

NEW!

HOT 100
Billboard DISCO TOP 60
Billboard TOP LPs & TAPE

SUPERCHARTS!
See giant pull-out, put-up centerfold

08120

Billboard

NEWSPAPER

PUBLIC LIBRARY
OF DES MOINES
DEPT.
1079
THE ONLY

50309 MAIN #005 1926 JUN80
12 99 052 926230015840
MAIN LIBRARY
REFERENCE DEPT
100 LOCUST ST
DES MOINES IA 50309

84th
YEAR

A Billboard Publication The International Music-Record-Tape Newsweekly Aug. 4, 1979 • \$3.00 (U.S.)

British Fight Imports, Labels Go Into Court

By PETER JONES

LONDON—Action against parallel imports is intensifying in Britain, with a series of legal moves directed by record companies at specific retailers and importers.

Major labels have also distributed warning letters to the retail trade in general (Billboard, July 14, 1979) and seem fully prepared to take whatever further legal action is thought necessary.

Polydor has sought injunctions against retail firms Harlequin Records and Downtown Records, and against import company Simons Records.

The copyright infringement action is seen as a test of the legal status of product made under license in Portugal, and then imported into the U.K.

Principally involved is the Bee Gees' "Spirits Having Flown" album. Polydor lawyers (Continued on page 46)

FAIR OR FOUL? Fewer Promo Disks; Disco Pools Howling

By RADCLIFFE JOE

NEW YORK—Disco record pool operators across the country are crying foul over plans by a number of record companies to cut back on the number of promotional records they service to pool members.

The pool operators' voices are raised in protest against the move which label executives are defending on the grounds that a soft economy, and less than ethical business practices by some of the nation's pool operators, merit the stringent belt-tightening.

The groundswell of concern began recently when RCA Records informed pool operators across the country that their allotments of promotional records would be pruned by anywhere from 33 1/3% to more than 50% in some cases. (Continued on page 40)

U.S. Industry Stirred By Home Duping Impact

By IRV LICHTMAN

NEW YORK—The industry is intensifying its scrutiny of the impact and possible remedies for home duplicating of copyrighted music product.

Treated largely with benign neglect over the years, the matter is becoming more intensified as the blank tape market continues to make inroads.

At a recent meeting of the board of the National Music Publishers Assn. in Los Angeles, the topic was raised. Publishers, who early on had tackled the tape piracy problem, expressed some rancor that they've been unable to get record manufacturers to recognize the severity of the problem.

However, it's known that more recent meetings of the Recording Industry Assn. of America have raised the issue with fervor. One major label figure, who declines attribution at this time, declares he plans to take the bull by the horns through a series of gatherings that would raise the issue in more concrete terms.

Two major factors have focused increasing attention to home duplicating. The soft market draws much greater scrutiny to the siphoning off of sales by the practice—seemingly tolerated if not ignored by an industry that has been measuring its growth with new annual yardsticks. (Continued on page 29)

Fead Promotion, Profit Dip Signal RCA's Restructure

By STEPHEN TRAIMAN

NEW YORK—The surprising promotion of Bob Fead to head all RCA Records U.S. commercial operations, with both he and RCA International chief Arthur Martinez reporting to president Bob Summer, signals another shift in the label's structure and planning for the future.

Official announcement of Fead's new title—probably division vice president, RCA Records U.S.—is expected this week. It would put him in a similar position that Summer held from March 1978 until he took over the top label slot shortly afterward from Louis Coultolenc, one that has remained unfilled since that time.

Industry sources agree the move is (Continued on page 8)

Agony Of a Manager: Helping Dying Singer

By ELIOT TIEGEL

LOS ANGELES—Personal manager Ken Fritz watched friend and client Minnie Riperton physically die for nine months, all the while keeping her condition a secret while he made plans to provide comfort and financial security for her and her family.

Riperton, the 31-year-old singer died July 12 of cancer, almost three years after undergoing a mastectomy.

Fritz, the veteran manager, once he was told the severity of her illness last November, set about to make what he thought would be her last (Continued on page 6)



Make no mistake. GRUPPO SPORTIVO is not a new Italian wine or a cross between rugby and polo. Rather, they are an inter-cultural sextet that has conquered Europe by blending madcap lyrics, zany melodies and a healthy respect for the Big Beat. The Dutch band with the Italian name that sings in English. GRUPPO SPORTIVO. MISTAKES. Produced by Robert Jan Stips and Hans Vandenburg. On Sire Records and Tapes (SRK 6066). Marketed by Warner Bros. Records Inc. (Advertisement)



Get ready for the SWEET INSPIRATIONS. Their first album "HOT BUTTERFLY" RS-1-3058 containing the single "LOVE IS ON THE WAY" RS-932, is already radioactive on POP, R&B, Disco and MOR playlists. Also, catch them as the featured act on the "Bee Gees '79 Tour." (Advertisement)

SO GOOD, SO RIGHT IS THE SINGLE BEST DESCRIPTION OF

Brenda RUSSELL



The first solo album from Brenda Russell—
Writer, Singer, and Performer.
Her first single—
"So Good, So Right" is the perfect description of her debut album.

Produced by Andre Fischer for Sweet Street Productions/Associate Producer: Brenda Dash

ON HORIZON RECORDS & TAPES

Neil Larsen

HIGH GEAR



Forget The Energy Crisis...
NEIL LARSEN is in HIGH GEAR

While everyone else is into energy conservation Neil Larsen will be burning down the roads of America on tour with Ricky Lee Jones and speeding up the charts on radio stations everywhere.

A HIGH SPEED MUSICAL ADVENTURE FROM HORIZON RECORDS & TAPES

SEE NEIL LARSEN PERFORMING WITH RICKY LEE JONES:

7/27-28 Old Man River, New Orleans, LA
7/31 Kullen Aud., Houston, TX
8/1 Paramount Theater, Austin, TX
8/2 Palladium, Dallas, TX

8/12 Moore Theater, Seattle, WA
8/14 Zellerbach Hall, Berkeley, CA
8/15 Civic Aud., Santa Cruz, CA
8/17, 18, 19 Variety Arts Theater, Los Angeles, CA

EMI-America/UA Newest Co. With R&B Unit

By JIM McCULLAUGH

LOS ANGELES—In an expansion move EMI-America/United Artists Records is forming an r&b division which will be headed by Varnell Johnson, previously East Coast promotional manager for EMI-America/UA.

The new division comes on the heels of a new r&b division formed by RSO Records (Billboard, July 28, 1979) as more labels are placing increasing significance on black-oriented sales.

In addition to acquiring and developing talent, the new division will

place a major emphasis on the Blue Note and Pacific Jazz catalogs.

Johnson will report directly to label president Jim Mazza. In turn, Jack Shields, national r&b promotion manager, will report to Johnson.

One of the first elements in the revitalized commitment to r&b, according to Mazza, will be a special "Back To Blue Note" campaign featuring a 10 album fall Blue Note release. The campaign will tie-in with releases from the Pacific Jazz catalog and from such label staples as Noel Pointer, Ronnie Laws and Brass Construction.

Pointer's LP has an August release date, Laws has a September release, while Brass Construction has an October release.

According to Johnson, the campaign is designed as an ongoing effort aimed at creating an across-the-board awareness of the label's r&b roster by both black and white music dealers nationwide.

Other name artists in the EMI-America/UA stable include Earl Klugh, Shirley Bassey and Vivian Reed.

Both Mazza and Johnson indicate

the label will expand its black artist roster.

The new division will have its own field staff, indicates Johnson, with promotion people located in Atlanta, Dallas, Chicago, Philadelphia and New York.

"We're assembling them right now," he says.

Other labels which have separate r&b divisions or what some term "special market" divisions are CBS, Warner Bros., Atlantic, 20th Century-Fox, MCA, Phonogram/Mercury, Casablanca and Capitol.

The EMI-America/United Artists division is also the first major structural change to take place at the label since Capitol acquired United Artists Records last year and married the upper management of EMI America and United Artists under Jim Mazza.

Earlier, the label had appointed Joe Palminteri as disco promotion specialist reporting to director of national promotion Charlie Minor, but disco is not a separate division at EMI-America/UA although it may take that form later on.

BILLBOARD WORKSHOP

Radio-Retail Seminar In Conn. Oct. 21-22

LOS ANGELES—Broadcast programming and record/tape/accessories store operation will highlight Billboard's Radio-Retail Workshop Oct. 21-22 at the Sonesta Hotel, Hartford, Conn. The workshop begins Sunday (21) evening with a cocktail party at the hotel in which radio participants will mingle with retail store personnel from the eight-state Northeast area. Starting at 9 a.m.

Monday (22), radio and retail registrants will take an hour in which methods of strengthening the interfacing between the two vital industry groups will be developed.

Separate agenda for the remainder of the day, ending at 4 p.m., will be chosen from questionnaires currently being mailed to radio stations and retail outlets in the Northeast as to what subjects should be covered in the meetings.

Doug Hall, Billboard's radio editor, has named Kent Burkhardt, Burk-

hart/Abrams Associates, Atlanta programming consultants, as chairman of the Hartford radio advisory committee.

John Sippel, Billboard's marketing editor, has named Al Franklin, Hartford-based operator of one of the largest single stores in the country, as chairman for the retailing sessions. Other advisors will be announced.

The workshop registration fee is \$75 for the first registrant from any station or retail store and/or chain. The charge for second and all additional registrants from stations or stores is \$50. Registration other than radio and retail personnel is \$100 each. Registration at the door is \$15 additionally.



DANCIN' QUEEN—Stephanie Mills struts with Bill Staton, RCA Records black music promotion director, left, and Bunky Shepherd, vice president of promotion for 20th Century-Fox Records at a bash in New York celebrating her two Carnegie Hall concerts and her current LP "Whatcha Gonna Do With My Lovin'."

Arista Hikes Distrib Price 3% On Albums

By IRV LICHMAN

NEW YORK—Arista Records raises its album pricing to distributors 3% effective this week, and in another move the label has adopted a selective policy of \$8.98 list pop albums.

The distributor increase brings the cost of \$7.98 list LPs to \$3.64, while \$8.98 list albums now sell at \$4.08.

The label has previously marketed \$8.98 original cast and soundtrack albums. It moved into this category in pop pricing with its hot Kinks album, "Low Budget," four weeks ago, although the LP's 4000 series designation is normally reserved for \$7.98 releases. A 9500 series refers to \$8.98 product.

In weeks to come, new product by Alan Parsons will carry a \$8.98 list, as will a re-release of Al Stewart's "Year Of The Cat" album. Latter was marketed several years ago by the Janus label, but Stewart acquired his recordings from the label and made a deal with Arista.

"It's been off the market for about a year and there's a demand for it," maintains Lenny Scheer, Arista's vice president of sales and distribution.

New product due with a \$7.98 tag features the Bay City Rollers, Charlie, Iggy Pop and Alan Lorber.

Arista's selective \$8.98 policy follows in the path already established by other companies which have released \$8.98 list product. These labels include CBS, RSO, Elektra/Asylum and Warner Bros.

The general rule is to maintain a \$7.98 level with new acts or those who have yet to make a consistent impact in the marketplace, while going \$8.98 on acts with a strong track record.

Milwaukee's Radio Doctors Sets 50th

CHICAGO—Milwaukee's Radio Doctors, 50 years old in September, plans special advertising, remote radio broadcasts and street concerts to celebrate the anniversary.

A radio repair shop which branched into record retailing and later one-stopping, Radio Doctors has been a downtown fixture since its founding by the late Lazar Glassman, with only one location change over the years.

According to Michael Mowers, sales manager, the anniversary celebration will include a 12-page records supplement in the Milwaukee Journal and special Sunday super-sales.

About 70 persons today are employed by the operation, says Mowers. The store has one of the largest

inventories in the Midwest, including classics, imports and 150,000 oldies 45s.

For the golden anniversary, Mowers also wants to cordon off a street area for bands to perform. And he plans to display some of the store's original fixtures, including Radio Doctors' first cash register.

The store today is owned by Stuart Glassman, son of the founder, who resides in Southern California. Operating heads also include Mark Olson, accounting, and Jerry Friebert, in charge of the still thriving radio and phono business.

The one-stop, which maintains a full-time merchandising/promotion manager, services about 180 stores and 200 operators, Mowers says.

ARISTA SOLD

NEW YORK—Arista Records is being sold to Ariola-Eurodisc G.m.b.H for \$50 million in cash pending the approval of the boards of Columbia Pictures Industries and Bertelsmann, the German conglomerate that owns Ariola Records, among other companies.

Clive Davis will remain as president and chief executive officer.

Arista continues its present independent distribution setup. If the transaction is completed, a Columbia official says, "it will result in an after-tax profit at Columbia of approximately \$7 million or 72 cents per share of outstanding stock."

Labels May Pay Cable TV For New Act Record Spins

By ALAN PENCHANSKY

CHICAGO—Cable television systems in the U.S. may begin earning one cent per subscriber per month for helping record companies promote new releases by debut artists.

That's the deal being offered by United Video, Inc., satellite distributor for the promotional Music Preview Network.

As much as \$80,000 could be paid out monthly under the plan, with record companies footing most of the bill.

A possible record promotion alternative to standard AM and FM

broadcasts, Music Preview Network is an audio feed for cable systems which plans 24-hour a day service with live announcers from New York (Billboard, July 21, 1979).

The new service—in effect a radio station playing only new artists' releases—is headed up by Dennis Waters, former WYNY-FM New York program director.

Waters is seeking record company support for the proposed network, which would reverse standard procedure of cable tv system payment to suppliers for satellite feeds.

Approximately 1,500 cable systems equipped with satellite downlinks will be offered the service this fall. In addition, microwave feeds for certain Eastern Seaboard cable systems reportedly are being explored.

The feed will be beamed aloft to RCA's Satcom 1 satellite by Tulsa-based United Video, Inc., which also offers a satellite beam of Chicago's WFMT-FM, providing fine arts radio service to smaller markets (Billboard June 2, 1979).

"I think the next few years will see

cable operators extremely involved in the audio portion of their band," predicts Roy L. Bliss, executive vice president of United Video.

If all goes as planned, explains Bliss, cable subscribers will receive the pop/rock new music feed as a background to video information channels usually without sound—such as stock market and weather reports.

It's hoped that several information channels will carry the audio simultaneously and that the feed ad-

(Continued on page 62)

AUGUST 4, 1979, BILLBOARD



MICHIGAN SOUL—Rick James enthuses his audience at the Pontiac, Mich., Silverdome Mini-Dome during the World's Greatest Funk Festival as the event was called.

MORE 'GRAFFITI' MCA, Universal Will Attempt To Top Original LP's Sales

LOS ANGELES—MCA Records and Universal Pictures are engaging in as much cross-merchandising as possible to launch "More American Graffiti."

According to Sam Passamano Jr., the label's director of marketing, his firm is aiming for the youth market through special promotions and contests which include tie-ins with fast food chains and clothing stores. Additionally there will be cross-mer-

chandising with JBL speakers and radio and retail record outlets.

The campaign is being launched initially in 35 markets with the bulk of the advertising dollars going into these markets. "We want to saturate the markets with 'More American Graffiti' but not with overkill," says Passamano.

He points out that each market is being handled differently, based on research at the local level.

According to Passamano, sales for the first "Graffiti" soundtrack reached 2.5 million. "Its success came in the midst of a singles-oriented era.

"Although we have packaged some of the greatest '60s tunes, our presentation is geared to the very young audience but we believe the over 25 crowd will also be drawn to the music because of its familiarity," says Passamano.

Advertising for the first month will be approximately \$250,000, which he admits is considerably less than the first time around. "But this is because 'More American Graffiti' is a reactionary campaign.

"If we promote the soundtrack first, it's a nostalgic project. But if we follow boxoffice it's an art form."

MCA released the double LP soundtrack July 20. The 24-song set, with introductions by Wolfman Jack, was produced by Howard Kazanjian, with music selections by the film's director George Lucas. Artists appearing on the LPs are Bob Dylan, Martha & the Vandellas, the Byrds, Donovan, Country Joe & the Fish and Cream among others.

JEAN WILLIAMS

A&M PACTS WITH U.K. NEW WAVE SYNDICATE

LOS ANGELES—A&M has entered into a distribution agreement with the International Record Syndicate, a multi-label umbrella company representing a number of British new wave record companies whose product until now has only been available as imports.

The independent British labels that will be distributed through the new A&M pact are Illegal Records, Rough Trade Records, Industrial Records, Step Forward Records, Deptford Fun City Records and Fashion Music. Also included will be John Cale's independent American label, Spy Records.

Miles Copeland, organizer of IRS and manager of A&M acts the Police and Squeeze, will maintain his own distribution system in England under the corporate name of Faulty Products.

First releases are expected in early August. The initial singles, maxi singles and EPs, all in picture sleeves, will feature the Buzzcocks, Monochrome Set, Brian James, Fashion, the Necessaries, Throbbing Gristle, Chelsea, Wazmo Nariz and the Cramps.

A series of albums will follow in August and September by the Buzzcocks, Fashion, Wazmo Nariz, Rootboy Slim and the Sex Change Band. Alternate TV and John Cale's "Live."

Each label associated with International Record Syndicate will maintain its own identity, artist roster and artistic control.

UA Records, UA Films: Link Left

By ROMAN KOZAK

NEW YORK—Though United Artists Records and United Artists Films have parted company, and are now technically corporate rivals, UA Records still has first refusal on soundtrack LPs arising from films released by UA Films.

However, says Ron Eyre, recently appointed director of motion picture liaison for UA Films, deals with producers or recording artists involved in film projects often necessitates having the soundtrack LP released via another record company.

United Artists Films is owned by Transamerica, while UA Records is now part of Capitol/EMI which has recently become part of Gulf + Western's Paramount Pictures, a rival of UA Films.

The soundtrack LPs for "Invasion Of The Body Snatchers," "The Great Train Robbery," "Rocky II" and "Moonraker" have all been released by UA Records, while the soundtrack of "The Lord Of The Rings" went to Fantasy, "Manhattan" went to Columbia Masterworks, "Hair" to RCA and the upcoming "Apocalypse Now" to Elektra.

In the case of "Manhattan" and "Hair," the labels owned the rights to the music, says Eyre. Elektra will have "Apocalypse" because of the extensive use of the Doors' music in the film and, more importantly, because producer Francis Ford Coppola made his own deal with Elektra.

Personal Mgr. Heads Chicago NARAS

CHICAGO—Lee Graziano, a personal manager and formerly a rock drummer, has been elected president of the Chicago NARAS chapter for 1979-80.

New officers also include Joel Carlins, first vice president; Rick Francisco, second vice president; Paul Wilson, secretary; Herb Wolfson, treasurer, and Georgia Bell, re-

turning as executive director.

Activities planned for the near future include presentation of appreciation awards to previous Grammy Award winners and nominees appearing at ChicagoFest, Friday through Sunday (8-12). NARAS also has scheduled a public seminar on personal management Monday (13) at the Pick-Congress Hotel.

Executive Turntable

Record Companies

Jim Collins, Marty Goldrod and Jerry Jaffe are upped to vice president, promotion; vice president, general manager, West Coast, and vice president, artist development, respectively, for Polydor Records. Based in New York, Collins previously had been national pop promotion director for the label. Goldrod oversees all label operations west of the Rockies and is based in Los Angeles.

Previously, he was artist relation and trade liaison for West Coast promotion at Phonogram Records. Jaffe, based in New York, is in charge of overall career direction. Formerly, he was director of artist development at Polydor. . . . Eddie Holland, vice president of r&b promotion for the last two years at Atlantic in New York, and his assistant Don Eason who joined the firm this year, are no longer with the company. . . . Varnell Johnson elevated to general manager of the newly created r&b division for EMI-America/UA Records. Formerly, he had been East Coast promotional manager. . . . Nat Freedland, national publicity director at Fantasy Records, has left the company. He had been with the label one year. . . . Dennis Ganim, East Coast promotion representative for Fantasy, has also been terminated. Future plans to be announced. . . . Nancy Perov upped to the new post of associate director, marketing services, West Coast for CBS Records, Los Angeles. Previously, she had been manager, West Coast packaging coordination for CBS Records. . . . Shelly Petnov-Sherman takes over as promotion and sales administrator for Millennium Records, New York. She coordinates promotional and sales activities between the Millennium and RCA field force. Previously, she worked in various capacities at E/A, Nonesuch Records, Lifesong Records and WABC-AM. . . . Barbara Pepe joins RCA Records as manager of publicity-pop music based in New York. Formerly, she had been head of the music division for Solters and Roskin public relations. . . . Jessica Falcon upped at Epic, Portrait, Associate Labels to manager, tour publicity, East Coast. She joined the company as an East Coast tour publicist in 1978. . . . Sal Ingeme promoted at Columbia to regional promotion marketing manager in the Northeast. Based in Boston, he has been with Columbia since 1958 and has held various positions in sales and promotion. . . . Louis Couttolenc named vice president of RCA International Ltd. (Bermuda). Based in Mexico City, he also is the president and director general of RCA Mexico. . . . Julie Sayres steps into the post of director of a&r West Coast for WEA International in Burbank. Formerly, she was director of a&r for CBS International, Latin American operations. . . . Steve George, Barry Ballenger and Ron Berger join Phonogram/Mercury as local promotion managers headquartered in Cleveland, Cincinnati and Philadelphia, respectively. In addition, George covers the Pittsburgh and Buffalo markets. Previously, he held a similar position at Ariola. Ballenger most recently worked for WEA as a promotion manager and field merchandising manager. Berger formerly was with Janus Records as Eastern regional promotion director. . . . Martha Sharp named the assistant to Jimmy Bowen, vice president/general manager of E/A's Nashville operations. Formerly, she was earning her master's degree at George Peabody College and was an assistant to Larry Butler at Tree Publishing Co. and UA Records. . . . Oscar Arslanian, director of press and artist relations for Capitol Records in Los Angeles, departs the post. He had been with the firm one year. Formerly, he was sales manager for Capitol Magnetics Products division. . . . Shelia Eldridge, Los Angeles-based music publicist, has left E/A's publicity department. . . . Debbie Paul, based in Los Angeles, is promotion coordinator for Mushroom Records. Previously, she worked in promotion for RSO. . . . Also joining Mushroom in L.A. as promotion coordinator is Jan York. She worked as a promotion coordinator for Phonogram in Chicago. . . . Jeana Jackson joins Rocket Records as director of r&b promotion and administrative assistant to the president. Based in Beverly Hills, she had been assistant and executive assistant to the president of Satie productions. . . . Sheryl Doyle joins Infinity as amanager, administration, West Coast. Based in Los Angeles, she had been with Security Bank in administration. . . . Mike Kelly takes over as national promotion manager for Cachet Records and Irving Trencher steps into the post of Eastern regional sales manager. Kelly remains in the label's Nashville office while Trencher will be headquartered in New York. Kelly had been regional promotion manager and Trencher had been with Midsong as Eastern district manager.



Doyle



Petnov-Sherman



Cohen



Johnson



Shapiro



Pearce



Jaffe



Goldrod



Collins



Frazin

Marketing

Larry Reugemir, veteran singles buying chief for Lieberman Enterprises, Minneapolis, has left that organization. . . . Gene Patch, 30-year industry veteran, has taken an early retirement from his post as senior vice president of wholesale for Pickwick International, Minneapolis. No replacement has been named. . . . Larry Cohen now heads Larry Cohen Marketing Inc. in Los Angeles, which offers merchandising programs, retail tracking services and retail promotions. Previously, he had been vice president of merchandising for UA Records. . . . Gene Horn is upped at Schwartz Brothers Inc. record distributors to sales manager. He has been a sales representative at Schwartz since 1977. He is based in Washington, D.C. . . . Also at Schwartz Bros., Linda Bass, based in

(Continued on page 55)

In This Issue

CAMPUS.....	34
CLASSICAL.....	49
CLASSIFIED MART.....TC 8, 9	
COUNTRY.....	35
DISCO.....	40
GOSPEL.....	39
INTERNATIONAL.....	46
JAZZ.....	34
PUBLISHING.....	10
RADIO.....	16
SOUL.....	28
SOUND BUSINESS.....	45
TALENT.....	32
TAPE/AUDIO/VIDEO.....	28
FEATURES	
Commentary.....	15
Disco Action.....	42
Inside Track.....	62
Lifelines.....	60
Stock Market Quotations.....	8
Studio Track.....	45
Vox Jox.....	20
CHARTS	
Top LPs.....	59, 61
Singles Radio Action Chart.....	22, 23
Album Radio Action Chart.....	24
Boxoffice.....	33
Bubbling Under Top LPs/Hot 100.....	20
Disco Top 80.....	43
Gospel LPs.....	39
Jazz LPs.....	34
Hits Of The World.....	54
Hot Latin LPs.....	60
Hot Soul Singles.....	28
Soul LPs.....	27
Hot Country Singles.....	36
Hot Country LPs.....	38
Hot 100.....	56
Top 50 Adult Contemporary.....	45
RECORD REVIEWS	
Album Reviews.....	50
Audiophile Recordings.....	28
Singles Reviews.....	55
LP Closeup Column.....	60

Art Garfunkel's "Bright Eyes."

1-11050

The largest-selling single in the history of CBS Records, U.K.

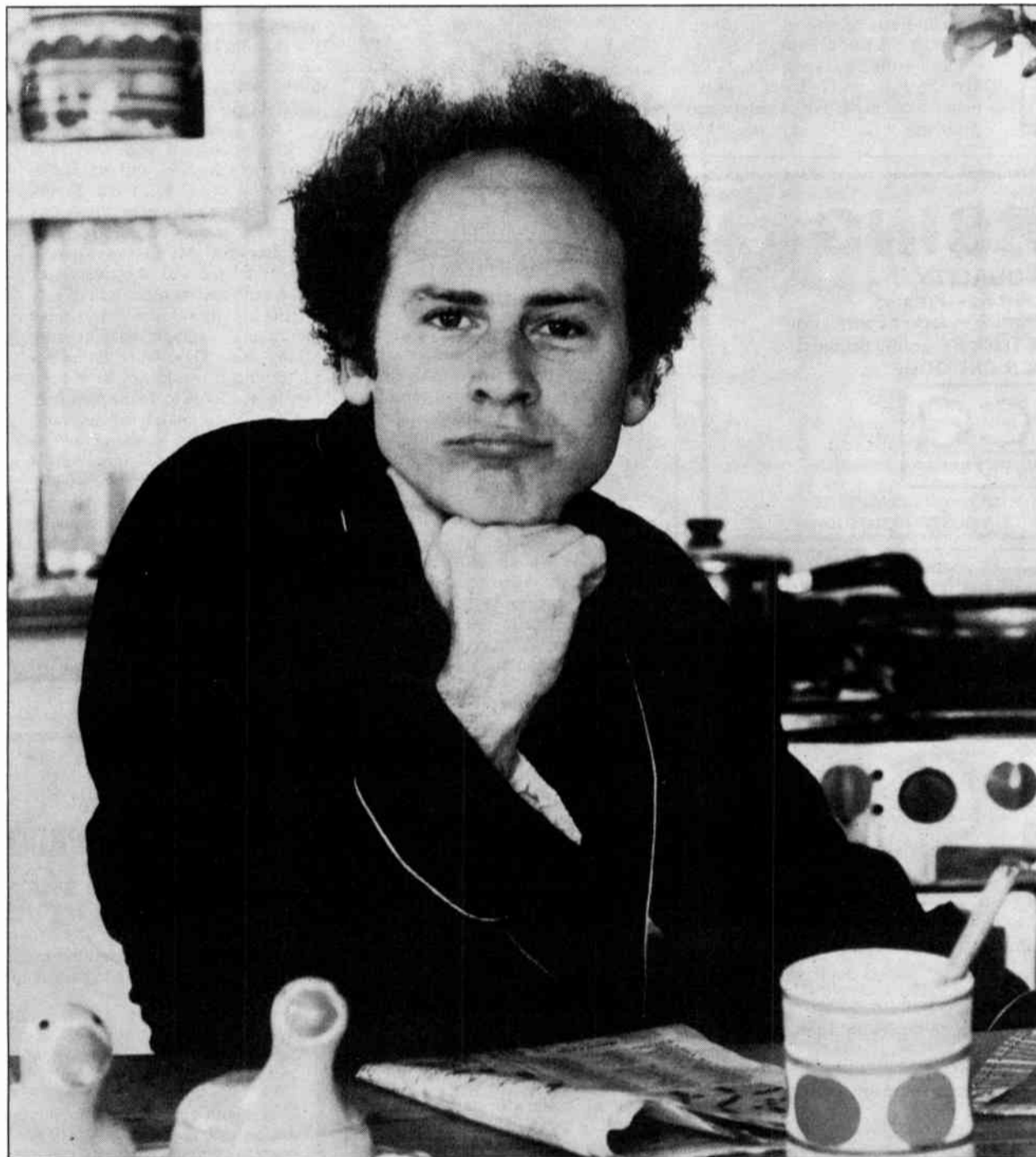
Every once in a while, an American artist gets an immediate and overwhelming reception from the international marketplace. When CBS U.K. heard Art Garfunkel's single version of "Bright Eyes" — originally written for the film "Watership Down" — they heard something special. Now, after its release by CBS Records International companies worldwide, the magic of that performance comes home to the U.S. with some rather impressive credentials:

- ★ #1 single in Great Britain for seven consecutive weeks (Platinum Plus)
- ★ #1 single and LP ("Fate for Breakfast") in Holland
- ★ #2 single and #6 LP in Belgium
- ★ #3 single and #6 LP in Germany
- ★ #7 single and #13 LP in Australia

"Bright Eyes." It's Art Garfunkel's biggest hit ever.

Now shipping on Columbia Records, U.S.

Art Garfunkel. On CBS Records International, and on Columbia Records and Tapes.



"Bright Eyes" is published through April Music, U.K.

"Columbia," "CBS," and the CBS eye logo are trademarks of CBS Inc.

... with special thanks to Goddard Lieberson.

Fritz's Helping Hand To Pal Minnie

• Continued from page 1

two years as creatively rewarding for her as possible.

It was not until last May that he was told by the doctor that the earlier two-year prediction was too generous.

Fritz, in addition to maintaining his successful management business, utilized all his strength to assist Minnie's husband, Dick Rudolph, in managing Minnie's final days on earth.

Fritz began handling Minnie in the early summer of 1977 and at that time she had finished her chem-



Ken Fritz: the word "cancer" never came up in talking with Minnie Riperton.

otherapy program following her surgery. Because the relationship between Minnie and Epic, her label, was not working, Fritz had obtained a release from Ron Alexenburg, then head of the company. By the end of the summer of 1978 Capitol and Minnie had come to terms and she had gone into the studio to cut her first LP with Henry Lowy and Jeremy Lubbock on the production team.

Then in the fall of 1978 she developed a sore right arm which required hospitalization. And at that time the doctor alerted Rudolph that she was seriously ill with lymph cancer.

The LP was 75% completed—at this time and after several weeks in a Los Angeles hospital she went home and worked on and off on the LP until February when it was completed. "Minnie," her final effort was released in April.

I was one of a small group of people who knew about Minnie's impending death and of the behind the scenes things Fritz was doing for her and her family. After the funeral I asked Ken to talk about what life was like for him with this foreboding secret affecting his own existence and he agreed last week to speak publicly.

The interview in his office was sad and tinged with tears as he recanted his own horrors in facing up to the reality of the forthcoming loss.

During the final nine months of her life Fritz worked out a game plan to keep her active, secured her a position on the Grammy television

show, booked several tv guest shots on both U.S. and Canadian programs, helped secure from CBS the ownership of all her Epic masters, went around Europe after MIDEM building up excitement for the Capitol LP, spoke to psychologists and professionals specializing in working with the terminally ill, helped set up various media interviews for her, and two weeks before her death set up the funeral arrangements.

Finally, acting on a suggestion from Dr. Wilbur "Bill" Schwartz of Cedars-Sinai and the Concern Foundation, established the Minnie Riperton Cancer Research Fund.

Why did he do all these things? "I've always said I'm in this business



"For Minnie life got wider as it got shorter. There was so much to do and so little time."

for the long haul," Fritz says in explaining his total commitment to helping his client. "I knew I just had to do more than what was normally required when the trouble started."

Fritz says he and his staff sat down and asked themselves what they would normally do for a client who has an LP released. Then they asked themselves what they could do for someone who could not tour. Television was answer.

Fritz says that the words "cancer" or "death" never came up in any conversations with Minnie—even during her last three days. But Fritz believes she knew her condition, even though she commented in a positive manner when Stevie Wonder came to see her in the hospital the night before she died: "Well, the final person that I was waiting for has arrived and everything will be all right now."

Television. So Fritz took Minnie to Edmonton, Canada, April 17 to guest star on "Rockit," a syndicated variety show hosted by Gloria Kaye. She sang four solo numbers live on the show, holding her enlarged right arm at her side, the mike cord between her fingers so she would look natural on camera.

"She had her hand in a sling," Fritz recalls, "and we told everyone she had had a skiing accident. Minnie was never on skis in her life."

The tv show promotes the new LP although it has yet to be aired. "I also wanted it as a documentary for her kids," (Marc 11 and Maya 7) Fritz says.

Acting under direction from the physician to "do whatever you have to do now," Fritz planned a trip to Paris for Minnie and her husband. Twice it was postponed.

Why did Fritz speak with psychologists? "I wanted to understand what was going on with her and what we could say to the family and how we could help the children. I

was still working on the two-year projection. How do you deal with all this as someone who is not family but is family?"

Without telling Pierce Cossette, producer of the Grammy tv show about Minnie's fatal illness, Fritz pitched him on using her on the program. "I wanted her to feel part of the music business. If she was on the Grammys the world would know she was around. Also if you are on tv there is the psychological thing that you must be important."

Minnie had no idea about Fritz's chat with Cossette. "One day I said, 'Minnie, guess what? Pierre Cossette called and he wants you on the Grammy show.'"

Around Grammy time Fritz met with CBS to secure ownership of the Epic masters. "Walter Yetnikoff was always a major supporter of Minnie," Fritz says, "and he was really terrific. So we arranged for the masters to be given to Capitol so when the time comes they would all be in the same place."

Minnie's last two tv appearances were on the "Merv Griffin" show (May 29) and "Mike Douglas" show (June 15). And she sang on both of them.

"She was always in pain," Fritz recalls, so she took medication.

Last May when Fritz confronted the doctor and was told she would not see the end of this year, he asked: "What about Labor Day?" He said, "I don't think so." I said it's Maya's birthday July 27. Will she be there for that? He said, "I don't know."

"I had to know because I wanted to prepare myself and Dick. I'm geared to schedules and trained to deliver on deadlines. Even though she was doing some press interviews there were rumors on the street that she had cancer. My answer to people who asked me was she's very sick and I can't say more than that."

Fritz says he volunteered to make the funeral arrangements because Minnie and Dick were home together and it would not have been easy for Rudolph to do the phoning.

"Minnie was talking to me in optimistic tones about going out on tour with George Benson (another of Fritz's clients) when she got well."

Fritz started calling funeral homes two weeks before she died and he was told she wouldn't make it to her daughter's seventh birthday.

With tears in his eyes, his mouth dry, he says: "It was surreal. Here I was coming from Capitol where we were talking about promotion for the album and then going to the office to make funeral arrangements.



Billboard photos by Bonnie Tiegel
"She was always in pain . . . but she didn't lay her pain on anybody."

"For me it was like walking through a room with no lights while holding a hot plate. I didn't want to drop it but I knew the wall would hit me but I didn't know when. So I accelerated."

Fritz says that while he watched her die physically, she grew emotionally and that she entered in an area of positive thinking. She was more punctual for her appointments, less demanding on people and wanted to get things done quickly. She would come directly from a radiation treatment at the hospital around the corner to Fritz's office and do two interviews.

"She didn't lay her pain on anyone. I never saw her cry. She used to whimper once in a while."

As a result of Minnie's illness, Fritz's other clients—Seawind, Allee Willis, David Pomeranz, the Motels, Glen Super—all told him not to worry about their own problems: those would be solved later on.

Benson is now donating all monies from the sale of his concert souvenir book to the Riperton Cancer Fund. And he's also donated all monies from the sale of a special T-shirt sold during his recent Greek Theatre engagement in L.A. to the Fund.

Benson and Stevie Wonder and others have indicated they plan to get involved in fund raising activities.

Husband Rudolph, who co-produced her first Epic LP with Wonder, co-wrote many of her tunes and played guitar in her stage band, is working with Fritz on keeping the copyrights alive in Minnie's Music and Dickiebird Music, the Rudolphs' companies.

(Continued on page 60)

AUGUST 4, 1979, BILLBOARD

PRESSING

HIGH QUALITY

Mastering—Plating—Pressing

Color Separations—Printing—Jacket Fabrication

2 Fully Equipped 24-Track Recording Studios

"ALL UNDER ONE ROOF"

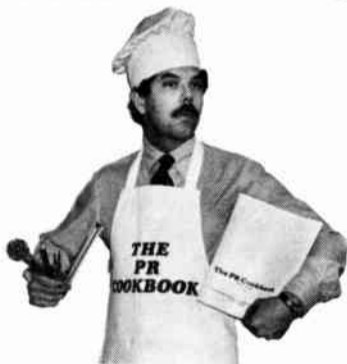
QCA

CUSTOM PRESSING

2832 Spring Grove Ave., Cincinnati, Ohio 45225

Phone: (513) 681-8400 / TWX (QCA CUSTOM CIN) 810-461-2789

The PR Cookbook—The Main Ingredient



No half-baked theories or souped-up speculations. Just clear, crisp instructions on how to make public relations work for you.

Learn how to rack up a well-done speech, cut through a double-edged question, slice up a bare-bones budget.

Find out what makes a photo caption eye-catching, a feature article attention-getting, a special event people-pleasing.

There's more. And it's all in one book. The PR Cookbook.

Get the scoop on every communication tool you'll need.

Get the PR Cookbook. And stir up something brilliant.

Business Writers Associates

910 17th St. NW, Ste. 317, Washington, D.C. 20006

\$19.95

TOP NAME PRODUCERS WANTED!

TOP 24 TRACK STUDIO IS GOING PRIVATE AND CLOSING ITS DOORS TO THE PUBLIC.

We are forming a co-operative group of commercial and music producers who will own their own studio WITH NO INVESTMENT.

Our two, over-equipped 24 Track Studios (including musical instruments) in central location will be made available to a select few reputable producers who would like the advantage of their own place without the headaches involved.

This is your opportunity to command your own choice of equipment and service under one roof. To apply, you must have an operating production company which can be rated highly and will be acceptable by the other selected producers.

Call (212) 997-9526 between 9:30 & 6:00 weekdays.

PUT YOUR FEET TO THE BEAT
WITH
THE RITCHIE FAMILY



"BAD REPUTATION"
NBLP - 7166
THE RITCHIE FAMILY



Their debut album on
Casablanca Record and FilmWorks
Composed and Produced by **JACQUES MORALI**

for **CAN'T STOP PRODUCTIONS** ©
Executive Producer: **HENRI BELOLO**



L E O K O T T K E



"Balance"

A new studio album with vocals from Leo Kottke. Featuring Kenneth Buttrey on drums, Mike Leech on electric bass and Bobby Ogden on piano.

All songs by Leo Kottke except, "Embryonic Journey" by Jorma Kaukonen and "Learning The Game" by Buddy Holly.



Chrysalis
Records and Tapes

The Album CHE 1234 Produced by Kenneth Buttrey Engineered by Mark Lewis

B A L A N C E

2d CREDITORS MEETING

Cal Stereo Mulls Over Fiscal Woes

LOS ANGELES—Cal Stereo, a major hi fi retail chain here, will continue meetings this week with creditors to discuss financial reorganization plans.

A meeting was held here between Cal Stereo officials and creditors such as Kenwood, Telecourt, Sanyo, Craig, Sherwood, Metromedia, Pioneer of America, Superscope and TEAC Wednesday (25) at which time the chain presented these major creditors with its current balance sheet.

Liabilities for the chain are reportedly \$9,860,000 with assets \$7,300,000. It won't be determined until a later date whether the promotion and discount-oriented chain will need to declare Chapter XI proceedings under the federal bankruptcy law—if at all.

Among the figures given to creditors are gross sales in excess of \$36 million, but the profit picture was in-

deed dim, with the financial difficulty stemming from an aborted overseas manufacturing venture that reportedly lost \$2,750,000, a \$680,000 loss from a cattle feed venture and in-house service costs.

The chain recently closed its five San Francisco outlets and maintains 17 stores in the greater Southern California area. They have been a major factor in hi fi in Los Angeles for many years.

A new inventory report needs to be compiled after merchandise is shifted from the Northern California locations to Los Angeles' warehouses. Creditors are seeking more information before determining a course of action.

Other hi fi chains around the country are struggling financially, due in the main to a flat stereo market over the past six months (Billboard, July 28, 1979).

VIA HOUSE OF GOLD

Montgomery Taps Hot Country Vein

NASHVILLE—Since 1970 when he took leave from his post with United Artists local records division, Bob Montgomery has concentrated his energies in a production and publishing operation that has grown from lean beginnings to one of the hottest veins striking the country and pop marketplace today.

Via the House of Gold, an entity jointly owned by Montgomery and Bobby Goldsboro, Montgomery has turned over a sizable number of chart records in the last couple of years, and added such artists as Eddy Arnold, Razyzy Bailey, Kenny Dale, John Wesley Ryles, Bobby Lewis, Lobo and Diana to his production credits listing that has included, in the past, Goldsboro with "Honey" and "Watching

Scotty Grow." Austin Roberts with "Rocky," Del Reeves and Johnny Darrell.

"Last year we had some 17 top 10 and top 20 country records," reports Montgomery, "and this year, so far, we've already accumulated 14."

Among the recent hits have been "Rose Colored Glasses" and "Backside Of Thirty" by John Conlee, "Last Night Made My Day" and "Back To The Love" by Susie Allanson, "I Lost My Head" by Charlie Rich, "This Is The Love" by Sonny James, "Down On The Rio Grande" by Johnny Rodriguez, "Sleep Tight, Goodnight Man" by Bobby Bare, "Anyone Who Isn't Me Tonight" by Kenny Rogers and Dottie West and
(Continued on page 38)



KING'S APRON—Tony King, director of disco marketing for RCA Records, shows off a "Sweeney Todd" apron RCA developed to promote its soundtrack to the Broadway hit. RCA says the apron has become so popular that it is now selling it via direct mail.

New L.A. Club

LOS ANGELES—The L.A. Circuit, a 300-seat club, opens this week in Santa Monica with a three-day engagement by singer Mary Travers. The dates are Thursday (2), Friday (3) and Saturday (4) with two shows nightly at 8:30 and 11 p.m.

The club is located above Humpendink's Disco and Supper Club at 2900 Wilshire Blvd. Admission is \$7.

WB Music's Silvers Sees a Silver Lining

By IRV LICHTMAN

NEW YORK—Though rudely awakened to a soft market after returning from a two-month leave of absence, Ed Silvers, chairman of Warner Bros. Music views the industry as going through a "necessary shaking out period."

Silvers, who spent the period at his Virgin Islands hideaway, declares that "in the short term it's horrendous, but the business can take advantage of it."

"There's a lot of wasted effort, time and money that if corrected can mean a better business climate for everyone."

Looking to a brighter economic climate by the end of the year, the veteran music publisher believes present industry conditions won't change "the growth and flow" of the business. "It's a temporary setback from a boom year that caught the industry by surprise."

As for his own operation, Silvers says he's looking at catalog deals from companies that are "not well organized based on today's economics."

Warner Bros. Music, he declares, maintains its profit margins by adhering to a principle of a "slim and lean" organization.

"We operate worldwide with the least amount of people for a company our size, probably 30% less than others." The executive says that Warners worldwide staff is about 200. Silvers says no personnel cut-backs are planned.

Although the first half of 1979 is showing better results than a similar period last year—the best in the company's history—Silvers concedes that he's concerned about lesser results as he anticipates lower mechanical income from the industry's showing so far this year.

But, he adds, running a publishing company is a series of "checks and balances. We're hoping for greater performance income and a strengthening of our foreign operations." In the company's print section, he's looking to do better through good deals, the purchase of bulk paper and dealing with engravers who will charge less by getting a greater quantity of work.

In his eight years at the helm of the company, Silvers says profits have always shown a steady increase, which he partially attributes to deals that involve "copyright ownership, not administration."

For those who believe that Silvers has given up on Pacific Records, the company label that hit with a No. 1 record its first time out 2½ years ago, Silvers notes he's planning an LP in September by Alan O'Day, the artist/writer of that hit, "Undercover Angel," and has signed David Pomeranz, a Warners writer for the past five years. An album produced by Ron Halley is now in the works.

The spread in product flow is jokingly answered by Silvers: "I told everybody we'd be emphasizing quality over quantity."

'Winds' Songs Await Promotion

NEW YORK—Cafe Americana, publishing wing of Casablanca Record and FilmWorks, takes a further step in disco exploitation with the soundtrack of the upcoming animated film, "Winds Of Change."

The San Rio Production features a score that contains seven songs by Alec Costandinos (music) and Enoch Anderson, performed by Randy & Michael Brecker and Casablanca artists Patti Brooks, Bad News Travels Fast and Arthur Simms.

Steve Bedell, chief of Cafe Americana, who served as music advisor on the film, regards the Casablanca

soundtrack as yet another instance of his attempt to reach wide exposure of the company's disco material.

The film, narrated by Peter Ustinov, revolves around the myth of Ovid.

Publishers Pact

LOS ANGELES—Marty Wesker, president of MusicWorks publishing, is the West Coast representative for both Love-Zager and Sumac music publishing. This new agreement will put an emphasis on finding new disco material though not exclusively.



FROM ALL RECORD DIST.

Do you buy your records from the best one-stop in AMERICA?

ALL RECORD DISTRIBUTORS SAYS, "TRY US-- 20YRS. OF SERVICE PROVES WE'RE THE BEST."

HERE'S A SAMPLE OF OUR DEALS:

BLONDIE BAD CO. SOUTHSIDE JOHNNY	PARALLEL LINES DESOLATION JUKESS	3 ⁸⁰
ROBIN WILLIAMS SUPERTRAMP WINGS E.L.O. EARTH, WIND, & FIRE	BREAKFAST... EGG... DISCOVERY I AM	4 ⁵⁰
WHO DONNA SUMMER	KIDS... LIVE	6 ⁵⁰
A NIGHT AT STUDIO 54 DONNA SUMMER	BAD GIRLS	6 ⁷⁵

PLUS HUNDREDS MORE !!

MINIMUM ORDER TO SHIP: \$150 C.O.D., CASH. U.S. Customers Only.

FOR EXPORT INFORMATION, TELEX: 420001 [ETLX] ATTN. ALREC

FOR THE BEST FILL, RELIABLE SERVICE, AND COMPETITIVE PRICES, IT'S ALL RECORD DISTRIBUTORS. SEND IN THE COUPON BELOW FOR A COMPLETE DEAL AND PRICE LIST.

ALL RECORDS—EVERYTHING YOU NEVER THOUGHT A ONE-STOP COULD BE !

STORE NAME _____
ADDRESS _____

YOUR NAME _____



ALL RECORD DISTRIBUTORS, INC.
44 BOND STREET • WESTBURY, N.Y. 11590
(516) 997-7160 • (516) 421-4754 • (212) 657-2055

For Exciting Cut-Outs
COUNTRYWIDE
RECORD & TAPE DISTRIBUTORS, INC.
For the Best in Budget LP's



YOU GET A LOT FOR A LITTLE.

Send for our catalog.

COUNTRYWIDE
RECORD & TAPE DIST., INC.
200 Robbins Lane, Jencho, NY 11753
(516) 433-9550 (212) 380-3500
Telex 126316 Answer Back CWTRI UI-JERI
West Coast — (213) 865-8158

COLORED VINYL PRESSINGS AVAILABLE
DISKMAKERS
925 N. Third Street, Philadelphia, Pa. 19124
(215) MA. 7-2277 • (212) 966-3185
Send for our price list or Call for information

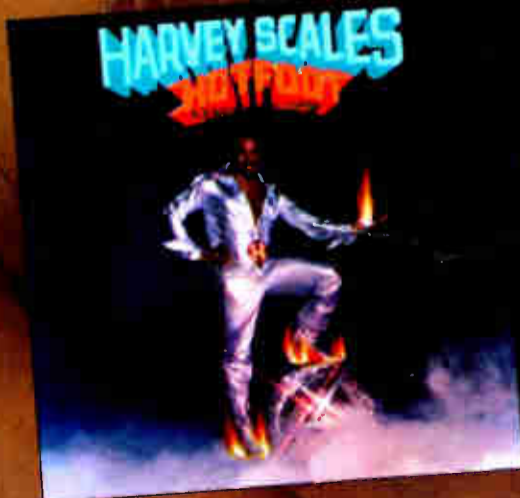
No Body Should Be Without...

Brooklyn Dreams

Jay Finkle



Koppers



HARVEY SCALES
Hot Foot (A Funky Disco Opera) NBLP 7154
Produced by Harvey Scales and Martin Miller for SGM & IT Productions



DAVID CASTLE
Love You Forever NBLP 7155
Produced by John Koller and David...

Casablanca Record and FilmWorks



World Radio History

COMMODORE

midnight

A New Album From The Commodores

MB 926M1

DOORS

It's magic

On Motown Records & Tapes



© 1979 Motown Record Corporation

BEATLES

The most incredible record yet.

Most Consecutive No. 1 Singles (6)*
Six No. 1 Singles from Two No. 1 Albums
Most No. 1 Singles since 1970 (9)**

*Tied with record set by the Beatles in 1965-66

**All but one recorded at Criteria Recording Studios

Congratulations from all of us at Criteria.
We are proud to have been a part of
your historic achievement.



1755 Northeast 149 Street
Miami, Florida 33161
305 947-5611

Radio-TV Programming

Space Age Network To Launch Explosion Of NPR Programming

By ALAN PENCHANSKY

ANN ARBOR, Mich.—An “explosion” of music programming is expected by National Public Radio as a result of its new satellite transmission network.

Executives of NPR, speaking at the Music Personnel Conference here last month, said vast increases in classical music offerings would result from the new space age network.

Broadcast of AFM Music Performance Trust Fund-sponsored concerts could be one key satellite network innovation, according to Frank Mankiewicz, NPR president.

And listeners to NPR stations will be fed a richer diet of jazz—another NPR specialty—as the satellite system takes shape.

Both Mankiewicz and Sam Holt, senior vice president of programming, addressed the meeting of about 150 noncommercial station representatives July 19-22.

The annual conference brings together noncommercial station programmers for meetings, demonstrations, panel discussions and interaction with NPR representatives and reps of record companies and indie syndication sources.

The new NPR satellite web is regarded as a giant step forward for the noncommercial radio sphere. However, there was also warning about operational problems expected to arise and sober notes on

the heightening of programmer's responsibilities that will occur.

“We are on the verge of an explosion in music programming,” Mankiewicz predicted. “Those of you who have heard broadcasts already involving satellite understand the incredible fidelity and possibility for music broadcasting.”

Mankiewicz revealed that NPR has been negotiating with the AFM to broadcast fund-sponsored concerts without result since contractual rule prohibits recording of the underwritten performances.

Mankiewicz believes this conflict now will be sidestepped altogether, as AFM sponsored concerts are beamed live by satellite to affiliate stations.

Making satellite relay of paramount importance to musical programming is the full 15 kHz bandwidth it permits. Because of cost pressures, 5 kHz has been the maximum allowable bandwidth for ATT land line transmissions used by NPR.

NPR's Holt warned that programmers face many new problems inherent in the broadened possibilities introduced by satellite. Holt spelled out some of the difficulties to be encountered in the changeover.

“You're all in trouble when the satellite comes,” Holt cautions. “The impact of the satellite on your man-

agement is something to be analyzed.”

Increased planning and more efficient utilization of resources are necessary when programs must be taped at the time they are sent aloft, notes Holt.

“On that bird is going to be a whole lot to choose from,” he related. “It's not NPR that's the bottleneck in public radio; it's going to be you.”

“The breadth of choice becomes something to deal with,” Holt added.

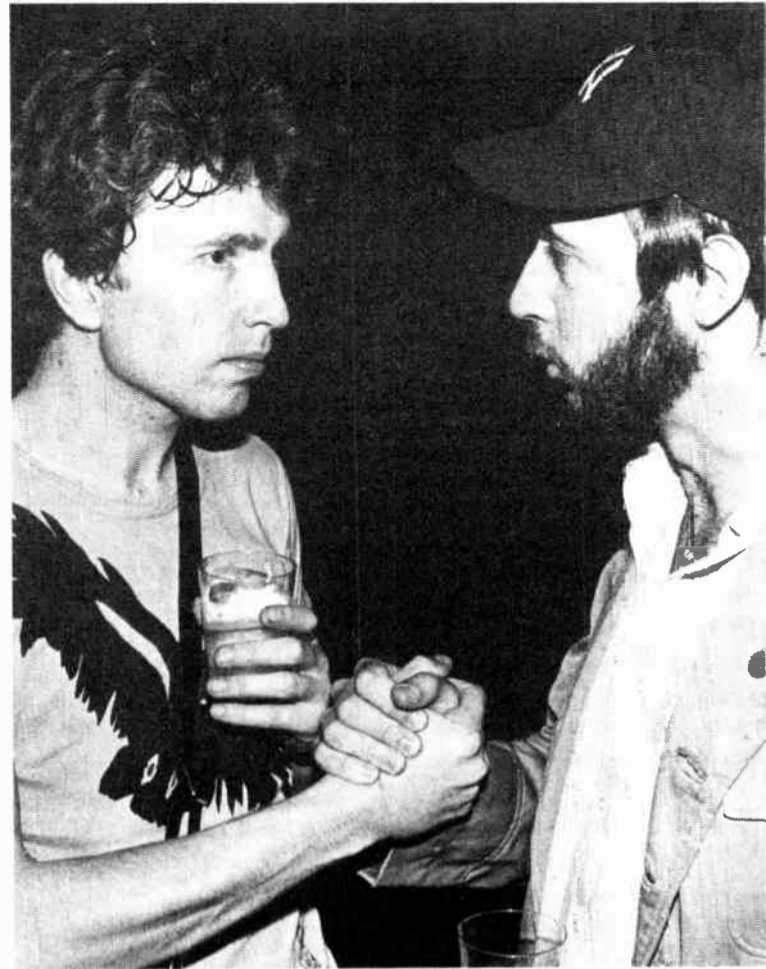
Latest timetable for phase-in of the satellite calls for all station down-links to be completed by April 1980. About half of the NPR affiliates will be connected to satellite by January, at which time four audio channels will be transmitted.

As many as 20 channels may be used by the network within two years, according to Mankiewicz.

It's expected that the amount of non-local programming on most stations will be increased with the changeover.

Today, most NPR music programming is distributed through the mail. Plans call for this tape network to be phased-out within a 60-day period following completion of station hookups.

“That will be a glorious day,” Mankiewicz predicted.



BACKSTAGE GREETING—Capitol artist Tom Robinson, left, greets WNEW-FM New York personality Tom Morrera as they prepare for a live broadcast over the progressive Metromedia outlet.

Goldstone Productions In L.A. Goes To Disk Spots

LOS ANGELES—Richard Goldstone Productions, which has won numerous awards for its radio and tv station jingles and commercial spots, is going into production of spots for record labels.

To do this the company has added Bob Gluck, Hollywood photographer-cameraman and associate producer of numerous tape-disk promo films. Gluck will serve as liaison man between the labels and Goldstone.

Goldstone, who heads the production company that bears his name, is anxious to move into this new area and is critical of work that has been done in this field. “The trouble with this musical thing is that they all look alike. Most of the time I'm not sure if the spots are for a radio station that's spinning the record or for the label that made it,” Goldstone says.

Asked how he intends to get this uniqueness into his record blurbs, Goldstone answers: “I want to take my experience in commercial making and use it on records and tapes. For instance, nobody's done a dialog commercial for a record album. Why not? There's no one using the word-of-mouth concept on records. It's done on other products all the time and it works—used cars, washing machines. Anyway, that's our plan. I'll take my love of contemporary music and my expertise in commercial production and bring the two together.”

“And you want to know something else? If I could do the Dire Straits promo film, I'd pay them!”

Other Goldstone execs are Tony Eaton, director of marketing, and Chris Thiele, director-editor and specialist in the technical areas of musical film—i.e., “Banjo Man,” a feature film about the life of Earl Scruggs and “Live From The Boarding House,” a tv pilot which featured

Linda Ronstadt and the Nitty Gritty Dirt Band.

Gluck will assume his new post Aug. 1 and will answer directly to Goldstone.

2 New York FMs Race 8.8 To 8.6

NEW YORK—As summer temperatures climb in New York so does the heated battle between this market's two disco stations, WKTU-FM and WBSL-FM.

Two new research studies just out show the two disco outlets battling neck and neck. The July Mediatrend shows the closest race: WKTU barely ahead of WBSL with an 8.8 share to an 8.6.

This is a shift from the June Mediatrend when WKTU was comfortably ahead of WBSL with a 10.2 share to a 7.2. As the disco race heats up WBSL has moved into second place in Mediatrend. In the June report the home of Frankie Crocker was in third place behind talk-formatted WOR.

The race is not quite as close in the new April-May-June Burke report. In this study WKTU wins first place with a 10.8 share while WBSL is in second spot with a 9.7.

This is a dramatic improvement for WBSL in Burke. In the January-February-March report WKTU had a 12.2 share while WBSL had a mere 5.8.

Interestingly, while Arbitron has shown WKTU and WBSL sharing a combined share of 14 with WBSL growing in its share, both the Burke and Mediatrend now show the total disco audience getting bigger.

Burke lists the total disco audience at 20.5 while Mediatrend places this audience at 17.4.

CROCKER DISCOUNTS RATINGS DIP

KUTE Goes To 'Disco & More'

By CARY DARLING

LOS ANGELES — Frankie Crocker, programming consultant for the Inner City Broadcasting Corp., says ratings had nothing to do with the changeover of Los Angeles' KUTE-FM from an all-disco format to a format titled “disco and more.”

Crocker was brought in less than a month ago to the Inner City Broadcasting station in a period where the station's Arbitron ratings decreased from a 3.6 in January/February to a 3.1 in April/May.

“They just wanted the same format they had in New York,” says Crocker, who formerly programmed Inner City's WBSL-FM in New York, which he says has a format similar to that of KUTE's new style.

This move brought the resignations of program director Bill Stevens and music director Lon Thomas, though both are remaining as air talent. Crocker expects no other shifts in personnel on any level.

Crocker is reluctant to be specific about the type of format that comes under the heading of “disco and more.”

“Disco and more could mean just about anything,” he says, not ruling out the playing of pop product. “I just play what I like. I like to play what's happening.”

As for promoting the new format, nothing has been set yet though Crocker may use television and billboards to get the message out.

Crocker is not jumping aboard any anti-disco bandwagon even though he has altered his station's format. “I don't like to do the obvious. I don't like to be in any category. Did rock 'n' roll go? Did anybody know 25 years ago it was going to happen? I don't think anybody can pontificate and say if disco music is going to last.”

Crocker plans to institute no changes at soul KKTT-AM, another Inner City Broadcasting outlet in Los Angeles. Program director Walter Love estimates about 40% of his playlist is disco and that he has been including many non-disco songs in his station's soul playlist. This emphasis on non-disco product is not a recent phenomenon and he expects no change in the near future. He sees the current amount of disco as the optimum level.

Los Angeles' other major disco outlet, KIIS-FM is also planning no changes in format. Though its numbers dropped from a 2.6 in Arbitron in January/February to a 2.2 in April/May, program director Mike Wagner says it is not altering its style.

Over at soul station KDAY-AM, where program director Steve Woods estimates about half the playlist is disco, no changes are

planned. “We're not going to do what other people do. We're sticking to our guns. We like to play variety,” says Woods.

KDAY's numbers decreased from a 2.7 in January/February to a 2.5 in April/May in Arbitron.

FCC PROBES WJLB-WMZK

WASHINGTON—The Federal Communications Commission has ordered Booth American Co. to show cause why its licenses for WJLB-AM and WMZK-FM, Detroit, should not be revoked. In a closed Commission meeting, complaints and compliance division staffers reported on their investigation into the stations' operations.

The report reveals alleged payola and plugola charges against the stations, charges that Booth American misrepresented facts in license renewal proceedings and questions whether Booth American has been exercising sufficient control over the operations of its stations.

The payola-plugola investigation centers on former morning DJ and program director Al Perkins. The FCC is questioning whether Perkins accepted money for playing certain records on the black-formatted station and whether he used his position at the station to advance his own concert promotions. Perkins, who has left the station, continues to operate a concert promotion business in Detroit.

Booth vice president John Booth II says of the complaint, “I am surprised at the charges. I think we will be fully vindicated.”

World Radio History

ELECTRIC WEENIE

JIM JACOBS, WPAX: “The wild and wonderful wacky world of the Weenie has washed laughter and witticisms all over Thomasville... I love it!”

DAVE MARTIN, WJIM: “Your service is super... which is why you haven't heard from me before. Nothing to bitch about. You've got more usable stuff in one issue than my other service has in 5 or 6.”

The Electric Weenie
P.O. Box 25-866
Honolulu, Hawaii 96825
(808) 395-9600

EXACTLY 50 YEARS AGO

the National Broadcasting Company observed moments of radio silence over the entire network to signal the passing that day of the man who started the recording industry & made voice & music broadcasting possible

EMILE BERLINER

20 MAY 1851 - 3 AUGUST 1929

— inventor of the —

- ★ MICROPHONE
- ★ DISC RECORD
- ★ GRAMOPHONE
- ★ METHOD OF MASS-PRODUCING RECORDS FROM ONE MASTER
- and
- ★ CREATED THE TRADE MARK, "His Master's Voice"
- ★ COINED THE WORD, *gramophone*, USED FOR DISC RECORDS AND DISC PLAYERS THROUGHOUT THE WORLD, EXCEPT IN FRANCE AND THE AMERICAS

MILESTONES IN YOUR INDUSTRY'S HISTORY



- 1851 ■ Emile Berliner is born in Hanover, Germany.
- 1870 ■ The *Hammonia* arrives in New York harbor carrying Mr. Berliner.
- 1876 ■ Emile Berliner invents the *microphone*, which passed the limits of scientific credibility at the time.
- 1877 ■ On April 14 Mr. Berliner files his *caveat* in the patent office for the battery-operated *loose-contact* microphone, still used in every telephone in the world today. Being penniless, he prepares his own application, later to be deemed unrivaled for its accuracy and completeness.
 - On October 16 Emile Berliner files patent application for microphone step-up transformer. Patent issued January 15, 1878 and use of the carbon microphone transformer becomes world standard in 1879.
 - T. A. Watson, representing Dr. Alexander Graham Bell, tells Mr. Berliner, "We will want that; you will hear from us in a few days," signalling the acquisition of the Berliner microphone by the Bell Telephone Company.
- 1878 ■ Francis Blake develops *carbon button* microphone improvement but is unable to make it perform properly. Bell System calls Emile Berliner who succeeds in making it commercially reliable. Today's telephones use Bell-Berliner-Blake system... telephony's "Three B's."
- 1879 ■ Then—powerful Western Union Telegraph Co., relying on a worthless Edison microphone and patent, concedes validity of fledgling

Bell-Berliner patents and abandons its telephone activities, paving the way for the Bell System's becoming the world's largest corporation.

- 1887 ■ Emile Berliner invents the disc record and coins the word, *gramophone*. He invents the disc player and the method of mass producing records from metal stampers. Our disc record business is born.
- 1890 ■ Germany's Dr. Werner von Siemens, *Excellenz* Heinrich von Helmholtz, Berlin Electro-Technical Society, Imperial Patent Office salute Emile Berliner and declare the gramophone superior to Edison's cylinder phonograph, as published in the *New York World* newspaper on February 5th.
- 1897 ■ United States Supreme Court, Mr. Justice Brewer presiding, sweeps aside patent interferences and declares the former immigrant boy the true and sole inventor of the microphone.
- 1898 ■ Mr. Berliner forms the now-giant Deutsche Grammophon Gesellschaft mbH (Polydor).
- 1900 ■ Emile Berliner registers painter Francis Barraud's design of his dog, "Nipper," listening to "His Master's Voice" on a Berliner gramophone. It later becomes world's second most famous trade mark.
 - Columbia Grapho sues Emile Berliner for phonograph patent infringement. Court rules gramophone and disc diametrically opposed to cylinder "phonograph" and *does not intringe*. Emile Berliner, though vindicated, is financially ruined. Eldridge Johnson acquires Berliner Gramophone Company and renames his firm the Victor Talking Machine Co. in recognition of Mr. Berliner's court *victory*.
- 1902 ■ The great Enrico Caruso agrees to make *disc* records and all other *name* artists follow. The doom of the cylinder is sealed. Discs become the leading home entertainment medium.
- 1907 ■ Mr. Berliner brings pure-milk laws to Washington, D.C.
- 1913 ■ Franklin Institute, Philadelphia, awards its highest honor, the Elliott Cresson gold Medal, to Emile Berliner in May, exactly 25 years after the disc's birth.
- 1918 ■ AT&T president Theodore N. Vail (and in 1924 president H. B. Thayer) proclaims that the Bell System recognizes only Emile Berliner as the inventor of the *telephone transmitter*. The Berliner name actually appears on many German and French telephones.
- 1929 ■ Radio Corporation of America acquires Victor.
 - Emile Berliner passes.

The **MAKER OF THE MICROPHONE AWARD** is presented annually in memory of **EMILE BERLINER**, to recognize "an outstanding contribution to the world of sound." Any person or firm making any significant contribution to audio is eligible. The trophy will be presented only 25 times. Winners are:

1963 Roland Gelatt
1964 Goddard Lieberman
1965 Dr. H. F. Olson
1966 AT&T (Bell System)
1967 AUDIO Magazine

1968 KTBT Radio
1969 Record Academy
1970 Natl. Library, Canada
1971 Garrard Engineering
1972 Dr. Ray Dolby

1973 Georg Neumann
1974 Edgar Villchur
1975 Nippon Victor Co.
1976 Prof. Cyril Harris
1977 Dr. Peter Goldmark
1978 3M Co. — Mincom



MAKER OF THE MICROPHONE AWARD • OLIVER BERLINER, Director • BOX 921 • BEVERLY HILLS, CALIFORNIA 90213

WELCOME TO THE
THRESHHOLD OF THE 21ST CENTURY.
WELCOME TO BILLBOARD'S "HORIZONS."

HORIZONS

A FORWARD-LOOKING 85TH ANNIVERSARY SPECIAL

BILLBOARD'S FORWARD-LOOKING 85TH ANNIVERSARY SPECIAL

Just when you think the industry's number one trade would be looking back on the last 85 years, *Billboard* opens the portals to the next 85. In **HORIZONS**, a special future-conscious issue in celebration of *Billboard*'s 85th Anniversary. **HORIZONS**. Not just a passing party for a magazine, but a future focus for an industry. An industry looking towards the eighties, nineties and beyond... all the while relying on one publication. The same trade that's kept informed and innovation-primed for the last 85 years of profit and progress. **HORIZONS**. Analyzing all the tomorrows of the record/music world from many and varied perspectives:

What are our industry's global **HORIZONS**? *Billboard* readers and advertisers get a sneak peek at it all. As the doors to the future swing wide open.

STARS ON ALL THE HORIZONS:
Radio, disco, retail and promoters pick the future's big names.

FUTURE BY FUTURE, FOCUS BY FOCUS:
BILLBOARD experts in all fields look at what's to come.

PAST HORIZONS:
Yesterday's picture of today, seen via sobering hindsight.

YEARS FROM NOW FROM A DECADE AGO:
BILLBOARD'S 75th Anniversary predictions, revisited.

THE INDUSTRY'S WISE MEN:
Octogenarians project their experience forward.

Contact *Billboard* today
about tomorrow's **HORIZONS**.

FUTURE OPPORTUNITIES
KNOCK BUT ONCE.



BE THERE TO WELCOME THEM IN

HORIZONS

Ad Deadline:
October 12, 1979

Issue Date:
November 10, 1979

Billboard

FORESIGHT PLUS HINDSIGHT EQUALS PERFECT
VISION. SEE IT ALL IN BILLBOARD'S "HORIZONS."

TUESDAY PRODUCTIONS GROWING FAST

Jingles Make San Diego Co. a Power

for CBS-TV's upcoming fall season. In addition, Tuesday syndicates a 12-hour Christmas special and a 12-hour rock special for a Hollywood-based firm called the PH Factor.

Although San Diego may seem a hindrance in producing commercials and jingles, Donovan says it has actually been a help. "We have access to the talent in Los Angeles

and Las Vegas and we draw from that talent pool."

The union question is another reason why San Diego is home base. "Los Angeles, New York and Chi-

cago are dominated by larger producers who deal with strictly national and strictly union work," Donovan says.

This policy has led to friction between Tuesday and the American Federation of Radio and Television Artists over the reported use by Tuesday of union artists in its non-union operation.

SAN DIEGO—Tuesday Productions, a specialist in mini-song station jingles, has moved from being a local maker of commercials to a major nationwide force in the world of jingles.

According to Bo Donovan, who was brought in by Tuesday founder Tom Di Noto to head a broadcast division of his firm in 1976, a mini-song is a jingle which does more than merely identify the station.

"We call them image concepts," says Donovan. "This is the jingle that helps you position your station in the marketplace. They are far more creative and far more structured so they fit into the format of the station."

The mini-songs, which can vary in length from 40 seconds to slightly over a minute, were experimental at the outset. "A lot of people say that long jingles have been around a long time and that's true but these aren't just long jingles," declares Donovan.

For this concept, an arranger/composer is hired to write a song and approach it as he would any tune of standard length.

After the initial airing over Los Angeles soft rocker KNX-FM, Tuesday was confident of the success of their experiment. "The station started getting requests for the jingle and we received calls from many recording artists to do some of these tunes," says Donovan.

Since then, many stations of various formats including Baltimore's adult contemporary WCBM-AM and Los Angeles' Top 40 KHJ-AM have utilized Tuesday's services, thus reportedly pushing it to the number two spot in terms of jingle production. The older TM Productions of Dallas still is acknowledged as the industry leader.

"When we first decided to go into the I.D. business, the problem we had with radio was how to be unique," says Donovan. "The first thing we did was take a look at what radio stations sounded like and how they were promoting themselves.

"And the first thing that dawned on us was that they were promoting themselves with something they weren't. So, we decided to do jingles that sound like the music they play."

Donovan notes that at this time the jingle business was in a lull as many in the industry had built up a prejudice against this form of I.D. The reason, says Donovan, is that jingles had not kept up with the times. "Around 1970 and 1971, when group recording artists began to demise, we saw the appearance of the Elton Johns, James Taylors and Carly Simons.

"They were more personal, one to one, casual kind of performers. The jingle business didn't take the hint. It continued to produce jingles that sounded like they had 19 people singing."

Now that the mini-song has become more of a rule than an exception, Donovan feels the jingle is in the midst of a rebirth. "They relate more now to the listeners' lifestyle," he adds.

Still, Donovan says there is a need for the more conventional I.D. which can only be used for that purpose. "There's a false impression on the parts of many radio programmers, including myself when I was programming, that a jingle that's two seconds long can cast an image for you," offers Donovan.

"It simply doesn't work that way. It goes by too fast. It's a sound. It's blended with all the other sounds and works well in that function but it shouldn't be sought out with the intention of using it to build an image."

Tuesday is also involved in producing music for television commercials with its latest being the "You're Looking Good, America" campaign

TOGETHER
THEY CAN MAKE
BEAUTIFUL MUSIC
IN YOUR TWO MOST
IMPORTANT
MARKETS.



When you advertise in *New York* and *New West*, you're advertising in the two magazines that are directed specifically to the two music centers in the country, Los Angeles and New York City.

When you buy *New York* and *New West* together, you also get a nice discount.

Now. Doesn't that sound good?

AUGUST 4, 1979, BILLBOARD

Billboard Album Radio Action

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

Based on station playlist through Wednesday (7/25/79)

Top Add Ons-National

- LITTLE RIVER BAND—First Under The Wire (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- DAVID WERNER—(Epic)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)

Top Requests/Airplay-National

- THE CARS—Candy-O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- DIRE STRAITS—Communique (WB)
- SUPERTRAMP—Breakfast In America (A&M)

National Breakouts

- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- PRISM—Armageddon (Ariola)
- MOON MARTIN—Escape From Domination (Capitol)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)

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.

- KBPI-FM—Denver (Frank Cody)**
- LITTLE RIVER BAND—First Under The Wire (Capitol)
 - REO SPEEDWAGON—Nine Lives (Epic)
 - IAN DURY AND THE BLOCKHEADS—Do It Yourself (Stiff/Epic)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
 - THE KNACK—Get The Knack (Capitol)
 - THE CARS—Candy-O (Elektra)
 - SUPERTRAMP—Breakfast In America (A&M)
 - RICKIE LEE JONES—(WB)

- KMOD-FM—Tulsa (Bill Brain)**
- REO SPEEDWAGON—Nine Lives (Epic)
 - DAVID WERNER—(Epic)
 - MARC BERNO—Lost In Austin (A&M)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - THE KNACK—Get The Knack (Capitol)
 - MAX GRONERTHAL—Whistling In The Dark (Chrysalis)
 - WILLIE NELSON & LEON RUSSELL—One For The Road (Columbia)
 - SUPERTRAMP—Breakfast In America (A&M)
 - WINGS—Back To The Egg (Columbia)
 - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

- WLWQ-FM—Columbus (Steve Ranner)**
- PRISM—Armageddon (Ariola)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - SCORPIONS—Love Drive (Mercury)
 - THE WHO—The Kids Are Alright (MCA)
 - WINGS—Back To The Egg (Columbia)
 - CHEAP TRICK—At Budokan (Epic)
 - BAD COMPANY—Desolation Angels (Swan Song)

- WSHE-FM—FL Lauderdale (Michelle Robinson)**
- REO SPEEDWAGON—Nine Lives (Epic)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
 - THE CARS—Candy-O (Elektra)
 - THE KNACK—Get The Knack (Capitol)
 - ROBERT PALMER—Secrets (Island)
 - THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Arista)

- WLJR-FM—New York (D. McNamee, L. Kleinman)**
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
 - REO SPEEDWAGON—Nine Lives (Epic)
 - IAN GOMM—Gomm With The Wind (Stiff/Epic)
 - CRIMSON TIDE—Reckless Love (Capitol)
 - DAVID WERNER—(Epic)
 - ELLEN SHIPLEY—(New York International)
 - GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
 - NICK LOWE—Labour Of Lust (Columbia)
 - THE CARS—Candy-O (Elektra)
 - LAUGHING DOGS—(Columbia)

Western Region

TOP ADD ONS:

- LITTLE RIVER BAND—First Under The Wire (Capitol)
- DAVID WERNER—(Epic)
- REO SPEEDWAGON—Nine Lives (Epic)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)

TOP REQUEST/AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- BLUE OYSTER CULT—Mirrors (Columbia)

BREAKOUTS:

- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- JOHN COUGAR—(Riva)
- MOON MARTIN—Escape From Domination (Capitol)
- PRISM—Armageddon (Ariola)

- KISW-FM—Seattle (Steve Slaton)**
- MOON MARTIN—Escape From Domination (Capitol)
 - THE REDS—(A&M)
 - CLASH—Give Em Enough Rope (Epic)
 - REO SPEEDWAGON—Nine Lives (Epic)
 - WILS LOFGREN—Nils (A&M)
 - KINKS—Low Budget (Arista)
 - SMIFF 'N' THE TEARS—Fickle Heart (Atlantic)
 - THIN LIZZY—Black Rose/A Rock Legend (WB)

- KBCB-FM—Phoenix (J.D. Freeman)**
- RY COODER—Bop Till You Drop (WB)
 - MOON MARTIN—Escape From Domination (Capitol)
 - MICHAEL STANLEY BAND—Greatest Hints (Arista)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - MICK TAYLOR—(Columbia)
 - SANFORD/TOWNSEND BAND—Nail Me To The Wall (WB)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
 - DIRE STRAITS—Communique (WB)
 - MARIA MULDAUR—Open Your Eyes (WB)
 - JOAN BAEZ—Honest Lullaby (Portrait)

- WYDD-FM—Pittsburgh (J. Robertson/M. Kirven)**
- DAVID WERNER—(Epic)
 - PRISM—Armageddon (Ariola)
 - POINT BLANK—Airplay (MCA)
 - REO SPEEDWAGON—Nine Lives (Epic)
 - MICHAEL NESMITH—Infinite Rider On The Big Dogma (Pacific Arts)
 - SCORPIONS—Love Drive (Mercury)
 - SUPERTRAMP—Breakfast In America (A&M)
 - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
 - THE KNACK—Get The Knack (Capitol)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

- ZETA-7 (WOR)-FM—Orlando (Bill Mims)**
- REO SPEEDWAGON—Nine Lives (Epic)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - IAN GOMM—Gomm With The Wind (Stiff/Epic)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
 - PRISM—Armageddon (Ariola)
 - HOTEL—(MCA)
 - PAT TRAVERS—Go For What You Know (Polydor)
 - BLACKFOOT—Strikes (Atco)
 - MISSOURI—Welcome Two Missouri (Polydor)
 - DIXON HOUSE BAND—Fighting Alone (Infinity)

- WOUR-FM—Syracuse/Utica (R. Sherwin)**
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
 - PRISM—Armageddon (Ariola)
 - REO SPEEDWAGON—Nine Lives (Epic)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - JDE EGAN—Out Of Nowhere (Ariola)
 - THE KNACK—Get The Knack (Capitol)
 - NICK LOWE—Labour Of Lust (Columbia)
 - NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
 - KINKS—Low Budget (Arista)

- KSAF-FM—San Francisco (Jim Fouck)**
- JOHN COUGAR—(Riva)
 - MOON MARTIN—Escape From Domination (Capitol)
 - IAN GOMM—Gomm With The Wind (Stiff/Epic)
 - DAVID WERNER—(Epic)
 - BLUE OYSTER CULT—Mirrors (Columbia)
 - THE KNACK—Get The Knack (Capitol)
 - NICK LOWE—Labour Of Lust (Columbia)
 - IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)

Southwest Region

TOP ADD ONS:

- REO SPEEDWAGON—Nine Lives (Epic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- DAVID WERNER—(Epic)
- RECORDS—(Virgin)

TOP REQUEST/AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- DIRE STRAITS—Communique (WB)
- THE CARS—Candy-O (Elektra)
- WINGS—Back To The Egg (Columbia)

BREAKOUTS:

- MOON MARTIN—Escape From Domination (Capitol)
- RY COODER—Bop Till You Drop (WB)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)

Midwest Region

TOP ADD ONS:

- LITTLE RIVER BAND—First Under The Wire (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- DAVID WERNER—(Epic)
- POINT BLANK—Airplay (MCA)

TOP REQUEST/AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- VAN HALEN—II (WB)

BREAKOUTS:

- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- PRISM—Armageddon (Ariola)
- SCORPIONS—Love Drive (Mercury)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)

Southeast Region

TOP ADD ONS:

- REO SPEEDWAGON—Nine Lives (Epic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- WEIL LARSEN—High Gear (Horizon)
- HOTEL—(MCA)

TOP REQUEST/AIRPLAY:

- THE CARS—Candy-O (Elektra)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Arista)
- WINGS—Back To The Egg (Columbia)

BREAKOUTS:

- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- PRISM—Armageddon (Ariola)
- WALTER EGAN—Hi Fi (Columbia)
- MARIA MULDAUR—Open Your Eyes (WB)

Northeast Region

TOP ADD ONS:

- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- REO SPEEDWAGON—Nine Lives (Epic)
- DAVID WERNER—(Epic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)

TOP REQUEST/AIRPLAY:

- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy-O (Elektra)
- NICK LOWE—Labour Of Lust (Columbia)
- DIRE STRAITS—Communique (WB)

BREAKOUTS:

- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- ELLEN SHIPLEY—(New York International)
- PRISM—Armageddon (Ariola)
- POUSETTE-DART BAND—Never Enough (Capitol)

- KWST-FM—Los Angeles (Patricia May)**
- PRISM—Armageddon (Ariola)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - TIM CURRY—Fearless (A&M)
 - THE KNACK—Get The Knack (Capitol)
 - THE CARS—Candy-O (Elektra)
 - KANSAS—Monolith (Kirschner)
 - FLASH AND THE PAN—(Epic)

- KZEW-FM—Dallas (Doris Miller)**
- LITTLE RIVER BAND—First Under The Wire (Capitol)
 - REO SPEEDWAGON—Nine Lives (Epic)
 - DIRE STRAITS—Communique (WB)
 - WINGS—Back To The Egg (Columbia)
 - THE KNACK—Get The Knack (Capitol)
 - GERRY RAFFERTY—Night Owl (UA)

- WMLX-FM—Detroit (Ted Ferguson)**
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
 - POINT BLANK—Airplay (MCA)
 - DAVID WERNER—(Epic)
 - THE KNACK—Get The Knack (Capitol)
 - THE CARS—Candy-O (Elektra)
 - VAN HALEN—II (WB)
 - ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

- WRAS-FM—Atlanta (Cledra White)**
- REO SPEEDWAGON—Nine Lives (Epic)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - CRENDLE & SHEPARD—Put Your Money Where Your Mouth Is (Nemperor)
 - MARIA MULDAUR—Open Your Eyes (WB)
 - HOTEL—(MCA)
 - JOHN MITCHELL—Mingus (Asylum)
 - BLACJACK—(Polydor)
 - NILS LOFGREN—Nils (A&M)
 - DAVE EDMUNDS—Repeat When Necessary (Swan Song)

- WNEW-FM—New York (Maryanne McIntyre)**
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
 - ELLEN SHIPLEY—(New York International)
 - DAVID WERNER—(Epic)
 - REO SPEEDWAGON—Nine Lives (Epic)
 - LITTLE RIVER BAND—First Under The Wire (Capitol)
 - POUSETTE-DART BAND—Never Enough (Capitol)
 - DIRE STRAITS—Communique (WB)
 - NICK LOWE—Labour Of Lust (Columbia)
 - THE CARS—Candy-O (Elektra)
 - THE KNACK—Get The Knack (Capitol)

- WVNR-FM—Philadelphia (Dick Hengst)**
- RECORDS—(Virgin)
 - WHINER BREAKOUT ALBUM—(Chrysalis)
 - MOON MARTIN—Escape From Domination (Capitol)
 - NACHEL SWEET—Fool Around (Stiff/Columbia)
 - LENE LOVICH—Stateless (Stiff/Epic)
 - POINT BLANK—Airplay (MCA)
 - THE KNACK—Get The Knack (Capitol)
 - SUPERTRAMP—Breakfast In America (A&M)
 - THE WHO—The Kids Are Alright (MCA)
 - THE CARS—Candy-O (Elektra)

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

AUGUST 4, 1979, BILLBOARD

JOE EGAN

NO ORDINARY ALBUM.
NO ORDINARY JOE.



One-time member of
Stealers Wheel along
with **Gerry Rafferty**,
he's coming from somewhere to
“**Out of Nowhere**”

SW 50064



Produced by **DAVID COURTNEY**
on Ariola Records

Management: Eddie Kritzer,
Santa Monica, Ca

ALLISON AUDIO'S 10TH YEAR

Quality Is Key To Duping Growth

By STEPHEN TRAIMAN

NEW YORK—Quality with a capital "Q" is the single biggest reason for the successful growth of Allison Audio, which lays claim to being the second largest capacity tape duplicator in the U.S., as it marks its 10th anniversary this year.

While chairman Lou Ligator has maintained a low profile, the Hauppauge, N.Y., firm has grown from an initial six employees to more than 300, as the soft-spoken executive believes that the current industry situation has put even more of a premium on quality products.

"The consumer is becoming more quality minded and demanding a better product for his money," Ligator maintains. "We have to bite the bullet as an industry and provide that quality, or we'll see even greater inroads by blank tape on prerecorded sales."

With the emphasis on quality backed fully by the key executive staff—president Abe Chayet; vice president/plant manager Reiner Zophy, regarded as one of most knowledgeable tape people in the business, and account executive Ron Nachman, the client list belies the claim.

The Polygram Group is credited by Ligator with helping Allison "hang in there" in the early 1970s, and now both DG and Philips are using the firm as their only U.S. duping facility for classical 8-tracks, he notes. Others include RSO, A&M, Polydor, Caytronics, Roulette and Ronco.

"We started with one main consideration—what does the industry need and how does an independent with no recording background make it?" he recalls.

"The bottom line is simply that the customer has to be willing to pay that vital two or three cents more for a better product."

Zophy, who was responsible for overseeing the recent \$2 million upgrading of the entire duping facility, also emphasizes that if you have the best equipment and materials,

"you're only halfway there." From 1969 through 1974 he remembers the problem of getting good tape components, and his own work in helping debug many molds, suggesting various modifications to come up with the best cassette or 8-track mold from alternative sources.

"The biggest asset is consistency," he maintains. "It is more valuable than the finest recording, and we are always striving for the assembly line product that is as good as the hand samples anyone can put out."

While he acknowledges the trend toward better tape, with far greater customer acceptance of the better quality Agfa 611 for example, Zophy is a firm believer that you can take a standard quality product that can be improved for output with Allison's equipment and materials to provide a "better" product that is price competitive.

An "Audiophile" pack is in the planning stage, as a response to the growing demand for premium prerecorded product as evidenced by such series as the Angel XDR cassettes and the recent In Sync/Connoisseur Society release.

Technologically, Zophy recently took the new A&M Chuck Mangione double album and "stretched" the tape so the 103-minute release would fit on a C-90. "Our machines could handle it in high speed runs tension-wise with excellent quality, but A&M decided to go with a double-pack as it had to offer a double 8-track anyway," he notes.

New packaging is also under constant testing, but Ligator is concerned that too many configurations could lead to a nightmare of packaging and warehousing problems.

"We already have at least seven
(Continued on page 29)

Sound Waves

New Refinements In Microphones

By IRWIN DIEHL

NEW YORK—The contemporary record producer or engineer can draw upon more technological resources today than his counterpart of former years might have dreamed. Even during the present slump in the record industry, new and more sophisticated hardware offers an ever-increasing choice of recording method, processing and musical effects.

Always the object of rigorous scrutiny and careful selection, the microphone has been likened to the artist's brush and sometimes given "credit" in the album liner notes. Certain types are frequently chosen for their warmth, brightness, clarity or tightness.

But the days of only one right choice in a given application have waned since advances and improvements in the manufacturing processes are readily available to every microphone maker. Now, many microphones offer the accuracy and performance that previously was realizable only in a hand-picked few.

In these days of multi-channel, stereo and (bring back the good old days again) quad productions, more may be desired of a microphone than mere accuracy or clarity. There are certain applications where a microphone "system" is required that not only can produce a realistic sound but also that may allow manipulation of the sound image within a recording.

A good many years ago a method of pickup developed and patented by Blumlein rose to the attention of producers and engineers particularly in Europe. The M-S—or middle-side—technique described by Blumlein's patent employs two very closely matched microphones, spaced extremely close to one another.

The microphones' outputs are "mixed" via a rather simple transformer matrix. In short, this microphone system allows control of the stereo spread of its signals by adjustment of the matrix output.

While the M-S technique can achieve very natural and pleasing stereo imaging of a large orchestral performance, it finds little applica-

tion in contemporary-popular recording, since the microphones must be placed at considerable distance from the performers to realize the imaging effects.

But recently, a further refinement of controlling the sound image positioning was introduced in the Calrec Soundfield microphone system. This system was developed in the
(Continued on page 45)

CAEDMON PATENT BOWS

Cassette/Book Package Geared To Retail Display

By IRV LICHTMAN

NEW YORK—Caedmon Records introduces its patent-pending Cassette Pak Aug. 15 with Sir John Gielgud's "Ages Of Man," signaling a conversion of many catalog items to the format.

In addition to the Gielgud package, the spoken word label is also preparing six children's albums for the series.

According to label president Carol Haubert at least 100 children's albums and other best-sellers will enter the Cassette Pak catalog.

Appearing like a standard-sized paperback book, the new four by seven-inch package is designed for retail display with security in mind. The pegboard display tab (see photo) is perforated so that once the customer takes the product home and opens the shrink wrap, he can easily remove the tab and the resulting package can be shelved or stored as a book.

The two-cassette Gielgud package listing at \$15.96 also contains a paperback text provided free with the recordings. The text is also being sold separately through bookstore accounts at \$1.95 list. Single cassette packages will list at \$7.98, with a \$3.99 cost to retailers.

The first six children's titles in the new packaging format feature narratives by Hans Conried, Carol Channing, Louis Jourdan, Tammy Grimes, Michael Bond and Claire Bloom.

Caedmon plans to license the design to other manufacturers while also converting many of its own cassette titles to the new package.

In another development, the



Cassette Pak: New Caedmon package has detachable pegboard display tab, left, and companion paperback text, in shrink wrap.

label has released a number of new LP and cassette titles with an advanced release date of Aug. 15.

Haughton says the departure from a September release for fall product reflects a need to get a "head start," with the school market and a desire by bookstores to get an initial shipment by Sept. 1 so they could reorder product more quickly.

About 50% of Caedmon's sales are currently through retail outlets, with about half of that through bookstores.

Audiophile Recordings

MENDELSSOHN: SYMPHONY NO. 4, "ITALIEN," "HEBRIDES OVERTURE," "CALM SEA AND PROSPEROUS VOYAGE OVERTURE"—Vienna Philharmonic conducted by Christoph von Dohnanyi, London Digital Recording, LDR10003, \$9.98 list.

The obvious enhancement of orchestral reproduction in the digital process with other factors promises to make this another classical best seller for London. Mendelssohn has the reputation as one of music's greatest landscape artists, and these highly pictorial scores sound more freshly hued, more vividly delineated than ever before on records. The orchestral pickup is first-rate, and the interpretation has polish, interesting detail work and enough excitement in the right places. For some time to come, merely the digital reproduction of an ensemble of the Vienna Philharmonic's stature will suffice as incentive for many classical buyers. Graphic presentation of the London series, of which this is the third release, continues as a major plus.

BOP TILL YOU DROP—Ry Cooder, Warner Bros. BSK3358, distributed by WEA Corp., \$7.98 list.

Cooder has brought r&b, the softer, subtler mother of rock, into the digital era with this first major label effort that offers the artist's own reggae and Mexican influences in demonstrating some of the recording process' finer aspects. While orchestral music can overpower with its sheer content, the brightness of a slide guitar and the soft moan of Chaka Khan's backing vocals leap out of the speakers with new clarity to provide an entirely different dimension. The presence of players such as drummers Jim Keltner and Milt Holland, bassist Tim Drummond and guitarists David Lindley and Cooder himself hang around the room as if the listener was in the studio. Vocals are clear and everything snaps with the vividness of the here and now—a rather uncanny performance for one accustomed to rock's muddiness. Cooder's crafty, deft and slick guitar licks are right up there. If the

digital technique is responsible for introducing him to a wider audience, then the technology is proving a larger point.

THE BEE GEES' MUSIC—Carmen Dragon and the Glendale Symphony with Sabu, Orinda Recordings ORC 500, distributed by Parallax Corp., \$8.98 list.

This first multitrack use of the Sound-stream digital system involving overdub is a generally effective showcase—melding, separate orchestral and rhythm tracks to provide a very listenable album by one of today's top writing and performing groups. Production on the rhythm group is more dynamic: The brass literally sings out on the side one "Night Fever" opener, and

good delineation of brass and percussion on the side two "More Than A Woman" windup offers good sonic bridges. Where the orchestra dominates on three lush Dragon arrangements, the spirit of the Bee Gees' music isn't as well served, although there are aural highlights such as superb separation of percussion elements within the full-blown "How Deep Is Your Love." Certainly a worth-while addition to the audiophile pop genre and a hint of even better multitrack efforts to come.

★ ★ ★

MUSIC OF SHOSTAKOVICH, RAVEL, GINASTERA AND WEINBERGER—London Symphony Orchestra conducted by Morton Gould, Chalfont Digital SDG301, distributed by Discwasher, \$15 list.

In addition to the established credentials of conductor and orchestra, strong points here include the first digital cover of Ravel's chart-topping "Bolero," with its famous long crescendo. The Shostakovich ("Festive Overture"), Ginastera ("Estancia Suite") and Weinberger ("Polka And Fugue" from "Schwanda") scores also were selected for their bigger-than-life sonic properties, and there is commendable cleanliness in the reproduction. On the deficit side are certain weaknesses in the orchestra pickup, for which digital recording of course provides no antidote. Perhaps because of the use of multi-microphoning, today's highest audiophile standards here are not met, with thinning and compression taking place and some limiting of dynamic range. Audiophile productions at their best convince us that we are hearing the orchestra itself. But this disk—in the final analysis—sounds like a recording.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Feb. 3, 17; March 3, 17, 31; April 14, 28; May 12, 26; June 9, 23; July 7, 21.

2nd Direct Disk In Aussie Mart

SYDNEY—Australia's second locally recorded direct disk album, "Dutch Tilders Direct," has been issued by independent blues specialist, Eureka Records. First, by jazz rock outfit Crossfire, was released on Trafalgar Records more than a year ago.

Tilders' album was put down at EMI's new \$2 million Studio 301 complex, using the musicianship of Jimmy Conway, Bob Bertles, Peter Howell and Tilders. It was accomplished with only two takes per side.

The record is retailing at standard album price, seen as a bold move. Says label boss, Les Simmonds: "The costs of recording and pressing this album were only marginally more than for our usual releases. Therefore, we found no reason to sell it at a higher price."

MORE 'METAL' MUSIC

TOKYO—The wave of popularity for metal tape-compatible decks currently sweeping the market and the first plunge taken recently by CBS/Sony Inc. have triggered what may well shape up as a stampede among the nation's disk and tape manufacturers to bring out premium-priced prerecorded music metal tapes at around \$18 list.

The latest labels to join the race are Victor Musical Industries, RVC Corp., Crown Record Co. and King Record.

Victor, for one, has been following the penetration of compatible decks as well as the supply and sales of metal tapes very

closely. In view of the great potential in this new market it decided that a release of software was more than justified.

Although the company is well aware of the tape shortfalls, it will follow the same methods of supply and sales as for its ordinary tapes.

In order to do full justice to the characteristics of the tapes the manufacturers are using digital recording and other quality techniques. Most of the material which has been released is either jazz or the classics but more genres will be featured in the months ahead.

BPI REACTS

Blank Pitch Angers U.K.

By PETER JONES

LONDON—Blank tape manufacturers have been hammered by the British Phonographic Industry here for "irresponsible" advertising copy slogans which "openly encourage in-home taping."

The strong criticism, also aimed at some tape hardware companies, follows a controversial line in a TDK blank tape company advertisement: "for the price of a good double, you could have 30 sensational singles."

The line, created by advertising agents Newton and Godin, has been immediately withdrawn following the BPI attack, but it had previously been used in press and London's subway system, the advertisement showing a TDK cassette and a glass of whisky.

Following BPI complaints that the advertisements amounted to a clear inducement to the public to copy 30 singles onto a TDK cassette, a branch of the 1956 Copyright Act, the company agreed to stop using the copy line.

John Deacon, BPI director general, says he welcomes the withdrawal but adds: "While I'm impressed with the way TDK has responded, I can't say the same of many other companies interested in promoting sales of blank cassettes and cassette recorders."

"I'd like to see a much more responsible attitude when they advertise or promote their products. I feel most strongly that these companies are under an obligation not to encourage the general public to break the law which home taping does."

Deacon reiterates the view that home taping is expected to cost the U.K. record industry around \$300 million in lost sales this year and is unquestionably one of the primary reasons for the current decline in album sales.

He repeats figures from the economist intelligence unit which has estimated that some 12 million consumers are making taped copies of copyright product illegally. That report indicated that 47% of all blank cassette purchasers tape from records borrowed from friends and 49% tape music from radio or television.

3M 'Sound Advice'

ST. PAUL—3M magnetic audio/video products is publishing a new quarterly bulletin, "Sound Advice," with news of interest to the recording trade. First spring issue provides an update on digital recording, with copies available from 3M, Bldg. 223-5N, St. Paul 55101.

LABEL, PUBLISHER, DISTRIB CONCERN

U.S. Industry Reacts To Blank Inroads

• Continued from page 1

Secondly, as prerecorded cassettes make greater sales strides, logic dictates that the use of blank tapes wins new converts.

According to the RIAA, prerecorded cassettes in 1978 showed a 66% increase in units sold, while dollar volume reached \$449.8 million, an 80% rise over 1977.

More cogent are the 1978 figures for the blank tape industry, 60% of whose product moves through industry distribution and retail channels.

Blank tape sales increased 63% in 1978 to a dollar volume of \$710 million, with 220 million cassettes sold.

Dave Rothfeld of Korvettes has declared, in fearful tones that the upsurge in blank tape sales through the 50-store chain is "a harbinger of things to come."

But, admittedly, scrutiny of the problem is at this juncture more an individual trade association matter than one of a unified front.

Manufacturer, publisher and wholesaler associations concede they are biding their time in anticipation of the Copyright Tribunal's survey of audio taping in the home, results of which are expected, at best,

by the end of the year. The household survey is being conducted by the Washington, D.C.-based firm of William R. Hamilton & Staff.

Most likely, the industry will lobby for a tax on blank tape, monies from which will be divided among copyright owners, labels and artists.

Assistance on this story provided by Stephen Traiman.

Some industry observers say that while the performance rights societies could equitably split the tax pie, they wonder about the mechanics of a more complex division among labels and performers, since no structure exists at present to funnel such income.

To Al Berman of the Harry Fox Agency, mechanical royalty agency for music publishers, an answer to the home duplicating problem lies in imposing tax on raw tape, not hardware.

"The German tax on hardware has not worked out, since 1,000 blank tapes can be used on one piece of hardware. The tax push has to be on raw tape," he says.

Blank tape manufacturers have been strongly opposed to a levy of any kind on their product, which most maintain has been a major factor in the growth of music around the world. They see the cassette format in particular as broadening the market for music overall.

A few would reluctantly accept

the possibility of a small levy on blank tape, which would be passed along to the dealer and eventually the consumer. But all are adamant in opposition to proposals for a unit tax as asked for in Germany.

Joe Cohen, executive vice president of NARM, agrees that blank tape manufacturers should share some of the responsibilities, as well as hardware producers, in a tax payout to copyright owners, labels and artists.

His general view of the blank tape boom is that the consumer is supporting the belief that he can make a better quality recording than offered by the manufacturer. "The root of the problem may be better communication between labels and electronics manufacturers."

"The consumer may be rebelling against poor record and tape quality which has not kept pace with hardware technology."

Roseman To 'Jukebox'

LOS ANGELES—Jon Roseman Television Productions is producer of the new series of "Jukebox," the syndicated 30-minute rock show from American International Television. Britt Ekland replaces Twiggy as host, with the show to be produced in L.A. rather than London. The 26-week series highlighting headliners and new talent has Bruce Gowers as director, Paul Flattery as producer and Lexi Godfrey as London producer.

Quality Key To Allison Audio Growth

• Continued from page 28

different types of 'standard' packages," he says, "but Reiner is working with Scandia and in our own design shop to come up with some new packaging wrinkles that will help the industry meet the need for better tape display and security."

With the \$2 million upgrading, the plant can now package 60,000 cassettes and 120,000 8-tracks per 8-hour shift, with the ratio shifting dramatically toward cassette. Ligator and Zophy agree, in pointing out the improvements.

• **Computer Control**—After three years to implement the system, it now provides full inventory control for the plant and customers, both in the main warehouse and a second building across the street. Equipment, parts, plastic components all are at instant recall.

• **Mastering/Editing**—Main room has two new Ampex ATR-100 master recorders, a modified 3M Mincom 8-track recorder "so flat you can't buy another like it," Zophy notes. Scully 280 for timing, a Pioneer CTF-1000 cassette deck for testing and a 4:1 inter-mastering system using a quartet of new Technics RS1500-US isolated-loop open-reel decks on their backs, with another four in a second room. JBL 4343 monitor/speakers are used in both rooms "to provide the best playback for what is going to be an Allison product," Ligator explains. "We can correct any dropouts in our studio."

• **Machine Shop/Mechanical**—The plant has its own machine shop "that enables us to put together and test new equipment or to rebuild any unit in the house," Zophy says, mentioning an old Pony labeler used as a backup unit, and a renovation project on an old Weldotron shrink-wrap machine that will be used at the Miami record pressing plant acquired by Allison last year. The mechanical room houses storage cabinets for all parts and an inventory, electrical and mechanical, for all machines.

• **8-Track Duping**—Now full 32:1 operation with 92 slaves modified to work at full capacity off nine mas-

ters. Started with an old Gauss 1200 series 8-track bin loop master, and a Gauss quality control unit, the section has 24 King winders in two lines plus 20 ElectroSound stations, preferable with longer programs on spider hubs. Three Leigh boxers are utilized and a modified Scandia labeler.

• **Cassette Duping**—Full 64:1 high speed capability with modified Gauss equipment, using two setups of 10 King automatic loaders, plus 10 older King units, 12 Superscope machines, with six Recortec units as backup. "You get a feel for what machine works best with different length programs," Zophy observes. Two new Leigh Cassette labeler/packagers are used with the newest Scandia inserter, with split operation to funnel the tapes through two packaging lines, then back to one Leigh boxer.

• **Quality Control**—Both 8-track and cassette operations offer a number of key checkpoints. For cassettes, a new B.I.C. two-speed deck is used, with one of every 10 tapes checked for the B-side splice, and 100% of product for loose pins and other malfunctions.

With the new Allison pressing plant now fully operational in Miami after a close to \$1.5 million investment, the company is looking to further expansion in the future.

Although a projected location on the West Coast last year didn't work out, Ligator notes that 60% of the firm's business is East Coast-oriented and with containerized shipments, fast cross-continent service is available. "You have better control and security and only one overhead—the biggest factor in not opening a second location," he says.

However, Allison is planning an expanded fully-integrated facility in the immediate Long Island area, to handle the anticipated growth of the tape business.

"It's difficult to get a record company to make even a small change, but the consumer is willing to pay for quality and the impetus has to come from the manufacturer who pays the cost down the line. The potential is great," Ligator strongly believes.



Electro Sound ES1800 Cassette Loader

with new improvements and refinements including these major features:

- 300 ips wind speed.
- One operator can handle 3 or 4 loaders
- Master air supply control on front panel.
- Lift-top cabinet design for easy internal component access.
- Dual mode counter operates as safety stop in cue tone mode.
- Accepts European standard and NAB standard reels.
- Accepts all C-O shells without adjustment

Distributed in the U.S. and worldwide by

audio
AUDIOMATIC CORPORATION

1290 AVENUE OF THE AMERICAS
NEW YORK, NY 10019 PHONE 212/582-4870
CABLE AUDIOMATIC TELETYPE 12 6419

OTHER OFFICES:
PARIS HONG KONG MEXICO CITY
REPRESENTATIVES THROUGHOUT THE WORLD

zu 2

ff

zu 2

p

This system contains the first five staves of a musical score. The top two staves are treble clef, and the bottom two are bass clef. The middle staff is a vocal line with lyrics 'zu 2' and 'zu 2'. The score is heavily decorated with colorful illustrations of landscapes, including fields, trees, and sunsets, which are placed within the musical staves. Dynamic markings include *ff* (fortissimo) and *p* (piano). The number '10' is in the top right corner.

ff

ff

ff

ff

p

p

p

ff

This system contains the next five staves of the musical score. It continues the instrumental and vocal parts from the first system. The illustrations continue to be integrated into the musical notation. Dynamic markings include *ff* and *p*. The signature 'C. W. W. Glaser' is visible in the bottom right corner.

C. W. W. Glaser

Announcing The Most Colorful Tape Introduction Ever.

Sony Tape. Full Color Sound.

We're going in with colors flying. No one will miss our message because we'll be talking about it all year, all the time.

We'll be telling everyone about our new line of tapes with their brand-new packaging. And how every tape has our new, exclusive SP mechanism that allows smoother running for superior sound.

We'll also explain that music has color—subtle hues, big brassy notes, delicate shadings—that can get lost on ordinary tape. But Sony Tape with Full Color Sound has such a wide dynamic range it captures and brings out every nuance, every note, every time.

Just take a look at our multi-million dollar plans:

Full Color Prime Time Television.

Heavy schedule of television in major markets on the shows your customers love: such as Mork & Mindy, Saturday Night Live and golf and tennis tournaments.

Full Color Two-Page Spreads.

Unforgettable, impactful ads in all the books constant tape users constantly read: Playboy, Rolling Stone, Stereo Review. . . more.

Full Color Network Radio.

On the big, most-listened-to stations we'll be telling your target audience why they can get more music from Sony Tape with Full Color Sound.

Full Color Promotions.

A complete array of dazzling merchandising material for you and your customers. Plus a full year-long series of exciting promotional and merchandising events will be coming thick and fast.

You'll be seeing a lot of Sony. But more importantly, so will millions of people. So stock up. That way you won't miss out on the glorious full-color sound of your cash registers ringing up lots of Sony sales.



SINGER REBORN, HAPPY AGAIN

Warwick Comeback On Records Indicating 'People Still Care'

By PAUL GREIN

LOS ANGELES—"I had gotten to the point where I felt I was no longer a recording artist," says Dionne Warwick of the long and exasperating cold spell between her hit-laden years on Scepter and her Barry Manilow-produced debut on Arista.

"I had a lot of doubts: I thought it was me. I had to do a lot of soul-searching before I finally realized it was not me: it was the surrounding factors.

"That has now been proven," Warwick enthuses. "People do still care."

The first single from the Manilow sessions, "I'll Never Love This Way Again" is number 29 with a star this week. It is Warwick's first top 30 solo hit (excluding a number one duet with the Spinners in 1974) since "I'll

Never Fall In Love Again" nearly 10 years ago.

Warwick, who hadn't recorded since leaving Warner Bros. after an unsuccessful five-album association from 1971-75, says the production agreement with Manilow was not set when she signed with Arista.

"Clive (Davis) and I talked for close to a year before we finally decided on Barry," she says. "We had a list of producers as tall as I am; it was just a matter of finding the marriage that would work.

"When Clive threw Barry's name out at me, I kind of balked in the beginning. I was concerned he might be too bogged down in his own thing and it would be difficult to tear him away from that to do something else. But my initial meeting with Barry turned me around. he was so ada-

mant about the fact that he could do it."

Warwick says she was not concerned that Manilow's huge popularity might overshadow her own artistry on the project. "I had no trepidations at all about that," she says. "I don't mean to sound vain, but I gave Barry his first job as a single artist when he opened for me in Central Park when 'Mandy' came out."

The "Dionne" LP, which was cut in four days, is the first complete album Manilow has produced for another act. He previously cut a side or two with Phyllis Hyman.

Warwick says "in all probability" Manilow will produce her next album as well.

While "I'll Never Love This Way Again" is very much in the Manilow single formula, it has made a strong showing on the Soul Singles charts, where it is now number 22.

Warwick is getting even more black and jazz-oriented play on "Deja Vu," a tune Isaac Hayes wrote two years ago when he and Warwick were on their "A Man And A Woman" tour.

Hayes came up with the title and melody but never wrote a lyric. When Warwick was scouting for material for the album she asked Hayes for a tape of the tune. She then played it for Manilow who passed it along to his frequent collaborator, Adrienne Anderson, who wrote the lyric.

Referring to the r&b play on her records, Warwick says, "That's what I love about my music: I'm not categorized. It's whatever the listening ear decides that I am."

With the black radio support will she play halls in the black community? "I play the halls that I play," Warwick says, "and the black community comes to me. When I'm in New York I don't particularly choose the Y.W.C.A. in Harlem to sing in: I play Carnegie Hall."

Warwick tried a different producer on each of the five LPs she cut for Warner Bros. "Dionne" was produced by Bacharach & David; "Just Being Myself," by Holland & Dozier; "Then Came You" by Jerry Ragavoy except for the title track, which was produced by Thom Bell; "Track Of The Cat," by Bell and "Love At First Sight" by Steve Barri & Michael Omartian.

(Continued on page 33)



REACH OUT—Excited fans cheer singer Claudja Barry as she performs at L.A.'s nightclub the Probe. The Chrysalis artist was on a promotional tour supporting her LP "Boogie Woogie Dancin' Shoes."

New Phoenix Amphitheatre Opens; 7 Acts Signed

PHOENIX—Arizona's largest outdoor amphitheatre opened Saturday (28) with a premiere concert featuring Jerry Riopelle and John Stewart. All net proceeds from the event are going to benefit the Arizona Heart Assn.

The concert, with tickets priced at \$7.50 in advance and \$9 the day of

the show, was one of seven announced by Phoenix promoter Doug Clark, who is the driving force behind the new amphitheatre.

The new venue is called Comptor Terrace in memory of a local radio personality. It will include a variety of shops, restaurants and specialty stores and will feature general admission, with lawn seating for 35,000.

Other planned shows include Cheap Trick (Aug. 7), the Tubes (Aug. 12), the Kinks (Sept. 5), Foreigner (Sept. 9), Kenny Rogers and Dottie West (Sept. 17) and the Beach Boys (Oct. 28).

Although most of the acts are rock, with some country, Clark indicates he will attempt to book more MOR performers into the facility, located between Phoenix and the neighboring college community of Tempe. Clark hopes to book up to 45 shows in the facility during a 10-month schedule that will exclude December and January.

Ticket prices range from a low of \$7.50 advance purchase for the Riopelle, Cheap Trick, Tubes and Kinks shows to a high of \$12 for tickets bought at the gate for Beach Boys and Foreigner shows.

All events start at 8 p.m., except for the Beach Boys, who are scheduled for a 2:30 p.m. appearance.

The new outdoor amphitheatre dwarfs both the Arizona Memorial Coliseum (13,000) and the Arizona State Univ. Activities Center (14,000), the two largest facilities used for concerts in the Phoenix market.

D.C. Residents Get Free Concerts, Thanks To Govt.

NEW YORK—A free concert series sponsored by the National Park Service is now in its fifth year, featuring top acts to thousands of residents of the Washington, D.C., area.

The series is held at Fort Dupont Park in Southeast Washington and draws audiences of up to 25,000. R&b and jazz acts are presented in an outdoor setting that suggests a natural amphitheatre. The Park Service, a division of the Dept. of the Interior, picks up the tab, which last year ran to \$80,000.

For the money, the taxpayers get 21 dates, 12 top acts and 12 supporting acts spread over the summer months. Parks Service recreation specialist Al Dale is in charge of the program and, in fact, helped start it.

"We started with local acts the first year," recalls Dale. "Then we

had a bigger budget to work with so we began dealing with New York agencies for name acts.

"We deal with ICM and William Morris and some others and I have to mention Jack Wittmore, who was particularly helpful at the start," Dale says. "There's always a lot of red tape working with the government and Wittmore was very patient with us." Wittmore represents Betty Carter, among other acts Dale has booked for the series.

Although the series draws mostly from the Baltimore-Washington area, Dale says he gets requests for schedules every year from cities as far away as Newark and Paterson, N.J.

So far this is the only concert series sponsored by the Parks Service. Dale considers the \$80,000 tab to be a reasonable one since, as he points out, it does include all costs of producing 21 separate dates.

This year's lineup began June 30-July 1 with Stephanie Mills, followed by a special performance (3) by the Marie Brooks Research Dance Theatre; Freddie Hubbard (7-8); Linda Hopkins (14-15); Ramsey Lewis (21-22); Melba Moore (24); Alvin Ailey Dance Co. (28-29); Gato Barbieri (Aug. 4-5); Woody Shaw (11-12); Dexter Gordon (18-19); Lionel Hampton (23) and Yusuf Lateef (25-26).

Cook Sentenced

LOS ANGELES—Keith Cook has been sentenced to up to six years at the California Youth Authority for the murder of concert promoter Steve Wolf, who was shot to death Nov. 21, 1977.

Cook, 19, of Lynwood, Calif., pleaded guilty to second degree murder, and while he denied pulling the trigger, he admitted burglarizing Wolf's home.

Wolf was a partner in the Wolf & Rissmiller Concert Promotion firm here.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$37.00 1000 - \$54.00

COLOR PRINTS
1000 - \$257.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

Sound 70 Scores With Rock-Oriented Acts

By KIP KIRBY

NASHVILLE—In its seven years of operation, Sound Seventy Management has grown to include five major acts. More interesting, however, is the fact that Sound Seventy also happens to be the leading pop-focused management firm based in this traditionally country capital.

On the Sound Seventy roster are Wet Willie, Bobbie Gray, Charlie Daniels, the Winters Brothers and the Henry Paul Band. Each of the five acts represent a different plateau of career development for the company, yet all are primarily rock-oriented and all do more than an average amount of concentrated touring.

In fact, says Sound Seventy president Joe Sullivan, it's this degree of

cooperation on personal appearances, in-store promotions and road dates that acts as a common denominator for Sound Seventy artists and creates a "family atmosphere" within the company.

It's not unusual to find them co-headlining concerts together on opening shows for each other for extra career impact.

Sullivan started the management company as an offshoot of his successful concert promotion business. His first client was Charlie Daniels, who met Sullivan while filling in with his band for a snowbound Blue Oyster Cult at a Sound Seventy-sponsored concert.

Two years after he joined the firm, Daniels asked Sullivan to help him

put together "an informal jam session to feature friends and guest artists in one super concert." This evolved into the annual Volunteer Jam, now in its sixth year. It has been the subject of a major motion picture, several record albums, national FM radio simulcasts, and this year's event was taped by WDCN-TV for a PBS 90-minute television special to be aired this fall.

The Charlie Daniels Band has become the most visible of Sound Seventy's acts, progressing from small venues in the South to packing 15,000-seat auditoriums nightly. Currently riding on the strength of its latest album, "Million Mile Reflections," which went gold in its 10th week of release, the band has

chalked up recent sellout dates at Harrah's in Reno, the Nassau Coliseum in New York and the Arena in Pittsburgh and will be returning to Canada early this month for more exposure north of the border.

In an effort to match Daniels' U.S. appeal in the international marketplace, Sound Seventy is negotiating tour dates for the group in the U.K. and in Australia with the Little River Band.

On the reverse side of the coin is Dobie Gray, an artist whose domestic popularity has never managed to equal his star status abroad. "Our thrust with Dobie is to rebuild his career after his previous successes with singles like 'Drift Away' and

(Continued on page 35)

Country

Opryland Wing Goes For Talent Packages

By KIP KIRBY

NASHVILLE—Expanding on its annual theme park productions, Opryland U.S.A. has formed a new subsidiary wing, Opryland Talent Agency. This company will be geared to provide complete "lock and key" packages for clients around the country and abroad.

"Our goal is to design, develop and produce shows for conventions, industrial and sales meetings, receptions and organizational events," explains Jane Alsup, special productions coordinator for the new agency. "We'll be packaging full-scale live and filmed presentations using our park talent, and we will also tailor each show to our clients' particular specifications."

Opryland U.S.A., a division of WSM, Inc., is no newcomer to the talent exportation business, since it has been producing road shows of its regular seasonal park musicals for a number of years.

However, the demand for Opryland-originated shows has taken a big jump in the past few seasons. In 1976, Alsup notes, the park packaged 75 outside productions; in 1978, this figure escalated to 500 shows which were staged by Opryland for such non-affiliated customers as Chevrolet, Exxon, American Airlines, Kraft, IBM and the Ford Motor Co.

In fact, one of Opryland's most popular musicals, "Country Music

USA," was selected by the State Dept. for a Soviet Union tour, was presented as a network television special, and has played several command performances at the White House.

In its first seven months since incorporation, Opryland Talent Agency has already found itself writing, casting and producing original musicals for Amoco's Southeastern conference in Hawaii, for Holiday Innkeepers and Discover America Tour Organization meetings in Memphis, and for the National Assn. of Broadcasters convention sponsored recently in Dallas with President Carter in the audience. (Continued on page 38)



Successful Gathering: Charlie Daniels, left, joins, from left to right, Johnny Podell of the Paragon Agency, Joe Sullivan, Daniels' manager, standing; Alex Hodges of the Paragon Agency, Steve Greil, standing, and Robert Stewart, both of Sound Seventy Management, for a post concert celebration following his soldout Nassau Coliseum date on Long Island.



SEVERED TIES—Producer Tom Collins is speechless as Jerry Bradley, division vice president for RCA Records, Nashville operations, performs some unexpected sartorial surgery on Collins' tie. The occasion was a surprise birthday party in honor of Collins, who previous to Bradley's tailoring job, was considered one of the best-dressed producers on Music Row.

Sound 70 Scoring With Rock Talent

• Continued from page 32

“Lovin’ Arms,” notes Robert Stewart, vice president of artist development for Sound Seventy.

Toward this goal, Sound Seventy Management has scheduled Gray on a series of concert dates with Wet Willie and is lining up radio and tv interviews around the country to support Gray's new Infinity single, "Spending Time, Making Love And Going Crazy." Gray's similarly-titled LP, produced in Muscle Shoals

by Rick Hall, should also evoke nostalgic recognition with its inclusion of a revamped disco version of his 1960s hit, "The In Crowd," says Stewart.

Wet Willie joined Sound Seventy two years ago, concurrent with the release of its first Epic album, "Man-orisms." "The band," says Sullivan, "was laboring under the epithet of 'everyone's favorite opening act' and needed to be established instead as headliners in its own right."

Phase one of the current Wet Willie program has the band on a 40-city showcase tour headlining in small venues in support of its latest LP, "Which One's Willie?" On the strength of "Weekend," its Top 40 single, a campaign of "weekend" promotions has been developed by Ron Huntsman, Sound Seventy's vice president of artist promotion, involving radio stations in major markets. Huntsman has also coordi-

(Continued on page 38)



Faron's on the hit trail with...

"Second Hand Emotion"

MCA #41046

FARON YOUNG

I'm very happy to be part of the MCA family
Faron

Bookings:
BILLY DEATON TALENT
1300 Division St.
Nashville, Tenn. 37203
(615) 244-4259

MCA RECORDS



World Radio History

I can't wait...

ASR RECORDS

Distributed By:

NATIONWIDE SOUND DIST. • P. O. Box 23262 • Nashville, Tenn. 37202
(615) 385-2704

Billboard Best Selling Gospel LPs

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



LIVE APPEARANCE—Light Records artist Andrae Crouch makes a promotional visit to HMV, the largest secular record store in Europe, to support his new LP, "Live In London." The album, which was recorded live at the Royal Albert Hall, is the first gospel product to receive major display in a secular European retail outlet.

GMA Group Eyes Long-Term Plans

LOS ANGELES—The Gospel Music Assn.'s third quarterly board meeting here focused on various committees working out plans for upcoming events, all designed with the long range goal of increased visibility for the association.

The recent three-day meet opened at the Marina del Rey Hotel with the gathering of the Gospel Music Hall of Fame, Research Library and Museum directors. Discussions centered around the fund raising proposals drawn up by the national executive committee appointed for this purpose.

Louise Camp, chairperson of the fund raising committee, was elected to the Gospel Music Hall of Fame, Research Library and Museum board. A meeting of the national executive committee took place July 25-26 in Dallas at the Airport Marina Hotel to complete fund raising campaign plans. Fall construction of a building to house the facilities is contingent upon the success of the fund raising efforts.

Other business matters settled at the meet included the registration price for the second annual Gospel Music Week to be held March 23-26 at the Opryland Hotel in Nashville.

The Gospel Music Week and Dove Awards committees agreed to a \$100 registration fee for the various seminars, workshops, showcases and concerts scheduled during the week plus the 11th annual Dove Awards banquet and show. The cost of attending the seminars alone is

\$75 per registrant and individual Dove tickets are \$35. The Dove Awards committee drafted a nomination list of presenters and performers for the 11th Dove Award Program to be voted on by the GMA board of directors.

The publications and public relations committee addressed the goal of increased visibility by working with the plans laid out by other committees and numerous other GMA-related events scheduled in the future.

Gospel Music Week; the Dove Awards; fund raising activities for the Hall of Fame, Research Library and Museum; a membership drive; a special radio series on the history of gospel music; and other events like the White House concert set for September, as well as an International Festival of Gospel Music in Israel in 1980 constitute future happenings with the association.

The GMA hosted a reception for more than 150 West Coast music industry people and board members. John and Mary Giger provided entertainment followed by a panel discussion and question and answer period on the role of the GMA, past, present and future.

The panelists included W.F. Myers of SESAC, GMA president; Joe Moscheo, BMI; Teri Piro and Dan Lienart, Good News Records; Wayne Coombs, Wayne Coombs Agency; Paul Johnson, Paul Johnson Productions; and Polly Grimes, Gospel Concerts, with Hal Spencer of Manna Music, GMA executive vice president, moderating.

As a result of the panel discussion, those involved in the contemporary and "Jesus music" sounds of gospel agreed to play a more active role in the GMA.

First Gospel Sampler Cut

NASHVILLE—The gospel music industry's first publishing sampler album has reportedly been produced by the Paragon Publishing Group, a division of locally based Paragon Associates, Inc.

The double album, entitled "Gospel Songs Of The Paragon Publishing Group," features edited versions of 60 songs by 35 writers and covers the entire range of musical styles in gospel music today. Also included is a booklet containing complete lyrics of each song.

"We have designed this album to be a reference source to artists and record companies in search of gospel tunes," explains Randy Cox, director of the Paragon Publishing Group, which represents 11 companies with some 100 writers, including Bill and Gloria Gaither, Stuart Hamblen and Gary S. Paxton.

The group plans to distribute the album to a&r personnel, producers, artists, labels and other key industry figures.

Hall Ballots To Electors

NASHVILLE—First round balloting for inductees to the Gospel Music Hall of Fame were recently sent to some 150 electors across the country to narrow a field of 19 nominees in the living category and 15 in the deceased category to top five nominees in each division.

A select committee of approximately 23 electors compiled the nominating list based upon each individual's contribution to the advancement of gospel music.

Second stage balloting will determine the inductee for each Hall of Fame category, which will be announced at the 11th annual Dove Awards March 26, 1980.

Among the Hall of Fame nominees in the living category are John T. Benson Jr., John Peterson, Thomas Dorsey, William Gaither, Jimmie Davis, the Rev. James Cleveland, Wally Fowler, Vestal Goodman, Ralph Carmichael, Pat Zondervan, Conner Hall, Ira Stanphill, Dottie Rambo, W. B. Nowlin, Lloyd Orrell, Les Beasley, Robert MacKenzie, Kurt Kaiser and Buryl Red.

For the deceased category, the nominees include Ira Sankey, B. B. McKinney, Haldor Lillenas, Mrs. J. R. Baxter, B. F. White, Clara Ward, Rosetta Tharpe, B. D. Ackley, C. H. Tindley, Charles Gabriel, Charles Weigle, D. P. "Dad" Carter, Stella Vaughan, Tim Spencer and Paul Heineke.

Gospel Scene

By MIKE HYLAND

Debbi Boone and B.J. Thomas will headline a gospel concert in Norfolk, Va., Aug. 6 at the 11,000-seat Scope Auditorium. Boone and Thomas performed together at a similar gospel event in Tulsa last spring.

The Blackwood Brothers completed their third tour of Russia recently. Crowds had to be turned away at several of the venues on the tour, including Moscow and Leningrad.

Truth, a 21-member music group sold out the Astroworld Showcase Theatre in Houston. The show was the first sellout at Astroworld since the theatre opened.

Andrae Crouch's album for Light Records "I'll Be Thinking Of You" will be released later this year. Produced by Bill Maxwell, the album fea-

tures a solo performance by newcomer Kristle Murden from Seattle.

Light Records will be releasing Jessy Dixon's "You Bring Out The Sun" in September. Dixon recently toured Norway and Sweden, returning to Los Angeles to put the finishing touches on the LP.

The Nashville-based singing group Re'Generation was selected as the opening act for the annual Christian Booksellers Assn. convention at the Kiel Auditorium in St. Louis. The group will be appearing at Walt Disney World in Orlando in December for the Disney Christmas pageant. It will mark the group's third appearance at the theme park during the Christmas season.

TOP NAMES IN ROCKIES

ESTES PARK, Colo.—The 1979 Christian Artists Music Seminar in the Rockies is underway, with initial registrations running higher than last year's totals.

The fifth annual conclave offers daily seminars for musicians, national talent competition and nightly public concerts featuring top religious music acts.

Sponsored by the Christian Artists Corp., and held at the YMCA Camp in the Rockies, the music leadership conference will draw such luminaries as Pat Boone, Don Butler, Ralph Carmichael, Chris Christian, Wayne Coombs, Dan Johnson, Kurt Kaiser, Barry McGuire, Kieth Miller, Doug Oldham, Rick Powell, Billy Preston, Hal Spencer and Merrill Womach.

The week-long event ends Aug. 4.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	30	WALTER HAWKINS & THE LOVE CENTER CHOR Love Alive II, Light LS-5735
2	2	35	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
3	11	10	COME LET'S REASON TOGETHER Florida Mass Choir, Savoy 7034
4	6	48	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
5	3	10	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
6	15	5	I'VE GOT A HOME Williams Bros., Savoy 14493
7	4	14	JACKSON SOUTHERNAIRES Legendary Gentlemen, Malaco 4362
8	5	10	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
9	8	18	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
10	7	57	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
11	10	30	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
12	17	35	GOSPEL KEYNOTES Gospel Fire, Nashboro 7202
13	12	10	LIVE IN WASHINGTON, D.C. Gospel Music Workshop Mass Choir, Savoy SGL-7033
14	13	10	PUSH FOR EXCELLENCE Rev. Jesse L. Jackson and The Operation Push Choir, Myrrh MSB-6617
15	NEW ENTRY		I WANNA BE READY Don Degrate Delegation, Brighter Day 6061
16	NEW ENTRY		YOU LIGHT UP MY LIFE Rev. Isaac Douglas, Creed 3090 (Nashboro)
17	18	90	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2-906
18	33	5	TREASURES Shirley Caesar, HOB 502 A
19	20	48	ANDRAE CROUCH Live In London, Light LSX 5717
20	24	39	SHIRLEY CAESAR: From The Heart, Hob HBL 501
21	NEW ENTRY		SALUTE TO PAUL BEASLEY Gospel Keynotes, Nashboro 7210
22	9	26	THE JACKSON SOUTHERNAIRES Malaco 4357
23	21	108	SHIRLEY CAESAR First Lady, Hob HBL 500
24	30	14	REV. CLAY EVANS Everything Will Be Alright, Jewel 0146
25	NEW ENTRY		NOW! Kings Temple Choir, Creed 3083
26	16	167	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
27	25	90	JAMES CLEVELAND Live At Carnegie Hall, Savoy 7014
28	22	5	"LIVE," THANK YOU LORD Vernard Johnson, Glori JC 1052
29	27	65	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
30	26	116	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
31	28	86	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
32	NEW ENTRY		CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
33	23	5	THERE'S NOT A FRIEND LIKE JESUS Swan Silvertones, Savoy 14505
34	NEW ENTRY		PRAY AGAIN Shirley Finney, Savoy 14513 (Arista)
35	NEW ENTRY		THE FAITHFUL DAUGHTER, "LIVE" Dorothy Norwood, Savoy 14515 (Arista)

FEWER FREEBIES FROM LABELS

Pool Operators Yell 'Foul' On Disk Cutbacks

• Continued from page 1

"Discos provide along with radio an exciting means for exposure of our artists and we intend to continue to service the pools—if a big more prudently—on a national basis," an RCA spokesman says. Announcement came on the heels of selective staff cutbacks, including the label's West Coast disco promo person.

Since the RCA announcement, news of similar promo cutbacks have come from such labels as CBS, Salsoul and Polydor.

Although most pool operators are trying to adopt a charitable, understanding attitude toward the move, the general feeling is that the long-established pools which played a significant role in helping the record companies to establish their disco artists and music are being victimized.

The general feeling is, that instead of going into a panic and making rash moves that could have long-term adverse effects on the disco industry, the labels involved in cutting back should, instead, concentrate on weeding out the unethical pool operators and forcing them out of business, and by releasing less product with greater sales potential.

Hardest hit by the cutback program is the International disco Record Center based here. The pool, with a membership of more than 300 spinners, has been informed by RCA that it will in the future be

serviced with a mere 50 of the new allotment of 500 promotional disks to be distributed nationwide.

Dave Peaslee of the the pool's special projects department feels that it is the responsibility of the pools to offer every assistance they can in "these financially-troubled times."

He rejects the option of membership cutbacks by pools as being "patently unfair" and "quite illegal," since the contractual obligations of a pool to its members preclude their dismissal on all grounds other than transgression of the rules governing the operation.

However, he offers a number of other options which he feels pool operators can assume to limit distribution of product. "One of the more viable options would be the development of a way of selectively previewing and releasing product which is closer to deeJay specifications," he states.

Peaslee feels that this would enable the record companies to save shipments of products that did not meet deeJay specs, and ease the problem of product glut which he states is severely straining the deeJay's ability to accurately review and program new releases.

Peaslee also suggests the creation, within the labels, of a program through which deeJays could purchase product either at cost or a reduced wholesale price. This, he states, would work ideally through

the pools where the deeJay's needs could be made known, and a purchase order would be made through a central record distributor.

As a third, less favored option, Peaslee suggests distribution based on spinner demographics, but emphasizes that this is not the most viable solution as it tends to segregate the marketplace."

Al Paez of the New Orleans Disco Assn. has not yet been put on notice that his pool will be affected by the cutbacks, but expects to be affected when it comes.

He, too, feels that in many respects the labels have only themselves to blame for their predicament. He cites the glut of new releases of which Peaslee spoke, and the labels' inability or disinclination to properly police the many pools that have mushroomed across the country over the last couple years.

He urges the label executives to study the pools carefully and ascertain which are the least effective ones and weed those out, but advises against an across-the-board cutback. "It will create resentment and hostility among pool members," he warns, "and will have a long-term detrimental effect on the entire industry."

John Bush of the Northwest Disco Pool based in Seattle feels that if the planned cutbacks go into effect, they will result in either the merger or closing of many pools in many markets.

He laments that the Washington/Idaho/Oregon market, which his pool services has always had problems with the labels which feel that record sales in the area are not high enough to merit servicing the pools.

"But," he stresses, "the disco scene in this area is growing. One year ago there were about 60 clubs in the area. This has since grown to about 100."

Bush states that if the cutbacks come, he will not in good conscience be able to ask his members to pay their dues and not be able to serve them with the products they expect. "I will probably just have to close," he says sadly.

RCA is cutting the allocation of the Boston Record Pool by 75 records, and George Borden, the pool's head, is gearing to slash his membership by 25 persons in an effort to cope.

However, Borden, like most other pool operators, feels that his pool is getting a raw deal because it serves the record labels in many ways other than just acting as a clearing house for promotional records.

To emphasize the stability of his pool, Borden points to the fact that it has a good rapport with record dealers in the area, plus the fact that it works closely with radio stations, and boasts many of the trade magazines' chart reporters among its members.

"We hope that RCA and the other labels which are planning cutbacks will reconsider their moves, or we will have to stop accepting their products. It will be the easiest way of handling a sticky situation."

John Terry, director of the Florida Record Pool, also points to his organization's "impeccable track record," and expresses the hope that if cutbacks are made his pool would not be affected.

He admits that he has not yet been officially informed of the planned cutbacks, but warns that if they do materialize they could result in ir-

reparable damage being done to the now-viable discotheque industry.

George Ferren, pool manager and a member of the board of directors of the Bay Area Disco DeeJays Assn., expresses disappointment over the labels cutback plans. He states that with a mere 50 copies coming to his pool for its 125 members, he would be unable to chart RCA's products. "We will hurt, but they will hurt even worse," he warns.

Like other pool operators, Ferren urges record labels to more closely scrutinize the pool structure across the country and weed out the ineffective ones instead of implementing a blanket decision which will make the innocent pay for the wrongdoings of the guilty.

Frank Lembo of the Pocono Pa. Record Pool points to his operation as being among the pioneers of record pool operations in this country, and does not mask his unhappiness over what he feels is unfair treatment by the record labels that are cutting back.

"I can understand if the small independent label operator on a limited budget makes moves like this," he states. "But all of this is coming from majors."

Lembo has the suspicion that the pools are being bypassed in favor of disco radio. But warns that radio's romance with disco is but a fad that is already showing signs of turning around. "When it does," he says bit-

terly, "they (the labels) will come back to the pools, and they'll know then who their friends are."

Meanwhile, outside of RCA Records, the extent of the product cutbacks remains somewhat unclear. David Steele, disco promotion manager at Polydor Records, says the label will be pressing less 12-inch disco records, but just how much less is still to be decided.

"Depending on the expected potential, we will press 10,000 copies of each release," states Steele. "We'll have to cut down on our mailings to pools, but to what extent remains to be determined."

At Casablanca Records, two pools have been cut from the mailing list, but no major cutbacks are anticipated, according to Michele Hart, director of special projects.

"We have always carefully policed our list so there is no need for drastic cuts," states Hart. She adds that many labels have overlapping lists where a deeJay can wind up with five or six copies of a single album.

"However, Casablanca has just one list, and if a deeJay is in a pool we service then he cannot be on the direct mailing list unless he has a column or is a chart reporter."

Hart says that Casablanca sends out 3,080 promotional copies of each disco release. Five hundred of these go out in direct mailings, and the rest

(Continued on page 43)

THE DISCO SOURCE

DOWNSTAIRS

HOT & NEW

Import LP's—Five Letters; Ritchie Family; Gotham Flasher; Tuxedo.
Domestic 12"—Shanghaied, Electric Funk; Love Thing, First Choice; Dante's Inferno; Chic; Ashford & Simpson; Suzi Lane; St. Tropez; Hot City; Katmandu; Herb Alpert; Rise; Elijah John Group; Jackie Moore; Paul Jabara; Edna Holt.
Domestic LP's—France Joli.

Singles 1929-1979, over 100,000 titles in stock, send \$1.25 for catalog. Master Charge & Visa

DOWNSTAIRS RECORDS

55 West 42nd St., N.Y., N.Y. 10036
212/354-4684 or 221-8989
Telex: 238597 DOWNS

WE SHIP UPS WITHIN 24 hrs

Billboard's Award Winning TX-12 CONTROLLER in Stock

TIMES SQUARE
THEATRICAL & STUDIO SUPPLY CORP

Your Nation's Disco Supplier

- Mirror Balls
- Chasing Lights
- Starbursts
- Strobes
- Rainlights
- Color Effects
- Color Wheels
- Color Organs
- Spotlights
- Dimmers
- Fog Machines
- Bubble Machines

318 West 47th St., N.Y.C. (212) 245-4155

Send for our illustrated 68-page Catalog on Lighting and Special Effects.

Use nothing but the very best

OPTIKINETICS

Disco Lighting Effects

Now available from dealers worldwide

The Red Onion

WANTED

- ★ MALE OR FEMALE DISC JOCKEYS OVER 21 YEARS OLD
- ★ MUST HAVE A SPARKLING PERSONALITY WITH EXCELLENT VISUAL AND VOCAL PRESENTATION
- ★ MUST BE AN "ABOVE AVERAGE" SPINNER
- ★ MUST BE A PROFESSIONAL WITH THE ABILITY TO TAKE DIRECTION
- ★ SEND A: PICTURE, CASSETTE TAPE, AND RESUME TO—

GARY GUNN
c/o THE RED ONION
1139 E. DOMINGUEZ
CARSON, CALIFORNIA 90746
(213) 637-1752 (213) 637-8413

THE SYMBOL FOR GOLD

AURUM

SILVER SPURZ ORCHESTRA

Produced by John Clausi



REALLY GOES WEST with HOT COWBOY DISCO



cow • boy dis • co / kau-boi dis-ko, *noun*. 1: music, - with an insistent rhythmic beat, traditional country instruments, and roots in the American West. 2: It is listenable, danceable and playable in almost every conceivable radio format.



WATCH US TURN SILVER INTO GOLD

Action Music Sales
Cleveland, Ohio

All-South Dist. Corp.
New Orleans, La.

Alta Dist.
Phoenix, Ariz.

Best & Gold Record Dist.
Buffalo, N.Y.

Bib Dist. Corp.
Charlotte, N.C.

Big State Record Dist.
Dallas, Tx.

California Record Dist.
Glendale, Calif.
San Francisco, Calif.
Seattle, Wash.

Hotline Record Dist.
Memphis, Tenn.

MS Dist. Company
Morton Grove, ILL.

Music Craft Dist. of Hawaii
Honolulu, Hawaii

Stan's Record Service
Shreveport, La.

Sunshine Record Dist.
New York City

Tara Record & Tape Dist.
Atlanta, Ga.

Tone Distributors
Hialeah, Fla.

Universal Record Dist. Corp.
Phila, Pa.

Western Merchandisers
Denver, Co.

Zamoiski Company
Baltimore, Md.

AURUM RECORDS, a division of RBR Communications Inc., 43 West 61 St., New York, N.Y. 10023, (212) 757-8805, (800) 223-2384

Disco Top 80

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Table with columns: TW, LW, TITLE(S), ARTIST, LABEL. Lists the top 80 disco songs from the week ending 8/4/79, including tracks like 'I've Got the Next Dance', 'Born to Be Alive', and 'This Time Baby'.

Disco Pools Fight Disk Cutback

Continued from page 40 to members of 39 pools around the country.

Hart feels that it would be a mistake for some labels to partial ship product so that some members of a pool receive product while others go empty-handed.

Assistant in preparing this story provided by Dick Nusser, Roman Kozak, Irv Lichtman, Paul Grein, Cary Darling and Stephen Traiman.

CBS is in the middle of "revamping and streamlining" its list of deejays and pools. The list is being computerized and will enable the company to have the most up-to-date knowledge of the key disco breakout points around the country.

At Salsoul the deejay mailing list has been trimmed by about one third from its original 600 promotional records to deejays and pools nationwide. The company will now service only "Key clubs and key deejays."

Parenteau says that a lot of pools were given the option of doing their own house cleaning, and this latest move was instituted only after they failed to do so.

In spite of the cutback plan, Salsoul plans on retaining a "second" mailing list which will come into play when the label has a "hot product with chart potential" to service.

At TK Records Dan Joseph has not yet started cutting back his promotional list, but he is resisting requests to increase allotments in markets he feels are being adequately served at this time.

Anticipating the job of cutting back, Joseph plans on doing it three ways. His cutback strategy will begin through not adding any new names to his list. The second step involves cutting back allotments to some pools.

The third step is discouraging existing accounts from adding to their lists. "As the disco scene expands, so do the pools," says Joseph.

Joseph makes it clear, however, that one area which will not be cutback is disco radio. "It is a vital and increasingly important link in the disco promotion chain," he states.

Interestingly, Prelude Records, the all-disco label, has never serviced pools with single 12-inch disco records, but with a two 12-inch package.

Dallas Record Pool Finally Gets Office

LOS ANGELES-The Dallas/Ft. Worth record pool has opened its first office, after being housed in the apartment of president Howard Metz since its founding in September 1976.

will continue without any cutback. Prelude makes about 3,000 copies of its disco albums in two 12-inch disco form available to pools.

At Westend Records, Ed Kushins, vice president, comments, "I'd be less than honest if I said we haven't discussed a cutback. But it's the last thing we'd want to do.

No cutbacks in disco are planned for Mercury/Phonogram. "In fact, we're very close to inking two producers who are known for disco material," says Bill Haywood.

There are no planned staff or roster reductions. As for servicing, Haywood says, "we've always been ju-

dicious as to whom we send product to. We do not service blindly. We go over the list and make constant reductions."

At Ariola which has done very well in the disco area with Amii Stewart, Three Degrees and others, also has no plans to cutback because of a soft market.

"There's still a demand for disco and we want to supply that demand," notes vice president of promotions for Ariola, B.J. McElwee.

"We have no plans to cutback," says Mike Lushka, Motown Records vice president of sales and general manager.

The label does have a separate disco department, headed by Barry Bluestein, but Lushka notes that because the roster of the entire label is comparatively small, the label is not as hurt by fluctuations in the economy.

Advertisement for 'ei' lighting and entertainment equipment. Features the slogan 'ei SERVES THE LIGHTING & ENTERTAINMENT INDUSTRIES... OVER A DECADE AT ALL LEVELS'. Lists models like SAS-1002 and B-1002Z, and includes contact information for Electronic Designers, Inc.

Large advertisement for PULSAR lighting equipment. Features the brand name in large letters and the slogan 'There are thousands of pulsar units at work in hundreds of situations around the world.' Includes an image of the equipment and contact details for Pulsar Light of Cambridge Ltd.

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Chi Summer Disco Spills Over Into Concert Arenas

CHICAGO—Disco music will spill out of the club and private party scene into large concert arenas this summer including the huge ChicagoFest entertainment extravaganza in August.

The Aragon Ballroom also will be the scene of disco concert productions, with a "Disco Explosion" including live salsa bands scheduled Saturday (7) at the concert site.

Tickets are \$5 for the presentation, being sponsored by the Disco Allstars production group. The Allstars plan followups at the Aragon Aug. 25 and Sept. 22.

Chicago Midwest Disco Awards presentation is scheduled Aug. 11 with both of the city's major record pools—Dogs of War and Audio Talent—reportedly ready to convene at the Aragon.

Tickets are priced at \$6.50, with live disco entertainment and programming by the city's leading spinners, according to Rocky Jones, head of the Audio Talent pool and main promoter of the event.

Ballots have gone out to deejays in both pools with voting on best disco, best disco/restaurant, best deejay, best sound company, best lighting company, etc.

Terrell Hedeman's Disco Van will handle sound for Aragon Ballroom presentations.

Among the myriad musical entertainments provided at city-sponsored ChicagoFest, a giant 150-foot by 70-foot disco dance floor is being sponsored by Coca-Cola and WBMX-AM, with station jocks doing the programming.

Sirca Systems, a new division of Studio Instrument Rentals, and Grand Stage Lighting respectively will run sound and lighting for the ChicagoFest disco.

Wins \$500, Trip

LONDON—Phillip Tan, of North London and a regular at the Sun-down Discotheque in London's Charing Cross Road, won first prize in the first National Disco Contest final, jointly sponsored by the Schlitz malt liquor company of Milwaukee and the entertainment and catering division of the Rank Organization.

Tan, who collects a prize of a 10-day holiday in the U.S., with \$500 spending money, faced 20 other finalists, following preliminary rounds at 49 nationwide locations.

Closing Law Hits Greeks

ATHENS—The Greek government has lowered the boom on discotheques and other clubs here, compelling them to close at 2 a.m. as part of a new national energy-saving program.

Club owners are up in arms, envisaging a dramatic fall in income. However, Greece-based record companies, with many of their acts depending on club work for their main income, see no crisis.

In fact, CBS-Greece foresees the move as perhaps increasing record sales to compensate for the diminished time potential buyers have to spend watching live acts.

Other companies, notably Polygram, EMI, Minos Matas and Lyra, do not believe that energy-saving lifestyles will change the present level of sales.

Some companies feel that artists with less club activity will devote more time to recording duties. This, they feel, could become vital if disco and club chiefs cut down on the money paid to artists because of fewer opening hours and loss of customers.

New Label For Miami

MIAMI—Good Sounds Records has been formed here by Ron and Howard Albert with Arnie Wohl as an executive vice president of the company.

The label, a division of Criteria Recording Studios, will build a roster of acts from among disco, pop and rock performers. It will be distributed by TK Records.

Wohl, probably best known as producer of the internationally syndicated disco television show, "Disco Magic," is criss-crossing the country in search of talented acts to be signed to the label. Already inked is disco/pop entertainer, Laura Taylor.

The label will also release product by the Criteria All-Stars, a group comprised of studio musicians. Good Sounds Records also has a publishing arm bearing the same name.

Parent company, Criteria Recording Studios has recorded such groups as the Bee Gees, the Eagles, Andy Gibb, Samantha Sang, Rod Stewart, Eric Clapton, Aretha Franklin, Stephen Stills, the Allman Bros., Chicago and others.

N.J. Park Becomes Disco Dream World

JACKSON TOWNSHIP, N.J.—Great Adventure, large theme amusement park operated by Six Flags, was recently turned into a super disco fantasy world by the syndicated television program "Soap Factory."

The 50th segment of "Soap Factory" was filmed at Great Adventure—the first away site for the show which has been filmed on Monday nights at the Soap Factory Disco in Palisades Park near Newark.

Cast in the disco dream world segment were Deniece Williams, Ronnie Dyson, Sarah Dash and Wardell Piper, plus popular groups Machine and the Trammps, dancing and discoing on roller skates in front of the amusement park's fabled fountains, the Yum-Yum Palace and other unique park locales.

Paul Harris hosts the syndicated show which is produced by David M. Bergman through D.B. Productions, Inc. All technical assistance is provided by Rimyth, production company based in Patterson, N.J.

Phoenix Fest \$ For Muscular Dystrophy

By AL SENIA

PHOENIX—The first citywide disco festival ever to be held here was scheduled for Saturday (28) at the Radisson Scottsdale Resort and Racquet Club.

Discofest '79 was an outdoor concert and festival sponsored by the Southwest Record Pool, KXTC-FM (Disco 92) and the Radisson.

The event was designed as a fund raiser for the Muscular Dystrophy Assn. Record Pool director of operations Bob Baldwin says the festival also provided the first opportunity for record companies, disco artists and club owners to join together in a large promotional effort.

More than 2,000 tickets to the event were sold at \$2.92. Disco 92 has been running extensive promotional announcements since July 5.

Baldwin says the festival featured outdoor performances and a fair-like atmosphere. Live entertainment was offered continuously from noon to 7 p.m. on an elevated lakeside stage. Disco artists Debbie Jacobs, Jesse Towers, Laura Taylor and Flower were among those expected to perform.

The festival also had a midway of booths, some of which were used to promote products by record companies, record stores and club owners.

Baldwin characterizes the event as a "landmark as far as disco promotion is concerned." He labels community response "amazing."

Juliana's Launches Canadian Operation

NEW YORK — Juliana's Sound Services has opened a full-service operation in Canada, based in Montreal. The British disco design and construction company previously maintained only a satellite arm in the area.

The "new" operation is headed by Jeff Cotton, and is aimed at increasing efficiency of service to Canadian clients. It is also geared to meet the increasing demands of the burgeoning disco industry in Canada.

According to Tom Vaughan, president of Juliana's, the Montreal office will maintain a 24-hour telephone service. The number is (514) 844-1632.

Other members of the Canadian office staff are Anthony Gravett, technical manager and chief engineer, and Kim Tudor, executive secretary.

In the evening there was an indoor invitational show where several artists performed and where proceeds of Discofest '79 were presented to the 1979 Muscular Dystrophy Assn. poster child and other MDA representatives.

The festival was patterned after a similar event held recently by Los Angeles radio station KISS-FM.

65dB Signal to noise*



Just one of the
Professional features
of the Meteor Clubman 1-1
Write or call for full details
and local dealer to:

METEOR LIGHT and SOUND CO.
155 Michael Dr, Syosset, N Y 11791
Telephone (516) 364-1900

METEOR

* Hi-Fi Stereo Buyers Guide

DISCO SLIDES

160 Full Color 35MM SLIDES only \$79.95!

- An exciting collection of optical effects.
- Works in any projector.

VISUAL HORIZONS
208 Westfall Road
Rochester, NY 14620
(716) 442-3600
Catalog \$1.00
Money-Back Guarantee

HUNTER COLLEGE OF N.Y.
and
DISCO VAN 2000
present the

**WORLD'S FIRST
DISCO DJ
SCHOOL**

Fully equipped by:

GLI, Bozak, Crown,
Meteor, Sennheiser,
Akai, Stanton, Calzone.

Contact:

"The Learning Center for
Disco Programmers" (DJs)
511 W. 54th St., NYC 10019
Celebrity DJs as Instructors
212/541-8568

Disco Beams!

Powerful beams of light, spinning or sweeping, can enhance your next lighting installation. Send for our brochure and price list of quality lighting products.

LANCE ENTERPRISES, INC.
10711 Presidential Dr.
Dallas, Texas 75243
214/349-1978

All products wired in parallel

The New S2L 4x1500 4-Channel Controller

THE STANDARD THAT OTHERS STRIVE FOR

LIGHTS FANTASTIC

The leading lights.

229 NEWTOWN ROAD, PLAINVIEW, NY 11803 • (516) 752-1288

BEE GEES LP AS TEST CASE

Imports Issue To Court In Britain

• Continued from page 1

claimed there was deep concern about Portuguese imports being sold at lower prices than records made in Britain. The company believed its sales were suffering badly, with import sales possibly affecting chart placings, too, thus exacerbating the damage.

But in the initial High Court hearing, adjourned for a week, counsel for Harlequin and Simons, the latter claiming to be sole importers of the album, insisted: "We're not dealing with pirate recordings. We're dealing with honest records being imported from Portugal in the belief they can be legally imported, despite the fact that Portugal is not a member of the European Economic Community."

He said the importers and retailers relied on a trade treaty signed between Portugal, which has applied for membership in the European economic community and the Common Market itself, aimed at setting up a free trade area.

In a similar action against Downtown, over the same Bee Gees LP, the retail outlet promised not to import, sell or distribute the record until a further High Court hearing.

Simons Records, in yet another High Court hearing, agreed not to sell copies of Jean Michel Jarre's "Oxygene" LP without the license of Black Neon Ltd. The company also agreed not to sell records made outside the U.K. and containing works whose copyright is owned by or licensed to individuals or companies for whom the Mechanical Copyright Protection Society acts as agents, without affixing the appropriate royalty stamp.

Simons is also to pay an agreed \$1,350 towards the cost of both Black Neon and the Mechanical Copyright Protection Society.

WEA has followed both Polydor and CBS in sending out a warning

letter to traders. "The business of importing or selling, without our permission, foreign copies of our recordings is an infringement of our rights under the Copyright Act of 1956. This letter alerts you to the risk involved in dealing in such records.

"You should take care not to deal in any imported copy of our recordings which comes directly or indirectly from a place of manufacture outside the EEC, and particularly from Portugal, Canada or the U.S."

Mike Hitches, WEA's director of operations, says: "This is no idle threat. We'll go for legal action in order to take a firm line."

It is known that imports from Canada have hit hard at catalog sales of WEA's Fleetwood Mac and the Eagles. The company intends to keep careful vigilance on the upcoming Led Zeppelin album.

Upbeat Ariola

LONDON—Ariola Records U.K. is setting up its own sales force, increasing its staff and moving to larger headquarters. The expansion, with full backing from the company's German parent, coincides with the renewal of its pressing and distribution deal with Pye, and counters the current trend here of industry cutbacks and staff trimmings. The sales force, expected to be around 15-strong, will hit the road in September.

Restructure As CBS Songs Intl April Music Units Gain More Freedom & Flexibility

• Continued from page 3

organization mirrors that of CRI at present.

And the creation of the new, collective identity serves to streamline the company's publishing image worldwide, while identifying it more closely—in the eyes of the industry, and of its prospective clients—with the CBS Records parent.

Official changeover date is Wednesday (1), when Harvey Shapiro becomes vice president of CBS Songs International in New York, reporting to Norman Stollman, CBS Records International's administration vice president. Stollman answers to international president, Dick Asher.

Shapiro will have reporting direct to him the April Music managers in Britain, Canada and Australia, while all the other publishing managers will report to either Jeremy Pearce, new as regional vice president, CBS Songs Europe, or to George Tavares, new as regional director, CBS Songs Latin America. Pearce will base in Paris, Tavares in Coral Gables, Miami (other appointments, see Executive Turntable this issue).

The restructuring is also seen as likely to improve movement of April Music administrative staff and information between countries and companies. For instance, says Shapiro, April Music in Holland has an excellent system of reconciling CBS record company mechanical payments to receipts from their societies. This could be adopted by other affiliates.

Shapiro, who has been closely in-

TO RATIFY ASIAN ASSOCIATION
Concert Promoters Assemble

Cultural Greeting: Lucrecia Kasilag, president of the Philippines Cultural Centre, welcomes charter members of the South East Asian Concert Investors Assn., who recently conferred in Manila. From left, they are: Fred Cascante (Philippines), Rigo Jesu (Hong Kong), Itthivat Bhiraueus (Thailand), Phillip Seow (Singapore), Jimmy Low (Singapore) and Billy McCartney (Thailand).

MANILA—Second meeting of the newly created South East Asian Concert Investors Assn. was held here last month.

Prime purpose of the meet was to ratify the charter of the association, as drafted in Bangkok in April (Billboard, April 28, 1979). The Articles of the Assn. were accepted and the charter signed. In addition, provision was made for the acceptance of 12 new participants as either regular members or associate members. Only the first category will be extended the same voting rights as charter members.

The first day's activities were capped by a formal dinner at the Manila Hotel, presided over by Lucrecia Kasilag, president of the Cultural Centre of the Philippines, and SEACIA president, Ching Imperial.

Second day activities included a discussion on future concert promotion plans for the region, the upgrading of facilities, improving the international reputation of the area and coordinating with promoters from outside the region. Consideration was also given to the staging of a Southeast Asian Music Festival.

The get-together was finalized with a laser display presented by Gary Levenberg, of the Australian company, Solerium.

Another Australian, entrepreneur Kevin Jacobsen, summarized the benefits of the conference for his part of the world: "This breakthrough in the Asian region means an expanded touring area for Australian acts, and a more lucrative pathway to Australia for international talent."

GLENN BAKER

ROYALTY \$ UPTURN IN SCANDINAVIA

By KNUD ORSTED

COPENHAGEN—The Nordisk Copyright Bureau, collection society covering all Scandinavia, generated royalty income of \$24.5 million (203 million Danish kroner) in 1978.

That's an upturn of 13.1% on the 1977 figures. Income increased in every territory except Finland, where it was static.

But the rate of increase was slower than in previous years. In 1977, income was up 32% on 1976; in the latter year, it was up 34% on 1976.

Fluctuations in exchange rates between Nordic countries complicate the actual figures, but collected royalties in Scandinavia for 1978, in local national currency, were: Denmark, 15.1 million kroner (up from 11.7 million in 1977); Finland, 6.6 million marka (6.6 million); Sweden, 30.1 million kroner (24.9 million); and Norway, 10.4 million kroner (8.5 million).

In 1978, NCB had to write off some 1.6 million Danish kroner as irrecoverable through contractual problems, but new contract details should eliminate this kind of loss in future, it's said.

Administration costs for NCB run at roughly \$3 million annually, an increase of 13.2% compared with 1977. After all expenses, some 88 million Danish kroner was paid out to copyright owners.

Neon Partners

LONDON — Bruce Welch, founder member of the Shadows, currently enjoying a return to peak popularity via recent top instrumentals "Don't Cry For Me Argentina" and "Theme From The Deer Hunter," has set up a new music publishing enterprise, Neon Music, in partnership with Brian Oliver, former head of April Music here.

Outfit claims it will be fully computerized, and fully independent. While several major pacts are reportedly being lined up, Neon is initially to represent the Blue Gum Music catalog, previously with Carlin, containing chart songs by Welch, Hank Marvin, John Farrar, John Rostill and Olivia Newton-John.

Superstars For Extinction?

By MIKE HENNESSEY

PARIS—The golden era of the French superstar, which saw the domination of the French market by a small elite of highly durable domestic artists, is over, according to CBS France managing director, Alain Levy.

For almost two decades, French record buyers have been dutifully accepting "the musical mixture as before" and demonstrating an unswerving fidelity to local artists, some of whom have held sway for 15 or more years. With characteristic French independence, these superstars operated in a kind of cultural vacuum, totally isolated from the musical shifts and trends in the rest of the world. As a result French popular music was largely unexportable but capable of achieving impressive sales in France and the francophone territories.

"Then came the disco revolution," says Levy, "and this brought with it a far higher standard of production

and creativity than the traditional French pop record normally boasted. The result was that the young people started to reject the long-established traditional artists and the French market is now becoming much more internationally orientated."

France has long been the maverick market of Western Europe. It was the last country to abandon four-track EP records, it was notably resistant to the penetration of even the hottest foreign acts, and it was extremely slow to develop respectable album sales because of the apparently unassailable ascendancy of the single. Now, however, all the signs are that the French market is becoming much more conventional in character and aligning itself more closely with those of its European neighbors.

"The French market was always a strong singles market," says Levy, "because the French tend to buy the

song rather than the artist. For that reason the established stars always laid more emphasis on singles than LPs. This characteristic is reflected in the fact that whereas Supertramp sells 300,000 albums and 150,000 singles in France, the sales of a French act like Francis Cabrel will be 100,000 singles but only 30,000 albums.

"There are really two separate markets in France: the traditional one favoring French repertoire and singles, and the international one which favors LPs. And while there is a general shift toward more album sales, the trend is not proceeding as rapidly as it might because with the current economic problems, some people just don't have the money to buy albums.

However, it has to be acknowledged that the top French artists are just not selling as they used to. In the same way as the national superstars

(Continued on page 47)

Halsey's Acts Look For European Sales

By TONY BYWORTH

LONDON—The presentation of country music concerts in Montreux, London and Brussels marked the latest stage in the development of the international market for Tulsa's Jim Halsey Co. This "mini" European tour (July 5-14), presented by Halsey in association with MCA Records, was headlined by top grossing acts Roy Clark, the Oak Ridge Boys and Barbara Mandrell, and also featured appearances by Clarence "Gatemouth" Brown, Jana Jae and Buck Trent. (Billboard, June 23, 1979).

The concerts followed on Halsey's earlier work in Europe which has included regular tour and Wembley Festival slots by his acts in Britain; the staging of the first country show at MIDEM in Cannes this past January; and Moscow appearances by Roy Clark, Buck Trent and the Oak Ridge Boys three years ago.

The Montreux appearance notched up another first—the first country show ever to be staged at the annual Montreux Jazz Festival, this year celebrating its thirteenth anniversary—and, even though Barbara Mandrell and the Oak Ridge Boys' appearances were met with a rude

response from certain sections of the 2,500 strong audience, the Festival's founder and organizer Claude Nobs was not distracted from the staging of future country shows. Currently he is discussing the possibility of more Halsey acts appearing at next year's Festival.

In addition to the stage appearance, the Montreux visit was videotaped for screening, at a date to be announced, as a 60 minute television special. A co-production by Ken Shapiro Productions and the Jim Halsey Company, the special will feature portions of the concert as well as location shots of all the artists around Montreux. The special was conceived by Dick Howard, senior vice president of the Halsey organization.

Another highlight of the Montreux weekend was the appearance of the much awarded Roy Clark on the Electric Blues Night (July 8) where he appeared alongside such acts as B.B. King, Taj Mahal, Clarence "Gatemouth" Brown and Albert Collins.

In London a one night stand (July 12), staged by Derek Block Concert Promotions, was presented at the Dominion Theatre and, although the all star bill did not attract an SRO audience, the highly enthusiastic audience response has ensured that the artists will be working the British market on other occasions during future months.

Currently plans are under discussion for a British tv special featuring Barbara Mandrell, and more cabaret and television spots for Roy Clark. The Oak Ridge Boys are currently enjoying their greatest radio play situation to date with the single "Sail Away," and the Derek Block office would like to see the group return to Britain under the auspices of a rock tour in order to capture maximum audience and media attention.

Meanwhile Clarence "Gatemouth" Brown, one of the artists from Halsey contemporary roster, is already making further inroads on the international front. Following the European dates, he and his band Gates Express, departed to the Soviet Union where—during a six-week stopover—he commenced a series of 36 concerts. All the shows are reportedly sold out.

POP AND CLASSICS

More Czech-GDR Trade

By LUBOMIR DORUZKA

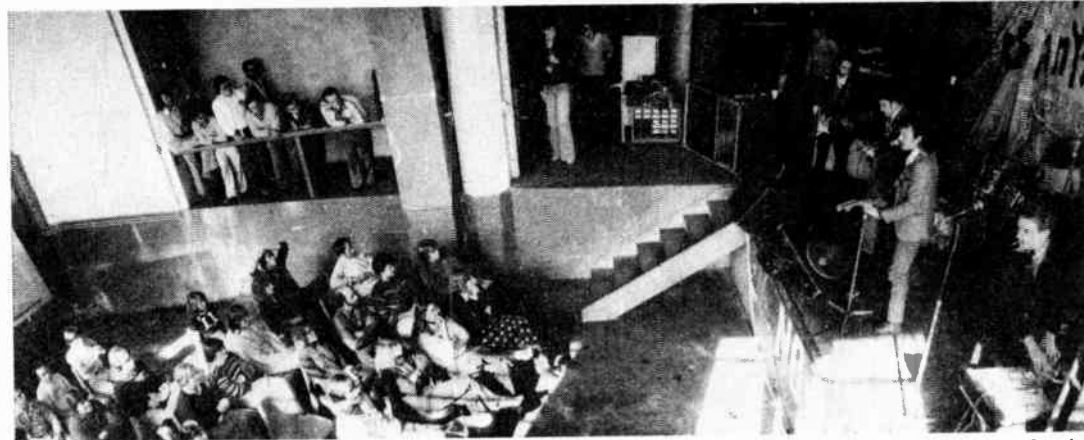
PRAGUE—Business deals between the record industries of Czechoslovakia and the German Democratic Republic are increasing in number and significance.

Export and import of finished product between the two countries is fixed by agreement between the respective ministries of foreign trade, but both sides are now recommending an increase of at least 20% over the next year to meet demand.

Supraphon Records, Czechoslovakia, reports increased sales in the GDR and there is a similar buildup here of interest in Descha product.

The two companies link also on licensing and co-production deals, both in the classical and pop fields.

Descha is to release on license 11 albums of Bach concertos recorded by Zuzana Ruzickova and six albums of works by Brahms,



Getting Bigger: Australian rock'n'rollers Mental As Anything perform their latest single, "The Nips Are Getting Bigger" for the factory staff of Festival Records.

Regular's Rockers At Festival Plant

SYDNEY—When the one and only act on the roster of Australia's Regular Records, a band known as Mental As Anything, wanted to perform in concert for the manufacturing staff of its local licensee, Festival, a novel stunt was devised.

The factory loading dock was cleared of vehicles and freight, and rows of seats were assembled on the ramp. In the makeshift (but acoustically excellent) setting, the Mentals played for the factory crew, and then repeated the performance for the promotions staff of Festival and selected media representatives.

"We only made half a dozen last-moment calls," claims national label manager, Glen Hansford, "and half of Sydney turned up." (Festival's receptions and product launches are generally viewed as among the most imaginative in this nation's industry.)

It was in May that Festival effected a three-year licensing deal with Regular, the tiny independent run by Cameron Allan and Martin Fabinyi. The pair were reportedly impressed with Festival's handling of the Stiff catalog—three hits in three months, including two No. 1 disks—as well as the company's involvement with many other successful local labels over the past 25 years.

Mental As Anything's debut single, "The Nips Are Getting Bigger," originally sold by Regular from the trunks of cars, is soon to be released in the U.K. by Virgin Records.

Meanwhile, Festival staff were so surprised by the positive reaction to their ad hoc showcase that they plan to use the loading dock for similar ventures in the future.

Klynn's Satire Generates Album Action In Greece

By JOHN CARR

ATHENS—Greek satirical comedy didn't die out with Aristophanes. It's still very much alive and claiming a big chunk of the local disk market through the voice of Harry Klynn. Within a year he has achieved platinum sales in a category snubbed by most record companies.

A veteran of 21 years of stand-up comedy experience, Klynn first recorded for EMI Greece in 1978. Sales of his first album "Ya Desimo" have hit the 100,000 mark, a figure normally reserved for a few top local singers and, internationally, the Bee Gees.

Klynn's second comedy album "Dozaste Me" came out in March and has already sold 30,000 copies. The artist attributes his huge success to a new social awareness that has appeared in Greece, particularly in

the large cities beginning to suffer severe pollution and other typically 20th century tensions.

What just 30 years ago was a largely agricultural society has now become the 10th member of the European Economic Community and this achievement puts its own strains on Greek society. Klynn moves lyrically within this area, with concise and cutting words set to catchy melodies.

And it is possible to compare his political satire with the basis of the comedies of Aristophanes some 2,000 years ago.

That he digs deep is seen by the fact that one of Greece's two state-run radio and television networks, ERT, has axed a political satire track from "Ya Desimo." The other network, YENED, operated here by the military, has banned the entire album.

EMI's public relations director, Vasilis Apostolidis, is appealing the YENED ban with the Greek Defense Ministry, ultimately responsible for the network.

Klynn has enriched his native Aristophanean vein with 10 years' experience on the nightclub circuit in the U.S. and Canada from 1964 onwards. His main influences were Don Rickles, Rowan and Martin, Lenny Bruce and Dick Gregory.

When democracy returned to Greece in 1974, Klynn also returned and George Petsilas, production manager, picked him up on a EMI contract.

Klynn says: "I believe art must ultimately benefit society." He tackles political duplicity and pollution and over to misuse of language, the ego and sexual hypocrisy.

His best-known target is also a confirmed fan, the Greek Premier, Constantine Karamanlis. But so far no leading figure has said he is upset by Klynn's material. "I'm careful never to satirize the person himself, only what he does," he says.

Package Six Albums For Dusty

SYDNEY—Inspired by strong sales of the boxed "Beatles Collection" set in this market, EMI has applied the principle to a local artist. Country music hero Slim Dusty has been honored with the issue of a six-album boxed set titled "Spirit Of Australia" (also the title of his latest LP).

Apart from three studio disks and one live double, the box carries a detailed booklet and a "Rarities" album. Latter features artifacts from 1943-45, including the first song recorded by the artist, "My Final Song," and many other early waxings not previously issued. These were retrieved from perfect original 78 rpm acetates held by a loyal Dusty fan in outback Australia.

Production was limited to 5,000 sets, with 2,000 in cassette form. A special cardboard holder was fitted into the record box to enable virtually the same packaging to be made available to tape customers—though the cassette pack does omit the liner notes to the "Rarities" album.

The majority of the sets, priced at a premium \$48, were snapped up within the first two weeks of release by diehard collectors. The artist's own liner notes describe the way-years tracks as "original direct-to-disk recordings."

First Singer

PARIS—One of the first Jewish artists to sing in Egypt once the Israeli-Egyptian peace treaty is finalized in detail will be Enrico Marcias, of French nationality but born in North Africa.

A regular on the Israeli concert and cabaret scene, Marcias has already been booked to appear at an Egyptian film festival (Sept. 26) to which Frank Sinatra has also been invited.

Superstars Fade?

• Continued from page 47

kids do not generally understand English lyrics. But the French product will have to match international standards of production and creativity. People may say what they like about disco, but there is no doubt that the quality of production is superb. My belief is that those highly creative French producers who have made a name for themselves in the disco field will eventually turn their attention to producing French artists singing in French."

Levy believes that over the next 18 months there will be many significant changes in the way French record companies operate. "I think we shall see new, younger faces in key positions in the industry and I'm sure we shall see the emergence of a new crop of top French artists. Then the industry will revive and we shall witness the same explosion that occurred in the States three years ago. There will be more money in the economy, the 15-to-25 age group will have more buying power and will buy more records, and I suspect there will be a couple of very big French stars who will trigger off the market explosion."

But the new French superstars will not be having it all their own way any more, Levy affirms. "They will be operating in a much more competitive market. In the past French repertoire accounted for 75% of sales. Now, if you include disco music as international, even when French-produced, the proportion is close to 50-50," he says.

CBS Passport

NEW YORK—CBS Records International has introduced a "Platinum Passport," designed to honor singular overseas achievements by company artists. First recipients are the Jacksons, whose worldwide success—particularly in Europe, where the group's toured three times—has netted them a number of gold and platinum awards for disk sales. Act was presented with the first Passport in Los Angeles last month, at a special ceremony.

"Take The 'A' Train"



MCA RECORDS

"Take The 'A' Train" by TUXEDO JUNCTION, their second release on Butterfly Records, is the smash follow up to TUXEDO JUNCTION I and features such hits as "Toot Toot Tootsie Goodbye," "Take The 'A' Train," "That Old Black Magic" and others. "Mom and Pop never had it so good." Produced and Arranged by Laurin Rhuder and Michael Lewis. From the label with the Hottest Disco In Town MCA/Butterfly Records FLY 3105.

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced...

YOU'RE THE ONE—Walter Egan
Columbia 1110461
WE CAN'T STAY LIKE THIS—Roger Voudouris
Warner Bros. 49021
SEE TOP SINGLE PICKS REVIEWS, page 55

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON CHART', 'TITLE—Artist', and 'DISTRIBUTING LABEL'. Includes entries like 'BAD GIRLS—Donna Summer', 'GOOD TIMES—Chic', 'RING MY BELL—Anita Ward', etc.

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. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) listing. Columns include song title, artist, and publisher/label. Includes entries like 'After The Love Has Gone', 'Cruel To Be Kind', 'Goodbye Stranger', etc.

HOT CHART

POP

BB RW CB
74 75 82

"What Cha Gonna Do With My Lovin'" TC-2403

Stephanie Mills 20th Century-Fox Records*

17 20 18

"Lead Me On" CB-11530

Maxine Nightingale Windsong Records*

53 47 56

"Hold On" PB-11577

Triumph RCA Records

66 87 73

"Baby I Want You" PB-11595

FCC Free Flight*

82 89

"Then You Can Tell Me Goodbye" PB 11670

Toby Beau RCA Records

BLACK

BB RW CB
8 6 6

"What Cha Gonna Do With My Lovin'" TC-2403

Stephanie Mills 20th Century-Fox Records*

29 38 40

"Where Do We Go From Here" YB-11609

Enchantment Roadshow Records*

37 63 60

"Lead Me On" CB-11530

Maxine Nightingale Windsong Records*

78 55 77

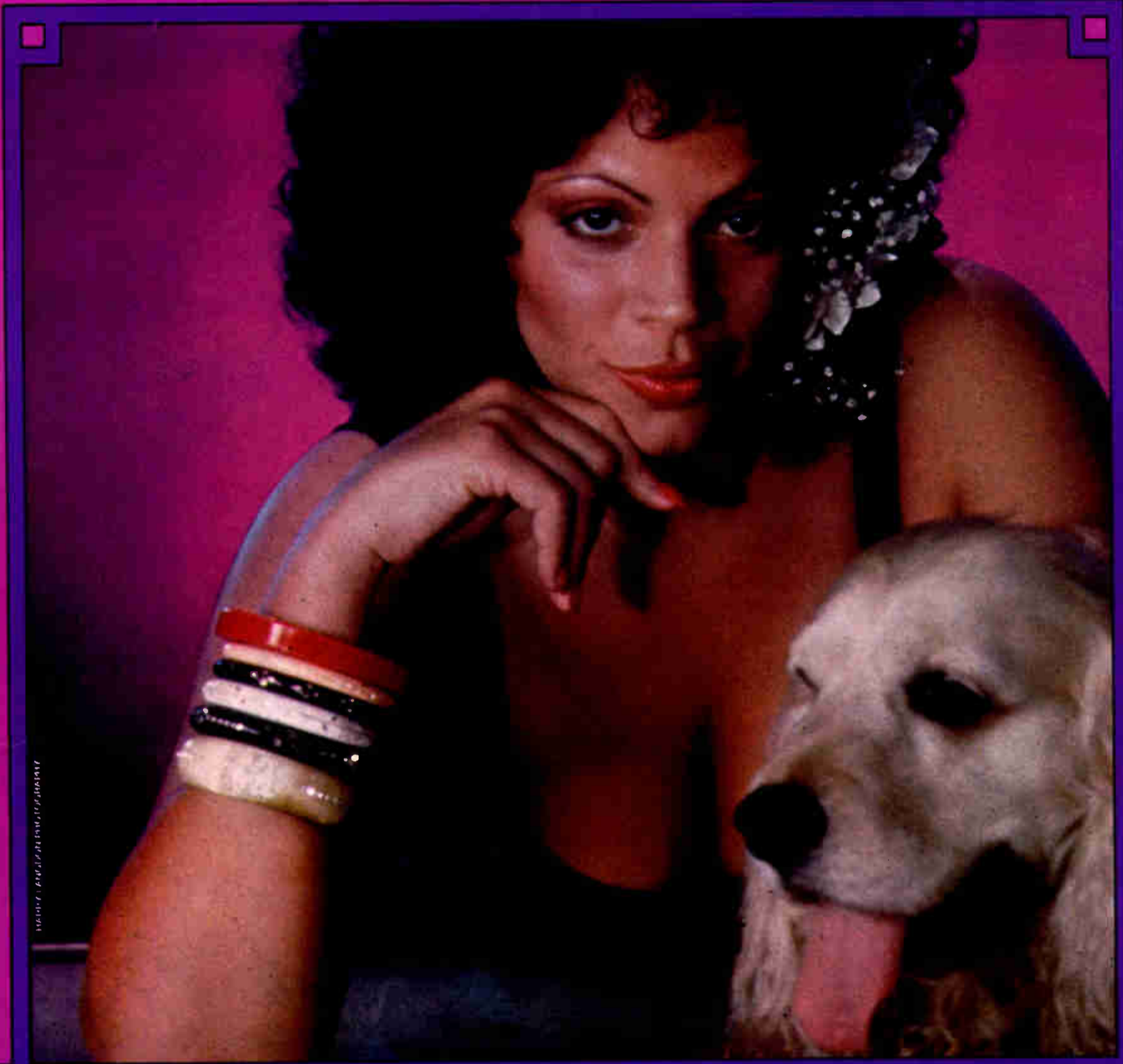
"I Got The Hots For Ya" S7-2091

Double Exposure Salsoul*

RCA 
AND ASSOCIATED LABELS

* Manufactured and Distributed by RCA Records

SINGLES



JAMES HAMILTON

It's A New Daye For The Sweetheart Of Savannah

Cory Daye, the sweetheart who put the Savannah Band on the map, is now on her own with her smashing solo album debut "Cory and Me."

Laced with sassy vocal originality and Class A production, "Cory and Me" spans the rock,



Produced by Sandy Linzer

BXLI-3408

boogie and disco spectrum with a uniquely innovative sound of dance music for the '80s.

"Cory and Me," the new album from Cory Daye featuring the rush-released 7 inch single "Green Light."

Go with it!



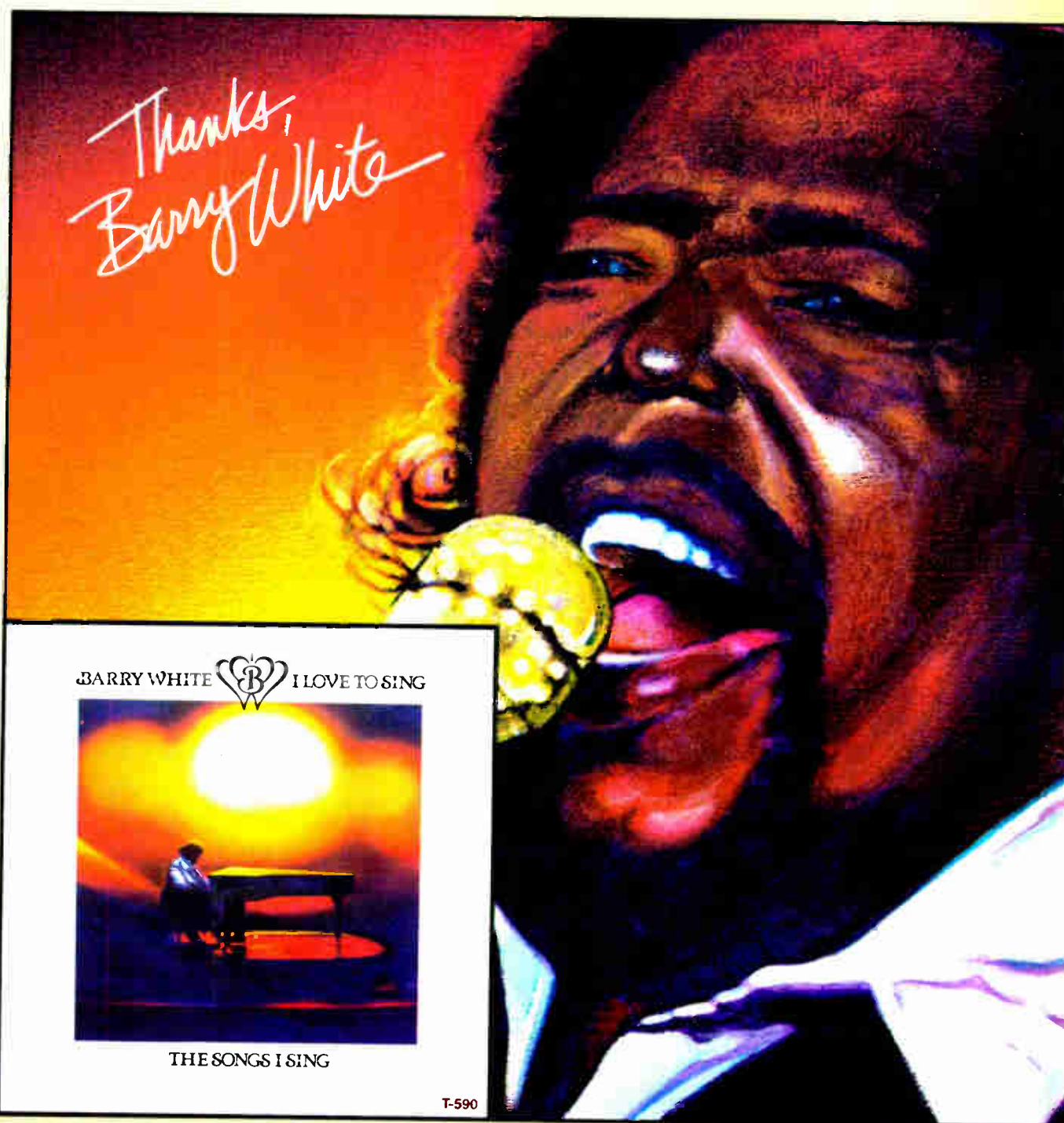
Management and Direction:
Tommy Mottola



Manufactured and Distributed by RCA Records

THE THREE SECRETS TO BARRY WHITE'S SUCCESS ARE ON THIS ALBUM.

1. A voice as sensual as the rustle of satin sheets.
2. An ability to take the words right out of your heart.
3. A gift for orchestration second to none.



**"I Love To Sing
The Songs I Sing,"
the brand new album
from the one and only
Barry White.**

Includes the single, "I Love To Sing The Songs I Sing"

Produced and arranged by Barry White
A Soul Unlimited Production

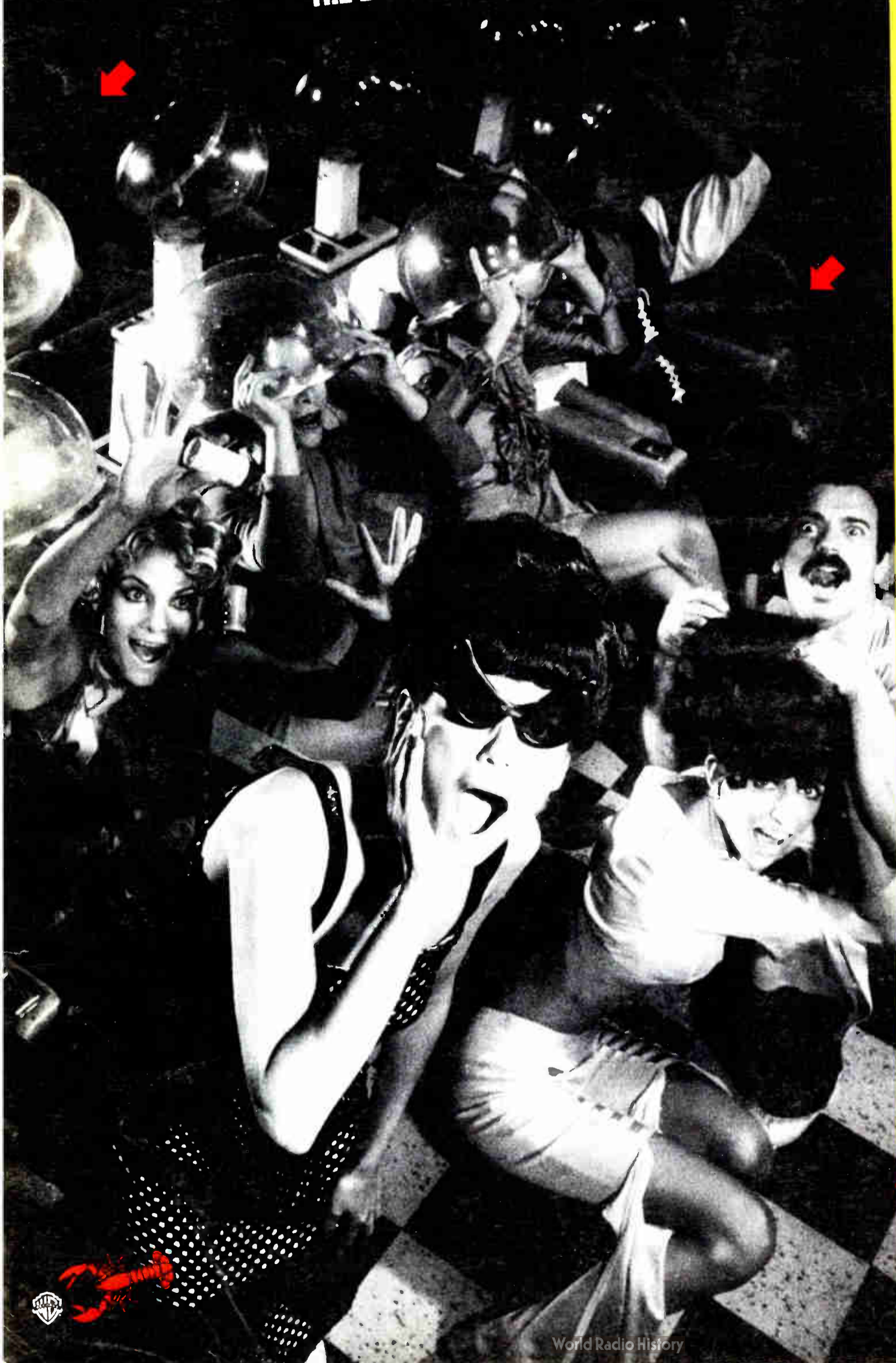
TC-2416



Manufactured and Distributed by RCA Records

TAKE COVER

THE B-52'S ARE COMING.



Any A&R staff worth its weight in demo tapes can tell you; there is a buzz on the B-52's.

As an impoverished two-girl, three-guy quintet from Athens, Georgia, the B-52's could barely afford their own instruments. Yet, with unprecedented word-of-mouth and an incredibly self-assured debut single ("Rock Lobster") the B-52's were well on their way to becoming the biggest rage of the trendy New York club scene.

Upon establishing themselves as the most sought after new band of the year, the B-52's signed with Warner Bros. Records.

Now all of America will find out what ears in Athens, New York and Burbank have known from the start: the B-52's are purveyors of the most workable, playable, danceable new music to be found anywhere.

One other thing. Don't let the name throw you. To their way of thinking, "B-52" refers to the bouffant hairdo depicted on their album cover and has nothing to do with nuclear weaponry.

Just when you thought it was safe to go back under the dryer...



the **B-52's**

Produced by Chris Blackwell for Island Records, Inc.
On Warner Bros. Records and Tapes (BSK 3355)



あ り が ご う

A R I G A T O

AL RICHARD
SAMMY ALFANO
FRANK ALBERTI
JIM ALLIBERTY
NATY ALLIN
JOHN ALLISON
LINDA ALLISON
JOE RAY ALVARADO
RICK AMADORI
FLORENCE ANISMAN
PAT APPLEBY
LISA AUBIN
RONNIE AUTRY
PRISCILLA AVEDON
JANICE AZRAK
JAY SABBITT
PAUL BABIN
RUSS BACH
CANDI BACHMAN
MIKE BAFUNDO
STEVE BARNCARD
BROOKLYN BARRANO
FRED BARSUGLIA
RICH BEAMISH
BOB BEAN
GERALD BECKLES
TONY BEECHER
JOSEPHINE BEGG
ALAN BENJAMIN
DAVE BENJAMIN
WILLIAM BERGER
RON BERNIERI
BILL BIGGS
LANE BIGGS
FLAVIANO BILLIGAN
ALEX BLACHLEY
JANICE BLAIR
SCOTT BLASSELL
PAT BOATENREITER
JAY BOLTON
TOM BONETTI
ISSIE BORENSTEIN
JIMMY BOWEN
PAT BRESLER
SEAN BRICKELL
BRYN BRIDENTHAL
JAY BROOKS
BILL BROWN
CHARLES BROWN
JOHN BROWN
JOHN BROWN
LOUISE BUGGS
BILL BURGER
GENE BURLEY
BARBARA BURNS
SCOTT BURNS
ED BUTLER
KENNY BUTTICE
STEVE CALKINS
RAY CARLTON
BOB CARMAN
JOSH CARPENTER
BARBARA CARR
DON CARTER
RON CATALDI
CHARLIE CATES
RICH CERVINO
DOROTHY CHERRY
MELISSA CHOPP
KEITH CLARK
DAVE CLINE
PHIL COHEN
RICK COHEN
KATHY COLEMAN
SEAN CONRAD
RON CORO
DAN COTTER
TERRY COX
CURT CREAGER
ROD CUMMINS
MIKE CURB
DOUG DANIEL
JIM DEAUX

PAUL DEGENARD
JAE DENYNO
JOE DEL SERRA
WILLIS DE MAULT
BOB DESTOCKI
CHES DECKERSON
NINFORMITZ
DARYL DREJZA
SUE DUNICELL
HENRY DROZ
CAROL DUFFY
DON DUMONT
TERRY DUNAVAN
JOE DUPREE
TONY DWYER
SUSIE DYLAN
KEN EASTERBROOK
RICH EBERT
RALPH EHLER
PANDY EDWARDS
BARRY EISENBERG
TOM EISENHOFER
PHIL ELIAS
NESUHI ERTEGUN
RENE ESQUIBEL
VIC FARACI
STEVE FARLEY
BETH FARNSWORTH
DEBBIE FELDMAN
STEVE FELDMAN
OSCAR FIELDS
JIM FINN
MIKE FONTECCHIP
MARY FRANCIS
DAVID FRANCO
SANDY FRAZEE
BOB FRIED
TOD GALLI
GLEN GATLIN
BILL GAZECKI
BILL GIARDINISER
GAROLYN GILMER
HARRIET GILSTRAP
BOB GIOVANNETTONE
SCOTT GEIVER
CORI GLAZER
DAN GOINS
ALAN GOLDEN
BOBBI GOLDENBERG
SHERRY GOLDSHER
MARK GOLDSTEIN
JERRY GOODMAN
RICH GOODREAU
MARY ELLEN GOODWIN
BRENT GORDON
BOB GORE
RUFUS GREENE
STAN GREMBO
TERESA GRIER
ROSS GRIERSON
JAMES GROGAN
CARL GROOVER
WALLY GUNN
GRANT GUTHRIE
SHELIA HAFNER
PETE HAGAN
ED HALL
SANDY HAMBELTON
BRUCE HAMILTON
MARK HAMMERMAN
TORI HAMMOND
AL HANNA
LEROY HARRIS
BILL HAYS
RON HEGERICH
MARV HELFER
ROGER HELMS
SUZANNE HELMS
SUSAN HERL
LARRY HERMAN
KATHY HESSON
RON HEWLETT
CHARI HILARIO

LARRY HILL
ANNIS HOFFMAN
KEITH HOLZMAN
MIKE HOLZMAN
ROBIN HUFF
JOHN HURVA
PATRYL ILLSON
ED IMMERSHEEL
TED MCCARDONIA
SACHIKO ISHIMOTO
VAN JAMES
PENNY JENNINS
RAY JETER
BARBARA JOHNSON
CANDY JOHNSON
JOANN JOHNSON
WAYMON JOHNSON
CHUCK JONES
LANCE JONES
BETTY JUNGHEIM
CANDY KALBASE
CRAIG KAMEN
JOHN KANE
KRIS KASSELL
FRED KATZ
CAROL KAYE
ELISE KEEN
LEWIS KEITH
BETH KELLY
NANCY KENNEDY
DOTTY KENUI
WAYNE KING
TOM KIRCHNER
KEVIN KNEE
ANNE KONIGSBERG
ED KORTE
MEL KOUGL
FRANK KRAUS
LES KROLEWICZ
KEVIN LAFFEY
RON LAFORGIA
PAUL LAMBERT
SOLOMAN LAMONT
DEE DEE LANGE
RON LANHAM
JALILA LARSUEL
TERRY LEA
JOHNNY LEE
DICK LEMKE
RAY LEONG
JOHN LIEBIG
ZULEINE LIMA
RICHARD LIONETTI
DAN LOGGINS
DAVE LUCAS
ARMEN LUKE
DAVID LYLE
LINDY LYON
BARRY LYONS
JAY MACKLIN
JOE MADDERN
LOU MAGLIA
DAVID MALLOY
TERRY MALONE
KATHY MALTA
RUTH MANNE
MARTY MARKIEWICZ
ROBERT MARRINUCCI
STAN MARSHALL
LISA MARUM
NICK MASSI
MARRY MASSET
GUS MASTERON
ED MAXIN
ROGER MAYER
JIM MCCAULIFFE
JOHN MCCAULEY
SHAWN MCDIARMID
MARLIN MCNICHOLS
RAY MELANESE JR.
LAURA MELL
LEE MENDELL
CORA MEULLER

CHRIS MILLER
TRICK MILLET
DENISE MINORIE
ELLEN MINUTOLO
DON MIJELL
BOB MOFFRING
JOHN MOHLMAN
VINN MULLINA
ANTHONY MOLLIKA
BRENDA MOORE
DAVID MOORE
JIM MORGAN
KATHY MORPHESIS
GINA MORRIE
ALBERT MORRIS
JOE MORROW
DENNY MOSESMAN
DAVE MOUNT
BOB MURPHY
BETH NARANSO
DOLORES NEJMAN
LORETTA NEMECHEK
WAYNE NICHOLS
TONY NIEMCZYK
MIKE NIXON
SUSAN NOURI
CHUCK OFFUT
SILZANNE OLSON
NORM OSBORNE
DEE OSTER
RANDY OSTIN
CHUCK PAPKE
NICOLE PAQUIN
DEBORAH PARDEE
JOI PARKER
MARVIN PARKER
BILL PARR
RANDY PATRICK
ROB PAULSON
RIP PELLE
BILL PERASSO
ALAN PERPER
CRAIG PHELPS
PETE PIZZALOTO
LAURA PLOTKIN
RON PORTER
MARY PORTERFIELD
MEL POSNER
JOHN PROVENZANO
JOHN QUINN
JODY RAITHEL
JOHN REINA
JACK REINSTEIN
ED RICHARDSON
JACK RIEHLE
GIL ROBERTS
SUE ROBERTS
PAUL ROBERTSON
PEGGE ROBERTSON
PRIMUS ROBINSON
MANUEL RODRIQUEZ
TOM ROOS
MERLYN ROSENBERG
STEVE ROSMAN
GEORGE ROSSI
EWELL ROUSELL
RAY RUSNAK
CARTER RUSSELL
MARK RUTENBECK
JACKI SALLOW
MAXINE SARTORI
SUE SATRIANO
MURRAY SAUL
JOHN SAVINO
DENNIS SCHONE
MARTY SCHWARTZ
CHESTER SELVA
JERRY SHARELL
MARTHA SHARP
BOB SHAW
TAMI SHAWN
KAREN SHEARER
TERA SHEEHAN

PAUL SHEFFIELD
GLENS SHEPHERD
JACK SHIR
TONY SILKOSKI
BEAU SIEDEL
DYAN SIEDEL
KATHY SISON
HARRY SKLAVER
ANDY SLEIGHT
MORRIS SLOAN
BILL SMITH
HENRY SMITH
JOE SMITH
KENNETH SMITH
MIKE SMITH
WAYNE SMITH
KEN SNYDER
DEBORAH SPANN
PAT SPEAK
MIKE SPENCE
FRANCES SPISAK
STEPHANIE SPRING
MARK SPUZILLO
RICK STANTON
GEORGE STEELE
BURT STEIN
TERESA STERNE
BOB STEVENS
GREGG STEVENS
PETER STOCKE
NEVIN ST. ROMAINE
STEVE STUART
LISA TAKAJIAN
JOE TALLEY
STU TARRAGANO
ART TEAL
BRUCE TESMAN
LARRY THOMAS
WAYNE THOMAS
CAROL THOMPSON
MIKE THORTON
FRED TOEDTMAN
SHELLEY TOLIN
JIM TROMBETTA
RON TURNER
ANDY UTERANO
JUDY VALENTIN
GREG VOVSI
CHUCK WAGNER
RHETT WALKER
BOB WARD
PAT WARD
TOM WARE
CELESTE WASHINGTON
STEVE WAX
MARY WEBER
MIKE WEBSTER
SKID WEISS
JIM WESSELS
HOWARD WHITE
DICK WHITEHOUSE
MARY WIDMER
BOB WIENSTROER
STEVE WILHITE
CHUCK WILLIAMS
CORINNE WILLIAMS
FRANK WILLIAMS
PAUL WILLIAMSON
MILT WILSON
KEN WINDL
SHERRY WINSTON
BRENDA WIZICK
FRANK WISER
KERRY WOO
JAMES WOOD
CLAUDIA WORME
ROBIN WRATHALL
NARRIO WRIGHT
RAY WRIGHT
RICHARD WRIGHT
VAN WYCKOFF
RICK ZGONE

THANK YOU

From

Pink Lady

On Elektra Records and Tapes

Personal Direction: Paul Drew

© 1979 Elektra/Asylum Records • A Warner Communications Co.



ASHFORD & SIMPSON • STAY FREE



Featuring the single "Found A Cure." (WBS 8870) On Warner Bros. Records & Tapes. (HS 3357)

Produced and written by Nicholas Ashford & Valerie Simpson for Hopack & Co. Productions, Inc. Management: George Schifan, 1155 N. La Cienega Blvd., Penthouse 6, Los Angeles, CA 90069.