figure on new RCA recordings, some carrying unusual repertoire. A borrower of works for other instruments, he will perform a transcription of Mozart's "Clarinet Concerto," and is said to have an arrangement of Schubert's "Arpeggione" Sonata ready. And on the more popular side, an album of Irish traditional material is due from Galway.

While RCA has made a number of experimental digital tapings using Sony equipment, its recording this month of Bartok's "Concerto For Orchestra" with the Philadelphia under Ormandy shapes as the label's first "official" move into digital. Stockham's Soundstream system was used.

Few tangential currents will be followed by London Records over the rest of the year as it concentrates on repertoire formulas which have served it well in the past. Strong emphasis on opera, lots of recordings with American orchestras.

If this sounds somewhat on the stodgy side, there are surprises in store. Among majors, London sounds the strongest call for digital. "We're committed to a vigorous exploitation of the technology," says Richard Rollefson, classical product manager. There will be "several" new digitals this year to complement the Willi Boskovsky New York's package of March, although he will not disclose titles at this time.

Also, London plans the launch of another mid-price line (\$6.98) in the fall, as companion to the Telefunken Aspekte series. It will carry a new logo.

Opera! About 10 albums over the next year, including a "Merry Widow," "Lucrezia Borgia," "Don Quichotte" and "Marriage of Figaro."

(Continued on page C-2)



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DIVERSITY TREND

Continued from page C-20

On these shores London will have recording crews taping Sir Georg Solti in Chicago, Lorin Maazel in Cleveland and Antal Dorati in Detroit. Rollefson hints at other Stateside orchestral "possibilities." On the cyclical circuit, the label will be nibbling away at its complete survey of the Shostakovich symphonies by Haitink and the London Philharmonic. Two already are out on the market.

Among soloists, Vladimir Askenazy will keep at his traversal of the complete solo piano works of Chopin, now almost half done, as he also proceeds to complete all the Beethoven sonatas. More "Mostly Mozart" from Alicia De Larrocha? Of course.

As for London's import lines, the most ambitious new project by far calls for new recordings of all the Mozart symphonies on period instruments, hewing closely to authentic editions and performance practices. Several have already been recorded but they won't begin to appear on the market until next fall. The Academy of Ancient Music, in London, is conducted by Christopher Hogwood. The label is Oiseau-Lyre.

Angel will keep its wide-angle lens polished as it continues to focus in on the broad spectrum of the classical buyer. "We like to have something for everybody," says Raoul Montano, national sales topper.

Opera, orchestral and solo product will flow from the label in accustomed quantity and variety, with perhaps a bit more emphasis on chamber music than in the past. Montano admits to some prior neglect of this latter repertoire. Among groups that will dip into small-scale repertoire for Angel are chamber ensembles in Poland and Czechoslovakia.

In opera, Angel will bow "Superstar" productions of standard works, as well as rarities. Upcoming is Shostakovich's "Lady Macbeth of Mzensk," and Richard Strauss' "Silent Woman." A new "Rigoletto" will be in the more familiar mode.

Eugen Jochum will work away at his complete edition of the Beethoven symphonies with the London Symphony. Riccardo Muti will be heard at the helm of both the Philadelphia and Philharmonia orchestras, Andre Previn with the Pittsburgh, and Maurice Abravanel with the Utah. And certainly more by Karajan and the Berlin Philharmonic.

Both original and licensed recordings figure strongly in repertoire futures at Vanguard Records, plus a heavy move into audiophile product.

From Ariola, Vanguard will be getting the remainder of Bruckner symphonies performed by Kurt Masur and the Leipzig Gewandhaus. Two have already been released. The same source will provide material by flutist James Galway, tenor Peter Schreier and violinist Gidon Kremer.

On the home front there will be additional recordings of works by Frederic Rzewski as performed by pianist Ursula Oppens, whose recent "The People United Will Never Be Defeated" excited such favorable comment. Book one of Bach's "Well-Tempered Clavier" played by Mieczyslaw Horoszowski will be released, and Book Two is in progress. And flutist Paula Robison will be heard in 20th Century works with Oppens.

Vanguard president and chief of a&r Seymour Solomon sets particular store by a series of recordings planned by British harpsichordist Trevor Pinnock. There will be lots of Renaissance material plus all of Rameau's keyboard music.

Typically, old music will be balanced with a diet of up-to-the-minute at Nonesuch Records, with occasional in-between titles. Label chief Teresa Sterne reports continuing early music programs with the Boston Camerata under Joel Cohen, and the in-house group, Pomerium Musices. Contemporary works will include selections by Rzewski and Donald Martino.

Gilbert Kalish will move ahead on his survey of Haydn piano sonatas. Paul Jacobs is to be heard in a program of Busoni transcriptions and violinist Sergui Luca takes up Tartini's "Devil's Trill" Sonata in baroque style. A number of recordings will feature mezzo Jan De Gaetani. Further additions to classical Americana, now a long-time Nonesuch specialty, are also promised by Sterne.

Under its new Moss Music Group administration the Vox catalog will continue to expand space, still providing a bounteous showcase for American orchestras. Recording schedules are inked in for the Cincinnati, Minnesota and St. Louis orchestras, as well as the Philharmonic Virtuosi and the Eastman Chamber Ensemble.

George Mendelssohn remains very much the guiding spirit behind the label's artistic development and he views statements from other quarters on initiating repertoire trends with a skepticism seasoned by more than 30 years of front-line experience. "We do not pursue trends," he says, "we create them in the course of going about our business."

If the creative direction rests in the hands of Mendelssohn, Ira Moss, head of Moss Music, is bending his efforts in packaging and marketing ploys to widen the market for classics. Jointly, these two will shape the profile of the company in the coming months.

Pickwick International's Quintessence label, cherry-picking astutely from a number of label sources, including Supraphon, Harmonia Mundi, Reader's Digest, Polydor and others, has put out an attractive budget line of more than 135 albums over the past two years.

Steve Vining, a&r supervisor, expects to release another 23 titles through September. Most new recordings after that time, however, will come from a new licensing deal with Melodiya. As might be expected, these will present a rich diet of Rachmaninoff, Tchaikovsky, Prokofiev and other Russian composers. Fifty new classical albums are scheduled for this year by Pe-

ters International, which has built up a catalog of 125 titles in less than two years. New license sources will be tapped to complement established deals with such as France's Arion and the International Pelgrims Group, and Symphonica Music Ltd. of England, says Peters' Pierre Bourdain.

He points to a pact with Oxford University Press that will over the long haul result in scores of albums produced to illustrate aurally the publisher's prestigious "Anthology of Music." Another deal, with independent Dutch producer Klaas Postuma, will yield new recordings by ex-Soviet pianist Youri Egorov. **Billboard**

U.K. TREND

Continued from page C-18

The company least affected by the general economic climate is Music for Pleasure, whose managing director Richard Baldwin hopes to see last year's sales of a million and a quarter albums on the Classics for Pleasure budget label increase by at least a quarter of a million. Its product was originally all back-catalog product from EMI and Capitol but now, with Wills Tobacco backing, it makes more and more of its own recordings.

Some of these have been with the London Philharmonic and others with the Scottish National Orchestra, sponsored by the Scottish Mutual Assurance.

Artistically it is a time of plenty, with Decca and RCA producing rival versions of Verdi's "Othello" within the space of a few months, and Phonogram rightfully preening itself over its new "Peter Grimes." Opera, the most expensive of all ventures, continues to flourish, with Polydor basking in rave reviews for the recent "Carmen" and "Fanciulla Del West" on the Deutsche Grammophon label.

If there are clouds on the horizon, nobody yet seems to be looking for cover. The big classical recordings of course, and opera in particular are planned anything up to three years in advance of the eventual release on to the market, so it is always some time before any reduction of investment by the majors here can be noted.

Record companies are notoriously unwilling in the U.K. and Europe to quote figures in respect of classical product, so there are no firm indications concerning present investment. The rather cautious statements they do make may suggest that current plans are less ambitious than they were a year or more ago, but it will be another year at least before the outsider will know for sure.

Any severe cutback seems unlikely, though, in view of the surprisingly stable state of the classical side of the industry here. **Billboard**

CLOSEUP



Thomas Stockham's Soundstream Inc. provides digital recording services for more than half a dozen U.S. record labels today.

I have felt for a long time that the percentage of record sales that are classical has been artificially low. It is doubly sad, because everyone is the loser. In my opinion the reason has always been clear. The technical quality of records has not permitted classical music to be heard adequately. For other music forms this problem is negligible or much less severe. For many the constraint on classical listening enjoyment is very grave. Some have abandoned the medium altogether. In my own moments of deep concern I have declared "Classical music hasn't yet been heard outside the concert hall."

Now we have a new technology which has already started a renewed interest in classical music. Of course I'm speaking about digital audio recording. Its recent application to the mastering of audiophile quality conventional recordings has been very well received and some have already sensed that a new era of involvement with recorded music is dawning. With the advent of digital recordings in the home in the 1980s, not only will classical record sales normalize, but I predict that all forms of recorded music will experience a renaissance.

AUDIOPHILE ENTRIES

Continued from page C-3

Recently, the label issued its second album by the Cleveland Symphonic Winds under Frederick Fennell, a collection of highsteppers only half-facetiously titled "Macho Marches."

New classical albums taped digitally also will appear with the Denon, Delos, Tomato, Unicorn and Sound 80 labels as well, not to mention the several projects mapped by major labels. Delos and Tomato, both U.S. companies, are pacted with Southstream Inc. for recording, while the Japanese Denon label uses its own recording system for work in the Orient and with orchestras and soloists throughout Europe.

With an ear to sonic splendor, Delos' topper Amelia Haygood has chosen renaissance and baroque selections played by the American Brass Quintet, and baroque trumpet concerti performed by Gerard Schwarz and colleagues to launch her new audiophile series. A June introduction is targeted for the "Delos Digital Master Series," with list price on import pressing expected to be at the \$16 mark.

According to Haygood, digital sessions with the Utah Symphony under Maurice Abravanel also are firmed, with repertoire including a complete "Nutcracker," and a Grieg/Schumann concertos pairing with pianist Carol Rosenberger. "Water Music of the Impressionists" will be taped solo by Rosenberger for Delos, among other digital programs mapped.

London Records and RCA both have indicated definite plans to market digital albums this year. The push of the big companies into digital came from the audiophile market, many believe. No rush to convert entirely to digital is indicated by the majors—except London—however, the growing involvement of small companies may hasten developments.

Sheffield Labs Records, one of the first labels on the audiophile scene, will be recording the St. Louis Symphony in the fall and has finished an album with classical guitarist Michael Newman. Not all audiophile work is digital, and both these projects will be cut direct-to-disk.

Other classical labels utilizing digital recording include Britain's Unicorn Records, which has cut a symphonic disk digitally, and Sound 80 Records, which has its own 3M digital system. Sound 80's taping of the St. Paul Chamber Orchestra in Copland and Ives has been hailed as a breakthrough disk, and the label promises to encore with that ensemble this year. The Minneapolis firm also has its eye on the Minnesota Orchestra and Neville Marriner for digital sessions, according to Tom Jung, one of the heads of the label.

Other audiophile labels issuing classical disks include Crystal Clear Records, which has a Fernando Valenti harpsichord recital due, M&K Real Time Records, Century Records and Sonic Arts Corp. Nashville's Direct Disk Labs indicates plans to enter classical recording this year with orchestral releases—probably done digitally.

Four albums have been cut by the London Symphony Orchestra under Morton Gould using the Soundstream system. These masters, owned by the Bose Corp., probably will be leased in the near future following a delay in their appearance. It's another group of digital classical issues to look for.

CLOSEUP



Frank Zappa travels with a library of cassette tapes including all the recorded works of Varese and Stravinsky.

I view myself as a composer. It just so happens that the audience for what I write happen to be people who don't look good in a concert hall. The whole atmosphere of the classical music world in the United States is so perverted from what I can tell. Concerts are held for the amusement of people who go there to esteem each other. The music is irrelevant to the social function of the audience.

I think the biggest problem facing the composer today is the fact that a composer writes music because he wants to hear it and ultimately he is the guy who gets penalized for writing the music in the first place. Orchestras aren't interested in the music because he's not dead yet and therefore can't be merchandised properly because it seems that audiences only wish to hear the music of dead people. So being a composer isn't much fun, especially in the United States.

I've got a fairly large quantity of music for symphony orchestra and for wind ensemble and various other ensembles. The only time when discussions of performance of my music comes up is when the orchestras think that they can do a special pop concert by amortizing the cost of their rehearsals out against the fact that I'm going to appear with my group—"Yea buddy, we'll play your stuff, you bring your rock and roll band down here and sell some tickets then we'll play it."

The arts in Europe are a little bit different because a lot of them are state supported. I don't always agree with that because a lot of times you wind up involved in what you could describe as "committee art." I am happy for the composers because they get to hear their music played.

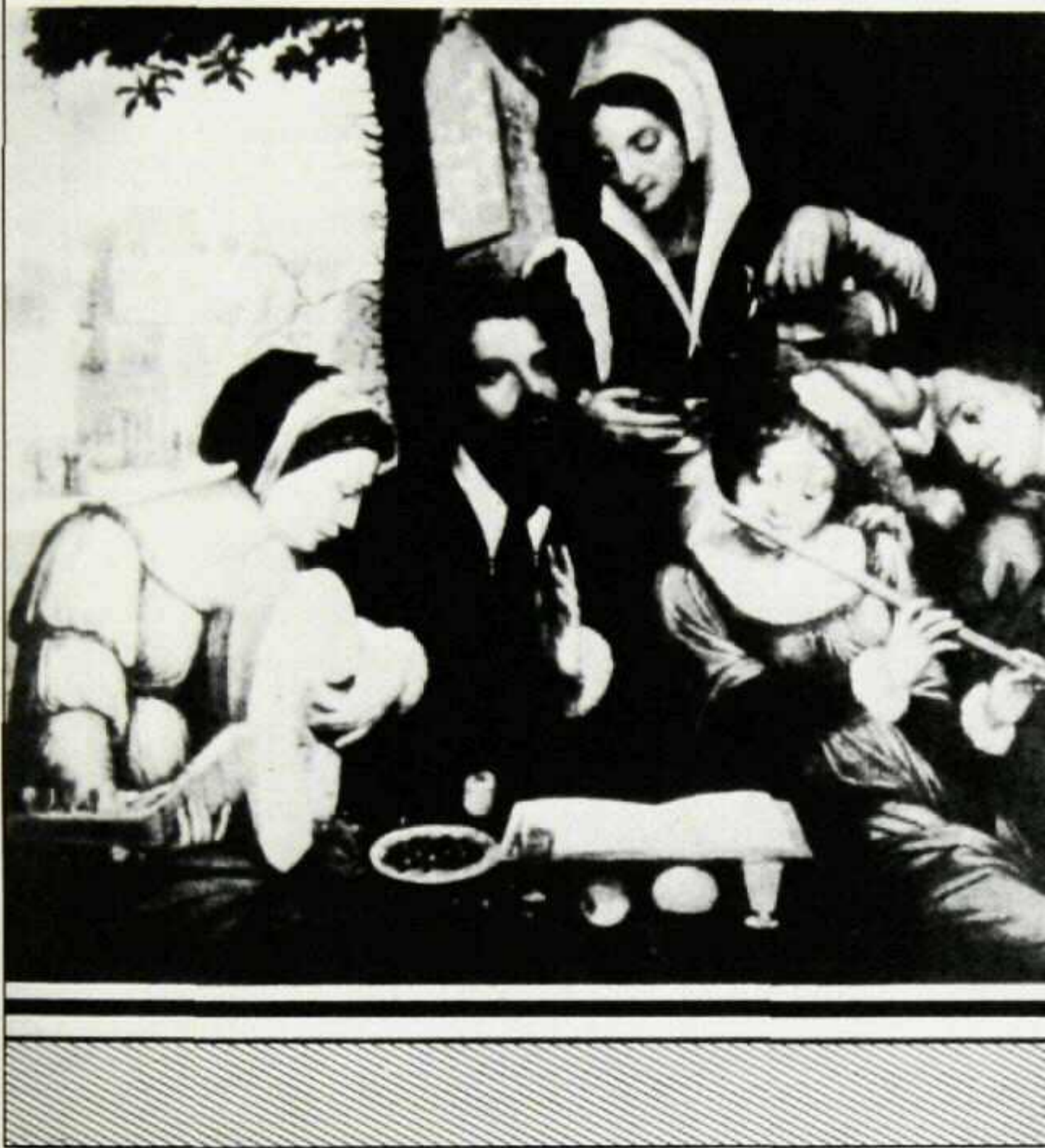
A Billboard Spotlight

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Sound Business

Studio Track

LOS ANGELES—George Martin is producing America for Capitol at Britannia, Geoff Emerick engineering. Final work on the LP's slated for Air Montserrat in the British West Indies. Stevie Wonder producing himself at Sound

Castle. . . Jerry Love and Michael Zager producing Saint & Sprill for Arista at Kendun. Nick DeCaro producing the Alessi Brothers for A&M at Sounds Labs, Armin Steiner behind the board, assisted by Linda Tyler. Also there,

Chris Bond producing Jermaine Jackson, John Mills engineering. And Tommy Lipuma producing Neil Larsen for Horizon, Al Schmitt Jr. working the board, Linda Tyler helping. Bobby Caldwell working on a new TK album

at Golden Sound, Paul Ring engineering. Harry Maslin is producing the Michael Stanley Band there for Arista, Ring also behind the board. At Allen Zentz: Quincy Jones producing Michael Jackson and the Brothers Johnson with

Bruce Swedien engineering. Also in the 32-track studio is Cerrone mixing live tapes for Atlantic. Ian McLagan at Cherokee recording for Columbia, Geoff Workman engineering. George Tutko assisting John Klemmer also in working on a best of LP for ABC, Steve Goldman producing and Rick Ruggieri engineering. Tom Petty in with producer Jimmy Iovine. And Rod Stewart and producer Tom Dowd also slated in shortly to mix a best of LP for Warner Bros.

The Crusaders at Hollywood Sound producing Grand Elusion. . . Michael J. Jackson in at Sunset Sound producing Max Groenthal for Chrysalis. Bob Schaper engineering. The DFK Band are the backup musicians. . . Terrence Boylan mixing his second Elektra/Asylum LP at Westlake Audio, producing himself.

Activity at Total Experience includes: Augie Johnson producing Side Effect for Fantasy, Wayne Henderson the executive producer and Michael Evans engineering. Edwin Starr producing himself for 20th Century Fox Records, Ty Blair and Bob D'Orleans engineering. Derek Dereckson and Michael Powell producing Chapter 8 for Ariola, Evans engineering, and Wayne Henderson producing Michael White for Elektra/Asylum, Father's Children for Mercury, and himself for Polydor, Evans at the board.

Jerry Vincent joins Kris Stevens Enterprises, Inc. as producer and recording engineer. . . Rosemary Franchimone takes over as traffic manager at Group IV. She had been with the recently closed ABC Recording Studios.

At Long View Farm, North Brookfield, Mass.: Tim Curry and co-producers Richard Wagner and Michael Kamen overdubbing an upcoming LP for A&M, Kevin Herron and Bruce Tergesen engineering, and Fred Hellerman mixing a Pete Seeger album.

Phil Ramone producing Heat Wave for Epic at London's Utopia Studios. . . Tom Verlaine of Television doing a solo LP for Elektra at New York's Blue Rock as is Richard Lloyd from the group. His solo LP also slated for Elektra, Michael Ewasko engineering both projects.

John Simon producing Matrix for Warner Bros. at Shade Tree, Lake Geneva, Wis. Andy Watermann engineering. . . Norton Buffalo producing the Skins at Filmways/Heider, San Francisco.

At Production House, Dallas: Johnny Taylor working on a new CBS LP, Dave Crawford producing, Arris Wheaton engineering, while Bud Frierson producing Vicki Britton with Wheaton also behind the console.

Rex Collier now in charge of studio operations at Woodland Sound, Nashville. . . Jimmy Johnson and David Hood producing Richfield at Muscle Shoals, Sheffield, Ala. Steve Melton and Bill Fair at the board. Also there: Bobby Womack producing Loleatta Holloway for Salsoul, Melton engineering. And Barry Beckett producing

(Continued on page 40)

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Committee Firms Guidelines For Digital Records

TOKYO—After a full half-year of debate on digital audio disk standardization, the Digital Audio Disk Committee here has at last decided on guidelines for standard specifications covering the performance and functions of the records.

The record industry is pinning its hopes on digital audio disks as the disks of the future but concede that agreement must be reached on standardization.

Well aware of the urgency of the task before them, 35 hardware and software manufacturers, both local and overseas, came together last September to form the DAD series of meetings.

Now it has decided on a signal bandwidth of up to 20 kHz, a dynamic range of over 90 dB, up to four channels, a maximum continuous playing time of 40 minutes per side and a disk size of under 30 centimeters.

Based on these guidelines, the members are now discussing technical feasibility and they will report their findings by mid-April.

Billboard's

CALIFORNIA RECORDING STUDIO SPECIAL

Date of Issue: 5/26/79

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We're takin' it to the streets in May with the first complete, in-depth profile of the world's biggest recording studio market—**California**. It's another Billboard first with the editorial emphasis on the latest technical and business stories on this fast changing market.

Here's a sample of the editorial—track by track:

1. **A Historical Perspective**—studios then and now: An overview.
2. **Studio Diversity**—what makes California studios work.
3. **Emerging Technology**—the breakthroughs, digital, laser and the future.
4. **California on Wheels**—the mobile studio, its early years to the current "late model" line up.
5. **Studio Engineers**—their evolution from obscurity, the engineer-producer team.
6. **The Support Story**—musical rentals, equipment by hour, midnight catering.
7. **The Creative Community**—the vocal groups, the session players, talent services and resources.

8. **The Finishing Touch**—how an album recorded in Florida gets finished in California. The how and why.
9. **California Studios**—The current list.
10. **Designing the Studios**—the top designers tell what characterizes a California studio—inside and out.
11. **Where's California Going**—an overview on the people and technology shaping a world industry.

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Billboard photo by David Deating

NEW CONSOLE—Robin Freeman, left, and Jon Parks, co-owners of Commercial Sound Studios, Las Vegas, sit behind their new MCI-JH500 console.

\$1 Mil Vegas Studio Plan

By HANFORD SEARL

LAS VEGAS—Boasting a newly designed control room, the Las Vegas Recording Studio has entered a multimillion-dollar expansion program with a planned hotel and new label.

Tagged "live-end dead-end," the odd-shaped enclosure already has drawn critical acclaim and recognition from both music and entertainment industry figures, claims co-owner Hank Castro.

So far, a new control room of this type is being installed at Filmways/Heider in Los Angeles through David Brand, chief engineer, and negotiations are underway with Capitol and Paramount Records as well as Venture Records in New Jersey.

Las Vegas Recording, which has notched five gold LPs and two Golden Reel awards to its credit, will send engineer Chips Davis, who designed the room to the Audio Engineering Society in May to make a presentation.

Completed in August, the new control room, with its 24-track unit, has been utilized by Chuck Mangione during the AGVA Awards

CBS-TV taping at Caesars Palace and on LPs for Gladys Knight and Tony Sandler.

As Wayne Newton's sound man, Davis gained much of his electronics background in the Navy. One of the more important room design functions is to eliminate sound monitor speaker reflection, he adds.

A 280-room "Studio Village" hotel, which is blueprinted and ready for construction, also will contain a casino, bar, two studios, music shop, record store, sauna, pool and travel agency, adds Castro.

The new hotel is expected to be completed in one year.

Found within the studio walls now are two UREI time-delay speakers, an Ampex 24-track unit, a MCI-428 console as well as 16 and eight-track units, a harmonizer and Kepex.

Meanwhile, Entertainment Capital Records has been formed with Castro as vice president, Dick Randall promotion-record producer and secretary-treasurer Shelia Godfrey.

The new label has released its first single, "Houston Texas Red" by Buddy Gill and is getting early play while offering MOR pop artist Leland Scott III, soul rocker Patti Shelton, Gospel group Love Choir and Bush Band.

Hoping to lure major Strip artists in-between labels, the new company will headquarter soul-disco acts in Detroit with Robert Wiggins, president of his own entertainment company there.

Wiggins will manage, produce and publish out of Sound Suite Studio and currently records United Artist's Enchantment and GRT's Sweet Cream.

Engineers John Puckett and Rick Pond join producer Terry Richards at the Vegas studio, which also will involve the services of songwriters Ron Jacobsen and Ramier Derbhcourt.

Sound Waves

By IRWIN DIEHL

NEW YORK—Numerous audio design firms have aimed at achieving the ultimate equalizer. B&B Audio of Los Angeles is one of the more recent to make that claim.

David Baskind's (of B&B) stated purpose, "... to find an equalizer design that was the final answer for recording console applications." is an achievement not only touted by the designer but also supported by endorsements from David Holman, co-producer/engineer for Olivia Newton-John and by Larry Elliott of Fidelity Recording.

The B&B equalizer EQF-2, introduced last fall at the New York AES convention, has received glowing reviews from engineers such as Holman who remarked, "The transient response is exceptional over the entire band." Certainly one reason for exceptional performance in this area specifically is the EQF-2 output capacity of +30 dB (one watt).

Baskind's design endeavors, which run the gamut from studio design to product design to re-design of recording/sound re-enforcement consoles, are extensively researched in the field among the end-users before being implemented.

In the case of the EQF-2 no exception was made. The design criteria specified by end-users were an open, natural sound with more flexibility of control of equalization parameters.

The latter was accomplished by providing three equalizer sections (high, mid, low) each of which feature 11 selectable frequencies. Through the adjustment of continuously variable controls in each section, 12 dB of boost or attenuation is achieved within each band.

The bandwidth of the peaking curves is fixed at 1½ octaves for the reason stated by Dave Baskind, "We deliberately picked a specific bandwidth for the peaking curves so it would sound even over the whole range of a musical instrument." In addition to the three equalizer sections the B&B equalizers have high and low frequency sharp cut-off filter sections.

Factors contributing to the "open and natural" sound of the equalizer may be the 93 dB signal-to-noise figure as measured over a full 20 kilohertz bandwidth. Such performance is undoubtedly achieved through B&B's use of 100% computer optimization of design and use of 1% precision components throughout construction.

Recently the EQF-2 equalizers were used at Fidelity Recording to mix a Mandrill album from a two-year-old 8-track tape and a one-year-old 16-track tape.

According to Elliott, careful and judicious use of the B&B equalizers resulted in a mix that sounded like all one session. Elliott also uses these equalizers on echo return and digital delay for "sound shaping" and on guitars in mixing to fine tune cymbal leakage, etc., out of the mix.

Slated to be introduced at the upcoming AES convention in Los Angeles is the EQF-3 equalizer, identical to the EQF-2 but with click stops in the boost-attenuate sections rather than the continuously variable type control.

The EQF-2 equalizer, equipped with input-output transformer lists for \$400. According to Baskind the device will fit in the same space occupied by the Automated Processes 550 equalizer and therefore may be readily retrofitted to existing consoles.

Campus



BLUES IMPERSONATORS—Bruce Tenenbaum, bottom right, director of Atlantic's college department, fronts a group of college radio programmers who showed up at the label's hospitality suite dressed as Blues Brothers during the recent Intercollegiate Broadcasting System's national convention in Washington, D.C.

GEORGE CALAGNA DIRECTS

Warner Bros. Back Into College Scene

By ED HARRISON

LOS ANGELES—Warner Bros. has re-entered the college promotion field. Under the direction of George Calagna, national college artist development, the move marks the label's full-time return to servicing of the college market since the mid '70s.

Interestingly, Calagna's one-man department is an extension of artist development rather than promotion in order to give artists' tour support as well as the improved and professionalized venues and promotions colleges can offer.

During the five-year interim, Calagna explains that WEA serviced major market campus radio stations but with "no real organization to it." Secondary market stations, which Calagna firmly believes in, were practically ignored.

Calagna's initial emphasis was on concert committees. With the assistance of various college guides, he focused in on 250 schools with venues suitable for booking acts. Looking for broad demographic range, he came up with 235-240 schools which he services with product, bios and Warner's in-house magazine called Waxpaper.

Dubbing his mailings "College Tour Support Kits," the majority of each release are "New Artists, New Releases," although he does include established acts like the Doobie Brothers or a Rod Stewart, since the emphasis is on new acts.

When a college books a Warner Bros. act, Calagna sends five copies of the album (to start off with), 25 posters (eight blowups of the album cover or tour posters or both), bios and glossies.

For closed promotions (not open to the public), Calagna will also send albums for giveaways, T-shirts if available and catalog giveaways. The student activities director must send a letter explaining the nature of the promotion.

Calagna likes to see total involvement in a date, ranging from the school newspaper to the art department and radio station. "I'm amazed how many activities directions don't tie-in with their radio stations," he says.

If there is lead time, Warner Bros. might even buy ad space in the college paper if the date is in need of support. "Warner Bros. is not a promoter," Calagna states, "but we will support the date if there is a problem."

Calagna's next step was tying-in college radio centering around the Warner Bros. radio "Music Show."

After consulting the college guides again, Calagna found 100 major stations in secondary markets in which he sent letters explaining the show.

Because the Warner Bros. "Music Show" is aired on major commercial stations, colleges were permitted to air it two weeks after its commercial run.

Calagna reports that for the initial Jesse Winchester show, 64 out of 105 stations agreed to air it.

The figures gradually increased with subsequent shows including Ambrosia, Steve Martin (the first show on disk as opposed to tape), Van Morrison and Nicolette Larson. Talking Heads is the upcoming show.

Calagna also added an additional 35 stations in California, Washington and Oregon to use as guidelines for a market survey.

In picking which school stations to service, Calagna determined them by how strong the station is in its respective market and how many commercial radio stations were present in that market.

For concert committees, he went by school enrollment and size of facility.

Calagna says he spends a good deal of time on the telephone educating activities directors on the fundamentals of a good promotion.

He figures that he can support about 25 acts per month on the road. Warner Bros. acts touring colleges include Little Feat, Doobie Brothers, Pat Metheny, Arlo Guthrie, Michael Franks, Emmylou Harris, Al Jarreau, Matrix and Ambrosia, among others.

Calagna states that video is available to promote a date. He is trying it out at the Univ. of Colorado, Boulder, with a Van Halen video which will be aired in the student union several times a day.

He is also formulating a "College Book Of The Road," so that managers have a complete list of schools, size of venue, acoustics and other pertinent information.

Calagna intends to use the West Coast as "a breaking area for new projects" and "gradually moving East."

APRIL 14, 1979, BILLBOARD

St. Louis 24-Tracker Will Have 4 Studios

ST. LOUIS—KBK/Earth City Sound Studios has opened as a new 24-track complex here.

The complex, slated to eventually have four studios according to president Kent Kesterson, was designed by John Storyk of Sugarloaf View, New York.

Studio A can accommodate a 60-piece orchestra or a 125-voice choir.

Equipment includes an MCI 24-track automated board, an MCI 24-track tape recorder and a full complement of outboard accessories.

Since opening, the studio has been doing sessions work for MCA, ABC, Motown, A&M and Capitol.



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Studio Track

• Continued from page 38

Whiteface for Phonogram, **Gregg Hamm** engineering

Travis Turk, formerly a freelance engineer locally, has been added to the technical staff of **Soundshop, Inc.**, Nashville. Turk will handle recording and mixing duties in addition to heading up all maintenance programs for Soundshop's two 24 track facilities.

LSI Studios has Mercury recording artist **Billy Larson** in cutting tracks. In singles, **Jerry Gillespie** producer, Al McGarran engineering. Also scheduled to work in next album is singer **Grady Lane** with **Sharon Black** producing. **Jim McCallaugh** music engineering.

JIM MCCALLAUGH

New Venues Blossoming Throughout Bay Area

Bill Graham Replacing Winterland

SAN FRANCISCO—The always hyperactive Bay Area live music scene has seen a significant amount of additional expansion—mostly by way of new venue use—since the beginning of the year.

In the wake of both the closing of Winterland and the shutout of his organization by the Concord Pavilion (Billboard, Jan. 13, 1979), Bill Graham is developing new venues both in the city and in the suburbs as well as making heavier use of facilities where he has traditionally placed acts.

In addition, MorningSun Productions has contracted to bring pop music and other general entertainment acts into the 2,200-seat Fox-Warfield Theatre downtown, and Jeff Pollack, owner of the Old Waldorf, the city's most active rock and pop nightclub venue, is expanding his operation with bookings in Hawaii.

The new venues being used this season for the first time by the Graham organization are the Kabuki Theatre at the Japan Center here, Sherwood Hall in Salinas, Spartan

Stadium in San Jose and Oakland Auditorium in downtown Oakland, with the 6,500-capacity Oakland Auditorium now figuring as the most important.

"Oakland Auditorium," says Graham, "will be our replacement for Winterland. Of course no hall could replace Winterland, but the size and the layout lends itself to that kind of familiar public assemblage, so we hope to make it into the kind of place that Winterland came to be for many people.

"We received thousands of letters after Winterland closed from people asking 'Where are we going to go?' Some people even sent sketches and plans for us to build another place.

"We found the Oakland Auditorium and it's beautiful. It will hold 1,000 more patrons than Winterland; there's more walking space, a bar area with Advent screens and a view of the Bay. There's also a nice lobby where we'll install a video screen to show clips of coming acts.

"In addition it has complete theatrical cabling and wiring so we can use all the props we've accumulated over the years.

By JACK McDONOUGH

"The building is one block from the freeway and from BART, and there's plenty of parking in the area, which relieves a chronic problem we always had at Winterland."

The stage at the auditorium, which is operated by the city of Oakland, can go up to a maximum 70 feet x 40 feet size, and on the other side of the main wall behind the stage is the stage of another, smaller (2,000-seat) theatre housed in the same building.

Graham indicates the possibility of staging midnight shows at this smaller theatre so that people who have gone to the main event can stay on and walk around the corner into a different entrance for a late attraction.

Graham anticipates doing 20-25 shows a year at Oakland. The first event was a March 24 date featuring J. Geils and April Wine, with Roxy Music, the Readymates and the Atlantics set for Friday (20).

Graham's first show at the 1,000-seat Kabuki featured the Boomtown Rats in a March 5 sellout; one of Graham's own managees, Eddie Money, will do the second booking

there Tuesday (10). Although the venue is small, and, according to Graham, an expensive one in which to produce, it gives him a chance to do shows within the city limits "and to get down to the size that I like working in but which we've never really had, although we did experiment a bit at Bimbo's.

"The problem at the Kabuki is that we get none of the proceeds from the bar—which is where most club operators take in most of their money—so we are still looking for the right nightclub facility. I'd like to do in a club what we did in the early days of the Fillmore. So we're working on that, because it's my opinion that over the next few years some of the major artists will want to play gigs just to have a good time.

"Playing the 15,000-seaters will get to them. These artists may want to go to a city for three-four days and play a nice comfortable place. People like Van Morrison and James Taylor are doing it now, so we want to be ready for that."

Graham's first show at San Jose's 23,000-capacity Spartan Stadium will transpire April 22 with a Grate-

Oakland's Auditorium Seats 6,500

ful Dead/Charlie Daniels/Greg Kihn billing. Spartan, run by the Spartan Foundation at San Jose State Univ., has been used for rock shows in the past by MorningSun Productions.

Graham expects to do three shows there this year. He anticipates a schedule of five or six major events there over the summer. The first will be a May 6 date with Boston, Sammy Hagar, Eddie Money and U.K. The Oakland events are known as "Days On The Green," thus yielding the acronym D.O.G.'s, and the staff has suggested the Spartan shows be referred to as C.A.T.'s, or "Concerts At The Spartan."

(Continued on page 42)

PROMOTED BY JIM RISSMILLER

Rock Festival At L.A. Coliseum Seeks To Battle Scalping Idea

By JEAN WILLIAMS

LOS ANGELES—The rock concert scene took on an even broader face of legitimacy last weekend when several new programs were introduced via the California World Music Festival at the Coliseum here.

Among the programs introduced were petitions to garner legislation governing scalpers and a new program which allowed concertgoers to ride the Rapid Transit District roundtrip from home to the concert facility for \$1.

According to Jim Rissmiller, head of L.A.'s Wolf/Rissmiller Concert Associates, promoters of the event, "We're trying to get a petition going with one million signatures to present to the governor. We want to limit the amount of money a broker may charge."

Rissmiller was looking for 200,000 of the one million signatures to be those of patrons at the California World Music Festival.

A committee has been formed, with Rissmiller and David Krebs of Contemporary Communications Corp. co-chairmen, to place a proposition to outlaw ticket scalping at all public events on the June 1980 ballot.

"What we want," says Rissmiller, "is that instead of calling them scal-

pers, call them brokers and let them make a fair profit on the tickets because they are providing a service to the people going to concerts. But we want a ceiling on how much they can make. We're talking about making scalpers also legitimate brokers.

"Presently there's a law that states a person cannot scalp on the premises of a facility. We want that law to encompass the entire area, not just the premises of the facilities."

He notes that this is the first time the industry as a whole has come together to deal with scalping.

At the same time he admits, "scalping has always been a problem; it always will be. As long as there is a demand, there will be the supplier."

In addition to those in the live talent industry, others on the committee include representatives in the sports arena, political figures, radio personnel and members of the business community.

As for the discount bus passes, which were sold at RTD stations and some ticket outlets the move started with the California World Music Festival but plans are underway to make the passes available for all Wolf/Rissmiller concerts.

"Parking is always a problem at large stadium shows and this \$1 special pass was intended to eliminate much of it," says Rissmiller. He points out that when parking problems are reduced so are some other problems.

"I didn't give this program much hope for this year. I thought it would be something we would have to sell show after show until it caught on but the response for the festival was good," says Rissmiller.

Wolf/Rissmiller, co-presenters of the California Festival with KMET-FM, included the RTD in all of its advertising, which was approximately \$500,000, and "I bought \$25,000 bus cards on the sides of the buses," says Rissmiller.

He adds that he must net \$2 million to break even from the festival.

According to Rissmiller, he is planning to make the California World Music Festival an annual event, possibly even promoting a festival outside the L.A. area—maybe Seattle.

The festival was set for 28 hours of music covering Saturday and Sunday from 9 a.m.-11 p.m. Full coverage appears next week.

Pensacola 3-Way Tie For Shows

LOS ANGELES—The Record Bar in University Mall, the Univ. of West Florida and WTKX-FM jointly staged the first of a series of rock concerts in Pensacola, Fla., Thursday (5).

In what may well be a first, executives from each entity admit the idea was a spontaneous one and a concept that was long overdue.

Tabbed "Catch A Rising Star," the first show at the 4,000-seat university fieldhouse featured LeRoux and Mac McAnally. Tickets were free to the 5,000-student body, with outsiders forking \$4.50 to \$5.50.

Dick Gendreau, coordinator for the student affairs office, says he is responsible for booking and front or guarantee money for the gigs, next of which is Thursday (19), when Michael Johnson is the sole attraction. Tickets will be \$5 and \$4.

Chris Schweigert, Bar manager, is responsible for advertising keyed in with the store, which was heavily merchandised for the occasion. Both first acts were at the store for autographs at 3:45 p.m. the afternoon of the evening show. Schweigert also had 144 imprinted T-shirts custom made at the chain's Durham base.

The participating radio station provided "bonus" advertising for the show, Wayne Coleman, WTKX general manager states. There was consistent ticket, T-shirt and album giveaways during the week plugging the concert.

Tickets were sold at the Sound Shop, local record shop; the Bottom Half, a jeans retailer, and at the Record Bar, Mobile.

The concept stems from a meeting between Bill Day, Bar district supervisor, Schweigert and the radio station about six weeks ago.

JOHN SIPPEN

Deny Exclusivity At Rutgers Campus

NEW YORK—Promoter John Scher does not have an exclusive deal with Rutgers Univ. for the use of the college's 8,300-seat Athletic Center (Billboard, April 7, 1979).

Under the deal with the New Jersey-based university, Scher will produce a series of shows in cooperation with the school's program board, but it does not preclude other promoters from also booking or promoting shows at the venue.

Scher's agreement with the school is for 10 or 12 concerts to be staged from September to late May.

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Bay Area's Venues

• Continued from page 41

The last new venue being tried by Graham is the 1,600-seat Sherwood Hall at the Salinas Community Center, more than 100 miles south of San Francisco, where Emmylou Harris and Larry Hosford were billed together March 23.

Because of the distance, chief booker Danny Scher says an office headed by Hector Lizardi has been established in Santa Cruz to provide grass roots promotion for shows presented at Salinas, at the Monterey Conference Center (capacity 2,450) and at two venues in Santa Cruz, the Santa Cruz Civic Auditorium (1,964) and the Coconut Grove (1,700).

Graham has used all these latter venues sparingly in the past but plans to see more action there in the future.

In addition, the organization is stepping up activities at locations in Sacramento (Memorial Auditorium, 4,500, and Performing Arts Theatre, 2,400) and at the Center for the Performing Arts in San Jose (2,700), and will continue to use other well-established suburban venues such as the Oakland Paramount (3,000), Berkeley Community Theatre (3,600), Marin Veterans Auditorium (2,400) and Zellerbach Auditorium in Berkeley (2,000), as well as the major large halls, Oakland Arena and the Cow Palace, both 12,000.

Graham also says the 8,500-capacity Greek Theatre in Berkeley will see a stepped-up schedule of about a dozen shows this summer, and he adds that "for the most part these are shows that would have gone to Concord."

Graham notes the increased use of outlying venues will enable him to offer more multiple bookings to more bands, with acts having the option to play, for instance, Sacramento, San Jose and then a venue closer to San Francisco. Both Van Halen and UFO have recently been booked for such tripleheaders.

He cites three principle reasons for the expansion into new territories: population growth in the suburbs, social change and competition. "Look at San Jose," notes Graham. "Now it's as big as San Francisco and it's an important market for music. The Sacramento area keeps growing and spreading out. And those cities are filled with people who want to go out to be entertained and who will go to see everyone from James Taylor to Victor Borge to Rod Stewart."

"The other side of that is the social change. People no longer think of coming into San Francisco as something important. In the years past it was sociologically and politically important—the city had a certain magnetic drawing power. But that's changed, so if the people don't come here, you go there."

MorningSun Productions' first booking under terms of its arrangement with the Fox-Warfield is a June 9 date with Stephen Stills headlining a benefit for the Greenpeace Foundation. During the summer months MorningSun will offer an abbreviated schedule of acts with theatre owner Michael Thomas continuing to show classic films. A full concert schedule is expected to begin Sept. 1.

The Fox, which has a stage 45 feet x 33 feet and is in immaculate condition, was opened in 1922 by showman and theatre-chain owner Marcus Loew. It was designed by G. Albert Lansburgh, who also designed the interior of the famed San Francisco Opera House. Over the years the theatre hosted the San Francisco premiere of many of MGM's greatest films and was also the home for many vaudeville revues and stage shows by such stars as Al Jolson, Louis Armstrong, Sid Caesar, Fred Waring and others.

In contrast to Graham's theory that many people are now less interested in coming into San Francisco for musical entertainment, MorningSun chief Roy DuBrow says "The Fox-Warfield can seriously expand the concert audience coming into San Francisco. It will draw back into the city once again those people who love the aura of the city, without forcing them to stand in line for hours hoping to get a place near the stage."

"Our reserved-seat-only policy will also provide an alternative to the club venues which are often overcrowded and noisy."

Meanwhile, Old Waldorf owner Jeff Pollack's first booking venture in Hawaii is an April 29 date with Peaches & Herb at the 2,800-seat theatre at the Sheraton in Waikiki. Pollack expects soon to be able to do one show per weekend at the Sheraton and other Hawaii venues, and expects that a foothold there will enable him to offer multiple San Francisco-Hawaii bookings to various suitable acts.

Radio Interviews By Artists: Value Opinions Reflect Variance

• Continued from page 31

for an artist to visit radio stations when an act is doing one-nighters.

Solters points to a breakdown of communication between many stations and recording artists. He believes the cause of the breakdown is the local promotion man of the record company.

"Local promotion guys will say yes to a local program director regarding a live in-studio interview with an artist before asking the artist. It goes something like this, 'Put my record on and I'll get you any star you want. You want Buffett. I'll get you Buffett next time he comes to town,' claims Solters.

Marsa Hightower, director of creative services for Scotti Brothers says: "Every Scotti Brothers act visits radio stations. It's our top priority all across the board."

As an example, Leif Garrett, managed by the Scotti Brothers, visited 41 Top 40 stations last year. He was a guest disk jockey on such stations as KHJ-AM in Los Angeles, WTIQ-AM in New Orleans and WHYI-FM in Miami. Hightower and Garrett visited eight stations alone last year between Cleveland and New Orleans in just two days.

Elektra's David Gates has visited several stations as a solo performer and as a member of Bread. "Local promotion people flooded stations with secondary personalities. The gimmick was used to get records played. The practice was overdone and left a bad taste in people's mouths," claims Gates.

"I enjoy going on the air, but I don't want the disk jockey to feel he has to play the record. For most artists, the record being played is a prerequisite. I have never called and asked a disk jockey to play a record."

Jeff Schock, director of marketing and promotion for Home Run Systems Corp., a management com-

pany, constantly hears from radio concerning its biggest client, Billy Joel.

"When Billy started out as an artist, he would seek out the station," says Schock. "he had the time. As he became more popular, the stations sought him out. When an artist gets to a particular point, it's hard to get to a station. The schedule hurts us."

"Billy is now on every format. How do you say yes to one station in a market and no to the others?"

Schock also states that Joel will probably not visit any stations in 1979. Billy's accessibility to radio in 1979 will be visits backstage from radio people after his concerts.

Ted Cohen, national artist development manager for Warner Bros.

Records, is responsible for setting up radio interviews.

"I don't want strokes," says Cohen. "If an interview is taped, I want it to run. I want to know up front what a station wants an artist to do. I don't like surprises. If a station isn't playing the record, there is nothing relevant from the artist's point of view, so why appear at a station."

"A 15-minute interview is enough for an artist to make his statement. You haven't abused your audience in 15 minutes. Interviews are not for the amusement of the jock. The station shouldn't be used to live out a jock's fantasy. On the other hand, it's a waste of an artist's time if he doesn't do 15 minutes. He should be able to say something besides 'hello,' states Cohen.

KC & the Sunshine Band Coming In From the Cold

By PAUL GREIN

LOS ANGELES—KC & the Sunshine Band is coming in from the cold. After taking a year off to sort things out, the group is back with a new album featuring its old sound, new high-powered management, an upcoming eight-week summer tour of U.S. and Canadian fair sites and a planned image modification.

The Sunshine Band was probably the first supergroup to spring from the discos with its No. 1 "Get Down Tonight" in mid-1975, but it hasn't even had a top 30 hit since "Keep It Comin' Love," its fifth million-seller, in late 1977.

"We had a certain rhythm or beat going for awhile and then dance styles changed," admits group leader Harry Wayne Casey. "But music's back to funk now and that's where our roots are."

KC notes that when the dominant

disco sound changed in 1978 from funk to romance, he tried to change along with it, which turned out to be a mistake. "At the time we were cutting 'Who Do Ya (Love)' the beat changed a little bit. So we made it not so much a party album as we'd done in the past and more or less a love album."

"But then radio stations started flipping our old records over and playing the B-sides, so TK released 'Wrap Your Arms Around Me,' the flipside of 'I'm Your Boogie Man.' And then 'Boogie Shoes' came out of the 'Saturday Night Fever' soundtrack."

"All this held up the album for awhile and in the six to eight months from when we recorded it until we released it, things had really changed. I thought we did a terrific

(Continued on page 53)

No Limit To Laser Media's Industry Efforts

By ELLIS WIDNER

TULSA—Laser Media specializes in lasers—but it's much more than spectacular effects for rock shows.

The L.A.-based firm, headed by president Ed Auswacks, has worked on special effects for television specials, films, Las Vegas lounge shows, pioneered the "Star Wars" concerts, trade shows and has just signed a contract with Six Flags Amusements Parks for special multi-media presentations.

The firm reportedly is presently negotiating with a record company and a theatre chain to present a new multi-media show in theatres across the country, and is moving into holographic portraits and disco lighting systems.

But, according to Auswacks, the biggest challenge thus far has been Electric Light Orchestra's 1978 World Tour.

"ELO was one of the first to use lasers creatively in public," says Auswacks. "We did a demonstration show with the group three years ago and it was impressed by the reaction of the audience. It decided lasers would be an integral part of any ELO show."

Since that initial show in 1976, Laser Media has supplied laser equipment, personnel, and design services to more than 300 ELO shows.

Ron Goldstein, vice president in charge of road operations, sees the firm's continuing success with ELO

linked to "the ability of laser lighting to change concepts with the music."

"The lasers are there to complement. They are an extension of the artist's music to the audience. We involve the audience in the onstage activity. Lasers create an environment to make people a part of what is happening," says Goldstein.

"We find out what music a group will work with onstage—what concepts it wants to cover—and we build on its ideas plus offering new ones. Our guideline is the image the group wants to project and what it wants to relate to its audience."

Among Laser Media's activities are effects for groups like War, Steve Miller and the upcoming Diana Ross tour. It also programs outdoor shows, like the July 4 concert with fireworks at Anaheim Stadium, and provided effects for California Jam II. The firm will also work with the California World Festival, Saturday (7)-Sunday (8).

In tv the firm has worked with Ringo Starr and the Carpenters on specials plus the soon-to-be-released motion picture "Racket."

The company also says it originated the "Star Wars" symphonic concerts at the Hollywood Bowl and has since worked similar concerts with symphony orchestras in Houston, Seattle, Atlanta and other cities. A recent "Star Wars" concert drew more than 60,000 persons in Montreal.

The Las Vegas effects include shows by Ann-Margret and Lynda Carter at Caesars Palace and the Carpenters at the MGM Grand.

A preview of the company's work with Six Flags will occur May 11 at Six Flags Over Georgia in Atlanta. "The shows will be a 22-minute, multi-media experience that will utilize the latest laser techniques and video with film animations plus multi-slide presentations," says Auswacks.

Laser Media will install and produce the presentations, which will take place at all parks by June 1.

"Our shows reach beyond working with lasers," notes Auswacks. "We utilize all space-age technology."

Both Auswacks and Goldstein credit the firm's leadership to Dr. Seiji Inatsugu who holds a doctorate in physics and is vice president in charge of technical services.

In the area of holography Laser Media is pioneering portraits. A concertgoer is able to purchase a holographic portrait of a performer that could be displayed at home. "At present, we've had to aim to a limited edition approach," says Auswacks. "The initial costs will be about \$50 each for an 11 x 14 inch portrait. We are aiming toward bringing it under \$10 once they can be manufactured in sufficient quantity."

The contribution to a successful

laser presentation for a rock group may involve as many as 20 persons, according to Auswacks, from shop to the road itself.

With ELO, Laser Media had five persons on the road operating three laser systems. "It would take us around four hours to set up and adjust each unit to the hall," says Goldstein. "We then choreograph the lasers with music during the sound check."

For ELO, the firm used a graphics projection system at the rear of the flying saucer-style stage. "We wrote out names and projected the logo in various interpretations," says Goldstein. The system utilizes computers.

In the disco area, Laser Media now has three different systems available. "We have applied all the design and technical experience from our larger systems into this new area," says Auswacks.

Laser Media has also begun to work in two other environments for high fashion photography and disco roller rinks.

The firm's industrial clients for multi-media trade shows include Honda, Mazda, Mattel Toys and AMF/Head Skis.

The company is working under federal guidelines and with the permission of the federal government. Laser Media helped federal officials formulate road guidelines for other laser systems.

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Talent Talent In Action

GINO VANNELLI RONNIE LAWS

Forum, Inglewood

It was an evening of jazz-rock fusion March 31 with pairing of A&M's Vannelli and United Artists' Ronnie Laws. Funky Latin rhythms anchored Laws' 50-minute, eight-song set which was lively and animated, directly attributed to his seven-man band's enthusiasm.

Laws' soulful jazz stylings on clarinet and sax carried each selection, which included "Grace," off his latest "Flame," LP.

His vocal appeal was showcased on "All For You" with his sister, Deborah. Lead guitarist Roland Bautista provided some nifty picking as did bassist Wilton Giles.

Perhaps his biggest weakness was that most of Laws' songs sounded too similar and not stressing enough differentiation in his program. And his style was much too close to Vannelli's driving, almost rock symphonic creations.

Meanwhile, Vannelli's creative, 16-song repertoire flowed evenly through his 1½-hour display of vocal intensity and coloration.

Overpowered at the beginning by his seven-man band and three backup female singers on "Storm At Sunset" and "Love Me Now," Vannelli accelerated above the guitars and synthesizers on "I Feel Like Flying."

Vannelli's vocals grew stronger as he emphasized each selection with his physical presence guiding each effort like a musical director.

Rocker "You Gotta Move," the latest single "Wheels of Life" and "To The War," which spot-

lighted Vannelli on piano, all contained his driving, clear tenor falsetto.

"Omens Of Love," the dynamic "Evil Eye" and the ballad "Keep On Walkin'" preceded the rocker "Fly Into This Night," the Ross Vannelli penned "I Just Wanna Stop" and the LP title cut "Brother To Brother."

Encore "Appaloosa" sealed Vannelli's musical and charismatic hold on the near SRO house, which was treated to the talented musicianship of Joe Vannelli on keys and synthesizer, bassist Dave Marotta, Michael Fisher on percussion, drummer Mark Craney, lead guitarist Daryl Stuermer and keyboardists Bill Meyers and Brad Cole.

HANFORD SEARL

RIDERS IN THE SKY DON SCHLITZ

Exit/In, Nashville

An unseasonably chilly spring night laced with snow flurries did nothing to deter the full house that turned out to hear Schlitz and Riders in the Sky March 24.

Schlitz is the local singer-songwriter whose career received an unexpected upswing when Kenny Rogers took his song, "The Gambler," to the upper echelons of both country and pop charts and won Schlitz a Grammy in the process.

Opening the show was Riders in the Sky, a fascinating quartet composed of four young musicians on stand up bass, electric and acoustic guitars and fiddle, who perform old-timey cowboy and country music with deadpan mock-serious humor.

The dress in colorful western garb and decorate their stage with props of cacti, sagebrush

and fenceposts, while interspersing their melodic excursions in song with tongue-in-cheek references to imaginary claires and bunk houses.

They displayed fine musicianship throughout their 35-minute, six song set, and the group's authentic Sons of the Pioneers styled harmonies were uncannily accurate.

After a short intermission, Schlitz took the stage, although he has played the Exit/In before, this appearance marked the first time he has used a band here. The addition of Kevin Welch on electric guitar, Reno Kling on bass and Martin Parker on drums gave extra punch to his music and allowed him the freedom to include more rock'n'roll numbers than in previous solo concerts.

The 50-minute, 12-song set was perfectly balanced with the kind of material Schlitz performs best, mostly self-penned, gently emotional ballads with moving story lines, and bright uptempo rockers that prove the depth of his vocal talents.

He didn't wait long into the set to introduce some of his more familiar work, including "Little Bit Of Push," the pseudo-gospel "Save Me A Seat By The Fire," and his current Capitol singles, "I've Been Found" and "You're The One Who Re Wrote My Life Story" (written by another local songwriter, RCA artist Tom Benjamin).

When Schlitz began finger-picking the lead intro to "The Gambler," the hushed crowd broke into enthusiastic recognition, then sat spellbound through the entire number without a sound.

KIP KIRBY

Talent Talk

Gordon Lightfoot, Dave Mason and Waylon Jennings have agreed to join **Narry Chapin** for a benefit concert Sunday (8) at Nassau Coliseum to promote the arts in Long Island. The concert will aid a local ballet company, two symphonic orchestras and the Performing Arts Foundation.

The new Pennsylvania Hall in Philadelphia hosted a disco party/concert for 5,000 featuring a live performance by **First Choice**.

Frank Sinatra has added four performances to his instantly SRO stay at Resorts International in Atlantic City with shows set for April 20-21. Oldies from the '60s are being performed at New York's City Center Theatre as part of a new show, "Shindig." To promote its first American rock band, called appropriately enough, **American Standard Band**, Island Records has shipped to WEA branches 500 cups, ashtrays and mirrors with the band's logo.

The **Cutthroats** provided the rock music at an X-rated "divorce" party hosted by porno stars **Jill Monroe Stevens** and **Marc Stevens** at the Copacabana disco in New York on April Fools Day. The couple was "married" on St. Valentine's Day at the Infinity disco, which has since burned down. **Peter "Snakehips" Dean** was

honored by the Overseas Press Club in New York recently. His Inner City LP, "Only Time Will Tell" was played to the international newsmen.

The new **David Bowie** LP, titled "Lodger" should be released by RCA in late May. Produced by Bowie and **Tony Visconti** the LP also features **Eno** on synthesizer. It is billed as another departure for the eclectic artist.

The **Bee Gees** are working on the group's television special, to be seen next fall on NBC-TV. Guest stars have not been announced yet, though the band did some filming during NARM, with **Willie Nelson**, **Glen Campbell** and **Olivia Newton-John** dropping by. **Maurice Gibb** has donated the theme song for a film produced by the United Way in Dade County, Fla.

Bruce Springsteen visited backstage when the **Ramones** played in his hometown, Asbury Park, N.J. The New York Cosmos soccer squad has chosen "We Are The Champions" by **Queen** as its theme song.

Former **Band** member **Robbie Robertson** to produce and star in "Carny" with **Jodie Foster** and **Gary Bussey**. **Yes** brings back its revolving stage for a new U.S. tour that begins Monday

(9). Tickets for the New York dates, June 13-15, were first put on sale almost two months ago. Also expect a double live LP from the group in May.

The new Guinness Book of Records says **Paul McCartney** leads the field of gold record award holders with 59, 43 from his Beatle days and 16 from Wings. Ariola group **Japan**, that's the name of the group, was denied entry into ultra-conservative Singapore recently on the grounds the lads were too extreme in their dress and hairstyles. Regine's disco in Gotham plans a lingerie night Wednesday (11). Guests are invited to undress for the affair. Jerry Weintraub's Management III has locked up the rights to the official Elvis Presley film biography, with Elvis' own voice used in the musical numbers. The Colonel and Presley's father have final approval of the script, of course. **Peter Dean**, former manager of **Peggy Lee**, **Dinah Shore** and **Johnny Nash**, was honored March 30 at the Overseas Press Club in New York. He also sings and has an album on Inner City Records. Not many people know he's also **Carly Simon's** uncle.

ROMAN KOZAK

Signings

Judy Collins to the Entertainment Co. for personal management, marking the firm's entry into that field. It was primarily a production outfit. 20th Century-Fox's **Edwin Starr**, **Delite's Crown Heights Affair** and **Sam/CBS' Gary's Gang**, to Norby Walters Associates for booking.

Rock group **Blackjack** to Polydor Inc. for recording. Actor/singer **John Gabriel** (featured on "Ryan's Hope") to Archie Blyer's Cadence Records. **Lew Kirton**, singer/songwriter, to Mighty Twins Music for publishing. **Mid-Evil**, disco/funk group to Class Act Management for management.

Epic artist **Michael Murphey** to an exclusive worldwide booking and management agreement with **Jim Halsey Contemporary Limited**. **Two Guns**, a four member band from Oklahoma, to Capricorn Records. Debut LP, "Balls Out," produced by **Paul Hornsby**, is scheduled for release this month. **Leroy Van Dyke** to booking agreement with William Morris Agency of Nashville. Mercury artist **Hugh Moffatt** to songwriting agreement with Show Biz Music Group of Nashville. Door Knob artists **Peggy Sue** and **Sonny Wright** to booking representation with the Joe Taylor Artist Agency. **Pat Hoffmaster**, a first tenor for the Blackwood Brothers Quartet for the past five years, to recording contract with Voice Box Records. **Bill Hanks** to newly-formed **Lit**, Giant Records of Nashville with

first release entitled "Heaven Lost, An Angel." **Roger Lilly** to Liberty Records with first release entitled "Gonna Find Me A Bluebird"/"Walkin' The Floor Over You."

Singer/songwriter and actress **Rhetta Hughes** to Buddah Records via a deal with Con-

nie De Nave Management. Hughes starred in Broadway's "Don't Bother Me I Can't Cope" and recently replaced Vivian Reed in the national company of "Bubbling Brown Sugar." Roadshow Records' artists **A Touch of Class** to Cashworks Corp. for personal management.

Grateful Dead Denies Date

NEW YORK—The Grateful Dead is denying it ever planned to play a proposed Labor Day concert at the Pocono International Raceway.

A recent (March 31, 1979) article in Billboard noted that local officials had denied a permit for the planned gig, being organized by Gerami Productions, a Scranton, Pa., outfit.

"We're concerned about this story," says Dead tour manager John Scher, who is also one of New Jersey's leading promoters. "We don't want to make a federal case out of this but we feel that the Dead is damaged by the negative suggestion in such a headline as 'Pocono Nixes Grateful Dead.' " "We never once approached any-

body in the Poconos about the idea of doing a concert there on Labor Day or any other day. Months ago we received a phone call from a woman identifying herself as a concert promoter, inquiring as to the availability of the Dead.

"We did not pursue such a date," he adds. "We insisted some kind of promoting credentials be provided by these people, which they did not. No commitments of any kind were ever made."

"Organizing and staging large outdoor concerts is a demanding and complicated business," Scher says. "Only promoters with this kind of expertise would ever be considered for staging a Grateful Dead concert."

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	ALICE COOPER/BABYS —Avalon Attractions/ITC, Forum, L.A., Calif., April 1	18,176	\$7.75-\$8.75	\$147,061*
2	SUPERTRAMP —Celebration Productions, Universal Amphitheater, Chicago, Ill., March 28	10,296	\$7.50-\$9.50	\$97,030
3	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN —W.G. Enterprises, Baton Rouge, La., April 1	11,446	\$7.50-\$8.50	\$94,243*
4	BARRY WHITE/PEACHES & HERB —Studio 1 Productions, Scope, Norfolk, Va., April 1	10,870	\$8-\$9	\$91,555
5	BOSTON/SAMMY HAGAR —Star Date Productions, Arena, Milwaukee, Wisc., March 31	11,874	\$7-\$8	\$86,569*
6	ALICE COOPER/BABYS —Bill Graham Presents, Col., Oakland, Calif., March 31	10,887	\$6.50-\$8.50	\$86,046
7	ALICE COOPER/BABYS —Feyline Presents/ITC, McNichols Arena, Denver, Colo., March 29	9,492	\$6.50-\$8.50	\$85,315
8	NATALIE COLE/ENCHANTMENT/SISTER SLEDGE —Tiger Flower & Co./Alex Cooley, Inc., Omni, Atlanta, Ga., March 31	8,522	\$7-\$9	\$72,817
9	BOSTON/SAMMY HAGAR —Sunshine Promotions, ACC, Notre Dame, S. Bend, Ind., March 28	9,321	\$7.50-\$8.50	\$72,314
10	ERIC CLAPTON/MUDDY WATERS BLUES BAND —Jerry Weintraub/Concerts West Presents, Community Thea., Tucson, Ariz., March 28	8,254	\$8-\$9	\$70,989
11	BARRY WHITE/PEACHES & HERB —Brass Ring Productions/Candyman Productions, Univ., Dayton, Ohio, March 30	8,400	\$9-\$10	\$69,064
12	ATLANTA RHYTHM SECTION/LE ROUX —Sound Seventy Productions, Civic Center, Huntsville, Ala., March 31	9,000	\$6-\$7.50	\$67,370
13	ALICE COOPER/BABYS —Feyline Presents/ITC, Civic Center, Rapid City, S.D., March 28	8,408	\$7-\$8	\$61,722
14	ERIC CLAPTON/MUDDY WATERS BLUES BAND —Jerry Weintraub/Concerts West Presents, Special Events Center, Univ. Of Tx., El Paso, Tx., March 31	6,689	\$8-\$9	\$58,807
15	GINO VANNELLI/DRY JACK —Contemporary Productions/Chris Fritz & Co., Municipal Aud., Kansas City, Mo., March 28	6,948	\$7.50-\$8.50	\$54,214*
16	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN —Feyline Presents/R'n B Productions, Civic Center, Monroe, La., March 31	6,616	\$7-\$8	\$50,978
17	NATALIE COLE/ENCHANTMENT/SISTER SLEDGE —Tiger Flower & Co./Alex Cooley, Inc., Col., Jacksonville, Fla., April 1	6,232	\$7.50-\$8.50	\$49,489
18	CHARLIE DANIELS BAND/STILLWATER —Entam, Scope, Norfolk, Va., March 30	6,341	\$7-\$8	\$47,665
19	SUPERTRAMP —Star Date Productions, Arena, Green Bay, Wisc., March 27	6,539	\$6.50	\$41,724*
20	BARRY WHITE/INSTANT FUNK —Brass Ring Productions/Candyman Productions, Mem'l. Aud., Buffalo, N.Y., March 31	4,832	\$6.50-\$8.50	\$36,245
21	ERIC CLAPTON/MUDDY WATERS BLUES BAND —Jerry Weintraub/Concerts West Presents, Chaparral Center, Midland Tx., April 1	3,688	\$8-\$9	\$31,299
22	VAN HALEN/BIG HORN —John Bauer Concerts, Univ. of Montana, Missoula, Montana, March 29	4,162	\$7-\$8	\$30,490

Auditoriums (Under 6,000)

1	ELVIS COSTELLO —Ron Delsener, Palladium, N.Y.C., N.Y., March 31 (2)	6,774	\$7.50-\$8.50	\$54,000
2	ERIC CLAPTON/MUDDY WATERS BLUES BAND —Jerry Weintraub/Concerts West Presents, Civic Aud., Albuquerque, N.M., March 29	5,100	\$7.50-\$8.50	\$40,245*
3	VAN HALEN/BIG HORN —John Bauer Concerts, Exposition Hall, Medford, Ore., March 27	5,028	\$7.50-\$8.50	\$39,055
4	ATLANTA RHYTHM SECTION/LE ROUX —Sound Seventy Productions, Mem'l. Aud., Chattanooga, Tenn., March 30	4,725	\$6.50-\$7.50	\$33,556
5	RUSH/KICKIN' —Schon Productions, Pershing Aud., Lincoln, Neb., March 29	4,275	\$6.50-\$7.50	\$30,800
6	RICK JAMES —Brass Ring Productions/Int'l Tour Consultants, Masonic Aud., Detroit, Mich., April 1	3,613	\$7.50-\$8.50	\$30,038
7	RUSH/GRAN MAX —Contemporary Productions/Chris Fritz & Co., Municipal Aud., Topeka, Kan., March 30	4,200	\$7	\$29,400*
8	WILLIE NELSON/LEON RUSSELL —Monarch Entertainment, Capitol Thea., Passaic, N.J., April 1	3,456	\$7.50-\$8.50	\$28,172*
9	ROXY MUSIC —Ron Delsener, Palladium, N.Y.C., N.Y., March 29	3,387	\$7.50-\$8.50	\$27,000*
10	HAZARETH/HORSLIPS —Jack Utsick Presents, Civic Center, Portland, Me., April 1	3,827	\$7-\$8	\$26,982
11	ROXY MUSIC/STOMPERS —Don Law Co., Orpheum, Boston, Mass., March 31	2,800	\$7.50-\$8.50	\$22,924*
12	STEPHEN STILLS/IRAKERE —Cross Country Concerts, Arena, Wesleyan Univ., Middletown, Ct., March 27	3,010	\$6.50-\$7.50	\$22,116
13	TOTO/TRILLION —Pace Concerts/Louis Messina, Music Hall, Houston, Tx., March 29	2,939	\$6.50-\$7.50	\$21,340*
14	HERBIE HANCOCK —Schon Productions, Guthrie Thea., Minneapolis, Minn., April 1	2,621	\$7.50-\$8.50	\$21,000
15	CRUSADERS —Bill Graham Presents, Paramount Thea., Oakland, Calif., March 30	2,528	\$7.50-\$8.50	\$20,844

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Soul Sauce

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 4/14/79

Calif. Univ. Expands Its Music Menu

By JEAN WILLIAMS

LOS ANGELES—Cal State Univ. in Dominguez Hills in Carson, Calif., has what is said to be one of the most sophisticated courses in electronic music and recording. And now it has a course in songwriting.

Richard Bunger, who heads up the electronic music and recording program, also instructs the songwriting course titled "Music 150 Songwriting."

According to Bunger, the class, held Tuesday evenings 6-9:30 p.m., will have a different well known composer each week.

The course, which began Tuesday (3), spells out in detail what makes a great song great, how to write a lead sheet even if you've never read music before, and what the great songs of the 70s are.

There also will be discussions on compositional techniques for songwriters, orchestration and arranging for the songwriter, making a professional 16-track demo recording and other related sessions.

The course will culminate with a talent contest May 29. First prize winner of the competition, tagged "First Annual Cal State Univ. Dominguez Hills Songwriter's Contest," will receive a scholarship to the university for the fall 1979 plus a professional 16-track demo recording of the winning song. The recording session will begin June 5.

Judges for the contest, which is open to the general public, will come from the songwriting industry as well as the school.

Among the speakers already lined up are Annette Tucker who penned "I Had Too Much To Dream Last Night" and Arthur Hamilton, composer of "Cry Me A River." The pair, set for Tuesday (10), will instruct the class on how to write a contemporary song.

Set for Tuesday (17) is Flip Black, director of creative services, the American Song Festival, discussing what makes a song a winner.

Also on the agenda are field trips and television and film scoring projects. Already set is a trip to the Alternative Chorus Songwriters Showcase.

The university is equipped with 16-8-4- and 2-track professional tape recorders, 16 and 8-channel consoles, six synthesizers for maximum individual lab time, a state-of-the-art microphone locker and an array of sound modification devices including noise reduction, compressor-limiters, equalizers, digital delay, frequency shifter, and an acoustic echo chamber.

Cal State Univ., Dominguez Hills, created the first electronic music major in the California state university system.

Melba Moore is set for her first L.A. performing date in about four years with a special one-week engagement at Studio One disco, April 24-29.

This date is part of her national nightclub and theatre package. Included in the tour are performances at the Univ. of St. Louis and Century Civic Center in South Bend; Resorts International Hotel, Atlantic City; Playboy Club in Great Gorge, N.J.; and Lake Geneva, Wis., and dates in Boston, Norristown and Toronto.

(Continued on page 45)

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licenses))	
★	4	10	DISCO NIGHTS—C.G. (E.R. LaBianc, Arista 0388 (G/Q/Arista, ASCAP))	★	42	6	IT'S ALRIGHT WITH ME—Patti LaBelle (S. Scarborough, Epic 8 56659 (CBS))	★	79	3	SHAKE—Gap Band (C. Wilson, Mercury 74053 (Total Experience, BMI))	
	2	1	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller, Salunal 2078 (RCA)) (Sucky Three, BMI)	★	35	29	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye, Tamla 54298 (Jubete, ASCAP))	★	70	4	DON'T YOU NEED—Linda Evans (B. F. Wright, D. Williams, J. Jamson Jr., Arista America 7735 (Auchelle/Jamersonian/Cox/K, ASCAP))	
	3	3	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson, Epic 850156 (Piscocock, BMI))	★	36	36	DON'T YOU WANNA MAKE LOVE—Shotgun (E. LaBianc, T. Strals, I.W. Talbert, MCA 12453 (Home Fire/Funk Rock/ARC/Dunhill, BMI))	★	80	3	CAN'T YOU SEE I'M FIRED UP—Mass Production (C. McCoy & J. Drumgole, Cotillion 44248 (Atlantic) (Two Pepper, ASCAP))	
★	9	4	REUNITED—Peaches & Herb (D. Fakaris, F. Perren, MYP/Polydor 14547 (Perren/Vibes, ASCAP))	★	37	32	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Gray, Capitol 4658 (Medad/Inving, BMI))	★	82	5	WHAT A FOOL BELIEVES—Doobie Brothers (M. McDonald, R. Loggins, Warner Bros. 8725 (Song/BMI/Mills/Money, ASCAP))	
★	5	9	I WANT YOUR LOVE—Chic (B. Edwards, N. Rodgers, Atlantic 3557 (Chic/Cotillion, BMI))	★	38	33	I WANNA BE CLOSER—Switch (J. Jackson, Gordy 7163 (Motown) (Jubete, ASCAP))	★	83	2	CAN'T SHAKE THE FEELING—Beck Family (B. Greene, T. Life, G. Sokolow, Lejuet 34003 (London) (Mill & Mills, BMI))	
★	6	10	KNOCK ON WOOD—Amii Stewart (B. Long, Arista 7736 (Warner Bros., ASCAP))	★	50	6	HERE COMES THE HURT—Manhattans (F. Johnson, Columbia 3 10921 (Stone Diamond/Sho Nu'R, BMI))	★	74	3	LOVING YOU—Donald Byrd (J. Hall, Elektra 46019 (D. B. Music, ASCAP/Blackbird, BMI))	
★	8	7	LOVE BALLAD—George Benson (Scarborough, Warner Bros. 8759 (Unichappell, BMI))	★	40	40	THIS YEAR—Curtis Mayfield (C. Mayfield, Curtom 919 (RSO, Mayfield, BMI))	★	84	2	ANY FOOL CAN SEE—Barry White (B. White, P. Penn, Unlimited Gold 35762 (Columbia) (Seven Songs SA-Duke, BMI))	
	8	2	HE'S THE GREATEST DANCER—Sister Sledge (N. Rodgers, B. Edwards, Cotillion 44245 (Chic, BMI))	★	41	44	BRIGHTER DAYS—Vernon Burch (V. Burch, Chocolate City 017 (Casablanca) (Unart/Sand B/Rick's, BMI))	★	85	2	YOU SAYS IT ALL—Randy Brown (H. Banks, C. Brooks, Parachute 523 (Casablanca) (Inving, BMI))	
★	10	11	I DON'T WANT NOBODY ELSE—Nirada Michael Walden (N. M. Walden, Atlantic 3541 (Gratade/Cotillion, BMI))	★	53	5	HAPPINESS—Pointer Sisters (A. Toussaint, Planet 45802 (Elektra) (Warner-Tamerlane/Marsaint, BMI))	★	86	2	LOST IN LOVING YOU—McCrary (L. McCrary, A. McCrary, S. Tucker, Parlole 6-70028 (Epic) (Island, BMI))	
★	11	9	HOT NUMBER—Foxy (J. Ledner, Dash 5050 (TK) (Shelby, BMI))	★	51	5	CUT LOOSE—Hamilton Bohannon (H. Bohannon, Mercury 74044 (Bohannon Phase II/Interzone USA, ASCAP))	★	78	3	GIVE LOVE A CHANCE—Cameo (A. Luckett, L. Blackmon, Chocolate City 018 (Better Days, BMI))	
	11	7	OH HONEY—Delegation (Gold & M. Deane, Shadybrook 1048 (Janet) (Screen Gems/EMI, BMI))	★	52	6	LOVE AND DESIRE—Arpeggio (S. Sossan, S. Barnes, J. Cash, Polydor 14535 (Aizthorah/On Beat/BMI/ASCAP))	★	87	2	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Millie Jackson (K. Forey, M. Bjorklund, F. Jay, Spring 192 (Polydor) (Ivan Magall, ASCAP))	
★	14	10	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Wieden, Polydor 14532 (Specialite/Traco, ASCAP, BMI))	★	54	5	AM I TOO LATE—Gladys Knight (J. Hurt, L. Keith, Columbia 3 10922 (House of God/Windchime, BMI))	★	88	2	FLASHBACK—Ashford & Simpson (N. Ashford, Y. Simpson, Warner Bros. 8775 (Nick O'Val, ASCAP))	
★	13	8	HIGH ON YOUR LOVE SUITE—Rick James (R. James, Gordy 7164 (Motown) (Jubete, ASCAP))	★	55	4	CROSSWINDS—Peabo Bryson (P. Bryson, Capitol 4634 (Warner Bros./Peabo, ASCAP))	★	89	4	MR. ME, MRS. YOU—Creole De Cade (R.G. Young, H.B. Barnum, Vestant 126 (Audi Arts, ASCAP/Madele, BMI))	
★	16	6	SHINE—Bar-Kays (J. Alexander, L. Doolton, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart, Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI))	★	57	5	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Guthrie, P. Grant, Arista/GRP 2506 (Perumbra, BMI))	★	91	4	FIRST COME, FIRST SERVED—Rose Royce (N. Whitfield, Whitehead 8789 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI))	
★	19	8	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr., Columbia 3 10904 (Content/Tyroneza, BMI))	★	58	5	ANY WAY YOU WANT IT—Enchantment (E. Johnson, Roadshow 11481 (RCA) (Desert Rain/Sky Tower, ASCAP))	★	93	2	AIN'T NO STOPPIN' US NOW—McFadden & Whitfield (J. Cohen, J. Whitehead, C. McFadden, J. Cohen, P.R. 3681 (CBS) (Mighty Three, BMI))	
★	16	17	STAR LOVE—Cheryl Lynn (J. Footman, J. Wieden, Columbia 3 10907 (Colgems/EMI/Specialite, ASCAP/Screen Gems/EMI/Traco, BMI))	★	59	4	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James, Atlantic 3546 (Mighty Three, BMI))	★	84	89	4	YOU CAN DO IT—Al Hudson & The Soul Partners (A. Myers, K. McCord, MCA 12459 (MCA) (Perko, BMI))
★	20	7	STAND BY—Natalie Cole (N. Cole, M. Tancy, Capitol 4690 (Jay's/Chappell/Cole Arma, ASCAP/BMI))	★	50	35	CAPTAIN BOOGIE—Wordell Ploor (J. H. Fitch, R. Cross, Mibong 1001 (April Summer/Diagonal, BMI))	★	90	2	WORK IT OUT—Breakwater (K. Williams Jr., Arista 0404 (Breaksongs, BMI))	
★	18	15	KEEP ON DANCIN'—Gary's Gang (Matthew, Turner, Columbia 3 10884 (Muleb/Enc Matthew, ASCAP))	★	61	9	I BELONG TO YOU—Rance Allen (R. Allen, Dash 3217 (Fantasy) (Show/Direct Jack, ASCAP))	★	91	4	PICK ME UP, I'LL DANCE—Mable John (C. McFadden, J. Whitehead, R. Tocco, Epic 8 500663 (Mighty Three, BMI))	
★	19	12	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown, Source 40967 (Nouveau/Ascent, BMI))	★	52	56	GOING—Brothers By Choice (B. Williams, E.F. Gurnea, L.C. Lytton, T.A. Wargo, A&A 104 (E.J. Gurnea, ASCAP))	★	92	4	B.Y.O.F.—Fantastic Four (D. Chaffey, J. Epps, C. Horne, Westbound 55419 (Atlantic) (Bridgeport, BMI))	
★	24	7	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly, Capitol 4586 (Amazement, BMI))	★	53	47	BOOGIE TOWN—F.L.B. (L. James, D. James, Fantasy 849 (Parker/Wimot, BMI))	★	93	6	LONG DISTANCE LOVE—Lattimore (B. Lattimore, Glad 1752 (TK) (Shelby, BMI))	
★	21	12	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Apple, Warner Bros. 8724 (Riva, ASCAP))	★	54	43	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis, Solar 11380 (RCA) (Spectrum VII, ASCAP))	★	94	4	WHEN I FOUND YOU—Patrice Rushen (P. Rushen, T. Coleman, A. Rushen, Elektra 46024 (Baby Fingers, ASCAP/M. Minody, BMI))	
★	22	21	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Gray, RCA 11460 (Lerman/Unichappell, BMI))	★	65	4	BY THE WAY YOU DANCE—Bunny Sigler (L. Davis, D. Richardson, G. Bell, Gold Mind 4018 (RCA) (Not Listed))	★	90	2	DANCER—Gino Soccio (G. Soccio, R.F. 8757 (Warner Bros.) (Good River Songs, Inc./San Diego/Shebda, ASCAP))	
★	23	22	LIVING IT UP—Bell & James (L. Bell, C. James, A&M 2069 (Mighty Three, BMI))	★	66	4	IN THE NAVY—Village People (J. Morali, H. Belolo, V. Willis, Casablanca 973 (Can't Stop, BMI))	★	91	4	THERE BUT FOR THE GRACE OF GOD GO I—Machione (K. Natch, A. Darrell, RCA 11456 (Natch/Hologram, ASCAP/ITC, BMI))	
★	25	25	SAY THAT YOU WILL—George Duke (G. Duke, Epic 850650 (Myronae, ASCAP))	★	68	4	SATURDAY NIGHT—T-Connection (T. Goolaly, Dash 5051 (TK) (Shelby/Debut, BMI))	★	92	4	FUTURE PAST—Danny Johnson (B. Pritchard, First American 108 (Favor, BMI))	
★	26	23	HEAVEN KNOWS—Donna Summer (D. Summer, G. Maupier, P. Bellotte, Casablanca 559 (Ruk's/Say Yes, BMI))	★	69	3	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Drake, Rabb, Scott, Goldstrom, MCA 81995 (Far Out/Mikawake, ASCAP/BMI))	★	93	6	GET DANCIN'—Bumbers (M. Jones, M. Simon, West End 1215 (Mandingo, BMI))	
★	27	28	WOMAN IN LOVE—Three Degrees (D. Bugatti, T. Mosker, Arista 7747 (Chappell, ASCAP))	★	60	60	DANCE WITH YOU—Carnie Lucas (Karin Gardner, Solar 13482 (RCA) (Spectrum VII/Hulu, ASCAP))	★	94	NEW ENTRY	INSURANCE MAN FOR THE FUNK—Bernie Worrell (B. Worrell, G. Clinton, W. Collins, Arista 0407 (Rubber Band, BMI))	
★	41	6	YOU CAN'T CHANGE THAT—Raydio (R. Parker Jr., Arista 8399 (Raydio, ASCAP))	★	71	3	WALK ON BY—Average White Band (H. David, B. Bacharach, Atlantic 3550 (Blue Seas/Inc, ASCAP))	★	95	4	IF YOU GOT THE TIME—Ann Peebles (J. E. Moore, H. 75528 (Crown) (F. Be Loggins, ASCAP))	
★	29	27	I WANNA WRITE YOU A LOVE SONG—David Oliver (M. Grady, D. Oliver, Mercury 74043 (Dales/Grandango, BMI/M Home, ASCAP))	★	62	62	KEEP YOUR BODY WORKING—Kleeer (N. Durham, Atlantic 3551 (Kleeer, BMI))	★	96	3	SUPERMAN—Herbie Mann (J. Soto, Atlantic 3547 (Peer International, BMI))	
★	37	9	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler, Tamla 54297 (Motown) (Colgems/EMI/Jubete, ASCAP))	★	72	3	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Carey, R. Finch, TK 1033 (Shelby/Naruck, BMI))	★	97	NEW ENTRY	SHOW TIME—Undisputed Truth (N. Whitfield, Whitehead 8781 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI))	
★	39	7	TAKE ME HOME—Cher (M. Miller, B. Eddy, Casablanca 965 (Rick's, BMI))	★	64	64	THE ROCK—East Coast (M. Foreman, C. Waller, A. Geet, RSO 922 (Moonlight/Much Don, BMI))	★	98	NEW ENTRY	THIS FUNK IS MADE FOR DANCING—Broadway (W. Henderson, Hitak 7805 (Atlantic) (Light Nine/Congas, BMI))	
★	32	30	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith, Columbia 3 10892 (Inving, ASCAP))	★	73	3	BRIDGE OVER TROUBLED WATER—Linda Clifford (F. Simon, Curtom 921 (RSO), (Paul Simon, BMI))	★	99	NEW ENTRY	GET UP AND GET DOWN—All Points Bulletin (L.E. Stewart, W.E. Stewart, W.L. Johnson, R. Randolph, LCR 10109 (Little City/Metro Soul Sound, BMI))	
★	33	26	I WILL SURVIVE—Gloria Gaynor (D. Fakaris, F. Perren, Polydor 145182 (Phonix Vibes, ASCAP))	★	75	5	STRAIGHT TO THE BANK—Bill Summers (Charles Summers, Washington, Miller, Prestige 768 (Fantasy) (Bilsum-Nay Skins, BMI))	★	100	49	11	FREAK THE FREAK THE FUNK—Fatback Band (B. Curtis, Spring 191 (Polydor) (Dita, BMI))

APRIL 14, 1979, BILLBOARD

Black Music Assn. Delves Into Problems Encountered By Race

By ROBERT FORD JR.

PHILADELPHIA—The effects of disco on black music, claimed inequities of the Arbitron rating system and the "insensitivity" of large labels to happenings on the street, highlighted an informal planning session of the Black Music Assn. here Monday (2).

Among those in attendance were Kenny Gamble, association president and head of Philadelphia International Records; Ray Caviano, president of Warner/RFC Records; Columbia recording artist Patti LaBelle; Stan Hoffman, Prelude Records' executive vice president; The Records promotion executive George C.; Dick "The Hawk" Hawkins, an independent promotion man and journalist; Judy Weinstein of the For The Record Pool in New York; Wayne Gelfman, owner of the Second Story; James Keating, vice president and general manager of WCAU-FM, Philadelphia; artist manager Murray Schwartz; Florida Record Pool head Bo Crane; and Glenda Gracia and Jules Malamud, managing and executive directors of the organization, respectively.

"Prior to the meeting all we had were philosophical ideals, stated Glenda Gracia. "But now we have the foundation to put together the nuts and bolts of the June conference."

Gracia added, "One of the main purposes of this meeting was to plan a panel that will put disco in its proper perspective. I think now we can do that."

One of the problems identified at the session was the tendency of major labels to force black artist to record disco-oriented material. "We hope to get a commitment from the major manufacturers to stop pushing disco music on jazz and r&b artists," Gracia said.

The organization also plans to research Arbitron's methodology and, if necessary, come up with suggestions on how blacks can be better represented.

Another suggestion that came out of the meeting was that the major industry executives should be educated to the ways of urban blacks by taking them on a tour of a ghetto. As one session attendee put it, "The people who run this industry would be a lot better off if they knew what was going on on the street."

Crown Heights In Store Promo

HOUSTON—A merchandising/in-store-play promotion for the Crown Heights Affair's new LP, "Dance Lady Dance," was held here during March by De-Lite Records and Polygram Distribution Incorporated.

A disco dance contest as a tie-in with 10 black-oriented shops was a part of the program. Each shop owner held drawings March 24 and on March 29 they showed up at a local disco nightclub, Club Atlantis, with the representative dancers.

First prize, won by Tammy Garrado and Derrick, representing Record City number two was \$500. Second prize was the Crown Heights Affair catalog.

Among the judges were Jay Thomas Smith of KRLY-FM (disco 94); Claudett Sims, talkshow host at KTRK-TV; and Bev Cole, fashion coordinator for Nathan's of Houston.

Gracia said that the meeting reaffirmed the new association's intention to attack the alleged "discriminatory" practices of Top 40 radio. "More white records are being played on black radio than ever before," Gracia observed. "But the reverse is still not true."

Another area touched on at the session was the problem of market-

ing black music through major rack operations. One of the main goals of the organization will be to make the large rack operations more responsive to black music and black consumers.

The June conference will also focus on the problems of new black performers trying to get into the business.



BENSON GOLD—Two armed guards and a briefcase handcuffed to Jerry Washington (Warner Bros. promotion manager for Memphis), are part of "security measures" to insure the safe delivery of George Benson's "Livin' Inside Your Love" to a Memphis station.

SYL JOHNSON BENEFITS

Chi 1-Stops, Stores In Own LP Push

CHICAGO—A number of local one-stops and retail stores banded together to give hometown musician Syl Johnson a home-grown push—all without any prodding from Johnson's label.

The local area businessmen created their own in-store displays and posters for Johnson's Hi LP, "Uptown Shakedown," which is distributed by Cream Records.

Cream officials say they first heard of the massive promotion when they returned from the NARM convention last week.

As a result of the week-long promotion, some 12,000 LPs were reordered, claims Don Graham, Cream's vice president and director of national promotion.

Among the one-stops working with the Johnson LP were: Ernie's, Colorite, Sounds Unlimited, Joe's

Records, Galgano, United National, plus these retailers: Roses Records, Metro Music (10 stores), Record World (three outlets) and the Bag.

Progress Distributors, Cream/Hi's Chicago outlet, worked on the program and was coordinated by Ray Townley, the label's director of Midwest marketing.

"Usually," adds Graham, a manufacturer has to prompt this kind of attention. These people all did the promotion on their own while we were at NARM because they like the album and Syl is from Chicago."

For the Record

NEW YORK—Lee Halpern is president of ERH Corp. not Lee-Myles Associates as printed in last week's story on album jacket price hikes.

Soul Sauce

Continued from page 44

Grover Washington Jr., with a new LP "Paradise," is pulling together a band for his upcoming six-week national tour (mid-July), which will be followed by performances at several song festivals in Europe.

Grover, who lives in Philadelphia, is playing the national anthem at home games of the 76ers basketball team. His most recent was March 22, which was the team's ninth game of the season.

Whatever Happened To ... Charles Brown? Brown, whose most popular disk was "Please Come Home For Christmas" (the record has sold millions and continues to be

released each year) is presently living in L.A.

Brown, not known to consistently perform, reportedly had his most recent professional gig at Cafe Concerts, a jazz-oriented nightclub in Tarzana, Calif., about nine months ago. He has not recorded commercially in more than a decade. "Please Come Home For Christmas" was released more than 20 years ago. The Eagles covered the tune last Christmas.

Now in his mid-50s, the singer/pianist, who some claim ranks among the top in his field, has moved around a bit. Among the places Brown has lived prior to moving to the Coast are Denver and Nashville.

Remember ... we're in communications, so let's communicate.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
3	21	2	★	HOT Peaches & Herb, MVP/Polydor PD 1 6172	39	40	7	TAKE ME HOME Cher, Casablanca NBLP 7133
2	2	10	★	FUNK Instant Funk Salsoul SA 8513 (RCA)	50	50	3	DANCE LADY DANCE Crown Heights Affair, De-Lite DGR 9512 (Mercury)
3	1	8		WE ARE FAMILY Sister Sledge, Columbia SD 5209 (Atlantic)	41	36	7	BREAKWATER Breakwater, Arista AB 4208
4	4	4		LIVIN' INSIDE YOUR LOVE George Benson Warner Bros. 2BSX 1277	42	35	47	SMOOTH TALK Evelyn "Champagne" King RCA APL 1 2466
5	5	10		BUSTIN' OUT OF L SEVEN Rick James, Gordy GJ 984 (Motown)	43	43	5	LET THE MUSIC PLAY Arpeggio, Moon PD 1 6180 (Polydor)
15	3	3	★	DISCO NIGHTS G.G., Arista AB 4225	53	53	2	FEEL NO FRET Average White Band, Atlantic SD 19207
7	6	19		DESTINY Jacksons, Epic JE 35552 (CBS)	45	45	23	CHERYL LYNN Cheryl Lynn, Columbia IC 35486
8	8	20		C'EST CHIC Chic, Atlantic SD 19209	46	46	2	OUTLINE Gino Soccio, Warner Bros. RFC 3309
9	9	6		KNOCK ON WOOD Anita Stewart, Arista SW 50054	47	29	30	LIVE AND MORE Donna Summer, Casablanca NBLP 7119
13	9	9	★	PROMISE OF LOVE Delegation, Shadyline 010	47	29	30	LIVE AND MORE Donna Summer, Casablanca NBLP 7119
11	11	11		LOVE TRACKS Gloria Gaynor, Polydor PD 1 6184	48	48	3	INTIMATELY Randy Brown, Parachute RRLP 9021 (Casablanca)
14	17	17	★	CROSSWINDS Pixie Bryson, Capitol ST 11875	48	48	3	INTIMATELY Randy Brown, Parachute RRLP 9021 (Casablanca)
13	10	14		HERE, MY DEAR Marvin Gaye, Tamla T 304 (Motown)	49	49	3	I'VE ALWAYS WANTED TO SING Bunny Sigler, Gold Mind GA 9503 (RCA)
14	7	10		CHUCK BROWN & THE SOUL SEARCHERS Source SOB 3076 (MCA)	50	NEW ENTRY		IN THE PUREST FORM Misc. Production, Atlantic SD 5211
15	12	8		SPIRITS HAVING FLOWN Bee Gees, RSO RS 1304	51	51	47	COME GET IT Rick James & the Stone City Band Gordy GJ 981 (Motown)
26	5	5	★	FEET DON'T FAIL ME NOW Herbie Hancock Columbia IC 25764	52	38	8	SUPER MANN Herbie Mann, Atlantic SD 19211
23	5	5	★	FOLLOW THE RAINBOW George Duke, Epic JE 35701 (CBS)	53	NEW ENTRY		I LOVE YOU SO Natalie Cole, Capitol SD 11928
18	17	15		BELL & JAMES Bell & James, AAM 4728	54	42	19	THE BEST OF EARTH, WIND & FIRE, VOL. I Earth, Wind & Fire Columbia FC 35647
19	18	10		SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB 420	55	NEW ENTRY		INSPIRATION Maze, Capitol SW 13912
20	16	19		SHOT OF LOVE Lakeside, Solar Solar BXL 1 2937 (RCA)	56	58	2	LET ME BE YOUR WOMAN Linda Clifford, RSO 2 3902
31	3	3	★	IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia IC 35723	57	NEW ENTRY		WHISPER IN YOUR EAR Whispers, Solar BSL 1 3105 (RCA)
22	24	7		AWAKENING Narada Michael Walden, Atlantic SD 19222	58	57	26	THE MAN Barry White, 20th Century T 571
23	22	9		ANGIE Angela Bofill, GRP GRP 5000 (Arista)	59	59	10	SHIPWRECKED Gonzalez, Capitol SW 11855
24	21	21		BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	60	62	5	BRITE LITES/BIG CITY Fallback Band, Spring SP 1 6721 (Polydor)
25	25	5		JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow BRL 1 3269 (RCA)	61	55	33	SWITCH Switch, Gordy G 7980 (Motown)
26	19	18		MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	62	NEW ENTRY		MORNING DANCE Spirits Gata, Infinity INF 9004
27	27	15		T-CONNECTION T-Connection, Dash 30008 (T.K.)	63	63	8	MIND MAGIC David Oliver, Mercury SRM 13747
28	28	10		MADAME BUTTERFLY Tavares, Capitol SW 11874	64	41	10	YOU FOOLED ME Gry & Hooks, RCA APL 1 3069
29	37	4	★	KEEP ON DANCIN' Gary's Gang, Columbia IC 35753	65	64	17	LIGHT OF LIFE Bar Kays, Mercury SRM 1 3732
30	NEW ENTRY		★	MUSIC BOX Evelyn "Champagne" King, RCA APL 1 3033	66	52	21	JOURNEY TO ADDIS Third World, Island ILPS 9554 (Warner Bros.)
31	30	15		WANTED Richard Pryor Warner Bros. BSK 3364	67	56	39	STEP II Silvester, Fantasy F9556
32	32	10		ENERGY Plaster Sotter, Planet P 1 (Elektra-Arista)	68	44	14	THE ADVENTURES OF CAPTAIN SKY Captain Sky, ARI 6042
33	33	3		IT'S ALRIGHT WITH ME Patti LaBelle, Epic JE 35722 (CBS)	69	61	9	PATRICE Patrice Rushen, Elektra 6E 160
34	20	25		CRUISIN' Village People, Casablanca NBLP 7118	70	68	32	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219
60	2	2	★	LOVE TALK Manhattan, Columbia IC 35653	71	54	9	NUMBERS Rufus, MCA AA 1088 (MCA)
61	NEW ENTRY		★	THE MUSIC BAND Wai, MCA MCA 3085	72	NEW ENTRY		TRY MY LOVE Tata Vega, Tamla T 76 360 (Motown)
47	2	2	★	ALTON McCLAIN & DESTINY Alton McClain & Destiny, Polydor PD 1 6163	73	71	3	GLADYS KNIGHT Gladys Knight, Columbia IC 35704
38	34	8		CUT LOOSE Hamilton Bohannon, Mercury SRM 1 3262	74	67	3	MILKY WAY Chocolate Milk, RCA APL 1 3081
					75	39	9	CARMEL Joe Sample, MCA AA 1126 (MCA)



TDK's John Schattin, left, shows new Super Avilyn Beta and VHS videocassettes to Jay Jacobs, Knox Record Rack.



SOUND GUARD sales chief Steve Oseman offers a Record Preservation Kit to Jim Schwartz of Schwartz Bros./Harmony Hut, left, as rep Bill Kist looks on.



3M's Steve Freserickson, left, demos new Metafine metal-particle tape for John Cohen, Disc Records, outgoing NARM head.

Billboard photos by Irv Lichtman

Drop Imperial Line At Superscope, Inc.

LOS ANGELES—Superscope, Inc. is phasing out its Imperial line of stereo compacts, consoles and portable audio products before the end of the year.

The financially plagued firm, which continues to market Marantz audio components and Superscope by Marantz audio products, introduced the Imperial line in 1978 to compete in the price conscious and expanding department store audio market.

Mort Gleberman, who joined Superscope from being merchandising manager of Lafayette Radio Electronics in New York to head the Imperial division, has left the firm with plans undisclosed.

According to the Chatsworth, Calif.-headquartered firm, which has endured four straight quarters of losses, the division is being eliminated as part of its financial and product restructuring plans.

OMNI COM Selling Nevada Show Tapes

By JIM McCULLAUGH

LOS ANGELES—OMNI COM Corp., a Las Vegas-based production company, is offering what is believed to be the first prerecorded videocassettes of Nevada-type shows for the consumer.

Visual Concepts, Inc. of Los Angeles, a subsidiary of Home Theatre Movies, Inc., which offers prerecorded videocassette programming to the public, will distribute the shows nationally and eventually internationally, according to Don Baile, president of OMNI COM.

The initial shows, already taped and expected to be available to the public within a month, are "Ice Fantasy" from the Hacienda Hotel in Las Vegas and "Bordello" from Harolds Hotel in Reno. Suggested retail will be approximately \$60.

In addition, OMNI COM and Visual Concepts, by virtue of a contractual agreement, plan 30 more shows of this type within the next 36 months.

"Our idea," says Baile, who formed his production company last year, "is to offer the consumer something that is unique and not available generally."

"We've contemplated videotaping headliners in Las Vegas but many of these performers are available on television anyway as well as disk."

According to Baile, the production firm is working out individual deals with various hotels and producers for future shows on an individual basis.

Obtaining the rights to shows of this type, Baile points out might vary anywhere from \$25,000 to \$500,000 "depending on the amount of money the original producers put into it." And for that reason royalty rates per videocassette will vary on each project, he adds.

Baile, with a 23-year background in the television and motion picture industry, indicates that OMNI COM (which stands for "all communications communications") has swelled to a staff of nine. John Harris-Sheridan serves as director for the productions.

The firm is importing videotaping hardware into various hotels for the actual taping. Shows will be available in both Beta and VHS half-inch configurations and will eventually be offered as programming for videodisk.

Packaging will contain four color graphics and will be supported by print advertising. Baile also indicates that the shows will be supported by print advertising and point-of-purchase material.

The firm expects distribution of the software to cross over into record stores, department stores, specialty stores and wherever else video software might be merchandised.

"The software may also be offered through credit card companies," says Baile.

The Nevada-type shows add to a growing prerecorded videocassette library from Home Theatre Movies, Inc. which includes children's programs, special features, "how to" programs and music programming.

Among music in the library, many public domain films, are features which include such artists as the

(Continued on page 48)

NARM HIGHLIGHTS



WATTS record care line is shown by firm's Milt McNally to Howie Ring, Music City/Music World, Woburn, Mass.



GROOVE Tube distrib Artie Lewis hypes new budget-priced disk care unit to Walter McNeer, Western Merchandisers.



AMPEX Golden Reel Awards display for artists with million-sellers mastered on Ampex tape gets once-over from firm's Cher Cunningham and Jack Becker.



BASF team of Jim Walker, left, and Jack Dreyer check out The Proof promo offering top-grade cassette for coupon return.



E-V GAME's Bill Ranshous goes through a catalog of firm's complete audio and phono accessories with Marc Chary.



LE-BO trio of Al Alexander, Peter Day and Art Kline check out the company's new deluxe videocassette case for Beta or VHS tapes.

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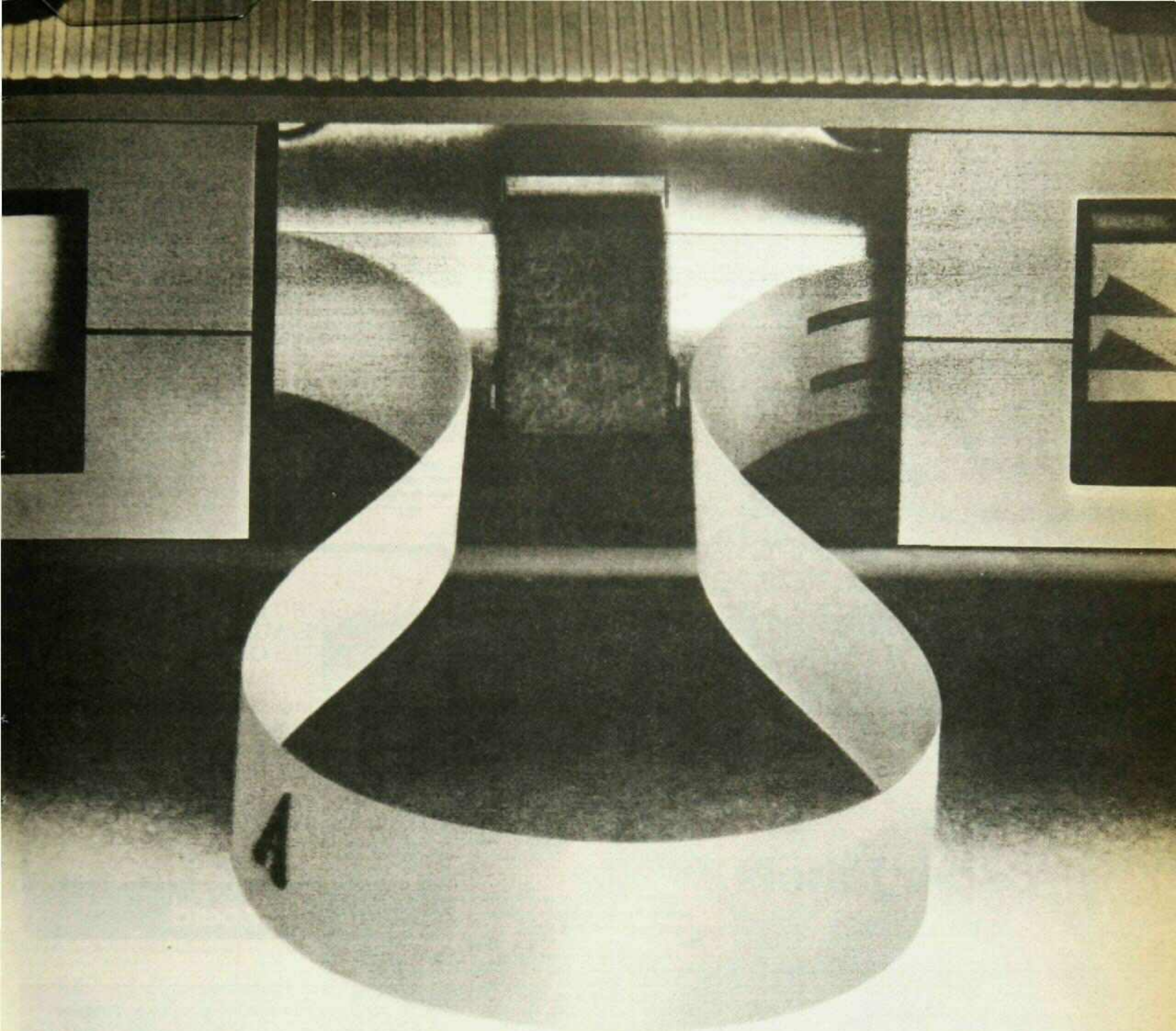
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'Technology Impact' Forum Due At UCLA May 11-13

LOS ANGELES—UCLA Extension, the continuing education arm of the college, is sponsoring a forum called "The Revolution In Home Entertainment: New Technology's Impact On The Arts" May 11-13 on the eve of the AES Convention which begins May 15.

Martin Polon, chairman of the 1979 AES Convention and director of audio/visual services at UCLA, will conduct the symposium, presented in cooperation with the AES and Audio magazine.

The Friday evening session will focus on "Sound: Recreating The Live Concert In The Home" and will include new speakers, amplifiers, disk, tape and digital delay.

The Saturday morning session will focus on "Sound: Capturing The Live Performance For The Home" with demonstrations of digi-

tal recording, direct-to-disk, microphones and computer mixing. The afternoon session is called "Video In A Multimedia Arena" and will feature demonstrations of cable tv, motion picture, home videotape, video-disk and stereo projection tv.

The final session on Sunday morning is called "The Information Connection: Broadcasting Into The Home" and will feature demonstrations of electronic literature, visual arts inventory, television newspaper, radio, tv, shortwave, and computer graphics.

In the afternoon "Home Entertainment: Visions Of The Year 2000" will feature demonstrations of laser or coherent light communication and satellite transmission.

Speakers include John M. Eargle, vice president, product development, JBL; Richard E. Heyser, senior engineer, Jet Propulsion Laboratory, California Institute Of Technology; Eugene Pitts III, editor, Audio magazine; Andrea L. Rich, director, office of instructional development, UCLA; and Emil Torick, director, Audio Systems Technology Center, CBS Technology Center, Stanford, Conn. Other speakers are to be added.

Sessions take place in the Golden State Room and the Pacific Room of the Los Angeles Hilton. The \$85 fee will include admission to all exhibits and general sessions of the AES Convention.

Sells Show Tapes

• Continued from page 46

Beatles, Rod Stewart, Linda Ronstadt, Johnny Cash, Richie Havens, Yes, Edgar Winter and others.

Home Theatre Movies also offers a videotape recorder power audio sound system which attaches to any VCR which reportedly produces hi fi sound through stereo speakers. Suggested retail of that unit is \$249.95.

In the library also is a 'how to' tape which teaches disco dancing.

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Audiophile Recordings

JAZZ AT THE PAWNSHOP—Arne Domnerus, Bengt Hallberg, Georg Riedel, Egil Johansen and Lars Erstrand, Proprius Records PQPR777879, distributed by Audio Source, \$29.95.

There's minimal use of stereo, sort of a tunnel vision to this two-record nightclub jazz album. You'll detect little difference when the amplifier is switched to monaural. Nonetheless the vision is commendably clear and exceptionally well defined, the instruments isolated with the sort of front and back openness that is heard in many club settings. A technical sheet provided in English makes much of Proprius's emphasis on reverberant sound and minimal microphone techniques.

Tapes were cut live in a Stockholm nightclub with all sorts of conversation noises, glass tinkling, telephone ringing and cash register jangling admitted in the background. However, the combo itself—clarinet/sax, xylophone, piano, bass and drums, is rather spotlighted in the recording, as if playing into a large and sound-absorbent space. Plenty of good, tasteful playing is contained on the generous sides. However, these Europeans appear labored in their swinging at times. The Swedish pressings bear not even a trace of noise.

EVOLUTIONS I—Jon Jarvis, piano, Crystal Clear Records, CCS8004, distributed by CC Marketing, \$15.98 list.

When all is said and done, solo piano probably remains the most difficult classical recording job to tackle. The sheer nakedness and restricted focus of the task, the varieties of piano tone, room placement and microphone technique all add to the challenge. Crystal Clear has done an admirable job of hiding as little as possible from the listener. The instrument's complete range is handled with uncompromising smoothness and the direct disk process conveys the complex transient load with flattering, un-muffled results. The liners don't tell much about Jon Jarvis, but one quickly grasps that he is a prodigiously fluent modern improviser in the manner of Keith Jarrett. Jarvis borrows from idioms far and wide for free associations that are borne along on a powerful rhythmic pulse. Here he sounds like Art Tatum, Sergei Rachmaninoff and John Cage rolled into one. His plucking and striking inside the instrument—a technique explored on both sides—emits some of the best demo transients around. An appealing disk.

RESPIGHI: THE PINES OF ROME—London Symphony Orchestra conducted by Lamberto Gardelli, Angel 45 Sonic Series, SS45005, \$8.98 list.

Audiophiles who've been fortunate enough to acquire a master tape recording or a one-off copy know what a tremendously powerful listening experience this can be. Playback of these tapes makes it apparent just how much energy gets left off conventional LP pressings. Now everyone can share the excitement of almost unlimited dynamic properties and unflinching bass.

Hi Fi '79 In London Seeks Top April Run

LONDON—High Fidelity '79, sixth in the series of annual spring exhibitions staged here by organizers Emberworth Ltd., takes place April 24-29 in the Cunard International Hotel.

With extra space available, the number of exhibitors is likely to exceed last year's 90, and an extended run to six days should ensure attendance comfortably tops last year's figure of around 20,000. As before, admission is free, with three trade and three public days.

The number of brand names on show will not fall far short of 200, more than half of them British. The modest level of overseas involvement, however, reflects not lack of interest, but the extent to which foreign manufacturers now have British agencies and distributors. The organizers expect a large number of overseas visitors.

New product expected includes a Pye cassette deck, turntable and speaker system, new KEF and JR speakers, NEAL cassette recorders and Scotch cassette tape.

and treble impact. Instead of scaling down the music's properties for a comfortable and expedient LP fit, Angel's repressings are designed to tell all of the story—there's no roll off, compression, limiting, or tinkering whatsoever. It makes the dynamic surges of the full symphony orchestra realistic to an eye-opening degree, with no cheating on the orchestra's massive low frequency impact and an extra degree of bloom and airiness in the highs. A total of 10 disks appears in the first series release, answering the audiophile's long-standing plea for uncompromised pressings. Demand promises to be considerable, especially with the growing number of listeners moving into the audiophile category. Of course one drawback is that only half the program content of regular LPs can be fitted on the 45 r.p.m. platter. But sound buffs will be glad to make this trade-off. Groove width has been opened up dramatically to accommodate the expanded levels, and you can almost roll a gunshot pellet along the broad extrusions containing the final massive pages of Respighi's famous tone poem.

NEW YEAR'S IN VIENNA—Vienna Philharmonic conducted by Willi Boskovsky, London Digital Recording, LDR100012, \$19.98 list. This live taping of last January's annual fes-

tive Viennese concert makes an auspicious debut entry for London in the digital sweepstakes. The Vienna Philharmonic is one of the world's finest orchestras, and its annual love-feast of Viennese light music represents the group at the height of its inspiration. Combining this event with Decca's skilful classical production team and a highly sophisticated digital recording system results in a listening experience that has virtually no parallel elsewhere on records. London's own digital system, developed by the parent Decca firm over the past several years here proves to possess the same qualities admired in the best digital releases to date—amazing warmth and naturalness of timbre, transparency, openness and dynamic freedom. The orchestra's fragrant, alluring performances of Johann Strauss family favorites are transmitted with all their tonal beauty intact. When the French horns rise up magically to signal the opening of the "Blue Danube Waltz" there is a presence and realism that will astound listeners. This is only one of countless program highlights that give new meaning to the term "concert hall realism." The program's big moments are found on sides three and four as the concert surges toward the crowning playing of the great waltz and the uplifting close of the familiar "Radetzky March."

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U.K.'s Capt. Video Firm Pushes Store Video

By NICK ROBERTSHAW

LONDON—While the video revolution finally gathers momentum in the music markets on both sides of the Atlantic, one seemingly natural area of development—in-store video promotion—has, until recently, remained largely unexplored.

In the U.S., major disk labels may send out promotional tapes to retailers, but only in the past few months have there been any signs of any organized attempt to showcase a broad spectrum of product on a regular basis.

In Europe, no such operation exists. But in Britain, one small, pioneering company has for the last 2½ years been the acknowledged market leader, with the field entirely to itself.

The company is Captain Video, set up in November 1977, by Bruce Higham to develop ideas which originated in his previous involvement with audio promotional tape specialists, Wilde Rock.

In the early months, while Captain Video found its feet, the number of High Street outlets employing the service hovered around the 50 mark.

Now it's growing rapidly. Late last year, giant retail chain, F.W. Woolworth, came aboard with 60 stores. Currently, 165 U.K. retailers show the Captain Video tape.

The company is moving into Europe, too. Since July 1978 a subsidiary operation run by Danny Winter-Hall, managing director of Sean Mainman, has built up 60 outlets in Sweden. Captain Video has also moved into Norway and readied plans to do the same in Denmark.

Higham regards the lessons learned in Scandinavia as groundwork for large scale expansion into the major European markets. Distribution agreements for the Benelux territories, Switzerland, France and the German Federal Republic are currently in negotiation, and the company expects to be operational in all these areas within a few months.

The basic concept is a simple one, Higham agrees. "We are a tv generation. We stop and look at anything that moves. In most record stores nothing moves. One dealer I know increased his turnover 10% simply by running a model train set in the window. "Most record companies would admit that in this country the biggest single promotional tool is the tv program 'Top Of The Pops' and the way to get volume sales is through tv advertising, so it seems logical to transpose it to the place where the records are actually on sale."

Putting simple ideas into practice, though, is not always easy. "Because it's a new concept the mechanics are difficult, and we had a lot of problems initially which we have had to solve as we went along."

Finding the right outlets was one of the first. Those with video equipment tended to be hi fi specialists with small record counters and low sales volume. Once the firm was in a position to choose, it began to replace these with mainstream record stores.

Nowadays, though shops are still responsible for their own hardware, Captain Video can arrange rental facilities at around \$50 monthly. Besides, video is no longer the dubious novelty it once was to record stores, and Higham anticipates a time when every self-respecting dealer will use the medium as part of his normal in-store marketing.

The production of the monthly tapes themselves is, if not a problem, at least a period of frenetic activity, given the limited time available.

Raw material in the form of record company promotional footage is packaged into a tight show, hosted by a well-known deejay or other celebrity—even, one month, Andy Warhol—and interspersed with sleeve shots and captions giving titles, tours and other information. "Nobody can watch the tape for more than 30 seconds without knowing who and what they are seeing," says Higham.

Though basically a rock tape, the material featured covers a broad

spectrum representing artists from almost every U.K. label of any note. Selection is rarely a problem.

"It's important for us to offer the best possible reflection of what's happening. We do advise companies on what we don't think will work on the tape, but basically labels are getting more discriminating financially, so it's rare for them to make a promotional film of an artist they don't intend to promote, and therefore equally uncommon for conflict to arise."

From rather flippant beginnings, the tone of the presentation has moved perceptibly towards a harder sell, particularly since F.W. Woolworth came in last November.

At that time tv commercials were first added to the 15 or so tracks featured. At Christmas time there were as many as 40 on one tape, though the number has now settled back to around dozen, which Higham feels is the optimum level.

The acid test for any promotion, of course, is whether or not it sells

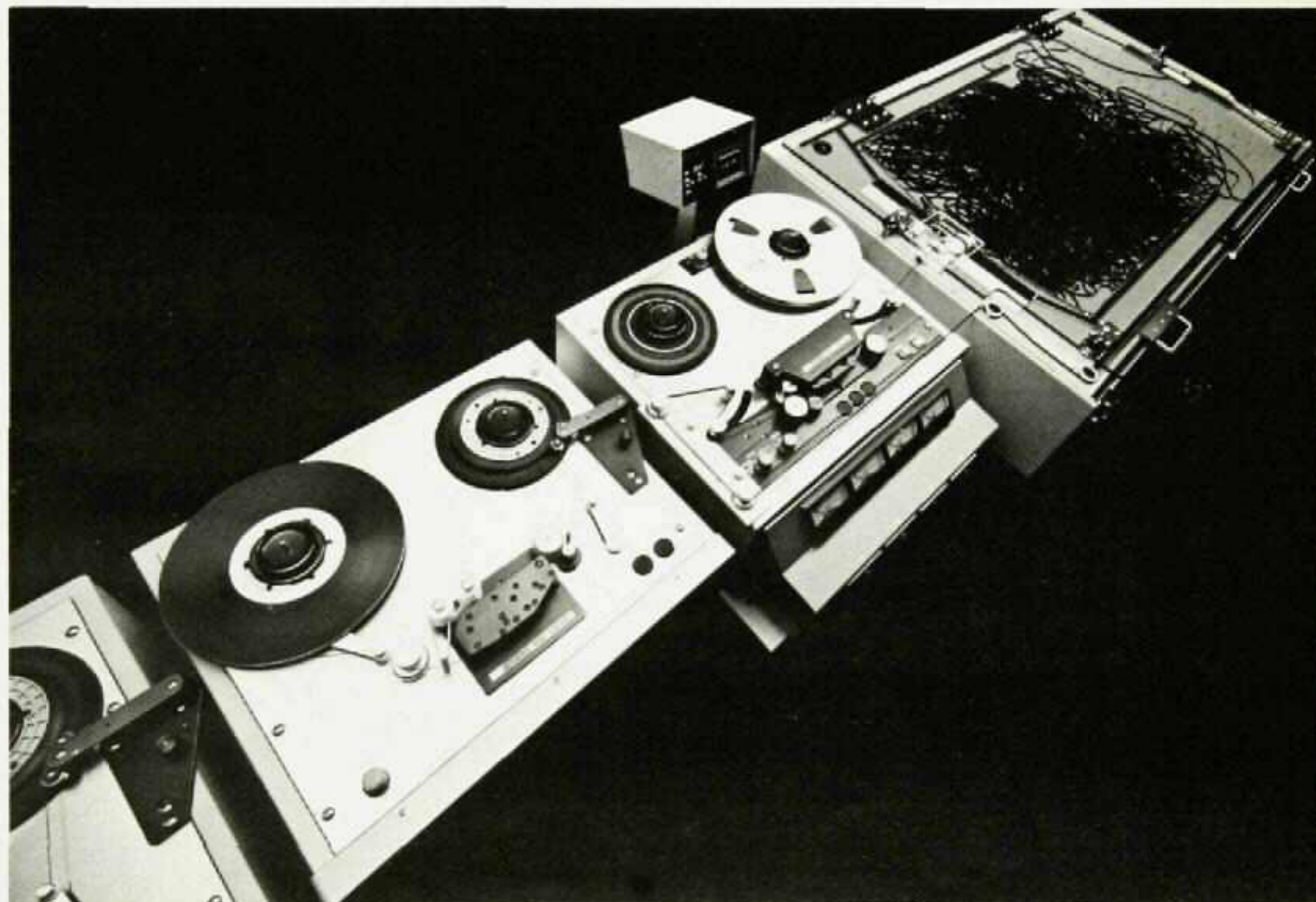
records, and the root of Captain Video's success has undoubtedly been its effectiveness in boosting turnover on featured product.

It is hard to quantify the impact of the tape in isolation, but even conservative estimates show a consistent increase of the order of 40% to 50%.

In Sweden, where there is no commercial tv, no commercial radio and generally very limited opportunities for promotion, results have been even more remarkable, with sales on

(Continued on page 63)

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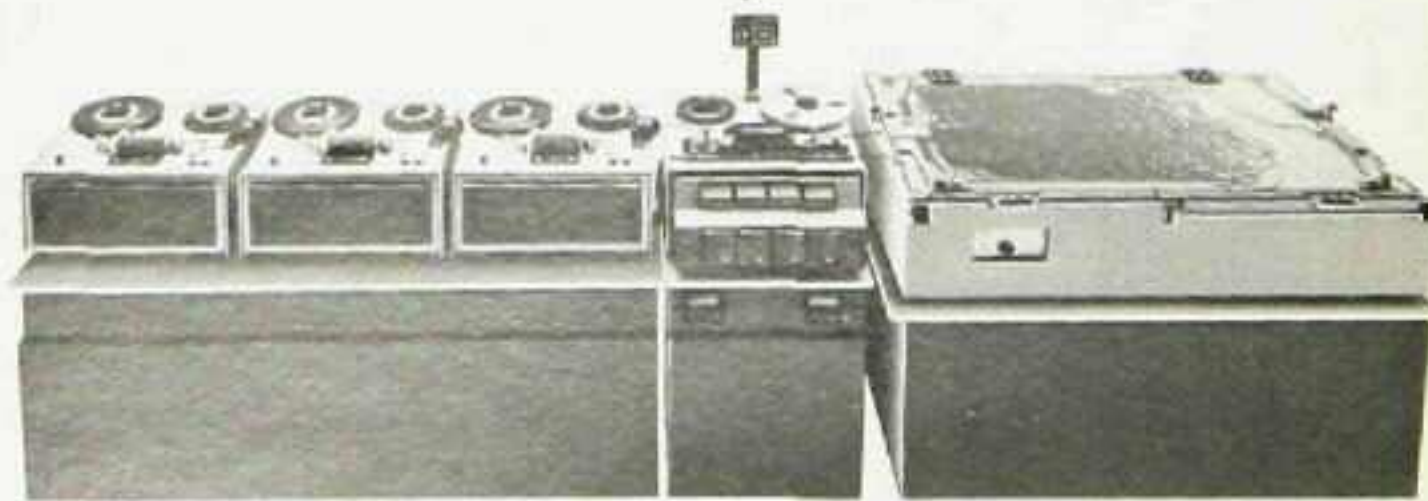
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July 12-15, 1979
The New York Hilton

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Go for the choicest space right now. Reserve your exhibit and sound room space today.

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Reserve your exhibition and sound room space today.

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 Billboard's International Disco Forum VI
 Expocon Management Associates
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Note: Sorry, but all exhibitors must register separately for the Forum, if you can take the time away from selling to participate in many of the exciting events.

Registration Form

Mail completed form to:
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 Billboard's International Disco Forum VI
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Please register me for **Billboard's International Disco Forum VI** at the New York Hilton Hotel, July 12-15, 1979

- I am enclosing a check or money order, in the amount of (please check):
- \$250 **EARLY BIRD RATE** (before May 25, 1979) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
 - \$285 **REGULAR RATE** (after May 25, 1979) for the above categories.
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Name(s) _____ 1st Name for Badge _____

Title(s) _____

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- Master Charge BankAmericard/Visa
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Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 25. Absolutely no refunds after June 25, 1979.

Register Now! Registration at the door will be \$25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

Billboard's Disco Action

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Disco



Billboard photo by Rocky Kemp
WOLFMAN EXCITES—Air personality Wolfman Jack urges disco dancers at the Star Palace, Provo, Utah, to make donations to the Easter Seals contest. Occasion was a fund raising disco dance contest for Easter Seals. The Osmonds were among those lending their support to the venture.

Acts Offer Help For Olympic Aid

NEW YORK—Gloria Gaynor, Carol Douglas, Samantha Sang and Roberta Flack have joined the growing number of artists (and labels) which are coming to the aid of the New York State Olympic Committee, whose "New Yorkers For The Olympics" fund-raising event has pole-vaulted into a star-studded extravaganza. Designed to generate much-needed cash for the U.S. Olympic team's participation in the 1980 Moscow Games, the April 16, 1979, event at the New York, New York disco has also attracted film and sports figures who have donated personal items for auction, and will also serve as celebrity bartenders. Flack has offered for auction a home-cooked dinner at her apartment, to be followed by "a night on the town."

Several record labels are offering substantial support, and have provided auction premiums which are certain to trigger heated bidding. Casablanca Records has come up with an offering of tickets to a Donna Summer show in Las Vegas, and a Village People performance in San Francisco. The label will pick up all travel and hotel expenses. Columbia Records, meanwhile, is offering an assortment of posters and promotional items, as well as a "greatest hits" package consisting of 50 classic albums from the label's catalog. Atlantic Records also has a similar offering for the auction block.

Other musical paraphernalia coming under the gavel include a guitar from Paul Simon, two tickets to Rod Stewart's sold-out concert at Madison Square Garden, an autographed copy of the Bee Gees' authorized biography due out in May, and four signed lithographs of original cover art from Kiss. Bidders will also have a crack at Barbra Streisand's bathing suit, a hand-drawn material

ATLANTA

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 3 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Atlantic (LP/12 inch)
 - 4 MAKIN' IT—David Naughton—RSD (12 inch)
 - 5 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 6 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 7 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 8 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 9 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 10 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 11 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 12 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 13 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12 inch)
 - 14 SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic (LP/12 inch)
 - 15 CLIMB/RUSHING TO MEET YOU—Midnight Rhythm—Atlantic (LP)

BALT./WASHINGTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - 3 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Columbia (LP/12 inch)
 - 4 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 5 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 7 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 8 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 9 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch)
 - 10 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 11 HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP)
 - 12 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 13 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 14 AT MIDNIGHT/SATURDAY NIGHT—T. Connection—TK (LP/12 inch)
 - 15 WORK THAT BODY—Tiana Gardner—West End (12 inch)

BOSTON

- This Week**
- 1 HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Columbia (LP/12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 3 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 4 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 5 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 7 HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP)
 - 8 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 9 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 10 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12 inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 12 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 13 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 14 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 15 HOT FOR YOU—Brainstorm—Tabu (12 inch)

CHICAGO

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Columbia (LP/12 inch)
 - 3 KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - 4 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 5 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 6 HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP)
 - 7 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 8 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 9 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 10 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 12 KEEP ON DANCIN'/DO IT AT THE DISCO/LET'S LOVE DANCE—Sister Sledge—Atlantic (LP/12 inch)
 - 13 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 14 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 15 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch)

DALLAS/HOUSTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Atlantic (LP/12 inch)
 - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 4 DANCE WITH ME—Carrie Lucas—Solar (12 inch)
 - 5 MAKIN' IT—David Naughton—RSD (12 inch)
 - 6 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 7 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 8 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 9 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 10 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 11 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 12 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 13 PICK ME UP, I'LL DANCE—Mable Moore—Epic (12 inch)
 - 14 HOT FOR YOU—Brainstorm—Tabu (12 inch)
 - 15 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)

DETROIT

- This Week**
- 1 FILL MY LIFE WITH LOVE/ONE MORE MINUTE/BELLE DU JOUR—St. Tropez—Butterfly (LP/12 inch)
 - 2 HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP)
 - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 4 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 6 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 7 MAKIN' IT—David Naughton—RSD (12 inch)
 - 8 SPANK—Jimmy "Be" Home—Sunshine Sound (TK) (12 inch)
 - 9 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 10 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12 inch)
 - 11 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 12 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 13 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 14 PANIC—French Kiss—Polydor (LP)
 - 15 EVERY BODY HERE MUST PARTY—Direct Current—TEC (12 inch)

LOS ANGELES

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 3 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 4 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 5 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 6 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 8 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 9 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 10 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 11 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 12 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (12 inch)
 - 13 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 14 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 15 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)

MIAMI

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 4 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 6 KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - 7 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 8 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 9 FILL MY LIFE WITH LOVE/ONE MORE MINUTE/BELLE DU JOUR—St. Tropez—Butterfly (LP/12 inch)
 - 10 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 11 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 12 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 13 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch)
 - 14 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 15 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)

NEW ORLEANS

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Atlantic (LP/12 inch)
 - 3 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 5 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 6 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 7 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 8 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP/12 inch)
 - 9 CLIMB/RUSHING TO MEET YOU—Midnight Rhythm—Atlantic (LP/12 inch)
 - 10 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 11 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 12 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 13 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 14 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 15 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)

NEW YORK

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 3 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 4 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Columbia (LP/12 inch)
 - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 7 HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP)
 - 8 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 9 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 10 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 11 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 12 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 13 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 14 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 15 HAPPINESS—Pamela Siders—Planet (12 inch)

PHILADELPHIA

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 3 HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP)
 - 4 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 6 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 7 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 8 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 9 PARTY SONG/TAIN' A CHANCE/NIGHT TIME—Sticky Fingers—Polydor (LP)
 - 10 JAMMIN' AT THE DISCO—Philly Dams—WMOF/Fantasy (12 inch)
 - 11 PICK ME UP, I'LL DANCE—Mable Moore—Epic (12 inch)
 - 12 POUSSIEZ LP—all cuts—Poussiez—Vanguard (LP)
 - 13 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 14 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12 inch)
 - 15 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)

PHOENIX

- This Week**
- 1 ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DU JOUR—St. Tropez—Butterfly (LP/12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 3 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 4 KNOCK ON WOOD/LIGHT MY FIRE—Ami Stewart—Arista (LP/12 inch)
 - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 6 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 8 MAKIN' IT—David Naughton—RSD (12 inch)
 - 9 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch)
 - 10 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 11 CRAZY—The Ohio Family—ABC Records (12 inch)
 - 12 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 13 WITHERING HEIGHTS LP—all cuts—Fenners—Midwest (LP)
 - 14 HOLD YOUR HORSES LP—all cuts—First Choice—Salsoul (LP)
 - 15 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)

PITTSBURGH

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 MAKIN' IT—David Naughton—RSD (12 inch)
 - 3 HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP)
 - 4 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 5 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 6 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 8 ROCK IT TO THE TOP—Manlio—SMI (12 inch)
 - 9 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 10 KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - 11 WHOLE LOTTA LOVE/WONDERFUL MEDLEY—The Wonder Band—Atlantic (LP/12 inch)
 - 12 WITHERING HEIGHTS LP—all cuts—Fenners—Midwest (LP)
 - 13 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 14 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Columbia (LP/12 inch)
 - 15 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)

SAN FRANCISCO

- This Week**
- 1 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 3 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 4 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
 - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Atlantic (LP/12 inch)
 - 6 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 8 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 9 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 10 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 11 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 12 WORK THAT BODY—Tiana Gardner—West End (12 inch)
 - 13 SUNSHINE HOTEL—Richard T. Bear—RCA (12 inch)
 - 14 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 15 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
 - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 3 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Columbia (LP/12 inch)
 - 4 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
 - 5 DANCE WITH YOU—Carrie Lucas—Solar (12 inch)
 - 6 KNOCK ON WOOD—Ami Stewart—Arista (12 inch)
 - 7 (EVERYBODY) GET DANCIN'—Bombers—West End (12 inch)
 - 8 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 9 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12 inch)
 - 10 MAKIN' IT—David Naughton—RSD (12 inch)
 - 11 DISCO NIGHTS—G.Q.—Arista (12 inch)
 - 12 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
 - 13 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 14 FOR YOUR LOVE—Chilly—Polydor (LP/12 inch)
 - 15 HAPPINESS—Pamela Siders—Planet (12 inch)

MONTREAL

- This Week**
- 1 KNOCK ON WOOD—Ami Stewart—Quality (12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Quality (LP/12 inch)
 - 3 GET DANCIN'—Bombers—London (12 inch)
 - 4 BANG A GONG/ALL RIGHT NOW—Witch Queen—Union (12 inch)
 - 5 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 6 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Quality (LP)
 - 7 I GOT MY MIND MADE UP/CRYING—Instant Funk—RCA (12 inch)
 - 8 FORBIDDEN LOVE—Madleen Kane—WEA (12 inch)
 - 9 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—WEA (12 inch)
 - 10 I ONLY WANT TO GET UP AND DANCE—Rae—A&M (12 inch)
 - 11 IN THE NAVY/MANHATTAN WOMAN—Village People—Polydor (LP)
 - 12 DON'T FALL IN LOVE—Ainslie Faye Brooks—RCA (12 inch)
 - 13 LET ME TAKE YOU DANCING—Byron Adams—A&M (12 inch)
 - 14 BELLE DE JOUR—St. Tropez—RCA (LP)
 - 15 ULTIMATE LP—Ultimate—Polydor (LP)

APRIL 14, 1979, BILLBOARD

Billboard's Disco D.J. Top Audience Response Playlist represents key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	1	DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP) RFC 3309	★	44	FOR YOUR LOVE—Chilly—Polydor (LP) PD 1 6191
★	2	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch) SD 5209/COT 44245	★	42	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12-inch) M 100013
★	7	TAKE ME HOME—Cher—Casablanca (LP) 7133	★	46	SUNSHINE HOTEL—Richard T. Bear—RCA (12-inch) JD 11492
★	4	GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch) SG 207	★	47	WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12-inch) WBSD 8778
★	6	DISCO NIGHTS—G. Q.—Arista (12-inch) SP 38	★	45	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP) PD 16180
★	9	FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch) WBSD 8772	★	46	WUTHERING HEIGHTS LP—all cuts—Ferrara—Midson (LP) MSI 008
★	7	(EVERYBODY) GET DANCIN'—Bombers—West End (12-inch) WES 22115	★	47	LIKE AN EAGLE/N.Y. BY NIGHT—Dennis Parker—Casablanca (LP/12-inch) NBLP 7140
★	10	HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP) GA 9502	★	39	CRAZY—The Glass Family—JDC Records (12-inch) JDC 12-1
★	9	KNOCK ON WOOD—Amii Stewart—Ariola (12-inch) AR 9000	★	49	40 WHOLE LOTTA LOVE/WONDERFUL MEDLEY—The Wonder Band—Atco (LP/12-inch) DSKO 158/SD 38-111
★	11	DANCE WITH YOU—Carrie Lucas—Solar (12-inch) YD 11483	★	50	50 SPANK—Jimmy "Bo" Horne—Sunshine Sounds (TK) (12-inch) (Remix) SS 206
★	12	BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXL1 3312	★	51	52 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch) Z58 3675
★	15	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12-inch) RRD 20523	★	57	57 CUBA—Gibson Bros.—Mango (12-inch) MLPS 7779-A
★	13	MAKIN' IT—David Naughton—RSO (12-inch) RSS 300	★	53	54 HERE COMES THE NIGHT—Beach Boys—Caribou (12-inch) AS 557
★	17	I WHO HAVE NOTHING—Sylvester—Fantasy (12-inch) D-129	★	58	58 HOT NUMBER—Foxy—TK (LP/12-inch) 300-10
★	15	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 016	★	59	59 STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516
★	21	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP) NBLP 7128	★	57	57 RING MY BELL—Anita Ward—TK (12-inch) TKD 124
★	17	BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12-inch) GG 403	★	51	51 I ONLY WANNA GET UP AND DANCE—Rais—A&M (LP/12-inch) SP 4754/12017
★	18	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch) RCA 11457	★	59	59 POUSSIEZ—all cuts—Poussiez—Vanguard (LP) VSD 79412
★	19	8 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163	★	59	60 KEEP YOUR BODY WORKIN'—Kleer—Atlantic (12-inch) 4715
★	27	WORK THAT BODY—Taana Gardner—West End (12-inch) WES 22116	★	57	57 BAD, BAD BOY—Theo Vaness—Prelude (LP) PRL 12165
★	32	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSO (LP/12-inch) RS2 3902	★	61	61 53 STANDING RIGHT HERE—Melba Moore—Buddah (12-inch) DSC 128
★	30	NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12-inch) PD 11442	★	62	62 55 DON'T YOU NEED—Linda Evans—Ariola (12-inch) 7739 A/S
★	25	STAR LOVE—Cheryl Lynn—Columbia (LP/12-inch) JC 35486	★	63	63 56 TURN THE MUSIC UP—Players Assoc.—Vanguard (LP/12-inch) VSD 79421
★	24	26 CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 19216	★	64	64 I DON'T WANT NOBODY ELSE—Michael Narada Walden—Atlantic (12-inch) 4714
★	24	24 PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP) PRL 12164	★	65	65 MIDNIGHT RENDEVOUZ—Tasha Thomas—Atlantic (LP) SO 19223
★	26	19 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12-inch) 23-10885	★	66	66 JAMMIN AT THE DISCO—Philly Creme—WMOT/Fantasy (12-inch) D-124
★	27	23 SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (12-inch) 28-50657	★	67	67 I'M GONNA DANCE—Asha—TK (LP/12-inch) DASH 30011/TKD 138
★	37	IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12-inch) NBLP 7144	★	68	68 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12-inch) CDS 2316
★	31	IT MUST BE LOVE—Alton McClain & Destiny—Polydor (LP/12-inch) PD 1 6163	★	69	69 IT'S OVER—Alma Faye—Casablanca (LP/12-inch) NBLP 7143
★	30	22 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP) PD 16184	★	70	70 HEART OF GLASS—Blondie—Chrysalis (12-inch) CDS 2275
★	33	ROCK IT TO THE TOP—Mantus—S M I (LP) SM 601	★	71	71 MY LOVE IS MUSIC—Space—Casablanca (LP/12-inch) NBLP 7131
★	35	PICK ME UP, I'LL DANCE—Melba Moore—Epic (12-inch) 28-50665	★	72	72 GOOD, GOOD FEELING—War—MCA (12-inch) MCA 13913
★	38	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	★	73	73 OUR LOVE IS INSANE—Desmond Child & Rouge—Capitol (12-inch) 8506
★	36	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12-inch) #59	★	74	74 JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12-inch) T7 360/M 00021
★	35	28 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch) WBSD 8727	★	75	75 CAPTAIN BOOGIE—Wardell Piper—Midson (LP/12-inch) MSI-009
★	41	HAPPINESS—Pointer Sisters—Planet (12-inch) AS-11407	★	76	76 HAVE A CIGAR—Rosebud—Warner Bros. (12-inch) WBSD 8784
★	45	HOT FOR YOU—Brainstorm—Tabu (12-inch) 228-5515	★	77	77 ROCK SOLID—Chi Chi Favelas—Prism (LP) PLP 10018
★	38	20 AT MIDNIGHT—T-Connection—TK (LP/12-inch) DASH 30009 X	★	78	78 MUSIC BOX—Evelyn "Champagne" King—RCA (LP) AFL1-3033
★	49	PANIC—French Kiss—Polydor (LP) PD 1 6197	★	79	79 KISS YOU ALL OVER/50 STRANGE—Phyllis Hyman—Arista (12-inch) SP 42
★	43	LA BAMBA—Antonia Rodriguez—Buddah (12-inch) DSC 138	★	80	80 GO FOR IT—Billy Preston & Syretta—Motown (12-inch) M 00016

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Swedish DJs Have Their Problems, Start Own Union

By RADCLIFFE JOE

NEW YORK—A disco deejay union, Vastra Sveriges Discjockeyforening, has been formed in Sweden in an attempt to establish disco deejays in that country as "a serious, professional, career-minded group," according to Alex St. John, one of the members of the its board of directors.

St. John, in the U.S. to drum up media and public support for what he describes as the Swedish entertainment media's efforts to break the bonds of government suppression, discloses that the union is the only disco deejay union in his country.

The union, with 50 official members and another 500 unofficial ones, is trying to dispel the impression in most Swedish people's minds that being a disco deejay is little more than a hobby which anyone is capable of performing, according to St. John.

The union executive states that the Swedish disco deejay's image is further hurt by the use in clubs of sports and literary figures as spinners. "This practice is especially prevalent in newly-established and financially shaky clubs," he states.

St. John cites an example where a leading Swedish newspaper recently ran a picture of a popular Swedish wrestler in the deejay's booth of a Stockholm club. The caption, states St. John, reads: "Popular world champion wrestler, Frank Anderson, rests after a recent match."

This is the sort of thing that undermines the credibility of disco deejays in Sweden," fumes St. John.

The union has aligned itself with the Swedish musicians union, and is officially recognized as "the only body processing the work permits of foreign deejays seeking employment in Sweden," according to St. John.

St. John complains that the job of the Swedish spinner is made even more difficult because of the difficulty in getting records. He charges that locally based record labels virtually ignore the existence and needs of disco deejays.

"Most spinners," he points out, "must either buy their records at high retail cost from local outlets or import them, also at high cost from foreign suppliers."

He adds, "The radio stations are

government owned and program only about six hours of pop music a week. A small percentage of this is disco. Further compounding the problem, Swedish radio personalities are not permitted to mention on the air the name of the artist whose record is being played."

St. John continues: "There are also stringent laws against the expansion of clubs in Sweden, and those that do exist have poor to mediocre sound and light systems, all of which help add to the spinners' woes."

(Continued on page 55)

BACK TO EARLIER STYLE

Coming In From the Cold: KC & the Sunshine Band

Continued from page 42

version of "It's The Same Old Song" on that album. Probably if we put it out now the beat would fit right in."

The group's new album, due May 1, is "Do You Wanna Go Party," titled after its just-issued single. "We're back to the original KC & the Sunshine Band," promises KC. By that he means not just back to the goodtime funk sound of its best-selling 1976 LP "Part 3," but all the way

back to its first album "Do It Good."

"On that album we used whistles and the sounds of people partying," says KC, "but I took all that out before 'Get Down Tonight,' thinking the party noises took away from the sound of the record. Now everybody seems to be into partying again, so they're back in."

The party sounds do not appear on the 3:44 seven-inch single, but (Continued on page 55)



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GINO SOCCIO *Unsuccessful As a Rock Artist, He Clicks In Discotheque Field*

By BOB RIEDINGER JR.

NEW YORK—Two years ago Gino Soccio, creator of the current disco chartbusters "Dance To Dance" and "Dancer," had his reservations about disco music.

At that time Soccio was as thrilled with the idea of taking part in a disco session as most people are with the thought of figuring out their income taxes.

But having little success selling his own rock demo tape, the Canadian composer/musician picked up the offer and then found that the job took an interesting turn.

"The way the project was presented to me, I was just an ordinary session man on keyboards," recalls Soccio. The surprise came when he learned he was the only musician on the date and would ultimately record each of the 48 tracks. "Once involved, I worked with it more and more. It became my baby."

That "baby" grew up to become "War Dance," a disco spinoff of a bolero that marched into the U.S. clubs with enough clout to land it in the Disco Top 10. The group name "Kebekelektrik" was given to Soccio's one-man show, and Soccio witnessed with amazement the impact

the record had on hometown Montreal dancers.

Seeing the power of his music in action proved to be the turning point for Soccio, who decided to give himself a disco education. "I started studying it, hanging out in discotheques. The more I started asking DJs about the music, the more I found there were worlds of difference between the songs."

He also claims to have learned a lot from producer/mixer Tom Moulton. Like a student examining an instructor's corrections, Soccio compared his own Canadian version of "War Dance" with the Moulton remix of the tune paying particular attention to Moulton's use of musical spaces and placement.

Today, Soccio is the proud creator of twin hits taken from "Outline," his debut album for the new Warner/RFC label.

"Dancer" and "Dance To Dance" are scaling the disco charts nationwide, and won almost immediate airplay from WKTU-FM when the album was released last February.

Even WABC-AM, usually the elite province of chart proven singles, has opened its playlist to the Soccio sound. As part of a new disco

rotation for the station's programming, "Dancer" is among the first songs to be added on the basis of strong local sales, regardless of national pop chart positioning.

Observers are tagging Soccio's efforts as "disco for the discerning," and "serious disco with depth."

Meanwhile, Soccio has already put together another LP reflecting his own musical influences. It is very diverse, and tends to broaden the scope of disco with pop, rock and even classical overtones. With the help of the intricate production touches used, it seems to be working.

When he was eight years old, Soccio's parents encouraged him to take piano lessons for cultural exposure. He remembers, "At that time, music was fun, but it was also homework."

Soccio reveals that his turn onto pop came to him through the Animals, along with many other British rock groups of the mid-1960s.

Reminiscent of that period is Soccio's smooth vocals on "There's A Woman" in the new LP. The cut also makes references to the Beatles' progressive White Album, as Soccio is mixed in with a football crowd cheering "hold that line" beneath a percolating rhythm track and some futuristic synthesizer noodling.

More intriguing and electric is Soccio's inclusion here of Maori Indian chants. "I try to use sounds," he explains, and in this instance, "sounds that were quite aggressive, using groups of people. I think the same energy exists at football games as at tribal rituals."

Conceptual disco? Sound effects? Pop-rock hooks and lines? "I can get away with it because the beat is there," claims Soccio.

Soccio is already at work on a track for his next album, which he started in Montreal, adding strings later in Nashville.

Whether his approach to the new album takes a changing course is not a big concern to Soccio who is happy to rely on his artistic instincts, supported by years of studio experimentation and a vast knowledge of musical styles.

What has changed, says Soccio, are the budgets and time available to record the album, all for the better.

"The last album was done on a small budget and we were pressured for time." Soccio raced to meet a projected September release date, having been offered a contract the previous June to record "Outline" for Canada's Quality Records label.

Soccio met the deadline, and Quality, looking for a U.S. label to carry the disk, sent completed tapes to Ray Caviano just as he was switching from TK to Warner Bros.

Although Caviano responded immediately to the tape, operational delays in setting up his label held him back from releasing it last summer. However, since its release last February, Warner/RFC has been able to give "Outline" a strong promotional push in the major domestic markets and abroad.

As a result, Soccio will be overseas soon to promote "Outline," concentrating on the German and Italian markets, noting also that Spain expressed particular interest.

When he returns, Soccio will also get back to work on recording projects other than his own, handling production, mixing, and performing chores. One of his recent production assignments included the "Witch Queen" album on RCA, featuring Muscle Shoals musicians. The album includes disco remakes of Led Zeppelin rock material, which is hardly foreign to Soccio's tastes.

Soccio also did the remix on the

(Continued on page 55)

AT S.F. OPERA HOUSE

Sylvester Takes Act Into Sacred Ground

By JACK McDONOUGH

SAN FRANCISCO—The soldout mid-March appearance at the San Francisco Opera House by Sylvester could be an important new development: bringing the disco world into traditionally conservative symphony and opera halls.

At the San Francisco Opera House performance, produced by David Bandy and Gary Roverana, Sylvester was backed by an eight-piece basic band, four female vocalists (including his stalwarts, Martha Wash and Izora Rhodes, known as Two Tons Of Fun) and a 20-piece orchestra section of players from the San Francisco Symphony contracted by cellist Terry Adams.

At one point the full theatrical production was interrupted for the reading of a mayoral proclamation naming the date as "Sylvester Day" in San Francisco.

Previously the Opera House has hosted only a few select pop events—George Benson with the California Youth Orchestra, the Pointer Sisters and Carole King.

"The Opera House people backed away at first," says Nancy Pitts of Honey Productions, "but with the good reviews we had piled up and 100% backing from Fantasy, we made it happen. We were so determined that in the end that made the difference."

"And after we saw the reaction there, I thought, 'Why not take disco out of the usual disco places and try to put it into opera houses elsewhere?'"

As a result, Honey Productions is now negotiating for similar full scale orchestra/theatrical performances for Sylvester in the fall at the Metropolitan Opera House in New York; Pantages Theatre in Los Angeles; and at opera houses in Chicago and Washington, D.C.

If these dates come together they will be preceded by spring dates at Roseland in New York May 28 ("We began there," says Pitts, "and I want to take it back there first") as well as dates in South Florida and a month's worth of dates in Brazil.

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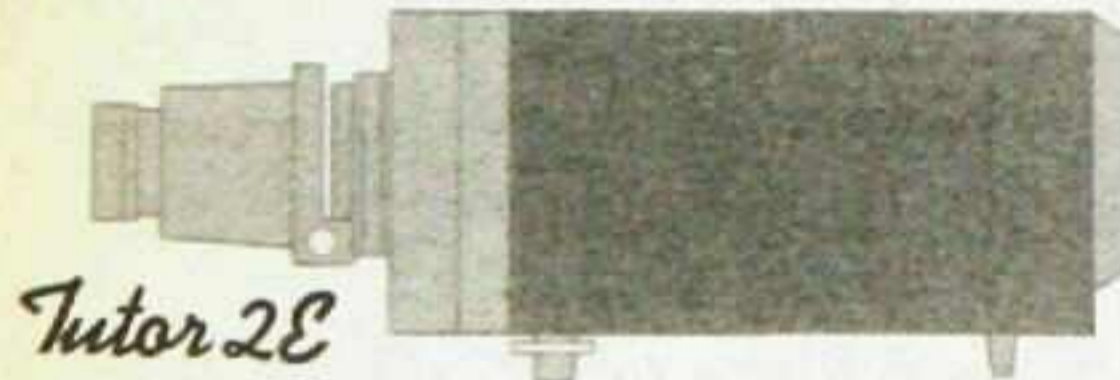


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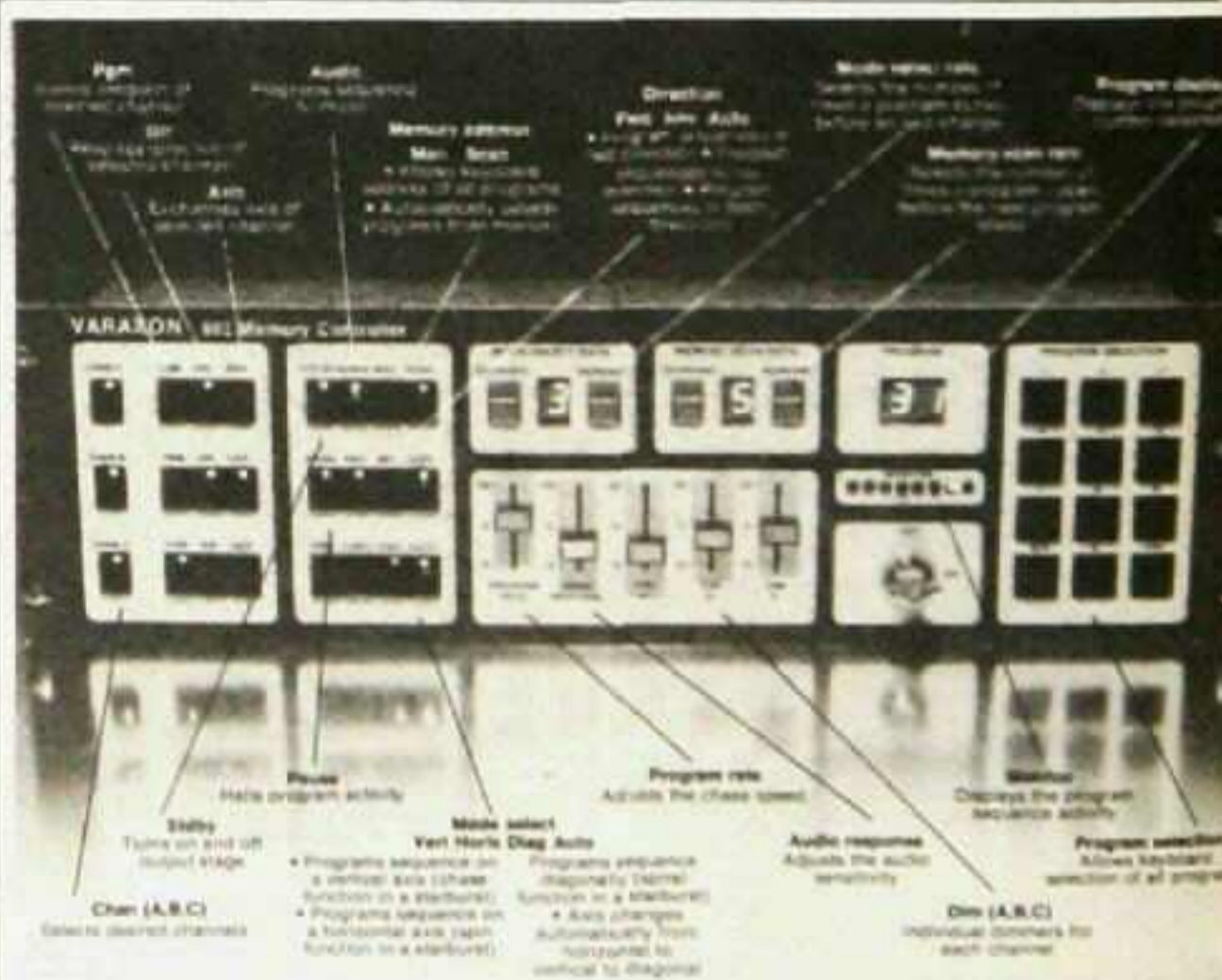
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Disco Mix

By BARRY LEDERER

NEW YORK—The group Mantus made a dent in the disco field with "(Dance It) Free Style Rhythm." Its first album on SMI Records contains this and three other cuts which are pulsating rhythms that should help pack the dance floors.

"Midnight Energy" is the LP's title and the cut which is mostly vocal. However, this tune as well as the others are rowing and riveting thanks to rhythm tracks which are some of the most exciting to come along in some time.

Congas, percussion and synthesizer contribute to non-stop action. However, tracks that give additional punch. "I'm So In Love With You" and "Rock It To The Top" start off easily but halfway through, the instrumental section takes off with a sizzling momentum. The result is hot material for the deejay to play. Producer Will Crittendon had New York deejay John Benitez work with him on the disco mix.

Westend Records Bombers second album is naturally "Bombers II." "Pistolero" highlights the tracks with a 5:28 minute instrumental cut that relies on electronics, bongos and a chanting chorus. Keyboard provides the melody line with female vocalization of the title weaving in and out.

A definite haunting and spacey feel is maintained on this refreshing and moving selection. "Shake," though slower in tempo and mood, is ethereal in quality, reminiscent of "Oxygene" and "Equinox." "Let's Dance," as well as "Disco Galaxy," are more pop disco and show possibilities for crossover into other areas than

disco. Also included is the current hit "Everybody Get Dancing."

Midsong is ready with the Wardell Piper album which contains the current favorite "Captain Boogie." Highlighting this new release is "Super Sweet" which runs 11:37 on the album but will be shortened to about 7 on a special 12-inch 33 1/2 r.p.m. promotional disk for deejays. This funk oriented tune gives the artist ample opportunity to show her capabilities.

A churning beat is matched with fine orchestration and arrangement as produced by John H. Fitch Jr. and Reuben Cross. The disco mix on "Super Sweet" will be by Jimmy Simpson.

Recently San Francisco's Trocadero Transfer celebrated its first anniversary with owner Dick Collier playing host to 1,500 persons. Bob Viteritti, former Billboard best deejay from the Miami area (1978), had excellent response from the new 12 inch remix of the "Runner" by the Three Degrees on Ariola. The Theo Vaness cut "No Romance/Got To Dance" on Prelude and "Ring My Bell" by Anita Ward on TK Records also had the crowd jumping. This talented deejay put together a special medley of the year's past hits with "Boogie Oogie Oogie," "Last Dance" and "Disco Heat" contributing to the highlight of the evening.

Disconet's Volume II No. 10 program utilizes deejay Chico Star from the Anvil in New York. Both sides of this disk contain good material that is mixed well by this up and coming spinner.

Disco

KC & the Band Come In From the Cold

• Continued from page 53

will be on the long LP and 12-inch 33 1/2 disco disk versions.

Another change on the new LP is that it has greater variety, including a slow song and a midtempo number—Frederick Knight's "I Betcha Didn't Know That"—in addition to the peppy disco tracks it is best known for.

The group's comeback strategy also includes more frequent product releases, as opposed to the long 22-month lapse between "Part 2" and "Who Do Ya (Love)." "It was a little slow," says KC, "mostly because of demand for the older songs. We didn't know what to do about it; it threw us off a little bit."

Following the studio set in May will come a double live album in October, a greatest hits set in January 1980, a double studio collection in May 1980 and another studio set in September 1980. The plan is to have two or three LP releases a year.

Another recent change for the group is shifting from self-management to the Katz-Gallin umbrella seven months ago. "I needed the help," acknowledges KC. "When I was managing the group it was getting hectic and I was going bananas. My creativity was slipping and I thought, 'whoa—this ain't the way it was in the beginning; I didn't have all this pressure.'"

"I had to get back to the way it was or I was going to break; and possibly just stop." That was probably the reason for the year-long layoff. "I just had to get it together," says KC. "It all happened so fast."

The group, which is booked by ICM, begins its first tour since 1977 in mid-July, concentrating on fair sites in the U.S. and Canada. The opening act on the eight-week stint will be Jimmy "Bo" Horne, who is produced for TK's Sunshine Sound label by Casey and his partner Richard Finch.

KC used to bristle when the Sunshine Band was referred to as a disco

act, but now he takes it in stride. "I was a little confused when we were called that," he says. "A lot of people were trying to tear disco down so I didn't know if I should say we were with it or not."

Upcoming projects for KC and Finch include LPs by Jimmy "Bo" Horne, George McCrae, Fire (the Sunshine Band's female backup duo) and Magic City (Horne's backup band). KC and Finch also manage all the Sunshine Sound acts.

They are also taking over production and management of Teri DeSario on Casablanca with the 45 "Stuff Dreams Are Made Of." Her

debut single last year, the midchart "Ain't Nothin' Gonna Keep Me From You," was handled by Barry Gibb, Alby Galuten and Karl Richardson.

KC also indicates that he's changing his image a bit. He'll still wear colorful costumes onstage, but with fewer rhinestones.

KC notes that there are 24 people on the payroll when he does and another 24 in the offices at Sunshine Sound.

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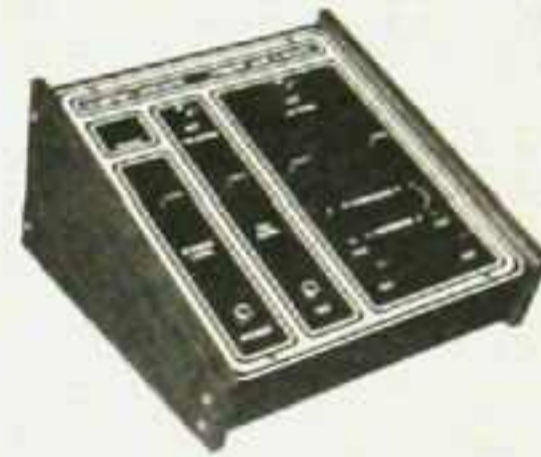
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Swedish Scene

• Continued from page 53

The union executive states his organization will soon begin a series of basic training courses for its members, and will start a newsletter to disseminate information of interest to the membership.

The union will also work "to initiate an effective control over the working conditions. It will also seek to begin a register of the country's discotheques in an effort to insure their quality," states St. John.

The association will also seek to establish a minimum wage for spinners. St. John claims that many of the non-professional deejays playing in Sweden seem content to accept \$5 and all the food and drink they can consume.

Gino Soccio

• Continued from page 54

Amazing Rhythm Aces version of "Love And Happiness" by Al Green. The record is caught up, however, in the changing of the Aces' label, ABC, to MCA ownership.

Interestingly Soccio is considering live performances. The studio wizard, whose instrumental capabilities extend to guitar and drums, as well as electronic keyboards and synthesizers, is "trying to come up with something different, but it's still in the works."

Would he be lip-synching and relying heavily on prerecorded tracks, like so many other disco artists?

"If that's what I have to do, I'll just pass on it altogether," he states.

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See Artist Dates Up Over Last Year

By SALLY HINKLE

NASHVILLE—Comparative to last year, advance country bookings for this year's spring and summer season are looking strong with Nashville agencies reporting healthier business despite threatening gas shortages.

Attributable to this new year's rise are such factors as more television and press exposure, mostly emanating from the Nashville area, more venues taking chances with country acts, especially for weekend draws, and artist additions to agencies that have boosted the attraction of talent buyers.

The Billy Deaton Talent Agency reports bookings up about a third over last year's business, and, according to Deaton, the acceptance of country music is making it possible for acts to go into venues that some two years ago wouldn't have considered a country act.

"A lot of the credit for more bookings in venues that haven't taken country bookings previously can be attributed to tv," noted Deaton. "People are becoming more familiar with country artists on account of this exposure, whether syndicated or network."

Such venues he notes are ski lodges and resorts. In addition, an increase in package shows for large halls and stadiums, fair bookings and theme park bookings are accounting for a good spring and summer season outlook.

Other such agencies in Nashville reporting better bookings include Shorty Lavender, Buddy Lee Attractions, the William Morris Agency and Top Billing.

The Joe Taylor Artist Agency, however, has noticed a slight slump in activity.

"It seems to be a little slow so far this year, and I believe it relates to the threatening gas shortages," notes Taylor. "But we went through this a couple of years ago. Initially, everyone was scared to death, as they are now. But it turned out to be a pretty good year."

"Now we do have some new things opening up that have been a lot of help to us," adds Taylor. "We're working with a new club in Georgia, and we're doing a lot of business with Harry Joyce in Canada for which our agency coordinates the whole package."

Taylor believes that fans will still travel for entertainment even though prices are rising.

"As long as things don't get any worse as far as gasoline problems are concerned, I don't foresee any curtailments in activity," says Andrea Smith of Top Billing, who notes that bookings have loosened up as of recent with April dates rolling in.

"Now with the Sunday closings of filling stations, particularly in the Northwest a couple of years ago, a good many country music parks were hurt, and I think they might feel this again this year. But as far as a national picture, bookings for us are really looking good for this season."

Bob Neal of the William Morris Agency notes that there have been some questions from some of the buyers concerning the gas shortages, but "most of them are proceeding with their plans and hoping for the best."

In regard to entertainer's traveling expenses, Deaton observes that it is costing artists more for travel, and that it is being reflected in some of the prices acts are charging.



CON ARTIST—Warner Bros. artist Con Hunley entertains at a special showcase concert held at Nashville's Exit/In recently during the Country Radio Seminar.

Hunley In 5 City Showcase Tour

NASHVILLE—Singer Con Hunley launched a five-city showcase tour recently with a debut performance at the Exit/In. His appearance coincided with the release of his first Warner Bros. LP, "Con Hunley," as well as with the Country Radio Seminar held annually in Nashville.

Bobby Denton, program director of WIVK-AM served as emcee for the show which drew a crowd of music industry executives, disk jockeys and country artists, including Barbara Mandrell, Margo Smith, T.G. Sheppard, Chet Atkins, Rex Allen, Jr. and Earl Thomas Conley.

Also in attendance was Nashville sheriff Fate Thomas who presented Hunley with keys to the metro jailhouse during the concert.

Singer John Anderson, another Warner Bros. artist, opened both sets for Hunley. The second show was broadcast live over WKDA-AM.

2,000 Stations Beaming Country

• Continued from page 34

Central (21%) and Middle Atlantic (19%).

Percentage-wise, country radio stations are up 25% on a national and international basis over the past year. It has risen 26% in the provinces of Canada.

Broken down by modulation, FM surprisingly posts the biggest increase at 26%, followed by AM with 25% (but with the largest total increase at 328).

Stations with power of 5,000-watts or less went up 28% in numbers, while those above gained 16%.

The CMA seems most heartened

by the amount of stations turning to full-time country programming: up an impressive 27%. Those flirting with country music (less than eight hours daily) rose by 24%, followed by stations running 12-15 hours daily of country (19%) and those outlets airing eight to 11 hours each day (18%).

"The statistics indicate a more thorough researching operation and a definite trend towards country music radio," comments Sam Hunt, Jr. who directed the survey through Chapple Business Services. "We've had an increase all across the board."

Of particular note, says Hunt, is the "big increase in Canadian stations carrying country music." He also points to a trend in many smaller towns that have two or three country stations battling it out in a tiny market.

According to the survey, the states claiming the greatest number of country radio stations are Texas, California, Tennessee, Georgia, Alabama and North Carolina.

The survey is an annual CMA project. This is the second year the survey has been computerized, bringing it more up to date.

Chapple Business Services, Brentwood, Tenn., maintains the CMA radio list. The survey also shows an increase in the amount of stations that are CMA members—up to 238 from 228.

To keep the lists current, stations are requested to send any changes—in call letters, power, program directors, managers, addresses—to Country Music Assn., 7 Music Circle North, Nashville, Tenn. 37203.

The radio list will be available to CMA members in two weeks.

'Nuts To Radio' Promo Released

NASHVILLE—Nuts to radio. That's what the promoters of the record "Billy, See" are sending.

More than 500 stations nationally are being mailed cans of peanuts personalized with the station's call letters to boost the release on Wooden Records by Ed Ginsberg and Rumpelstiltskin. The label is a subsidiary of Wood'n Music, Inc.

The peanuts are a tie-in with the Jimmy and Billy Carter message in the lyrics.

Besides country, the New York-based label is pushing the record toward rock, MOR and other stations.

Wooden is distributed nationally by Nationwide Sound of Nashville.



Billboard photo by Glenn Snoddy

PLAYBACK PARTY—Stella Parton and producer Jim Malloy enjoy a light moment during her "listening party" thrown for invited guests at Woodland Sound Studios to celebrate the completion of Parton's Elektra album.

Dotsy On Receiving End Of Push

NASHVILLE—RCA Records and manager Happy Shahan have instituted a major building program for Dotsy. She recently toured Scotland and will make her debut appearance at the Wembley Festival in England this month.

RCA is releasing Dotsy's LP in England to coincide with her trip. Supporting the U.S. release of the album, Dotsy is set to appear in major markets, opening for the Charley Pride Show. She'll be backed by her new band in concert and club dates.

Presser Drops Prices By 13%

NASHVILLE—In an effort to conform to the government's inflation ceilings, Deltron Records of Nashville, owners of Deltron Pressing, Inc. of Lafayette, Tenn., has effected a price cut by more than 13% on its pressing services to customers in the Nashville area.

Involved in both the pressing of picture disks and regular, pure black vinyl LPs and seven-inch records, Deltron officials note that the new price discounting only affects the pressing operations of the latter entities with pricing remaining the same on picture disks, at least through the first and second quarter of 1979.

The savings obtained for the Nashville area one due in part to the method of freight secured on a local level.

ASCAP Honors 3

NASHVILLE—ASCAP's Nashville operations recently hosted a reception to honor its triple crown writer winners, Don Schlitz, Randy Goodrum and Sonny Throckmorton.

Schlitz picked up a Grammy in the best country song category for "The Gambler." Goodrum was named song of the year recipient by the Nashville Songwriters Assn. International for "You Needed Me" and Throckmorton was lauded by the Nashville Songwriters Assn. International as its songwriter of the year.

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MUSIC FLOWS—Jerry Naylor performs along the riverbank at the seventh KKYX-AM Great Country River Festival in San Antonio. The show is held along the San Antonio River.

Nashville Scene

By SALLY HINKLE

The 13th annual Country Music Assn. Awards Show will be televised live from Nashville's Grand Ole Opry House via CBS-TV Oct. 8. Kraft Foods will again be sponsoring the program. Elektra's Stella Parton recently taped an upcoming segment of the CBS tv series, "The Dukes Of Hazzard." The episode is entitled "Deputy Dukes."

Eddie Rabbitt's first headlining engagement at the Sahara Tahoe was a sellout recently. In conjunction with his appearance, the Nevada/California border town of Stateline changed its name to Loveline, which is the title of Rabbitt's forthcoming Elektra LP. His current LP, "Variations," celebrates 53 weeks on the Hot Country LP chart this week while the "Every Which Way But Loose" soundtrack holds strong at 15 weeks.

The Delbert McClinton Band recently ap-

peared on PBS' "Austin City Limits." Rick Nelson is packing in four dates in four days, Wednesday-Saturday (11-14), with performers at the Hyatt House in Winston-Salem, N.C., the Thomas Wolfe Auditorium in Asheville, N.C., the Roanoke Civic Center in Roanoke, Va., and the McBroom Gymnasium in St. Mary's, Ohio.

Chris LeDoux, whose latest single is entitled "Lean, Mean and Hungry," played the Terrace Ballroom in Salt Lake City, March 31, with Ernest Tubbs.

The fifth annual Pisces party, organized by Nashville music lawyer Denny Brewington, brought out some 500 persons to Nashville's Exit/In recently. Among those in attendance were Larry Jon Wilson, Ed Shea, Southern regional director for ASCAP, Lee Clayton, Crystal Gayle's band, Peace & Quiet, and Elvis Costello and his band who were in town for a concert at the War Memorial Auditorium. Entertainment was provided by Zack Van Arsdale and Tennessee Pulleybone.

Capitol's Mel McDaniel, who is under exclusive management with the Cloud Agency in Tulsa, is currently undergoing a personal appearance schedule that closes with a concert with Ray Price, April 26 in McAllen, Tex.

Lone Star's Cooder Browne and the Geezinslaw Brothers recently joined Moe Bandy and Johnny Rodriguez, among others, in a statewide Earl Campbell Appreciation Day at the Broken Spoke in Austin, Tex. Hosts for the event were Darrell Royal, Univ. of Texas athletic director,

and Senator Peyton McKnight. Country artists, sports figures and legislative representatives were in attendance to celebrate the 1977 Heisman Trophy winner, who joined in a version of "Luckenbach, Texas" during festivities.

"Makin' Music," a new LP project by Roy Clark and legendary blues-jazz artist, Clarence "Gatemouth" Brown, will be released shortly. Clark and Brown are joined by bassist Tony Garnier, formerly with Asleep At The Wheel; drummer Jim Keltner, keyboardist Garland, a member of the Oak Ridge Boys Band, and Brazilian jazz percussionist, Aírto Moreira. Producer on the project is Steve Ripley.

Tammy Wynette recently appeared with Roy Clark and Hank Thompson for the eighth annual KTOW Radio "Spring Show," and is slated for appearances at the 11th annual International Festival of Country Music at the Empire Pool in Wembley, England, Saturday (14) and April 20 and 21.

Faron Young has completed a tour of England, Ireland and Scotland for Jeffrey Kruger of Ember Enterprises. Young and his band toured with Bill Anderson. Faron is now on MCA Records. David Rogers just completed a state-side tour—30 days through North Dakota, Washington, Wyoming and Jackpot, Nevada.

Globetrotting Kermit Goell returned from Europe to Nashville, noting that a German-written country song by the group Truck Stop won second place in the Eurovision Song Contest. Goell turned producer with Ronnie Smith's version of "My Blue Heaven" on NSD Records.

Crystal Gayle has been cited by Japan's Radio Hit Research Committee as the best on-air foreign artist of 1978. The popularity disk award is based upon popularity and amount of airplay. Her next single is the title track from her current gold LP, "When I Dream." Con Brio recording artist Terri Hollowell recently returned from a four week promotional trip to Australia in support of her single, "Strawberry Fields Forever." In conjunction with the release, she appeared on three national tv shows and performed twice in concert.

The University Press of Memphis State Univ. will be publishing the autobiography of "Hee Haw" and country music personality, Archie Campbell, as part of its "Famous Tennesseans" series. The nationally distributed "Famous Tennesseans" books honor noteworthy Tennessee citizens who have made significant contributions to the lifestyle of the state and nation. The only other entertainer to be honored is Elvis Presley.

CBS Records, United Talent, Bill Hudson & Associates and producer Buddy Killen recently celebrated Ronnie McDowell's birthday and upcoming Epic single release, "The World's Most Perfect Woman." Ray Price takes time out from his week-long engagement with Roy Clark at the Frontier Hotel in Las Vegas to tape the "Dinah Show," Tuesday (27).

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	18	THE GAMBLER—Kenny Rogers, United Artists UA LA 934 H
★	2	8	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
	3	19	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
	4	21	TNT—Tanya Tucker, MCA 3056
	5	15	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE-503
	6	49	STARDUST—Willie Nelson, Columbia JC 35305
	7	19	TOTALLY HOT—Olivia Newton-John, MCA 3067
★	15	5	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
	9	30	EXPRESSIONS—Don Williams, MCA AY 1069
	10	11	SWEET MEMORIES—Willie Nelson, RCA AHL 3243
	11	42	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
★	17	4	JUST LIKE REAL PEOPLE, The Kendalls, Ovalton OV 1739
	13	8	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
	14	12	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
	15	18	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
	16	10	JOHN DENVER, RCA AQL 1-3075
★	21	9	LEGEND—Poco, MCA AA 1099
★	22	64	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
	19	19	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
	20	13	THE BEST OF BARBARA MANDRELL, MCA AY 1119
★	21	NEW ENTRY	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
	22	16	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1-2979
	23	25	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
	24	20	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
	25	28	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
	26	29	MOODS—Barbara Mandrell, MCA AY 1088
	27	30	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35779
	28	23	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1-2780
	29	26	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1-2983
	30	35	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
	31	27	MEL TILLIS—Are You Sincere, MCA 3077
	32	24	TEAR TIME—Dave And Sugar, RCA APL 1-2861
	33	33	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum AE 155
	34	37	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovalton OV 1719
	35	38	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
	36	36	DUETS—Jerry Lee Lewis & Friends, Sun 1011
★	49	3	A WOMAN—Margo Smith, Warner Bros. K-3285
★	34	NEW ENTRY	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC-35776
	39	39	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
	40	31	NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4590
	41	43	WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
	42	44	CONWAY—Conway Twitty, MCA 3063
	43	48	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
	44	42	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
	45	32	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
	46	41	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
	47	34	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★	48	NEW ENTRY	CON HUNLEY, Warner Bros. K-3285
	49	40	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3082
	50	47	THE PERFORMER—Marty Robbins, Columbia KC-35446

Tennis, Anyone?

NASHVILLE—The sixth annual Music City Tennis Invitational is set for May 22-24 at the Nashville Racquet Club.

As in past years, the tourney is expected to draw leading music business figures from across the nation. The event benefits the Children's Hospital of Vanderbilt Univ.

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Gibson Selected By Smithsonian

NASHVILLE—Don Gibson has been chosen to perform at the Smithsonian Institution Oct. 21. The singer-writer will be one of only four featured artists in the Smithsonian's ongoing American Country Music series honoring "great country music songwriters."

The Hickory Records artist also has upcoming performances at the Wembley Festival in London, and International Festivals of Country Music in Gothenburg, Sweden; Frankfurt, Germany, and Rotterdam, Holland.

Statler Bros. In Hot P.A. Streak

NASHVILLE—Phonogram/Mercury recording artists, the Statler Brothers, continue to topple box-office sales and attendance records, most recently breaking the all-time country concert attendance and country concert gross records for the entire state of Kentucky.

The group rang up an official tabulated gate count of 15,000 people, coupled with a gross total of \$100,600 at its March 17 appearance at Freedom Hall in Louisville, Ky.

The Statlers also performed the same weekend in Macon, Ga., where they drew 6,000 fans for a boxoffice gross of \$43,000 in the Coliseum, and in Evansville, Ind., where their appearance filled the Roberts Stadium with 10,031 people for a total gross figure of \$69,411.

Headlining on all three dates with the Statlers was MCA Records artist, Barbara Mandrell.

ASCAP Money To 45 Writers

NASHVILLE—Some 45 Southern area writer members of ASCAP have shared in the \$97,000 given by the performing rights organization for its 1978-79 standard supplementary cash awards.

Among the recipients of the awards are Razy Bailey, Thomas Benjamin, Don Cook, Roy Culbertson, Lionel Delmore, Julie Didier, Michael Curtis Dukes, Ruby Falls, Bobby Fisher, Danny Flowers, Robert C. Garrison, Steve Glassmeyer, Durwood Haddock, Paulie Hartford, David Heavener, Casey Kelly and Jeannie Kendall.

Also: Mike Kossor, Sam Lorber, Johnny MacRae, Bob Millsap, Lori Parker, Ed Penney, Jerry Louis Penrod, Diane Pfeifer, Conrad Pierce, Charles Quillen, Dottie Rambo, Eddy Raven, Austin Roberts, Carlene Routh, Harlan Sanders, Don Schlitz, Jeff Silbar, Fred Silver, Sandy Mason Theoret, John Thompson, Mark True, Kennedy Wahle, Jeanine Walker, Bill Wence, Don R. Williams, Kelly Wilson and Steve Wilson.

15 For 'Goobar'

NASHVILLE—Comedian George "Goobar" Lindsey has entered into an exclusive 15-week pact with the Silverbird Hotel & Casino in Las Vegas.

The agreement calls for Lindsey to co-headline with various artists, and encompasses shows already scheduled with Johnny Rodriguez and Jody Miller, running through April 17, and a return engagement with Freddy Fender, June 23-July 12.

Acts Aid Symphony

NASHVILLE—Classics met country in Austin, Tex., Friday (6) as Willie Nelson headed a benefit for the Austin Symphony. Also starring in the performance at Waterloo Park was Leon Russell and Lone Star Records acts Cooder Brown and the Ceezarlaw Brothers.

'Crazy' a Movie?

NASHVILLE—"Middle Age Crazy," written by Sonny Throckmorton and published by Tree International, is being considered for expansion into a motion picture. Negotiations are now taking place with a Hollywood production firm for converting the country song into a movie.

Billboard

Hot Country 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	* STAR PERFORMER—Singles registering greatest proportionate upward progress this week			
							This Week	Last Week	Weeks on Chart	
1	3	9	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandrell (H. Barko, R. Jackson, C. Hampton) MCA 12451 (East Memphis/Kendrick, BMI)	38	6	6	68	53	11	SHADOWS OF LOVE—Rayburn Anthony (W. Holyfield) Mercury 55051 (Maplehill/Vogue, BMI)
2	4	9	ALL I EVER NEED IS YOU—Kenny Rogers & Dottie West (J. Holiday, E. Reeves) United Artists 1276 (United Artists/Racer, ASCAP)	40	5	5	69	54	14	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Mel Tillis (C. Gofford, T. Garrett/D. Gaskin) MCA 40983 (Poco/Makyle, BMI/Sawgrass, BMI)
3	6	8	WHERE DO I PUT HER MEMORY—Charley Pride (J. Weatherly) RCA 11477 (Koca, ASCAP)	41	5	5	80	2	2	WHAT'S ON YOUR MIND/SWEET MELINDA—John Denver (J. Denver/G. Gillette, S. MacKachmar) RCA 11535 (Cherry Lane, ASCAP)/(Cherry Lane, ASCAP)
4	5	10	SWEET MEMORIES—Willie Nelson (M. Newbury) RCA 11465 (Acuff/Rose, BMI)	42	6	6	71	59	6	LOVE ME TENDER—Linda Ronstadt (E. Presley/V. Mabson) Asylum 45011 (Epic Presley/Belinda, BMI)
5	8	7	BACKSIDE OF THIRTY—John Conlee (J. Conlee) MCA 12455 (House Of Gold/Pomard, BMI)	39	39	6	72	55	13	STILL A WOMAN—Margo Smith (M. Smith, M. David, N. Wilson) Warner Bros. 8726 (Salazar/Dusty Roads/N. Gallico, BMI/Easy Listening, ASCAP)
6	7	10	THEY CALL IT MAKING LOVE—Tammy Wynette (B. Braddock) Epic 850961 (Tree, BMI)	40	62	2	83	4	4	LAWYERS—Billy Walker (I. Rupp, B. Walker) Capricorn 2056 (Best Way/Sound, ASCAP)
7	9	9	FAREWELL PARTY—Gene Watson (L. Williams) Capitol 4580 (Western Hills, BMI)	41	50	7	74	78	4	KISS YOU AND MAKE IT BETTER—Ray Head (M. David) MCA 12462 (Screen Gems/EMI/Songmaster, BMI)
8	10	8	SLOW DANCING—Johnny Duncan (J. Tempchin) Columbia 310915 (WB/Jazz Bird, ASCAP)	42	51	4	75	85	2	THE GREAT CHICAGO FIRE—Faron Young (D. Kirby, B. Fischer) MCA 41004 (Cross Keys/Bobby Fischer, ASCAP)
9	11	9	WISDOM OF A FOOL—Jacky Ward (A. Silver, R. Alfred) Mercury 55055 (Planetary, ASCAP)	44	44	7	76	NEW ENTRY	76	WHAT IN HER WORLD DID I DO—Eddy Arnold (D. Wayne, B. Fischer) RCA 11537 (First Lady/Broken Lance, BMI/Bobby Fischer, ASCAP)
10	16	5	DON'T TAKE IT AWAY—Conway Twitty (T. Seals, M. Barnes) MCA 41002 (Dancer, BMI)	45	14	11	77	72	5	JACK DANIEL'S, IF YOU PLEASE—David Allan Coe (D.A. Coe) Columbia 310911 (Warner-Tamartone, BMI)
11	1	12	I JUST FALL IN LOVE AGAIN—Anne Murray (Don't Skrew Up) Lloyd Webber/Capitol 4575 (Poco/Hobby Horse/Cotton Pickin' Songs/BMI/ASCAP)	46	48	6	78	NEW ENTRY	78	EVERYBODY WANTS TO DISCO—Glen Barber (J. Mundy) MCA 1025 (NSD) (Newbreak, ASCAP)
12	2	12	IT'S A HEATING SITUATION—Moe Bandy (C. Fuqua, S. Throckmorton) Columbia 310889 (Tree, BMI)	47	15	12	79	NEW ENTRY	79	SHADY STREETS—Gary Stewart (B.R. Reynolds, D. Betts, D. Toler) RCA 11534 (Dobson/Pangloss, BMI)
13	13	9	I'M GONNA LOVE YOU—Glen Campbell (M. Smotherman) Capitol 4682 (Greenleaf/Son/Royal Oak, ASCAP)	48	56	8	80	87	3	THE MYSTERIOUS LADY FROM ST. MARTINIQUE—Hank Snow (R. Redd, M. Tomka) RCA 11487 (Cedarwood, BMI)
14	17	9	TOUCH ME WITH MAGIC—Marty Robbins (S. Bogard, M. Uhlly) Columbia 310905 (Eye-Lou/Alge, BMI)	49	57	4	81	3	3	THE PIANO PICKER—George Fickell (G. Fickell) Decca 4573 (Decca) (United Artists/Katlin/George Fickell, ASCAP)
15	23	5	LAY DOWN BESIDE ME—Don Williams (D. Williams) MCA 12458 (Koca, BMI)	50	58	4	82	89	4	I CAN ALMOST TOUCH THE FEELIN'—The Le Gallies (G. S. Patten, S. Miles, J. Luck) 4 Star 1037 (Carpax, ASCAP/Rayson, SESAC)
16	19	7	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE—Janie Fricke (J. MacRae, B. Morrow) Columbia 310910 (Music City, ASCAP)	51	63	3	83	94	2	GIVING UP EASY—Lynn Everett (J. Foster, B. Rice) Ontario 102 (April, ASCAP)
17	20	8	SECOND-HAND SATIN LADY (And A Bargain Basement Boy)—Jerry Reed (D. Feller) RCA 11472 (Guitar Man, BMI)	52	37	9	84	84	4	LOVE IS HOURS IN THE MAKING—Sterling Whipple (S. Whipple) Warner Bros. 8747 (Tree, BMI)
18	21	3	LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius (D. Rutherford, G. Harrison) RCA 11532 (F. Gem, BMI)	53	NEW ENTRY	53	85	NEW ENTRY	85	THE GIRL ON THE OTHER SIDE—Rick Nelson (N. Noble, L. Douglas) TMO 601 (Warner, KAT, ASCAP)
19	24	6	DOWN ON THE RIO GRANDE—Johnny Rodriguez (J. Rodriguez, R. Boling, D. Tazley) Epic 850671 (Mallote/House Of Gold/Dark Stream, BMI)	54	64	4	86	86	2	COLD, COLD HEART—Jerry Lee Lewis (H. Williams) Sun 1141 (Fred Rose, BMI)
20	22	9	THIS IS A LOVE SONG—Bill Anderson (J. Weatherly) MCA 40992 (Koca, ASCAP)	55	77	2	87	NEW ENTRY	87	I NEED YOUR HELP BARRY MANILOW—Ray Stevens (D. Gonyea) Warner Bros. 8785 (Ray Stevens, BMI)
21	30	4	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (D. Bellamy) Warner-Curb 8796 (Bellamy Brothers, ASCAP)	56	66	4	88	88	4	LIPSTICK TRACES (On A Cigarette)—Amazing Rhythmic Aces (N. Neville) MCA 12454 (Koca, BMI)
22	27	6	ISN'T IT ALWAYS LOVE—Lynn Anderson (K. Benson) Columbia 310909 (Sky Harbor, BMI)	57	49	14	89	90	2	THE HONKY TONKS ARE CALLING ME AGAIN—Lenny Coult (E. Pennington) King Coal 02 (NSD) (Ramar, BMI)
23	25	9	WALKING PIECE OF HEAVEN—Freddy Fender (M. Robbins) MCA 12453 (Manosca, BMI)	58	68	3	90	NEW ENTRY	90	STAY WITH ME—Dandy (J.P. Pennington) Warner-Curb 8771 (Dinnerlap, BMI)
24	28	7	DARLIN'—David Rogers (D. S. Blandamer) Republic 838 (September/Yellow Dog, ASCAP)	59	69	3	91	92	3	YOU'RE THE ONE WHO REWROTE MY LIFE STORY—Don Schlitz (J. Benjamin) Capitol 4481 (Top Of The Town, ASCAP)
25	26	10	LOVE IS SOMETIMES EASY—Sandy Pnec (S.P. Robinson) Warner Bros. 8731 (Amy's Men's Heavy Duty's, ASCAP)	60	45	7	92	93	2	LOVIN' YOU, LOVIN' ME/TEN THOUSAND AND ONE—Connie Smith (S. Throckmorton/F. Busch, D. Mitchell) Monument 45-281 (Tree, BMI)/(Saxxy, BMI)
26	29	5	JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley (J. Foster, R. Rice) Epic 85067 (April, ASCAP)	61	47	13	93	96	2	NIGHT TIME MUSIC MAN—Jody Arps (T. Grant) ASD 1019 (Jibbo, BMI)
27	31	5	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY—Vern Gosdin (M. C. Johnson) Elektra 46071 (Capax/Sea Driv, ASCAP)	62	NEW ENTRY	62	94	NEW ENTRY	94	ONE LITTLE SKINNY RIB—Cal Smith (T. Harris) MCA 41001 (Cantonian, SESAC)
28	32	2	SAIL AWAY—Oak Ridge Boys (F. Van Hoy) MCA 12461 (Tree, BMI)	63	NEW ENTRY	63	95	NEW ENTRY	95	I AIN'T NEVER BEEN TO HEAVEN (But I've Spent The Night With You)—Jack Grayson (J. Grayson, J. Grayson) Churchill 7729 (Blue Lake/Plum Creek, Churchil, BMI)
29	43	3	HOW TO BE A COUNTRY STAR—The Statler Brothers (H. Reid, H. Reid) Mercury 55057 (American Dealey, BMI)	64	81	2	96	NEW ENTRY	96	LOVE ME BACK TO SLEEP—Jesse Colter (E. Van Arsdale) Capitol 4596 (Decca, ASCAP)
30	35	6	WHAT A LIE—Sammi Smith (T. Skinner, I. Walker) Cyclone 100 (GRT) (Hull Dremont, BMI)	65	46	8	97	65	11	WORDS—Suzie Allman (B. Gibb, R. Gibb, M. Gibb) Elektra/Curb 46009 (Casaville, BMI)
31	34	7	THERE'S ALWAYS ME—Ray Price (H. Robertson) Monument 45-277 (Gladys, ASCAP)	66	52	14	98	79	6	FRECKLES—Shyla (S. Whipple) Columbia 310918 (Tree, BMI)
32	33	10	CAN I SEE YOU TONIGHT—Jewel Blanch (D. Allen, R.V. Hoy) RCA 11464 (Rachess/Pony, Tree, BMI)	67	66	52	99	NEW ENTRY	99	LEAN, MEAN & HUNGRY—Chris Le Douc (C. Le Douc) Lucky Man Music 10270 (Century 21) (Lucky Man, KSCAP)
33	36	6	I LOST MY HEAD—Charlie Rich (J. Slaty, S. Papp, L. Keith) United Artists 1280 (House Of Gold/Wildchance, BMI)	68	12	13	100	82	4	LOOKING FOR THE SUNSHINE—Mickey Newbury (M. Newbury) MCA/Hickory 54047 (Hickory, ASCAP)
34	38	6	NEXT BEST FEELING—Mary K. Miller (D. Hice, C. Harby) Mercury 1312 (NSD) (Hice Heat, ASCAP)	40	5	5				
35	40	5	I WANT TO WALK YOU HOME—Porter Wagoner (M. Gayden) RCA 11491 (Whispering Wings, BMI)	41	5	5				
36	41	5	LOVE LIES—Mel McDaniel (C. Black, S. Barrett) Capitol 4691 (Tri-Chappel/Cindy Lee, SESAC)	42	6	6				
37	42	6	MEDICINE WOMAN—Kenny O'Dell (K. O'Dell) Capricorn 0317 (Hungry Mountain, BMI)	39	39	6				
38	39	6	LIVE ENTERTAINMENT—Don King (D. King) Com Bro 149 (Wilax, ASCAP)	40	62	2				
39	62	2	SWEET MELINDA—Randy Barlow (R. Barlow, J. Kelly) Republic 029 (Freder, BMI)	41	NEW ENTRY	41				
40	50	7	WHEN I DREAM—Crystal Gayle (S.M. Theoret) United Artists 1288 (Janda, ASCAP)	42	50	7				
41	50	7	TAKES A FOOL TO LOVE A FOOL—Burt Cummings (B. Cummings) Portrait 670624 (Shillelagh, BMI)	43	51	4				
42	51	4	I WANT TO SEE ME IN YOUR EYES—Peggy Sue (F. Stanton, A. Keel) Door Knob 9094 (Wig) (Chip 'N' Dale, ASCAP)	44	44	7				
43	44	7	LOCK, STOCK & BARREL—Wood Newton (E. Stevens, B.J. Bourgeois) Elektra 46014 (Del Dove, BMI)	45	14	11				
44	45	11	TOD FAR GONE—Emmylou Harris (B. Sherrill) Warner Bros. 8732 (A. Gallico, BMI)	46	48	6				
45	46	6	I THOUGHT YOU'D NEVER ASK—Louise Mandrell & R.C. Bannon (C. Putnam, D. Cook) Epic 850668 (Tree, BMI)/(Cross Keys, ASCAP)	47	15	12				
46	47	12	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Con Hunley (M. Sherrill, L. Kimball) Warner Bros. 8773 (A. Gallico, BMI)	48	56	8				
47	48	8	MUSIC BOX DANCER—Frank Mills (F. Mills) Polydor 14517 (Unichappal, BMI)	49	57	4				
48	49	4	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe San (J. Hemphill, J. San) (J. Rushing, W. Hollyfield) Ovalton 1122 (Memphis, BMI)/(Vogue, BMI)	50	58	4				
49	50	4	MY PLEDGE OF LOVE—John Anderson (J. Stafford, J.) RCA 770 (Wednesday Morning/Dur Children's, BMI)	51	63	3				
50	51	3	LO QUE SEA (WHATEVER MAY THE FUTURE BE)—Jess Garon (R. Ruz, Charis 131 (NSD)) (My Work/Music Craftshop, ASCAP)	52	37	9				
51	52	9	SHOULDER TO SHOULDER (Arm And Arm)—Roy Clark (B. Morrison, J. Zetace) MCA 12402 (Music City, ASCAP)/(Gambine, BMI)	53	NEW ENTRY	53				
52	53	NEW ENTRY	ME AND MY BROKEN HEART—Rex Allen Jr. (C. Allen) Warner Bros. 8786 (Boxer, BMI)	54	64	4				
53	54	4	MAY I—Toni Hollend (K. Bowman) Com Bro 150 (Com Bro, BMI)	55	77	2				
54	55	2	ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickers) (S. Throckmorton) Elektra 46030 (Tree, BMI)/(Tree, BMI)	56	66	4				
55	56	4	BUT FOR LOVE—Jerry Taylor (G. Pabst, T. Cashman, J. West) Warner-Curb 8743 (Ampco, ASCAP)	57	49	14				
56	57	14	SOMEBODY SPECIAL—Donna Fargo (D. Fargo) Warner Bros. 8722 (Yvona Donna, BMI)	58	68	3				
57	58	3	HOLD WHAT YOU'VE GOT—Sonny James (J. Tex) Monument 45-280 (Tree, BMI)	59	69	3				
58	59	3	TO LOVE SOMEBODY—Hank Williams, Jr. (B. Gibb, R. Gibb, M. Gibb) Elektra/Curb 46013 (Casaville, BMI)	60	45	7				
59	60	45	CHEATER'S KIT—Tommy Overstreet (R. Bourke, C. Dobbin, J. Wilson) MCA 12456 (Chappell, ASCAP)	61	47	13				
60	61	47	TRYING TO SATISFY YOU—Duffy (W. Jennings) RCA 11448 (Ranon, BMI)	62	NEW ENTRY	62				
61	62	NEW ENTRY	SEPTEMBER SONG—Willie Nelson (M. Anderson, C. Webb) Columbia 310929 (Chappell & Co./Tri-Hangover House, ASCAP)	63	NEW ENTRY	63				
62	63	NEW ENTRY	RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard (M. Haggard) (R. Lane) MCA 41003 (Shade Tree, BMI)/(Tree, BMI)	64	81	2				
63	64	2	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker (T. Tucker, J. Goldstein) MCA 451807 (Midweek/Tanya Tucker/Far Out/L.A.I.M. BMI/ASCAP)	65	46	8				
64	65	8	MY LADY—Freddie Hart (D. Goodman, B. Bennett, R. Schulman) Capitol 4684 (Highball/Lowball/Cross Keys, BMI, ASCAP)	66	52	14				
65	66	52	I HAD A LOVELY TIME—The Kendalls (S. Throckmorton, D. Cook) Ovalton 1119 (Cross Keys, ASCAP)	67	12	13				
66	67	12	GOLDEN TEARS—Dave & Sugar (J. Schwarz) RCA 11427 (Cherry, ASCAP)							

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General News

Mike Chapman's Sizzling Streak

• Continued from page 3

in London in 1970 are responsible for the sales of some 200 to 300 million albums and singles worldwide.

Chapman has been maintaining American offices in Los Angeles for the past four years while Chinn continues running the European operation.

But most of Chapman's previous success has been outside the U.S., particularly Suzi Quatro, Smokie, Sweet and Mud.

"I've been producing Suzi Quatro," he states, "since 1972 but this is really the first major success she's had in this country."

The idea for pairing Quatro and Chris Norman stemmed from seeing them doing an impromptu set at an awards presentation in Germany recently.

"I decided," he remembers, "that I would write a song for them. Duets are very popular now. It's a good teenage MOR record. I liken it to a modern day Sonny and Cher. Paul and Paula or the recent duet by Kenny Loggins and Stevie Nicks. I think we may do another duet with them again."

Blondie's "Heart Of Glass" also represents that act's biggest success in the U.S. After 30 weeks its Chapman produced "Parallel Lines" LP bolts to 13 on Billboard's Top LPs & Tape chart on the strength of the single.

Disco-tinged, Chapman indicates he didn't envision it as a huge disco hit originally.

"I'm not really a big fan of disco," he observes. "But I do like electronic disco in the European Music Machine or Kraftwerk vein. The track has that kind of Eurodisco feel."

"At the time we were doing it, the Rolling Stones were hitting with

'Miss You' and I felt if they can appeal in a disco fashion, so could Blondie. Besides, Debbie Harry, Blondie's lead singer, is a big Donna Summer fan."

The next Blondie LP, also targeted for Chapman production, will include several more disco-oriented tracks.

"But we are going to include them," he continues, "because we

Danielson

• Continued from page 4

for any more elaborate research before hearings."

The Ringer report, released last spring by the Copyright Office, is a two-part document containing what the Copyright Office considers conclusive proof that the economic impact of a record royalty bill on broadcasters would be minimal.

The bill's advocates include RIAA, the Recording Industry Assn. of America, performers unions, National Endowment for the Arts, the Consumer Federation of America and the National Citizens Communications Lobby.

Broadcasters are the bill's major opponents. They fear that the bill would be a foot in the door and foresee rate raises once a compulsory record performance royalty is established. Jukebox operators also oppose the bill even though the royalty requested from them is small.

"We're happy with the bill as it stands and we're working on it," says Dick Moore, who represents AFTRA and the American Federation of Musicians. "After the Ringer report, broadcasters have no moral argument on their side. There's no reason not to pass this law."

enjoy doing that type of song not because of the success of this single."

Exile's new single is also disco flavored or what Chapman terms "disco rock 'n' roll," a blend of disco and Top 40. Exile's LP contains several tracks of that type of tune.

Technically, this is not the producer's first disco hit single since tunes from his European artists have been played in discos on the Continent.

"But discos in Europe were and are a little different," he analyzes, "to what American discos are about."

Four tracks are already completed on the Knack and Chapman points out there won't be any disco on its debut album.

"It's teenage, ballsy rock 'n' roll," he says. Like an early Who but in the 1980s."

RSO has also just issued a new Chapman-produced Smokie LP in the U.S. called "The Montreux Album."

Garnett Brown Now
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LOS ANGELES—Noted session trombonist Garnett Brown has been appointed governor for the unexpired term left vacant by the death of Tommy Wolf for governor of the Los Angeles chapter of the National Academy of Recording Arts & Sciences.

Brown had been runner-up in the general election for governors-at-large in 1977. Also elected was Bruce Johnston as alternate national trustee for the remainder of Wolf's term in that capacity.

ASCAP Awards \$

NEW YORK — Supplemental cash grants for 1978-79 in the amount of \$97,000 were voted to writer members of ASCAP. These awards represent monies over and above royalties paid for performances as logged by ASCAP. Total monies from this source for 1978-79 is \$931,000. Two panels of educators and music experts helped allocate the fund.

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MILK & HONEY'S 'HALLELUJAH'

Israel Eurovision Winner; Song Spurned At Last Year's Festival

By PETER JONES

JERUSALEM—Israel won the 19th Eurovision song contest here with "Hallelujah," a simple sing-along number, performed by Milk and Honey, and rejected as "not good enough" to go forward for the 1978 contest, also won by Israel.

The contest was staged in this politically red-hot territory amid unprecedented security precautions, with armed guard forces in profusion. But it went through virtually without hitch or squabble.

And the final televised production, taken by 27 radio and television services in Europe, plus Hong Kong and Canada, was rated the most polished and professional in the entire long run of the Eurovision competition.

Estimated television audience was 360 million.

The winning song, written by Shimrit Orr and Kobi Oskrat, is published by Gogli Music here and through Intersong internationally.

Creative team behind the winner is the same as for the 1978 Israeli triumph. David Fuchs (managing director of Litraton Records) and Shlomo Zach, a producer-manager based in Tel Aviv. Winner last year was "A Ba Ni Ni," by Ishar Cohen and Alphabeta.

International record release of the winner was picked up, as last year, by Polydor. The company signed LP "Hallelujah" prior to the contest, signing the pact through Polydor International in Hamburg for most of Europe with options, some still to be picked up, for the rest of the world.

The single was shipped in the U.K. on April 2, with simultaneous release in several other territories. French, Dutch and German versions are being prepared. However, no immediate plans were made for U.S. release, a Polydor spokesman admitting: "The Eurovision winner traditionally doesn't make much impact in the U.S."

The contest itself was something of a cliff-hanger, with Israel, Spain and France making most of the running. Judging was by panels in each of the 19 competing countries, though no country was allowed to vote for its own entry.

The result was in doubt until the very last moment. Spain's jury cast the final votes, and in giving a high mark to Israel enabled the home country to win by nine votes.

Final voting figures: Israel, 125; Spain, 116; France, 106; Germany, 86; Ireland, 80; Denmark, 76; U.K., 73; Greece, 69; Portugal, 68; Switzerland, 60; Norway, 57; Netherlands, 51; Luxembourg, 44; Finland, 38; Italy, 27; Monaco, 12; Sweden, 8; Austria and Belgium, 5 each.

The Spanish entry was "Su Cancion," by Betty Missiego, written by Fernando Moreno, and featuring

several young children. The third-placed French entry was "Je Suis L'Enfant Soleil," by Hubert Giraud and Eddy Marnay, sung by Anne-Marie David, who won the 1973 event representing Luxembourg.

The number seven placing of U.K. entry "Mary Ann" by Black Lace was a surprise, for the Peter Morris composition had started as one of the clear favorites. However, the song was focal point of controversy when comparisons were aired, notably by songwriter Mike Chapman, between the group's sound and that of U.K. group Smokie, and the song with that of the Chinn-Chapman number "Oh Carol," a big hit for Smokie.

Milk and Honey, with lead singer Gali Atari, is a group put together solely to sing for Israel in the contest. But now, demand for the winners means that Milk and Honey will stay together under contract for at least two years, even though Atari and the three boys involved will pursue separate careers as well.

The win was popular with contestants and audience alike. Milk and Honey flew into London April 4 for an appearance on "Top Of The Pops" and other showcase television spots, and it seems the single stands a much better chance of widespread sales than did last year's winner.

In fact, "A Ba Ni Ni" entered the U.K. chart at number 27 two weeks after the 1978 event, was in the Top 50 for just six weeks, peaking at number 21, before dropping out. It made only spasmodic appearances in most European charts, though success even at this level can produce royalties in excess of \$40,000, plus valued career-boosting exposure.

Among the biggest-sellers in previous Eurovision contests have been

(Continued on page 66)

BRITISH LABOR DISPUTE

Customs Slowdown Hurts Retail Import Shipments

By ADAM WHITE

LONDON—Record retailers specializing in imports, especially U.S. disco product, are the prime victims of the industrial troubles currently involving Britain's Civil Service labor union.

The union, which counts airport customs officials among its members, has been on a "go-slow" (a British euphemism usually meaning that employees are not prepared to work overtime) in support of pay claims since Feb. 22.

This is delaying clearance of airfreight shipments from the U.S. and Europe, and imported records are among the goods affected by the dispute.

The situation was compounded April 2, when the "go-slow" turned into a 24-hour strike, completely halting customs clearance procedures.

Import dealers are hardest hit, because much of their trade is with "hot" American disco product, especially 12-inch singles. These often have a limited sales life, depending on the length of time they are in-demand through disco and club exposure, and on the speed with which the American labels' U.K. licensees are

able to release the product—at a cheaper price.

Apart from retailers, major labels here report differing degrees of hardship as a result of the labor action. Several majors who have U.S. licensors report few problems; others indicate that album parts (tapes, artwork, etc.) are being delayed.

At least one company is employing courier services rather than airfreight firms to bring in material, while also urging staffers who are travelling on other business to Britain from the U.S. or Europe to act as informal couriers.

And at least one artist manager has been asked to bring in a videotape of another act.

If the dispute continues, industry agrees that the situation is likely to get worse—and some retailers heavily dependent on imports may go out of business.

Coloring the probability of a settlement is the fact that the government pay guidelines against which the Civil Service union is protesting are now floating in a pre-election limbo, as the country gears up for the May 3 poll.

Shuffle At CBS U.K. As Stollman Returns To CRI

LONDON—The return of Norman Stollman to New York in mid-June to take up a senior appointment with CBS Records International leaves in its wake a series of top-level executive changes in the CBS U.K. operation.

While Stollman leaves to report directly to Richard Asher, CRI president, his role as senior director in London, held for the past three years, is taken over by Tony Woollcott. Formerly marketing director, he reports to David Betteridge, recently appointed managing director, CBS U.K.

Woollcott takes on responsibility for commercial activities through Jack Florey (commercial director), music publishing through Len Beadle (managing director, April Music), CBS Ireland through David Duke (general manager, Eire) and operations through John Begg (operations manager).

And he joins Maurice Oberstein, chairman CBS U.K., and Betteridge in the general management of the company, also acting as managing director in the absence of Betteridge. Woollcott has headed up the marketing and marketing services division for three years, prior to which he was marketing director of Chrysalis Records. He becomes senior director from June 18.

From within, Peter Robinson becomes the new marketing director, reporting to David Betteridge and in charge of the entire marketing operation. For two-and-a-half years, Robinson has headed up the international a&r department, having previously been in various roles with MCA in London and even earlier a journalist and music critic.

In turn, Robinson is succeeded as head of international a&r by Malcolm Jones, currently international

a&r manager, who reports direct to Betteridge, also as from mid-June.

Oberstein, stressing the promotions were part of an "on-going process," says further changes will be announced soon at rather lower levels in the company structure.

BBC & EMI Ink Deal On Publishing

LONDON—Longstanding speculation that the British Broadcasting Corp. would eventually go into the music publishing field has ended with confirmation of a deal between BBC Enterprises and EMI Music Publishing here, which produces a new venture, BBC Music.

In effect, the contract means commissioned compositions secured by the BBC will for the first five years, be licensed to EMI. After that, EMI will be able to exploit the material for a further 10 years during which EMI will administer the material exclusively through the world on the BBC's behalf.

But no pressure will be placed on composers to assign copyrights to BBC Music. Television and radio producers commissioning material will continue to have "editorial freedom" in choice of composer. However, it is obviously hoped that, with success of the BBC/EMI links, composers will want to sign with BBC Music.

The BBC Music operation is being handled by EMI's standard and MOR division, headed up by Kay O'Dwyer. At the BBC end, Alan Bilyard, head of BBC Records, adds publishing to his responsibilities.

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'ANNIE' RACES TO MARKET IN AUSTRALIA

SYDNEY—An old hand at producing local cast albums has outdone himself.

Noel Brown, Festival Records national sales manager, had on release within 15 working days the Australian caster of "Annie."

Within this period, he approached the cast, signed it to a recording contract, recorded the album, initiated the cover design and had stock in shops all over Australia.

Brown's experience in this area goes back 15 years, during which time the label has marketed virtually every major local stage production, including "The Boy Friend," "Hair," "Godspell," "Rocky Horror Show," "Betty Blokkbuster Follies," "The 20s & All That Jazz" and "Wonderwoman."

Another recent theatrical venture, "Sacred Cow," was actually in the stores three days before the show opened.

"We haven't had a local show album for almost two years," Brown says, "and then, bang!—two in a week. I think this is the beginning of another boom period for local theatre and cast albums. Let's hope so anyway."

POSTHUMOUS SALES MOUNT FOR FRANCOIS

PARIS—The many different business activities which helped Claude Francois to superstar status in France continue to thrive a year after his death from accidental electrocution.

His records have, over the 12 months, sold in excess of two million units. His publishing outlets, Isabelle Music and Jeune Music, still generate success. His model agency is still active. And his fan magazine, "Podium," bought by disk company Carrere, has an average circulation of 350,000-400,000.

Fifty of Francois' recordings are handled by Phonogram and CBS. Pathe-Marconi, has 20 in English, and Carrere 40.

The anniversary of his death here was marked by a Phonogram double album "The Best Of..." and Pathe-Marconi brought out an English-language LP, including two previously unreleased tracks. Carrere released two albums, one titled "Already One Year" and the other comprising interviews featuring the artist.

Labor Strife

MILAN—The Italian record industry has been hit by strikes since last December, with workers demanding monthly pay increases equivalent to \$95, for which the unions would sign the national contract which expired last summer.

Particularly affected by the disputes are companies owning, pressing and duplicating factories, stores and distribution organizations. Observers are not anticipating an early settlement.



GOLDEN CACTUS—The two members of La Bionda, Italy's most successful pop export to West Germany, receive giant cacti backstage in Munich—rewards from Ariola Records for sales achievements. Making the presentation are, left, the company's managing director, Friedrich Schmidt, and, right, president Monti Lueftner.

Mechanical Fees Set For Radio Commercials In U.K.

LONDON—An agreement regarding mechanical copyright fees on some areas of music used on independent commercial radio stations here, covering the past two years, has been reached—but not without dissension.

The deal has been signed by the Assn. of Independent Radio Contractors (AIRC) with the various copyright owner societies, notably the Mechanical Copyright Protection Society (MCPS), British Copyright Protection Assn. (BCPA) and the Mechanical Rights Society (MRS).

This new pact covers the actual recording of music by the stations concerned, rather than the performance of records being played as part of programming.

The agreement gives independent local radio stations the right to record copyrighted material in all their own advertisement produc-

tions and to use library music and recording for "in-house" commercials.

But if a recorded program is destroyed within 28 days of the initial broadcast, then the station concerned will not have to pay the mechanical fee. This stems from an agreed interpretation of the "ephemeral" clause of the Copyright Act of 1956.

Provision is also made for recognition of the phonographic performance rights in library recordings.

Under this two-year deal, a sum of \$40,000 is being paid by the stations for the year ending June 30, 1978, upped to \$46,000 for the year ending June 30, 1979. Fresh negotiations then are expected to start.

But of the 19 stations involved, two (Manchester's Piccadilly Radio and Liverpool's Radio City) have opted not to take part in the agreement.

'CAPTAIN VIDEO' ZOOMS AHEAD

In-Store Video Sparks Sales; British Firm Eyes Expansion

• Continued from page 49

individual titles up by as much as 100%, and stores increasing overall turnover by 20%.

Perhaps surprisingly, it is not the stores but the record companies which pick up the tab for this promotion, paying up to \$2,000 a track. The dealers' only expense is the hire or purchase of his own video hardware.

Many now run multiple screens—one Swedish store has no fewer than 60—and all are encouraged to show the tape as often as possible. Indeed Captain Video may withdraw distribution from stores playing it less than four times daily.

As the company establishes its beachhead in Europe, though, a new system will be introduced, made necessary by the growing number of outlets, in which the stores themselves will pay for the tape, and a similar arrangement will eventually operate in the U.K. too.

Higham comments: It costs us around \$100 a store to distribute the tape, and in video, because you have to copy in real time and so on, costs do not go down significantly as numbers increase. It's true the stores are getting a good promotional service for nothing, but then when we went to them it was a whole new thing, and we wanted to show them it would work before asking for money. Their financial commitment was to get the hardware together.

The move into Europe will mean

production changes, too. In Scandinavia, English-language tapes seem not only acceptable but preferred, but the same will not be true of other European territories.

Eventually three or four separate tapes may have to be compiled each month. Like the Scandinavian tapes, they will be dispatched one month after their U.K. equivalent, reflecting, says Higham, the timing of the different markets.

No immediate move into the U.S. marketplace can be expected. "We'd love to do something in America," says Higham, "but it's a question of time. Because we are ahead of the game we have to make certain strategic decisions."

"You can't just arrive in the States with an idea; you have to have a package. That would be very hard to coordinate, much harder than here. How do you get decent distribution; who do you deal with, the rackjobbers, the labels, the stores?"

"Besides, the labels give away so much video to stores anyway that it would be hard to come in and charge them for a synopsis tape of the latest material. It would mean abandoning the European development, and at the moment we have enough on our hands developing that network."

The eventual size of the Captain Video operation will be limited not by dealer resistance but by the logistics of expansion and the size of the retail sectors in the countries it covers.

In Britain, Higham anticipates an upper limit of maybe 1,000 shops. "We think we will probably stop there, which would be one in-store video in every town. Beyond that, the economics would get top heavy, though once the stores start paying themselves it might be different."

With Woolworth keen to bring more record departments into the plan, and other chains like W.H. Smith and Boots the Chemist showing interest, that figure might be approached more rapidly than one expects.

Whether blanket coverage with in-store promotional video would yield the kind of sales increases now achieved is doubtful, since it would presumably mean a sizable growth in the record market as a whole.

Higham has in mind a variety of ancillary uses for videotapes. "It would be in everybody's interest, for example, to have the Captain Video show on the market as a monthly magazine. All stores being the tape have said they would be in a position to sell it, and it would generate income for copyright owners, help to meet record company costs and so on. If you look at it cynically, I suppose you could say that the consumer would be paying for his own promotion."

The stumbling block is the U.K. copyright situation on video, which Higham describes succinctly as an "incredible mess."

Licensing: One-Way Road For Mexico's Coro-Accion

By MARV FISHER

MEXICO CITY—The key to Coro-Accion's recent success in the pop field is "export everything—import nothing," emphasizes Federico Riojas, owner-president of the independent firm who has brought the once obscure company to a prominent place in the growing list of solvent Mexican record labels.

Until 1976, Riojas relied mostly on inexpensive "cover versions" to sustain the business. But taking into account the growing competition around him resulted in a quick change of direction.

Riojas had very little knowledge of licensing product, even after some 15 years with a small record and tape operation. "We were doing fair, showing good profits from what we were marketing," he recalls, "and I didn't see the need for altering course nor for expansion."

He received advice, though, to take some chances if the right thing came along. Such counseling was right on target when a breakout group did arrive on the scene close to three years ago.

"A talent scout brought me a tape from a combo called Grupo Miramar," he recalls. "It was an investment, but not that much. So, with the words of my friends to perform a little more aggressively still ringing in my ears, I instinctively said 'yes' to the proposition."

"That was in August of 1976—and the results were far beyond my wildest expectations. Miramar (originally out of the state of Oaxaca in southern Mexico) became the catalyst for my contemporary label, Accion," the executive continues.

Miramar, headed by composer-musician Jose Barete, now claims an unbroken string of seven hits. The latest, "Hoy Te Vas," has been in the top 10 of most charts, including those of other Latin American nations, for the past six months.

"Because of the 'leader' making such a solid penetration," Riojas surmises, "others in the new catalog have gained acceptability in various territories of Central and South America, plus the Latin markets in the U.S." One is Angel Rios' "Por Un Juramento."

Others on the growing list include Los Cuencos, Los Acapulcanos and Juan Pestanas. Last-named has five LPs appealing to kids circulating currently.

When the metamorphosis of Riojas' company took place, the borders beyond Mexico were still a mys-

tery to him. "I had zero contacts, but I assumed if I had something which was selling locally, there should be a demand elsewhere," he says.

The hunch was right, and what proved to be solid sales for Coro-Accion turned out to be moneymakers in nine other Latin American nations. Licensees are: Argentina (Microfon); Uruguay (Renvar); Chile (Sochen-EMI); Ecuador (IFESA); Bolivia (Heriba, Ltda.); Peru (INFOPESA); Colombia (Fuentes); Venezuela (Discorona and BASF); Central America (Fonica of Guatemala).

In the U.S., consistent sales in California and other states of the "Taco Belt," have been heightened via Riojas' Safari Records operation out of Los Angeles. He recently appointed Carlos Rodriguez to guide the company's fortunes there.

Another change has been to have personal manager-promoter Jaime Sanchez Rosaldo divide his time in running the overall worldwide publicity and promotion division. Sanchez Rosaldo also is involved with Riojas in plans for a new pressing plant to be opened by late 1979.

"I cannot say I will ever change my practice of just exporting," Riojas muses, "but why change when I can build on home-grown talent." Coro-Accion does all of its recordings in label-owned and independent studios throughout the metropolitan area.

Another leading 100% Mexican record and tape firm hewing to the same practice of "exporting only" is Rogerio Azcarraga's Discos Orfeon, although the latter company did handle some major outside product years ago.

Manchester To Get Giant Nippon Promo

TOKYO—Nippon Phonogram is mobilizing its promotion machine for Melissa Manchester, due to arrive here April 10.

Manchester is coming to promote "Through the Eyes of Love," the theme tune from "Ice Castles," which will be released by Columbia Pictures at the end of May, and also her latest hit, "Don't Cry Out Loud."

She will appear on three television shows, eight radio programs, and be the focus of interviews for music magazines and newspapers.

For Nippon Phonogram, it will be the first big campaign since the company took over the Arista label.

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Billboard photo by Patrick Harbron

GOLD WINNERS—Infinity Records executives receive Canadian Recording Industry Assn. gold disks for Hot Chocolate's "Every 1's A Winner" in Toronto. At the ceremony are Ron Alexenburg, left, Infinity U.S. president, Martin Onrot, center, vice president of the Infinity Canada operation and Bud O'Shea, Infinity U.S. vice president, general manager.

PARLAY CANADIAN SUCCESS

U.S. Next Trooper Target

TORONTO—Few groups have achieved anything beyond marginal success by staying and playing in Canada. Trooper may well be the exception to the rule.

Last June the Vancouver quintet hit the road on a three-month 54-concert-date tour to promote their fourth album for MCA, "Thick As Thieves." Grossing somewhere in the region of \$1 million on the road, and subsequently realizing 250,000 album sales, their rapid and overwhelming success jettisoned them into the Juno Awards on a best-group ticket.

Rush won as it turned out, but for manager of the group, Sam Feldman, the time has come to stop concentrating development in Canada and realize Trooper's potential in the U.S. market.

To this end he is pulling the group off the road in Canada this summer and routing them through the U.S. Meantime, MCA Canada has just shipped a greatest hits package by the band entitled "Hot Shots." Shipped platinum, ultimate sales could be in the order of 500,000 units, a label official predicts.

Having extricated themselves from a production deal with guitarist Randy Bachman recently, Trooper is now working on a new studio album at Sundown studios in Edmonton with producer Howard Steele.

It should be noted that Feldman is co-partner in Bruce Allen Talent Promotions, which manages BTO, Prism and several other western Canada rock attractions.

Concert Payout Is Increased For PRO Composers

TORONTO—Royalties paid for live performances of concert works, by composers affiliated with the Performing Rights Organization of Canada, are to be increased between 15% and 66% under terms of a new payment schedule in the concert music field.

The increases were announced by Campbell Ritchie, managing director of the Canadian performing rights society. Increases for Canadian concert performances are retroactive to the 1977-78 concert season, and total distribution will increase at least 50%.

Payments will continue to be based on the length of the work performed.

Payments in three categories are affected: performances of concert works by all major Canadian orchestras for which royalties will be increased between 15% and 66% depending on the budget of the orchestra; performances by other Canadian orchestras, with the exception of those in universities; and concert performances by New Music Concerts, Societe de musique contemporaine du Quebec and the Vancouver New Music Society. The third area is recitals, where payments will be tripled, and music groups other than those mentioned.

New Label Bows

MONTREAL—The international division of Barclay Records is now developing the Egg label abroad and Polygram will distribute product in Canada.

Initial releases here include albums by ex-Gong man Tim Blake, Vangelis' Papathanassiou and Tangerine Dream's Peter Baumann with Conrad Schnitzler.

THAILAND AS CONCERTS BLUEPRINT?

Asia Marts: Thirsty For Talent

Though industry observers see Thailand as one of Southeast Asia's undeveloped record markets, plagued by piracy, it has a thriving live entertainment scene, and has played host to some top international acts. Billboard's Glenn Baker, in Thailand recently, files this report on concert activity there—typical of what is happening in many of the region's markets.

BANGKOK—Itthivat Bhiraueus presented his first international concert in the ballroom of Bangkok's Hyatt Rama Hotel on New Year's Eve 1976, starting top Australian chart group Sherbet.

Upon the initial success of that venture, the 31-year-old ex-electrical engineer has built a virtual rock empire, encompassing concerts, radio, television and (soon) recording.

Bhiraueus is the head of Nite Spot Productions, a multi-media company deriving its main income from radio and tv programming. Nite Spot buys bulk time from broadcasters, creates "Western-oriented" rock music shows and sells advertising spots within the programs. With foreign language announcements being illegal on the Thai airwaves, Nite Spot uses local announcers to present foreign rock records, the majority obtained from Europe's Radio Luxembourg.

At present the company has 44 hours weekly on the military-owned Tor Tor Bor FM station, and five hours weekly on Jor Sor FM. It sells 30-second ad spots on the former for 240 baht (\$12). In tv it buys a half-hour Sunday spot on Color TV Channel 3—then sells 60-second spots for 5,000 baht, or \$250—and a half-hour twice monthly on Army Color TV Channel 5 (\$200 per half-minute spot). It hopes soon to acquire full 24-hour-a-day rights to another Army FM station.

Thailand's 45 million residents are served by 272 FM/AM radio and six tv stations (with 17 more due in rural areas in the next two years)—all broadcasting indigenous programs. Nite Spot is almost totally on its own in the presentation of up-to-date rock programming, and does it exceptionally well.

But whereas the radio-tv side of the company is a lucrative money spinner, its concert presentations are yet, after two years, to return handsome profits—though the future looks very exciting.

Educating audiences appears to be the major challenge to Bhiraueus' organization. Imported acts are readily accepted by Thai teenagers, while remaining somewhat of a mystery to other age groups.

When Sherbet appeared in Bang-

Nippon Dates Launch Boston's 1st Intl Tour

NEW YORK—Boston, Epic Records' superstar group, embarks on its first international tour when it opens a series of six concerts in Japan in Osaka this Friday (13). The tour, said to be a complete sell-out, will end April 19 in Tokyo's Budokan Hall.

Following their tour of Japan, the performers go to Hawaii for more dates mixed with some vacation time before resuming their tour of the U.S., set to last through the summer.

In Japan, CBS Records International will join with its Japanese affiliate, Epic/Sony, in promoting the Boston concerts. This will include Boston video films specifically prepared for the tour by CBS Records International in New York.



Thai Fever: English teen act Rosetta Stone whips young rock fans into a frenzy at a Bangkok concert.

kok at the end of 1976 they were riding high on a major British chart hit, "Howzat," and Bangkok nitelife has just recommenced with the special lifting of a two-year curfew, imposed after a military coup.

Sherbet have since returned for two sellout tours, playing to 16,000 fans at a time. They are, without doubt, the hottest music sensation ever to hit Thailand, with airport riots, military protection and thousands turned away from concerts.

After Sherbet, Nite Spot imported the Stylistics (twice), the Fifth Dimension, Brotherhood of Man, Blondie, Country Joe McDonald, Rosetta Stone, Silver Convention, the Supremes, the Hues Corporation, El Chicano, Osibisa, the New Seekers, B.T. Express, Tina Charles, Biddu and John Paul Young, among others.

The roster for this year is as intensive, with visits currently planned for the Jacksons and the Little River Band.

Two major obstacles hinder the growth of concert activity in Thailand. One is the lack of suitable large-capacity venues, the other is the necessity of keeping ticket prices low. Nite Spot usually hires either the Convention Centre of the Ambassador Hotel (2,000 seats) or the

Napoli Room of the Dusit Thani Hotel (1,600 for concerts, 850 for dinner shows).

Sherbet has been presented in both the National Gymnasium (8,000) and the Prakanong Theatre (5,000), but neither have suitable facilities for concerts. On one occasion, the Stylistics were placed at the outdoor Magicland amusement park, drawing 10,000. Ticket prices range from 60 to 120 baht (\$3 to \$6), with 80 baht (\$4) being most common.

Nite Spot concerts director, ex-Australian tour manager, Billy McCartney, says: "We can only charge what the kids can afford, and this is not a rich country. As long as we keep ticket prices low, concerts will become more and more accepted by the Thai people."

"I've just had to cancel Sherbet dates because they wanted too much money, more than the kids can afford. Now we have the Little River Band coming instead, on their way to Europe. They understand the pricing situation, and are coming here mostly for exposure, and for the excitement of having a brand new market to play to."

Continues McCartney: "Tastes are just beginning to develop here for Western rock. Groups are very

(Continued on page 66)

STATUS QUO GIGS HIT

Local Authorities Spoil Special U.K. Venues Plan

LONDON—Plans by leading U.K. rock band, Status Quo, to give "the best possible service to our fans" on a national tour stretching from May 10 to June 21 have been handicapped by hassles with local council authorities.

The original idea, according to Judy Totton, handling group public relations, was to "take the music back to the people, covering venues not usually covered by rock acts."

Special "outside" concerts at Exeter, Ipswich, Cardiff and other centers were included in tour planning. Quo's management had arranged to bring in a 6,000-capacity marquee that had been used for Quo gigs in France, where no suitable big building could be found. Cost of the exercise was estimated at \$30,000 for 10 days.

Agreement had been reached, says Totton, with the football clubs at Exeter and Ipswich, and with the Sophia Park, Cardiff, authorities, to erect the tent on their grounds.

Fire officers put a stop to that. A quote from the Cardiff-based fire officer required each member of the public to have a space of 10 square feet to himself, with a crowd limit of

2,000. But the group's break-even figure was an audience of 4,000.

And in Liverpool (May 31-June 1) the group should have played the Empire Theater but Moss Empires, handling the venue, withdrew the booking "for fear of upsetting local authorities and so losing the license."

ANOTHER PISTOLS' 45 BANNED

LONDON—Sex Pistols' single "Something Else" has been banned by four major retail chains in the U.K. Lyrics on the "B" side, "Friggin' In The Riggins," were said to be offensive by Boots the Chemist, W.H. Smith, F.W. Woolworth and John Menzies, all multiples with retail interests outside records.

Their action has not prevented the single climbing to the Top Five in U.K. charts, nor is it anything startlingly new. Of all the Sex Pistols' singles releases, only "Pretty Vacant" has so far escaped without a ban of any kind.

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BARGAINS AT ROCK BOTTOM PRICES

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week) As Of 4/7/79 SINGLES

This Week	Last Week	Song	Label
1	1	I WILL SURVIVE, Gloria Gaynor, Polydor	Polydor
2	2	IN THE NAVY, Village People, Mercury	Mercury
3	19	BRIGHT EYES, Art Garfunkel, CBS	CBS
4	6	I WANT YOUR LOVE, Chic, Atlantic	Atlantic
5	3	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN', Sex Pistols, Virgin	Virgin
6	16	COOL FOR CATS, Squeeze, A&M	A&M
7	5	LUCKY NUMBER, Lane Lovitch, Stiff	Stiff
8	18	SULTANS OF SWING, Dire Straits, Vertigo	Vertigo
9	8	TURN THE MUSIC UP, Players Association, Vanguard	Vanguard
10	4	OLIVER'S ARMY, Elvis Costello & The Attractions, Radar	Radar
11	34	SOME GIRLS, Racey, RAK	RAK
12	7	CAN YOU FEEL THE FORCE, Real Thing, Pye	Pye
13	9	DON'T STOP ME NOW, Queen, EMI	EMI
14	14	MONEY IN MY POCKET, Dennis Brown, Atlantic	Atlantic
15	10	KEEP ON DANCING, Gary's Gang, CBS	CBS
16	24	STRANGE TOWN, Jam, Polydor	Polydor
17	12	WAITING FOR AN ALIBI, Thin Lizzy, Vertigo	Vertigo
18	25	HE'S THE GREATEST DANCER, Sister Sledge, Atlantic	Atlantic
19	13	INTO THE VALLEY, Skids, Virgin	Virgin
20	17	JUST WHAT I NEEDED, Cars, Elektra	Elektra
21	30	THE RUNNER, Three Degrees, Ariola	Ariola
22	15	HOLD THE LINE, Toto, CBS	CBS
23	26	SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons, Epic	Epic
24	NEW	SILLY THING/WHO KILLED BAMBINO, Sex Pistols/Ten Pole Tudor, Virgin	Virgin
25	20	CLOG DANCE, VIOLINSKI, Jet	Jet
26	28	FOREVER IN BLUE JEANS, Neil Diamond, CBS	CBS
27	33	WOW, Kate Bush, EMI	EMI
28	33	THE STAIRCASE, Siouxsie & The Banshees, Polydor	Polydor
29	21	YOU BET YOUR LOVE, Herbie Hancock, CBS	CBS
30	27	ENGLISH CIVIL WAR, Clash, CBS	CBS
31	11	TRAGEDY, Bee Gees, RSO	RSO
32	NEW	I DON'T WANNA LOSE YOU, Kandidata, RAK	RAK
33	29	QUESTIONS AND ANSWERS, Sham 69, Polydor	Polydor
34	39	FIRE, Pointer Sisters, Planet	Planet
35	NEW	REMEMBER THEN, Showaddywaddy, Arista	Arista
36	36	IMPERIAL WIZARD, David Essex, Mercury	Mercury
37	NEW	THE LOGICAL SONG, Supertramp, A&M	A&M
38	40	LET'S FLY AWAY, Voyage, GTO/Hansa	GTO/Hansa
49	35	EVERYBODY'S HAPPY NOWADAYS, Buzzcocks, United Artists	United Artists
40	NEW	VALLEY OF THE DOLLS, Generation X, Chrysalis	Chrysalis

LPs

1	1	BARBRA STREISAND'S GREATEST HITS, Barbra Streisand, CBS	CBS
2	5	C'EST CHIC, Chic, Atlantic	Atlantic
3	14	THE VERY BEST OF LEO SAYER, Leo Sayer, Chrysalis	Chrysalis
4	4	MANILOW MAGIC, Barry Manilow, Arista	Arista
5	2	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
6	3	PARALLEL LINES, Blondie, Chrysalis	Chrysalis
7	6	BREAKFAST IN AMERICA, Supertramp, A&M	A&M
8	9	DIRE STRAITS, Vertigo	Vertigo
9	7	ARMED FORCES, Elvis Costello, Radar	Radar
10	8	COLLECTION OF THEIR 20 GREATEST HITS, Epic	Epic
11	11	MARTY ROBBINS COLLECTION, Lotus	Lotus
12	10	THE GREAT ROCK & ROLL SWINDLE, Sex Pistols, Virgin	Virgin
13	12	MANIFESTO, Roxy Music, Polydor	Polydor
14	13	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International	Epic/Cleveland International
15	27	LION HEART, Kate Bush, EMI	EMI

16	17	52ND STREET, Billy Joel, CBS	CBS
17	15	DESOLATION ANGELS, Bad Company, Swansong	Swansong
18	NEW	SQUEEZING OUT SPARKS, Graham Parker & The Rumour, Vertigo	Vertigo
19	NEW	COUNTRY PORTRAITS, Various, Warwick	Warwick
20	18	TRB TWO, Tom Robinson Band, EMI	EMI
21	19	WAR OF THE WORLDS, Jeff Wayne's Music Version, CBS	CBS
22	24	SCARED TO DANCE, Skids, Virgin	Virgin
23	26	FEEL NO FRET, Average White Band, RCA	RCA
24	16	NEW BOOTS AND PANTIES, Ian Dury, Stiff	Stiff
25	22	EQUINOXE, Jean Michel Jarre, Polydor	Polydor
26	NEW	YOU DON'T BRING ME FLOWERS, Neil Diamond, CBS	CBS
27	21	THE BEST OF EARTH, WIND & FIRE, Earth, Wind & Fire, CBS	CBS
28	20	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM, EMI	EMI
29	32	JAZZ, Queen, EMI	EMI
30	NEW	IMPERIAL WIZARD, David Essex, Mercury	Mercury
31	34	REFLECTIONS, George Hamilton IV, Lotus	Lotus
32	30	ANGEL STATION, Manfred Mann's Earthband, Bronze	Bronze
33	NEW	CARS, Elektra	Elektra
34	NEW	LOVE TRACKS, Gloria Gaynor, Polydor	Polydor
35	40	STATELESS, Lane Lovitch, Stiff	Stiff
36	25	LIVIN' INSIDE YOUR LOVE, George Benson, Warner Bros.	Warner Bros.
37	35	20 GOLDEN GREATS, Neil Diamond, MCA	MCA
38	NEW	THE BEST DAYS OF MY LIFE, Johnny Mathis, CBS	CBS
39	37	TOTO, CBS	CBS
40	29	INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade	Rough Trade

NEW ZEALAND

(Courtesy of Record Publications) As Of 4/1/79 SINGLES

This Week	Last Week	Song	Label
1	1	TRAGEDY, Bee Gees, Polydor	Polydor
2	2	STUMLIN' IN, Suzi Quatro & Chris Norman	Norman
3	4	BLAME IT ON THE BOOGIE, Jacksons, CBS	CBS
4	6	Y.M.C.A., Village People, RCA	RCA
5	5	DANCE ACROSS THE FLOOR, Jimmy "Bo" Horne, CBS	CBS
6	3	FIRE, Pointer Sisters, Planet	Planet
7	13	HEART OF GLASS, Blondie, Festival	Festival
8	7	LE FREAK, Chic, WEA	WEA
9	9	DO YA THINK I'M SEXY, Rod Stewart, WEA	WEA
10	11	SONG FOR GUY, Elton John, Polydor	Polydor
11	12	TOO MUCH HEAVEN, Bee Gees, Polydor	Polydor
12	8	INSTANT REPLY, Dan Hartman, CBS	CBS
13	NEW	I WILL SURVIVE, Gloria Gaynor, Polydor	Polydor
14	20	HIT ME WITH YOUR RHYTHM STICK, Ian Dury, Polydor	Polydor
15	18	SEPTEMBER, Earth, Wind & Fire, CBS	CBS
16	10	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield	Whitfield
17	14	YOU THRILL ME, Exile, RAK	RAK
18	37	CHIQUITITA, Abba, RCA	RCA
19	17	CA PLANE POUR MOI, Plastic Bertrand, RCA	RCA
20	15	A LITTLE MORE LOVE, Olivia Newton-John, MCA	MCA

LPs

1	1	SPIRITS HAVING FLOWN, Bee Gees, Polydor	Polydor
2	NEW	MARTY ROBBINS 20 SMASH HITS, Marty Robbins, CBS	CBS
3	2	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.	Warner Bros.
4	3	SMILE, Kamahl, Polydor	Polydor
5	9	MORE SONGS ABOUT BUILDINGS AND FOOD, Talking Heads, WEA	WEA
6	4	52ND STREET, Billy Joel, CBS	CBS
7	6	DIRE STRAITS, Polydor	Polydor
8	16	PARALLEL LINES, Blondie, Festival	Festival

9	14	EARTH, WIND & FIRE GREATEST HITS, VOL. II, Earth, Wind & Fire, CBS	CBS
10	7	CLASSIC ROCK, London Symphony Orchestra, RCA	RCA

HOLLAND

(Courtesy of Billboard-BeneLux) As Of 4/7/79 SINGLES

This Week	Last Week	Song	Label
1	1	FIRE, Pointer Sisters, Elektra	Elektra
2	6	IN THE NAVY, Village People, Philips	Philips
3	3	SHAKE YOUR BODY, Jacksons, Epic	Epic
4	2	LAY YOUR LOVE ON ME, Racey, RAK	RAK
5	5	THE RUNNER, Three Degrees, Ariola	Ariola
6	10	LUCKY NUMBER, Lane Lovitch, Stiff	Stiff
7	7	TRAGEDY, Bee Gees, RSO	RSO
8	4	CHIQUITITA, Abba, Polydor	Polydor

9	9	WILD PLACES, Duncan Browne, Loge	Loge
10	12	BORN TO BE ALIVE, Patrick Hernandez, Aquarius	Aquarius

LPs

1	3	BREAKFAST IN AMERICA, Supertramp, CBS	CBS
2	2	PHANTOM OF THE NIGHT, Kayak, Vertigo	Vertigo
3	1	ENERGY, Pointer Sisters, Elektra	Elektra
4	5	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
5	4	MANIFESTO, Roxy Music, Polydor	Polydor
6	9	MCGUINN, CLARK & HILLMAN, Capitol	Capitol
7	6	DESTINY, Jacksons, CBS	CBS
8	7	EQUINOXE, Jean Michel Jarre, Polydor	Polydor
9	17	DE WONDERLIJKE AVONTUREN VAN ... Herman Van Veen, Polydor	Polydor
10	29	BABYLON BY BUS, Bob Marley & The Wailers, Island	Island

SOUTH AFRICA

(Courtesy of Record And Tape Distributors' Association) As Of 3/24/79 SINGLES

This Week	Last Week	Song	Label
1	2	LE FREAK, Chic, Atlantic	Atlantic
2	1	TOO MUCH HEAVEN, Bee Gees, RSO	RSO
3	4	HOLD THE LINE, Toto, CBS	CBS
4	3	MY LIFE, Billy Joel, CBS	CBS
5	5	I WANT TO SEE THE BRIGHT LIGHTS, Julie Covington, Virgin	Virgin
6	7	YOU NEVER DONE IT LIKE THAT, Captain & Tennille, A&M	A&M
7	8	WELL ALL RIGHT, Santana, CBS	CBS
8	6	SUZI QUATRO & CHRIS NORMAN, RAK	RAK
9	NEW	DARLING, Frankie Miller, Chrysalis	Chrysalis
10	10	THE DEVIL SENT YOU TO LORADO, Baccara, RCA	RCA

From The Music Capitals Of The World

LONDON

New Boney M single (issued April 20) is "Hooray Hooray It's A Holiday," recorded in March in Frank Farian's German studios. ... U.K. singer Cleo Laine handed gold disk for the LP "Cleo" for Australian sales during her sell-out tour there, the album being the fastest-seller ever for RCA in that territory.

The Tubes start 17-date U.K. tour on May 11, the schedule including a remarkable seven-night stint at the Hammersmith Odeon. ... First signing to new U.K. label Clout, set up by journalist Matthew Nugent, is New York band The Mumps. ... Phonogram here signed Gallagher and Lyle, who had duo hits for A&M previously and wrote for "outsiders" such as Elkie Brooks and Art Garfunkel.

EMI's Licensed Repertoire Division releasing a "never to be repeated collector's item," a purple vinyl "manufactured to order only" album "Mark 2 Purple Singles," by Deep Purple. ... Interview, the band which backed Peter Gabriel on concerts here, now signed to Virgin, with a debut album out early summer.

Birmingham-based Big Bear Records launched new label, Grandstand, to concentrate on Midlands product, the first product hymns of praise to football clubs Aston Villa and West Bromwich Albion. ... The Jam's May tour features smaller "stand-up" venues to enable fans to move around more freely. PETER JONES

COPENHAGEN

Heavy concert activity in Denmark with Arne Worsoe (ICO) presenting Earth, Wind and Fire (tickets sold out in an hour), Mike Oldfield, the Nina Hagen Band and Jean-Luc Ponty; Knud Thorbjørnsen bringing in Burl Ives and Manfred Mann; and the DKB Agency showcasing Boney M, Lou Reed and Bo Diddley.

Tommy Seebach, EMI singer-writer/producer, representing Denmark in the Eurovision Song Contest with "Disco Tango," his own number. ... Dutch group Luv scoring heavily in the Danish disco market.

Danish tv exposure for Dire Straits (Phonogram) creating big disk sales, with May tour coming. ... New Hamlet Records album for Danish singer Alan Mortensen. ... First solo album (also Hamlet) for jazz violinist Finn Ziegler. ... Local success for "Dance Dance Dance" by the Oben Brothers (Polydor).

Mars chocolate company running a talent contest for rock bands along with monthly magazine "Vi Unge"... Success here for "Stumblin' In," the single linking Smokie's Chris Norman with Suzi Quatro. ... Return to charts for Jorgen Ingmann, of "Apache" fame, with a new Sonet-Starbox album. KNUD ORSTED

BRUSSELS

Recent visitors to the Flemish TV program "Dolle Dinsdag" ("Mad Tuesday") were U.K. acts Dave Edmunds' Rockpile and Nick Lowe, while Bram Tchaikovsky, late of Motors, played the Flemish TV show "Tienerklanten."

Fourth In Memoriam meeting of the International Elvis Presley Club staged here (April 1) in the Antverpian Elcerlyc Theater, including Presley movies and a show by the Benny Scott Band. ... Gold disk from BMI Belgium for 55,000-plus sales of Queen's album "Jazz."

Change of name for Raymond Van het Groenewoud and the Millionaires to Groenewoud and the Centimeters. ... Lengthy concert tour for Inelco artists Pierre Rapsat and Alain Jouchon through March. ... Fine performances by the Frank Foster Quintet in the clubs of Lauwe, Hnfta and Brussels Jazz.

X-Ray Spex played the Theater 140 here. ... Sellout concerts for Eton John at the Antwerp Queen Elizabeth Hall. ... Gold disk from WEA Belgium to Rod Stewart for 100,000-plus sales of "Do Ya Think I'm Sexy." JUUL ANTHONISSEN

HELSINKI

Katri-Helena (Scandia) has recorded an English-language version of her Eurovision Song Contest entry, retitled "I Will Follow Starlight."

Finndisc now represents the Ariola group, labels Ariola, Hansa, Jupiter and Maritim, in Finland.

Arja Saijonmaa, local singer-actress now living in Sweden, doing well as interpreter of Mikis Theodorakis songs and in the Swedish album chart with "Nu Ar Det Tid Att Sjunga Sanger." ... Finnish rock group Hurriganes now most expensive Nordic act in Sweden, being paid some \$6,000 a gig.

The City of Espoo here using pop and rock as a lure to draw young people to events when upcoming general election information is disseminated. ... Janne Hakulinen, managing director of Ohjelma-Apu, died here aged 72.

Finnlevy, Scandia, Hi-Hat and Finndisc promoting new local product under press banner "Albums Of The Month" in advertising campaign. KARI HELOPATIO

BUDAPEST

Japanese singers performed Bartok's "Bluebeard's Castle" in Hungarian at a concert staged in Tokyo's Bunka Kaikan center, soloists being Kazuga Szigeto and Okamura Takao, with the Japan Philharmonic conducted by Hungarian Erwin Lukacs.

Another performance of "Bluebeard's Castle" was produced in Paris by Hungarian singers Katalin Kasza and Gyorgy Melis, with the Symphony Orchestra of Paris Radio, conducted by Marius Constant.

Successful U.K. tour by local conductor Ivan Fischer with the Liverpool Royal Philharmonic, featuring music by Bartok and Rachmaninov, with Christian Blackshaw as soloist.

The children's choir of Hungarian Radio, conducted by Valeria Botka and Laszlo Csanyi, scored heavily in a program of Bartok, Kodaly, Jrdanyi, Ranki and Szokolay in the Apollo Hall of the State Opera in Berlin, with a four-city tour following. PAUL GYONGY

BELGRADE

More than four million albums were pressed last year in Yugoslavia, of which some 40% are re-licensed product. Jugoton (Zagreb) headed the list with 1.7 million album units, followed by RTB (Belgrade) with 1.4 million, and the rest divided among other important labels Suzy (Zagreb), RTV (Ljubljana), Diskoton (Sarajevo) and Helidon (Ljubljana).

U.K. band Queen attracted capacity audiences on its tour of Yugoslavia as did the guitar-playing trio of Paco de Lucia, John McLaughlin and Larry Coryell, but there were smaller turn-outs for Joan Armatrading and George Duke. ... Coming soon: Jean-Luc Ponty and Slade.


Casablanca's first Yugoslavian licensee is to be RTV, said to be about to sign a deal with the Springboard label, too. ... U.K. outfit Virgin shifting over to Jugoton, the biggest Yugoslavian company also soon to sign Stiff (U.K.) and Carrere (France). ... A&M renewed its deal with RTB in Belgrade and Tamla Motown with Diskoton in Sarajevo. MITJA VOLCIC

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OUTRANK TV

Czech Cinemas Potent Singles Promo Medium

By LUBOMIR DORUZKA

PRAGUE—In terms of advertising revenue from the Czechoslovakian record companies, the cinema here is more than holding its own against the lure of television promotions.

While some companies are pondering the feasibility of going into small-screen advertising, it has been traditional for some four years to promote via the cinema.

In Czechoslovakia, movies have held their popularity with the public, offering a much wider range of entertainment against the two-only choices on television. However, in smaller townships, television competes more with maybe one or two local cinemas.

As the cinemas are controlled here by a single general management, record company Supraphon has a

contract through which a 15-minute program of new pop singles is performed before each movie show in 52 Prague-based cinemas.

Around seven singles are included, each of a two-minute cut, with announcements in between each offering details about the songs and artists.

In general, 52 copies of the tape are handed over to the cinema managements by Supraphon's advertising division every month. But the previous month's program can also be used by cinemas.

The record industry places great faith in this kind of advertising. It showcases for audiences, predominantly young people, singles which for various reasons do not get much exposure on radio.

Supraphon also runs advertising programs of different kinds on radio, but generally it keeps the selection of product used roughly in line with the general taste of the stations' pop program directors.

But cinema advertising in Czechoslovakia, now an industry institution, leads audiences to potential approval of previously unheard singles.

Moraz Headlines

ZURICH—Moody Blues keyboard man Patrick Moraz tops the bill at the Swiss All-Star Festival at Zuchwil (June 9-10) this year.

Bad-weather risks are to be eliminated by the use of the 4,000-capacity tent of the Circus Nock.

Jet Meet Hosts Retailers

LONDON—American retailers and wholesalers will be among 120 delegates to the international sales convention hosted by Jet Records in London's Piccadilly Hotel April 27-29. Also present will be American,

European and U.K. representatives of Jet's worldwide licensee CBS, plus U.K. retailers and all Jet U.K. staff.

Ronnie Fowler, Jet managing director, claims the event is the first record company convention aimed specifically at retailers and wholesalers. "In the past, such conferences have been mainly concerned with presenting product internally. We feel, though, that dealers are one of the most important links in the industry, and we intend that these three days will provide an opportunity for dealers and wholesalers to meet together and discuss their various selling and merchandising techniques."

Schedule includes a product presentation highlighting promotional aspects of Jet U.K., and, on the last day, a dealer seminar. During a gala dinner, tracks from a new and as yet untitled ELO album set for May release will be previewed, and Jet artists Alan Price, Violinski and Magnum will be among those performing live.

International Import Acts To Thailand

• Continued from page 64

popular, where solo acts aren't—and soft rock is much more acceptable than heavy rock.

"Before we consider importing an act, we get the opinions of the kids who listen to our radio shows. We've found that, for example, they love ELO, but hate Status Quo. Blondie did two shows at the Convention Centre, and the kids just didn't know how to take the punk thing, although they obviously enjoyed it. By the encore, some were running on stage to kiss Debbie Harry!"

"If we intend to bring in an act," continues Bhiraleus, "we begin promoting them many months in advance, with records and film and video clips. By the time they arrive, they're as popular as if they'd been here three times before!"

Some of Nite Spot's more impressive gates on imported acts have been: Tina Charles & Biddu, 10,000 at \$10; Osibisa/Jigsaw, 20,000 at \$6; New Seekers, 10,000 at \$5; Brotherhood of Man, 8,000 at \$5; Rosetta Stone, 7,000 at \$6; and Sherbet, 16,000 at \$4, and 20,000 at \$6.

"We're selling out easier every time," boasts Bhiraleus. "The audiences are getting bigger and bigger." So, it seems, are the ticket prices: the Jacksons' forthcoming shows at the Convention Centre will cost patrons \$12.50 a seat.

Nite Spot has hailed Thailand's new copyright law (Billboard, March 24/31, 1979) as "a great victory," and plans are now well advanced for local recording and publishing, latter also covering international repertoire.

"This is what we've been waiting for," comments the Nite Spot chief. "We're ready to expand our activities, so as to give Thai pop talent an opportunity to develop."

"But, most importantly, we can now offer visiting acts the incentive of record sales as well as full houses—something we could not do when piracy was rampant."

WEA ISSUES SINGLE BY SOCCER TEAM

LONDON—A campaign to help curb spectator violence on football grounds in Britain has been given a helping hand via a single featuring top players, and released on the WEA International label here.

The recording, by the Peace Band, links "Peace" with "A Peace Of Reggae," is out in picture disk format, the illustration featuring the players in full soccer outfit. It retails at \$3.

The disk emanates from a campaign The Hand Of Peace, launched by Leeds United in mid-September. Ex-Leeds player Paul Reaney was the contact man who got the top players to join the campaign. The recording came after ATV Music executive Keith Hiller approached Brian Wade to write an appropriate number.

The campaign runs under the evocative banner "Peace Prevents Pain" and the committee is headed up by veteran BBC disk-jockey Jimmy Savile. Among the players on the record are internationals Bob Latchford, Dave Watson, Phil Parkes, Gordon McQueen and the Argentinian duo Osvaldo Ardiles and Ricardo Villa.



Tour Toast: Itthivat Bhiraleus, head of Nite Spot Productions in Bangkok, and Thai deejay Wongtipa, from left, hoist a glass with Debbie Harry and other Blondie members.

Israel Eurovision Winner

• Continued from page 62

Sandie Shaw's "Puppet On A String," with an estimated 2.5 million units sold; Brotherhood of Man's "Save Your Kisses For Me" (1976), and, biggest of all, Abba's 1974 triumph with "Waterloo" which launched a multimillion-dollar career at international level.

Milk and Honey's Gali Atari says: "It's true most people who win the contest don't become international stars just on the strength of it. But the

experience and exposure is tremendous."

A recent ruling was that entries had to be in the language of the country of origin, which tended to cut down the international prospects of non-English songs.

And next year's contest, due to be staged again in Jerusalem, may be in a shortened version. The European Broadcasting Union chiefs believe the public is tiring of a three-hour production.

Billboard SPECIAL SURVEY For Week Ending 4/14/79

Billboard Special Survey Hot Latin LPs™

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CHICAGO (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROCIO DURCAL Canta A Juan Gabriel Vol. 2, Pronto 1045	1	ROBERTO ROENA el progreso, International 934
2	PEDRITO FERNANDEZ La de La Mochila Azul, Caliente 7299	2	C. CRUZ/J. PACHECO Eternos, Vaya 80
3	CAMILO SESTO Sentimientos, Pronto 1042	3	W. COLON/R. BLADES Sembra, Fania 537
4	LOS SAGITARIOS La Carta, Olimpico 5002	4	CHARANGA 76 in 78 TR 139
5	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	5	OSCAR D'LEON TH 2036
6	CHELO Cuentas Claras, Muzart 1758	6	SALSA MAYOR De Frente a Luchendo, Velvet 8011
7	LA MIGRA Celos de Ti, Mar 108	7	HECTOR LAVOE La Comedia, Fania 532
8	JOAN SEBASTIAN Y Las Mariposas, Muzart	8	ADALBERTO SANTIAGO Popeye el Marino, Fania 536
9	JOSE Jose, Lo Pasado, Pasado, Pronto 1046	9	FANIA ALL STARS Spanish Fever, Columbia 35336
10	PUNTO 4 Grease en Espanol, OB 5503	10	TIPICA 73 Salta Encendida, Inca 1062
11	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041	11	B. VALENTIN Bronco 107
12	RENACIMIENTO 74 Esta es Mi Cancion, Ramex 1026	12	WILFRIDO VARGAS Poder Musical, Karen 40
13	RICO TOVAR Y SU COSTA AZUL No. 8, Mericana Melody 564	13	TITO PUENTE Homenaje a Benny, Tico 1425
14	JULIO IGLESIAS Emociones, Alhambra 3122	14	ISMAEL RIVERA Este Si Es Lo Mio, Tico 1428
15	ROBERTO CARLOS Amigo, Caytronics 1505	15	ORQUESTA BROADWAY New York City Salsa, Coco 140
16	ESTRELLAS DE ORO 00 America 1005	16	C. CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66
17	YOLANDA DEL RIO Corridos, Arcano 3434	17	GARAN COMBO En Las Vegas, GC 15
18	GERARDO REYES Verdades Amargas, CYS 1523	18	ROBERTO TORREZ Salsoul 4118
19	LOLITA Abrazame, Caytronics 1489	19	L. HARLOW Albino Divino, Fania 533
20	IRENE RIVAS Cara 008	20	PETE "EL CONDE" RODRIGUEZ A Touch Of Class, Fania 519
21	SALVADOR Derrumbes, Arriba 3005	21	ANDY MONTANEZ Dimension Desconocida, Lad 302
22	GENERACION 2000 Caramba Dona Leonor, Atlas 5045	22	EDDIE PALMIERI Lucumba Macumba Voodoo, Epic 35523
23	MANOLO MUNOZ Sentir el Maracho, Gas 4201	23	LOS KIMBOS Hoy y Manana, Cotique 1095
24	CEPILLIN Febre, Orfeon 025	24	DIMENSION LATINA Tremenda Dimension, Velvet 8012
25	LUPITA D'ALESSIO Como Tu, Orfeon 026	25	LOUIE RAMIREZ Cotique 1096

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Closeup

SUSIE ALLANSON—Heart To Heart, Elektra 6E177. Produced by Ray Ruff.

One of the most exciting rewards in music is discovering the metamorphosis of a fresh talent, seeing a butterfly emerging from the cocoon of previously successes to soar off into new directions.

Several years ago, having sung in the national touring company of "Hair" and been in Israel for filming of "Jesus Christ Superstar," Allanson had settled down in seclusion to work as a bank teller. Her short-lived career as a teller is now fortunately far behind her, and with the release of "Heart To Heart," her hitherto career as a country music artist may expand.

What this album reveals is a vibrant, energetic and polished singer well on the way to forging a new niche for herself in the field of pop. Her outstanding looks and animation create a combustible combination.

Prefaced by no particular indication during earlier recording efforts on other labels of her unexpected vocal versatility, Allanson and producer Ray Ruff have pulled out all the stops on this one. Allanson's vocals are intriguing, lilting, petulant and flirtatious, as she joyously explores the possibilities at both peaks of her range, churning out more power and emotion than any of her former country cuts ever hinted at.

Ruff has given an almost Phil Spectorish touch to both production and choice of material, which includes a couple of classic old Philly chestnuts, "One Fine Day" and "What's A Matter, Baby." Everything on the album is highly commercial and loaded with pop potential, though one can't help but wish Ruff hadn't chosen fade endings for all 10 of the songs.

The LP leads off with a compelling Barry Mann/Cynthia Weil composition which receives an honest vocal treatment from Allanson as she alternates between tender tremulousness and childlike confidence. Hard-hitting percussion and rippling piano behind her magnify the emotional balance of the arrangement.

A deceptively soft opening stanza paves the intro for a rousing number, "I Will Never Leave You," that finds the singer purring, growling, shouting and sliding her way through a lively paean to perfidy.

Two years ago, Allanson scored with a remake of Buddy Holly's "Maybe Baby." This time around, she doubles the punch with Ruff's cleverly rhythmic and syncopated version of "Love's Made A Fool Of You," which Holly co-wrote with Nashville producer Bob Montgomery. Playfully coy throughout her buoyant vocal and riding the crest of



Susie Allanson

kinetic keyboards, handclaps and a solid rhythm section, Allanson generates a level of stylized excitement.

Her mood shifts dramatically in "Two Different People." The story line is universal: two lovers meeting for the second time and finding the unspoken compatibility that provides the key to the puzzle of their personalities. Allanson lends an aura of wonder and understanding as she mirrors her acceptance of this changed perspective. Her own background harmonies weave a rich texture across her effortless lead.

"Two Steps Forward And Three Steps Back," evokes the light-hearted feeling of Barbara Mandrell's "Sleepin' Single In A Double Bed," and the singer's natural vivaciousness shines through the up-tempo arrangement.

Acoustic guitar and a wispy Olivia Newton-John style vocal light up the introduction to "Words," the Gibb Brothers' gem of a song dressed up in a new setting. Sweeping strings, piano and emphatically insistent drumbeats underscore Allanson's fragile vocal shadings. The key Ruff has chosen is high for her, but she confronts the challenge admirably.

Fanning the flames of memory lane from the early '60s are "What's A Matter, Baby" and "One Fine Day," inspired inclusions that call to mind groups like the Chiffons and the Ronettes. Imaginative production brings both numbers up-to-date, and everyone has a field day with them, coasting on the songs' good-humored grooving energy. Allanson's biting edge to her gospel-flavored belting on "What's A Matter" turns the tune into a highlight of the LP.

The last two selections, "We Can Make It Up To Each Other" and "Hide Me In Your Love" are classy tracks to round out the package. The latter is a delightful surprise, since Allanson co-wrote it herself and it demonstrates promising songwriting flair.

KIP KIRBY

New Acts Make Big Dent On LPs

Continued from page 44

Many record labels in the last two years have concentrated on developing new artists. CBS, for one, mounted extensive campaigns for new artists which has resulted in the popularity of Meat Loaf, Elvis Costello, Eddie Money, Toto and Cheap Trick.

Also affecting the changing sound of music is radio. Disco radio is creating a whole new list of household names while AOR radio is in transition. Two years ago the tendency at AOR radio, observers say, was to stay with top artists going with two or three singles from one best selling LP. This resulted in such artists as Fleetwood Mac, Peter Frampton, Steve Miller, Boz Scaggs, the Eagles and others selling three, four, five or more million copies of one LP.

"Right now AOR radio will play Robert Gordon, David Johansen and the Fabulous Poodles, while dropping Boston or Kansas out of the rotation after only six weeks," says Lennie Petze, national vice president for a&r at Epic Records.

"On a lot of acts we can now get them on 110 stations even if they only sell 100,000 units," he continues. "What they are playing today doesn't necessarily reflect what sells. And that scares me."

However, some of the new acts have sold very well, breaking into the top 10.

From mid-September through mid-April an even dozen acts have

broken through to their first top 10 albums: six disco-based and six rock-oriented.

The dance acts that have cracked the high rent district on the pop chart for the first time are A Taste Of Honey, Donna Summer, Chic, Village People, Gloria Gaynor and the revived Peaches & Herb; the pop-rock acts to break through with their first top 10 products are Dan Fogelberg & Tim Weisberg, the Blues Brothers, Toto, Dire Straits, Elvis Costello and Cheap Trick.

Interestingly, all six of the dance acts also scored major top five singles (four of them went No. 1); while only two of the pop-rock acts went top five with singles: Toto and Dire Straits.

New acts high on the LP chart now are Dire Straits (2), Peaches & Herb (4) and Cheap Trick (10). Just below the top 10 there is Blondie at 13, followed by Instant Funk (16), Blues Brothers (19), Bob Welch (20), Babys (22), Rick James (24), Amii Stewart (27), Police (28), Chic (29),

while the new Village People LP has entered the chart at 25, with "Cruisin'" at 18, and "Macho Man" at 65.

Elvis Costello is now at 30, Bobby Caldwell is 32 followed by Toto (33), George Thorogood (34), Bell & James (37), Frank Mills (38), Eddie Money (41), Gary's Gang (42), G.O. (45), Angela Bofill (48), UK (49), while Van Halen II enters the chart at 46. Its first LP is still at 109.

Other notable acts to have emerged within the last two years include Nicolette Champone, T-Connection, Evelyn "Champagne" King, Voyage, Cheryl Lynn, Arpeggio, Peabo Bryson, Phyllis Hyman, Steve Forbert, Lakeside, Little River Band and Gonzales.

Breaking new wave and rock artists include the Fabulous Poodles, Talking Heads, Robert Gordon, Boomtown Rats, Sad Cafe, Alicia Bridges (a disco crossover), the Clash, Devo, Judas Priest, Dwight Twilley, Head East, Desmond Child & Rouge, the Raes, Tycoon and Joe Jackson.

Lifelines Births

Girl, Megan Elizabeth, to Jerry and Sharon Flowers in Nashville March 14. Father is manager of artist development for RCA Records, Nashville.

Boy, Jonathan Geary, to Anne and Geary Tanner in Atlanta March 27. Father is Capricorn's national album promotion director in Macon.

Girl, Michelle Lynn, to Terry and Joan Gross in Casper, Wyo., March 18. Father is Casper, on KTWO-AM in Casper.

Marriages

Mel Tillis, MCA Records artist, to Julia Ann Edwards in Gallatin, Tenn., March 21.

Deaths

Benjamin B. Bauer, 65, until recently vice president and general manager of the CBS Technology Center, March 31 in Stamford, Conn. He was instrumental in developing the directional microphone and stereo and quadraphonic sound until his retirement last year.

Melvin Erich Henke, jazz pianist who made hundreds of records, March 31 in Canoga Park, Calif. He is survived by his widow, Betsy; daughter Melanie, son Erich, and mother Mrs. Erna Henke.

Walter Legge, 72, famed classical record producer and founder of London's Philharmonia Orchestra, at his home in France March 22. He was the husband of Elizabeth Schwarzkopf, soprano, who survives him.

Ivan Black, 75, veteran New York publicist, last month in New York. He handled numerous recording stars and for nearly 40 years night-clubs operated by Barney Josephson.

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Unauthorized Disco Sales In N.Y.

Continued from page 1

At Downstairs Records, 55 W. 42nd St., a request for "Hollywood-3" brought a record labeled "Disco Mixer Volume 2" and entitled "Dedley Medley John Morales Mix." The record was priced at \$3.49 and carries the notation "Made In Trinidad No. 480."

"Hollywood-1" No. BCR-001-A and BCR-001-B has a long version of 05 and a short one of 4:15 in stereo while "Hollywood-2," BCR-002, has two identical sides of an 8:15 track.

"Dedley Medley" has only one playable side of 10:47.

All three disks consist of portions of recordings mixed through the use of

segues, interphasing and looping. Frequently only the instrumental "hook" or the rhythmic "break" is used.

Recordings which can be identified include: "I Feel Love" and "MacArthur Park" by Donna Summer (Casablanca); "YMCA" by the Village People (Casablanca); "In The Bush" and "Keep On Jumpin'" by Musique (Prelude); "Instant Replay" by Dan Hartman (Blue Sky); "LeFreak" by Chic (Atlantic); "Contact" by Edwin Starr (20th Century-Fox); "Ain't That Enough" by John Davis and the Monster Orchestra (Sam/Columbia); "Boogie Oogie, Oogie" by A Taste of Honey (Capitol); "Got To Have Love"

(Continued on page 80)



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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 4/14/79

Number of LPs reviewed this week **46** Last week **53**

Pop

IAN HUNTER—You're Never Alone With A Schizophrenic, Chrysalis CHR1214. Produced by Mick Ronson, Ian Hunter. This debut LP for Chrysalis marks a strong comeback for the former lead singer of Mott the Hoople. This is a full sounding and hearty disk that combines the melody and hooks of traditional English bluesrock, with the excitement and fresh point of view of contemporary post new wave music. This, plus an appreciation and development of rock'n'roll roots, creates a timeless style that transcends fads. It also may be noted that Hunter writes some of the most intelligent lyrics around.

Best cuts: "Just Another Night," "The Outsider," "Ships," "Bastard," "When Daylight Comes."

Dealers: Let Hunter's core of fans know about this release.

JAY FERGUSON—Real Life Ain't This Way, Asylum 6E158. Produced by Bill Szymczyk, Jay Ferguson, Ed Mashal. Ferguson plays a solid brand of California rock, replete with the genre's relaxed cynicism, smooth vocals, and piercing guitars. He writes most of the songs, sings them, and plays keyboards and percussion. The songs are melodic and full of hooks, while the backing musicians sound like some of L.A.'s and Florida's finest. A surprise is Ferguson's reworking of the Stones' "Let's Spend The Night Together/Have You Seen Your Mother?"

Best cuts: "Do It Again," "Shakedown Cruise," "Paying Time," "City Of Angels."

Dealers: Pitch to Eagles and Joe Walsh fans.

MILLIE JACKSON—A Moment's Pleasure, Spring SP16722. Produced by Millie Jackson, Brad Shapiro. The veteran stylist is back with more powerful rhythm numbers showcasing her gutsy, gritty vocals. The tunes range from four originals by Jackson and Shapiro to a cover of "Kiss You All Over." The rhythm arrangements by Jackson and Shapiro and the Muscle Shoals Sound Band Section really give the tracks their kick. But Jackson's raucous vocal instrument never gets upstaged.

Best cuts: "Never Change Lovers In The Middle Of The Stream" (hot new single), "Seeing You Again," "Kiss You All Over," "A Moment's Pleasure."

Dealers: Jackson has been a steady soul fixture throughout the '70s.

AL HUDSON AND THE SOUL PARTNERS—Happy Feet, ABC AA1136 (MCA). Produced by Al Hudson and the Soul Partners, Cecil Womack. The soul group shows a nice balance here between peppy disco numbers like "Happy Feet" and soulful ballads like "Wait And Let Tomorrow Decide." The string arrangements by Womack and Rudy Robinson add class to the moony romantic songs and veer to the rousing rhythm numbers. The group's vocal sound is equally versatile, adapting to the wide range of tempos.

Best cuts: "Happy Feet," "Rock," "Call Me," "You Can Do It," "In The Basement," "Wait And Let Tomorrow Decide."

Dealers: Striking album art.

Country

JERRY LEE LEWIS—Jerry Lee Lewis, Elektra 6E 184. Produced by Bones Howe. This album marks the Killer's first for Elektra, the first he's recorded with producer-engineer Bones Howe and the first time in years that he's worked in an L.A. studio situation. These aren't the only significant changes reflected in this excellent collection. Lewis benefits from Howe's slick production, the presence of West Coast musicians and a blockbuster assortment of tunes that give Lewis lots of room to stretch up or mellow out. He sounds equally at home interpreting songs by Bob Dylan, Arthur Alexander, Charlie Rich and Jimmie Rodgers. The energy's still cooking here, but Lewis sounds a bit tamer and more in control, with polished and pleasing effect.

Best cuts: "Every Day I Have To Cry," "I Like It Like That," "Who Will The Next Fool Be," "I Wish I Was Eighteen Again."

Dealers: The psychedelic LP cover can be used to expose Lewis' talents to both rock and country consumers.

Disco

SAINT TROPEZ—Belle De Jour, Butterfly FLY016 (MCA). Produced by W. Michael Lewis, Laurin Rinder. Second album by this disco outfit that scored last year with "Je T'aime," is a lushly produced clean sounding dancer's delight. Notable disco producers Lewis and Rinder utilize horns, and strings most effectively while the sassy arrangements and sexy, but smooth vocals breeze along. Lewis plays both acoustic and electric piano, synthesizer and percussion while Rinder contributes drums and percussion. Bob Etoil on guitar and bassist David Williams round out the rhythm section. The strong melodic content and catchy beats, coupled with pop textures could amount to crossover.

Best cuts: "One More Minute," "Belle De Jour," "Think I'm Gonna Fall In Love You."

Dealers: This is Butterfly's first release under its new distribution pact with MCA.

Jazz

JOHN McLAUGHLIN WITH THE ONETRUTH BAND—Electric Dreams, Columbia JC35785. Produced by John McLaughlin. McLaughlin's re-emergence as an electric guitarist continues. His second electric LP since leaving his all-acoustic group Shakti, he covers a broad musical area. The eight cuts further document his pre-eminence as a guitarist and again has strong support from his band. John is joined by his Shakti counterpart L. Shankar on violin, former Mahavishnu keyboardist Stu Goldberg and two members of Jan Hammer's group, bassist/vocalist Fernando Saunders, and drummer/vocalist Tony Smith plus percussionist Alyrio Lima. Saxophonist David Sanborn makes a guest appearance on "The Unknown Dissident."

Best cuts: All

Dealers: There's still Mahavishnu Orchestra fans who will pick this one up.

Billboard's Recommended LPs

pop

TRUMP—Just A Game, RCA AFL13224. Produced by Mike Levine, Triumph. Triumph is a Canadian trio of hard rockers that know what intense, driving rock is all about. Paced by the fiery lead vocals of guitarist Rik Emmett, Mike Levine's bass and keyboard and Gil Moore's steady drums, the power of the group comes through loud and clear. A sure sense of melody, solid arrangements and a textured sound are all strong points. **Best cuts:** "Lay It On The Line," "Just A Game," "Young Enough To Cry," "American Girls."

JOHN MAYHALL—Bottom Line, DJM23 (Mercury). Produced by Bob Johnston. The venerable blues harmonica player and vocalist seems ageless and offers another fine set of his bluesy rock style. Whereas in previous offerings his backup band was small, he is joined here by numerous musicians with lots of guitar, percussion, keyboards and brass for a full sound. Most tunes are free spirited and uptempo. **Best cuts:** "Bottom Line," "Dreamboat," "Revival," "The Game Of Love."

LAKE—Paradise Island, Columbia JC35817. Produced by Delle Peterson, Lake. This Anglo-European band has been gaining popularity in the U.S. and it should win a few more fans with this LP. The band uses high vocal harmonies over a rhythmically complex progressive rock field, with timely keyboard and guitar solo riffs. The music of this six-man band never gets too heavy, and it never rocks too hard, sticking instead to midtempo compositions. **Best cuts:** "Glad To Be Here," "Paradise Way," "Hopeless Love."

MOTION PICTURE SOUNDTRACK—The Warriors, A&M SP4761. Produced by Kenny Vance. Side two of this soundtrack of the controversial film boasts some bold songs by Joe Walsh, Genya Ravan and Desmond Child. The music is delivered with power, emotion and suspenseful terror that gives with the film's impact. Barry DeVorzon, Kenny Vance, Mandril and some stellar session players also contribute. **Best cuts:** "Love Is A Fire," "In The City," "Last Of An Ancient Dream."

OSMONDS—Steppin' Out, Mercury SRM13766. Produced by Maurice Gibb, Steve Klein. The Osmonds haven't hit on records in quite a few years despite continuously strong releases. This disk—their debut for Mercury after a stint on Polydor—is discotized and funky, reflecting a solid contemporary sound. Strings and horns were recorded at Criteria studios in Miami. In addition to Maurice Gibb's co-production, Barry Gibb wrote one cut, "Rest Your Love," a ballad gem. **Best cuts:** "Rest Your Love," "Steppin' Out," "Emily."

ORIGINAL SOUNDTRACK—Elvis, TLP79DC. Produced by Felton Jarvis, James Ritz. Ronnie McDowell did a credible job of portraying Presley in the Dick Clark tv movie of a few months back. He races through a score of Elvis hits, backed by the Jordanares and Kathy Westmoreland on various cuts. The simple guitar backgrounds lend authenticity to the '50s originals. **Best cuts:** "Mystery Train," "Love Me Tender," "Until It's Time For You To Go," "Separate Ways."

MOTION PICTURE SOUNDTRACK—Tin, MCA AA1114. Produced by Randy Durand. Bill Wray wrote and performs all but three of the cuts from this soundtrack to a film about pinball. Wray's band backs him with ample instrumentation. Keyboardist Randy Bishop contributes two cuts and Lee Holdrige arranged and conducts two cuts, one an instrumental medley. **Best cuts:** "Pinball, That's All," "Where Were You," "Don't Let The Rain Get To You," "Melody Man."

LAMONT CRANSTON BAND—El-Cee Notes, Waterhouse 6. Produced by Steve Raitt, Lamont Cranston Band. This seven-man group has both the characteristics of a bar band and a refined blues rock outfit with even traces of country influence thanks to Pat Hayes' slide guitar, Bruce McCabe's piano, especially on Willie Dixon's "Close To You," is superb as are the other players. Horns spice up the arrangements and the vocals are both powerful and emotional. The second side, recorded live, really conveys the band's boogie capabilities. **Best cuts:** "Close To You," "Checking Up On My Baby," "Tin Pan Alley."

ROOMFUL OF BLUES—Let's Have A Party, Antilles AN7071 (Island). Roomful of Blues plays music as though the last 20 years of rock never happened, which is its charm, inasmuch as this is a contemporary band from Long Island. For its second LP the band if not out to progress so much as it is to restate its fine honky tonk blues and rock'n'roll. Fans who got into this type of music and style by the Blues Brothers should like this, though Roomful of Blues takes itself a bit more seriously. **Best cuts:** Pick and choose.

JONATHAN RICHMAN AND THE MODERN LOVERS—Back In Your Life, Beserkley JB20060. The four-man group sticks to the basics of rock'n'roll in its latest album, with a mix of originals and oldies like Billy Swan's "Love Please" (done here in a guitar-topped instrumental version). The group's four members—Richman, Leroy Radcliffe, D. Sharpe and Asa Brebner—all handle vocals, completing the unpolished, primitive sound. Stock heavily in rock'n'roll and college locations. **Best cuts:** "Love Please," "Back In Your Life," "Lydia," "Party In The Woods Tonight."

PIERRE MOERLEN—Gong, Arista AB4219. Produced by Pierre Moerlen and Nick Bradford. Percussionist, synthesizer player and composer Moerlen is joined here by his normal complement of four musicians (vibes, bass, guitar, percussion) plus Stevie Winwood, Mike Oldfield, Mick Taylor and violinist Didier Lockwood helping out on several cuts. The music is lively, and made more so through Moerlen's synthesizers. **Best cuts:** "Emotions," "Downwinds," "Jin Go Lo Ba," "What You Know."

ANNETTE PEACOCK—X-Dreams, Tomato TOMX7025. Produced by Annette Peacock. Wife of bassist Gary Peacock, this progressive vocalist assimilates various pop styles into avant-garde style that is daring, sexy, sultry and sensual. Peacock, who draws comparison to Pattie Smith in her delivery, is backed by a group of stellar studio players. While the music is unconventional, it is filled with power, lust and uncompromising style. **Best cuts:** "My Mama Never Taught Me How To Cook," "This Feel Within."

soul

YBS—Ariola, SW50052. Produced by Jackie Avery, Robert Ross. YBS stands for the Yates Brothers & Sisters, five singers-musicians in the Jackson Five mold. With more development and better songs, the group's potential will match its slickly produced LP. **Best cuts:** "Stick In The Mud," "What Goes Around Comes Around," "Disco Drummer."

country

JIM REEVES—The Best Of Jim Reeves, Volume IV, RCA AHL13271. Produced by Chet Atkins. Another entry in the classic collection of Reeves' best-loved recordings, this volume offers a span of material from 1957-1964. Most of the tunes have been supplemented by re-recorded instrumental backgrounds behind the singer's original vocal performances. The sound is pure and traditional, featuring silvery steel, lots of piano, upright bass, sweetened harmonies and soft, understated percussion and brushes. **Best cuts:** "I Heard A Heart Break Last Night," "I Love You Because," "It's Nothin' To Me."

MICKEY NEWBURY—The Sailor, ABC/Hickory HB44017. Produced by Ronnie Gant. A change of pace LP for Newbury who thankfully leaves his patented whistling and misty moods sound effects behind. Instead, he concentrates on singing ballads as only he can. Strings, sax and the gentleness of Newbury's soulful voice add to the powerful country and MOR feel. **Best cuts:** As with any Newbury LP, take your choice.

RONNIE McDOWELL AND THE JORDANAIRES—A Tribute To The King In Memory, Scorpion SCS0015. Produced by Slim Williamson. Recorded live at the Fox Theatre in Atlanta, the LP captures McDowell's final tribute performance to Elvis Presley. Joined by the Jordanares, the performance includes some 16 tunes, from "Heartbreak Hotel" to "Kentucky Rain," and closes with McDowell's own tribute, "The King Is Gone." **Best cuts:** All selections.

RAY PRICE—There's Always Me, Monument MG7633. Produced by Fred Foster. The luxurious resonance of Price's voice is beautifully showcased in this warmly personal effort. Classic ballads and stylish arrangements make for a fine collection of easy listening country. The pace is varied but Price's impressive vocals are always up front. Orchestrated strings swirl through the percussion, keyboards and guitars, and traces of steel and electric piano add delicate touches. **Best cuts:** "Feel," "If It's All The Same To You (I'll Be Leaving In The Morning)," "We Can't Build A Fire In The Rain."

disco

SKKY—Salsoul, SABS17. Produced by Randy Muller, Solomon Roberts Jr. This eight-member group features the heavy, party going disco sound. Its approach relies more on instrumental than vocal qualities which are contained in funky, spacey formulas. The production emphasis is on guitars, percussion and electronic effects. **Best cuts:** "This Groove Is Bad," "Let's Turn It Out," "Let's Get Up."

ALMA FAYE—Do In It, Casablanca NBLP7143. Produced by Dominic Sciscento, Michel Daigle. Faye sounds like a cross between Gloria Gaynor and Barbara McNair on this package of predominantly upbeat tunes. Vocal and instrumental arrangements are economic but powerful, along fairly predictable disco lines. Nothing fiercely distinctive here, but Faye is assured of some club exposure. **Best cuts:** "Don't Fall In Love," "I Believed," "It's Over."

THE SALSOUL ORCHESTRA—Street Sense, Salsoul SAB516 (RCA). Produced by Tom Moulton. This seasoned combo delivers the disco goods on this six-tune set, mixing vocal affairs (the emphasis is on chant vocals, as in the title cut and "Somebody To Love") with instrumentals. The latter mix Eurodisco and Afro influences, with some fine synthesizer and percussion work. **Best cuts:** "Street Sense," "Zambesi," "Burning Spear."

THEO VANESS—Bad Bad Boy, Prelude PRL12165. Produced by Michael Lana, Paul Sebastian. Vanessa is a rough 'n' disco stylist, whose vocal exuberance (just about) overcomes the banality of the lyrics, not to mention the cheap graphics, on this, his followup to last year's successful "Back To Music" package. Driving force behind him is synthesizer-dominated arrangements, European in flavor and exciting in execution. **Best cuts:** "I'm A Bad Bad Boy," "As Long As It's Love."

jazz

HUBERT LAWS—Land Of Passion, Columbia JC35708. Produced by Hubert Laws. Unneeded vocals clutter up and add nothing to the six tracks in this LP which are in the fusion vein. But a superb brass section helps overcome the orchestra flaws. A disappointing album by one of the most gifted flute players who is capable of much more impressive vinyl. **Best cuts:** "Your Heartbeats," "Forever."

ALAN BROADBENT—Palette, Granite GR7901. Produced by Leonard Feather. Composer/arranger Broadbent has made his mark on the Coast writing for numerous bandleaders including Woody Herman. This LP showcases the full spectrum of his orchestral colors as six of the eight cuts are his own tunes plus single works by Charlie Parker and Stevie Wonder. The mood is relaxed and the utilization of four strings adds a softness to the reads. Broadbent plays acoustic and electric keyboards as well as handling all the charts. **Best cuts:** "Ah-Leu-Cha," "Summer Soft," "Sunrise Song."

ANDRE CECCARELLI—Ceccarelli, Inner City JC1507. Produced by Carla Music. French drummer Ceccarelli demonstrates his enviable technique on 11 driving tracks with the help of five other Frenchmen. The group fuses together a funky commercial feel, mixed with vocals, horns and a heavy rhythm base, which is reflected in today's modern jazz. **Best cuts:** "Forget It," "Life Is Real Only Here, Parts 1 & 2," "His Love."

ARTHUR BLYTHE—Lenox Avenue Breakdown, Columbia JC35638. Produced by Bob Thiele. San Diego alto saxist blows up a mass of music, but it is all improvised around his own tunes. Surely this debut LP would have been stronger had Blythe inserted a couple of contemporary or standard songs. Blythe shows a lot of versatility. **Best cut:** "Odesa."

CARRIE SMITH—Untitled, West 54 (Peters International) WLW8002. Produced by Roger Pola. Budd Johnson's big tenor pipe and his forthright, understandable charts merit praise on these seven cuts. Smith sings well, with great emotion and sensitivity, regardless of tempo. **Best cuts:** "Just Friends," "If It's Magic," "When I've Been Drinking."

DUKE ELLINGTON & ORCHESTRA—Up In Duke's Workshop, Pablo 2310815. Produced by Duke Ellington. Here's an interesting collection of odds and ends which Duke and his men taped on various locations in 1969. It's far from EKE's most memorable output, but for Ellington buffs there are passages which will be cherished. **Best cuts:** "Black Butterfly," "Gool," "Neo-Creole."

ZOOT SIMS—Warm Tenor, Pablo 2310831. Produced by Norman Granz. Jimmy Rowles, Mousey Alexander and George Mraz help make this one of the season's better jazz LPs. Sims, of course, sparks all eight tunes with his lyrical tenor saxophone which, at times, reminds of the late Lester Young. Superb interplay among the four masters is consistent—and musically rewarding. **Best cuts:** "Blue Prelude," "Comes Love," "You're My Thrill."

JOE PASS & NIELS HENNING ORSTED PEDERSEN—Chops, Pablo 2310830. Produced by Norman Granz. Taped in London in late 1978, this agreeable collaboration of renowned guitarist and bassist provides a laudable album comprised of 10 stellar tracks. All are popular evergreens. And all were put together on the sessions, almost spontaneously. For young guitarists and bassists, there's much to be admired here. **Best cuts:** "Yardbird Suite," "Old Folks," "Have You Met Miss Jones."

RED RICHARDS—Soft Buns, West 54 (Peters International) WLW8000. Produced by Roger Pola. He's been around almost as long as Count Basie, yet he has remained an unknown pianist in the recording industry. Now Richards offers 12 excellent tunes, all standards, which may help establish him as a deserving and popular artist. Richards picks 'em up and lays 'em down and slips into a Waller Johnson stride groove at times. **Best cuts:** "Jitterbug Waltz," "Mean To Me," "Have You Met Miss Jones?"

(Continued on page 73)

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 Lichtman, Jim McCullough, Dick Nusser, Nan Pechansky, Hanford Saart, Eliot Tiegol, Adam White, Gerry Wood, Jean

Recipients Receive Their No. 1 Accolades



RSO officials with their 12 No. 1's are: Rich Fitzgerald, Bob Edson, Al Coury and Mitch Huffman. The accolades are for top singles artist, easy listening singles publisher, soundtrack LP, pop LP artist, pop singles publisher, pop male singles artist and pop group.



Barry Manilow accepts his Billboard No. 1 award from Arista president Clive Davis for winning as top pop male artist of 1978.



Bob Welch holds his new male singles artist award flanked by Don Zimmermann, Capitol Records president and Bruce Wendell, label's promotion vice president.



A Taste Of Honey receives its award as top soul singles new artist from Capitol chieftain Don Zimmermann, center. That's group members Don Johnson, Hazel Payne, Janis Johnson and Perry Kibble.



James Cleveland, center, accepts two awards as would gospel artist and soul gospel LP winner. That's Savoy's vice president Fred Mendelsohn on the left and producer Milton Biggham on the right.



Thomas McClary of the Commodores, center, accepts for his group being named top boxoffice attraction. On the left is Mike Lushka, Motown's executive vice president and Benjamin Ashburn, the group's manager.



Barry Fey of Feyline in Denver holds his No. 1 as top promoter of arenas.



Tree publishing officials accept their award as country singles publisher. From the left: Don Gant, Tree senior vice president, Bill Golden of the Oak Ridge Boys, Billboard's Gerry Wood, Chris Dodson and Dan Wilson of Tree.



Claire Rotham of the Forum, Inglewood, Calif., with her award and billboard heralding the facility's status as the top venue of the year.



Co-owners of the Stanley Theatre, Pittsburgh, Rich Engle, left, and Pat DiCesare, right, accept their top auditorium award from Pittsburgh Mayor Dick Caligiuri.

the Salsoul Orchestra

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 Arranged and conducted by THOR BALDURSSON
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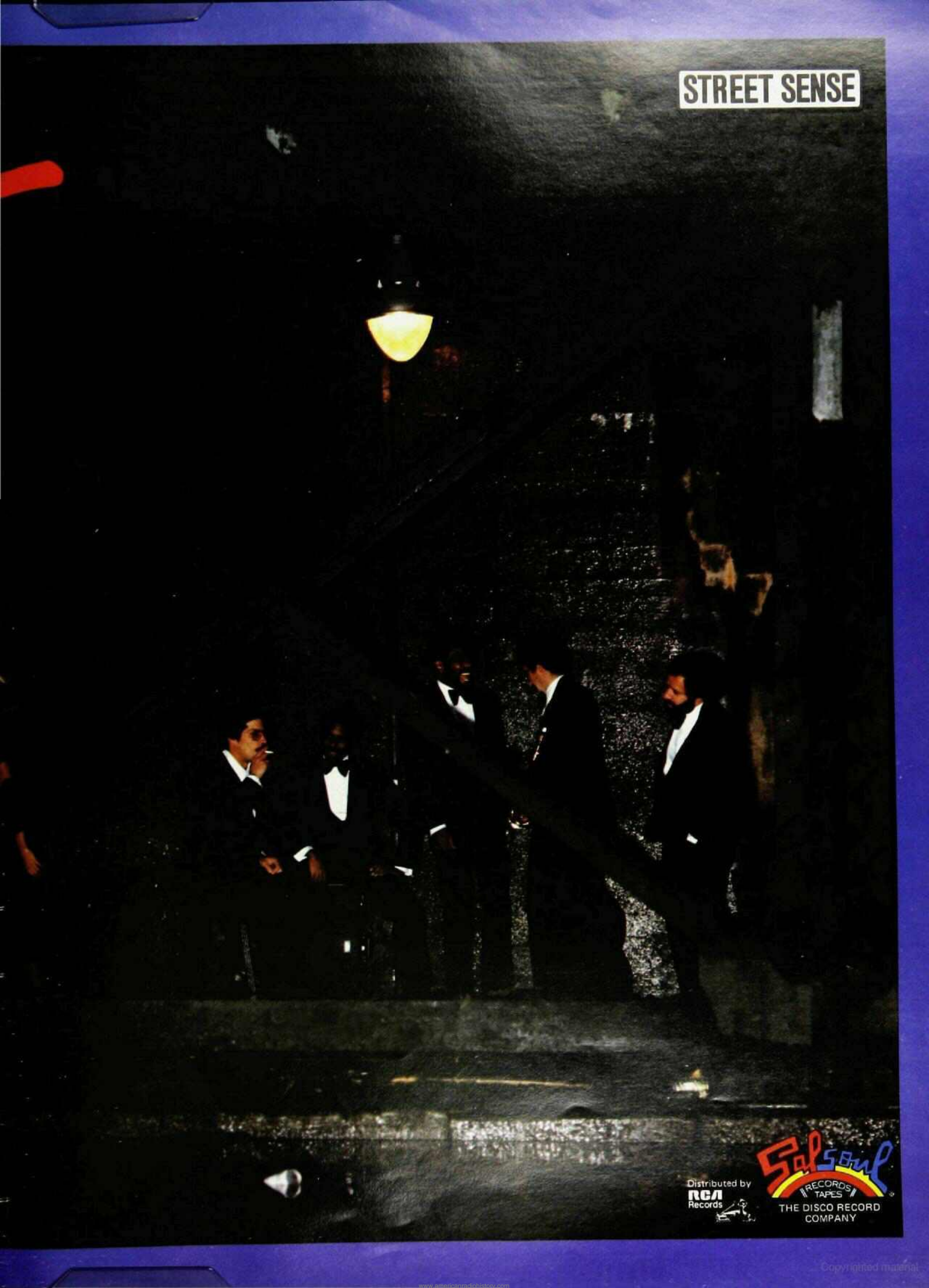


SZS 5515



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TILT



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Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/14/79

Number of singles reviewed
this week 88 Last week 80

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Pop

DONNA SUMMER—Hot Stuff (3:47); producers: Giorgio Moroder, Pete Bellotte; writers: Pete Bellotte, Harold Faltermeyer, Keith Forsey; publishers: Rick's/Stop, BMI, Casablanca NB9780J. The hot get hotter. Although disco-tinged, this tune has a strong r&b, soulful feel with Summer's fiery vocal and rhythmic backbeat highlighting.

OLIVIA NEWTON-JOHN—Deeper Than The Night (3:35); producer: John Farrar; writers: Tom Snow, Johnny Vastano; publishers: Braitree/Snow, BMI, MCA MCA41009. Olivia has made a remarkable musical transition in the past 12 months, moving from her former mix of MOR and country to mainstream pop-rockers. This release continues the bolder vocal and instrumental approach which characterized the recent "A Little More Love." N-J's ninth gold single.

LINDA RONSTADT—Alison (3:20); producer: Peter Asher; writer: Elvis Costello; publisher: Plangent Vision, ASCAP. Asylum E46034A. Ronstadt's fifth release from "Living In The U.S.A." is the ballad gem from Elvis Costello's first album. A soft, sensitive lead vocal fronts some tasty sax work on what is one of the singer's more restrained and appealing recent singles.

recommended

DWIGHT TWILLEY—Out Of My Hands (3:32); producers: Noah Shark, Max Twilley, Dwight Twilley; writer: D. Twilley; publisher: Skyhill, BMI, Arista AS0415.

U.K.—Nothing To Lose (3:19); producers: Eddie Jobson, John Wetton; writers: Jobson, Wetton; publisher: E.G., BMI, Polydor PD1455.

DANE DONOHUE—Dance With The Stranger (3:58); producer: Terence Boylan; writers: D. Donohue, D. Getreau, M. Fisher; publisher: Seidak, ASCAP, Columbia 310951.

MARK PAUL—I'm Gonna Love You (3:28); producers: Bob Morgan, Larry Baunach; writer: Mark Paul; publisher: Bear Tracks, BMI, Cyclone CYS101.



OHIO PLAYERS—Everybody Up (3:57); producer: The Ohio Players; writers: The Ohio Players; publisher: O.P.O., BMI, Arista SP46. This disk is somewhere between disco and r&b, meaning instrumentation is a disco mix, heavy bottom and all, while the vocals are mellow r&b. There's an excellent blending of the two with outstanding vocal work.

LOU RAWLS—Let Me Be Good To You (3:27); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI, Philadelphia International ZS83684 (CBS). Rawls smooth and silky vocal style works well on this track, especially as he plays off several female vocalists. The sensuous, rhythmic backbeat is deceptively catchy and percolates in a crisp, atmospheric fashion.

BONNIE POINTER—Heaven Must Have Sent You (3:22); producers: Jeffrey Bowen, Berry Gordy; writers: E. Holland Jr., L. Dozier, B. Holland; publisher: Stone Gate, BMI, Motown M1459F. Pointer's newest has all the characteristics of those classic 60's Motown hits with the Supremes in particular. Pointer's effective vocals are pitted against a swinging rhythm unit and clean production.

recommended

MINNIE RIPERTON—Memory Lane (3:20); producers: Henry Lewy, Dick Rudolph, Minnie Riperton; writers: Riperton, Rudolph, Lewis; publishers: Minnie's/Bull Pen, BMI, Capitol P4705.

THE DRAMATICS—I Just Wanna Dance With You (3:56); producer: Don Davis; writers: Cecil Womack, Don Davis; publishers: Groovesville, BMI/Conquistador, ASCAP, MCA MCA41017.

SARAH DASH—(Come And Take This) Candy From Your Baby (3:21); producers: Wally Gold, Jay Siegel, Gene Allan, Gary Knight; writers: G. Allan, G. Knight; publishers: Don Kirshner, BMI/Kirshner, ASCAP, Kirshner ZS84281 (CBS).

GENE CHANDLER—Please Sunrise (5:57); producer: Carl Davis; writers: E. Record, B. Acklin; publishers: Warner-Tamerlane/B.R.C., BMI, 20th Century TC2404.

SOUTHERN COOKIN'—You Are My Inspiration (3:18); producer: Jimmy Jules; writer: Jimmy Jules; publisher: Clandalee, BMI, Polydor PD14555.

PRINCE PHILLIP MITCHELL—Let's Get Wet (3:45); producer: Prince Phillip Mitchell; writer: Prince Phillip Mitchell; publisher: Hot Stuff, BMI, Atlantic 3569.

LAWRENCE HILTON JACOBS—Love Shot (3:27); producer: Freddie Perren; writers: Freddie Perren, Dino Fekaris; publisher: Perren-Vibes, ASCAP, ABC AB12448.



KENNY ROGERS—She Believes In Me (4:11); producer: Larry Butler; writer: Steve Gibb; publisher: Angel Wing, ASCAP, United Artists UAX1273Y. Rogers renders a powerful piece of material to perfection. Strings and keyboards rise for effect, then fall for Rogers' sensuous delivery of the love lyrics.

BILLIE JO SPEARS—I Will Survive (3:16); producer: Larry Butler; writers: D. Fekaris, F. Perren; publisher: Perren-Vibes, ASCAP, United Artists UAX1292Y. A surprising change of pace for Spears allows her to stretch to a new style and sound. It's an uptempo number spiced by a chorus that gives hints of the musical verve of Paris (France, not Tennessee).

RONNIE MILSAP—Nobody Likes Sad Songs (3:35); producers: Ronnie Milsap-Tom Collins; writers: Bob McDill, Wayland Holyfield; publishers: Hall-Clement/Maplehill/Vogue, BMI, RCA JH11553. A meaningful love song receives a strong effort from Milsap. Guitar and strings merge for a mellow effect, enhancing Milsap's on-the-mark vocal.



CHANSON—I Can Tell (3:32); producers: David Williams, James Jamerson Jr.; writers: David Williams, James Jamerson Jr.; publishers: Kichelle-Jamersonian-Cox-K, ASCAP, Ariola 7743. A slick lead vocal paces this track that also boasts imaginative string and horn arrangements and a melodic dance beat.

TAKA BOOM—Night Dancin' (3:37); producer: John Ryan; writers: Pat Summerson, Lenny Macaluso; publishers: Home-wood/Philly West, ASCAP, Ariola 7748. Boom is Chaka Khan's sister and has one of the most powerful vocals around. Her clear vocals are backed by excellent background singers and powerful instrumentation. Percussion is outstanding.

CHILLY—For Your Love (3:35); producer: Bernd Mohrie; writer: Graham Gouldman; publisher: Blackwood, BMI, Polydor PD14552. The Yardbirds classic is the latest in the line of rock songs to be discoized. Strong lead vocals, synthesizers, and a heavy bottom rhythm section propel the track.

TAANA GARDNER—Work That Body (3:05); producer: Kenton Nix; writer: Kenton Nix; publisher: Sugar Biscuit, ASCAP, West End WESDJ1216A. The frenetic pace and effective vocals of this discoized track should delight dance floor devotees.

recommended

HIGH INERGY—Shoulda Gone Dancin' (9:47); producer: Donnell Jones; writers: D. Jones, A. Mason; publisher: Old Brompton Road, ASCAP, Motown M00019D1.

DREAM EXPRESS—Midnight Dream (3:45); producers: Wes Farrell, Al DeLory; writers: Wes Farrell, Al DeLory; publishers: Burt Sugarman/Wescraft, BMI, MCA MCA41016.

APOLLO—Astro Disco Pt. 1 (3:39); producer: Ray Singleton; writers: K. Gordy, C. Lites, L. Greene, B. Medina; publisher: Jobete, ASCAP, Gordy G7165F (Motown).

SPACE—My Love Is Music (4:15); producer: Jean Philippe Ilesco; writer: Didier Marouani; publisher: Call Me, ASCAP, Casablanca NB974DJ.

SANDY MERCER—Work Your Body (Work That Body) (3:30); producer: Landy McNeal; writers: Landy McNeal, George Petrus; publisher: Raton, MI, RCA JB11560.

ZELLA LEHR—Only Diamonds Are Forever (2:58); producer: Pat Carter; writers: Richard Leigh, Chip Hardy; publisher: United Artists, ASCAP, RCA JH11543. Steel guitar plays a strong role in supporting Lehr's voice, aided by a catchy chorus. Piano and background voices from the Lea Jane Singers contribute to the country feel.

T.G. SHEPPARD—You Feel Good All Over (3:12); producer: Buddy Killen; writer: Sonny Throckmorton; publisher: Cross Keys, ASCAP, Warner Bros. 8808. Working for the first time with producer Killen has lent a melodically bluesy aura to this initial release from the pair. Sheppard's warm and sensuous vocal is intriguingly counterbalanced by piano, acoustic guitar and laidback strings.

BILLY "CRASH" CRADDOCK—My Mama Never Heard Me Sing (2:47); producer: Dale Morris; writer: John Adrian; publisher: Pick A Hit, BMI, Capitol P4707. A soft teary lead by Craddock blends in with angelic chorus and rippling keyboards to lend a gentle melancholia. Production is sweetly tender.

JOE STAMPLEY—I Don't Lie (2:56); producer: Billy Sherrill; writers: D. Rosson/D. Puett; publisher: Mullet/Darson, BMI, Epic 850694. A well-constructed ballad with cross fabrics of violins, electric bass, piano and smooth background harmonies. Stampley gives a fine vocal shading to his lead with husky overtones adding a sincere emotion.

STELLA PARTON—Steady As The Rain (2:23); producers: Jim Malloy & Even Stevens; writer: Dolly Parton; publisher: Owepar, BMI, Elektra 46029. A fast paced tempo runs an undercurrent beneath this tune which was written by Parton's well-known sister, and which bears touches of Dolly's distinctive writing style. Lively percussion is bolstered with plenty of guitar, bass and string activity, while Parton doubletracks delicate harmonies effectively around her front vocal.

RONNIE McDOWELL—World's Most Perfect Woman (2:40); producer: Buddy Killen; writer: Ronnie McDowell; publisher: Ronnie McDowell, SESAC/Tree, BMI, Epic 850696. McDowell is getting away from his Presley soundalikes and developing his own style, as evidenced in this debut release for Epic, which he wrote himself. McDowell possesses a beautiful, sensual voice full of tender and impassioned shadings. Here, the arrangement builds around him; the bossy male harmonies add effective contrast to the clarity of his vocal.

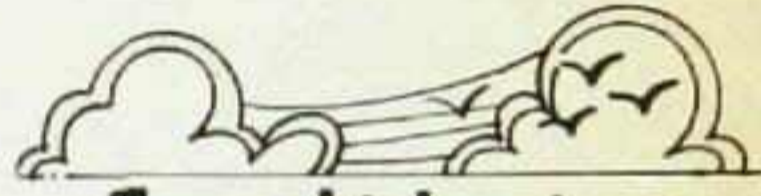
recommended

OLIVIA NEWTON-JOHN—Deeper Than The Night (3:35); producer: John Farrar; writers: Tom Snow/Johnny Vastano; publishers: Braitree/Snow, BMI, MCA 41009.

STEVE GOODMAN—The One That Got Away (3:29); producer: Steve Goodman; writer: Steve Goodman; publisher: Big Ears/Red Pajamas, ASCAP, Asylum E46012.

MICHAEL MURPHEY—Chain Gang (3:30); producer: John Boylan; writer: Sam Cooke; publisher: Kags, BMI, Epic 850686.

JIMMY TALLWATER—Fifth Of Of' Crow To Go (2:49); producers: Jimmy Tallwater/Art Thomas; writers: L. Foutz/D. Roberts/J. Tawater; publishers: Yesterday/Caw Caw, BMI/Crow Feather, ASCAP, Raven-Mad RM5638.



Easy Listening

recommended

ENGELBERT HUMPERDINCK—Can't Help Falling In Love (4:02); producer: Joel Diamond; writers: G. Weiss, H. Peretti, L. Creature; publishers: Intersong/Gladys, ASCAP, Epic 850692 (CBS).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 68

classical

THE BALLET BOX: Favorite American Ballets—Various Artists, RCA CRL3270. Record companies have lagged far behind the current boom in ballet's popularity, with almost no serious attempts to exploit the growing dance craze. Now RCA marches into that breach bearing this excellently conceived and packaged boxed set, containing nine ballet scores on three disks. Aaron Copland's famous Boston Symphony recording of "Appalachian Spring" is a flagship item and composer Morton Gould also directs his own works. Also scores by Rodgers, Bernstein, Kay Gottschalk, Kay-Sousa and Ives-Schumann with which to lure balletomanes and plain old classical buffs.

NEW YEARS IN VIENNA—Vienna Philharmonic, Boskovsky, London Digital Recording LDR100012. Shock waves created by this debut digital recording from Decca/London are likely to resound throughout the industry for here is possibly the most dramatic evidence yet of the new technique's awesome superiority. Listeners are magically transported to Vienna's festive Musikverein hall, with hall ambience, orchestral definition and perspective and dynamic freedom established as no over recording ever has. The Vienna Philharmonic already is renowned for its fragrant performances of the "Blue Danube" Waltz, "Radetzky March," "Pizzicato Polka" and other favorites, but here the tonal allure of these interpretations is transmitted with previously unimagined warmth and radiance. The experience of listening beggars really meaningful description of the revolutionary sonics. Expect a groundswell of consumer demand.

VARIOUS JAZZMEN—The Gifted Ones, Pablo 2310833. Produced by Norman Granz. "Gifted Ones" is no understatement. Count Basie, Dizzy Gillespie, Mickey Roker and Ray Brown comprise a formidable foursome which contributed the six cuts here two years ago in Las Vegas. The Count and Diz collaborate nicely, trading delightful ideas and backing each other's solos effectively. **Best cuts:** "Back To The Land," "Follow The Leader."

CARRIE SMITH—West 54 WLW8002 (Peters International) Produced by Roger Pola. Vocalist Smith is assisted here by the likes of Budd Johnson, Art Farmer, Richard Wyands, George Duvivier and Richard Pratt, who supply just the right touch as she wanders from sophisticated blues to soft ballads and earthier blues. She is a veteran singer who is better known abroad than here, and this collection of seven cuts serves as a nice introduction to her countrymen. **Best cuts:** "Lush Life," "When I've Been Drinkin'," "If It's Magic."

DOLLAR BRAND—Ode To Duke Ellington, Inner City 6049. Produced by J. E. Berendt. Brand is the South African whose idol, over the decades, was Duke Ellington. His pianistic approach is unique; his interpolations fascinating. Oddly, the LP was taped in Germany back in 1973. But no matter. It adds up to a laudable album. **Best cuts:** "Solitude," "In A Sentimental Mood."

Home Technology Focus

Continued from page 17

suled the first 90-days of the MCA/Philips videodisk entry in Atlanta. He reiterated that the record industry would eventually be involved in video disk distribution, but Magnavox dealers, augmented by MCA's

Ducat Skimming

Continued from page 8

According to the lawsuit, promoter Bruce Glatman in 1976 obtained an exclusive license for rock concerts at Soldiers Field. Glatman then reportedly subleased his rights to Celebration/Flip Side.

Federal attorneys reportedly are inquiring into Glatman's dealings with the Chicago Park District Authorities. The Park District has control of the outdoor stadium.

The complaint also alleges that defendants used part of the unreported sums to bribe Park District and city employees involved in the misrepresentation.

Spencer Gifts direct mall subsidiary, will have first call on all disks until national distribution is complete sometime in 1980.

Pickwick's Video Preview will incorporate a tv monitor and video-cassette deck, the latter behind a racked display of programs. Both Mitchell and Lara emphasize the test will run through fall in a mix of rack and indie stores with the product changed constantly to get a fix on consumer preferences. It will involve a significant Pickwick investment in product, analogous to certain OEM arrangements with audio accessories, they confirm.

The EMI launch in the U.K. this spring will include 24 videograms at an average of \$90 each, according to Don MacLean of EMI Audio/Visual, reflecting consumer preferences in an extensive 1978 survey. The line will be marketed by EMI Tapes in conjunction with its bow of the first U.K.-branded VHS blank videotapes competing with TDK and JVC, Ted Naef confirms. Copyrighted material

Billboard HOT 100

Chart Bound

HOT STUFF—Donna Summer (Casablanca 978) ALISON—Linda Ronstadt (Asylum 48034) SEE TOP SINGLE PICKS REVIEWS, page 73

Main Billboard Hot 100 chart table with columns for this week, last week, weeks on chart, title-artist, and other columns for three parallel charts.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

HOT 100 A-Z-(Publisher-Licensee) listing of songs and artists with their respective publishers and licensees.

"Fate for Breakfast"



JC 35780

The new Art Garfunkel album.
On Columbia Records and Tapes.

**ANNOUNCING THE EXPLOSIVE NEW BESTSELLER
FROM THE TARNEY/SPENCER BAND.**



Alan Tarney and Trevor Spencer have done it again.

Critics called their first album, "Three's A Crowd", "one of the year's top debuts."

Now, the new album, "Run For Your Life", explodes with a freshness and insight not often heard.

"Run For Your Life": an instant classic that will soon be at the top of everyone's list.

THE TARNEY/SPENCER BAND
"RUN FOR YOUR LIFE" SP-4757

Includes the single "NO TIME TO LOSE" AM 2124

From the A&M Library of
Fine Recorded Masterpieces



Produced by David Kershenbaum
Management: Jerry Weintraub, Sal Bonafede,
Management III

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Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE									
				ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CANAL	8-TRACK	Q-B TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CANAL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL		
★	1	17	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲					★	41	8	CHER Take Me Home Casablanca NBLP 7133	▲					71	53	20	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35547	▲						8.50	8.50	8.50	
	2	3	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲					★	39	11	BELL & JAMES A.M. 4728	▲					72	59	28	HEART Dog And Butterfly Portrait FR 35555 (CBS)	▲						8.50	8.50	8.50	
	3	2	BEE GEES Spirits Having Flown RSD R51 3041	▲					★	43	5	FRANK MILLS Music Box Dancer Polydor PD1 6192	▲					★	165	2	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	▲						7.50	7.50	7.50	
★	6	21	PEACHES & HERB 2-Hot Polydor MYP PD1 6172	▲						39	37	OLIVIA NEWTON-JOHN Totally Hot MCA 3667	▲					★	104	2	MAZE Inspiration Capitol SW 11912	▲						7.50	7.50	7.50	
	5	5	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	▲						40	42	STYX Pieces Of Eight A&M SP 4724	▲					75	75	10	ARPEGGIO Let The Music Play Polydor PD1 6180	▲						7.50	7.50	7.50	
	6	4	GLORIA GAYNOR Love Tracks Polydor PD 1 6164	▲						41	32	EDDIE MONEY Life For The Taking Columbia JC 35598	●					76	66	41	FOREIGNER Double Vision Atlantic SD 19999	▲						7.50	7.50	7.50	
★	9	3	BAD COMPANY Desolation Angels Swan Song SS 8566 (Atlantic)	▲					★	46	3	GARY'S GANG Keep On Dancin' Columbia JC 35793	▲					★	87	4	SUZI QUATRO If You Knew Suzi RSD R51 3044	▲						7.50	7.50	7.50	
	8	8	GEORGE BENSON Livin' Inside Your Love Warner Bros. BSK 3277	●						43	45	MCGUINN, CLARK & HILLMAN Capitol SW 11910	▲					★	91	44	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	●						7.50	7.50	7.50	
★	10	5	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	●					★	50	5	HERBIE HANCOCK Feets Don't Fail Me Now Columbia JC 34764	▲					79	35	9	CHUCK BROWN & THE SOUL SEARCHERS Bustin' Loose Source SOR 3076 (MCA)	▲						7.50	7.50	7.50	
	10	11	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	●					★	80	2	G.Q. Disco Night Arista AB 4225	▲					80	63	18	BOB JAMES Touch Down Tappan Zee JZ 35594 (Columbia)	▲						7.50	7.50	7.50	
	11	12	THE JACKSONS Destiny Epic JE 35552	●					★	NEW ENTRY	47	34	VAN HALEN Van Halen II Warner Bros. WS 3312	▲					81	56	11	UFO Strangers In The Night Chrysalis CH2 1209	▲						11.50	11.50	11.50
	12	7	BILLY JOEL 52nd Street Columbia FC 35609	▲							48	49	POINTER SISTERS Energy Planet Pt (Elektra/Astylum)	●					82	83	10	STEVE FORBERT Alive On Arrival Nemperor JZ 35538 (CBS)	▲						7.50	7.50	7.50
★	21	30	BLONDIE Parallel Lines Chrysalis CHR 1192	▲						48	49	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	▲					83	89	5	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	▲						7.50	7.50	7.50	
	14	14	POCO Legend ABC AA 1095	▲						49	52	UK Danger Money Polydor PD 1 6194	▲					★	98	2	ART GARFUNKEL Late For Breakfast Columbia JC 35780	▲						7.50	7.50	7.50	
	15	15	GEORGE HARRISON Dark Horse DHR 3255 (Warner Bros.)	▲					★	NEW ENTRY	51	51	JOURNEY Evolution Columbia FC 35797	▲					85	85	9	DELEGATION Promise Of Love Shadybrook 010 (Janus)	▲						7.50	7.50	7.50
★	18	9	INSTANT FUNK Instant Funk Saboul SA 8513 (RCA)	▲						51	51	T-CONNECTION Dash 30009 (TK)	▲					86	86	8	HERBIE MANN Superman Atlantic SD 19221	▲						7.50	7.50	7.50	
★	31	3	SUPERTRAMP Breakfast In America A&M 3708	▲						52	40	NICOLETTE Warner Bros. BSK 3243	●					★	96	3	DEVADIP CARLOS SANTANA Devadip Columbia JC 35686	▲						7.50	7.50	7.50	
	18	13	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	▲					★	61	4	FRANK ZAPPA Sheik Yer Boubi Zappa SR2 2 1501 (Mercury)	▲	13.50	13.50	13.50		★	97	3	TUBES Remote Control A&M SP 4751	▲						7.50	7.50	7.50	
	19	17	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	▲						54	54	BILLY JOEL The Stranger Columbia JC 34987	▲					89	77	47	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	▲						7.50	7.50	7.50	
	20	20	BOB WELCH Three Hearts Capitol SD 11967	●						55	38	KENNY ROGERS The Gambler United Artists UALA 934	▲					★	NEW ENTRY	91	88	EVELYN "CHAMPAGNE" KING Music Box RCA AFL1 3033	●						7.50	7.50	7.50
★	25	8	SISTER SLEDGE We Are Family Cotillon COT 5209	▲						56	58	GEORGE DUKE Follow The Rainbow Epic JE 35701	▲					91	88	20	WILLIE NELSON Live Columbia KC2 35642	●						11.50	11.50	11.50	
★	24	12	BABYS Head First Chrysalis CHR 1195	▲						57	57	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	▲					92	72	48	SOUNDTRACK Grease RSD RS-2-4802	▲						12.50	12.50	12.50	
	23	23	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	●					★	174	2	AVERAGE WHITE BAND Feel No Fret Atlantic SC 19207	▲					93	55	9	JEFFERSON STARSHIP Jefferson Starship "Gold" Grunt 82L1 3247 (RCA)	▲						8.50	8.50	8.50	
	24	16	RICK JAMES Busting Out Of L. Seven Gordy G7 584 (Motown)	▲					★	99	2	LINDA CLIFFORD Let Me Be Your Woman RSD RS-2-2902 (RSD)	▲	11.50	11.50	11.50		94	73	22	CHERYL LYNN Got To Be Real Columbia JC 35486	●						7.50	7.50	7.50	
★	NEW ENTRY		VILLAGE PEOPLE Go West Casablanca NBLP 7144	▲					60	62	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AFL1 2466	●					95	82	24	SANTANA Inner Secrets Columbia FC 35600	●						8.50	8.50	8.50		
	26	26	THE CARS Elektra ME 135	▲					★	71	10	FABULOUS POODLES Mirror Stars Epic JE 35665	▲					96	76	19	PEABO BRYSON Crosswinds Capitol ST 11875	●						7.50	7.50	7.50	
★	29	5	AMII STEWART Knock On Wood Arista America SW 50054	●						62	47	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	▲					97	93	26	CHICAGO Hot Streets Columbia PC 35512	▲						8.50	8.50	8.50	
★	33	7	POLICE Outlandos D'Amor A&M SP 4753	▲						63	64	JOHN DENVER RCA AQL 1 3075	●					98	68	10	JOE SAMPLE Carmel ABC AA 1126	▲						7.50	7.50	7.50	
	29	30	CHIC C'Est Chic Atlantic SD 19209	▲						64	44	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	▲					99	79	73	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	▲						12.50	12.50	12.50	
	30	19	ELVIS COSTELLO Armed Forces Columbia JC 35709	●						65	65	BARRY MANILOW Greatest Hits Arista A2L 8601	▲					★	NEW ENTRY	101	92	FOXY Hot Number Dash 30010 (TK)	▲						7.50	7.50	7.50
	31	27	DONNA SUMMER Live And More Casablanca NBLP 7119	▲					★	90	2	NATALIE COLE I Love You So Capitol SD 11928	●					101	92	15	LAKESIDE Shot Of Love Solar BRL 1 2937 (RCA)	▲						7.50	7.50	7.50	
	32	22	BOBBY CALDWELL Clouds 8894 (TK)	▲						67	67	VOYAGE Fly Away Merlin 2225 (TK)	▲					102	102	3	HERBIE HANCOCK & CHICK COREA An Evening With Herbie Hancock & Chick Corea Columbia PC2 35663	▲						13.50	13.50	13.50	
	33	28	TOTO Columbia JC 35217	▲					★	78	5	JUDY COLLINS Hard Time For Lovers Elektra ME 171	▲					103	74	20	ERIC CLAPTON Backless RSD 1 3039	▲						8.50	8.50	8.50	
★	36	19	GEORGE THOROGOOD Move It On Over Roulette 3024	▲						69	69	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	▲					★	182	2	JOE JACKSON Look Sharp A&M SP 4743	▲						7.50	7.50	7.50	
★	48	3	MANIFESTO Come Down To Earth Ato SD 38 114 (Atlantic)	▲						70	70	ROLLING STONES Some Girls Rolling Stones CDC 39108 (Atlantic)	▲					105	109	6	NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	▲						7.50	7.50	7.50	

APRIL 14, 1979, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

would like to say
THANKS
JOAN
ARMSTRONG
for a
sensational tour

SOLD OUT

Tuesday 30th January	Hamburg Congresscenter
Wednesday 31st January	Hannover Kuppelsaal
Thursday 1st February	Stuttgart Liederhalle
Friday 2nd February	Paris Stadium
Monday 5th February	Amsterdam Le Carré
Tuesday 6th February	Nijmegen Vereeniginj
Wednesday 7th February	Le Hague Congresscenter
Thursday 8th February	Antwerp Arenbergtheatre
Friday 9th February	Mannheim Musensaal
Sunday 11th February	Frankfurt Opernhaus
Monday 12th February	Dusseldorf Phillipshalle
Tuesday 13th February	Berlin Philharmonie
Wednesday 14th February	Munich Deutsches Museum
Friday 16th February	Zagreb Don Sportova
Sunday 18th February	Ljubliana Tivoli
Monday 19th February	Vienna Concerthaus

Tuesday 20th February	Zurich Volkhaus
Thursday 22nd February	Copenhagen Falkoner Theatre
Friday 23rd February	Aarhus Vejlbj Risskov Hall
Saturday 24th February	Gothenburg Konserthuset
Monday 26th February	Stockholm Konserthuset
Tuesday 27th February	Oslo Chateau Neuf
Friday 2nd March	Glasgow Apollo
Saturday 3rd March	Newcastle City Hall
Monday 5th March	Manchester Apollo
Tuesday 6th March	Manchester Apollo
Wednesday 7th March	Bristol Colston Hall
Thursday 8th March	Birmingham Odeon
Friday 9th March	Birmingham Odeon
Saturday 10th March	Brighton Centre
Monday 12th March	London Wembley Arena
Tuesday 13th March	London Wembley Arena

Zurich Volkhaus
Copenhagen Falkoner Theatre
Aarhus Vejlbj Risskov Hall
Gothenburg Konserthuset
Stockholm Konserthuset
Oslo Chateau Neuf
Glasgow Apollo
Newcastle City Hall
Manchester Apollo
Manchester Apollo
Bristol Colston Hall
Birmingham Odeon
Birmingham Odeon
Brighton Centre
London Wembley Arena
London Wembley Arena

And a big thanks to the band -
Red Young: Art Rodriguiz: Earl Price:|Bill Bodine: Maurice Hiasch: and also|to Nodge: Graham: Ian & Gary.

Management:
Mike Stone,
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York Street,
London W1 01-402 1966

Worldwide Agents:
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Los Angeles, California 90028
Tel: (213) 462 1100

European Promoter:
International Concert Organisation,
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DK-1210 Copenhagen K, Denmark.
(01) 122000. Telex 27531

UK Promoter:
Harvey Goldsmith Entertainments,
7 Welbeck Street,
London W1
01-487 5303. Telex 22721

TOP LPs & TAPE

POSITION 100-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, C-9 TAPE, CASSETTE, REEL TO REEL.

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TOP LPs & TAPE

Table with columns: A-Z (LISTED BY ARTISTS), Artist Name, Chart Position.

Table with columns: Artist Name, Chart Position.

Table with columns: Artist Name, Chart Position.

APRIL 14, 1979, BILLBOARD

On Disco Bandwagon

• Continued from page 6

Fantasy's David "Fathead" Newman has a 12-inch disco disk with "Keep The Dream Alive," coproduced and comixed by Orrin Keepnews, the label's vice president of jazz activities, and independent promotion specialists Marty Blechman and John Hedges. Fantasy hit earlier with a disco remix of "Straight To The Bank" by jazz percussionist Bill Summers.

Elektra's fusion division has issued disco 12-inch disks on two female vocalists. Dee Dee Bridgewater's "Bad For Me" was just released, following Patrice Rushen's "Hang It Up."

And the venerable Count Basie is out with a 12-inch disco version of his trademark "April In Paris" on Pablo Records distributed by RCA.

Dolly Parton's sizzling disco remix of "Baby I'm Burnin'" leads the tally of country artists who have gone disco. Not to be outdone, her one-time partner Porter Wagoner is producing and arranging a disco instrumental version of "The Star-Spangled Banner," according to his manager.

Bill Anderson had a disco-based country hit with "Can't Wait Any Longer," while Louise Mandrell, sister of country superstar Barbara Mandrell, cut a 12-inch disco version of "Everlasting Love" for Epic produced by Buddy Killen.

Many established soul acts are also going disco, but since this is one area of music that has always been funky and danceable, the line between the two is harder to spot. Were Johnnie Taylor's "Disco Lady" and Ben E. King's "Supernatural Thing" big departures or just stylistic shifts?

The examples of three Motown superstars are instructive. While the Miracles, Diana Ross and Marvin Gaye had long cut dance-oriented tracks, they never did it quite as overtly as on "Love Machine," "Love Hangover" and "Got To Give It Up," their respective 1976-77 No. 1 hits.

Now Motown has just issued Gaye's first commercial 12-inch disco disk, "A Funky Space Reincarnation," while 12-inch disks will also be released shortly on Stevie Wonder and Smokey Robinson.

Esther Phillips goes disco on "Here's Esther... Are You Ready?," a Mercury LP produced by Harvey Mason due April 25. Al Green cut a disco disk for Cream/Hi, "Wait Here," as did Syl Johnson with "Mystery Lady." Gladys Knight had a 12-inch single with "It's A Better Than Good Time" while Marilyn McCoo & Billy Davis Jr. hit with "Shine On Silver Moon" on Columbia.

Other Columbia soul acts with upcoming disco product include Mathis, Tyrone Davis, ZZ Hill, Ronnie Dyson, Cheryl Lynn, the Manhattan, Jackie Moore and Marlena Shaw.

While the pop-goes-disco trend has really taken off in the past six months, it actually dates back to 1975, just a year after the disco boom began. That April Elton John went to No. 1 with "Philadelphia Freedom," featuring a sprightly arrangement by Gene Page, who also did the honors on Elton's less successful but even more overtly disco 1977 hit "Bite Your Lip (Get Up And Dance)."

Truckers' Strike Impact

• Continued from page 9

gram, CBS, RSO and other labels hasn't been affected. The firm transports product directly to retailers, distributors and warehouses.

There are reports that the CBS plant in Terre Haute, Ind., is using "gypsy" trucks to move product to the West Coast.

Robert Norwood, plant manager of the CBS Santa Maria plant, claims all shipments to Los Angeles, San Francisco, Seattle, Denver and other Western markets are getting out.

He notes: "The strike would affect us if it stretches out. It can only get worse."

Al Klayman, Supreme Distribut-

ing in Cincinnati, says he's frustrated by UPS weight limitations of 100 pounds. He states that shipment of new product from Fantasy and T.K. is late.

Jay Jacobs, Knox Records, Knoxville, Tenn., reports trouble getting inventory for his new Music Jungle stores about to open. He says shipments out of Indianapolis and Illinois are obstructed, although shipments out of Nashville and Atlanta are still good.

And Steve Libman of Emerald City Records in Atlanta who also has the Oz and Music Scene stores, says he's running his own trucks to the Atlanta and Birmingham stores with little adversity so far.

Latest on Artie Mogull has the erstwhile catalytic executive huddling with Fabian and others over forming a label. ... President Jimmy Carter, who's probably hosted more White House music soirees than his past dozen predecessors, now is reported ready to do a gospel music session in September. The Gospel Music Assn. is the prime mover. And just so he doesn't miss an important base, Carter is expected to line up a soul music night, too, at 1600 Pennsylvania Ave. before 1979's end.

Jim Levy, a GRT Corp. vice president, claims that its Janus label is not being folded, despite nine of its staffers having been terminated. He also denies GRT is planning to sell its record operation to anyone, least of all MCA, despite rumors to that effect in L.A. It's all a "consolidation of field sales and promotion" people within the record group. And the group Charley remains on Janus, per Levy.

According to a L.A. Superior Court suit, Shaun Cassidy peeled off \$565,000 cash in April 1978 for his Mulholland Drive diggings. ... Stark Record Service's Joe Bressi reports that due to the United Airlines' strike, the firm is chartering two small planes to bring in loads of its employees from the Birmingham and Atlanta areas for the April 16-19 annual convention at North Canton HQ.

The strike of employees of the Dayton, Ohio, Peaches retail store (Billboard, April 7, 1979) continues with 14 of the original 17 strikers still out. The NLRB decision on the recent election of a bargaining agent is expected momentarily. Management won out in one thrust of its suit in a Montgomery county court: the judge ruled that no more than six pickets can be on the line at one time.

Reports have hit the Coast of the cocaine addiction of the constantly photographed head of a major New York record operation. Reports claim this business veteran passed out in his office from a coke overdose and had to be carried out of his digs. Now the speculation is whether

Some New York Retailers Selling Unauthorized Disco

• Continued from page 67

by Don Ray (Polydor); and "Hot Shot" by Karen Young. This is only a partial list.

Uptown at Sunshine Sound, 1650 Broadway, a disk cutting firm, a visitor was shown a typewritten list of 32 records priced from \$7 to \$16. Among the titles listed were "Hollywood-2," "Dedley Medley," "118 BPM Medley," "Disco Excitement," "Star Wars," "I Feel Love (Synthesized)," and "Hold Your Horses." Additional

selections will be added in the future, says a clerk.

Two cutting lathes were observed in operation.

Personnel in the three-room suite would not play any product in advance so the visitor selected an item billed as "Thank God It's Friday (Medley)" and paid \$16.

The visitor was told to return in one hour to pick up his purchase and subsequently received a 12-inch one-sided acetate recording.

A play of the disk revealed a 21:10

recording of various cuts taken from the two-record soundtrack of the same name. The acetate was mono and the selections were sequenced so as to produce uninterrupted play.

Steve Goldstein of Sunshine Sound told a reporter that "Most every company knows what we do."

But Irv Biegel, Casablanca's vice president for East Coast operations, says they have "absolutely not" authorized the product and promises an investigation.

Digital Tapes Aired By Berkeley KPFA-FM—a First?

• Continued from page 3

The digital machines, going straight to the air, combined with the station's revamped control room and transmitter, will provide an audiophile listening experience, indicates Maisel.

That afternoon, adds Maisel, the Pacifica station will feature a symposium touching on the present and future of the broadcast and recording arts.

In addition to Stockham, the sym-

posium will include Ray Dolby, inventor of the Dolby noise reduction circuit; Tom Scott, chief engineer at the Sausalito, Calif., Record Plant recording studios; Jeremy Lansman of KFAT-AM, Gilroy, Calif.; Harold Lawrence, a recording technology pioneer; and president and general manager of the Oakland Symphony; and digital broadcast technology pioneer Lee Felsenstein.

In addition to digital master tapes,

the station will also broadcast direct-to-disk material as well as Dolby and analog material for various listener comparisons.

Maisel indicates the station has been working on its new state-of-the-art transmitter and control room for five years.

"We will have less than 1% distortion for stereo and better than 80 dB signal-to-noise ratio," says Maisel.

JIM McCULLAUGH

Oil Hikes Up Tape Product Expense

• Continued from page 1

tures, of shortages of all petroleum-related derivatives. Swire's George Johnson uses as an example toluene, derived from benzene. He points out that the latter is a key ingredient of unleaded fuel, with the major oil companies building stock piles for the big summer travel season.

Eric Hardman, whose Toronto-based Hardman Industries is a major 8-track shell supplier, is on quota from Polysar, the Crown corporation, but is assured of adequate-

though not excessive—supply. He was paying 68 cents a kilo of polystyrene last October (about 30 cents a pound). This went to 96 cents April 1 and shortly will be \$1.08 a kilo (50 cents a pound)—a 67% increase in seven months.

Allen Schor of California's Elmar Plastics had a distress call from his Asian plant. "Styrene is tight and polyethylene is virtually nonexistent," he says, "since our Japanese sources have virtually dried up at least for now due to their own domestic oil crunch."

"We've had to supply raw materials from here and we are on allocation from Dow based on our last year's volume." He claims that Dow, Monsanto, Union Carbide and others have tightened credit, asking full payment in 30 days.

"I don't know what we'll do when the fall rush hits us," he says.

Aaron Wasserstrom of Magnetic Media reports his Korean plant is styrene short with spot buying getting them over the current hump,

while Scott Bartlett of Nebraska-based Lenco sees the situation "going to hell in a basket."

"We've automated as far as we can go from molding to final assembly," he points out, "cutting costs there as much as we can. With raw materials spiralling, we have to go up in our prices to the duplicators and record companies, and I expect increases through the fall at the minimum."

Nuke Effects

• Continued from page 3

The airport never closed. We did have precautionary curfews to prevent looting."

Thurman notes that over-reaction by the media could be attributed to unconfirmed information, sometimes attributable to electric power before radiation leakage occurred, said "The situation was under control."



Heilman Appeal

• Continued from page 6

On March 19 the Supreme Court refused to hear Heilman's appeal, ending a four-year battle with the Justice Dept.

Heilman was incorrectly referred to as a convicted record counterfeiter in a previous article (Billboard, March 31, 1979).

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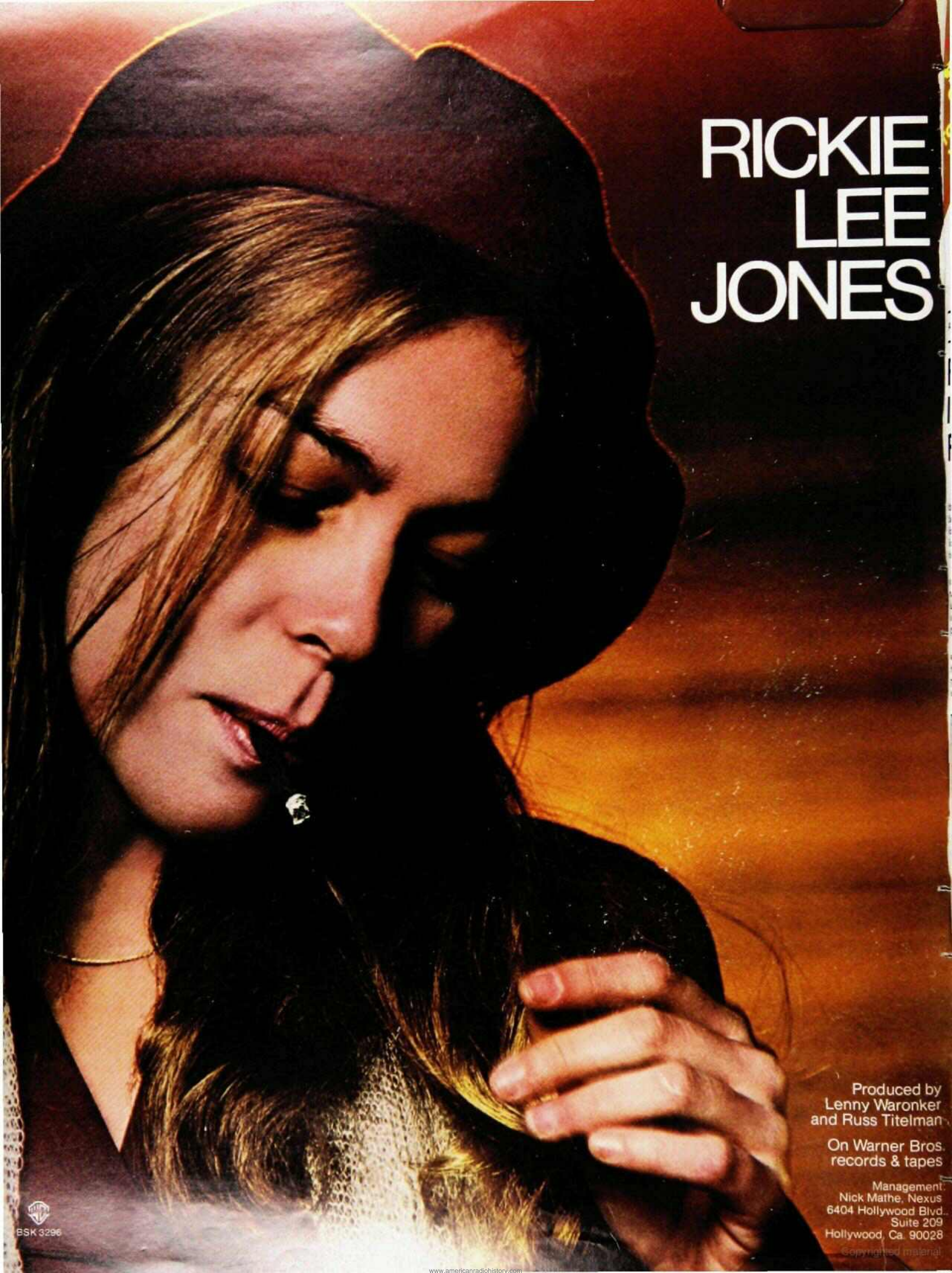
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