

SPOTLIGHT

005 1926 JUN 80 223001584C BB

50309

08120

# Billboard

84th YEAR

NEWSPAPER

A Billboard Publication The International Music-Record-Tape Newsweekly Aug. 18, 1979 • \$3.00 (U.S.)

## Sales Surge On Singles

By JIM McCULLAUGH  
 LOS ANGELES—Singles—both 12 and 7-inch—are enjoying a sales surge. There has been a moderate upswing in singles production and sales over the last few weeks, according to several major manufacturing entities as well as labels surveyed. Says Hugh Landy, New York-based president of PRC with pressing plants nationwide: "The upsurge began about six weeks ago and is continuing." According to New Jersey-based president of ElectroSound, another major independent pressing manufacturer with plants around the country, "It's heartening. It's a funny time of the year for a lot of singles action but there has been a moderate increase in the last couple of weeks from various clients." A spokesman for CBS on the West Coast indicates that the firm's Santa Maria, Calif., pressing facility has been in an overtime situation for the last two weeks manufacturing singles for all its custom clients. "It's been crazy," he says.  
*(Continued on page 64)*

## Infinity-MCA Try \$5.98 List

By IRV LICHMAN  
 NEW YORK—Infinity Records provides the initial thrust Sept. 2 for MCA Distributing's two-phase \$5.98 list price category for selected new artist and catalog product. At that time, Infinity will release an album by Canadian pop/rock performer Richard Stepp called "Holiday In Hollywood," representing a "Rising Star" designation. Between three-six MCA titles will be in this first release. In addition, a "Platinum Plus" line of 25-50 titles will offer catalog product at \$5.98, which, emphasizes Al Bergamo, president of MCA Distributing, will not involve "budget-line sellers, but rather more recent product releases by already established artists." Product in either category from MCA Records is yet to be revealed. The "Platinum Plus" phase reflects current industry philosophy on catalog product, with reduced \$7.98 catalog pricing officially unveiled by RCA Records, while a move in this  
*(Continued on page 12)*

## New Wave Rockers Click In U.S. Mart

By ADAM WHITE & DICK NUSSER  
 NEW YORK—A new wave of rock'n'roll, grounded in tradition and spearheaded by the latest British invasion, is beginning to have significant impact on the U.S. market, with radio and retailing as beneficiaries. Dealers and radio programmers see the new music, epitomized by the Knack, the Cars, Bram Tchaikovsky, Nick Lowe, Dire Straits, Joe Jackson, Rachel Sweet and a host of others, as countering the dearth of fresh rock repertoire by established names needed to bring customers into the stores. It also enables FM radio to retain and, in some cases, recapture its "progressive" image. The Knack, in fact, has the No. 1 album and the number 2 single on Billboard's Top LP & Tape and Hot 100 charts this week. And the album best seller list includes more than 20 titles by new wave rockers, the majority of them started. Although, with few exceptions, most of the new wave music makers have been plying their trade for some years, it took recognition by major labels to enable them to break on these shores. A slew of distribution pacts, some unique to the industry, have resulted from the new wave influx. These include alliances among Stiff Records and CBS; Radar and Polydor; Virgin and Atlantic; Beserkley and Elektra and the International Record Syndicate, an amalgam of small U.K. labels, in a deal with A&M. Of more than passing interest is the fact that in a time of cost inflation and slumping sales, the new music represents an economic plus via cheaper production costs.  
*(Continued on page 15)*



The debut album by the dynamic rock quintet AXE cuts its way into the eighties with their own aggressive laser, razor sharp rock n' roll. Contains the current single "Hang On." AXE. Produced by Michael Lloyd from Mike Curb Productions. Available on MCA Records & Tapes. MCA 3171.  
 (Advertisement)

## Classical DG And Philips Albums Will List At \$9.98

NEW YORK—Classics International's DG and Philips lines in October will hit a new list price high of \$9.98 among major classical labels. The \$1 increase from the Polygram company follows recent hikes by RCA, Angel and London to \$8.98, while CBS continues a \$7.98 policy. CBS, however, is understood to be seriously considering a move to \$8.98. Classics International was formed earlier this year as an umbrella company for the DG and Philips labels which previously operated separately. Dealers who have been alerted to the pending DG-Philips increase so they can take advantage of a three-  
*(Continued on page 64)*

## Phonogram & Polydor In U.K. Consolidation

By MIKE HENNESSEY  
 LONDON—Signaling the sales slump which presently pervades the British record market, as in other world territories, Polygram is planning to combine and consolidate key aspects of its U.K. Phonogram and Polydor operations. This major "fining down" process will see the merger of the two companies' sales forces, television merchandising departments, advertising and print services, field display divisions, import music services, and export and special projects units.  
*(Continued on page 56)*



This is Nick. See Nick lust. See Nick's "Labour of Lust," JC 36087, climb the album chart. See Nick's "Cruel to Be Kind," 3-11018, race up the Hot 100. See how Nick Lowe is hot... for you. On Columbia Records and Tapes.  
 (Advertisement)

RS-1-3059

NO MATTER WHO'S WAITING AT HOME... EVERYBODY NEEDS A MISTRESS.

ON RSO RECORDS AND TAPES

World Radio History

# GET THE KNACK

**Platinum in 7 Weeks.**

**#1 Album.**

Produced by Mike Chapman



World Radio History

© 1979 CAPITOL RECORDS, INC.

# Gospel Spiraling Despite Industry Decline

By GERRY WOOD

ESTES PARK, Colo.—While most segments of the music industry react to current economic trends and reports of declining sales with layoffs and decreased budgets, the religious music industry is presently in a growth mode.

Sales, airplay and concerts are on upward spirals at the same time that secular music moguls contemplate more budget cuts because of profit margins that approach, or dip into, the red ink figure. That's the consensus of some of the top executives in the religious music business.

Why? They cite such factors as a more stable and loyal audience, a boom market in religious music, more sophisticated marketing and

promotion campaigns, and an historic tendency for the populace to turn to religion—and religious music—when times turn bad.

Thus, while some big label chiefs are wondering who, or what, to prune next, many of those in the religious music industry are talking optimistically about cracking a potential \$100 million market.

MCA's recent action in dropping some 30 employees while kicking off its new religious-oriented label with substantial money to back it up is a good example of the current strength of religious music, claims Chris Christian, writer, producer, director of a&r for Songbird and head of Home Sweet Home Productions,

based in Los Angeles and Nashville.

"I haven't heard one word about slowing down, and haven't seen any decline in record sales, budgets or promotion dollars," comments Christian, one of more than 100 religious music industry leaders gathered here for the weeklong Christian Artists Corp. Music Seminar In The Rockies, ending Aug. 4.

Christian perceives a "real strong and stable market" and expects more new labels to be formed in this economically lean period for most types of music.

The cutting of roster sizes is one of the few areas that religious music presently has in common with the secular music industry.

Pioneering religious labels are getting on secular charts, states Christian, pointing to Dan Peek's "All Things Are Possible," a song he produced, reaching the top half of Billboard's adult contemporary chart. It's reportedly the first Christian song on a Christian label (Lamb & Lion Records) to hit Billboard's adult contemporary or pop chart.

Dan Raines, executive vice president of Lamb & Lion, expects the coming year to be a boom period for religious music. "It's a real key year for our industry—the market is growing and it has become valid. We'll be spending more promo dollars and looking for more unique acts."

Raines believes only 3% of that

\$100,000,000 market is presently being tapped. Don Butler, executive director of the Gospel Music Assn., agrees: "We haven't even scratched the surface—it's an untapped reservoir."

More sophisticated distribution techniques are partially responsible for the growth of religious music, indicates Linda Hill, president of L'Abri Management, Los Angeles. "These people will continue to buy records, even in bad economic conditions," she predicts. "Their finances don't dictate; their hearts dictate."

Reacting happily to the Billboard chart position of the Peek record, Pat Boone remarks, "My biggest desire

(Continued on page 64)

## BMI's Disco Licenses: \$85 To \$660 Year

By IRV LIGHTMAN

NEW YORK—An on-site disco category emerges for the first time in BMI's new five-year motel/hotel license.

Retroactive to Jan. 1, 1979, the license adds a fourth record category which will enable copyright owners to receive a low of \$85 a year to a high of \$660 for performances in venues that utilize recorded music for disco use.

According to Alan Smith, vice president of licensing at BMI, there have been "slight increases" in three other record categories, which differ in terms of whether there is dancing or cover, minimum or admissions charges.

Fees based upon annual live music and entertainment costs range from a low of \$75 for small operators to \$4,100 for an operator who budgets more than \$1 million for entertainment.

The lows and highs for the succeeding length of the agreement are as follows: low: 1979-80: \$75; 1981-82: \$80; 1983: \$85; high: 1979-80: \$4,100; 1981-82: \$4,390; 1983: \$4,700.

Under the first year of the previous license, the low annual fee was \$50 and the high was \$2,000.

The new license, now being mailed, resulted from discussions with the American Hotel & Motel Assn. and the Nevada Resort Assn.

ASCAP negotiated a new five-year agreement, covering a similar period, late last year.

While a spokesman at ASCAP indicated that discos had been covered in previous agreements, the new license agreement more specifically refers to a typical disco environment, wherein a venue with a "show or act" now includes use of a "disk jockey" or "emcee" and certain lighting effects and fog machines.

For live performances, ASCAP fees range from a low of \$90 a year, which remains the same for the life of the license, and a high of \$10,000 a year, with annual increases that bring the figure to \$13,000 in 1983.

Disco operators still object to the concept of having to pay a usage fee for playing recorded music in their locations. The advent of the disco in the U.S. has brought the clubs and the licensing societies into a conflict situation which is not yet completely cleared up.



**TAPE CRUNCH**—Some \$5 million worth of machinery, tapes and raw materials are destroyed by federal agents pursuant to a court order signed by U.S. Judge George Pratt. The materials were seized by the FBI during a raid of R&A Audio in Ronkonkoma, N.Y., in May 1977.

## L.A. Studio Buys Sony Digital Rig

By STEPHEN TRAIMAN

NEW YORK—Spectrum Studios in Los Angeles is the first West Coast outlet to purchase a Sony PCM-1600 digital recording/editing system, and has already completed the first project, a digital mixdown on the Cryers. Phonogram's first digital LP release Aug. 27.

Spectrum is the first full-line studio sale for Sony, with the system to be used for both live and studio projects. Prior packages went to CBS Records International here, where it has been used in the CBS Studio and

for remotes, and to Digital Recording Services in Philadelphia.

The Cryers will be the third major label digital mixdown out, following a Herbie Hancock-Chick Corea album on CBS and a Bonnie Pointer 12-inch Motown disco disk. First "all-digital" major label honors went to Ry Cooder on Warner Bros. Other key digital mixdowns are due from Fleetwood Mac and Stevie Wonder, both this fall, though not necessarily with Sony equipment.

(Continued on page 64)

## Disk Performance Royalty Bill Action Enthuses Artists

By JEAN CALLAHAN

WASHINGTON—Record company and musician reaction to the introduction of a second proposed disk performance royalty bill in the Senate is naturally upbeat.

"We are pleased that Sen. Harrison Williams has seen fit to introduce this legislation with such a strong list of cosponsors," says Stan Gortikov, president of the Recording Industry Assn. of America.

"We're making every effort now to get the bill through Congress and the strong cosponsorship will help speed up the bill's long overdue passage. It's a big step to get the Senate bill out in our continuing fight to get this legislation," adds Victor Fuentes, president of the American Federation of Musicians.

Sen. Williams (D-N.J.) introduced S1552, a companion bill to HR997, introduced by Rep. George Danielson last January in the House.

"We're delighted. We've already congratulated Sens. Williams, Javitz and the other cosponsors. This time around is our best shot because we have bipartisan support in both the House and the Senate," says Sanford Wolff, national executive director of the American Federation of Television and Radio Artists.

Sources estimate that at least 30 members of the House of Representatives will soon cosponsor the first bill introduced by Rep. Danielson in the House. Rep. Danielson (D-Calif.) has just sent out a "Dear Col-

league" letter to all members of the House, urging them to cosponsor this legislation. Some observers claim that as many as 100 representatives will rally behind the bill.

Rep. Danielson's legislative aide, Tim Mandan, comments, "It's hard to say how many will join up, but since last year, we've gained a lot of support." A formal process for cosponsoring legislation requires that new sponsors either go on the Congressional Record with their supports or the bill may be reintroduced with additional sponsors.

The Danielson bill is not scheduled for hearings yet but according to Bruce Lehman of the Kastenmeier Subcommittee staff which will

hear arguments, the "fall looks good."

In last year's Congress, the Kastenmeier Subcommittee on Civil Liberties and the Administration of Justice held hearings on the Danielson bill but no further action resulted. This year, with much added support in both houses of Congress, prospects are considerably better.

Still, broadcasters present a powerful lobbying force against any record performance royalty bill. "For years, we've successfully fought this concept and we don't plan to stop now. We haven't turned the burners all the way up," National Assn. of Broadcasters lobbyist Bill Carlisle warns the industry.

## Quincy Jones Forms New Label With WB

By JEAN WILLIAMS

LOS ANGELES—After 10 years with A&M Records, Quincy Jones has formed his own label at Warner Bros. "The name of the company probably will be Qwest Records. We believe that a name like this will be instant identi-

fication for us," says Jones. Jones, who is in the studio recording Chaka Khan for Warner Bros. and the Brothers Johnson (A&M), has a four-year deal with Warner Bros. Jones has total creative control and Warner Bros. will manufacture and distribute the product.

Along with the Brothers Johnson, Jones continues to be signed to A&M. He acknowledges that they have a while to go on their contracts with A&M. But some industry observers are wondering if that term will be short-lived.

Qwest, with Jones and the Brothers Johnson's other business entities, including approximately 17 publishing companies, will be housed apart from Warner Bros.

According to Jones, "We're looking for a building and everything should be moved in about a month."

As for signing acts, he insists he will not rush out and begin gobbling up talent. "With what's happening in the music industry now there are some great acts out on the street. I am calculating each step because I intend to firmly establish this label," he says.

Jones points out, however, that the label will have a small artists roster, "probably no more than four initially."

Jones explains that for the remainder of the year he has to com-

plete LPs on himself, Khan and the Brothers. "Then I can settle in to running a record company." He does not see a problem operating his own label at Warner Bros. while recording for A&M.

Ed Eckstine, who has been Jones' right hand, is thus far the only executive at the new label, although Jones points out that he will be building a staff.

## CREDIT RULES STAY INTACT

By PAUL GREIN

LOS ANGELES—Despite the recently toughened credit policies announced at CBS and Phonogram Distributing, other branch and independent distributors surveyed indicate no plans to adopt stricter credit procedures.

CBS three weeks ago put its customers on notice that henceforth they will be asked to sign security agreements; while both CBS and Phonogram have begun requesting current financial statements from their accounts (Billboard, July 28, 1979).

A security agreement makes it possible for a creditor to more

(Continued on page 10)

# Inventory Control Key At Disc Records Meet

## Small Label Attendance Is Obvious

By ALAN PENCHANSKY

HURON, Ohio—A new tightened inventory control policy, one emphasizing major buildup of catalog stocks, was sketched out here last week by the Disc Records chain.

About 60 Disc Records employees and 30 suppliers converged on this lakefront village for the chain's fourth annual national convention. The meeting offered fewer "frills" than last year's edition, with a cut-back of convention support from several manufacturers in evidence.

The elaborate video presentations that have been retail convention hallmarks over the past several years were dramatically shorn this year.

"We had only two video presentations," explains Raul Acevedo, Disc's general manager. "I didn't want them and a lot of people didn't want to put them on." Acevedo adds.

Referring to the new inventory policy as central to the entire meeting's purpose, John Cohen, Disc's president, said it was one of a number of "retrenching" moves in the face of ongoing sluggishness in record and tape sales.

In an interview, Cohen struck out at manufacturers, claiming the labels have fostered overpricing and thus contributed to the retail crisis. Cohen accused labels of "bad business practices" which he said were "unbelievable" in an industry of this size.

Record price hikes have proportionally exceeded inflation, Cohen charges. The retailing veteran also is critical of the disco boom which he claims has had an overall negative effect on the industry.

According to Cohen, sales of front-line hit albums have fallen off sharply. Today, the average sales level is only one-third of what it was two years ago, relates the owner.

Cohen and Acevedo revealed that chain volume is constant with last year for the first six months of 1979.

The five-day meeting, which representatives of 22 wholesale firms attended, included label panel discussions on merchandising and promotion, and in-house seminars on buying, paperwork, profit and

(Continued on page 12)



CHIRPERS CRAM—Mie, center, and Kei, right, of Elektra/Curb's Pink Lady take an English lesson from a Berlitz School instructor in Tokyo. The duo, whose "Kiss In The Dark" is a Top 40 single, will visit the U.S. in October.

### ECONOMICS ON AGENDA

## Billboard Talent Forum Set Sept. 5-8 In L.A.

LOS ANGELES—Innovative methods by which the talent industry can meet head-on the challenges of economically uncertain times will be probed at the fifth annual Billboard International Talent Forum Sept. 5-8 at the Century Plaza Hotel here.

Experts from every segment of the live talent industry will be on hand to offer suggestions and to fully explore their areas.

To this end, Billboard for the first time at a Talent Forum will offer individual as opposed to concurrent sessions. This will enable all convention attendees the opportunity to sit in on every session.

One-on-one luncheons also will be offered to give those relatively new to the industry an opportunity to probe the minds of industry veterans.

In an effort to provide registrants with as much information about the talent industry as possible throughout the year, Billboard's International Talent Directory will be given free to all registrants.

Among the topics to be explored are: "Meeting The Musical Challenges Of The '80s," "The Finances Of Rock 'N' Roll," "Promoters—Winning In Times of Economic Un-

certainty," "Developing Talent—Artist Development/Artist Relations, Publicity," "The Buck Stops Here," "Facilities—Challenges Facing Facility Operators," "Managers—Winning In Times Of Economic Uncertainty," "Can Colleges Handle Major Productions," "Clubs & Small Venues—How To Break Acts," "Managers—Winning In Times of Economic Uncertainty," "Sound And Light Reinforcement—Cost Control, How Much Equipment Is Necessary, New Techniques In Staging," "Booking—Winning In Times Of Economic Uncertainty." Other sessions will be announced.

Since live talent is the bottom line, acts will be showcased nightly with the conference being topped off by an awards banquet.

### In This Issue

CAMPUS.....	36
CLASSICAL.....	38
CLASSIFIED MART.....	60, 61
COUNTRY.....	51
DISCO.....	42
INTERNATIONAL.....	56
JAZZ.....	39
PUBLISHING.....	14
RADIO.....	20
SOUL.....	40
SOUND BUSINESS.....	36
TALENT.....	34
TAPE/AUDIO/VIDEO.....	48

FEATURES	
Commentary.....	16
Disco Action.....	44
Inside Track.....	74
Lifelines.....	64
Stock Market Quotations.....	9
Studio Track.....	36
Video Tapes.....	48
Vox Jox.....	30

CHARTS	
Top LPs.....	71, 73
Singles Radio Action Chart.....	24, 26
Album Radio Action Chart.....	28
Boxoffice.....	35
Bubbling Under Top LPs/Hot 100.....	30
Classical LPs.....	38
Disco Top 80.....	46
Jazz LPs.....	39
Hits Of The World.....	59
Hot Soul Singles.....	40
Latin LPs.....	64
Soul LPs.....	41
Hot Country Singles.....	52
Hot Country LPs.....	54
Hot 100.....	68
Top 50 Adult Contemporary.....	39

RECORD REVIEWS	
Audiophile Recordings.....	49
Album Reviews.....	62
Singles Reviews.....	67
LP Closeup Column.....	64

World Radio History

## Executive Turntable

### Record Companies

Tony Wigans at CBS Records International takes over the newly created post of tour administration manager. Though he reports to marketing administration director Phil Midiri in New York, Wigans is based in London. His most recent position was manager of artist liaison for Jet Records. . . . Tom Rogan is upped to national promotion director at CTI Records in New York. Formerly,



Rogan

he was national accounts director. . . . James Caparro is now sales representative for CBS Records in New York. Before this, he was director of compensation for CBS Records. . . . Lou Polenta promoted at Infinity Records in New York to finance and accounting director. He was recently director of accounting at the label. . . . Wendy Goidell steps into the post of director of production for Virgin Records in New York. She had been a&r services



Goidell

manager for CBS Associated Labels. . . . Martin Grant joins Infinity as Buffalo promotion manager. Previously, Grant had been college promotion representative for central New York state at CBS Records. . . . Ray Newton takes over at CBS Records in New York as local promotion manager for the New York area in black music marketing. He once designed publicity campaigns for various artists. . . . Kenneth Reynolds is now national publicist for special markets at Polydor in New York. Before joining the company, Reynolds had been press information and artist affairs associate director at CBS Records. . . . Sam Kachigan joins CBS Records as director of survey research. Based in New York, he had been an independent consultant and held senior research post at Dancer-



Polenta

Fitzgerald-Sample, Inc. . . . advertising and Liberman Research, Inc. . . . Ron Pelletier teams with the MMO Music Group as West Coast promotion coordinator. Working in Los Angeles, he continues as a producer of jazz shows at Los Angeles' KPFK-FM and KCRW-FM. . . . Also at MMO, Ginette Heroux is now the Boston representative. She had been handling accounts for the Music Sales one-stop in Boston. . . . At Midsong



Colosi

Records in New York, Ken Levy joins as director of creative affairs and artist relations. Bernie Yudkofsky becomes Eastern regional manager. Joanne Zinn takes over as retail research director and Chuck Rush joins as disco radio promotion director. Levy comes to Midsong from Morton Wax Associates where he handled publicity for its music/record division. Yudkofsky formerly was national sales manager of Tomato Records while Zinn had handled promotion for Rapp/Metz Management. Rush joins the label from Salsoul Records where he was national disco radio promotion director. . . . Andrew Gerking named Midwestern sales and promotion director for Chicago's Alligator Records. He is a recent graduate of Portland's Reed College. . . . In New York,



Grant

Charlie Mack joins Glad-Hamp Records as general manager. He comes to the label after a 17-year association with Lionel Hampton Enterprises as studio engineer and production consultant. . . . Steve Rome and Mark Schneiderman join Crystal Clear Records in San Francisco as national sales manager and director of marketing, respectively. Schneiderman had been in the promotion department at Century Records while Rome had been direct sales supervisor at Crystal Clear.



Evans

### Marketing

Bob Colosi promoted at Polygram Distribution to Chicago branch manager. Since 1978, Colosi had been sales manager for Polygram Distribution's Cleveland branch.

### Publishing

John Mahan has resigned as ASCAP's West Coast regional executive director after two years. He is being replaced by Todd Brabec, who had been West Coast director of business affairs, and Michael Gorfaine who had been West Coast Director of contemporary repertory. Both are based in Los Angeles. . . . Lanny Lambert, vice president, and Amy Boulton, professional manager, have left TK Records' Sherlyn Music in New York. . . . At Midsong Records in New York, Paul Brown is now professional manager for Midsong Music, Inc. He was formerly publishing director for Larball Music.



Means

### Related Field

Michael Klenfner named executive vice president of Front Line Management. He will be running the company's New York office due to open in the next few weeks. He had last been senior vice president at Atlantic Records. . . . Ron Means, in Northridge, Calif., is now manager of the professional division at JBL. He supervises all sales and marketing activities for JBL's professional product line in the U.S. Formerly, he held sales management posts with Altec Lansing. . . . Barry Evans takes over as national sales manager of the Revox division for Studer Revox America in Nashville. He was Western Regional sales manager for Fuji Magnetic Tape. . . . Larry Brown is upped at the Pasha Music Organization in Los Angeles to executive director of talent acquisition and studio operation. He has been with the firm three years. . . . Steven J. Greil, former president of Sound Seventy Production, Inc. in Nashville, named chairman of the board of directors of Sound Seventy Productions and general manager of the Sound Seventy Corp. He retains his position of executive vice president of the latter company. In addition, Robert L. Stewart, currently vice president of artist development for Sound Seventy Management, takes over the presidency of Sound Seventy Productions in September. . . . Robert Miller in Fort Worth, Tex., joins Radio Shack chain as director of merchandising.

(Continued on page 74)

AUGUST 18, 1979, BILLBOARD

### RIAA FIGURES BASIS

## 14% Of Records Issued Make Charts

LOS ANGELES—Based upon the recent Recording Industry Assn. of America figures on the number of albums and singles released in 1978, 14.2% of the albums issued last year entered Billboard's Top LPs & Tapes chart, while 14.6% of the singles issued entered the Hot 100.

According to the RIAA survey of record manufacturers, 4,200 albums hit the market in 1978, of which 600 entered the chart. The RIAA survey showed 3,100 singles issued, of which 454 entered the chart.

Billboard's weekly album best sellers list 200 entries, while the singles chart has 100 positions.

In order to realistically allow a four-week grace period for the new release to hit the chart, the tabulation for 1978 covered issues from Feb. 4, 1978 through Jan. 27, 1979.

During 1978, there was an average of 11.7 albums on the chart each week. The lowest number of album entries occurred Aug. 5 when five al-

bums earned slots. The Oct. 21 issue contained 18 new entries, the year's album peak.

In 1978, an average of 8.9 singles came on the Hot 100 weekly. The June 3 singles chart showed 13 newcomers, high for the year, while the Sept. 2 chart bottomed with five first-timers.

The months in which the peak number of new albums hit the best selling LP & Tape chart were February, which listed 56 first-timers and April when there were 71. February had four issues of Billboard, while April saw five Billboard issues. Each of the two months averaged 14 new albums hitting the charts weekly.

In March, 42 albums entered the chart, the year's monthly low.

In the four issues of June 1978, 40 new singles entered the Hot 100, topping the 12 months in the 45s study.

The prior month, May, was the low ebb in the study, when 32 new singles made it to the Hot 100.

## Wha-Koo put everything they've got on the line.

And what Wha-Koo have already got is a reputation that's hot! Their last album was hailed by critics everywhere, with the *Denver Post* calling it "one of 1978's undiscovered gems."

Now Wha-Koo, led by David Palmer (lead vocalist with Steely Dan during their "Can't Buy a Thrill" period), put all their spectacular talents on the line—the "Fragile Line." Their debut album on Epic Records, "Fragile Line" features the stuff that's going to have everybody going completely Wha-Koo: tightly woven vocal harmonies... insightful lyric imagery... taut musicianship—all wrapped up in melodies that grab you first time 'round.

### WHA-KOO



*fragile line*

JE 36173

"Fragile Line." New from Wha-Koo.  
A Production of Citylights Records,  
on Epic Records and Tapes.

## CALIFORNIA SEIZURES

# FBI Hits Alleged Counterfeit Webs

LOS ANGELES—FBI agents executed search warrants at several locations in Southern California Tuesday (7), seizing what it termed "massive amounts" of finished illegal product and manufacturing equipment.

Leads to the raided sites came from a six-month undercover operation in Santa Clara, Calif. The agents formed a company, Target Supplies, Inc., at 670 Nuttman Ave.,

presenting itself to the public as a legitimate raw materials supply house involved in the wholesale of prerecorded tape components.

The agents placed orders for counterfeit album jackets and labels, having the bogus items shipped to undercover FBI agents in Santa Clara, Phoenix and Glendale, Ariz.

The companies named in the affidavits, filed in U.S. District Court here, are KRT Manufacturing, 16123 Cohasset St., Van Nuys; Abdalion Printing & Box Co., 1721 W. 130th St., Gardena; and Tami Graphics and 21st Century Graphics, both located at 7241 Garden Grove Blvd., Garden Grove.

Herb Clough, special-agent-in-charge of the FBI's Los Angeles bureau, stated that no arrests were made and that the evidence seized will be presented to a federal grand jury at a later date for possible criminal prosecution.

This is the second major instance in two months of an FBI crackdown on alleged California counterfeiters.

About 12 tons of underground records and manufacturing paraphernalia were seized June 8 and 9 in what the bureau called "the largest sound recording seizure ever in L.A."



**COVERED GIRL**—Tim Byrd, program director of Cleveland's WZZP-AM, provides a modest coverup for an unidentified model during a party in that city to mark the release of Wild Cherry's Epic/Sweet City LP, "Only The Wild Survive."

## Tributes Planned To Commemorate Elvis

By ED HARRISON

LOS ANGELES—A series of dedications, grass roots fan club tributes and a number of syndicated radio shows, though not nearly the magnitude of last year, will mark the second anniversary of the death of Elvis Presley Thursday (16).

Perhaps the biggest single event commemorating Presley will be the unveiling of the Elvis Presley Memorial Chapel at his birthplace in Tupelo, Miss. The chapel, funded by donations from Elvis' fans, contains pews, benches, an organ and stained

glass windows which reportedly depict the singer at various stages in his career.

In addition to family and friends, former manager Col. Tom Parker and representatives of RCA Records along with hundreds of Presley's international and national fans are expected to attend.

Similar respects will be paid at Elvis' grave at Graceland in Memphis. About 400 fans from England and another 200 from Japan, all members of the Taking Care Of Elvis fan club, are expected to pay homage at his grave.

In Tennessee, Gov. Lamar Alexander has proclaimed Aug. 16 as Elvis Presley day.

RCA Records, which recently released "Our Memories Of Elvis Vol. II," has no national promotions planned this year, according to Jack Maher, Elvis product manager.

"Everyone is running his own quiet observance," says Maher. "There is little to tie-in on a national basis."

Maher reports that RCA's various branch offices are working on promotions with chains, rackjobbers and retail stores. The majority of

(Continued on page 15)

### CO.s TRIM THE FAT

## CBS, Motown, RCA Ax Another 200

NEW YORK—More than 200 persons lost their jobs last week as CBS, Motown and RCA announced further staff reductions. This brings to about 600 the number terminated following recent corporate mergers and the general downturn in the record business this year (Billboard, March 17, July 21, 1979).

In the most recent cutbacks, CBS has let go more than 150 middle and lower level employees. Motown chopped 80, while RCA fired 20. This was the first reported cutback at Motown, while CBS has previously fired 52 and RCA 25. Other known staff reductions at the major labels in recent months have included 212 at ABC when it went to MCA, 30 at MCA, 25 at Casablanca, and 20 at Elektra, as well as lesser cuts at other labels.

Coupled with the industry firings has been an almost across the board reduction in expense accounts at the various labels, and a slowdown in the number of parties, junkets and promotional T-shirt giveaways. Also being cut down is the number of promotional albums sent out, with disco pools and college radio stations already feeling the crunch (Billboard, Aug. 4, Aug. 11, 1979).

The most recent staff firings at

## Cal Stereo In Chap. XI Act

By JEAN WILLIAMS

LOS ANGELES—San Car Enterprises, Inc., parent company of Cal Stereo, a 17-store hi fi chain, filed for bankruptcy under Chapter XI at the Bankruptcy Court here Monday (6).

The petition lists, as of Feb. 28, 1979, total liabilities at approximately \$9 million with assets totaling \$7,324,084. It lists more than 100 creditors.

Following the filing, Bankruptcy Court Judge James E. Moriarty named Carlisle Michelman as comptroller to oversee the operation.

Among the creditors and the amounts owed to them are: Kenwood (\$526,925.85); Marantz Co., Inc. (\$336,118.11); Pioneer of America (\$544,673.28); Sanyo Seiki (America) (\$403,192.47); Sanyo Electric Co. (\$220,190.99); U.S. Pioneer Electronics (\$292,412); Solar Audio (\$266,203.01); Craig Corp. (\$203,212.59); Newcraft Panasonic (\$280,644.73); Imperial Products (\$189,390.85); BSR (USA) Ltd. (\$135,036.60); Sherwood Electronics (\$128,740.09); Teac Corp. of America (\$101,822.45); Akai America Ltd. (\$70,185.51); Clarion Corp. of America (\$94,446.08); Design Acoustics (\$69,180.63); and Cerwin-Vega (\$68,524.61).

Among the 42 radio and television creditors are Tom Rubin & Associates (\$325,307.74); KFRC-AM (\$126,140.25); KFWB-AM (\$28,058.58); KHJ-AM (\$67,760); KIIS-AM (\$34,496); KLAC-AM (\$63,640); and KUTE-FM (\$29,248.89).

Cal Stereo's major creditors, who had formed a committee, suggested to the company Aug. 1 that it file Chapter XI after rejecting its proposal to pay them 100 cents on the dollar "over the next several years."

Attorney Conrad B. Duberstein, committee counsel, said at the time that the creditors needed more assurance that the company could operate profitably. "Cal Stereo could not satisfy the major creditors that it is financially able to meet the 100 cents over several years program," he said.

At Motown, half of its manufacturing staff has been let go; eight have left Jobett Music; five have exited the sales department; the promotion department has lost three and the international side one. The RCA cuts are reportedly at the main company offices and not at the branches.

Shipping of orders is being handled by Desmar Records in New York City. Desmar also is East Coast distributor for HNH.

All HNH merchandise has been shipped to New York for warehousing at Desmar. Harvey Neil Hunt, HNH president, is expected to announce details of the restructuring shortly.

CHICAGO—Offices of HNH Records have been closed and the Evanston-based label will undergo a reorganization.

Shipping of orders is being handled by Desmar Records in New York City. Desmar also is East Coast distributor for HNH.

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, Jericho, NY 11753  
(516) 433-9550 (212) 380-3900  
Telex 126316 Answer Back CWTRI-UI-JERI  
West Coast — (213) 865-8158

AUGUST 18, 1979, BILLBOARD

## INTRODUCING THE VTR DUPLICATING SERVICE THAT CAN'T BE COPIED.

We're Inovision. We're unique. Most duplicating services place all their emphasis on duplicating. And too little on service. So we're doing things differently. We not only produce the highest quality dubs, we also provide the kind of reliability you'd expect from a subsidiary of an internationally known corporation like Electronic Data Systems.

We provide BETA,

VHS, 3/4" and 1" dubs, all on state-of-the-art equipment, and all at competitive prices.

But great dubs don't do you any good if they're not produced on time. Or shipped to the right place. We do more than just make dubs, we also package and distribute. And since Dallas is a major transportation center, we're in an excellent position to drop-ship your order anywhere. Fast.

Next time you need VTR duplicating service and want prices that are probably lower than you're paying now, use the one that all the others will be trying to copy—Inovision. For more information call Bob JeuDevine or Craig Robinson at 800-527-0263. In Texas call 800-442-5846.

**INOVISION**  
An EDS Corporation

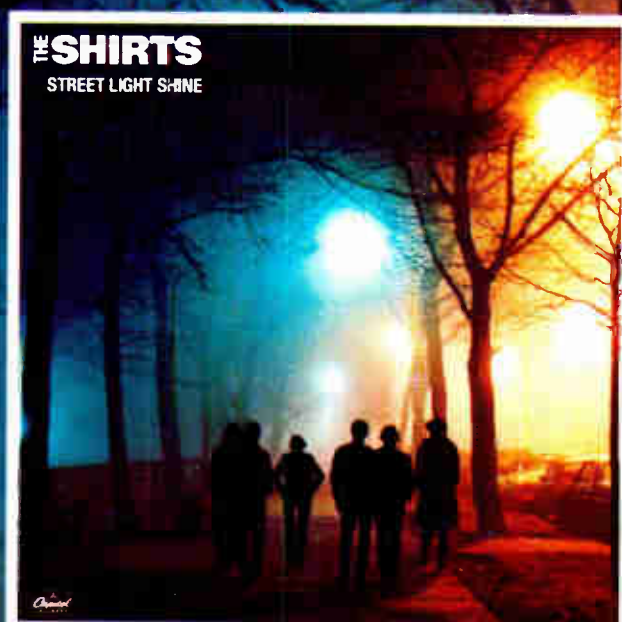
14580 Midway, Dallas, Texas 75234

# PLUG INTO THE ELECTRIFYING SOUND OF THE **SHIRTS**

Featuring Annie Golden, star of the movie "Hair"

## THEIR NEW ALBUM **STREET LIGHT SHINE**

ST-11986



FEATURING THE SINGLE "CAN'T CRY NO MORE!"

4750



Produced by Mike Thorne.  
Direction and Personal Management: Hilly Kristal, C.B.G.B.'s, New York City.



World Radio History

# Dionne.

## Her most spectacular triumph yet.

With her brilliant new album and single, both bulleting straight for the top, Dionne Warwick is back, better and more magnificent than ever. A mass-appeal giant now exploding nationwide, "I'll Never Love This Way Again" is well on its way to becoming the biggest smash of her legendary career. It's the Dionne Warwick you've missed. Now, she's come home.



"Dionne"  
Featuring the hit single  
"I'll Never Love This Way Again."  
On Arista Records and Tapes.

**ARISTA**

Produced by Barry Manilow.

World Radio History



SPRINGBOARD

Company Unable To Placate Its Creditors; Liquidation Nearing

By IS HOROWITZ

NEW YORK—Springboard International is continuing last-ditch efforts to stave off liquidation, but hopes for a positive outcome are dimmer after yet another turndown

MCA Inc. Posts Profits, But Disk Wing Is Loser

LOS ANGELES—Although MCA Inc. reports record profits, its record division blurs the picture with losses for the first six months and the second quarter.

The label reports a loss of \$1,759,000 compared to last year's profits of \$5,517,000. Sales were up 36% to \$70,880,000 compared to \$51,693,000.

MCA Records had an operating loss of \$1,151,000 in the second quarter compared to profits of \$2,184,000 for the comparable period last year.

The first six months has MCA Inc., before its gains from its tax settlement suit, reporting profits up 9% to an all time high of \$53,582,000 from the previous year's \$48,972,000.

Firm Distrib Pact

LOS ANGELES—A&M Canada will distribute records and tapes in Canada for International Artists Records, which recently moved from Houston to Los Angeles.

First LP to be exported will be "Hearts Under Fire" by Dann Rogers. The distribution contract was finalized last week by Lelan Rogers, International Artists president, and Jerry Lacoursiere of A&M Canada.

of a plan to satisfy creditors under its Chapter XI status.

This was confirmed last week by Dan Pugliese, president of the beleaguered Rahway, N.J.-based manufacturer/distributor/rack firm.

He notes that a \$3,750,000 offer to acquire the Springboard assets by Jesse Selter's NMC Corp. was rejected by creditors who would have realized only some \$500,000 under the plan.

But the Springboard chief says discussions are still underway with NMC, and may yet result in a more acceptable offer.

After rejection of the latest settlement plan, the U.S. District Court in Newark named a custodial receiver and in an order dated July 27 severely restricted business Springboard may undertake.

Under the order, the company may sell product only for cash or for payment within 10 days. This status continues until another court hearing on Aug. 21.

Pugliese says company activity is largely confined to accepting returns and taking inventory at the present time. No merchandise is being shipped, he adds.

When Springboard applied for Chapter XI status last December it listed more than \$15 million in liabilities.

EARNINGS UP 56%

1979 a Good Year For ElectroSound

LOS ANGELES—ElectroSound Group Inc., largest independent maker of records, record sleeves and electronic equipment for the pre-recorded tape industry, reported a 21% sales increase and a 56% earnings boost before taxes and extraordinary credits for its fiscal year ended May 31, 1979.

Per share earnings from operations prior to taxes and extraordinary credits rose 49% to \$1.96 in 1979 versus \$1.32 in fiscal 1978.

ElectroSound sales volume spiraled to \$29,097,000 in 1979 from \$24,110,000 the prior year.

Net earnings per share including extraordinary credits were \$1.96 in

fiscal 1979, versus \$10.03 in 1978. These earnings plummeted because the prior year Security Pacific Bank, a prime creditor of ElectroSound took shares in the industry firm in exchange for a substantial portion of the principal due the banking organization.

Extraordinary credits in fiscal 1979 were \$1,171,000 based on a tax loss carry forward, while the prior fiscal year it totaled \$11,231,000, of which \$531,000 was tax loss carry-forward and the \$10,700,000 debt gain.

Reinforcing its positive statement was the simultaneous announcement last week that the Holbrook, N.Y.-based firm would open its fourth record manufacturing facility in February 1980.

Jeff Mellantine, who has rejoined ElectroSound after a five-year absence, is in Shelbyville overseeing the project and, upon completion, will manage the plant.

ElectroSound's present Holbrook, Los Angeles and Allentown, Pa., plants can produce 75 million records yearly.

The fourth plant in Indiana makes ElectroSound the only independent with plants spanning the U.S.

'Star Trek' Track Goes To Columbia

NEW YORK—The "Star Trek" soundtrack and ancillary recording rights are going to Columbia Records.

Considered to be a hot sci-fi property with broad audience appeal, "Star Trek" is set for a December opening. Columbia's deal calls for worldwide distribution rights of the Jerry Goldsmith score, single and LP.

Columbia will release the LP in a double sleeve package in time to coincide with the opening of the film, which features the same players as the long-running television series it is based upon.

Market Quotations

As of closing, August 9, 1979

Table with columns: 1979 High/Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various companies like ABC, American Can, Ampex, etc.

Over-the-Counter section with columns: OVER THE COUNTER, P-E, Sales, Bid, Ask. Lists ABKCO, Data Packaging, ElectroSound, etc.

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

Original Cast Label Preps 4 Show Albums

NEW YORK—Bruce Yeko's Original Cast Records plans the release of four cast albums, three of which failed on Broadway this past season.

By late fall, the label will market "Carmelina," with a score by Alan Jay Lerner & Burton Lane; "King Of Hearts," with music and words by Peter Link, and "The Glory Of

Morrissey Hall," with a score by Clark Gesner.

"Carmelina" will have new orchestrations by Phil Lang, and will feature members of the original cast plus Paul Sorvino, who appeared on Yeko's recording of Stephen Schwartz's "Baker's Wife."

The fourth album comes from the (Continued on page 15)

PUBLIC AUCTION SALE

Re: SUTTON RECORD CO.

MARTIN FEIN & CO., INC. AUCTIONEERS

SELL THURS., AUG. 23, 1979 AT 11 A.M.

AT 960 EAST HAZELWOOD AVE., RAHWAY, NEW JERSEY

RECORD & TAPE DISTRIBUTOR

TREMENDOUS QUANTITIES OF INVENTORY

APPROXIMATELY 600,000 LP's; 8 TRACKS, CASSETTES, 45's ON MAJOR LABELS SUCH AS COLUMBIA, CAPITOL, WEA, RCA, POLYDOR & MANY MORE IN ALL CATEGORIES SUCH AS ROCK, DISCO, SOUL, EASY LISTENING, JAZZ, COUNTRY WESTERN, XMAS & CHILDRENS

SHOP EQUIPMENT

BAKER ELECTRIC FORKLIFT 3,000 lb. CAP. MODEL FTA030; HYSTER ELECTRIC FORKLIFT; BATTERY CHARGERS; HYDRAULIC PALLET JACKS; HAND TRUCKS; DOCK PLATES; PALLET RACKS; STEEL SHELVING; TIME CLOCKS; CANVAS BASKETS; LOCKERS; METAL TABLES;

22 NCR SINGLE & DOUBLE DRAWER REGISTERS MODELS 52-2-10-4-1L(CCX)1 & 22-S-1-0-4 CCXCN-1PK-2-1

CITIZEN-OLIVETTI-ROCKWELL CALCULATORS

BESTRONIC STANDARD SHRINK TUNNEL MODEL T20-9 WITH WELDOTRON MODEL 5875 PACKER WITH INFEED & OUTFEED CONVEYOR

WELDOTRON SHRINK TUNNEL MODEL 7121; ULTIMAC COMPUTER WITH MODEL 51 PRINTING UNIT;

DIRECTIONS: NEW JERSEY TURNPIKE TO EXIT 12, BEAR RIGHT ON EXIT RAMP ONTO ROOSEVELT AVE. WHICH BECOMES RANDOLPH AVE., 1 1/2 MILES TO HART STREET, RIGHT TURN ON HART, GO ONE BLOCK, PROCEED THROUGH INTERSECTION TO FIRST PARKING LOT ON LEFT

Auctioneer's Address: 40 East 33rd St., N.Y.C. Tel: (212) 683-7742



EXPORT DIVISION

OUR TELEX NO. 420001 ETLX

EXPORTING

TO ALL COUNTRIES

- We have a full catalog of all labels, same day service. LP's, tapes, 45's blank tape & audio-video equipment.

Lowest prices, best service. Individual attention to all our customers.



23 PARK ROW NEW YORK, N.Y. 10038 (212) 732-8600 OUR TELEX NO. 420001 ETLX

# Credit Policies Stay Unchanged

• Continued from page 3

quickly and easily secure payment when an account defaults in any way. The "debtor" agrees that the creditor can, when the account is overdue, physically reclaim the amount of merchandise equal to the delinquency.

Capitol has had security agreements for the past 10 years, according to national credit manager Jay Faulkner, who foresees no change in this policy.

Walter Lee, Capitol's vice president of sales, adds that it is sticking with the credit policy it has used in the past. "Our credit policy is the same for all customer classifications," says Lee, denying that there is any differentiation for big and small users.

Capitol follows the industry credit norm, wherein the customer must pay half the bill in 30 days and the balance within 60 days. If the pay-

## Shift By CBS And Phonogram Not Trendsetting

ment is on time, a 2% discount is given. The company also gives credit for advertising and returns.

Milt Salstone, board chairman of MS Distributing in Morton Grove, Ill., notes that his firm has asked customers to sign security agreements since 1968. The pacts have to be renewed every five years.

Under the terms of the agreements, MS can take an account's "goods, cash and everything else," according to Salstone, if an account is overdue. In the event of bankruptcy, it is preferred over a general creditor.

MS has also always asked for cur-

rent financial statements before issuing credit, according to Salstone. "A decent account never objects," he says. "Anybody who deals in good faith and has all good intentions of paying you doesn't resent it."

In terms of credit risks, Salstone adds: "Some of the manufacturers we've dealt with are a lot worse than the customers. We've had more bad receivables by far from manufacturers than customers. Retailers by and large and not as bad."

**Assistance in preparing this story provided by Cary Darling.**

"We may lower a guy's credit limit at some juncture," says Joe Voynow, president of Bib Distributing in Charlotte, N.C., "but basically we're just following normal procedures: treating every account as a separate situation and shipping on the basis of his own merits."

"I've been in this business for 33 years and I've seen it a hell of a lot tougher than it is now. I've seen a lot lower volume and worse credit situations, and everyone existed."

An official at Motown says that its credit policy will remain the same, though he declines to give details. And a spokesman for RCA declined to comment on its credit stance.

## Jud Phillips New Memphis NARAS Head

MEMPHIS—Jud Phillips, general manager of the Southern Region for Phonogram/Mercury, has been re-elected to serve a third term as president of the local chapter of the National Academy of Recording Arts & Sciences.

Phillips has also been re-elected by the national trustees to his second term as national vice president candidate.

Serving with Phillips are Estelle Axton, first vice president; Warren Wagner, second vice president; Joe Dixon, secretary; and Evelyn Graves, treasurer.

Elected national committee representatives are Les Brueck, tv committee representative; Rose Clayton,

editorial committee representative; and Harold Streibich, educational committee representative.

Eddie Ray is elected national trustee and Warren Wagner as alternate trustee. Judy Wilkinson is executive director of the chapter and Nell Wade is the assistant executive director.

Elected to the board of governors are Jud Phillips, Estelle Axton, Fred Toma, Richard Rosebrough, David Porter, Les Brueck, Greg Davis, Bob Taylor, Juanita Tullos, Larry Wacholtz, Wayne Crook, William Brown, Warren Wagner, Joe Dixon, Evelyn Graves, Michael Toles, Lester Snell, Ward Archer Jr., Paul Zaleski, John Fry and Eddie Ray.

## N.Y. Office For Front Line Mgt.

LOS ANGELES—Front Line Management, the L.A.-based firm which is expanding into film, television and record production projects, will open its first New York office by Sept. 1.

It will be headed by Michael Klenfner, formerly senior vice president at Atlantic, who signed Wednesday (8) to become executive vice president of Front Line, in addition to becoming president of a new label/production company specializing in new young talent. Its distributor was not set at presstime.

Klenfner will also be involved with the soundtrack album of "Urban Cowboy," the Paramount film starring John Travolta which Front Line president Irving Azoff is co-

(Continued on page 67)

## Capitol Link To Muscle Shoals

LOS ANGELES—Muscle Shoals Sound Studios has formed a production company with product manufacture and release by Capitol.

The company, MSS Records, is owned by Muscle Shoals Rhythm Section members Barry Beckett, Jimmy Johnson, David Hood and Roger Hawkins. Michael Bennett will administrate the company.

MSS claims it is at work on several projects which will appear under the joint Capitol/MSS Records logo.

The individual members of the Rhythm Section have been active in record production, with Barry Beckett coproducing "Communique" by Dire Straits, "Oh What A Feeling" by Mavis Staples, Bob Dylan's upcoming "Slow Train Coming" in tandem with Jerry Wexler, and "Honest Lullaby" by Joan Baez, among others.

Jimmy Johnson recently cut the James Walsh Gypsy Band and the Amazing Rhythm Aces.

Collectively, the Rhythm Section has played on scores of record dates. Its studio is 10 years old.



**PROMO LIGHTS**—An in-store video fixture, designed by Chicago's Metro Music chain, is capped with the blinking neon sign, "Metro Vision," which turns off when the videotape is not playing. The system, which uses a Sony 3/4-inch videocassette player, is in six stores.

## BMI Opens New Offices In New York

NEW YORK—BMI opens new offices Monday (13) at 320 W. 57th St. The new location is a 50-story commercial-residential structure in which it occupies the fourth and fifth floors. The company was formerly at 40 W. 57th St. in New York.

In the new offices, BMI plans to accommodate advanced computer hardware to broaden its music database. BMI first opened its doors in 1940 at 580 Fifth Ave. from which it subsequently moved to 589 Fifth Ave.

**DESIGN ART Advertising**

We create great ads, album covers, tape labels, catalogs — You name it. We also set type make stats, and can even do the printing in our own plant. Let us show you what creativity & service mean.

**Lee Myles Associates, Inc.**  
160 East 56th Street Dept. A3  
NYC, NY 10022 Tel: 758-3232

Supplying the graphic needs of the record industry since 1952.

**WANTED**

Expanding and looking for knowledgeable wholesale or retail experienced people.

All replies confidential.

Contact  
**George Weiss**  
**WIN RECORDS**  
(212) 786-7667

**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

**Your Siamese Friends Are Coming!**

**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.

# SAMMY HAGAR

HIS NEW ALBUM

## STREET MACHINE

ST-11983

FEATURING HIS NEW SINGLE

## PLAIN JANE

4757



Produced by Sammy Hagar. Management: Ed Leffler.

© 1979 CAPITOL RECORDS, INC.

# Infinity-MCA Implement \$5.98 List Categories

• *Continued from page 1*

direction is anticipated by CBS Records. For new acts, CBS has recognized the time factor in developing fresh talent with six-month billing.

While a number of labels offer below \$7.98 list on catalog merchandise, the new MCA policy for newcomers marks a dramatic departure from the general \$7.98 list on new or developing acts in the U.S. marketplace.

However, the English trade is already confronted with new act list markdowns from Arista, A&M and Virgin, amounting to as much as \$4

off the prevailing \$10 list for albums (Billboard, July 28, 1979). Preliminary results have been encouraging, according to word from England.

While Arista in England reverts to normal list after six months, another major phase of MCA's pricing structure calls for a predetermined volume that will lift the \$5.98 new act album to a \$7.98 price designation with a new prefix and record number.

According to Gary Mankoff, vice president of marketing and finance at Infinity, the label's general rule of

thumb for the price rise will be sales of 75,000 to 100,000.

"At this range," explains Mankoff, "the act will have achieved a certain amount of success, including a significant reorder pattern and acceptance by radio, the retailer and consumer."

Mankoff doesn't anticipate resistance to a price change as the act generates increasing market penetration.

"It's a special introductory price for fans willing to buy a new act in its emerging state. Others who wait for the act to prove itself on a wider

level will have to pay the higher price."

Mankoff says dealer cost on the \$5.98 album will be proportionately equivalent to discounting of a \$7.98 album. Dealer cost on the new \$5.98s should be around \$3.

According to the executive, the recording budget for the Richard Stepp album was "less than \$100,000," which he terms a "reasonable level in packaging a new artist."

Within a year, Infinity hopes to establish enough of a catalog base to enter product as "Platinum Plus."

For new acts, Bergamo states, "This aggressive and innovative plan gives the new and developing act a genuine opportunity to compete in the marketplace with the already established higher priced superstar. It places the breaking artist in a more appealing position to the consumer, and, of course, will boost annual volume."

He feels the "Platinum Plus" catalog pricing will "naturally increase the volume on catalog items which this past year have faced a gradual decline."

Ron Alexenburg, president of Infinity, refers to the "Rising Star" phase as "one way of breaking through to the consumer, by giving him the benefit of a lower price to use his discretionary dollars on new talent. This new product line allows our accounts to aggressively promote new product at a lower price to attract new customers."

Comments Bob Siner, president of MCA Records, "Obviously, the \$5.98 range will depend greatly on artist and retailer cooperation. I feel at this time, the most advantageous approach for MCA are those products already in the catalog which may be shifted to the \$5.98 line, and we will review our release schedule for the balance of the year for potential 'Rising Star' product."

## Disc Chain

• *Continued from page 4*

expenses, and merchandising and in-store play.

Disc store managers were bussed 60 miles to Cleveland by A&M Records to attend a performance by Tim Curry, while Arista's Michael Stanley performed at the convention the final night Wednesday (8).

Cohen revealed that the chain's number of outlets has remained essentially constant. There are 37 stores, with two new openings this month and closings in Tucson and Abilene in the balance.

The chain will be opening fewer mall stores as the balance begins to shift toward free-standing and small shopping center locations. Astronomical pricing of mall space is blamed.

Cohen described the new inventory policy as the "thrust" of the entire convention.

Said Cohen: "Catalog has always been one steady basic thing we've had. But catalog inventories have dwindled."

Disc's chainwide computer system will be used in guiding the inventory buildup. Cohen was among the first to introduce the computer on a broad scale, and all stores feed daily inventory records using phone line to a central data bank creating long term catalog "histories" by market and location.

**ONLY THE MOST QUALIFIED  
PEOPLE WORK FOR US . . .**

**SHOULDN'T THEY BE  
WORKING FOR YOU?**

**PERMANENT AND TEMPORARY PLACEMENTS  
IN THE MUSIC INDUSTRY!**

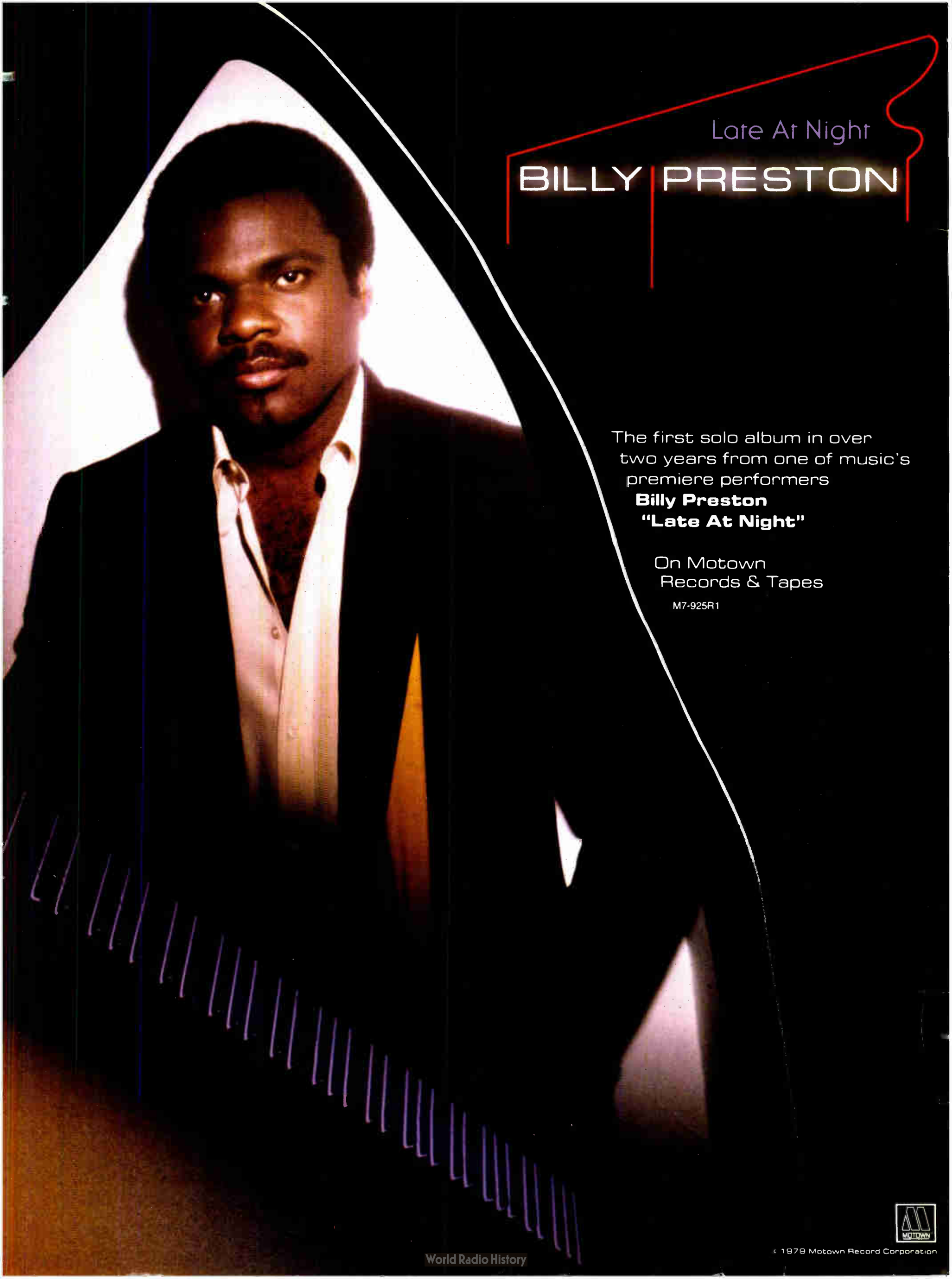
Secretarial • Sales • Promotion • Marketing • A&R  
Accounting • Legal • Publishing • Production • Radio



6464 Sunset Blvd., Suite 710, Hollywood, CA 90028  
(213) 462-7411



**"Feel This Thing"**



Late At Night

# BILLY PRESTON

The first solo album in over  
two years from one of music's  
premiere performers

**Billy Preston**  
**"Late At Night"**

On Motown  
Records & Tapes

M7-925R1



© 1979 Motown Record Corporation

World Radio History

## TROUBADOR &amp; BONA FIDE

# Welk's Group Buys 50% Of Carlin Firms

NEW YORK—The Welk Music Group has acquired a 50% interest in Oscar-Emmy award winner Fred Carlin's two publishing firms, Troubador Music (ASCAP) and Bona Fide Music (BMI).

In addition, the company has made an administration participation agreement for Carlin's new ASCAP company, Fred Carlin Music.

Composer Carlin has won an Oscar for "For All We Know" from "Lovers & Other Strangers," and an Emmy for his tv score, "The Autobiography of Jane Pittman." Two of his other songs, "Come Saturday Morning" and "Come Follow, Follow Me," have received Oscar nominations.

According to Dean Kay, executive vice president and general manager of the publishing arm of entertainer Lawrence Welk's business empire,

## Catalog To Cason

NASHVILLE—Buzz Cason, president of Southern Writer's Group USA, has signed an agreement with Chicago-based writers Tom Gmeiner and John Greenebaum for exclusive international and domestic representation of the Lefty's Music catalog.

Among the songs acquired by Cason in the BMI-affiliated catalog are "Heart Healer" and "Baby It's You."

the Carlin alliance brings into Welk co-ownership 18 existing film and tv scores by Carlin.

Through its own publishing efforts, Welk is also rich in tv scores, including music from "I Love Lucy," "The Untouchables," "Perry Mason" and "Big Valley," among others.

With the Fred Carlin Music deal, the first project is Carlin's score for the new fall CBS-TV series, "Paris," starring James Earl Jones.

Kay, with the company eight years, says the Welk publishing setup is going through its best financial year ever.

With 23 staff writers, Kay comments, "We're a full-service company, not a file draw. We don't buy a company and just sit on it."

Kay adds that his ranking of the firm as the 15th largest music publisher in the world may improve a number of notches with the acquisition of a company that will "double our size." It's one of three companies presently being negotiated for.

## Set Europe Links

LOS ANGELES—Butterfly group and BMC Publishing have signed subpublishing deals in Germany and Italy with Global Music and Recordi Music, respectively. Both firms are owned by Butterfly Records.

# Publishing

## G. Schirmer: More Russian Music Due

NEW YORK—With its relationship with VAAP, the Soviet copyright agency, running smoothly, the performance department of G. Schirmer envisions broader U.S. performances of modern classics works by Soviet composers.

A 1974 long-term agreement with VAAP opened the doors to a number of works never before available in the Western Hemisphere.

Although Howard Scott, manager of the company's performance department, claims that "live" performances of Prokofiev's "Romeo & Juliet" ballet and suites and Shostakovich's late symphonies are leaders among modern Soviet works heard here, there's reason to believe that more recent efforts will receive increasing attention.

"There are hundreds of modern scores slowly making their way here," maintains Scott, pointing to the highly cooperative relationship between G. Schirmer and VAAP.

"We're very satisfied with the growth in this area," adds Edward Murphy, vice president and general manager. "VAAP is highly organized with great music specialists and a high sense of business procedures. We've had continued personal contact with them."

Several important premieres are due this year and early in 1980 for Soviet composers, in addition to the recent bow of Georgi Kantchelli's fourth symphony in Philadelphia.

Alexander Nemtin's "Universe (Part I) Of The Prefactory Action Of Scriabin's Mysterium" will be performed by the Chicago Symphony, Gunther Schuller conducting, on Dec. 6 and 7. Also, Petrov's "Creation Of The World" has its premiere March 28 and 29, with Julius Hegyi conducting the Albany Symphony Orchestra.

And to add some more icing on the Schirmer-VAAP cake, pianist James Dick has commissioned Rodion Shchedrin to write a piano concerto, his fourth, for the 1981 season. Shchedrin's "Carmen Suite" is already a highly performed work here.

According to Scott, new Russian music as well as other works reach the ears of conductors through various personal contacts and "perusal" approach wherein conductors receive copies of works they can hold onto for several weeks. The company also produced a new 161-page catalog of all works available.

The performance and rental department now functions on several levels: it negotiates rental fees, mechanical and synchronization rights for recordings, films and grand rights for the staging of operas and ballets.

IRV LICHTMAN

## AFTER 10 YEARS

# Lawrence & Hart Hit On 'Gold Song'

By IRV LICHTMAN

NEW YORK—It's taken more than a decade of collaboration between Stephen Lawrence and Bruce Hart to produce a "gold song," and from an unusual source at that.

The pair, with many television-film writing credits under their belt, wrote Rex Smith's "You Take My Breath Away," a Columbia gold single and LP.

The album, "Sooner Or Later," contains six songs penned by Lawrence & Hart for the successful tv movie of the same name, which aired over NBC-TV March 25.

According to their manager, Scott Shukat, the tv shot brought immediate results, with Columbia reportedly back ordered on the album by about 200,000. One-shot tv productions rarely get that kind of response in terms of record tie-ins. Six of the album's 10 songs are Lawrence & Hart material from the movie.

The tv movie was a creative effort of Hart and his wife, Carole, who operate a five-year-old production/publishing company, Laughing Willow. The Harts are presently putting together for NBC a Saturday afternoon show, "Hot Hero Sandwich," with a theme by Lawrence & Hart and featuring a new group, Hot Hero. A label deal is in the works.

Lawrence & Hart began writing in 1968. Their film credits include "Bang The Drum Slowly" and "Hurry Up Or I'll Be Thirty," which produced a song, "Who Are You Now," recorded by Olivia Newton-John.

Many tv pilot themes came later. Hart also wrote four songs with Mary Rodgers for Marlo Thomas' successful album, "Free To Be Me & You," including the title song.

Hart, a great fan of lyricist Larry Hart and the team of Rodgers & Hart, says he's proud to be involved in a "Rodgers & Hart" teaming himself.

Carole Hart was also involved with Marlo Thomas in another tv movie, "It Happened One Christmas," based on the classic Jimmy Stewart film, "It's A Wonderful Life," which had a theme (no lyric) by Lawrence.

In addition to the Olivia Newton-John recording, Lawrence & Hart also had success with a song recorded by Percy Faith, "For Those In Love," and "One Way Ticket," cut by the late Cass Elliot, Helen Reddy and Marilyn Maye.

Lawrence & Hart hope to continue their teaming, with particular emphasis on a Broadway property.

Meanwhile, Shukat is busily setting up foreign deals for "You Take My Breath Away" through Laughing Willow Music (ASCAP) and has already set deals in Australia (Jonathan Music) and Japan (April Music).

The tv movie will be trailing these subpublishing deals. The BBC has purchased the film for the U.K. where Shukat is now negotiating with publishers.

Also, Big 3 has marketed a single sheet on "You Take My Breath Away" and a folio titled after the film.

## Midsong Music Expanding Base

NEW YORK—Midsong Music Inc., the publishing arm of the Midsong International Group, is expanding its base with a number of deals and a greater presence in domestic and foreign markets.

First move under Steve Metz, recently named executive vice president of the Bob Reno-headed operation, is an arrangement to represent the music interests of the Spelling/Goldberg production company in all markets excluding the U.S. and Canada.

The properties include such television shows as "Fantasy Island," "Love Boat," "Starsky & Hutch," "Swat," "Vegas," "Family" and "Charlie's Angels," all ABC-TV programs.

Metz will also undertake a pro-

gram to sign more staff writers and make administration deals for a number of catalogs.

## Lichter Presley Disks Enjoined

NEW YORK—Under terms of a consent decree handed down in U.S. District Court in Philadelphia, Paul Lichter and Paul Lichter Enterprises, also known as Memphis Flash Records, Elvis Headquarters Unique Record Club and Elvis Unique Record Club have been perpetually enjoined and restrained from manufacturing, distributing and selling the "Elvis Presley—Forever Young, Forever Beautiful" album that was the cause of an action brought by Vernon Presley and RCA Records.

Also covered in the decree, signed by Lichter, are any sound recordings embodying any musical performance of Presley, "except those manufactured or authorized to be manufactured by RCA, or any successor in interest to RCA, or unless such performance was performed and recorded before July 26, 1954."

Specifically excluded from the injunction is the right of defendants to manufacture, produce and sell a sound recording titled "Paul Lichter's—Elvis—Memories Are Forever." An earlier story (Billboard, June 16, 1979) implied that Lichter agreed to stop making and selling all Elvis record albums.

## ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!

WE ARE HERE 365 DAYS A YEAR  
TO SERVE YOU—BY PHONE, TELEX OR IN PERSON

9:00 AM to 9:00 PM Daily & Sat.  
11:00 AM to 8:00 PM Sunday & Holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY . . .  
WE HAVE EVERYTHING—ALL THE TIME—INCLUDING  
ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON'T KNOW ABOUT US,  
IT'S TIME YOU DID!

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

WE WILL NOT BE UNDERSOLD

6.98 list LP's **\$3.85** EA 7.98 list LP's **\$4.40** EA 8.98 list LP's **\$5.00** EA

### NOTICE TO ALL OUR FRIENDS and CUSTOMERS:

We are sure you know about all the large company price increases. At the present time prices are up on WEA, Capitol, Polygram, Arista, Chrysalis, RCA and all their affiliates. Please add 20¢ per item on all these labels. As prices increase we find it necessary to pass minimum increases on to you. Thanks for your understanding.

ALL \$7.98 TAPES—\$4.50 EACH  
SINGLES—65¢ EACH

(Prices are for all domestic records & tapes)

WE SHIP ANYWHERE IN THE WORLD.  
All prices FOB, New York  
\$100 Minimum order shipped

**KING KAROL** "New York's #1 One-Stop"

126 West 42nd Street,  
(Between Broadway and 6th Ave.) New York, N.Y. 10036  
212/354-7684  
Telex: 236601



HAVE YOUR NEXT FUNCTION, MEETING OR PRESS  
CONFERENCE WHERE IT WILL BE REMEMBERED  
CRITICS AND CELEBRITIES LOVE IT, YOU WILL TOO

"A RARE INDIAN RESTAURANT WITH FOOD TO GET EXCITED ABOUT—EQUAL TO THE BEST WE'VE EATEN IN DELHI AND LONDON."  
CRAIG CLAIBORNE—  
N.Y. TIMES



"TANDOORI OFFERINGS ARE MARVELOUSLY FLAVORFUL. EACH BITE CARRIES WITH IT A TANTALIZING, LINGERING FLAVOR OF BLENDED SPICES"  
JAY JACOBS—  
GOURMET MAGAZINE



50 East 58th Street New York, N. Y. 10022 (212) 759-1710

**GAY LORD**







Look who's vying with Dionne Warwick  
for "Comeback of the Decade" honors...



# THE KINKS

AB 4240 Produced by Ray Davies.



The Kinks/LOW BUDGET

**74★ - 30★ - 18★ - 14★**  
—*Billboard*

On Arista Records.  
Where careers are launched... again and again!



World Radio History

# TWELVE CHARLIES WHO'VE MADE HISTORY..



# AND ONE THAT MAKES INCREDIBLE ROCK 'N' ROLL.



**CHARLIE**  
FIGHT DIRTY



AB 4239

Record World named them "the most promising band in America." And now they've recorded the album that fulfills that promise.

**"FIGHT DIRTY."**

...ing new album by Charlie. Featuring the single, "Killer Cut." AS 0499

**# 1 MOST ADDED/Radio & Records**

**# 1 MOST ADDED/Bill Hard**

**# 1 MOST ADDED/Cash Box**

**# 1 NEW ACTION/Album Network**

On Arista Records and Tapes.

**ARISTA**

Produced by Terry Thomas and Julian Colbeck for Trident Records.

World Radio History

## L.A. DeeJay Stirs Waves For KROQ-FM

LOS ANGELES—Outside of Los Angeles, few have heard of Rodney Bingenheimer. Yet, he claims to have been pivotal in breaking such acts as Blondie, Van Halen, the Ramones and been one of the first to launch an anti-disco campaign.

He has appeared in such films as "Riot On Sunset Strip," "Up In Smoke," "Rock'n'Roll High School" and he says he was Davy Jones' stand-in "The Prince And The Pauper." In addition, he is reportedly cutting a record with a secret "New York band with a blonde lead singer." But Bingenheimer is not a household word.

He is the disk jockey who hosts "Rodney On The ROQS," a popular four-hour show aired every Sunday at 8 p.m. over KROQ-FM. On the air since August 1976, the free-wheeling mix of new wave music, artist interviews and audience call-ins has been a steady anchor amid a shifting format.

"I set my own format," says the San Jose-reared Bingenheimer, who does not like to give his age. He sticks to playing unsigned acts and little known import items despite KROQ's recent move to a more mainstream rock programming overall.

In fact, he had been offered to do the show for another area rock station but there he would have been only able to play signed new wave acts. "I was the first to play the Ramones and Blondie. The Sex Pistols came out that November and I went on that immediately. I even played Van Halen's demo tapes and I played Cheap Trick's demos," he notes.

Bingenheimer got into radio by accident. The show evolved from Rodney's English Disco, a fixture on

(Continued on page 22)

## MICHAEL O'SHEA AT HELM Golden West Director Evaluates Programming Of 8-Station Net

By BILL MORAN

LOS ANGELES—Michael O'Shea, recently appointed national program director for Golden West Broadcasters, is working with all general managers and program directors to bring about changes in music programming when ratings indicate a station is not in an excellent market position.

KMPC-AM in Los Angeles, an adult contemporary station, has been on a constant decline in the ratings, but the current success of the California Angels has brought about a reversal in the recent ratings. As O'Shea explains, KMPC is undergoing several changes particularly in the selection of music.

"We are presently re-evaluating every element of the station," claims O'Shea. "Our station will not go talk aside from Hilly Rose at night and our sports-talk programming preceding and following Angel baseball. We have overreacted in the talk direction particularly in the day parts. I am not planning to add any more talk. Rather than adding talk, we will probably be cutting it back. KMPC would be in the dumps without music."

Golden West has four adult contemporary stations in its chain of eight stations. O'Shea's philosophy on the programming of music for adult contemporary stations has already been put to work at KMPC.

"We are playing melodic music," says O'Shea. "Disco must have adult appeal for us to play it. Our audience must recognize the artist or the song. The only exceptions are disco records that are huge. Gut feelings determine that. We are not playing 'Hot Stuff' by Donna Summer whereas we did play 'Last Dance.' We didn't play 'Tragedy' by the Bee Gees because the intensity was too strong. It

slipped over the line of protection for the 30 to 44 year old demographic. Fleetwood, ELO, Sister Sledge and Toto do not.

"Our most played artists on KMPC are Barry Manilow, Olivia Newton-John and Neil Diamond. We also play a lot of Billy Joel, Kenny Rogers, Anne Murray, James Taylor and Barbra Streisand.

"A record doesn't have to be a big seller for us to play it. Our music is artist-oriented. Dionne Warwick is an image artist, and while she was not played in our stress rotation before her current hit, she was played on our station."

"We have six different rotations on KMPC. There are two current rotations involving stress and non-stress. Our stress records are rotated every four hours and our non-stress records are rotated every eight hours. We have a recurrent category every two days and three oldie rotations," explains O'Shea.

As O'Shea sees it, one has to look at the electronic effects on the records.

"We have to be concerned with the upper end of our demographics. We will edit records. I have taken long disco bridges out of records if I feel it hurts the records. I took a 23 second riff out of Helen Reddy's 'Make Love to Me.' We edited 20 seconds out of Al Stewart's 'Time Passage.' Two edits involving a total time of 90 seconds were made on Paul McCartney and Wings 'Goodnight Tonight.' The record became a three minute song on KMPC," says O'Shea.

KVI-AM in Seattle is another of the adult-contemporary stations in the chain. "KVI is the best performing station in the Golden

West chain. We are number one 18 to 49," reports O'Shea.

KEX-AM in Portland is another artist-oriented adult contemporary station. Barry Manilow and Neil Diamond are played heavily and the philosophy is the same as it is at KMPC except for some regional variations in the music.

KSFO-AM in San Francisco has long been an adult contemporary station. Allen Hotlen is the new program director there and has a good fix on the music, according to O'Shea.

WTWR-FM in Detroit, is an oldies package station. "We will be refining our oldies package; we will be re-categorizing all of the music," claims O'Shea.

WCXI-AM in Detroit recently switched from adult contemporary to country and program director Bill Ford is running the music, according to O'Shea.

KPLZ-FM in Seattle is a rock station that features some disco. "We are in the rock race with KJR-AM and KING-AM," states an exuberant O'Shea.

KQFM-FM is AOR in Portland. Norm Gregory, veteran AOR programmer, is the new program director and O'Shea is optimistic about the station's future.

KPLZ-FM in Seattle continues as a Top 40 rocker.

While O'Shea's music background is heavy in the adult contemporary format, he notes:

"I am a consultant and advisor to all of our stations. I am working with all program directors and general managers in the areas of talent recruitment, air promotional ideas, formats and the future of the stations. I am putting together a talent bank of program directors and air personalities, for our future use."

## Syndication Of Classical Music Rising

By ALAN PENCHANSKY

CHICAGO—Classical-formatted radio stations are filling an expanded amount of their air time today with syndicated programming.

According to one current estimate, between 15% and 25% of total classical air time is syndicated live-on-tape concerts.

One of the leading program syndicators is WFMT-FM, which distributes performances by the Chicago Symphony, Chicago Lyric Opera, Milwaukee Symphony and Houston Grand Opera.

WFMT got a rather late start in radio syndication, beginning only three years ago when it brought the Chicago Symphony concerts back into distribution.

Since then the station has made up for lost time. Today, more than a dozen programs are offered, and last summer WFMT introduced its own ultra-high quality tape duplicating operation.

The tape dubbing facility uses one-to-one duplicating ratios and special proprietary digital quality control devices. According to WFMT general manager Ray Nordstrand, the operation is running at about 50% capacity measured on a 24-hour per day basis, and WFMT is looking for more outside material to duplicate and syndicate.

WFMT's symphony and opera programs are distributed at no expense to stations. The bill for production, often by WFMT's own en-

(Continued on page 38)

## CMA Nominates Finalists For DeeJay Awards

NASHVILLE—Finalists for the small, medium and large market deejay of the year awards have been announced by the Country Music Assn., with five nominees in each category.

The nominees, chosen by CMA members, must now submit an air-check tape to the association's anonymous panel of judges, who will vote on the winners.

Finalists in the small market category, which includes radio coverage of under 50,000 listeners are Bill Burns, WMLT-AM, Dublin, Ga.; Jim Casto, WDHR-FM, Pikeville, Ky.; Tom Reeder, WKCW-AM, Warrenton, Va.; Terry Slane, WGTO-AM, Cypress Gardens, Fla., and Ann Williams, WAMG-AM, Gallatin, Tenn.

In the 50,000-500,000 medium market competition, finalists include Bob Cole, KOKE-AM, Austin, Tex.; Dugg Collins, KZIP-AM, Amarillo, Tex.; King Edward IV, WSLC-AM, Roanoke, Va.; Lamar Lynn, WQQT-AM, Savannah, Ga., and Ron Tatar, KVOC-AM, Casper, Wyo.

And in the over-500,000 large market category, award nominees include Bill Bailey, KENR-AM, Houston, Tex.; Del DeMontreux, WHN-AM, New York City; Max Gardner, KKYX-AM, San Antonio, Tex.; David Lee, WIL-AM, St. Louis, Mo., and Chris Taylor, KYNN-AM, Omaha, Neb.

Winners will be announced on the CMA's nationally televised awards show Oct. 8.

KIP KIRBY

## L.A. KFAC's 'Soundscape' Offers Little Of Everything

By CARY DARLING

LOS ANGELES—There is nothing unusual about a radio show that features various styles of music from the Electric Light Orchestra to Duke Ellington. However, such a program

is simulcast over Los Angeles' all-classical KFAC-AM-FM.

Called "Soundscape," it is the brainchild of program director Carl Princi and has been on the air just one month from midnight-1 a.m. The idea of the weekday show is to display the similarities between varying styles of music.

"I would hope people would be more open-minded about music in general. Rather than categorizing it into classical and jazz they should just consider it music," says Doug Ordunio, FM programmer and music coordinator for "Soundscape."

The show features classical, audiophile, jazz, blues and a few popular recordings. Ordunio hopes the mix will attract new listeners to the station as well as maintain the interest of the classical audience.

"I don't like to play hard rock," says Ordunio on how he selects non-classical music. "It has to be something where the musical qualities are close enough to be recognized by someone as having classical possibilities."

"I would say certain things that Weather Report does are something that could be comprehended by someone who likes only classical music."

"The thing that's jarring to people

is when something has an incredible drum beat, because they immediately think of rock music."

Program host and KFAC air personality Fred Crane feels the program challenges the audience. "Despite the fact I've been a longhair for 34 years, I dig all kinds of music. I think anybody who doesn't appreciate all kinds of music is missing a hell of a lot."

"Soundscape" has no set format with one night being dedicated to compositions concerning trains while the next may feature pieces with unaccompanied voices. Another aspect which is unusual in classical stations is that sometimes there are segues between records. This is done to show unity in a set of compositions that, at first glance, may seem disparate.

Each program also includes a seven-minute segment with Don Schorr. "He talks about the state of the art of recordings," says Crane, with the subject matter of this portion being direct-to-disk, digital and quadrasonic sound recording and other technical advancements. Schorr's segment is on tape while the remainder of the program is live with recordings on disk to avoid sound quality loss.

Currently, "Soundscape" is non-

commercial but it may not remain this way. "We're looking for a sponsor but it has to be someone who can talk in a dignified way without insulting the audience's intelligence or disturbing the mood of the program," states Crane.

"I think the station wanted to wait to see how the program was going and then go from there," says Ordunio on why KFAC was letting the show remain free of commercials.

As for advertising itself, only on-air promotions are currently being used.

So far, "Soundscape" is not causing classical listeners to rush to the station in anger. "People seem to enjoy the program. I think they are probably used to hearing other styles of music on the station at night because of the program I've been doing," comments Ordunio, concerning his Saturday night show "Global Village."

That show differs from "Soundscape" in that it is less educational because there are no back announcements and no discussion of audiophile recordings.

"Soundscape" replaced a similar though more free-form program hosted by Skip Weshner in the same time slot.

**"THE MOON MAN" IS BLASTING OFF!**

BY **BENJAMIN** ON

**Colonial** RECORDS

NASHVILLE, TN.

# SUPERGROUPS

## IN CONCERT

### MAJOR ENTERTAINMENT EVENTS FOR ABC RADIO NETWORK AFFILIATES



*See  
-top-*

Nothing but the  
positive response.  
We're it. When are  
you going more?"

PD  
San Francisco

to have  
a live event

PD  
Portland

"We're delighted and  
extremely pleased with  
quality and listener  
response of the two  
concerts thus far."

PD Mike Jorgenson  
KIDO - Boise, Idaho

"The concerts were well  
received—excellent."

PD Denise Cliver  
WIYY - Baltimore

"Created all the audience  
excitement and more than  
we've expected. We're  
ready for the rest of them."

PD John Gehron  
WLS - Chicago

"Super—  
Excellent—  
Very well done."

PD Mike Elliot  
WTKI - Milwaukee

"Well received by the  
audience—impressive  
—technical quality  
exceptional."

PD Bobby Christian  
WXXK - Pittsburgh

"Great Show— Looking  
forward to airing the rest  
of them."

PD Pete Parisi  
KADI - St. Louis

## AND ADVERTISERS

Adults 18 plus were tuned to the May 12 premiere of the ABC Radio Network's  
"Supergroups in Concert", featuring the rock group Chicago, according to a  
survey commissioned by a major national research company.

The show was heard on some 300 ABC Network stations on Saturday, May 12 at 8:00 PM  
and reached more than three times the audience normally counted for that time period.

The Chicago in concert reached 10% (6,170,000) of all adults 18-34.

- Almost 4,000,000—or 13% of all men 18-34 listened.
- More than 3,000,000—or 11% of all adults 18-24 listened to the program.

**SUPERGROUPS IN CONCERT STARRING THE MOODY BLUES, JULY 28.  
COMING...THE ALLMAN BROTHERS BAND, AUGUST 25...PETER FRAMPTON,  
SEPTEMBER 15, 1979.**

**RADIO** abc  
**Network**

## AUDIO PROGRAMMING

## Cable TV Operators Benefit From Employment Of Satellite

By ALAN PENCHANSKY

CHICAGO—The expanded use of satellite communications is opening up many promising new audiences for the music industry. One of the most potentially explosive is the just-developing field of audio programming for cable television operators.

It's possible today to play a standard audio tape in Atlanta or Chicago and have the signal transmitted instantaneously by satellite to cable tv systems across the country. In fact it's already being done, with music programming in this form a wide-open business.

Cable operators are mulling five new audio music programs offered for fall, including disco, classical, religious music, easy listening and an audio feed comprising new record releases entirely.

It will be the first major commercial test of this form of dissemination for audio programming, with the possibility of dramatic impact on the record industry.

Cable authorities say most homes will receive the audio signals through standard tv receivers today. However, the future is expected to witness increasing numbers of homes hooking up their audio systems to cable.

There are about 1,500 cable systems equipped with satellite downlinks today. The number is growing rapidly, with a total U.S. audience of 20 million subscribers seen as a near likelihood.

Distribution companies involved in the programming include United Video and Southern Satellite Systems, both companies headquartered in Tulsa.

These firms, which rent satellite transponder space from RCA, also bring television programming to their cable customers.

Southern Satellite is distributor for Ted Turner's Atlanta tv superstation WTG, with United Video handling the transmission of WGN-TV, Chicago, another superstation.

Now the move is toward audio programming, and it has brought

the first radio superstation, classical-formatted WFMT-FM, Chicago.

United Video offers WFMT, and the Music Preview Network, both 24-hour a day feeds.

Southern Satellite also is introducing audio services at this time, including several reportedly in distribution.

The company has announced the availability of "The Disco Network," JISAL (Jesus Is Saviour And Lord) Audio Network, and Satellite Cable-Tele-Music (easy listening). These also will be heard 24 hours daily.

Most cable tv systems, in addition to standard off-air broadcast, offer data channels to subscribers, such as stock market and weather reports and newswire services.

Cable sources say the new music programming will be delivered as background sound to these usually silent channels in most cases.

While a minority of cable systems are promoting their high fidelity signal capabilities at this time, two of the new audio feeds will be delivered in stereo with wide bandwidth—WFMT-FM and "The Disco Network."

Other programs are provided in monaural with bandwidth compatible with tv receiver sound reproduction.

Who pays for the programming? In some cases cable subscribers are expected to foot the bill, with the cable operator billed by the distributor. Other audio feeds carry advertising and are distributed at no expense.

And Music Preview Network—seeking direct record label sponsorship—offers to pay one cent per subscriber per month to cable operators carrying the program.

The spread of payment arrangements is one indication of the freedom and range of possibilities inherent in the new transmission mode.

For the disco network service, tapes made by leading New York deejays will be shipped to Atlanta

for playback through Southern Satellite's uplink there.

Sartori Productions, a New York-based company with Home Box Office video production credits, will be the program originator, hoping to collect one cent per subscriber per month from cable systems.

Gary Conner, Sartori vice president, says the company will announce several major signings with multiple system operators following the Aug. 1 turn-on of the service.

The Jesus network is being originated by JISAL Inc., a Tulsa company headed by Dick Zavitz, with Satellite Cable-Tele-Music Inc., an Ottawa, Ill. firm, producing the easy listening programs.

Transmission time is leased from Southern Satellite, which functions as common carrier and will not play an active role in the marketing.

On the other hand, United Video is involved in the selling of its two offerings, WFMT and the Preview network.

According to reports, cable subscribers in parts of Louisiana, California and Oklahoma have begun receiving WFMT via satellite.

Music Preview Network has yet to go on line. The design of the network calls for time to be sold outright to record companies, explains Dennis Waters, head of the operation.

Waters says he is in discussion with 90% of major labels, but contract details remain to be hammered out.

Labels can purchase one hour of the network's "AA" time—between 3 p.m. and midnight in all time zones—for \$290. This figure is based on a hookup of one million homes, Waters says.

"We're not competing with radio," offers Waters. "We've already spoken with Arbitron to make sure they're not rating us."

By Sept. 1 all of the audio services are scheduled to be in distribution. Many broadcast authorities believe cable/satellite link-up will shape the future of the industry.

## RATINGS ON RISE

## Youth Is the Key At Miami Super Q

By SARA LANE

MIAMI—Super Q (WQBA-FM) appeared inconspicuously on the local radio scene March 2 and suddenly began making an impact in the market of more than 35 radio stations.

Its audience is the young Latin American and to entice it away from the Anglo stations, Super Q began programming Anglicized music combined with Latin salsa.

According to Julio Mendez, operations director for Super Q and its sister station WQBA-AM, Super Q draws its audiences from the 18 to 40-year-old. "And don't call Super Q WQBA-FM," he cautions. "Too many people associate the call letters with an older audience—our audience is the new generation of Latin Americans."

Indeed, a new generation has developed here. Unlike its parents in many ways, this newly arising population maintains strong feelings toward its "Latinness" and this translates to an affinity for things Latin and a sense of community between Latins of this age. But they don't want to hear all Latin music. They're too Anglicized for that.

While many members of this new generation are linguistically bilingual, all may be considered bicultural and their preferred language is Spanish.

The whole concept of Super Q, which was thoroughly researched before the programming format was made, is to offer Anglicized Latins their own kind of radio station. Formerly, Super Q was WJOK-FM, a country station.

In less than five weeks on the air when ratings were taken in April, Super Q received a 2.1 share.

The station features a carefully blended mix of contemporary Span-

ish music (primarily salsa) and American disco "about a ratio of 50-50," notes Mendez.

The 100,000-watt station is on the air seven days a week, 24 hours a day and is strictly music except in morning and afternoon drive time when news is featured and on Sunday mornings from 5 to 8 a.m. and again on Sunday evenings from 11 p.m. to 1 a.m. when community affairs are offered.

The station has a combined playlist (Latin and American) of 86 songs which is changed every Friday. Mendez says he'll make up to eight or 10 changes a week dependent upon the records he receives.

"Some weeks we may add only two American songs and four Latin songs; other weeks there may be eight American songs and no Latin. It depends on what records come in."

Alfredo Monroy selects the songs that are played on the air. Monroy, at 32, is the oldest member of the disk jockey team. He was a deejay at WQBA-AM for seven years and prior to that was with WFAB-AM.

Another station innovation is the youthful deejay staff. David (midnight to 6 a.m.) is 20; Julio (6 to 10 a.m.) is 26; Annie (10 a.m. to 1 p.m.) is 20; Alfredo Monroy fills the 1 to 3 p.m. slot; followed by Marthica (3 to 7 p.m.) is 17; and Mike, 23, has the 7 p.m. to midnight slot.

"We don't use last names because we're trying to give Super Q a purely personal touch," comments Mendez. "We've brought in young people because Spanish radio stations here have been catering to the older people. We're looking for the young kids, and I really believe they love Spanish music, and they're really into disco."

## Bingenheimer Breaks Acts If Only In So. California

• Continued from page 20

the Sunset Strip during the early 1970 glitter era.

Then, changing styles and splits with his partners forced the club to close. "The people from KROQ approached me. The original idea was to broadcast every Sunday from the club. But then I lost the club," he says. "Then, they said why don't you come to the radio station? I figured I'd do in people's living rooms what I'd been doing in the club."

Bingenheimer, who says he gets paid "very little" for his Sunday night stint, admits to having some tense moments in his show. "There've been a couple of times like when Johnny Rotten was on," notes the air personality who was not quite sure what the controversial British vocalist might say.

Because his target audience is the 12-21 age group, he also has come under fire from some parents for playing certain songs. These include the Adverts' "Gary Gilmore's Eyes" and the Rotters' "Sit On My Face, Stevie Nicks." Even the management of KROQ drew the line here by asking him to stop playing the Rotters' song. Bingenheimer admits though "I sneak it in sometimes."

"Some of the shows are spur of the moment. A few have been put together an hour before air time. We never know who the guests are going

to be until the show up," he says.

This has led to shows with such diverse guests as producer Mike Chapman, actress Brooke Shields, actor Jimmy McNichol as well as such rock acts as Cheap Trick, Devo, Elvis Costello, Talking Heads and Blondie.

Though the emphasis is on new wave, Bingenheimer has special shows dedicated to psychedelia, girl groups, surf music and Phil Spector.

"I won't play disco but I've played Boney M and Blondie. Blondie is pop and Boney M is advanced disco," says Bingenheimer, who also cringes at the thought of heavy metal. "I played Van Halen in the early days. It was a local band and there were few punk groups. I won't play Van Halen today."

Bingenheimer is optimistic about the future of rock radio. "Rock is coming back. Probably because of this whole monster idea," he jokes. "We've got monsters in the movies now and back when radio was all-rock, that's what was popular."

CARY DARLING

### WBR5 AIRS IN PRISON

## Brandeis Sends Waves Into Norfolk

BOSTON—WBR5-FM, Brandeis Univ.'s 10-watt station, will bring two hours of new wave music to the Norfolk State Prison Thursday (16).

The concert will be taped for later airing on the station. The event is being coordinated by Gilda Brasch and Peter Mork, two students at the school who have a new wave show on the station.

Both Brasch and Mork have received numerous letters from in-

mates who are fans of the shows. As a goodwill gesture, the two worked out a feasible promotion with the prison warden to sponsor a show at the 600-person capacity prison auditorium.

The bands that will appear are the Neighborhoods, a local Boston band which won a battle of the bands contest at Boston's Rat club a few months ago and the Vinny Band, another local group.

Brasch's Tuesday night show is called "Art Attack" and Mork's long running Friday evening show is called "Sophisticated Boom Boom."

WBR5 music director Roberta Korus reports that all press and station members attending will be carefully checked out for past felonies. Both acts performed for free.

WBR5 has a broadcasting radius of about 35 miles with the station about 30 miles from the prison.

## Distrib For Disco Show

WILMINGTON, Del.—Factors Etc., Inc., based in suburban Bear, Del., has entered into a merchandising and distribution agreement with Coast Communications, Inc., to represent "The American Rhythm Sound," a weekly three-hour syndicated disco radio series.

The arrangement marks Factors' entry into the syndicated radio distribution field.

Factors will also handle all domestic merchandising licenses for the series, according to H. Leo Geissler, Factors president. "The American Rhythm Sound" is a weekly series that will feature the top 20 disco hits, tabulated from reporting national radio stations, disco club activity, record sales and listener call-ins.

In addition, the radio show will feature interviews with disco recording artists.

### Off To England

PHILADELPHIA—WMMR-FM, an AOR station, is sending one of its listeners and a friend to the Knebworth Music Festival near London, where Led Zeppelin is playing its first concert in several years. The festival takes place Saturday (11).

The winner, Diane Walsh, was picked in a drawing July 30.

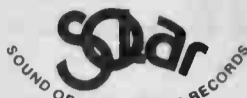
# AIN'T NO MOUNTAIN HIGH ENOUGH TO KEEP DYNASTY FROM THE TOP.

As one listen will tell you, Dynasty's debut album is as hot as the dance it's named after. The Rock.

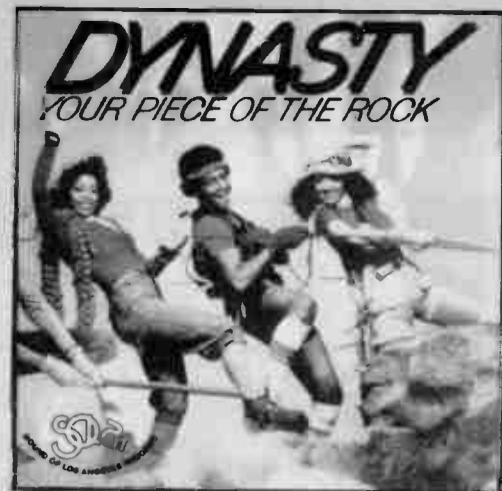
So get "Your Piece of the Rock" – an album of hip-swaying music guaranteed to keep Dynasty, and everyone behind them, rocking straight for the top.

"YOUR PIECE OF THE ROCK" FROM DYNASTY ON SOLAR RECORDS

Personal Management: Griffco Management



From the Galaxy of the Stars. Solar Records



BXL1-3398

DYNASTY FAN CLUB  
c/o Y.U.R. ARTISTS INTERNATIONAL  
P.O. BOX 67307  
CENTURY CITY STATION  
LOS ANGELES, CALIFORNIA 90067







**THE TEXAS  
T & O  
OKLAHOMA**

**Making Their  
Mark On The  
Music  
Business**

# TEXAS

★ Thank you for a super decade. ★



## Jan. 1970

KTSA

*General Manager - San Antonio*

Ella Austin Community Center

*Board Member - San Antonio*

Texas Film Commission

*Founding Adv. Board Member - Austin*

KTFM

*General Manager - San Antonio*

Eagle Bone Whistle Newspaper

*Consultant - San Antonio*

Drug Abuse Central

*Board Member - San Antonio*

San Antonio Community Radio - 89.1

*Founding Board Member*

Armadillo Productions/World Headquarters

*Consultant - Austin*

KEXL-FM

*Consultant - San Antonio*

Willie Nelson Picnic #1

*Consultant*

KLRN-TV - Progressive Country Simulcast

*Consultant - San Antonio/Austin*

Austin Community TV

*Founding Board Member*

Francis Farenthold for Gov.

*Consultant*

Lone Star Beer, Longnecks

*Consultant*

Tyna Taci

*Consultant*

Pearl Brewing Company

*Consultant*

Sunny and the Sunliners

*Consultant - San Antonio*

Consumer Behavior Center

*Consultant - San Antonio*

KLRN-TV - Austin City Limits

*Consultant*

Raw Deal #1

*Consultant - Austin*

C101 FM

*Consultant - Corpus Christi*

Showco Inc.

*Consultant - Austin*

San Antonio Cable Media Center

*Consultant*

Texas World Music Festival #1/Bill Young

*Consultant*

Manor Downs Race Track/Rodeo/Concerts

*Consultant - Austin*

## Aug. 1979

## MUSGRAVE & ROBERTS

### A Media Consultancy Firm

River Square #1 • 306 N. Presa Street San Antonio, Texas 78205 • (512) 227-6085

NEW YORK, NASHVILLE, LOS ANGELES

World Radio History

# A Region Rich In Creative Lodes



By GERRY WOOD

The problem with defining the state of Texas music is similar to that of trying to define the state of Texas: it's so vast, so complex, so deeply rooted, yet so farflung, that it's difficult to get the scope and future of it across the borders with one's credibility intact.

Except, of course, if that border happens to be Oklahoma. Those people should understand since they also have a music industry that's exploding into international success.

Combined, the two states can lay claim to one of the most talent-rich creative lodes on earth. Musicians, singers and writers from Oklahoma and Texas have been populating the show business circuits for years. But now they're coming back home, or staying at home, to team talents with impressive executives and form a new music front that's becoming a force to be reckoned with on the American music scene.

It's no surprise that Tulsa will be the scene of one of the largest international music festivals in May, 1980. And much of that music displayed will be by home-bred talents. It's also no surprise that the Texas talent fests continue to climb to new heights in both attendance and quality of talent.

With landmark radio stations, including some 50,000-watt calls that are familiar across the nation, a redhot disco and live music scene and burgeoning retail market, these two energy-rich states are proving that their resources transcend oil to such oil-based products as vinyl and what's etched into that vinyl as it's pressed into a record.

It would make a hard job easier to say that Tulsa is the capital of Texas/Oklahoma music. Or Dallas. Or Houston. Or Austin. But it's not that easy.

These cities, and others, contribute immensely to what's going down down in this area and what's going up on the charts nationally. Separately, they will not equal a Los Angeles, New York or Nashville as a major factor in the music business. Together, they can have an impact that someday soon could equal any one of these music centers.

These has never been any question about the region being

Gerry Wood is Billboard's Nashville Bureau Chief.



The Apollo Delman Theater is a converted movie theater now a concert hall and club in Tulsa.



That red-headed Texan Willie Nelson presents President Jimmy Carter with an engraved Steuben glass bowl from the Country Music Assn.

able to produce some of the world's top talent in singing, writing and musicianship. There has been a question about why these premier talents seldom seem to record their hit product in Texas or Oklahoma.

That's the problem. The solution is being offered by a new generation of top music executives sinking money into studios, record labels, talent firms, management enterprises and publishing companies. It's too soon to gauge the ultimate success of these ventures, but, judging from the early results, that long and winding road is leading to success.

Southwest music cuts a wide swath through many divergent forms: country, pop, Latin, TexMex, easy listening. . . . It's accompanied, and aided, by a vibrant Texas media contingent.

Texas Monthly Magazine is nationally recognized as an innovator in style and content. Newspapers in Texas and Oklahoma have pegged key correspondants to the Music Beat. And the media/music merger has spawned such successful publications as Buddy, "The Original Texas Music Magazine," headed by Stoney Burns, publisher, and Kirby Warnock, editor. Named for Buddy Holly, the Texas music great, the six-year-old publication with rising circulation figures prominently in the radio and record scene in the Lone Star State.

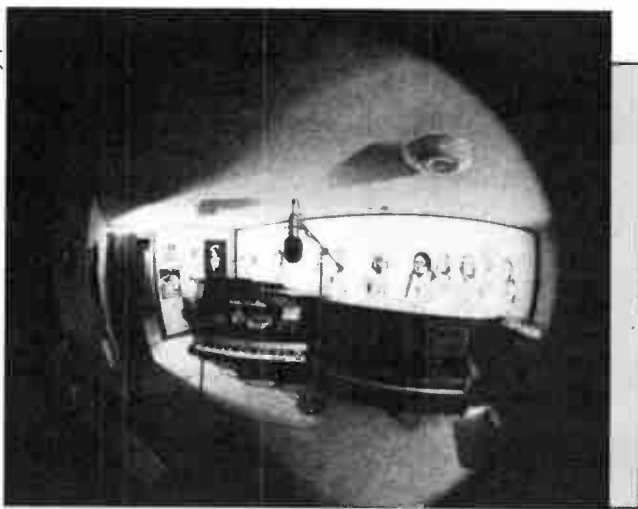
Before we forget it, let us say it now, and say it with emphasis: The Texas and Oklahoma music makers are serious. They're serious about their music, their ability to make it, their accomplishments and their future.

Whether it's Leon Russell making music in Oklahoma or Willie Nelson in Texas, the sweet sounds of success are gaining a gold and platinum tinge.

The following articles will give a broad hint about what's happening in several different fields of the record and radio business. You will encounter names that are familiar and some that are not of the household variety yet, but could be soon.

How about Huey Meaux, the producing whiz who now hangs  
*(Continued on page TO-15)*

Ed Sadberry photo



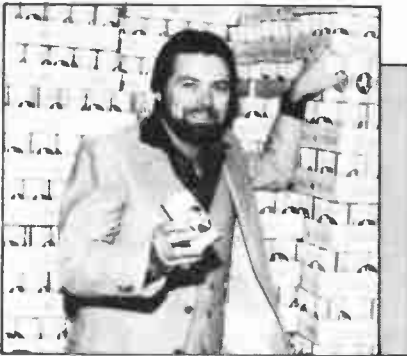
Control room of Bickley Recording Studios, owned by Houston's Buttermilk Records.



Tulsa mayor James Inhofe (center) accepts a shirt and button from KRAV promotion director Linda Lewis and DJ Chuck Stevens.



Rance Wasson, a member of Waylon Jennings' Waylors is caught in a pensive moment in performance.



Mickey Gilley—into making music, beer and a successful night spot, and all in Texas.



Tulsans Jim Halsey (right) and Clarence "Gatemouth" Brown confer during recording of "Making Music" with Roy Clark.



Images in motion at Dallas's Old Plantation disco.



Texas favorites, St. Elmo's Fire.



# The Long And Rich Live Heritage

## TEXAS

If there is a section of the country with more talent than the great Southwest, will it please step forward?

Want some names?

Kris Kristofferson, Asleep at the Wheel, Freddy Fender, Mickey Gilley, Waylon Jennings, Buddy Holly, Barbara Mandrell, Larry Gatlin, Tanya Tucker, Kenny Rogers, Johnny Rodriguez, Charley Pride, Doug Sahm (remember the Sir Douglas Quintet, nostalgia fans?), Jerry Jeff Walker, Bobby Bland, Ornette Coleman, Johnny Taylor, Jimmy Dean, Lefty Frizzell, Tex Ritter, Lightnin' Hopkins, Blind Lemon Jefferson, Mac Davis, Steve Fromholz, Meat Loaf, England Dan & John Ford Coley, Lost Gonzo Band, Delbert McClinton, Michael Murphy, Steve Miller, ZZ Top, Johnny and Edgar Winter, Seals & Crofts, Boz Scaggs, Shawn Phillips, Willie Nelson, Alex Harvey. . . . Need more?

What? The Northeast isn't stepping forward? California is taking one step back? Nashville is checking her boundaries?

So the Southwest has the talent. We're talking about Texas—Land of Willie, Waylon and Meat Loaf—and Oklahoma



Bob Welsh and Billy Thorpe relax backstage at the Palladium in Dallas, run by Eaton-Page Productions.

song; and Tex Ritter as the newest entry into the Hall of Fame. Three critics choice awards went to Mother of Pearl, best pop group; Kenny and the Kasuals, best rock group; and Joe Ely, best country artist.

Texas provides a Musikaleidoscope of all types of sounds, from jump to jazz. The latter music form has influenced Texas musicians from Janis Joplin to Bob Wills. Symphonically, the Fort Worth Symphony has even tried disco to reach new segments of the population, including black concertgoers.

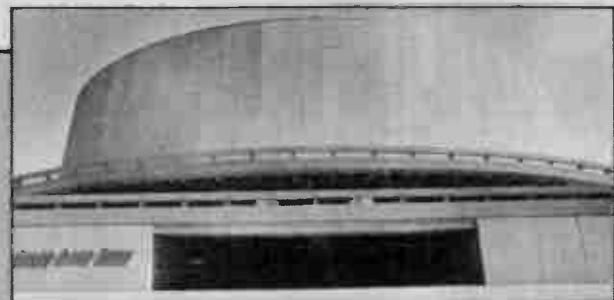
Some 6,000 music-lovers flocked to Sycamore Park for "Peter And The Wolf," narrated by Dallas Cowboy Jethro Pugh. Miller Brewing Co. and KNOK-AM/FM joined with the Symphony Assn. in sponsoring the concert that featured such classics as "Boogie Oogie Oogie."

Not to be outdone, the Dallas Symphony lured such guest artists as Roberta Flack, Chuck Berry, Bill Cosby and Marilyn McCoo and Billy Davis, Jr.

Nighttime in Ft. Worth. There's Tootsie's. It used to be an all-jazz outlet, but now also includes blues



Mike Clark of Dallas' Friends Productions says the secret to promotion in the South-west is diversification.



Austin boasts the modern University of Texas Special Events Center.

and rock, attracting some of the top bands in Texas. Pepper's—with jazz-oriented music squeezed into its cactus and wicker interior. You can rock to a live band at Stargazer. Near Texas Christian Univ., there's more hard rock to be found at Spencer's Corner. Attracting regional and national blues bands is the Texas blues palace named the New Bluebird, on the appropriately named thoroughfare of Horne St.

(Continued on page TO-20)

## OKLAHOMA

By ELLIS WIDNER and BRUCE WESTBROOK

Oklahoma has a long and rich live music heritage, dating back to Sept. 23, 1934 when Bob Wills and the Texas Playboys arrived in Tulsa to begin their radio show and live performances from historic Cain's Ballroom.

Those historic radio shows were broadcast on KVOO radio, which today is the home of country music disk jockey of the year Billy Parker.

Today, it may be safe to say that live music clubs certainly

outnumber discos—thanks to the diverse musical influences that affect Oklahoma, including country, r&b and rock'n'roll.

Today, just as many have done before, many bands are working on the club and bar circuits. Tulsa is particularly a hotbed of talent that has produced more than its share of stars and band members.

The state as a whole has produced and influenced talents like Leon Russell, Kaye Starr, James Talley, David Gates, J.J. Cale, Jimmy Webb, Leo Kottke, Ernie Fields, Bob and Johnnie Lee Wills, Patti Page, Gap Band, Dwight Twilley and many others. Today, a wide range of talent is performing in the state. In Oklahoma City, the major clubs include The Blue Onion, which is a jazz-oriented club. The Long Branch Saloon attracts rock and country acts. Bianca's is also a jazz club that is especially supportive of local artists.

In Norman, the Boomer Theater showcases national acts and uses local groups as opening acts. Other area clubs include Tumbleweeds in Edmond, Red Dog Saloon and Gray Fox Inn in Norman plus the Orange Blossom Special. They are geared to local country and rock artists. The Diamond Ballroom attracts local and national country artists.

Major acts from the Oklahoma City area include Moondog, Miller and Riley, The Leinke Brothers, Mountain Smoke, Maya and Nadz.

Lawton's long-time popular rock band Two Guns has just released its first album on Capricorn Records.

Rock group Oklahoma released an album on Capitol, while Moondog and Miller and Riley released and promoted their own albums.

In Tulsa, the primary live music clubs include Cain's Ballroom, Paradise Club, Sweet William's, Magicians Theater, Stefano's, Nine of Cups, and Santa's Inland Bay. All utilize local talent, with Paradise and Sweet William's leaning toward blues, Magicians to soul and jazz, Stefano's and Mickey's Country Darlin's toward progressive country and the rest a potpourri of musical acts.

Cain's has hosted a spectrum from Little Jimmy Dickens to



Oklahoma talent Gus Hardin appeared in Las Vegas with Johnny Paycheck and recently at Tulsa's Appollo Theatre.

the Sex Pistols to Jean Luc Ponty. Promoter Larry Shaeffer, probably the state's most successful, owns and manages the ballroom in addition to promoting arena shows throughout the state and neighboring states.

Tulsa has also witnessed the development of former theaters into clubs and concert halls. The Appollo-Delman Theater, the Brook and the Old Lady on Brady are new additions to Tulsa nightlife. The Brook functions as American Theater Company's second stage and hosts some local musical acts. The Appollo and the Old Lady on Brady attract national acts and use locals for opening acts.

The brightest new star, however, is Ziegfeld's. The posh nightclub-restaurant hosts a largely Las Vegas-oriented style of entertainment. The club does, however, use locals as warmup acts or on extended runs.

Ziegfeld's has used such local talent as Debbie Campbell, Rockin' Jimmy Byfield and the Brothers of the Night and Sylvester Smith III.

The most active local bands include Rockin' Jimmy Byfield and the Brothers of the Night, Jim Sweny and the Sneekers, Turkey Mountain Troubadours, Sons of the Boutonnieres, Tweed, Old Dog Band, Don White Band, Mickey Crocker and Oklahoma Thunder, Headway, Randy Crouch and Flying Horse. David Breece, a Tulsa native, has found a strong following in Oklahoma City.

Depending on the promoter, the major venues in Tulsa and Oklahoma City will occasionally use local acts in such Tulsa facilities as the Assembly Center, Oral Roberts Univ. Mabee Center, Tulsa Performing Arts Center and the Expo Square Pavilion. In Oklahoma City, the Myriad, Zoo Amphitheater and Fairgrounds are important facilities. At the University of Okla-

(Continued on page TO-15)

Ellis Widner is Billboard's Tulsa Correspondent and Music Critic for the Tulsa Tribune; Bruce Westbrook is Music Critic for the Daily Oklahoman.



Houston's famous Gilley's Club will have a role in the upcoming John Travolta film, "Urban Cowboy."

(see separate story)—Home of Leon Russell, Roy Clark and the ghost of Bob Wills that haunts the smoky corners of Cain's Ballroom.

Though Bob Wills has gone to that great Playboy Palace in the sky, Leon Rausch, a former lead singer for Bob Wills and the Texas Playboys, carries on. You'll now find him on Derrick Records, out of Gainesville, Tex., with an office in Dallas. Touting a vibrant new group is Bob Burton of Miramar Management in Austin. That's the Houston-based group, St. Elmo's Fire, that has developed a substantial following in the Lone Star State. The group is so versatile it successfully brought off the rock ballet "Raputin" and another rock ballet it composed, "Caliban." Yes, that was St. Elmo's Fire you heard on the FM frequencies of KLOL, and KILT, Houston, and KLB, and KHFI, Austin.

And, yes, the Texas World Music Festival was bigger and better than ever this year, warming up the already hot temperatures at the Cotton Bowl in Dallas. With Willie Nelson's Picnic, that has matured from amateur day in Austin to a well-run extravaganza that finally equals the name of its originator in class and style, the Texas spectacular has become one hell of a big show in one hell of a big state.

In Texas, let's go from the big cities to the boonies in search for talent on the move. The winners of the 1979 Texas Music Awards, presented at the Palladium, give a good indication of the level of Texas talent: ZZ Top, best pop/rock group; Waylon Jennings, best country artist; North Texas State Univ. Lab Band, best blues/jazz soul group; Joe "King" Carrasco, best Latin artist; Willie Nelson, best songwriter; "Bat Out Of Hell," Meat Loaf, best LP; "Mamas, Don't Let Your Babies Grow Up To Be Cowboys," Willie Nelson and Waylon Jennings, best



Houston's mammoth Astrodome has hosted major rock concerts.

**FROM DEEP IN THE HEART  
COME**

**COWBOYS  
BARBEQUE  
LONGNECKS  
THE TEXXAS JAM  
AND PACE CONCERTS**

**ALL A PART  
OF TEXAS**

PACE CONCERTS, INC. • 1124 LOVETT BLVD. • HOUSTON, TEXAS 77006 • LOUIS MESSINA, PRES.

# Local Labels Are Many, If Not Major



## TEXAS

A Billboard Spotlight

Texas labels. There's a lot to talk about, and nothing to talk about at the same time.

Let's solve the paradox. There's nothing to talk about if you're looking for a major mainline record company with its walls groaning contentedly with platinum and gold records. Honestly, there's no label here that fits that description.

But there's a lot to talk about, if you want to talk about the individuals and companies who hope someday to endure the insane ecstasy of those groaning walls.

Some 40 record firms, ranging from semi-major to Mom-and-Pop to just Pop, are scattered throughout Texas. And they're as independent as those Texas patriots who want to withdraw from the U.S., form a separate nation, and keep Texas oil in Texas for Texans. (Jimmy Carter could not be reached for comment on this idea to help Texans solve their energy crisis.)

It's only fitting that a raging Cajun be at the helm of a top Texas label. Huey Meaux. Whoever said that Cajuns have only two speeds—off, and full-blast—must have known Meaux personally.

This colorful producer/publisher/label executive/studio owner recently formed Starflite Records, distributed by CBS. Freddy Fender, Warren Storm and Tommy McClain are the ini-



Jerry Barnes at work as studio manager at Inergi Records studios in Houston.

tial artists on Meaux's label venture. "It's the right time and the right place for Starflite to take off," says Meaux of his Houston-based label that has already enjoyed chart success.

Meaux is one of your basic get-down do-it-in-the-cellar record business types who isn't wild about 24-track in his studio, insisting, "I get what I want with 16, or less, tracks."

Houston also houses Cherry Records. The firm has just undergone a major reorganization. Effective in July, the firm's film division was spun off, and Jim D. Johnson, president, took the proceeds from the sale to buy the record company back from the stockholders.

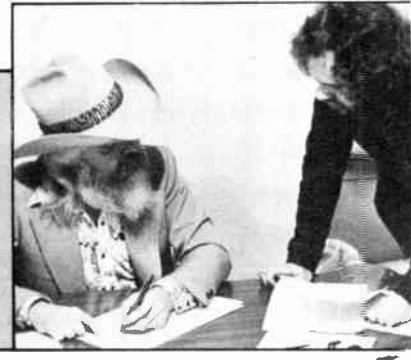
And he's been going strong ever since. "Disco Dick," a title that should stir many disco devotees, has been released as Cherry's first disco product. A Latin/jazz group, Sol, is brewing with international deals already made for Spain, Italy and France.

The label also has promising country possibilities with Randy Cornor and Frenchie (Continued on page TO-14)



Augie Meyers, a Texas favorite and once part of the Sir Douglas Quintet has his own Texas Re-Cord label.

Leon Russell and Steve Ripley ink contracts that make Ripley part of Russell's Paradise Records. Ripley has recorded for Tulsa Records and produced Johnnie Lee Wills and a Roy Clark/Gatemouth Brown project.



## OKLAHOMA

Label activity is growing in Oklahoma. While there is yet no major nationally-distributed label in the state, local companies are active and most studios offer custom label services.

In Tulsa, Pilgrim Productions, Skyline, Tulsa Records, Celebration and Morningstar Productions are recording and releasing product. In both Tulsa and Oklahoma City, artists frequently release singles and albums on their own labels.

Pilgrim Productions has actively pursued local rock and progressive country musicians to include on their "Tulsa Sampler" and "Green Album" collections. The two-man operation, headed by Peter Nicholls, is also preparing albums for release by Jim Sweney and Rockin' Jimmy Byfield and the Brothers of the Night.

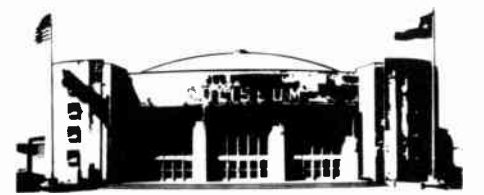
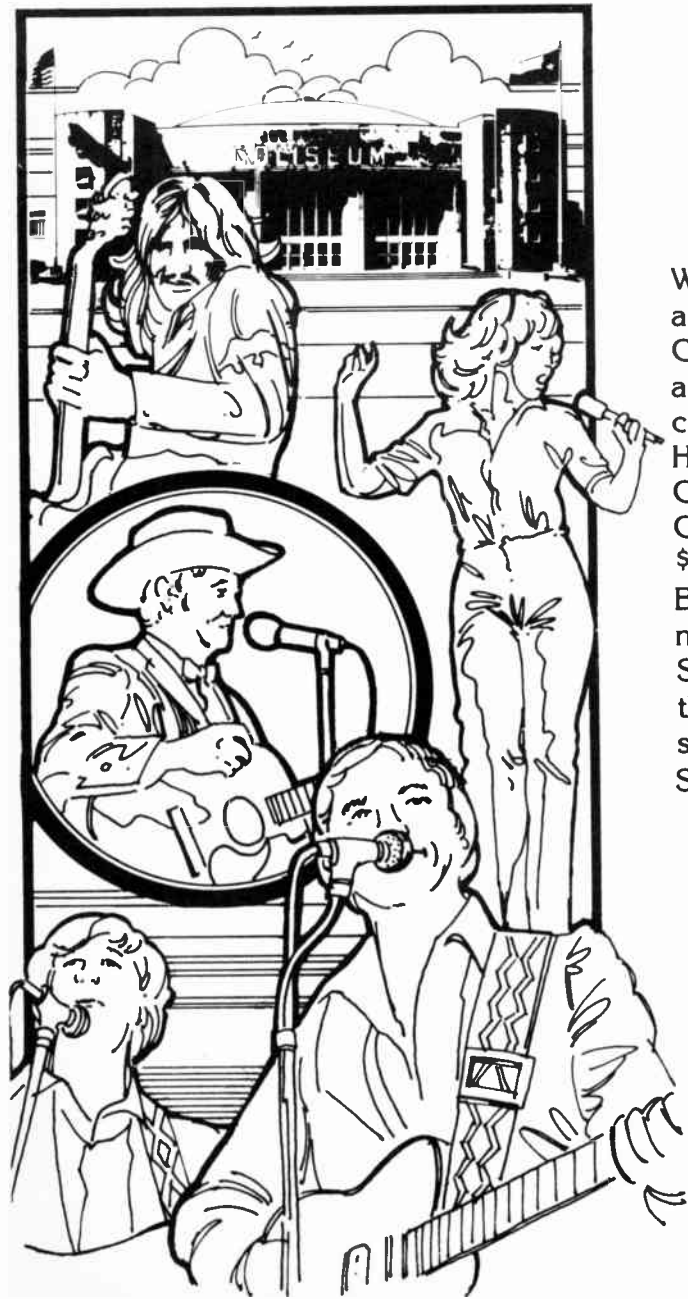
Skyline Records is a revived label owned by Tulsa industrialist Ed Conley. His company recorded Patti Page in 1948. At present, the label has released two albums of piano jazz by Conley in selected regions of the U.S.

Tulsa Records is a local operation under the auspices of the Jim Halsey Co. Product by Steve Ripley, Mickey Crocker and Gus Hardin has appeared on Tulsa. Ripley, who is also signed as a Paradise Records artist, produced the sessions by Johnnie Lee Wills and Roy Clark and Gatemouth Brown in Tulsa. (Continued on page TO-24)

# Planning on playing San Antonio?

We don't have to tell you that San Antonio has a love affair with music: Rock, Jazz, Country/Western, Blues — pick your tempo and you'll find an enthusiastic audience to clap along. Now, just pick your place — the HemisFair Arena or the Joe Freeman Coliseum. And frankly, we believe the Coliseum can offer you more: A new, \$100,000+ Sound System that delivers in a BIG way with crisp, clean reproduction . . . a new, 1,000 ton Heating/Air Conditioning System . . . a versatile Lighting System that highlights your performance and adds sparkle and color to any center stage event. Still undecided?

Then let us tell you more — tell you, for instance, that at Joe Freeman Coliseum, there are NO interior supports. Consequently, EVERY seat is a GOOD one . . . and even the last row of seats is only about 40 feet elevation above the arena floor. Now that's something the HemisFair Arena can't begin to offer, with its interior posts and high-in-the-sky seating arrangement. And if you don't think that makes a BIG difference, just wait 'till they raise the roof with applause when you play the Coliseum! No parking hassles either, with a lot that provides security parking for over 10,000 cars. Playing San Antonio? Don't end up on a sour note — pick Joe Freeman Coliseum for your next engagement. You never sounded better!



## Bexar County Coliseum Advisory Board

P.O. Box 20283, San Antonio, TX 78220 (512) 225-5851

# Radio Finds Spice In Variety



By SUSAN SANDERS

Jazz is in, disco is on the wane and traditional country, album rock and Top 40 are as strong as ever in Texas and Oklahoma radio station formats.

The nature of these states, still clinging to their frontier heritage, is such that what holds true as a solid program this year may have passed away next year, only to resurface successfully the year after that.

Glen Mason, program director for KLBJ-FM in Austin, explains it like this: Other than in the country genre, listeners want variety from their favorite stations or they will start pushing buttons. Consequently, the places that have managed to bring together several different types of music to a smooth format seem to have the most lasting audience.

KLBJ, for example, operates the closest in the state to old-time traditional programming. Rotating 35 to 40 albums, adding five to 10 a week, on the playlist, disk jockeys rely heavily on gold cuts and frequently add a little disco and country, progressive country.

Even Latin stations, like KVAR-FM in San Antonio, find it necessary to bring together several music types to have a well-



Jeff Hernandez photo  
**KULF is Houston's morning dj, Gary Ross.**

disco" shows, hopes to make a strong challenge over the next year, according to Kunin.

KAPE, an AM San Antonio radio station, has a strong following in that community's relatively (in comparison with other Texas cities) small black community, relying heavily on community affairs-oriented talk programs and contemporary ethnic and soul music. Though they do play white artists, the station leans very staunchly toward black singers and musicians in its buys and live programs and original tapings.

Larry James, program director of KNUS-FM, Dallas.

developed lasting program. Everett Kunin, general manager of KVAR (formerly KITE), described his audience, and his station's music, as "contemporary Spanish." With an average playlist of 30 songs, recorded both in the United States and in Mexico, his station is strongly supportive of new artists and labels and is not afraid to go out on a limb with its listeners, like playing Barbra Streisand's Spanish version of "Evergreen."

KCOR in San Antonio is and has been for many years the numero uno station in south Texas for Latin music, but KVAR, with its "Latin



**Tulsa's KVOO wins top awards from the Academy of Country Music. General manager and vice president Jack Cresse (left) holds station of the year award, and Billy Parker displays his DJ of the year award.**

Jerry Moon, vice president and general manager of KAPE, says his company also plans to go on the air in late July with another station, this an FM band (KTUF) with a format he says is unique to the San Antonio area.

Four years ago, when Moon's station announced that it planned to open the new station, it was with the intention of having a disco format. "For lack of anything better to call it then," Moon says.

As interest in a pure-disco station has tapered off in Texas, however, the format was adjusted to fit a disco and jazz program. "I would estimate now that it will be 20% to 30% disco and the rest will be jazz-oriented disco and contemporary jazz," says Moon.

He expects his audience to consist of more whites than blacks, but considers it a general market station. The playlist will consist of 35 to 40 approved singles and cuts from albums and Moon compared the expected end result to the old underground stations. "We will play a lot no one else is playing and we won't hesitate to introduce new artists and labels," he says.

To accomplish the transition, Moon says KAPE will join with Mutual Black in September and switch its ABC Contemporary programming to the new FM station.

The more open, less specific formats Texas stations have

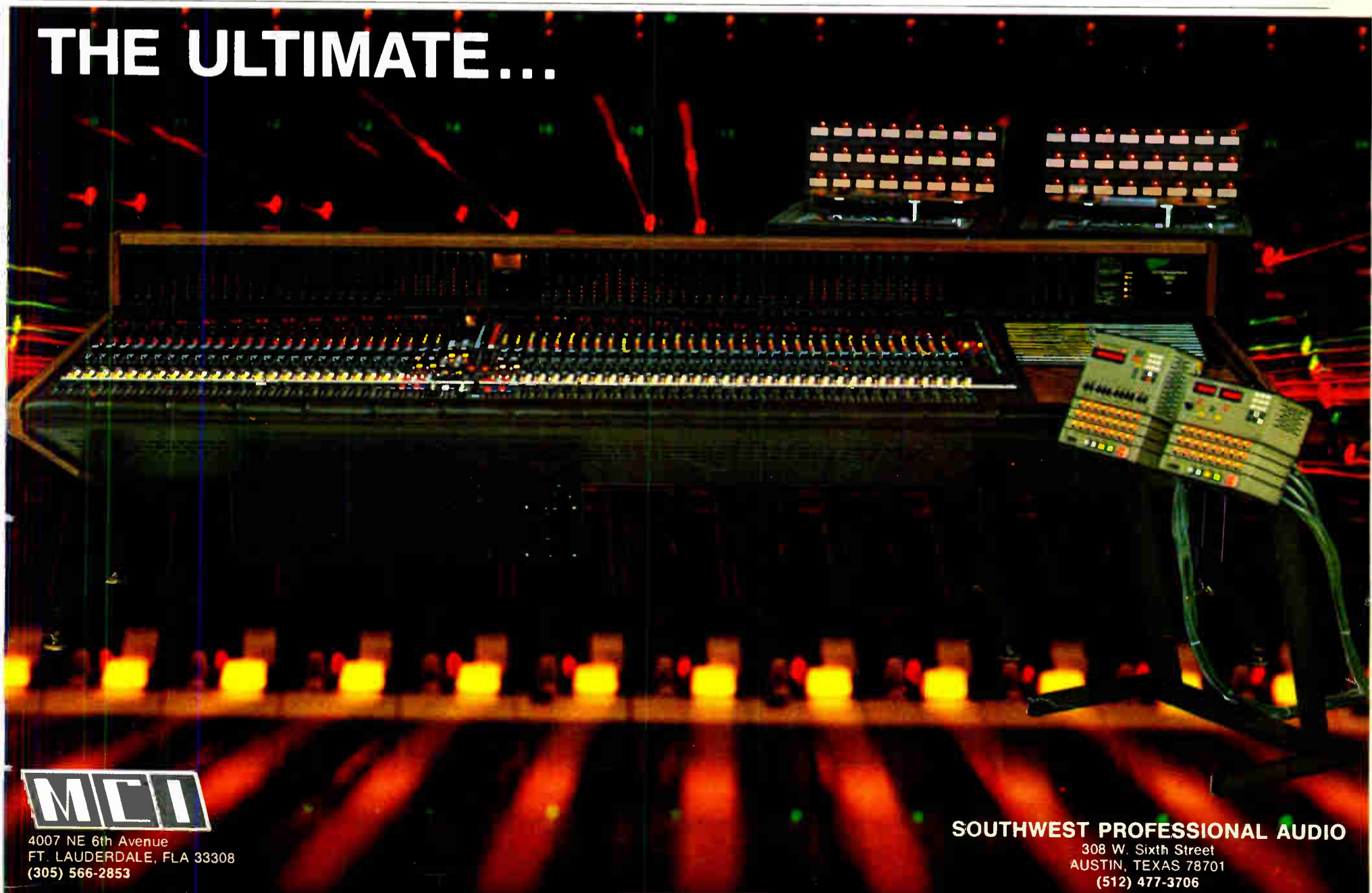
*(Continued on page TO-22)*

Susan Sanders is a freelance writer formerly with Dallas Magazine.



The rainbow rabbit, mascot of KMOD-FM in Tulsa greets crowds at the Tulsa International Raceway at the Grand Nationals.

## THE ULTIMATE...



4007 NE 6th Avenue  
FT. LAUDERDALE, FLA 33308  
(305) 566-2853

**SOUTHWEST PROFESSIONAL AUDIO**

308 W. Sixth Street  
AUSTIN, TEXAS 78701  
(512) 477-3706

# Recording Facilities On The Rise



## TEXAS

By JIM McCULLAUGH

Look out L.A., New York and Nashville—Texas recording studios are coming on.

The state is witnessing a feverish maturation at the studio level. Newer 24-track complexes are being built, existing studios are upgrading to 24-track, video is making a large presence, the remote business is thriving, at least one "vacation" studio is under construction, independent production is up, the local session player pool is said to be the best its ever been, and business seems to be ahead of everyone's expectations.

Sure, Dallas and environs remains heavily committed to "jingles" and that business is booming mightily. But music production—both local and national—is on the increase as well.

According to Steve Shields, Southwest Professional Audio, the MCI distributor in the state, at least 20 multi-track studios have been built in Texas in recent years. Interestingly, the majority are opting for MCI consoles and tape machines, underscoring that Ft. Lauderdale, Fla.-based firm's own growth. MCI and other top line equipment from other manufacturers are giving newer and existing complexes the technology edge to compete with studios anywhere.

He notes that in 1973, Austin, certainly growing daily as a recording studio center, had maybe eight or nine studios. Today the number is more like 23.

In Austin, the Pecan Street Studios has been attracting na-



Dallas's Goodnight Audio.

tional talent. Carole King just finished her recent "Touch The Sky" LP there for Capitol and the complex has wrapped up a second LP for Jerry Jeff Walker. The studios are MCI-equipped and according to Shields, "Austin is seeing a great deal of music growth."

Buffalo Sound has emerged as a new 24-track complex in Ft. Worth. Although in existence for several years, the facility went 24-track last November with an MCI automated console.

Explains the studio's Buff Haskins: "We're now geared as a music studio as well as a post production house. The Dallas/



Dave Teegarden, drummer with Bob Seger's Silver Bullet Band, at work in his home recording studio in Tulsa.

Johnnie Lee Wills confers with some of his "Boys" during the recording of "Reunion" at Tulsa Studios.



Ft. Worth area has become rich with players, even string players and that's going to fuel the local studio fire here.

Houston has just witnessed the opening of a major new 24-track complex—Inergi Studios, an offshoot of Inergi Records, a division of the Kickerillo Company.

Jerry Barnes, who used to manage United Western in Los Angeles, is the manager and relates: "All the multi-tracks are MCI and the console is an automated MCI."

Inergi Records has made a name for itself with country artist Mary K. Miller who is now on RCA. The artist in the middle of a new project at the new studio. Another project sees Pattie Keith finishing a project for Festival Records of Australia.

A major "vacation" studio is in the works 80 miles West of San Antonio.

According to Marty Manry, a principal and musician, the facility, when fully complete, will be on a 4,000 acre ranch in the San Antonio hill country near lakes, rivers and streams with horseback riding available to clients. Living facilities should be ready in about a year.

"We will have," he contends, "the first Neve board in the state as well as an Ampex 24-track and JBL monitors. I also

(Continued on page TO-16)

Jim McCullaugh is Billboard's Recording Studios Editor.



United Audio in San Antonio, a 2,600 square foot facility that specializes in both music and Cleo-award winning commercial work.

## OKLAHOMA

Tulsa and Oklahoma City have several major studios, with several attracting nationally-known acts in the country and gospel field for recording.

In Tulsa, the major investment is represented by Tulsa Studios, a division of the Tyler-Dawson company. The 24-track state-of-the-art facility features a custom built mixing console and a full complement of special effects equipment.

The sessions have been varied, including a duet album by Roy Clark and Clarence "Gatemouth" Brown just released by MCA, the critically praised "Reunion"



Ed Sandberry photo  
The control room of Houston's Magic Rat Studios.

album by Johnnie Lee Wills and his Boys on Flying Fish and an album of computer music titled "New Directions in Music."

Local artists who have recorded at Tulsa Studios include Hoffman Brothers Band, Ramloc, Ed Conley and David Breece.

Gospel music is an important element of Tulsa's recording scene. Tulsa Studios has recorded Richard and Patti Roberts, Souls Afire and Kenneth Hagen. The studio is also heavily involved in film work and boasts a facility that can handle choirs, orchestras or any large group.

Bingham's Ranch Studio is owned by George Bingham and offers a unique feature—a mobile control room that can also be used for on-location recording. The 16-track facility, located in the countryside at 141st and the Okmulgee Beeline, has done live recording for the Tulsa International Music Festival, Asleep at the Wheel and many other acts.

The studio has been particularly active in local rock acts and in gospel music. The studio also houses Morningstar Productions and handles sessions for many gospel acts, including the award-winning Stephanie Booshada.

Bingham's has worked closely with Pilgrim Productions, which has released two albums of local talent. "The Green Album" even made a few critics' "best of" list last year.

Other studios include Sunset West, a 16-track facility. It has hosted Bonnie Bramlett, Ann Bell and a host of locals including Randy Crouch, Scott Dooley and the Old Dog Band.

Walrus Studios, a 16-track facility, is housed with International Teaching Tapes Inc. at 4235 S. Memorial. Activity includes pop, country and gospel.

Charity Studios is a 16-track facility that works on a selective basis with local acts. Newly-opened Infinity Studios hopes to attract a wide variety of artists.

The home studios proliferate in Tulsa, with Bob Seger drummer Dave Teegarden's studio especially good. At present, Teegarden uses it only for his own work. Tulsa musician John Southern also has a home studio, Southern Recordings, that is available to the public.

In Oklahoma City, Media Sound is a 16-track facility that is heavily involved in commercial production. Musically, a great deal of country and bluegrass plus some gospel and rock are recorded there. Studio owner Dick Wilkinson estimates that 80% of Media's business is commercial production.

Moondog cut part of its "Okixtremist" album at Media and several "homegrown" shows were taped here for broadcast on local radio stations.

(Continued on page TO-25)



Danny Miller (left) and Mike Riley work on their songs at Oklahoma City's Media Sound Studio.



# Retail Maintains Solid Black Bottom Line



By JOHN SIPPEL

The Southwest, especially the state of Texas, continues to pace the nation as far as maintaining its black ink on a bottom line basis.

The Lone Star state, always an innovative embryo, also spearheads marketing ingenuity. Bill McGee, who parted company with the longtime Record Town/Sound Town retail pioneer in Texas a little over a year ago, has opened what is believed to be the first American one-stop/rack operation in Mexico City.

With his partner, John Gonzalez, another former Record Town/Sound Town executive, McGee has established Importadora de Discos, Mexico City. Kurt Rosenfeldt and a staff of four are one-stopping and racking the latest in U.S. imports through the entire country. McGee and Gonzalez point to the strong link they have welded with Mexican radio, wherein not only do they furnish promo copies of the latest singles and albums, but their representatives personally call on stations when they are visiting cities through that nation.

McGee volunteers that disco is exceptionally hot throughout metropolitan Mexico. "Casablanca Records, for example, is



Members of Asleep at the Wheel drop in on the grand opening of the Sound Warehouse store in Broken Arrow, Okla.

especially hot. You can tell Dick Sherman that we are moving lots of his product to Mexico from San Antonio," McGee adds.

McGee hasn't neglected his retailing background. Together with Carl Young, a former Record Town associate in Corpus Christi, McGee has established two Music Express stores. The first store opened early this year in Corpus Christi. It is a 3,500 square foot freestanding store managed by Tommy Young. The second store, opened in June, is a 2,300 square footer in a Del Rio mall. Two more Music Express locations should open before December 31, McGee notes.

Music Merchants, the parent San Antonio one-stop, is presently serving about 100 customers, Gonzalez says.

Though no concrete announcement has been made, some strong positive action is expected from the state's original retailing chain, Record Town/Sound Town, now operating out of Dallas. This chain, now headed by industry veteran Cliff Keaton, has just moved into greatly enlarged quarters to handle anticipated greater business from what is understood to be an expansion chainwise.



Jeff Hernandez photo

Inside Houston's Cactus, 6 foot square air-brush paintings of major artists grace the walls.

Top management of the chain has changed several times over the past three years. McGee left about two years ago. He was replaced by Tom Sims, who was the original branch manager for WEA Distributing in Texas. Very recently, stockholders reportedly caused another management shift, wherein Sims was replaced by Keaton.

Keaton is a former co-principal in B&K Distributing, Oklahoma City, a powerhouse independent label house for years until Keaton and the late Bill Burton folded their tent about 10 years ago. Departing along with Sims were Keith Dubbs, chief financial officer, and Ronnie Peebles, operations manager, and Alan Schapiro, who reportedly resigned. When the top management trio was voted out by stockholders, Schapiro had been expected to take over actual operation of the retail stores.

Plans are still underfoot for the chain to add a number of stores over the next year to the approximately 24 in operation through the state of Texas.

Store count will get a boost, too, if plans on the part of H.W. Daily Inc., Houston, work out. Bud Daily sees more Cactus stores coming to add to the present four. The oldest independent label distributorship closed its Houston doors earlier this year. All label distribution was consolidated in Big State Distributing, Dallas, headed by Bill Emerson Sr. Daily envi-

(Continued on page TO-25)

John Sippel is Billboard's Marketing Editor.

Jeff Hernandez photo



This Houston Warehouse reflects a country preference in the window display.



Texas boasts country star Dotty, who now records for RCA.



The Illusion disco in Abilene.



The Gap Band, recording for Mercury, traces its origins to Tulsa as the Greenwood-Archer-Pine Street Band.

Ed Sadberry photo



The ACA Recording Studio control room B, located in Houston.



Marcia Ball, a Texas talent gaining national exposure.

Ervin Harrigan (left) and Mark Hudson (right) have the #1 AM morning show in Houston, on KILT.



Jeff Hernandez photo



The Northpark Center in Dallas.



KRMG in Tulsa annually sponsors the Great Raft Race, (at right) attracting hundreds of entrants and over 100,000 spectators.



# Fickle Patrons Make For "Musical Chairs" Disco



A Billboard Spotlight

The proper ingredients for a successful disco in Texas might be: a good sound system, effective but not overbearing special effects, a good disk jockey, a large dance floor and a new club every 18 months or so.

A new club?

Texas disco fans are fickle, Sam Meyer, president of the Disco-Texas disco pool, thinks. "People always ask why do these clubs come and go so quickly. The answer is, someone down the street opens up a new one and everyone goes down there for a while." In the meantime, Meyer says, the smart club owner remodels, adds some new effects, does a lot of promo and then re-opens as another spot, drawing back his old following.

The business has been great for owners who knew what to expect from patrons, throughout the state. Many can make back their investment within six months and all should be able to enjoy a handsome profit before a new place opens and siphons away the customers.

Others resort to a much-used, but effective gimmick to retain their regulars. DaVinci's, in Dallas, touts itself as the Dallas version of Studio 54, setting bendable standards for mode of dress of potential customers as the mood strikes.



A well-dressed clientele frequents the Ritz in Houston.

DaVinci's, which opened in early 1978 as a private club, went public just a few weeks ago, with good results so far, according to manager J.J. Campbell. The club is open from 4:30 p.m. to 2 a.m. and plays disco, in all its versions, continuously, with disk jockey Louie Orellana coming into the picture at 9 p.m.

DaVinci's, which opened with a great amount of publicity, found the going a little rough at first, but as it caught on, began to have virtually turn-away crowds. At one point, it offered a service where a customer could call the club and have a DaVinci's car come to his home, pick him up and take him to the club, taking him home again when he was ready to leave.

This practice was dropped after only a couple of weeks, however, because it didn't find a lot of use from car-oriented Dallasites.

A new type of club that shows every possibility of doing well in Texas is the "country-western disco," a bit of a misnomer, perhaps, in that it mixes a couple of disco hits among standard country and contemporary country songs.

DaVinci's (at left) which was opened as a private club in 1978 in Dallas, just went public.

Diamond Jims opened in Dallas' club row, Greenville Avenue, in June and so far has been packed. The club, according to manager Doug Anderson, operates with the disk jockey format but may add live entertainment on an occasional basis as a sideline.

Diamond Jims operates with a wholesaler-provided stock and a playlist of 40 to 50 songs, most of which are played just once a night, interspersed with oldies and gold records. Local favorites include "Slippin' Away," the Bellamy Brothers hit and Will Barnes' "She Ran Off With Buck." Barnes is a Dallas-area entertainer who plays regularly at the Texas Tea House, a country night spot.

(Continued on page TO-18)



Ed Sadberry photo  
Sam Meyer, director of the Disco-Texas pool says smart club owners remodel and open under a new name to keep fickle patrons coming.



Zipper's in Tulsa benefits from the expertise of Michael O'Harro as consultant, Richard Long sound design and Graham Smith lighting design.

## BLACKSTONE PRODUCTIONS

813 W 24th • AUSTIN, TEXAS 78704 • 512/477 FILM



### IN STOCK!

- Spinners - Scanners -
- Strobes - Controllers - Pin Spots - Fresnels - Beacons -
- Sound Equipment - Lamps -
- and, of course, Slide Projectors

## Your Image is Our Business.

**BLACKSTONE CREATES IMAGES!** Yes, the slide projector is making its way back into the mainstream of discotheque and entertainment lighting. You see, many past users found that although this Kodak projector was the most reliable and professional projection unit available anywhere, it was only as effective as the slides that were put into it. That's where Blackstone comes in. For more than ten years, Blackstone Productions has been developing photographic and animated slide libraries especially for your field. With our projection techniques, you'll find it isn't necessary to change slides every two weeks, because we place our emphasis on the quality of the image, not the quantity. As projection specialists, we've got all the answers.

### "ATMOSPHERES"

Multi-Image Environments. Complete package show including six projectors, Avtec Control System, and a total professional slide presentation. This 3-screen presentation can cover any area from 4' x 18' to 10' x 45'

### POLARIZED ANIMATION

You won't believe your eyes. This exciting concept requires only a spinning disc and a Kodak projector. This carousel tray contains 81 different "motionized" slides which will instantly turn on any area!

### DESIGN

Designers and builders of fine discotheques. See our combination showroom/club, STARS, shining bright in the heart of Texas. Ask about our total franchise packages too!

*You are cordially invited to experience*

*Glimpse*  
A Continental Discotheque

915/698-3147

4125 South Danville Drive  
Abilene, Texas 79605

"We're Not Really There ... Unless You Are."

# Gilley's

PASADENA, TEXAS

It's ugly enough on the outside to scare the bugs off the grill of a pickup; big enough on the inside to hold a goddam rodeo.

The crowds it draws in a single month could fill the Astrodome twice over, and it's hosted every major country artist from Waylon and Willie to Bob Wills and Loretta Lynn. (As well as providing the setting for a new Paramount motion picture titled "Urban Cowboy," starring John Travolta).

In case you haven't guessed (or haven't seen Newsweek, Esquire or the NBC Today Show lately), the place is called Gilley's Club: A place where kickers and superstars dance shoulder-to-shoulder and belly-to-belly... a place that's doing a hell of a lot to make Texas the new capitol of country music.

## Mickey Gilley: It feels great to be on top

Stretching from armpit to armpit across the halter-top of a buxom cowgirl is the silk-screened logo of Mickey Gilley: co-founder and part-owner of this honky tonk empire of bra-less bull riders, bottomless beer cans, burly state troopers, belligerent urban cowboys, and balls-out bar room music.

With an impressive string of #1 hits to his credit ("Roomful of Roses," "Window Up Above," "Don't the Girls All Get Prettier at Closing Time"), Mickey has brought a nationwide following to the Honky Tonk sound... and turn-away crowds to the club that bears his name.

And sharing the stage with Mickey and other headliners are "Gilley's" regulars Johnny Lee and The Bayou City Beats... on tap nightly with a heady home-brew of hundred-proof country that's like nothing you ever tasted in Nashville.

## Looking for Mr. Goodbull

Driven by a powerful electric motor, and controlled by a cunning ex-rodeo star, "Gilley's" mechanical bucking bull is the club's most notorious "bouncer."

Yet (maybe because they have less to lose), the cowgirls at "Gilley's" consistently show up the guys at taking... and throwing... the bull.

## Gilley's Recording Studio (They don't miss a cue)

In a separate building just beyond the muddy four-acre parking lot (where complimentary "Gilley's" bumper stickers are applied nightly to customers' cars), stands "Gilley's" new recording studio: A sophisticated 24-track system capable of capturing performances in the studio or live from

the club next door. (In fact, it's now being used by Paramount to produce the track for "Urban Cowboy.")

So if anybody has doubts about Texas' first-class production facilities, maybe they'd better step outside.

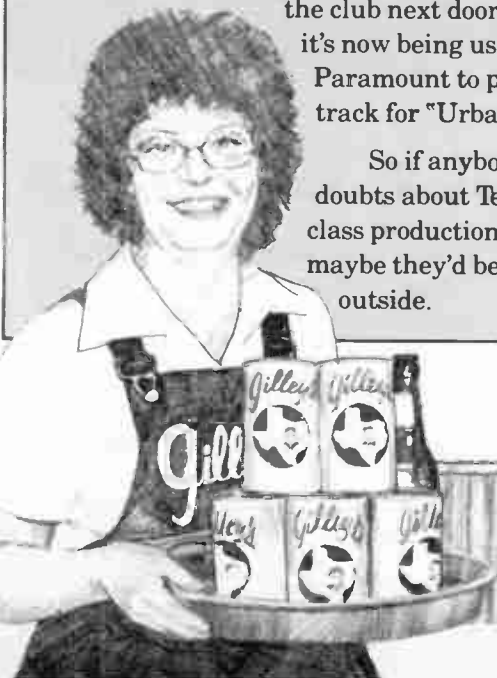


## Gilley's Beer ... puncturing the myth

Ignoring the convenient pull-top, your bartender turns another can of "Gilley's" upside down, punctures its bottom with a churchkey, hydroplanes it across the beer-swamped counter, and rings up 95¢.

An environmental measure to protect catfish from swallowing the metal tabs? The latest Aggie joke? Nope. It's because with their tops intact (a must for serious collectors), empties of Gilley's private label sell for a buck apiece in the souvenir shop.

(Some customers mumble in their beer that they can't taste a nickel's worth of difference.)



# The Multi-Faceted Latin "Mosaic"



By MARV FISHER

If it isn't the commonly referred to standard "Onda Chicano" (Mexican-American Sound), then it's a newly arising Latin Gospel. And if it isn't the Musica Norteno, up comes another distinct mood from the heart of Mexico, the latter easily pinpointed as the Mexican ballada. Finally, should there be a resistance of the aforesaid plus a newer breakthrough of Latin Disco, then it all boils down to a backlash of heritage into the mainstream of American rock and international disco.

This is the Texas (and a couple of pockets in Oklahoma) taste of the young, Latin record and tape buying public today. Where is it going? Nobody seems to really know, although the potpourri is emphatically in the direction of being rather optimistic.

"Of course, it sounds like a confusing state of affairs," asides one dealer, "but then we're looking at an audience which is varied in what it wants musically." He refers to the second, third and even fourth generations of Mexican immigrants, or even of people whose descendancy goes all the way back to the middle of the last century when this was, in fact, Mexican territory—but who chose to remain under the banner of the stars and stripes.

It becomes even more complex with the broader fusion of legal and non-legal immigrants who currently cross the upper and lower Rio Grande Valley from "below the border" by the thousands, maybe the tens of thousands, on a daily basis.

One established fact of the impact of what is happening in the McAllen-to-Brownsville American side of the international line, a stretch of some 75 miles, is that there is a constant population of more than 250,000. All are mobile with no particular worry about the present gas crunch.

Not all of them come to stay, but simply to browse, buy and bide their time. It triggered one, innovative Mexican-American, Arnaldo Ramirez Jr., vice-president of the 30-year-old House of Falcon Records, to change the pattern of things to apply to the mixed desires to the people in his area.

Besides such attractions as Rigo Tovar, the hot tropical star

Manny Guerra now sings and preaches to the people, by way of his Amen studio and label. Here he appears before a capacity crowd at La Fuente Super Ballroom in San Antonio.



signed to Discos Melody on the Mexican side and distributed in Texas, Oklahoma and nationally via Caytronics, Ramirez Jr. has teamed with another young promoter, Jerry Pace, to bring in Anglo names for one-nighters at his thriving, one-year-old Villa Real Entertainment & Convention Center (capacity 3,500).

"We generally have it filled anywhere from 80% to full capacity, not only with the Latin artists but people and groups like Peaches & Herb, Eddie Rabbit, Legs Diamond, War, Chic, among others," he states.

The younger Ramirez, son of the Falcon founder, Arnaldo Sr., who recently has become a civic leader and part-time politician (mayor for the fourth time in Mission, Texas and recipient of numerous "good neighbor" awards from both Mexico and the U.S.), will be teaming up in these months with Bill Graham and Louie Gaurel for a massive outdoor bash to attract upwards of 50,000 on 100 acres of land.

"We'll have seven bands and personalities for this one," asides the ambitious Ramirez Jr., "and three of them already committed are Eddie Money, America and Santana." The promotional concept divides his 24-hour day into worrying about how much product to sell and send to such distributors and rackjobbers as Alamo, Pickwick, G & G, Wiro and Bally Records and Tapes.

Further up the road in south and east Texas where resides a heavily populated Latin settlement (it hasn't changed much

from two years ago, i.e. almost 90% in the Valley and more than 50% in San Antonio) is the semi-industrialized, resort center of Corpus Christi, home of Freddie (Martinez) Records and where the "Onda Chicano" actually was born shortly after World War II.

Besides the "Baby Face" Freddie, who peaked with a Joe Mejia hit song, "Te Traigo Estas Flores" (LP sold more than 110,000 units, a considerable achievement for this style of music), five years ago, the roster includes such selling favorites in the state and elsewhere as Los Fabulosos, Joe Bravo, Augustin Ramirez, Los Chachos, Mayo, Los Kasinos, Carlos Miranda, not to mention Ramon Ayala.

All have had and are having marked success with their entries, and even if they don't attain the gold and platinum rankings according to U.S. sales standards, they are a testament and a reason for the personal empire of the Martinez clan (musician-administrator brother Leed is one of them).

"We've built a huge operation (new office and warehouse facility inaugurated last May to the tune of a \$250,000 initial investment)—and we intend to ride it into a bigger future," Lee confidently reports.

Although all is going along in a grandiose manner, with plans to move their 16-track facility from the northside to the

Irene Rivas of Cara Records in San Antonio prepares a tv program.



present site for more efficient control, both Freddie and Lee still feel radio airplay could be far better than what it actually is at present.

The big gripe both have is that not enough promotion is afforded the home grown product because there aren't enough so-called Chicano announcers around. The major crop of deejays and programmers on the Latin stations, including those beyond the state of Texas, are almost all Mexican-born naturalized citizens or legal residents.

"They tend to favor more of the sounds which come from their native land (and elsewhere in Latin America and Spain—

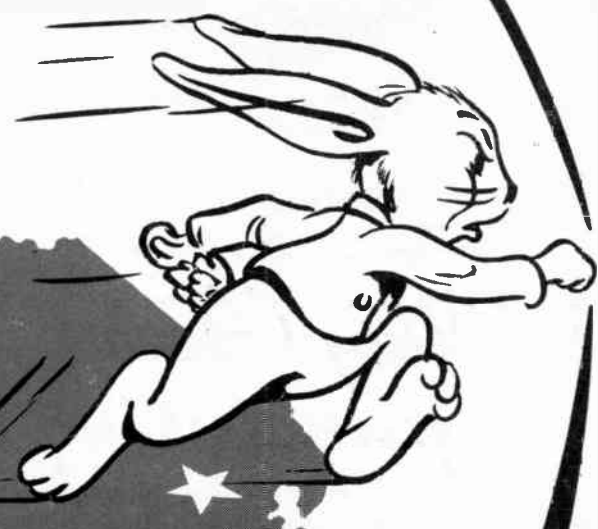
(Continued on page TO-19)

Marv Fisher is Billboard's correspondent in Mexico.

# RABBIT

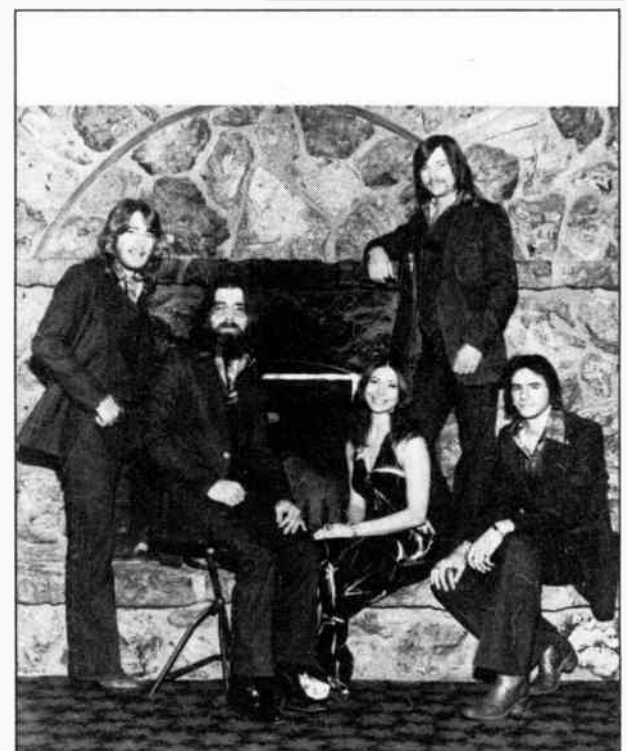
## Your Independent Distributor in Houston

Wholesaler  
of fine Records  
and Tapes



Please write or call  
for our free catalog.

RABBIT DISTRIBUTING, 1923 Antoine Dr., Houston, Texas 77055, (713) 682-0997



### Shady Lady & Smokehouse Band

- FAIRS: ARKANSAS FAIR ASSOCIATION
- ILLINOIS FAIR ASSOCIATION
- IOWA FAIR ASSOCIATION
- MINNESOTA STATE FAIR
- MISSOURI FAIR ASSOCIATION
- NORTH DAKOTA STATE FAIR
- SOUTH DAKOTA FAIR ASSOCIATION

NOMINATED: MOST PROMISING NEW GROUP FROM THE MIDWEST.

Management & Direction: 8517 Shagrock  
ROBERT MORGAN Dallas, Texas 75238  
(214) 341-1172

---

FROM TULSA

---

# AMERICA'S LEADING COUNTRY MUSIC AGENCY.

ROY CLARK  
FREDDY FENDER  
ROY HEAD  
JANA JAE  
REX ALLEN, JR.  
GEORGE LINDSEY  
JODY MILLER  
OAK RIDGE BOYS  
MINNIE PEARL  
RAY PRICE  
JOHNNY RODRIGUEZ

JOE STAMPLEY  
HANK THOMPSON  
MEL TILLIS  
BUCK TRENT  
TAMMY WYNETTE

*JIM HALSEY  
CONTEMPORARY LTD.  
PRESENTS;*

GATEMOUTH BROWN  
MICHAEL MURPHEY  
RICK NELSON



THE JIM HALSEY ©. INC.

PENTHOUSE/CORPORATE PLACE • 5800 EAST SKELLY DRIVE • TULSA, OKLAHOMA 74135 • (918) 663-3883 • TELEX 49-2335  
9000 SUNSET BLVD. • SUITE 1010 • LOS ANGELES, CALIFORNIA 90069 • (213) 278-3397

TULSA    LOS ANGELES    NASHVILLE



- 16/24 track remote unit based in Dallas.
- Fully equipped production van available for travel.
- Call or write for a brochure.

**Omega Audio**  
**2805 Clover Valley Drive**  
**Garland, Texas 75041**  
**214/226-7179**

## TEXAS LABELS

• Continued from page TO-6

Burke. Catalina Candy has been signed as a disco/pop group.

"We're doing things that are universal in appeal that we can merchandise best," advises Johnson. "If other labels approached it this way, it'd be a good thing for this town. We're in Texas because we believe in what's going on here."

At Inergi Records, there's a big question mark. The label's main artist Mary K. Miller is now on RCA Records with an Inergi production deal. The label opened a Nashville office with Frank Jones heading it, then suddenly split for Houston sans Jones, and only with Tim Williams. The new Inergi Studios are doing okay, but is there that much action to keep everybody happy in Houston? We'll see.

Vince Kickerillo, owner of the label and the 32-track Inergi studio, continues his fun chore of producing Mary K. Miller, a fast-rising country artist. But it looks as though Kickerillo likes the distribution umbrella of a major over his own self-controlled label empire.

In Houston, you'll also find Almanac Records, Buttermilk Records with Charles Bickley effectively heading it, Ramex Records and Lonnie Wright's labels through Wright Productions and Promos.

The most successful label in Texas, and one which defies the statements about "nothing to talk about" in the lead sentence, is Word Records in Waco. It is something to talk about. And, in the years to come, it will be something more to talk about.

Not only is Word Records one of the most successful labels in Texas, it's one of the best in the country. "We've always been an innovator in the areas of marketing and sales," states Marvin Norcross, vice president and secretary/treasurer. "It was either sell them or starve to death."

Gospel is the word for Word. "We're not in the hit business," says Norcross. "But we've always been heavily involved in the marketing area of religious records."

Under the Word banner, Evie Tornquist has become a religious music superstar, and someday might threaten the MOR market with her supertalent. She currently draws the largest artist royalty check from Word.

Though Norcross expects some labels, especially the smaller ones, to suffer in the expected hard days ahead, he feels the future is golden fleeced for Word: "Word is in a continual upward growth spiral."

What if a recession sets in? Word isn't worried. "We've lived through two or three of these," recalls Norcross. "They've never effected us. If anything, people turn back to their religious roots more."

Word, with its affiliated labels, covers the religious music

scene from traditional to contemporary. And Word isn't worried.

In Dallas, there's the General, good ol' Bart Barton who has seen several of his Sunshine Country Records surge onto Billboard's country charts.

The General is leading his troops into some new directions. He's moving everything into General Productions, and now will take his artists beyond the confines of Sunshine Country Records. "I'm going independent on product," informs Barton.

The General feels the best times are ahead with his new freedom. "This has been good for me—getting in with these heavier guys like Ray Ruff and Brien Fisher," he observes. He praises the progress of such studios as January Sound, with its new 24-track. Autumn Sound ("great acoustics"), Sumet-Bernet and Crystal Clear.

At Derrick, based in Gainesville with an office in Dallas, David Houston is the latest act signed. Also, there's Leon Rausch and the AOR group, the Bee's Knees, according to Derrick's vice president and general manager, Stephen Newell.

"Being in Texas isn't a handicap," says Newell, though he admits being an independent is "hard" in these days. "If you have good product, the stations will play it."

Noting that Texas has always been big in jingles and commercials, but the state is finally getting some state of the art studios, Newell notes, "You don't have to be in Nashville or Los Angeles for a record company as long as you have competitive product."

Also in Big D in Texas Re-Cord Co., a division of Western Head Music Co., claiming to be the "largest independent record label based in Texas." It's owned by Augie Myers and Lucky Tomblin, and distributed by its own network of indies throughout the U.S. and overseas.

What trends does Tomblin perceive? "The major independent distributors suddenly have a much greater need for quality product—and these recent developments have caused many of the large distributors to re-think their promotional and marketing strategies."

Dallas also claims MDJ Records, touting Judy Argo in a hefty promo barrage. The DFW area also includes Action Records, Bollman, and Major Bill Smith in Ft. Worth (continuing his long-time music business success in talent and records), Mulberry Square, Oakridge, Rainbow Sound, Richey, Shalynn, Sixpence, and Robert Morgan has formed a regional label called Gold Train Records.

Don Shafer continues to issue impressive product on his Dallas-based Texas Records.

In Corpus Christi, Bruce Taylor, owner of Ram Productions, a conglomerate including a record firm, booking agency and publishing company, advises, "We take our act to the sticks."

That act is the Gary Davis Band. The group is now finishing

(Continued on page TO-25)

FROM ALL OF US  
 TO ALL OF YOU

THANKS FOR  
 A GREAT FIRST YEAR

**The Galladium**  
 Dallas

6532 E.  
 NORTHWEST HWY.  
 DALLAS, TEXAS 75231  
 214/692-8878

**Eaton Page**  
 Productions

P.O. BOX 10844  
 DALLAS, TEXAS 75207  
 214/824-1813

**HEP**  
 MANAGEMENT

REPRESENTING:

MARC BENNO

clarance

"GATEMOUTH"  
 brown

the  
 BUGS HENDERSON  
 group

FOR FURTHER INFORMATION CONTACT:

DANNY EATON, OR JIMMY PAGE 214/824-1813 DAVID HICKEY 214/692-8655

# RICH REGION

• Continued from page TO-3

his hat in Houston, and recently launched his new Starlite Records label under the distribution wing of CBS Records. Or Jim Halsey, the talent impresario from Tulsa who has taken country music to new heights and new countries, and recently restructured his international music festival with a loftier goal in view.

Names like Bill Hamm, Carlyne Majer, Louis Messina,

Jimmy Page, Danny Eaton, Jack Orbin and Mike Clark reflect the bold new business types in the Lone Star State.

There's the continuing success saga of Don Shaffer in Dallas, touting the talents of acts ranging from the beautiful Rebecca Jo Featheringill to Wendell Adkins, a Waylonesque singer who packs them in to any venue he's booked. Or the "General," Bart Barton, head of Sunshine Country Records who has produced, and prodded, dozens of records onto the Billboard charts.

In Austin, where "Austin City Limits" still carries top Texas talent throughout the nation over PBS, Mike Brovsky, the

transplanted New Yorker who now dines on Mexican breakfasts at a TexMex Austin bakery, leads his charges (he's manager of Jerry Jeff Walker, more than a fulltime job in itself) to his Pecan St. Studio and his expanding production/managing office.

Ol' Buster Doss, one of the few Texans who looks like a Texan, has been doggedly pursuing his management/booking/journalism enterprise, contributing magnificently to the success of Willie Nelson's July 4 Picnic in Austin—the most successful to date.

And, bigger than ever, is the "Grapevine Opry," the live show boomed over radio from that tiny Grapevine community near Dallas. With an annual awards show and the continued SRO crowds, this event has become a stellar spot on the country music circuit.

It's only fitting that the national drink of Texas—beer—should contribute to the music scene. Both Lone Star Beer and Pearl Beer have sponsored concerts and tv shows, boosting the region's music to bubbly new heights.

Though Laredo and San Antonio are natural outlets for the Latin influence in Texas music, you'll find it infiltrating all areas of the state and even into Oklahoma. It's healthy, it's good, and it will continue to prosper.

From classical to ZZ Top, Texas and Oklahoma run the gamut in musical styles and tastes. It's a rare area, producing vintage music in our time.

It's hard to analyze, but so, so easy to enjoy. **Billboard**

A Billboard Spotlight

## A WORD TO THE COUNTRY MUSIC INDUSTRY

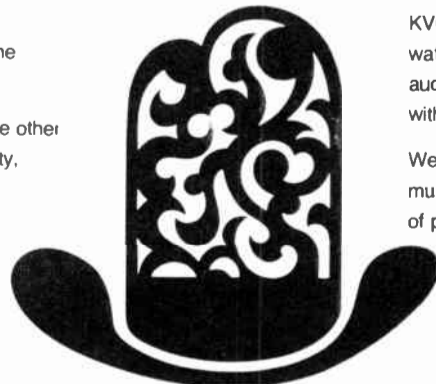


# THANKS!

KVOO recently received the two highest awards given in broadcasting . . . coveted awards from the Academy of Country Music.

One award is for "Radio Station of the Year." The other award recognizes our well-known radio personality, Billy Parker. And it makes the third time he has been named "Disc Jockey of the Year."

It's the first time these double honors have been presented to a station and its disc jockey outside California.



# KVOO 1170

50,000 watts/24 hours

**TULSA, OKLAHOMA**

Represented by Blair Radio

KVOO — Big Country — broadcasts with 50,000 watts power, 24-hours a day. Our vast listening audience reaches into 38 states, Canada and Mexico with the best in Country & Western programming.

We're proud to be recognized as #1 by the country music industry. Because it's made up of the kind of people who have always been #1 to us . . . YOU!

All of us at KVOO have lots of thanks . . . for every listener!

## OKLA. LIVE

• Continued from page TO-4

homa in Norman, the Lloyd Noble Center is also an important facility.

The Tulsa clubs have been particularly attractive for national rock and country stars to find musicians for their bands. Tulsans have worked or are working in bands with Eric Clapton, Waylon Jennings, Bob Seger, B.B. King, Rufus, Asleep at the Wheel, Elton John, Rick Danko and Joe Cocker.

Superstar session drummer Jim Keltner is also a Tulsan.

Hank Thompson, the country music star, has been an Oklahoma resident for many years.

Recent additions to the Tulsa music community include Roy Clark, Buck Trent and Jana Jae, and Johnnie Lee Wills still performs occasionally in Tulsa.

Gus Hardin, a perennial Tulsa favorite, has been working in Las Vegas with Johnny Paycheck. Hardin has a blues-influenced voice that has attracted a strong local following.

The ultimate problem with this strong talent in Oklahoma, is the fact there isn't sufficient recording strength in the state to develop talent at home. If an artist has national aspirations, there is little choice but to leave Oklahoma. Many would prefer to remain if a viable recording company would develop.

Muskogee has produced an excellent rock'n'roll band in the Hoffman Brothers Band. Like Two Guns of Lawton, the Hoffmans withdrew from club work several years ago to develop original material. Now, Two Guns is signed to Capricorn Records and the Hoffmans are talking with several recording companies.

Tulsa singer/songwriter/producer Steve Ripley recently inked a contract with Leon Russell's Paradise Records in Los Angeles. Ripley produced albums by Johnnie Lee Wills and Roy Clark—Gatemouth Brown.

The biggest impact for Oklahoma has been created by the presence of the Jim Halsey Co. Halsey's Tulsa International Music Festival attracts a vast array of international press and top stars of country music. The festival became a television

(Continued on page TO-21)

AUGUST 18, 1979, BILLBOARD

# the \$500 one night stand

**\$500 now rents Houston's finest intimate concert hall.**



- Many summer and fall dates still open. Call now and get first choice on dates.
- Seating capacity of 2,860.
- Recently remodeled.
- Only 12 miles from downtown Houston in Sharpstown.

## Celebrity Circle Theatre

7326 S.W. Freeway Houston, Texas  
Contact Diane Smith (713) 626-3520

# TEXAS STUDIOS

• Continued from page TO-8

think it's the only studio being built entirely from the ground up in the state.

"I don't think I would have built a studio unless I could have built it at a locale like this," he continues. "We want, at first, to attract local bands and then aim for national acts. I think more artists are beginning to realize what's going on here in terms of studio facilities available. We are going to pattern ourselves after Caribou but don't have the kind of harsh winters they get in Colorado."

According to Paul Christensen, president of Omega Audio Remote Facility in Dallas, his business has "doubled" over the last year.

He notes that his 16/24-track rig may be joined by a second truck if business continues on the upward spiral it's been following.

Recent live dates have included the Boomtown Rats for CBS, Spryo Gyra for Infinity, the Charlie Daniels Band, John Hall and Capitol's Louisiana LeRoux.

"A lot of artists start their tours here," notes Christensen, "so we are able to participate in giving them live product. We also do a number of simulcasts on local AOR stations."

The rig also participated in the recent Texas World Music Festival which featured such acts as Aerosmith and Sammy Hagar.

Equipment inside the truck is MCI and a custom 30 in/24 out console. On order is Otari's new 24-track recorder.

"We also doing a lot more multi-track to video," he foot- notes.

Reelsound Recording's Malcolm Harper, based in Manchaca, indicates his remote business has been up also. His truck contains an MCI 24-track console, an Ampex 2-track and JBL monitors. Also on hand is an extensive array of outboard gear.

The Bee Gees started their recent tour in Texas and Reelsound participated in recording material for the group's upcoming fall television special. At least 50% of the truck's business is outside the state, Harper notes, and recently was at the site of a reggae festival in Florida. The rig also cut Asleep At The Wheel's recent live Capitol LP.

At United Audio Recording Co. in San Antonio, owner Robert Bruce indicates that continually increasing business has resulted in a major expansion.

The 2,600 square foot facility now contains two studios, one specializing in music and the other in narration/post production/radio work.

Included, equipment-wise, is a Spectrasonics 1024 mixing console and a full array of state of the art outboard equipment and micor microphones.

The facility also has its own production company, according to Bruce and is guiding the fortunes of Passenger, a group that contributes to a lot of the work the studio turns out. According to Bruce, the group is near a major label deal and he likens them to a Weather Report.

On the commercial side, Bruce also adds that the facility walks away annually with Cleo awards for its first-rate commercial work.

"People don't have to go elsewhere," he notes, "anymore for players. The calibre here is extraordinary. We are competing very successfully for Southwest business and attracting other national projects as well."

In Houston the irrepressible Cajun producer Huey Meaux continues to operate his very successful Sugar Hill Studios, now featuring two 16-track rooms. He notes he doesn't want to move up to 24 since he can get what he wants with 16. His production successes reinforce his beliefs.

He has a custom label deal with CBS called Starflite Records with three acts, Freddy Fender, Warren Storm and Tommy McLain.

"Business has been very good," he notes. "I think one of the key elements for young musicians here is that we have so many diverse cultures in this state near each other that they learn to play each other's music. It's a hot cross section."

Meanwhile artist Mickey Gilley continues to operate his own recording studio and club complex in Pasadena, Texas.

In Dallas, Sundance Productions has emerged as the state's major audio/video complex doing booming business in both areas.

In addition, according to facility manager, Don Broughton, the complex has gained a computer animation capability and may be unique in the country with the type of interfacing involving everything—locking audio to video to computer animation.

Artist Johnny Taylor has been working on audio tracks at Sundance which contains one 24-track room, a stage and an off-line editing room.

"There are a lot of artists," says Broughton, "that have the potential to break from here. Of course, you still don't have the major label a&r presence but there are recording facilities in this state that are as good as you will find anywhere else in the U.S."

A brand new 16-tracker is under construction in Austin called Sweet Sixteen.

According to president Mark Eastwood, equipment will consist of a custom Neotek board with Ampex tape machine and custom monitors. Eventual plans call for an expansion to 24-track in the next two years.

Eastwood indicates that the facility is looking to attract national and international recording artists and expects to be operational in the fall.

Billboard

**THUNDERBIRD ARTISTS PROUDLY PRESENTS:** RANDY BARLOW ED BRUCE PAUL T. MORRIS DALE SMITH JOE SUN JAMES TALLY THE SHOPPE TWEED FREDDY WELLER



*Thunderbird Artists*  
A DIVISION OF THE JIM HALSEY CO.

3225 S. NORWOOD TULSA, OKLAHOMA 74135 (918) 627-9730

## Move Up To "Quick-Vue" And Increase Your Profit!

Our customers believe in a good fixture for their products and if you would like to increase your profits then let a QUICK VUE display do your work for you.



Model RD 800

"NOBODY DOES IT BETTER" We design and build store fixtures especially for the music industry.

Send for our free color catalog and we are sure you will agree that the QUICK VUE system is the most profitable way to increase sales.



Model CD 8 Quick-Vue Tape Holder



Model W-2-8 Tape Display Case

We also have a combination holder that displays 8-track and Cassette. Model W-2-5

**creative**  
store equipment, inc.

P.O. Box 933, Terrell, Texas 75160  
Phone (214) 563-5869 or Dallas (214) 226-7248



# STONE CITY ATTRACTIONS

means bu\$ine\$\$ so...



Hitch up for a  
Reverent Ride through  
TEXAS and OKLAHOMA  
with  
STONE CITY  
ATTRACTIONS!!!

**The #1  
Concert Promoter  
in  
Texas - Oklahoma**

Already in 1979,  
STONE CITY ATTRACTIONS  
has promoted...

TED NUGENT  
ANGEL  
THE OUTLAWS  
PAT TRAVERS  
RICHARD T. BEAR  
BOSTON  
SAMMY HAGAR  
SANTANA  
EDDIE MONEY  
SAD CAFE  
BUDGIE  
SIRIUS  
STYX  
ELVIS COSTELLO  
RUBINOOS  
PATTI SMITH

VILLAGE PEOPLE  
GLORIA GAYNOR  
YES  
TRIUMPH  
JOURNEY  
AC/DC  
NEW ENGLAND  
CHEAP TRICK  
SWEET  
MAHOGANY RUSH  
POCO  
PETER FRAMPTON  
VAN HALEN  
CHRIS DE BURGH  
RENAISSANCE  
BLACK SABBATH  
AEROSMITH  
REO SPEEDWAGON  
IAN HUNTER BAND

RUSH  
APRIL WINE  
NAZARETH  
THIN LIZZY  
JUDAS PRIEST  
TOO SMOOTH  
UFO  
WIRELESS  
BILLY JOEL  
DIRE STRAITS  
BAROOGA BANDITS  
ALICE COOPER  
THE BABYS  
LEGS DIAMOND  
JETHRO TULL  
UK  
SUPERTRAMP



**JACK ORBIN**  
Executive Producer

World Radio History  
4415 Piedras Drive West, Suite 253 ★ San Antonio, Texas 78228 ★ (512) 732-1101





## TEXAS' FIRST AUTOMATED 24 TRACK RECORDING FACILITY.

# "THANK YOU!"

ASLEEP AT THE WHEEL  
BETO Y LOS FAIRLANES  
CHRISTOPHER CROSS  
ALVIN CROW  
KINKY FRIEDMAN  
STEVE FROMHOLZ  
RAY WYLIE HUBBARD  
ERIC JOHNSON  
CAROLE KING  
LOS GONZO BAND  
GARY P. NUNN  
DOUG SAHN  
THE SHAKE RUSSELL BAND  
TRAVELER  
JERRY JEFF WALKER

MICHAEL BROVSKY & STEPHEN SHIELD,  
DIRECTORS

NOW ACCEPTING BOOKINGS FOR SPRING 1980

310 West Sixth Street, Austin, Texas 78703  
512/477-1122 474-6926

## FICKLE DISCO

• Continued from page TO-10

The club was formerly known as The Pawn Shop, and switched formats after new clubs began to take customers and the country disco theme began to catch on. "It was kind of inevitable, it was just something people want to hear," Anderson says.

Gay clubs are very much a part of the disco scene throughout Texas, the Old Plantation and others in Dallas among the leaders, along with strong gay clubs in Houston, Austin and San Antonio.

Predictably, perhaps, favorites of audiences in the gay clubs include the Village People, Donna Summer and others who are popular with mass audiences, but whose music has special meaning for gay communities.

The mobile disco is a concept that has brought music and dancing to some corners of Texas that might otherwise have been left to country bars and ethnic lodge dances. Joel Cortez, who operates out of Corpus Christi, has had a mobile disco operation for nearly four years, charges \$2 admission and opens in small towns on weekends.

These clubs tend to attract a younger audience, with less money to spend (and not old enough to buy drinks to spend it on), but offer playlists comparable in length and rotation to standard clubs, carrying as many as 60 songs and rotating in five to seven new ones regularly.

Hernando Abilez of Austin runs Deja-Vu Productions, a statewide mobile disco six years in operation and Lance Lacy runs Disco/Dynomite from Kilgore, Texas. Both are open all week and cater to strong 60%-75% under 18 crowds.

Mobile discos are necessarily a bit limited in the extras they can offer in the way of special effects, but they usually include blacklights, strobes, spots, chaser/sequencers, mirror balls and, occasionally, fog machines.

Houston is home to possibly the most famous disco in the state, elan, which has now established a club in Dallas and is continuing to spread. The Ritz, run by Ken Smith, and Numbers, managed by Frank Collins, are two of Houston's more successful gay discos.

"We have had an excellent business so far," Collins says of his club. "We try to see that things on our list move through pretty regularly and keep up with songs that will remain strong for some time. We get a lot of requests, so we have to have a fairly solid library."

Contrary to what many Texans might think, the music in gay clubs, aside from a few standard "in" songs, is very similar to that in most other Texas clubs, Collins says. "We even get a lot of mileage out of good country music," he adds.

Brad Hutchinson, manager of the Silver Phoenix, says he has worked both through the disco pool arrangement and in-

dependently, and prefers the pool when the distributors cooperate by providing all members with the same thing. "It gets rough when people go to other clubs because you don't have the music they want to dance to."

Nutcrackers, in Fort Worth, has more than two year history at its location and well over 1,500 titles in its library, rotating 50 to 60 through its playlist each week. Almost all its records come through a pool, with the remainder being picked up in retail outlets.

Scotland Yard, in Lubbock (part of a chain), has operated for seven years and caters primarily to an 18-30 age crowd, according to manager Randy Little. The club initiated a fairly large turnover in records in its playlist, adding and dropping as many as 20 titles a week, but according to Little, his audiences demanded such variety.

"We compete a little bit with radio stations that have pretty fast paced programming," Little says. "So we have to see to it that the music we play is as up-to-date as what the people hear on the radio."

Little said a large portion of his crowd consists of Texas Tech Univ. students, as much as 95% students, and his music is geared toward that audience.

San Antonio, a largely ethnic city with its heavy Mexican-American population, enjoys a variety of both straight and Latin disco, with several gay clubs that attract both straight and gay customers.

Places like the Magic Time Machine and Burgandy Woods draw loyal crowds and are heavy on large libraries and special effects. Burgandy Woods, managed by Andy LaGueruela, has joined some of the Dallas and Austin clubs by capitalizing on the interest in country music. His clubs program about 80% straight disco and as much as 15% country, obtaining most of its records (50% 12-inch 45s) through a pool and a small amount through retail outlets.

Texas discos have not been as active in breaking in new sound and labels as they might be, but most club managers and disk jockeys say the public's declining interest in the heavy beat, breathy music and its growing interest in groups, country and jazz-oriented disco will begin to open doors for new artists, new record companies and more live acts.

Oklahoma is probably fortunate to have any discos at all, but interestingly can boast of having some of the fastest growing clubs in the Southwest.

The state's liquor laws (Oklahoma is dry statewide) have for years put a damper on the opening of expensive new clubs, because memberships and an involved and inconvenient procedure were necessary to buy liquor. As a result, most clubs had to institute cover charges to make up for the lost liquor revenue.

Things have changed, however, in Oklahoma. Major small chains, like Pistachio's and Molly Murphy's have done well in Tulsa and Oklahoma City and smaller clubs have found new

## UP AGAINST THE WALL YOUR SYSTEM HAS FINALLY HIT BOTTOM

True lowest-octave, low-distortion, high-efficiency performance can now be yours where you thought you didn't have room for one of those "big black boxes". Our model 1718S vertical folded bass horn uses only 7.6 square feet of valuable floor space. (Its little brother, the 1715S, uses only 5.8 square feet.)

This is the upright version of our model 1718, the same basic 16 Hz horn currently on tour with the BeeGees. Just part of the new generation family of low-bass, mid-bass, mid-range and super-high systems from The concert specialists.



**SHOWCO**

SHOWCO MANUFACTURING CORPORATION  
1225 Round Table Drive Dallas, Texas 75247  
Phone (214) 630-7121

Applying "on the road" experience to the audio arts.

# IT'S A DOGGETT-PARR PRODUCTION !

*"Our Success is on Record"*

**OVER A QUARTER OF A CENTURY OF  
TOP QUALITY RECORD PRODUCTION,  
DISTRIBUTION AND PROMOTION.**

Record Production



**Polkarama  
records**



TOM R. PARR—Pres.



BILL KILGORE—Pres.

Record Distribution



**rentex  
RECORD  
DISTRIBUTING CO.**

BRENT M. HOEY—Mgr.

Record Publishing



Record Promotion



## RAY DOGGETT PRODUCTIONS, INC.

A Division Of Doggett & Parr Industries  
Ray Doggett—Chairman      Randall Parr—President

**4125 HOLLISTER, HOUSTON, TEXAS 77080**

**1-713-462-6530**

life in college towns like Norman and Lawton. Even gay clubs, which once existed almost totally underground, have begun to flourish.

The laws haven't changed, club owners have just managed to build through patience and persistence a steady clientele, and a healthy convention and tourist business in the major cities has brought in if not a soaring business, at least a new group of bodies and some desirable outside dollars.

Pistachio's in Oklahoma City, for example, operates on a one-time private club membership of \$100 but has done well, even without the huge crowds that are traditional in other major U.S. cities through its three year history. The clubs, managed by Jerco Inc., are open six days a week and usually program 90% heavy music and 10% with a slower beat, giving the customers a chance to rest.

Pistachio's is a little unlike most of the other clubs in Oklahoma in that it gets all its records directly from the wholesaler. Nevertheless, it is able to add and drop as many as 20 titles a week regularly and has built up a small but respectable library with almost 1,000 records.

Molly Murphy's is generally considered the best known disco in Tulsa and like Pistachio's, which also has a Tulsa club, is open six days a week, and features a live disk jockey. The club programs mostly disco with about 10%, occasionally more, country and jazz, and sees packed houses most weekend nights.

Tulsa and Oklahoma cities both enjoy the status of college towns, with the Univ. of Tulsa and several smaller schools there and Oklahoma City Univ. and others in that city accounting to 60% to 85% of those cities' club regulars.

Local discos are certainly not few in Oklahoma, but the disco format is only a few years old. Fletcher Williams' Light Cruise Productions, based in Oklahoma City, has rented disco equipment for more than a dozen years reaching out into the rural and semi-rural areas of Oklahoma. From this vantage point, Williams has watched the industry grow.

"For a long time, clubs didn't have a very large cash flow, so they spent their money almost exclusively on records and decor," Williams says. "Now that this has caught on, and is doing well, they have branched out into special efforts, even the complicated ones."

He offers chaser/sequencers, color organs, a dimmer board, strobes, lasers, black lights, floors, mirror balls, fog machines, bubble machines, neon and other accoutrements of both permanent and mobile discos.

"The mobile disco is beginning to make it in Oklahoma," Fletcher says, but it is still hampered by liquor laws and individual city ordinances. Henrietta, Okla., even passed a law banning dancing within that city's limits.

Gay clubs, like Oklahoma City's Free Spirit, have discovered a steady rise in attendance, and the state's gay community came out into the open more readily and hassling by law enforcement agencies was reduced. Steve Sixbey, manager of the Free Spirit, says his club has done well in the nearly three years that it has been open in a location near a residential area. "If we can make it here, then things have to be loosening up," Sixbey says.

The Free Spirit has a disk jockey seven nights a week and a record library, purchases almost exclusively from a record pool of nearly 1,000, mostly LPs and large singles. The club's young clientele (18-30) prefers the hard rock version of disco and the special effects are basic but plentiful.

Oklahoma is a little behind the rest of the country in joining in with the mainstream of disco interest, the fact brought about as much by its laws as by its traditional love for country music. But in the past three years, club owners and disk jockeys say it has been possible for new spots to open, successfully, and for retail record sales and local radio stations to complement the growing support for discos.

SUSAN SANDERS  
*Billboard*

## LATIN MUSAIC

• Continued from page TO-12

Julio Iglesias, Camilo Sesto and Rocio Durcal are typical examples of artist impact here from that European nation," Lee Martinez comments.

On the other side of the coin, Caytronics is solely dependent on what product they get from deep in the heart of Mexico. Their tieups with CBS, RCA, Melody, Discos America, the record affiliate of Televisa, and Ariola Mexico, among others, have given them considerable strength not only in the Texas area but all the way north to Chicago and west to Los Angeles with such releases.

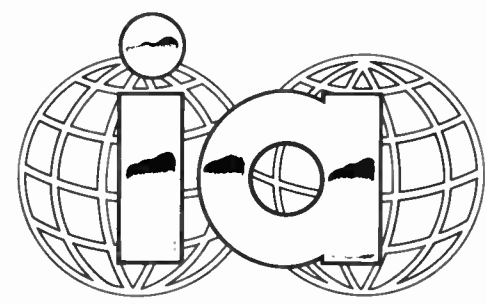
"We've grown in sales by approximately 20% to 30% in the past two years—and if we can just control the piracy somewhat it could even get better," Charles MacDonald, the firm's branch manager in San Antonio, claims.

Based on some coordinated efforts by the members of ALARM (U.S. Latin Record Merchandisers) at a meeting held in San Antonio last March some strides were made in that direction. MacDonald also added that there are now much closer ties with the FBI to combat illegal tape traffic.

"Somehow, there always seems to be someone new coming on the scene," asides Leo Lozano, Caytronics' Mexican-born promoter who now hustles it up convincingly in both languages in the Texas area. One of them he is referring to is Pedrito Fernandez, a child find by CBS De Mexico, and Susy  
*(Continued on page TO-21)*

### CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Salvatore Scorza.



## LELAN ROGERS

&

## INTERNATIONAL ARTISTS RECORDS, TAPES & FILMWORKS\*

(Encino, California)

**Happily Announce Their**

**re-rooted**

**Affiliation With**

## RAY DOGGETT

&

## DOGGETT-PARR ENTERPRISES

(Houston, Texas)

\*Main Office: 16200 Ventura Blvd., Suite 400, Encino, CA 91436

Phone: (213) 981-0466

In Houston: 4125 Hollister, Houston, TX 77080

Phone: (713) 462-6530

# It started in South Texas . . .



Now touring with John Conlee  
"New Male Vocalist of the Year"  
contact

Tony Conway, Buddy Lee Attractions,  
Nashville, Tenn. (615) 244-4336

in Texas

Bruce Taylor, Ram Productions  
Corpus Christi, Texas (512) 853-8963

# TEXAS LIVE

• Continued from page TO-4

Beer, wine, chili and jam (the music type of jam) are found at Uncle Fred's Rocker. And good ol' country music is no further away than the White Elephant Saloon. All the while, the same form of music radiates 50,000-watts strong over WBAP-AM on the all-night extravaganza, the "Bill Mack Country Road Show."

In Dallas, the Whiskey River runs with such headliners as Ray Wylie Hubbard, Jerry Jeff Walker and Wendel Adkins.

Austin is a hot spot as all Texans know. One of the hottest of the hot is the Univ. of Texas at Austin Special Events Center. These special events are special.

Touting such toutable talents as Marcia Ball is Carlyne Majer. This capable lady, along with Alvin Crow and the Pleasant Valley Boys, represents two banner Southwest talents.

The National Booking Agency in Dallas, formed by Robert and Jo Dee Morgan last year, now represents 35 acts, booking artists in such sites as Las Vegas, Canada and Hawaii.

The '50s and '60s live on with such bands as Johnny Dee and the Rocket 88 Show and Kenny and the Kasuals, kind of pre-punk outfits.

Typical of the verve behind the surge in Texas is Friends Productions, Inc., the Dallas-based entertainment production company headed by Mike Clark, president. The firm produces concerts in Texas, Oklahoma, New Mexico, Arizona and Louisiana. Started in 1976, Friends has become a strong promotion company operating in Houston, Dallas/Ft. Worth, Austin, Amarillo, Beaumont, Corpus Christi, El Paso, Abilene, Midland, Odessa, Wichita Falls and Lubbock.

Though business has been great, Clark warns about measures that must be taken to keep staying alive in today's rugged economic climate. "We'll have to be more selective on the acts we choose and the venues we choose to put them in," he states. Clark believes that larger groups will have to play smaller facilities to keep the ticket prices down. "We'll still have shows, but profit margins will be cut."

What's the secret? "Diversification," says Clark. That means a rock'n'roll approach will be diversified into MOR shows and expositions. "Whatever draws people, we're into."

Also based in Dallas is Showco Manufacturing Corp., a world-famous manufacturer of equipment for clubs and discos and a comprehensive sound/staging/lighting firm for tours.

Over in Houston, Louis Messina, president of Pace Concerts, is planning the 1980 Texas World Music Festival, after the success—81,000 paid and satisfied fans—of this year's June fete. In association with Leber-Krebs in Dallas and the Concert Co. in New Orleans, Pace presented the show featuring Boston, Heart, Van Halen, Blue Oyster Cult, Sammy Ha-

gar, Nazareth, TKO and the Granati Bros. both in Houston and, the next day, at the Super Bowl in New Orleans, where it drew 63,000.

"We could have sold 140,000 tickets for the Cotton Bowl performance," claims Messina, eagerly looking forward to the 1980 event. He notes this has been a very good year for Pace. "Other promoters tell me their business is way down, but I still see the big acts selling tickets and the small ones not selling. Maybe there are too many acts on the road."

Messina passes the ultimate compliment to Dallas by comparing it to the redhot concert town of Houston: "Dallas is going to be another Houston before long." He wants Pace to get into the Dallas market "real serious" with a goal of staging 20 shows in Dallas this year.

As Pace begins to expand throughout Texas, one Houston project will have to go down as an overwhelming success. The firm renovated the Tower Theatre, an old movie house, into a popular new venue. Slated for music, the 953-seat site booked "The Best Little Whorehouse In Texas," and the SRO show has been so popular that it hasn't been moved from the facility.

Houston hotspots run the gamut from the great Gilley's Club to the impressive Summit.

Moving right along to San Antonio, you'll find Stone City Attractions headed by Jack Orbin, executive producer and owner. "We're the No. 1 promoter in Dallas/Ft. Worth," claims Orbin, claiming 82 Texas shows in the first six months of the year. . . . "With the so-called recession coming on, we thought money would be tighter, but it hasn't been."

The past year and a half has seen Dallas/Ft. Worth solidify for Stone City that also claims to be No. 1 in San Antonio, Austin and Corpus Christi.

Problems? Yes, admits Orbin. The gas crisis has put a terrible dent in Dallas. Some 70% of the firm's market is Dallas going to Ft. Worth, and the reduction in travel has been "drastic." The answer? "We'll have to be flexible and bend with the times."

Stone City also handles touring acts into Texas and Oklahoma, though preferring to build, and stick with, its own markets.

Marc Benno's new A&M LP, "Lost In Austin," reflects the cosmopolitan atmosphere of Texas '79: A man who moved back to Texas after 10 years of wandering, mostly in California, who recorded his marvelous album in London and mastered it in Hollywood.

Austin. Country. Progressive country. Blues—Chicago-type (typified by the Thunderbirds). Home of Soap Creek, where country/rock thrives, the famed Armadillo World Headquarters, featuring, recently, such talents as Mahogany Rush, the Shake Russell Band, John Prine (perhaps America's most potent undiscovered star), the David Grisman Quartet and Uncle Walt's Band.

(Continued on page TO-24)



What other recording studios call extras, we call essentials. Here there's a beautiful city to explore. In our own backyard lies the quiet inspiration of the Texas Hill Country. Right next door are private resort facilities. And naturally, advanced equipment and top session talents are here too.

Together, these essentials work to form a creative atmosphere. One that lets you turn good to genius. It's all here, at UAR. You'll wish you were too—having a wonderful time.

 UNITED AUDIO RECORDING  
8535 Fairhaven  
San Antonio, Texas 78229  
(512) 690-8888

*Wish you were here*

# LATIN MUSAIC

• Continued from page TO-19

Laman, a young lady from the RCA roster, who was runner-up in last year's OTI song festival via "Ha Vuelto Ya." Another is Fito Giron, emcee-singer of the Televisa disco international program, "Fiebre."

Amidst the rumble of discontent over whether or not the Onda Chicano sound is being played enough, KCOR station manager Sam Murray and programmer Salvador Garza feel that the San Antonio 5,000-watt outlet plays it "pretty fair."

Garza, another Mexican who made it to the Texas side from Monterrey more than two decades ago, adds that the station's policy is to divide it just about equally between tropical, ranchero, regional, oldies and the Chicano sound.

"We play just about everything, and, even though we are not getting the kids from the Latin households as listeners, they do come back to their roots once they are a little past the 18-year-old age group," Garza adds.

A further complication of the "musaic" in the Texas Latin pockets is Manuel Guerra's renewed push with Latin gospel. "I was turned onto the Lord more than 10 years ago," relates the former owner of GCP (sold to Hughey Meaux in Houston), "but it has taken me all this time to go at it 100%."

Guerra feels the market of such Latin music with religious overtones is "brand new and will cross over into commercialism." Others he feels are falling into such a pattern are Los Bravos Del Norte, Tony Salceda and again, Ayala. The numbers in sales are just getting into the five figures, but the signs are all pointing towards solid success in the future.

One of the steps Guerra has taken during the past two years has been to change the name of his 16-track studio to that of Amen. All of his LPs are released on such a logo, with one of the latest going out via Bob Grever's A-Side Distributors, also based in San Antonio.

Grever, son of the longtime publisher, Charles, and grandson of one of Mexico's most prolific and talented composers, the late Maria Grever ("What A Difference A Day Makes," among several international hits of the '30s and '40s), has provided another piece to the musical puzzle in the heaviest Latin concentrated area not only in Texas but perhaps in the entire U.S.

His exclusive group, Mazz, on the Cara label, has segued into more of a Latin disco sound. One of their LP releases earlier this summer was a potpourri of songs including "Superman," "I Don't Want To Bump Anymore" "Ayer Y Hoy" and a more recent hit of theirs, "El."

His sales director Luis Silva, who also has a string of songs published in his own right, has been busier than ever of late in moving the product of Mazz (which actually considers itself a crossover in the English, Chicano and Mexican markets), as

well as the LPs of Irene Rivas, who actually records for the Grever affiliate in the neighboring, oil-rich country (distributed there via Musart) and Tropical Del Bravo.

"It's a spread-out territory," opines Silva, "to promote these people radio-wise. And it even works like being in a couple of territories at the same time." He refers to something breaking on KAMA in El Paso, but not hitting on an outlet, say, like KGBT in the "(Rio Grande) Valley."

Among other key and important stations Silva and others hit along their weekly route area, besides those in the hub of San Antonio, are: KCCP and KUNO, Corpus Christi; KINE, Kingsville; KBOP, Pleasanton; KWED, Seguin; KEHY and Radio Morales, Houston; KESS-FM and KBEG, Dallas; KLFB and KWGO, Lubbock; KMXX, Austin. Most are on fulltime Spanish, including a couple of more in the "Valley"—KIRT and KIWW-FM.

Apart from San Antonio, the other two busy but somewhat reduced areas of distribution and manufacturing are in Houston and Dallas. In the former, Gaston Ponce's GP Records and Emilio Garza's Ramex Records, Inc. are the alleged leaders. Johnny Gonzalez's El Zarape operation literally holds down the Latin fort in the Dallas-Ft. Worth zone.

One of the leading, long-established distributors, Manuel Rangel, views the product flow of Spanish-language material as increasing. Again, with more of a selection than ever before. He makes his monthly trek to L.A. to pick up the latest coming from Fama Records, and then scurries back to his base in S.A. to oversee what's coming from Freddie, as well as the enormously improved Joey Records.

"There really are plenty of releases to keep us busy," cites Carlos Balido, head honcho of the biggest rackjobber in Texas, Alamo Records. He calculates his business has increased anywhere between 20% and 30% over the past couple of years.

Billboard

## OKLA. LIVE

• Continued from page TO-15

special this year for Home Box Office. Predicts Halsey, "This will become one of the biggest events in the country, not just Oklahoma."

The largest country and western music booking and management agency in the world, Halsey's international activities have put the city of Tulsa in the international limelight.

Locally, Halsey promotes concerts, works with Roy Clark for a charity golf tournament, and is working to make Tulsa an international music center. He also represents local country-rock act Tweed.

Halsey wants to build a recording studio in Tulsa that will be competitive on a national basis. No site or construction timetable has been decided, as yet.

Billboard

Now In Our Tenth Year  
There Is Only One



A DIVISION OF ARMADILLO PRODUCTIONS, INC.  
For full availability & talent placement  
contact Hank Alrich or David Mabry  
(512) 477-9762

525 1/2 Barton Springs Road • Austin TX 78704

And Now!!



Presents

THE BUGS HENDERSON GROUP  
AT LAST!!

ARLP 78-1 Stereo

Distributed exclusively by  
Pickwick International, Inc.

# FRIENDS



When you're with Friends . . . You become an Event.

Friends Productions, Inc.

Mike Clark

Dave Arnold, Sally Seay

4447 N. Central Expwy. # 330, Dallas, Texas 75205  
(214) 522-6001

# the Katalog.

the  
sound  
of  
tomorrow...



...since  
1965

GARAGE KINGS (New for '79) LP 7000



IMPACT LP5000



TEEN DREAMS LP6000



ARE BACK EP400

**Kenny and the Kasuals are *definitely* back**



MARK RECORDS, Ltd.

ALL INQUIRIES TO: MLP, P.O. BOX 57093 DALLAS, TX 75207

# RADIO SPICE

• Continued from page TO-7

found suited for their audiences also seems to hold steady in Oklahoma. KOMA, in Oklahoma City, for example, describes its programs as "adult contemporary." Woody Woodard, general manager of the station, goes on to say that this means a blend of Top 40, disco, some country and, of course, a heavy dose of traditional adult contemporary music.

"We've gotten to the point somehow, where you can't quite put your finger on a format and say this is ours anymore," Woodard says. "Our playlist is usually about 40 or so songs, but there is such a list of other types of music that we play fairly frequently, that in reality, it might be as high as 75 to 90."

Woodard says his station is open to new artists and to new labels, but naturally previews the offerings before airing them. "We get three times as many things that we throw away as those we eventually play," he says, "but when we find someone we think has promise, we'll do what we can to help."

Jack Cresse, general manager of KVOO in Tulsa, is an excellent example of the strength traditional programming can achieve in the Texas and Oklahoma radio markets once a loyal audience is established.

KVOO has stuck with its country format, featuring Billy Parker, since 1971 and still ranks No. 1 in its market in men and number two with women. This despite moving the Parker show from its traditional nighttime slot to 9 a.m. to noon.

Cresse says his station maintains a steady playlist of 96 songs, adding five new singles and five new albums a week. With one of the strongest signals around, Cresse's station hits 38 states at night and has a well-known national following.

Yet all this has come about as much by listener loyalty as by any other means, because Cresse does not make an extraordinary effort to boost the station's ratings during survey times. "We do billboards, taxi backs and television, 12 months a year," Cresse states. "We may go a little harder during ratings periods, but we don't do anything outlandish."

Even in its country format, KVOO has introduced some variety. "This is big rodeo country," Cresse says. So every week, KVOO does a rodeo show. They also do a square-dancing show and a bluegrass show.

But straightforward country is still the station's trademark. The reason? "Country music is stories, and the more stories you tell, the better your listeners love it," says Cresse.

The station is also known for breaking in new artists and labels. "I just believe in giving people a chance," Cresse says.

KMOD-FM, and KXXO-AM, in Tulsa have adapted well to changes in audience, from older adults to an 18-35 audience for their AOR and news-talk formats. The FM music station competes for its audience with KVOO, KRAV and KRMG, but manages to fare pretty well in quarterly ratings.

With a playlist of 30 to 35 songs, three to nine added per week, Stan Webb, vice president and general manager, says the only problem they have had recently is playing songs that have built up a following before Tulsa retail stores had the records in stock.

"This hasn't been too bad, but it sometimes makes the listeners a little hot, not at us, but at the stores," says Webb.

Country music could be expected to make a strong showing in radio station formats in Oklahoma. But just how powerful it has become, and remained, might be underestimated.

Country is the format dominating the largest stations in the state's two largest cities, Tulsa and Oklahoma City, as well as most of the other cities of any size in the state.

In Tulsa, KVOO holds firm to its lead, combining well-known personalities with a great variety of country programming, from progressive to bluegrass.

In Oklahoma City, KTOK and KEBC have vied for the lead in that town's listening surveys for years, with the lead changing hands frequently during that period. Both stations are country programmed.

KLAW in Lawton has just completed a changeover from Top 40 to a country MOR, with the actual new program starting in late March. Though there hasn't been time for surveyed results to prove his enthusiasm is justified, general manager Paul Hughes says the changeover is the best thing he ever did.

"We did a music survey before we ever got started on changing over," Hughes says. "We found 58% of our survey responses, from 500 households, wanted a good country sound."

The only results he's heard, other than from listeners, has been a personal reaction on the part of his advertisers. "The result has been super fantastic," Hughes says of the advertisers. "It is much, much greater than I had hoped for."

Programming on the station, he says, can be compared with Austin, Texas' KVET, both of which are under the same ownership. Ron Rogers of KVET did the programming for KLAW. Hughes is pleased. "The people in this area were ready for a good, country MOR sound," he says.

In Stillwater, Norman and other college towns, Top 40 and adult contemporary still have big audiences and album rock is quite healthy. Rick Ehmen, general manager of KVRO in Stillwater (home of Oklahoma State Univ.) describes his station's programming as "top tracks AOR," designed to hit an 18-34 year old audience, by far the largest part of the community when school is in session at the university.

In his regular playlist, Ehmen says there are usually 15 top tracks, 10-15 LP cuts and five new songs. There are as many as, but never more than five image enhancers, songs that are so new they are unfamiliar to many listeners. The remainder is made up of gold records.

Ehmen's main competition in Stillwater is an AM-FM combination that effectively reaches into the same audience. KSPI, which programs a rock/album rock combination, is geared

There are several ways to approach the problems of audio-control system design, so we decided to start at the point of contact, from the operator forward.

We began with the finest components available and assembled them to create a durable, spill-resistant, hand-wired unit of the highest standards.

We added the features programmers demanded: our exclusive "Two-Timer" mixing system for simultaneous turntable monitoring; equalization controls pilot selected for maximum flexibility; an equalizer loop which provides more headroom and cleaner signals, and a powerful stereo headphone amp that is audible above any ambient level.

To assure that every unit is operating at full potential, we pace it through numerous performance checks, assign it a validated proof-of-performance check list, and issue it a full two year warranty to make sure it stays that way.

The result: the finest pr. amp/mixer available today. If proven performance is what you're after, the Model 8 is for you.

## TEASER WIREWORKS, INC.

P.O. Box 402003  
Dallas, Texas 75240  
214/233-9362

SPECIFICATIONS:  
Distortion—less than 0.05  
S/N Ratio—greater than 95dB

# POINT WELL PROVEN



Model 8 Mixer

Teaser Wirework, Inc.

World Radio History

toward the 25,000 OSU students, who make up well over half the county's population.

While there isn't a large amount of minority programming in Oklahoma, some stations in larger cities, like KFJL in Oklahoma City, do offer blacks a format geared for them, with r&b and disco, local news and black personalities.

While there is some variety in programming throughout the state of Oklahoma, with very strong contemporary and rock stations, nevertheless country is firmly entrenched as a listener favorite and is likely to be so for some time to come.

Traditional contemporary music is still the strongest draw in Texas and Oklahoma, on a statewide basis.

KULF in Houston, according to its program director Steve Roddy, has worked toward developing a format designed to a younger (18-30) audience. Dick French was brought in from Memphis as general manager, Lonon and Engleman, Andy Barker and Cayote Calhoun as personalities and a "1979 pop adult" selection of music as format under the change-over. KILT in Houston is the station's major competition, but FM still dominates the markets throughout most of the Southwest because the flat ground makes the signals carry extraordinarily long distances.

The further you go from the major cities, the stronger the country music formats become. Lubbock, Tex., has three country stations with KLLL simulcasting AM and FM as much as possible right in there for the audience. While none of the three stations has a clearcut majority of the audience, each has a large enough share to compete for advertising dollars.

The competition makes the station a little hesitant to take too many chances on new talent, according to music director Mike Corbin, but helps build a current playlist of 65, with six to 12 songs added a week. "We also have a priority list of hits, some of which we may play once every hour and twelve minutes," Corbin says.

Though Lubbock is a city of some size, there is nevertheless a problem occasionally of getting albums and singles played frequently on local stations. "We do check with the stores from time to time and they try to stock things that we have found to be strong. But sometimes we are a little bit ahead of them," Corbin says.

KHEY in El Paso has held on to its country format for a number of years and competes for listeners with almost 20 other local stations, including one broadcast from Juarez, Mexico, just across the border from El Paso. "This is a good country market," general manager Jim Phillips says. "We've been doing this for a number of years and we're probably the leading success story in the marketplace."

Phillips says his station programs 75% to 80% music, not counting commercials, with the remainder news, a little talk and personalities.

There is a dirth of MOR stations in El Paso, with Latin and country dominating the market, with contemporary stations like KERP and KINT also drawing a good audience. KSET is the only station in the area that has gone to a straight disco format, but apparently is pleased with the success it has drawn.

Lloyd Mynatt, general manager of KORQ and KWKC in Abilene, has the best of both worlds for his audiences, with the FM station programming adult contemporary, stereo rock, singles and albums, and the AM station offering country music and personalities. "There are several other stations in town to provide competition," Mynatt says, "but there is so much variety, that the competition is for advertising as much as it is for listeners."

Jack Magan, general manager of KITY and KONO in San Antonio may be just about the most active station promoter-general manager in the Southwest and works as hard promoting his news teams as the music and other programming is stations offer.

His outfit brought in everything from skywriters, airborne banner-pullers and Texas "biggest bookmaker" (hosting a sports prediction program), plus handing out \$250,000 in telephone contests during the last book period. "I'm really looking forward to the results of all this," Magan says. "We did so much, put in so much energy on this, that I am very anxious to see how it paid off."

As to a format, Magan describes the stations, especially KITY-FM, as "as tight a rock format as you can find." The FM station has an "extremely limited playlist," 25 songs at any one time, with rock bounding against disco.

The reason the playlist is so small, Magan says, is because the disk jockeys have a great deal of freedom, within the format, to choose what they want to play, as long as it holds up with the audience.

Programming is by Jerry Clifton.

In part of the last ratings madness, Magan hired the Beach Boys to record a 2:22 station promotion jingle, as well as 60-, 30- and 10-second versions.

Does all of this pay off? Magan thinks so. In one year, he says, the AM station increased 189% in the book and the FM station rose by more than 150%. "This is the most competitive situation I've ever been in," Magan, a radio veteran says. "It is a lot of fun, but it is also very serious business."

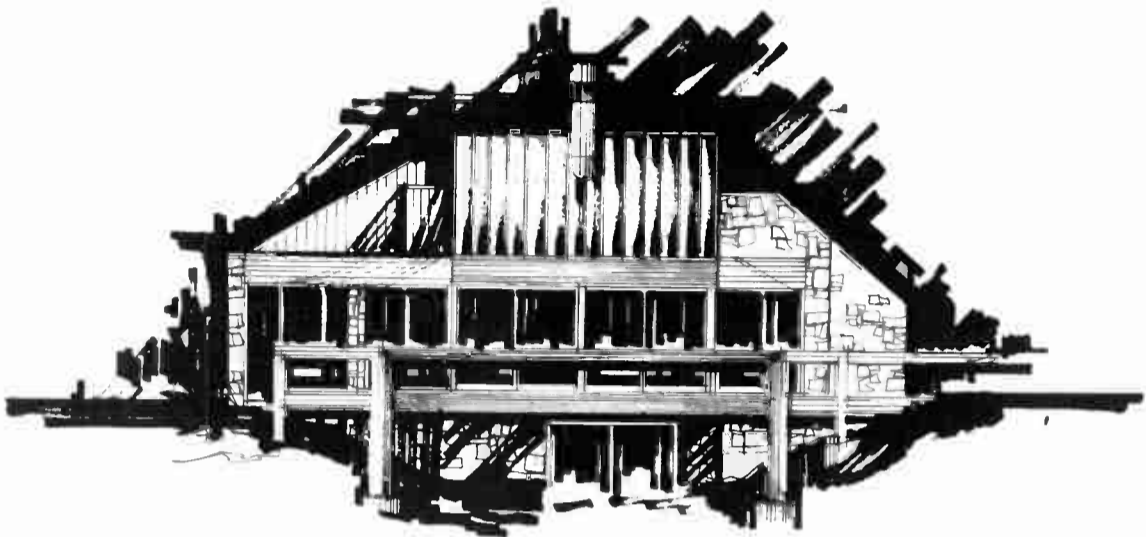
Dallas may well be the most representative of all the cities in Texas and Oklahoma, if any city can be considered indicative of this varied market.

The most recent book is expected to show WBAP and KVIL still on top, with the contemporary KVIL slightly edging out the Fort Worth based country station this time. A surprise in the book, however, should be KTXQ, known locally as Q-102, which has overtaken KZEW and climbed into the top five.

The reason for Q-102's sudden climb, according to program director Tim Spencer, is its ability to read its audience and program accordingly. "The other stations in Dallas seem to program above or behind the listeners for the most part," Spencer, a Dallas radio veteran, says. "We don't have any

(Continued on page TO-26)

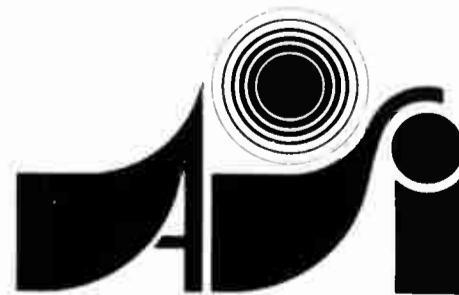
# COMING IN DECEMBER



**A FOUR THOUSAND ACRE  
RANCH IN THE TEXAS HILL  
COUNTRY COMPLEMENTED BY  
A STUDIO DESIGNED FROM  
THE GROUND UP AND EQUIP-  
PED WITH A 24 TRACK NEVE  
TO PROVIDE YOU WITH THE  
ULTIMATE IN STATE OF  
THE ART RECORDING**

# FANTASTIC!

DESIGNED AND EQUIPPED BY



FOR DETAILS OR FURTHER  
INFORMATION, CONTACT:  
INDIAN CREEK RANCH RECORDING  
P.O. BOX 487, UVALDE, TX 78801  
PHONE: 512/278-5802 512/278-7343

**ABADON SUN, INC.**

POST OFFICE BOX 6520  
SAN ANTONIO, TEXAS 78209  
PHONE 512/824-8781

only the best...



10503 ROCKLEY RD. SUITE 100 HOUSTON, TX 77099 (713) 933-7180

## TEXAS LIVE

• Continued from page TO-20

Yes, Razy Bailey is playing at Silver Dollar South, Augie Meyers and the Texas Head Band are at Crazy Bob's, you can dine/dance/enjoy at General Sam's thanks to Tommy Hill, the Stardust Ballroom rocks, the Liberty Lunch belies its name by offering good entertainment, food and dancing under the stars, Mother of Pearl is showing its Austin stuff at Steamboat Springs, the Front Page is fronted by Bert Rivera and the Nightriders, Big Gil's rocks on as does Wayne Dayton's Lumberyard, flaunting country music, and the Silver Dollar, "the country/western nightclub," appeals to students and others in its North and South locations with \$1.75 pitchers of good Texas brew.

Don't forget the smaller areas of Texas. The state is so big that even the tinier areas are impressive. In El Paso, the local talent flourishes, especially the country acts. Though only less than two years old, the Caravan East showcases country acts, such as Vern Gosdin, and is coming on strong as the hot club in the area.

Texas also boasts Danny Eaton and Jimmy Page who formed Eaton/Page Productions, a highly successful firm that books and owns the Palladium and promotes such recent concerts as Cheap Trick. Further evidence that this is the scene that counts.

Yes, there's Moe Bandy, Dotts and Dale McBride claiming Lone Star supremacy.

Yes, there are hundreds of talents threatening the charts of the future by offering skinned-back creativity and honesty. And it's coming from Texas.

May the creative gushers continue flowing. **GERRY WOOD**

Billboard

## OKLA. LABELS

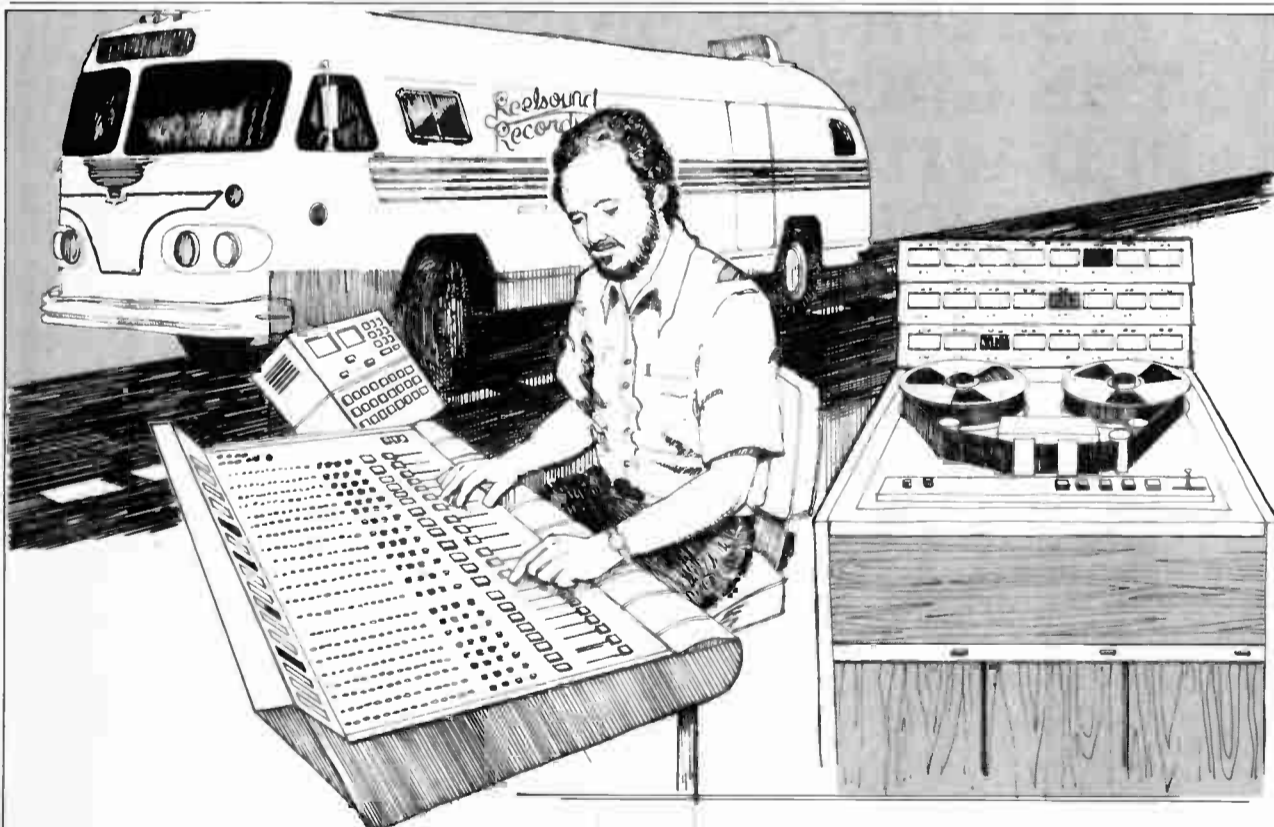
• Continued from page TO-6

Celebration Records has released several gospels albums by local church groups. Their major project of last year was "Christmas in Tulsa," a collection of carols sung by city choirs and individuals.

Morningstar Productions is working with gospel acts. Ben Ferrell and Wayne Booshada are housed at Bingham's Ranch Recording Studio.

Ferrell is directing a new project, The Tulsa Songwriters Workshop. The workshop is modeled after a ASCAP workshop in Los Angeles, in which Ferrell participated. **ELLIS WIDNER**

Billboard



Wherever you go...

...we can be there, with all the up-to-date equipment you need to produce a high quality recording. Our 24 track diesel mobile unit has the best equipment available: MCI 428-28LM console, Ampex 2-tracks, Allison rack, teletronix limiters, voiced JBL-4313 monitors, AKG-BX-10 reverb, TV monitor system, a complete collection of dynamic and condenser microphones and transformer splits for 32 microphone lines.

Reelsound has the people and experience to give you sound studio quality on location. Ask some of the artists we've worked with: Al Stewart, Genesis, Joe Ely, Asleep at the Wheel, Leif Garret, Michael Murphy, Willie Nelson, Earth, Wind, and Fire, Ted Nugent, Bee Gee's. Reelsound Recording Company will

capture the sounds you need for TV and film projects, too.

For more information contact Malcolm H. Harper at (512) 472-3325 or (512) 282-0713.

Reelsound  
Recording Co.

P.O. Box 280  
Manchaca, Texas 78652

## "We've Found the Magic"

### On the wrong side of the tracks, on the corner of Harvard & Pine in Tulsa, Oklahoma.

The first control room in the Southwest to use the "Live End, Dead End" theory using the new UREI 813 monitor system.

16 and 24 track recording featuring:

- MCI Console
- MCI Tape Machine
- Lexicon Digitals
- Eventide Harmonizer
- Eventide Flanger
- Eventide Omnipressors
- Neuman
- Orban Parametric EQ
- A. D. R. Vocal Stresser
- E. M. T. Reverb
- Mic-Mix Master Room
- Spectrasonics Compressors
- Scully

(Equipment rentals for your every need)

SUNSET WEST  
1448 N. Harvard • Tulsa, Oklahoma 74115 • 918 936-3531



# TEXAS LABELS

• Continued from page TO-14

its first LP at a brand new studio in Corpus Christi—the 24-track Hacienda Records and Studio complex that has been burning the midnight oil since opening.

Singer Dale McBride is forming a new record label, WMI Records, distributed by Con Brio Records, and he has established studio facilities in Lampassa, Tex.

Though El Paso still hasn't registered in the recording Richter scale, it does have a good new studio called the Adobe and good local talent that could soon spawn a label enterprise.

And, in Austin, there's a new venture that could become one of the hottest new firms in Texas. It's Southcoast Records, the spanking new company headed by Mike Brovsky and his partner Witt Stewart.

Brovsky is that New York-turned-Austinite, who took his management/production/publishing operation from the concrete canyons of Gotham City to the wide open spaces of Texas. He's not sorry.

"Austin is like Greenwich Village in the late '60s," he observes. "It's a very creative environment with writers and people into films and music."

Brovsky emphasizes that Austin is into much more music than just the country or cosmic cowboy music that has been cast as a label on the city. Pop, jazz, rock, Salsa, and other forms of music join with country in forming the total Austin picture, indicates Brovsky. He cites Passenger, a fusion group, and Beto and the Fairlanes, a Salsa group, as typical of the high range of talent here.

He also has to point no further than the three management clients he handles: Guy Clark, Jerry Jeff Walker and Carole King, the singer-songwriting great who cut her last LP at Brovsky's Pecan St. Studio in Austin.

Brovsky decries the "press and hype" that ballyhooed Austin of a few years ago, but notes that now "the horizons have expanded tremendously."

He's preparing to build a new studio, and is developing such new talents as the group, Christopher Cross, a pop group just signed to Warner Bros. His new label will be distributed by MCA Records.

In a town that has seen the recent demise of Lone Star Records, a Willie Nelson enterprise that seemed to be founded on the premise of giving a home label to Willie's talented friends, the new action by Brovsky and his Free Flow Productions is a welcome and warm note.

It also signals the vision for the future that is characteristic among many label leaders in Texas. They may not have it now, but they want it for the future.

**GERRY WOOD**

Billboard

# RETAIL LINE

• Continued from page TO-9

sions a stronger one-stop operation out of Houston in the future.

A spokesman for Sound Warehouse, a 30-large-store skein out of Oklahoma City and Dallas, sees good growth ahead for that enterprise. The five-state chain is the largest retailer out of the two-state area.

Most aggressive store growth pattern is exemplified in the five additional Flipside stores on the 1979 planning board. President Alan Rosen sees a total of 16 stores in Texas from his Lubbock office, with the five stores in New Mexico plying a steady course.

Despite a lethargic first half of 1979, typical of the industry, Bob Schneider, Western Merchandisers' executive vice president, forecast a substantial improvement for the area's largest rackjobber, which also operates the growing Hastings Book & Records stores in Texas and New Mexico.

Both Jack Kirby, United Records, Houston one-stop, and Dave Edwards of the four Warehouse Records & Tape stores there see a strong upward spiral for the remainder of the year. Neither see certain additional store openings. Kirby operates a kind of semi-franchising concept with 13 Evolution stores in the greater Houston area. The number of participating retailers remains the same through the next five months. Edwards says he might add a store or two if the right deal comes along.

Billboard

# OKLA. STUDIOS

• Continued from page TO-8

Associated Recording Studios now has 24-track capabilities. ARS is mostly music, particularly country and gospel. The studio has attracted Dale Robertson, James Brolin, Jane Powell, the Blackwood Brothers and the Statesmen Quartet.

Producers Workshop is a 16-track studio. The business is about evenly divided between commercial production and music. The music is primarily rock and gospel. The Capitol album "Oklahoma" was recorded by producers Mark Lindsay and Terry Melcher at Producers.

Benson Sound Inc. emphasizes gospel and religious music in the 24-track facility. Other studios include Cornerstone, another christian music 24-track facility.

Al Clauser's Recording Studio in Prue, offers 16-track recording plus mixing, editing, dubbing, tape mastering and slide film recording. **ELLIS WIDNER & BRUCE WESTBROOK**

Billboard



DALLAS-FT. WORTH/HOUSTON  
P.O. BOX 8024 (mailing address)  
6225 HILLCREST AVENUE, DALLAS, TEXAS 75205  
(214) 521-3670

ONE OF THE LARGEST TICKET SERVICES  
IN AMERICA.

Soon to add the extra service of quality  
computerized ticketing along with the same  
quality of hard ticket service that we have  
provided for over eleven years.

**JOSKE'S Premier Ticket Service**

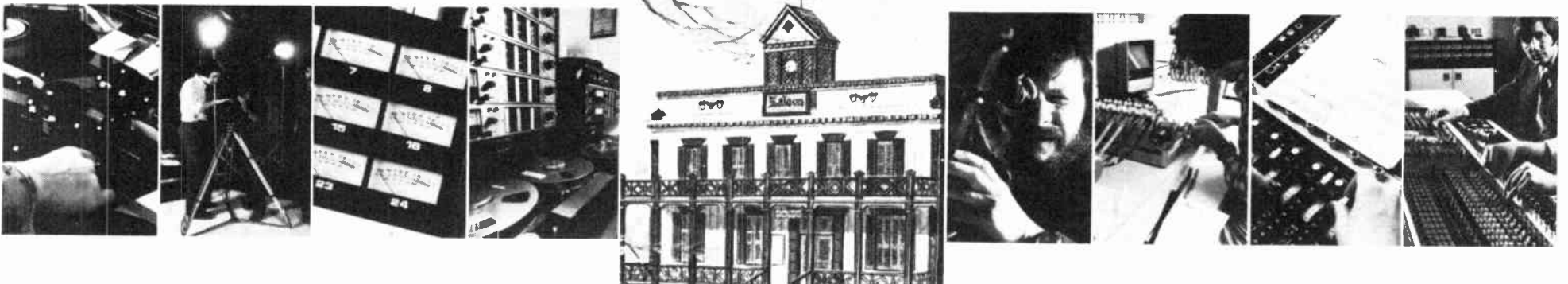
A PROFESSIONAL SERVICE HANDLING THE  
PREMIER EVENTS OF HOUSTON: BROADWAY THEATER,  
CONCERTS, SPECIAL EVENTS, BALLET,  
HOUSTON OILERS FOOTBALL, DINNER THEATERS  
LOCATED ON THE FIRST FLOOR OF JOSKE'S  
DEPARTMENT STORE IN THE HEART OF THE  
GALLERIA SHOPPING AREA.  
JOSKE'S POST OAK P.O. BOX 27704  
HOUSTON, TEXAS 77027 (713) 871-1616  
BEAUMONT-PARKDALE MALL 5955 N. EASTEX FREEWAY  
BEAUMONT, TEXAS 77705 (713) 898-4894

# TULSA STUDIOS

## Film Studios & Recording Studios

Tulsa Studios has the largest and most  
modern facilities in the Southwest for 16 and 24 track recordings and  
16mm and 35mm film production.

## Twenty-Four Tracks Lead To Tulsa Studios



Division of Tyler-Dawson Company/6314 East 13th Street, Tulsa, Oklahoma 74112, (918) 836-8164

World Radio History

# No. 1 Disco Supplier In The South!

- Disco Sound Systems
- Disco Mixers
- "Saturday Night Fever" Lighted Dancefloors
- Neon
- Lasers
- Spinning Discobeams
- Sweeping Discobeams
- Lighting Controllers
- Exciting Special Effects
- Fog Machines
- Rainlights
- Strobes
- Bubble Machines
- Chase Lighting

Designers of New York Style Discos

IMAGINATION IS THE ONLY LIMIT

## discoTRONICS

Complete Disco Showroom & Warehouse  
1348 Motor Circle • Dallas, Texas 75207  
(214) 631-3111

## RADIO SPICE

• Continued from page TO-23

gimmicks, we just schedule tight, try not to repeat too often, but often enough, and promote as heavily as we can without becoming obnoxious."

KVIL, under general manager David Spence and program director Ron Chapman, has apparently found the magic combination to getting to the top and staying there. The station emphasizes contemporary adult music, blended with some Top 40 and a little country from time to time, but relies heavily on its personalities, Chapman being among the best known anywhere.

WBAP is one of the nation's historically strong country stations and probably will continue to be so under a pretty stable management. KZEW's drop to 10th in the local ratings isn't really cause for worry, music director Doris Miller says. It is just that the advent of a new sound, like Q-102's, always affects the existing stations. Also, KZEW did not go quite as far on this spring's promotions as it has in the past, in contrast with Q-102's heavy media usage.

While black stations in Texas and Oklahoma usually can't compete with general audience stations for huge audience shares, most appear hale and financially sound and are perhaps the last stronghold of disco music formats in the area.

KNOK-FM in Dallas is happy with its disco format, Bill Chatman, general manager, says, but he agreed that other than on ethnic stations, disco music is generally regarded as something to be included in regular programming.

"I wouldn't go so far as to say disco is dead as far as general radio is concerned," Chatman says, "because we have had an extremely good response from white listeners and from clubs in the area." He suggests that the reluctance of other stations to join in to the disco format might be due in part to the large number of disco clubs in Texas, particularly in the major cities, and its availability on existing stations.

At this point, it is too early to say if radio trends in Texas and Oklahoma spell an end to clear-cut, identifiable "feels" individual stations might develop. But one thing is sure, there is a great deal more format crossover than has been felt in at least the past 10 years.

Lanny White, program director of KNOW in Austin, says that the format meldings might offer greater opportunities than previously existed for new labels to break into established stations. "People seem a little more willing to take a chance now," he says. "Probably because they aren't quite as tied to a single format. The audience isn't quite as sure what to expect from their favorite stations now, and rather than hurting us, it seems to be helping create new interest."

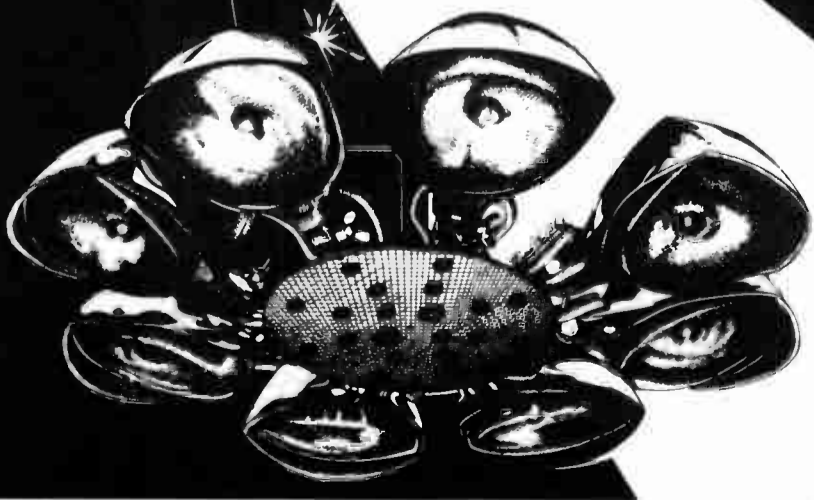
Billboard

## 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.



### Dash Riprock and the Dragons

"ROCK & ROLL DOWN MEMORY LANE"

Remember:

Elvis	They're all part of the
Righteous Brothers	DASH RIPROCK SHOW!
Little Richard	
Beach Boys	And introducing—
Everly Brothers	
The Platters	The Pink Fink
Beatles	Blind Boogie Bob
Buddy Holly	Connie Contraction
Fats Domino	& much more!

Management & Direction:  
ROBERT MORGAN

8517 Shagrock  
Dallas, Texas 75238  
(214) 341-1172



World Radio History



**inergi**

**THE SOUTHWEST'S FINEST STUDIO**  
Fully Automated.

CONTACT: JOAN BARNES (713) 493-1533  
15825 MEMORIAL DRIVE  
HOUSTON, TEXAS 77079

DIVISION OF KICKERILLO COMPANY

COME FLY WITH US



**MDJ**  
Records, Inc.

601 PRESTON TOWER DALLAS, TEXAS 75225 (214) 691-7319



"JUDY'S TALKING ARE COMING AND HER NEW RECORD IS RECEIVING EXCELLENT REQUEST ACTION."  
BILLY PARKER, KVOD, TULSA, OK

"JUDY'S GOT A REAL GREAT VOICE, I TRULY ENJOY HEARING HER SING."  
JACK MILKERSOR, WSDS, YPSILANTI, MI

"SHE'S A GOOD SINGER AND 'HE'S A GOOD MAN' IS A GOOD SONG. PUT THE TWO TOGETHER AND YOU'VE GOT A HIT."  
COUNTRY JOE FLINT, KSOP, SALT LAKE CITY, UT

"HER BEST EFFORT YET, GOOD PHONE ACTION HERE."  
TOM REEDER (TOM CAT), WNCN, WARRENTON, VA

"SHE'S ONE HELL OF A SINGER."  
TOM WAYNE, KXOL, FT. WORTH, TX

"NEW TALENT IS BEST WHEN IT'S GREAT TALENT."  
MIM O'BRIEN, WHIM, PROVIDENCE, RI

"A VERY BRIGHT PROFESSIONAL NEW COUNTRY ARTIST."  
LONNY BELL, KOYN, BILLINGS, MT

"BEAUTIFUL LADY WITH A BEAUTIFUL VOICE WHO PUTS TRUE SOUL INTO COUNTRY MUSIC. SHE'S REFRESHING AND I SEE ONLY GREAT THINGS FOR JUDY ARGO."  
RAY WALLACE, WHYY, MOULTON, AL

"ONE OF THE MOST EXCITING FEMALE COUNTRY ACTS TO COME TO COUNTRY MUSIC IN YEARS."  
COUNTRY CHARLIE, WVOJ, JACKSONVILLE, FL

"HER VOICE REACHES OUT, GRABS YOU AND HOLDS YOUR ATTENTION."  
DAN WILLIAMS, WCMS, NORFOLK, VA

"I DEFINITELY FEEL 'HE'S A GOOD MAN' IS A TOP RECORD PRODUCTION, FAR ABOVE THE BEST THING SHE'S HAD. JUDY IS A TOP COUNTRY ARTIST SHE MAKES IT TERRIFIC."  
CHRIS TAYLOR, KYNN, OMAHA, NE

"'HE'S A GOOD MAN' IS A GREAT SONG, BECAUSE SHE'S A FANTASTIC NEW SINGER."  
DAVE BEADLES, KSSS, COLORADO SPRINGS, CO

"EXCITING LADY, WITH AN EQUALLY EXCITING RECORD."  
MARTIN RUDISILL, WCBX, EDEN, NC

"JUDY ARGO'S 'HE'S A GOOD MAN' INSTANT AIRPLAY! INSTANT CALLS!! INSTANT HIT!! KEEP IT COMING, JUDY."  
DAVE HENSLEY, WGUS, AUGUSTA, GA

"ONE OF THE BEST SONGS FOR A NEW ENTERTAINER. PHONES ARE EXCELLENT."  
TOM BRENUX, WNYK, BATON ROUGE, LA

"JUDY ARGO CAN GRAB YOUR SOUL IN A WAY THAT ONLY A COUNTRY GIRL CAN."  
BUD FORTI, WYVA, WHEELING, WV

"TREMENDOUS."  
JIM WILLOER, WBIE, MARIETTA, GA

"I THINK JUDY IS ONE OF THE BETTER FEMALE COUNTRY ARTIST TO COME TO COUNTRY MUSIC IN A LONG LONG TIME."  
TOM PHIFER, KRMD, SHREVEPORT, LA

He's A Good Man



*Thank you!  
Thank you!  
Thank you!  
Judy Argo*

National Promotion Provided By: Richard Colonzie, Betty Gibson, Bruce Hinton, Nick Hunter, Peter Svendsen



MDJ JA 51579

# THIS SINGLE WILL BREAK FAST IN AMERICA!



*"When I was young,  
All the gas was so plentiful,  
bountiful, liberal,  
My tank was full.  
And all the pumps on the street,  
they would gurgle so happily,  
joyfully, playfully, filling me.*

*And then, the shortage arose  
And I tried to be sensible,  
logical, economical, responsible."*

*—"The Topical Song"\**

**It's "The Topical Song,"  
the sociologically relevant  
new single from  
England's clown princes of pop,  
The Barron Knights!  
It promises not to leave a dry  
tank in the house.**

**Fill 'er up with "The Topical Song."  
The single of the moment from  
The Barron Knights.  
On Epic Records.**



# WAYNE NEWTON

YOU STEPPED INTO MY LIFE

WRITTEN BY BARRY, ROBIN & MAURICE GIBB

PRODUCED BY ROBERT CULLEN & WAYNE NEWTON



**ARIES II**  
**ARIES II**



THE ONE AND ONLY STAR SHAPED DISC

World Radio History

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (8/8/79)

## Top Add Ons-National

GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)  
 CHICAGO—13 (Columbia)  
 AC/DC—Highway To Hell (Atlantic)  
 J.J. CALE—5 (Shelter)

**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.

### KBFI-FM—Denver (Frank Cody)

- BLISS BAND—Neon Smiles (Columbia)
- CHICAGO—13 (Columbia)
- AC/DC—Highway To Hell (Atlantic)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy-O (Elektra)
- ★ SUPERTRAMP—Breakfast In America (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

### KWST-FM—Las Angeles (Pamela May)

- ROADMASTER—Hey World (Mercury)
- WHA-KOO—Fragile Line (Epic)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- RECORDS—(Virgin)
- AC/DC—Highway To Hell (Atlantic)
- ★ RAINBOW—Down To Earth (Polydor)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy-O (Elektra)
- ★ BRAM TCHAIKOVSKY—Strange Man, Changed Man (Polydor/Radar)
- ★ KINKS—Low Budget (Arista)

### KZEL-FM—Eugene (Chris Kovarik)

- J.J. CALE—5 (Shelter)
- JEFF LORBER FUSION—Water Sign (Arista)
- LEO KOTTKE—Balance (Chrysalis)
- BOB JAMES—Lucky Seven (Tappan Zee/Columbia)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- ELLEN SHIPLEY—(New York International)
- ★ AC/DC—Highway To Hell (Atlantic)
- ★ DAVID WERNER—(Epic)
- ★ BLUE OYSTER CULT—Mirrors (Columbia)
- ★ PAT TRAVERS—Go For What You Know (Polydor)

## Top Requests/Airplay-National

THE KNACK—Get The Knack (Capitol)  
 THE CARS—Candy-O (Elektra)  
 NICK LOWE—Labour Of Lust (Columbia)  
 SUPERTRAMP—Breakfast In America (A&M)

### KMOO-FM—Tulsa (Bill Brain)

- CHARLIE—Fight Dirty (Arista)
- J.J. CALE—5 (Shelter)
- AC/DC—Highway To Hell (Atlantic)
- JOE EGAN—Out Of Nowhere (Ariola)
- RY COODER—Bop Till You Drop (WB)
- RECORDS—(Virgin)
- ★ CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- ★ WINGS—Back To The Egg (Columbia)
- ★ THE CARS—Candy-O (Elektra)
- ★ THE KNACK—Get The Knack (Capitol)

### KBBC-FM—Phoenix (J.D. Freeman)

- BUCKEYE—(Polydor)
- JEFF LORBER FUSION—Water Sign (Arista)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- CHARLIE—Fight Dirty (Arista)
- TOBY BEAU—More Than A Love Song (RCA)
- COMMODORES—Midnight Magic (Motown)
- ★ JERRY RYOPALLE—Dangerous Stranger
- ★ HOYT AXTON—A Rusty Old Halo (Jeremiah)
- ★ LITTLE RIVER BAND—First Under The Wire (Capitol)
- ★ ROBERT PALMER—Secrets (Island)

### KRST-FM—Albuquerque (B. Shulman/J. Zaleski)

- AC/DC—Highway To Hell (Atlantic)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- B.B. KING—Take It Home (MCA)
- J.J. CALE—5 (Shelter)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ BILLY THORPE—Children Of The Sun (Capricorn)
- ★ CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- ★ NICK LOWE—Labour Of Lust (Columbia)

### WLWQ-FM—Columbus (Steve Runner)

- BREATHLESS—(EMI/America)
- BUCKEYE—(Polydor)
- POINT BLANK—Airplay (MCA)
- NICK LOWE—Labour Of Lust (Columbia)
- NIGHT—(Planet)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ AC/DC—Highway To Hell (Atlantic)
- ★ JOURNEY—Evolution (Columbia)
- ★ THE CARS—Candy-O (Elektra)

### KSHE-FM—St. Louis (Ted Hobeck)

- CHICAGO—13 (Columbia)
- RECORDS—(Virgin)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- BREATHLESS—(EMI/America)
- CAROLYN MAS—(Mercury)
- ★ KINKS—Low Budget (Arista)
- ★ THE CARS—Candy-O (Elektra)
- ★ KANSAS—Monolith (Kirschner)
- ★ RED SPEEDWAGON—Nine Lives (Epic)

### WLFX-FM—Milwaukee (Robin Beam)

- AC/DC—Highway To Hell (Atlantic)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- PRISM—Armageddon (Ariola)
- CHARLIE—Fight Dirty (Arista)
- RAINBOW—Down To Earth (Polydor)
- RECORDS—(Virgin)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- ★ RED SPEEDWAGON—Nine Lives (Epic)
- ★ SUPERTRAMP—Breakfast In America (A&M)

### WWWW-FM—Detroit (J. Urbiel/M. McEwen)

- CLASH—(Epic)
- PROPAGANDA—(A&M)
- TALKING HEADS—Fear Of Music (Sire)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- RAINBOW—Down To Earth (Polydor)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy-O (Elektra)
- ★ VAN HALEN—II (WB)
- ★ RED SPEEDWAGON—Nine Lives (Epic)

## National Breakouts

TALKING HEADS—Fear Of Music (Sire)  
 RAINBOW—Down To Earth (Polydor)  
 RANDY NEWMAN—Born Again (WB)  
 CHARLIE—Fight Dirty (Arista)

### WSHE-FM—Fl. Lauderdale (Michelle Robinson)

- NEIL LAUSEN—High Gear (Horizon)
- RY COODER—Bop Till You Drop (WB)
- GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy-O (Elektra)
- ★ WINGS—Back To The Egg (Columbia)
- ★ NICK LOWE—Labour Of Lust (Columbia)

### ZETA-7 (WOLU-FM)—Orlando (Bill Mims)

- BUCKEYE—Down To Earth (Polydor)
- DELBERT McCLINTON—Keeper Of The Flame (Capricorn)
- BUCKEYE—(Polydor)
- AXE—(MCA)
- CHARLIE—Fight Dirty (Arista)
- MOON MARTIN—Escape From Domination (Capitol)
- ★ PAT TRAVERS—Go For What You Know (Polydor)
- ★ THE CARS—Candy-O (Elektra)
- ★ NICK LOWE—Labour Of Lust (Columbia)
- ★ KINKS—Low Budget (Arista)

### WDFD-FM—Nashville (Alan Sneed)

- BUCKEYE—(Polydor)
- CHICAGO—13 (Columbia)
- JEFF LORBER FUSION—Water Sign (Arista)
- MOON MARTIN—Escape From Domination (Capitol)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- ★ THE CARS—Candy-O (Elektra)
- ★ LITTLE RIVER BAND—First Under The Wire (Capitol)

### ZETA-4 (WRIZ-FM)—Miami (Gary Martin)

- MISTRESS—(RSO)
- CAROLYN MAS—(Mercury)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- CHICAGO—13 (Columbia)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ SUPERTRAMP—Breakfast In America (A&M)
- ★ WINGS—Back To The Egg (Columbia)
- ★ VAN HALEN—II (WB)

## Northeast Region

### TOP ADD ONS:

CHARLIE—Fight Dirty (Arista)  
 CHICAGO—13 (Columbia)  
 AC/DC—Highway To Hell (Atlantic)  
 GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)

### ★ TOP REQUEST / AIRPLAY:

THE KNACK—Get The Knack (Capitol)  
 THE CARS—Candy-O (Elektra)  
 NICK LOWE—Labour Of Lust (Columbia)  
 GREG KINN—With The Naked Eye (Beserkley)

### BREAKOUTS:

RAINBOW—Down To Earth (Polydor)  
 SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)  
 RANDY NEWMAN—Born Again (WB)  
 TALKING HEADS—Fear Of Music (Sire)

### WNEW-FM—New York (Maryanne McIntyre)

- PROPAGANDA—(A&M)
- DON NIX—Skyrider (Cream)
- RAINBOW—Down To Earth (Polydor)
- DARLING—Put It Down To Experience (Charisma)
- CHICAGO—13 (Columbia)
- RANDY NEWMAN—Born Again (WB)
- ★ SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- ★ NICK LOWE—Labour Of Lust (Columbia)
- ★ GREG KINN—With The Naked Eye (Beserkley)
- ★ THE CARS—Candy-O (Elektra)

### WRWQ-FM—New York (Gary Axelbank)

- BOB JAMES—Lucky Seven (Tappan Zee/Columbia)
- TIM CURRY—Fearless (A&M)
- FLASH AND THE PAN—(Epic)
- MIKE CROSS—The Bounty Hunter (Moonlight)
- NEIL LAUSEN—High Gear (Horizon)
- ALESSI BROTHERS—Words & Music (A&M)
- RY COODER—Bop Till You Drop (WB)
- JOHN STEWART—Bombs Away Dream Babies (RSO)
- ★ RACHEL SWEET—Fool Around (Stiff/Columbia)
- ★ JAMES TAYLOR—Flag (Columbia)

## Western Region

### TOP ADD ONS:

GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)  
 J.J. CALE—5 (Shelter)  
 RANDY NEWMAN—Born Again (WB)  
 IGGY POP—New Values (Arista)

### ★ TOP REQUEST / AIRPLAY:

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

### BREAKOUTS:

AC/DC—Highway To Hell (Atlantic)  
 RAINBOW—Down To Earth (Polydor)  
 CHARLIE—Fight Dirty (Arista)  
 TALKING HEADS—Fear Of Music (Sire)

### KSAN-FM—San Francisco (Jay Hanson)

- J.J. CALE—5 (Shelter)
- CHARLIE—Fight Dirty (A&M)
- DAVID JOHANSEN—In Style (Blue Sky)
- IGGY POP—New Values (Arista)
- BLUE OYSTER CULT—Mirrors (Columbia)
- ★ DAVID BOWIE—Lodger (RCA)
- ★ THE CARS—Candy-O (Elektra)
- ★ DAVE EDWARDS—Repeat When Necessary (Swan Song)

### KLOS-FM—Los Angeles (Ruth Pinedo)

- TALKING HEADS—Fear Of Music (Sire)
- RANDY NEWMAN—Born Again (WB)
- RAINBOW—Down To Earth (Polydor)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy-O (Elektra)
- ★ WINGS—Back To The Egg (Columbia)
- ★ NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)

### KSJO-FM—San Jose (P. Wells/T. Mastrey)

- GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- TALKING HEADS—Fear Of Music (Sire)
- MISTRESS—(RSO)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ NICK LOWE—Labour Of Lust (Columbia)
- ★ BLUE OYSTER CULT—Mirrors (Columbia)
- ★ THE CARS—Candy-O (Elektra)

### KGB-FM—San Diego (Bruce Tucker)

- AC/DC—Highway To Hell (Atlantic)
- RAINBOW—Down To Earth (Polydor)
- JIMI HENDRIX—The Essential Jimi Hendrix Volume Two (Reprise)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy-O (Elektra)
- ★ PAT TRAVERS—Go For What You Know (Polydor)
- ★ SUPERTRAMP—Breakfast In America (A&M)

### KOME-FM—San Jose (Dana Jang)

- MARC BENNO—Lost In Austin (A&M)
- CHARLIE—Fight Dirty (Arista)
- CAROLYN MAS—(Mercury)
- ★ SUPERTRAMP—Breakfast In America (A&M)
- ★ THE CARS—Candy-O (Elektra)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ PAT TRAVERS—Go For What You Know (Polydor)

## Southwest Region

### TOP ADD ONS:

AC/DC—Highway To Hell (Atlantic)  
 IAN GOMM—Gomm With The Wind (Stiff/Epic)  
 J.J. CALE—5 (Shelter)  
 GREG KINN—With The Naked Eye (Beserkley)

### ★ TOP REQUEST / AIRPLAY:

THE CARS—Candy-O (Elektra)  
 THE KNACK—Get The Knack (Capitol)  
 CHARLIE DANIELS BAND—Million Mile Reflections (Epic)  
 PAT TRAVERS—Go For What You Know (Polydor)

### BREAKOUTS:

RANDY NEWMAN—Born Again (WB)  
 GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)  
 RAINBOW—Down To Earth (Polydor)  
 CHARLIE—Fight Dirty (Arista)

### KZEW-FM—Dallas (Doris Miller)

- GREG KINN—With The Naked Eye (Beserkley)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- RANDY NEWMAN—Born Again (WB)
- MISTRESS—(RSO)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ KANSAS—Monolith (Kirschner)
- ★ GERRY RAFFERTY—Night Owl (UA)
- ★ THE CARS—Candy-O (Elektra)

### KL0L-FM—Houston (Paul Riann)

- CHICAGO—13 (Columbia)
- GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)
- RAINBOW—Down To Earth (Polydor)
- ★ THE CARS—Candy-O (Elektra)
- ★ ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ DIRE STRAITS—Communique (WB)

### KY102-FM—Kansas City (M. Floyd/J. McCabe)

- RANDY NEWMAN—Born Again (WB)
- CAROLYN MAS—(Mercury)
- RAINBOW—Down To Earth (Polydor)
- GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest (MCA)
- AC/DC—Highway To Hell (Atlantic)
- TALKING HEADS—Fear Of Music (Sire)
- BILLY THORPE—Children Of The Sun (Capricorn)
- ★ THE CARS—Candy-O (Elektra)
- ★ PAT TRAVERS—Go For What You Know (Polydor)
- ★ RED SPEEDWAGON—Nine Lives (Epic)

## Midwest Region

### TOP ADD ONS:

CHICAGO—13 (Columbia)  
 BREATHLESS—(EMI/America)  
 NIGHT—(Planet)  
 GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)

### ★ TOP REQUEST / AIRPLAY:

THE KNACK—Get The Knack (Capitol)  
 THE CARS—Candy-O (Elektra)  
 RED SPEEDWAGON—Nine Lives (Epic)  
 SUPERTRAMP—Breakfast In America (A&M)

### BREAKOUTS:

RAINBOW—Down To Earth (Polydor)  
 AC/DC—Highway To Hell (Atlantic)  
 RECORDS—(Virgin)  
 TALKING HEADS—Fear Of Music (Sire)

### WBX-FM—Detroit (Ted Ferguson)

- CHICAGO—13 (Columbia)
- RECORDS—(Virgin)
- RAINBOW—Down To Earth (Polydor)
- WHA-KOO—Fragile Line (Epic)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ THE CARS—Candy-O (Elektra)
- ★ VAN HALEN—II (WB)
- ★ ELECTRIC LIGHT ORCHESTRA—Discovery (Jet)

### WJKL-FM—Elgin/Chicago (T. Marker/W. Leisinger)

- J.J. CALE—5 (Shelter)
- AC/DC—Highway To Hell (Atlantic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- JOHN MOONEY—Comin' Your Way (Blind Pig)
- ★ NICK LOWE—Labour Of Lust (Columbia)
- ★ DIRE STRAITS—Communique (WB)
- ★ NEIL LAUSEN—High Gear (Horizon)
- ★ MOON MARTIN—Escape From Domination (Capitol)

### WMMS-FM—Cleveland (John Gorman)

- TIM CURRY—Fearless (A&M)
- TALKING HEADS—Fear Of Music (Sire)
- ELLEN FOWLEY—Nightout (Epic)
- RAINBOW—Down To Earth (Polydor)
- RANDY NEWMAN—Born Again (WB)
- GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)
- ★ THE KNACK—Get The Knack (Capitol)
- ★ MICHAEL STANLEY BAND—Greatest Hints (Arista)
- ★ THE CARS—Candy-O (Elektra)
- ★ SUPERTRAMP—Breakfast In America (A&M)

## Southeast Region

### TOP ADD ONS:

CHICAGO—13 (Columbia)  
 GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)  
 MOON MARTIN—Escape From Domination (Capitol)  
 BUCKEYE—(Polydor)

### ★ TOP REQUEST / AIRPLAY:

THE KNACK—Get The Knack (Capitol)  
 THE CARS—Candy-O (Elektra)  
 PAT TRAVERS—Go For What You Know (Polydor)  
 NICK LOWE—Labour Of Lust (Columbia)

### BREAKOUTS:

RY COODER—Bop Till You Drop (WB)  
 TALKING HEADS—Fear Of Music (Sire)  
 JEFF LORBER FUSION—Water Sign (Arista)  
 RAINBOW—Down To Earth (Polydor)

### WRAS-FM—Atlanta (Ciedra White)

- TALKING HEADS—Fear Of Music (Sire)
- CHICAGO—13 (Columbia)
- B.B. KING—Take It Home (MCA)
- JEFF LORBER FUSION—Water Sign (Arista)
- RECORDS—(Virgin)
- RAINBOW—Down To Earth (Polydor)
- ★ PAT TRAVERS—Go For What You Know (Polydor)
- ★ TIM CURRY—Fearless (A&M)
- ★ B-52'S—(WB)
- ★ DAVID WERNER—(Epic)

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

- RANDY NEWMAN—Born Again (WB)
- A'S—(Arista)
- GARY NUMAN & TUBEWAY ARMY—Replicas (Atco)
- TALKING HEADS—Fear Of Music (Sire)
- PROPAGANDA—(A&M)
- ★ DAVE EDWARDS—Repeat When Necessary (Swan Song)
- ★ RY COODER—Bop Till You Drop (WB)
- ★ NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- ★ STANLEY CLARKE—I Wanna Play For You (Epic)

© 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.





Produced by Lonnie Simmons SRM-1-3758

**"Open up your mind (wide),"** #74080  
 the *second* hit single to emerge from The Gap Band's celebrated album.

The Gap Band in action:  
 Billboard- **33** R&B Single  
**43** R&B Album  
**# 120** Pop LP

 ON MERCURY RECORDS AND TAPES

 PHONOGRAM, INC.  
 A POLYGRAM COMPANY  
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

Write or call your local Polygram Distribution sales office for displays and other promotional items.

## Vox Jox

**LOS ANGELES—Janine Wolf** has joined KCW-AM, a pop and rock station in Portland, Ore., as a weekend announcer. She is on the air Saturday morning from 6 a.m. to 10 a.m., Sunday mornings from 2 to 4:30 a.m. and Sunday nights from 7 to 10:15 p.m. During the week she hosts KGW discos at schools and private parties. Before joining KGW, she was a newscaster at KUIK-AM in Hillsboro, Ore.

**Abby Melamed** continues in her post as program director at San Francisco's rocker K SAN-FM as a replacement has yet to be found. Recently, Melamed was promoted to operations manager for the station.

**Neil Soper** replaces **Don Wall** as general manager for CJOR-AM in Vancouver, B.C., a pop adult station. For the past three years, Soper had been assistant general manager at CJOR. Wall, who managed the outlet for nine years, is leaving for health reasons.

**Dave Martin** is the new program director at adult contemporary WFYR-FM in Chicago. Martin comes from WBZ-AM in Boston where he was program director. Prior to that, he had worked at WFYR as music director and assistant program director. He replaces Don Kelly.

**Herbert W. McCord** takes over as the general manager for the radio division of Greater Media, Inc. and subsidiaries. Greater Media operates 12 radio stations including WGAY-AM-FM in Washington, D.C.; WPEN-WMGK-FM in Philadelphia; WHND-AM and WMJ-FM in Detroit; W GSM-AM and WCTO-FM on Long Island and WCTC-AM and WMCQ-FM in New Brunswick, N.J. The firm's purchase of KHTZ-FM in Los Angeles from Storer Broadcasting has been approved by the FCC. Previously, McCord had been vice president and general manager of CKLW Radio Broadcasting, Ltd., licensee of CKLW-AM and CKLW-FM in Windsor, Canada.

**Stefan Ponck** returns to the airwaves by joining KYUU-FM, an adult contemporary station in San Francisco. He is heard weekdays from 6 to 10 p.m. From 1968 to 1974, Ponck worked as a midday disk jockey at K SAN-FM in San Francisco. Since then, he has worked at Ponck-Fisher Associates, an independent production and syndication firm. Most recently, he

was operations director at KMPX-FM in San Francisco.

**Kevin Bauer** promoted to manager at soft rock WBEC-FM in Pittsfield, Mass. Prior to this he was sales manager for the station. ... **Tom Ross** has left Top 40 WSUX-FM in Seaford, Del., as air talent to take an on-air slot at Top 40 KRUS-AM in Ruston, La. WSUX now has an opening for air talent in its morning slot.

**Terry Stevens** joins WMAQ-AM, a country station in Chicago, as a midday air personality. He is on from 10 a.m. to 3 p.m. He comes from WHK-AM in Cleveland, Ohio where he was music director and midday air talent.

WKKI-FM Celina, Ohio, has switched format from country to contemporary. Several staff changes have been made with the shift. **Joe Hurlburt** is the new music director and the on-air lineup is as follows: **Fred LeFebvre** and **Paul Stevens**, 6 to 9 a.m.; **Gerry Cook**, 9 a.m. to noon; **Jim Poore**, 1 to 3 p.m.; Hurlburt, 3 to 6 p.m.; **Ann Carlini**, 6 p.m. to midnight; and **Ric Paul**, midnight to 6 a.m. LeFebvre also moves up from sales manager to station manager.

WRGI-FM (G-93) Naples, Fla., also has a new lineup: **Bob Edgar**, from WKXY-AM Sarasota, Fla., 6 to 10 a.m.; **Phil Richards**, also from WKXY and new p.d., 10 a.m. to 3 p.m.; **Bill McChain** from 3 to 8 p.m.; **Chuck Gaffney**, the new music director, from 8 p.m. to 1 a.m.; and **J.J. Jackson** from 1 to 6 a.m.

Country station WBIR-FM Knoxville will go into an AOR format Aug. 11, according to general manager **Dave Russell**. WLBJ-FM (Natural-97) Bowling Green, Ky., has added **Roxanne Sieler** to the weekend lineup. This station's manager and p.d. **Jay Preston** is looking for "a new challenge. All offers considered," he says. Preston is available at 502 782 9110 or 728 9797.

**Marc McCoy** has been named operations manager of KYNO-AM Fresno. He had been national programming consultant at Drake-Chenault. **General John Lee Walker** has been appointed p.d. of KYNO-FM. He succeeds **Doug Flodin**, who becomes Drake-Chenault production administrator. Walker comes from KIOY-FM (K-104) Fresno, where he was p.d.

**Rod Stewart** didn't forget that when CKAR-AM Oshawa, Ont., signed on the air in March the station opened with Stewart's record of "Do You Think I'm Sexy." So when Stewart was in Toronto for a recent concert he came by the station with an autographed picture.

**David Hall** has been named music director of KNX-FM Los Angeles. He comes from KORJ-FM Garden Grove, Calif. **Mike Scott** is the new program manager at K TSA/KTFM San Antonio. He comes from WDMT-FM (Disco-108) Cleveland. ... Atlantic Records' artists dominated New York airwaves July 14. The Average White Band's Central Park show was carried by WPLJ-FM and before that was over WLIR-FM Garden City began a broadcast of a taped concert by Blackfoot from the Agora in Cleveland.

CFGM's Opry North show attracted 7,000 this year, the third year the Richmond Hill, Ont., AM outlet has staged the country music event. The concert was not only broadcast by CFGM, but was syndicated by the station to 15 other markets across Canada. Two weeks later the station staged a **Charley Pride** concert.

**Grant Nielsen**, formerly with Bonneville's beautiful music KSEA-FM in Seattle, is now the midday announcer weekdays on Bonneville's beautiful music KBIG-FM in Los Angeles. While in Seattle, Nielsen was operations supervisor and morning man. Also at KBIG, **Ron Russ** has joined the announcing staff. He works evenings Wednesdays and Thursdays, afternoons on Fridays plus morning and afternoon shifts on weekends. He comes from Radio Arts, Inc., in Burbank where he was production manager.

**Janis Wojniak** joins KGW-AM Portland as music director. She replaces **Terry Danner** who recently moved to KYUU-FM in San Francisco as music research coordinator.

**Bob Harper** has been named director of Stereo Rock programming for syndicator TM. He comes from consultant **Frank N. Magid Assoc.**, where he was director of radio consultation. ... WNBC-AM New York coordinated the music for the New York Hudson River fireworks display for July 4. It is the second year the station has done this.

**Bob Dayton** has joined the WGBB-AM Merrick, N.Y. on-air staff. He handles the noon to 3 p.m. shift.

**George Francis** is the new manager of WAKY-AM and WVEZ-FM in Louisville, Ky.

**Dave Felder**, an air personality at Houston's black oriented KCOH-AM for the past four years, has been promoted to program director. He will retain his air shift from 6 a.m. to 9 a.m., Monday through Saturday.

**Bruce Phillip Miller**, afternoon air personality at Los Angeles' disco KIIS-FM, has cut another spot for the National Alcoholism Assn. In its television ads, Miller does the voice of an animated character, Corky, the symbol of the organization. Miller has been doing the spots for more than a year.

### Billboard RADIO-TV MART

**POSITIONS OPEN**  
I am an industrious individual with 3rd endorsed who wishes to begin a career in radio broadcasting. I am an experienced college DJ and an award winning journalist who writes, covers, and announces. Prefer progressive stations with good management.

**Rates:** **PAYMENT MUST ACCOMPANY THE ORDER**  
**POSITIONS WANTED:** 40¢ per word per insertion—\$10.00 minimum \$20.00 per column inch per insertion.  
**POSITIONS OPEN:** 70¢ per word per insertion—\$14.00 minimum \$40.00 per column inch per insertion. 4 times, \$36; 26 times, \$32; 52 times, \$28 ea.  
**BOX NUMBERS:** \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when replying.

**SEND TO:**  
**Billboard RADIO-TV MART, 1515 Broadway, New York, N.Y. 10036 (212) 764-7433**  
 Call TOLL-FREE (except in NY) 800/223-7524  
**IN NEW YORK STATE CALL (212) 764-7433**  
 Deadline: Tuesday, 11 days prior to date of issue

NAME \_\_\_\_\_ STATION \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
 TELEPHONE \_\_\_\_\_

American Express      Credit Card # \_\_\_\_\_  
 Diners Club  
 VISA      Expires \_\_\_\_\_  
 Master Chg.      Signature \_\_\_\_\_  
 Bank # \_\_\_\_\_

**POSITIONS OPEN**

**CONTEMPORARY AM STATION**  
 in medium college market needs morning drive announcer with production experience. Good pay and benefits. Excellent climate (hunting & fishing). Send tape and resume to:

Manager  
**KRUS**  
 PO Box 430, Ruston, LA 71270  
 EOE/MF

**MORNING NEWSMAN**  
 Minimum 5 yrs. radio news experience. Some experience in contemporary format also necessary. Send tape and resume to:

News Director  
**WHBQ Radio**  
 483 So. Highland  
 Memphis, TN 38111

Our television station is starting a fresh, new weekly hour program and we need a fresh new host. Are you that person? Send video cassette to:

R. Bonaventura  
**KRON-TV**  
 1001 Van Ness Avenue  
 San Francisco, CA 94119  
 EOE/MF

**The AIRCHECK Guide..**  
**1-207-782-0947**

Contact and hear the actual spot airchecks of available personalities. All formats, Market sizes and fields. Nationwide. Resume information also provided.  
 Save weeks of searching, just call The Aircheck Guide.

**POSITIONS WANTED**

**COUNTRY JOCK**  
 44 years of age, 13 years in San Antonio market. Intelligent... Witty... First Phone.

**ANDY CARR**  
 520 McCarty #286  
 San Antonio, TX 78216  
 512-341-7027

CLASSICAL MUSIC DJ PLAYING THE TOP 200 of past 400 years. Creative production, unique programming. Bruce Thomson, 1508 Valjejo Drive, San Jose, CA 95130.

**STATION MANAGERS . . .**  
**PROGRAM DIRECTORS . . .**  
**ANNOUNCERS . . . DJs . . .**  
 the Marketplace is open and your best buy is BILLBOARD  
**CLASSIFIED**  
**PROFITABLE**  
**ADS**

Position wanted or position open—your message gets to over 100,000 readers weekly.  
 Don't Miss Another Week  
**CALL Leni Teaman (TOLL FREE)**  
**800/223-7524**  
**NOW to place your ad**

### Bubbling Under The HOT 100

- 101—STREET LIFE, Crusaders, MCA 41054
- 102—I'M JUST A SUCKER FOR YOU, Teena Marie, Gordy 7169 (Motown)
- 103—I WANT YOU BACK, Graham Parker, Arista 0420
- 104—IF YOU WANT IT, Niteflyte, Arista America 7747
- 105—DR. ROCK, Captain Sky, A.V.I. 273
- 106—CAN'T SAY GOODBYE, Bobby Caldwell, TK15
- 107—SHOULD GONE DANCIN', High Energy, Gordy 7160 (Motown)
- 108—IF YOU REMEMBER ME, Chris Thompson, Elektra 168
- 109—NOBODY, Doucette, Mushroom 7042
- 110—SHAKE, Gap Band, Mercury 74053

### Bubbling Under The Top LPs

- 201—ROBERT JOHN, Robert John, EMI-America 17007
- 202—DEODATO, Knights Of Fantasy, Warner Bros. BSK 3321
- 203—PINK LADY, Pink Lady, Elektra 6E-209
- 204—HOTEL, MCA 3158
- 205—BILL CONTI, Rocky II, United Artists 972 (Capitol)
- 206—STANLEY TURRENTINE, Betcha, Elektra 6E-217
- 207—THE RECORDS, Virgin 13130
- 208—BOHANNON, Too Hot To Hold, Mercury 1-3778
- 209—DENISE LA SALLE, Unwrapped, MCA 3098
- 210—RAINBOW, Down To Earth, Polydor PD1-6221

### ELECTRIC WEENIE™

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters . . .

**COYOTE CALHOUN, KULF:** "Happy to be back in the saddle again and subscribing to the best (bleeping) joke sheet around."

**TEX BAGSHAW, CKLY:** "It appears another fun-filled year has gone by. I know I couldn't keep my sanity if I didn't renew my subscription to the Wonderful Weenie."

For free samples of the greatest gag service in World Radio, write:

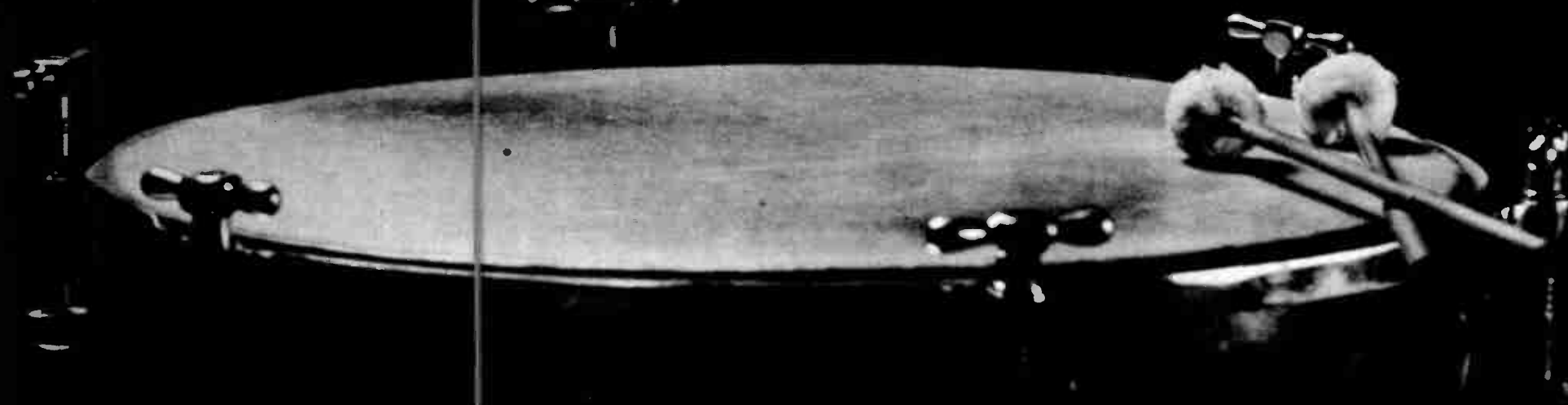
**The Electric Weenie**  
 P.O. Box 25-866  
 Honolulu, Hawaii 96825  
 (808) 395-9600

AUGUST 18, 1979, BILLBOARD

AEG-TELEFUNKEN

Studio-Compander telcom c4  
for live and production

# When every sound matters!



## THE NEW CHANCE FOR TOP SOUND-QUALITY – 30dB OF DYNAMIC GAIN!

Improving the dynamic range of sound-recording – Records can be produced with dynamic of direct cuts. Improving the dynamic range for optical sound recording and with analog or digital time delay or echo units. Noise suppression on audio transmission lines.

## STUDIO-COMPANDER-SYSTEM telcom c4

- Gain in dynamic range up to 30 dB
- No "breathing" tape noise
- No level adjustments
- No sound overshooting in ensuing systems
- Total harmonic distortion  $\leq 0.2\%$  at low frequencies
- Integrated system-identification



Studio-technique by  
AEG-TELEFUNKEN

World Radio History

### Coupon

we ask for:

- descriptive literature
- consulting without obligation

Address

AEG-TELEFUNKEN  
Nachrichten- und Verkehrstechnik  
Fachbereich Elektro-Akustik  
Lindener Straße 15  
D-3340 Wolfenbüttel  
Telephone 05331/83-287  
Telex 95651

## TALENT FORUM ADVISORY COMMITTEE

BARRY FEY

Feyline

CLAIRE ROTHMAN

The Forum

JONATHAN COFFINO

Columbia Records

PAUL COOPER

Atlantic Records

. . . Additional advisors to be announced

### PANELS WILL INCLUDE:

"Meeting the Musical Challenge of the 80's"

"Clubs and Small Venues—How To Break Acts"

"The Finances of Rock 'n' Roll"

"Sound and Light Reinforcement—Cost Control; How Much Equipment is Necessary; New Techniques in Staging"

"Facilities—New Challenges Facing Facility Operators"

"Booking Agents—Winning in Times of Economic Uncertainty"

"Promoters—Winning in Times of Economic Uncertainty"

"Managers—Winning in Times of Economic Uncertainty"

"Artist Support"

. . . Additional panels to be announced

**ALL SESSIONS WILL BE INDIVIDUAL—  
NO SESSIONS WILL BE CONCURRENT**



Mail Completed Form to:  
DIANE KIRKLAND/NANCY FALK  
Billboard's International Talent Forum V  
9000 Sunset Boulevard  
Los Angeles, California 90069

Please register me for Billboard's International Talent Forum V

I am enclosing a check or money order, in the amount of (please check):

\$220 each—EARLY BIRD REGISTRATION (before July 20)

\$245 each—REGULAR REGISTRATION (after July 20)

\$185 each—Students/Military/Talent Forum Panelists/Moderators

You may charge your registration if you wish:

Master Charge     BankAmericard/Visa

Diners Club         American Express

Name(s) \_\_\_\_\_ Title(s) \_\_\_\_\_

Company \_\_\_\_\_ First Name or Nickname for Badge \_\_\_\_\_

Address \_\_\_\_\_ Phone (\_\_\_\_) \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

### REGISTRATION FORM

Credit Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

**Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. Absolutely no refunds after August 20. Cancellations before cut-off of August 20 will be subject to a 10% cancellation fee. Billboard must be notified of all cancellations in writing.**

Register Now! Registration at the door will be \$25.00 higher\*. All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

# YOUR TICKET TO THE LIVE TALENT WORLD OF THE EIGHTIES.

SEPTEMBER 5-8, 1979 CENTURY PLAZA HOTEL LOS ANGELES

Discover your right moves at BILLBOARD'S INTERNATIONAL TALENT FORUM V

Whichever way the economic winds blow...inflation or recession, boom or bust... Music will play an important role in the economy of the Eighties. How important? Other form of entertainment in the coming decade. Now THAT'S important. And the basis of this fantastic growth industry? Live talent...as always.

BILLBOARD'S INTERNATIONAL TALENT FORUM V is designed to give you the competitive edge...your one opportunity this year to get together with your fellow professionals...promoters (large and small volume), agents, facility managers/owners, artist managers, record company personnel, artists. BILLBOARD'S INTERNATIONAL TALENT FORUM V offers panel discussions, symposiums,

WORKSHOPS, EXHIBITS... Improve YOUR ability to compete successfully. Together learn of the changes, the developments, the future of live talent in the Eighties. BILLBOARD'S INTERNATIONAL TALENT FORUM V...your ticket to the Eighties.

ARTISTS/Billboard's International Talent Forum V provides an open forum to discuss your thinking, plans: concerts vs. paid TV opportunities; artist-manager's role; source of (new) income...domestically and internationally for the 80's.

FACILITIES/Festival-type shows are increasingly popular; some major acts are returning to the clubs and other smaller venues, concerts; increasing costs; security; changing audiences. Owners/operators of facilities (large and small) will be at Billboard's International Talent Forum V to discuss and evaluate these and other hot topics.

TICKET OUTLETS/Ticket scalping and duplication, promotion, distribution...whatever your needs or problems, Billboard's International Talent Forum V will heighten your perspective this year to discover new directions and possibly find solutions that will work in the 80's.

BOOKING AGENTS/Last opportunity before the next music-record decade to discuss the major problems of entire agency rosters...where they will be able to work; opening acts' importance; promoters' territorial lock-ins; Billboard's International Talent Forum V, where the live talent trends of the 80's may very well be established.

PROMOTERS/Shrinking profits; greater risks; rising costs of advertising; promotion and facilities. Billboard's International Talent Forum V will open these topics up for discussion and cover what the real headaches are as a normal part of the promoter's responsibility.

TAXES/You can't escape them, but...at Billboard's International Talent Forum V you'll have the opportunity to learn and discuss the changes in the laws that could affect your net throughout the 80's.

**BILLBOARD'S INTERNATIONAL TALENT FORUM V is organized for you—your participation is vital to its success. Make your Reservations Today!**

Billboard®

INTERNATIONAL

FORUM

CENTURY PLAZA HOTEL LOS ANGELES

SEPTEMBER 5-8, 1979

ADVANCED SALE

## MORE THAN COUNTRY New Talent Policy At L.A. Palomino

By CARY DARLING

LOS ANGELES—With recent bookings by such diverse acts as Elvis Costello, Papa John Creach, Burton Cummings and REO Speedwagon, the Palomino Club in North Hollywood, Calif., has changed its image from a country music showcase.

Actually, the 27-year-old venue never has been totally country-oriented, owner/booking agent Tommy Thomas is quick to note. "When we started, our biggest night was our jazz night on Mondays," he says.

However, for several reasons, three years ago Thomas was forced to look for non-country artists for his 700-seat venue in larger numbers than before. "There aren't enough acts of any one kind to make a nightclub today," he says.

"The public is so hungry that you couldn't possibly have a pure rock, country or soul club and make it. You have to go with what the public wants and what's happening in your local area."

Thomas alleges that record companies fail to support country acts when they tour. "There are maybe one or two labels that will support their artists," he notes, claiming this adversely affects business.

"The big money is in local acts.

Some of them outdraw the bigger country acts," Thomas says of his penchant for booking unsigned local bands.

The kinds of acts booked include new wave, country-rock, rock and soul. Thomas also hopes to begin booking jazz again in the room.

Thomas notes that the move to auditorium status by many country acts has cut down on the pool of country artists who can play the clubs. Combine this with the Valley's increased urbanization and Thomas feels his move was inevitable.

Despite the expansion in his booking policy, Thomas says the country fans are not angered. "The country fans seem to understand that with inflation a club cannot go seven days a week and pay its bills with one type of artist."

The average price of admission is \$5 with Thomas saying he has had no trouble with the primarily young rock crowd.

He says he is not worried about competition with other clubs such as the Roxy or the Whisky. "We need more clubs. We've got to promote the local scene. Here, in the San Fernando Valley, you can go to a disco. But then where do you go? There aren't that many places."



Billboard photo by Chuck Pulin

**PARK BENEFIT**—James Taylor is greeted by New York Mayor Ed Koch at Taylor's benefit performance at the Sheep Meadow in Central Park. Proceeds from the sale of souvenir tour books were donated to help resod the areas of the park. The free concert, which attracted more than 200,000 fans, was co-sponsored by WNEW-FM.

## Arizona's Dooleys Offer Rock, Blues, Jazz Menus

By AL SENIA

TEMPE, Ariz.—Evening Star productions has booked a number of performers into Dooleys nightclubs here and in Tucson through September, guaranteeing a continuation of the acts that have made both clubs a center for contemporary music in Arizona.

The list of performers at the two venues is diverse, and includes jazz and blues as well as rock. Evening Star promoter Dan Zelisko says the performance schedule is designed to make Dooleys' nightclubs "the kind of places that bring in all kinds of popular music."

Scheduled for upcoming appearances in Tempe are Noel Pointer and Gil-Scott Heron (Aug. 16), Long John Baldry (Aug. 13), Gato Barbieri (Aug. 20), Maria Muldaur (Aug. 21) and Tim Curry (Aug. 23).

In September, Jean-Luc Ponty, the Flying Burrito Brothers, the Talking Heads and Alan Price are slated for Tempe dates.

Many of the same acts will appear at the Dooleys Tucson venue. Zelisko is the exclusive promoter for both clubs.

Ticket prices for most shows will average \$6.50-\$7.50. Show times are 7 and 10:30 p.m. The Tempe club seats 700 and is highlighted by a large stage upfront with tables arranged throughout the room and a large bar located in back of the club. Acoustics are excellent, and the overall effect for rock acts is that of an early rock 'n' roll club.

Zelisko and Evening Star have brought hundreds of performers into the Tempe Dooleys, which celebrates its third anniversary in August. The club showcases many performers who have gained a wide following on both coasts but still have a limited following in Arizona. These would include Joe Jackson, Roy Buchanan, New England, John Hall and the Rockets.

"It's easier to break new rock 'n' roll acts in the club and work with them because the record companies are spending more money on promoting them, advertising them and so on," Zelisko contends.

But the promoter says he is attempting to expand the limited success he has had in booking crossover jazz acts into the clubs despite the difficulty of advertising such acts.

"I'm willing to do it but advertising is difficult because there is no real jazz station in Phoenix," he laments. KMCR-FM has helped fill the jazz void, but it is non-commercial.

"We've got to find a way to cross over and reach the rock audience," Zelisko contends.

He is encouraged by the recent Passport concert which drew large but non-capacity crowds to the club and was promoted on local rock stations.

Zelisko says booking more jazz, blues and MOR performers will help change Dooleys' image as solely a student-oriented, rock 'n' roll club.

## Eddie Harris Rebounds Via 'One Man' LP

By DAVE DEXTER JR.

LOS ANGELES—In the 1960s, records by Eddie Harris almost monotonously occupied the jazz and r&b charts. Today, a decade later, the saxophonist who almost single-handedly developed and popularized the electronically-amplified saxophone is having a hard time finding bookings and he is not contracted to a record company.

Harris may be discouraged, but he is far from resigned to his present obscurity.

"RCA has just issued an album I made originally for Japanese distribution," he says. "It comprises nine tracks and a lot of music and I'm the only musician on it."

The LP, "Playin' With Myself," was taped in Los Angeles, Milwaukee, Chicago and Evanston, Ill. Harris says his music reflects his own intervallic system and rhythms "that swing without the traditional bass and drums." He plays acoustic and electric piano behind his own tenor sax and reed trumpet and achieves a sound, he says, which is unlike any other on disks today.

A Chicagoan, Harris first attracted renown recording for Vee Jay. Then he moved to Columbia and later, in the '60s, racked up a series of sizzling sellers on Atlantic, a label with which he was affiliated 14 years.

Harris made a record titled "Tender Storm" for Atlantic in 1965 which was one of the first to feature electric sax. But today he has progressed into a different groove, preferring to play acoustically.

He is far from indigent, residing in Los Angeles with his wife and two children these days, but he admits he is perplexed as to why he can't find steady bookings and a recording deal he can live with successfully.

Perhaps his new RCA album will pull him out of the doldrums. That's why he is hustling about the city passing out promotion copies and doggedly striving to whomp up radio play.

## Acts Hypo Gate At Race Track

OCEANPORT, N.J.—With a bleak outlook for a turnaround in the profit picture, further aggravated by the gasoline crisis, Monmouth Park Race Track here has instituted a series of pop concerts to follow the racing card in the hopes of building up track attendance.

The first effort in this respect July 13, with the Beach Boys starting the parade of name attractions, proved a huge success with a turnout of more than 13,000.

The stage was setup in an area which did not give sufficient room to accommodate so many people. Otherwise, there was no problem presenting the concert on the race-track following the regular card. Admission to the track allows the fans to remain for the concert.

Ray Haight, racetrack spokesman, says track officials are satisfied with the effectiveness of the Beach Boys in bringing people to the track and the series will continue throughout the racing season.

Helen Reddy came in July 20. Other artists scheduled are Todd Rundgren and Utopia Aug. 11, and K.C. & the Sunshine Band Aug. 18.

## Miss. Promoter Clicking

By JEAN WILLIAMS

LOS ANGELES—Lee King Productions, Inc., a newly formed Jackson, Miss.-based concert promotion firm, is competing in the market by offering acts more personalized services, tying into the community, donating a percentage from each concert to black-oriented charities and setting up voter registration tables at each concert, according to Lee King, president of the firm.

The four-month-old company promoted its first concert Aug. 4 at the 10,400-seat Hirsch Memorial Coliseum at Shreveport, La., starring Teddy Pendergrass. The show was a sellout, according to Lee.

Lee, who says he will be promoting concerts in Alabama, Arkansas, Tennessee, Texas as well as Jackson and Shreveport, says he has confirmed for upcoming dates, the O'Jays, the Jacksons, Commodores,

LTD and the Dramatics with a tentative date for Earth, Wind & Fire. And he's also negotiating with the Manhattans.

His next promotion will be a six-date tour featuring Lenny Williams, the Dramatics, Mass Production and Anita Ward, slated for Aug. 30-Sept. 4.

King is no newcomer to the concert promotion field, having spent the last two years as president of K&K Productions with his former partner Sam Kazery.

When King departed K&K he took along the entire staff, Joe Shamwell, who is now vice president

(Continued on page 41)

## Thermostat KOs Allentown Gigs

ALLENTOWN, Pa.—The President's guidelines on air conditioning, coupled with sluggish ticket sales, has prompted Albert Moffa, owner of the Americus Hotel, and his co-producer, Makoul Productions, to drop their planned concert promotions until the fall. Makoul Productions is a locally-based concert promotion firm headed by Tom Makoul.

Moffa and Makoul teamed up in June to set up a showcase promotion at the center city hotel. The hotel owner says they were not satisfied with initial attendance and now, with the need to set the thermostat at 78 degrees, it's just too hot to expect any decent turnouts. Although he says no acts were cancelled, he indicates that at least one other show was considered.

However, the co-producers are optimistic about this fall when the area colleges convene and they believe an influx of college students will stimulate a larger attendance for the proposed concerts.

## Joyce Agency Bands With Others; New Firm Formed

NEW YORK—The Joyce Agency here is expanding and restructuring its operation by banding together with other agencies under the United Talent Network banner.

Included in United Talent will be Troy Entertainment, based on Long Island, which represents the Trammps; the Living Arts Agency of New York, which represents classical artists; and the Jolly Joyce Agency in Philadelphia which represents such oldies artists as Bill Haley, Danny & the Juniors, the Flamingoes and others.

The Joyce Agency itself represents mostly r&b and disco artists including First Choice, Patrick Hernandez, Four Tops, Machine, Billy Paul, and others. It recently signed Love & Kisses, Captain Sky, Vicki Sue Rob-

inson, El Coco and Richard Hell & Voidoids.

Van Joyce, president of the Joyce Agency, who also will be heading the United Talent Network, says the Richard Hell signing represents a move by his agency into the rock field.

"Disco has peaked in the U.S.," claims Joyce, "and the future direction is rock disco. What we will be doing more and more is booking acts into discos. We see it now in New York with discos changing over to rock and booking live acts."

As part of the expansion, Key Howard will head the West Coast office; Tom Trocco will head the rock department in New York; Erik McQuiston has joined the disco department; and Nat Hunter the r&b department. **ROMAN KOZAK**

DON'T  
BE  
VICTIMIZED

by the house piano...

DEMAND

to tour with  
German Steinways,  
Bosendorfers, Yamahas  
and All Electric  
Keyboards from...

ProPiano



S.F. 415/621-1210  
L.A. 213/852-1400  
N.Y. 212/662-8226

Billboard SPECIAL SURVEY For Week Ending 8/5/79

# Billboard Top Boxoffice

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.

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	SUPERTRAMP—Brimstone Productions, McMahon Stadium, Calgary, Alberta, Canada, Aug. 5	37,338	\$12-\$4	\$454,240*
2	PARLIAMENT/FUNKADELIC/BOOTSYS'S RUBBER BAND/SISTER SLEDGE/BAR KAYS/CON FUNK SHUN/BIDES OF FUNKENSTEIN/PARLET—Bill Graham Presents/R/N'B Productions/Feyline Presents, Stadium, Oakland, Calif., August 4	24,899	\$12.50-\$5	\$318,738
<b>Arenas (6,000 To 20,000)</b>				
1	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West, Stadium, Chicago, Ill., July 30 & 31	36,196	\$10-\$5	\$507,573*
2	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West, Checkerdome, St. Louis, Mo., Aug. 1	16,834	\$10-\$2	\$238,290*
3	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West, Myriad, Oklahoma City, Okla., Aug. 4	15,477	\$10-\$5	\$217,920*
4	KISS/NEW ENGLAND—Frank J. Russo, Inc., Civic Center, Providence, R.I., July 31 & Aug. 1 (2)	14,435	\$9-\$10	\$181,698
5	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub W/ Concerts West, Mabee Center, Tulsa, Okla., Aug. 3	10,585	\$10-\$15	\$151,250*
6	TED NUGENT/AC/DC/SCORPIONS—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Aug. 5	19,500	\$7.50-\$8.50	\$149,677*
7	REO SPEEDWAGON/MOLLY HATCHET—Star Date Productions, Summer Fest Grounds, Milwaukee, Wis., Aug. 3	16,527	\$7.50-\$9	\$141,245
8	TEDDY PENDERGRASS/MAZE/ALTON McCLAIN—Contemporary Productions/!TC/Regal Sports, Checkerdome, St. Louis, Mo., Aug. 5	17,665	\$6.50-\$8.50	\$137,794*
9	TED NUGENT/AC/DC/SCORPION—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Aug. 1	17,292	\$7.50-\$8.50	\$131,392
10	JOURNEY/THIN LIZZY—Contemporary Productions, Checkerdome, St. Louis, Mo., Aug. 4	14,660	\$7.50-\$8.50	\$121,279*
11	WILLIE NELSON/LEON RUSSELL/DON BOWMAN—Pace Concerts/Louis Messina, Summit, Houston, Tx., Aug. 3	14,089	\$8-\$9	\$119,228
12	JIMM BUFFETT/LEO KOTKE—Feyline Presents, Red Rocks, Denver, Col., July 31 & Aug. 1 (2)	13,283	\$8-\$9	\$118,038
13	GRATEFUL DEAD—Bill Graham Presents, Aud., Arena, Oakland, Calif., Aug. 4 & 5 (2)	13,000	\$8.50-\$9.50	\$110,500
14	THE CARS/NICK GILDER/THE ROMANTICS—Brass Ring Productions, Cobo Arena, Detroit, Mich., Aug. 4	11,105	\$9-\$10	\$108,795*
15	KENNY ROGERS/DOITIE WEST—Brass Ring Productions, Cobo Arena, Detroit, Mich., Aug. 5	10,807	\$9-\$10	\$106,458
16	THE KINKS/IAN HUNTER—Frank J. Russo, Inc., The Music Inn, Lenox, Mass., Aug. 5	11,804	\$8.50-\$9.50	\$99,630*
17	TRICK/PAT TRAVERS—Perryscope Concerts Productions, Col. Concert Bowl, Vancouver, B.C., Aug. 1	10,136	\$8.50-\$9.50	\$89,140*
18	SUPERTRAMP—CPI/DK, Col., Moncton, New Brunswick, Canada, July 30	8,943	\$10-\$15	\$88,910*
19	McFADDEN & WHITEHEAD/ANITA WARD/MASS PRODUCTIONS/FIVE SPECIAL/GAP BAND—Taurus Productions, Col., Greensboro, N.C., Aug. 4	11,972	\$5-\$8.50	\$84,176
20	McFADDEN & WHITEHEAD/ANITA WARD/MASS PRODUCTIONS/FIVE SPECIAL/GAP BAND—Taurus Productions, Col., Charlotte, N.C., Aug. 3	12,762	\$5-\$7	\$83,212*
21	ALLMAN BROTHERS/POINT BLANK—Feyline Presents, Red Rocks, Denver, Col., Aug. 4	8,500	\$8.50-\$9.50	\$79,344*
22	CHEAP TRICK/PRISM—John Bauer Concerts, Pavilion, Univ. of Wa., Seattle, Wa., Aug. 2	9,100	\$8-\$9	\$72,592*
23	CON FUNK SHUN/McFADDEN & WHITEHEAD/ANITA WARD/GAP BAND—W.G. Entertainment/Taurus Productions, Convention Center, Indianapolis, Ind., Aug. 2	8,600	\$5-\$8.50	\$69,000
24	WILLIE NELSON/LEON RUSSELL—Pace Concerts/Louis Messina/Be-Bop Productions, Col., Jackson, Miss., Aug. 4	9,197	\$7.25-\$8.25	\$68,983
25	THE KINKS/HERMAN BROOD—Don Law Co., Cape Cod Col., Yarmouth, Mass., Aug. 4	7,200	\$8.50	\$61,166*
<b>Auditoriums (Under 6,000)</b>				
1	BLONDIE/ROCKPILE—Fantasma Productions, Sunrise Thea., Ft. Lauderdale, Fla., Aug. 1	4,133	\$7.50	\$30,292*
2	THE CARS/NICK GILDER—Star Date Productions, Sawyer Aud., La Crosse, Wis., Aug. 1	4,100	\$7	\$28,686*
3	CHIC/MISTER—Louie Cavrel Presents, Villa Real, McAllen, Tx., Aug. 2	3,000	\$8-\$10	\$27,262*
4	DAVID BROMBERG BAND/STEVE FORBERT—Monarch Entertainment, Paramount Thea., Asbury Park, N.J., Aug. 4 (2)	2,300	\$7.50-\$8.50	\$25,698*
5	RICKIE LEE JONES/NEIL LARSON—Pace Concerts/Louis Messina, Cullen Aud., Univ., Houston, Tx., July 30, (2)	3,336	\$6.50-\$7.50	\$22,747*
6	CHARLIE DANIELS—Stark Kommand, Assiniboia Downs, Winnipeg, Manitoba, Canada, Aug. 1	10,100	\$2	\$20,000
7	IAN HUNTER W/ MICK RONSON/NANTUCKET—Monarch Entertainment, Paramount Thea., Asbury Park, N.J., Aug. 1	1,605	\$8-\$9	\$13,501*
8	CHARLIE DANIELS—Stark Kommand, Centennial Aud., Saskatoon, Saskatchewan, Canada, July 30	1,581	\$7.50-\$8.50	\$12,745
9	BLACKFOOT/BLACK OAK/IRON CITY HOUSE ROCKERS—Entam, Capital Music Hall, Wheeling, W. Va., Aug. 3	1,878	\$6-\$7	\$11,317

## Talent Talent In Action

### CHER SISTER SLEDGE Universal Amphitheatre, Universal City, Calif.

Cher's soldout performance was more of a revue than a concert. The 65-minute, 11-song set featured well-rehearsed choreography, many costume changes, a film biography of the singer's career and two female impersonators dressed up as Diana Ross and Bette Midler.

While never visually dull, the trouble with this approach is that there's more gloss than substance. The show July 31 began on a humorous note with Cher dressed as one of her motley characters created on her television show. From then on, the concert became an exercise in predictability as Cher raced backstage at the end of each song for a costume change.

The stage was left to a team of eight singers and dancers, the female impersonators or the film. Though all showed talent, they didn't disguise the fact that Cher was missing from the proceedings. When Cher was onstage, she chose to sing such shopworn oldies as "Easy To Be Hard," "Old Time Rock'n'Roll," and "Still The One." She did none of her own hits except "Take Me Home" and "The Way Of Love."

This is a shame because Cher's earthy vocals could be put to better use. One of the highlights was a rendering of "Too Far Gone," a song reportedly written by her following the breakup of her marriage to singer Greg Allman. More heartfelt moments such as this would add up to a better show.

Another plus was her choice of backing musicians including Jeff Porcaro on drums and Bill Ham on guitar.

Opening was Atlantic/Cotillion act Sister Sledge who put on an entertaining 55-minute, seven-song set. The trio featured some diverting choreography and slick stage effects such as dry ice and strobe lighting.

Backed by a punchy nine-piece band, ballads were performed in addition to their well-known disco numbers, "Lost In Music," "He's The Greatest Dancer" and "We Are Family."

On most songs, the fact that the sister which makes this group a quartet was away on maternity leave did not detract from the strong vocals.

However, on the closing "We Are Family," the vocals were unaccountably weak, therefore sapping the song of some of its strength.

CARY DARLING

### TUBES YELLOW MAGIC ORCHESTRA

Greek Theatre, Los Angeles

Thank God for the Tubes. I was beginning to think that rock'n'roll had lost its sense of humor. The art rock ensemble has streamlined its stage show somewhat, playing down the choreography and putting more concentration on the music.

The band's Aug. 2 opening (first of three nights) affirmed that the Tubes is not only one

of rock's most visual groups but is also one of underrated musical ability.

Chief prankster Fee Waybill remains the center of attraction. Even with a modified theatrical revue, Waybill underwent numerous costume (and personality) changes ranging from the punk in the leather jacket on "Don't Touch Me There" to his immortal Quay Lude on "White Punks On Dope."

The 12-song, fast paced two-hour set interspersed material from the band's latest A&M album, "Remote Control," with the most outstanding of previous Tubes repertoire.

In line with the concept of "Remote Control," props included a giant backdrop of the LP cover, a television set, a giant cigarette, oversized cameras, beer cans, hamburgers, radios and other bits of commercial Americana.

Waybill pranced and gyrated along the stage as guitarist Bill Spooner, keyboardist Vince Welnick, drummer Prairie Prince, synthesist Michael Cotten, bassist Rick Anderson, guitarist Roger Steen and percussionist Mingo Lewis helped him with some of the most potent backing ever to invade the Greek.

On "Don't Touch Me There," and a few other numbers, the band was joined by the delicious Re Styles, whose highly visible legs and curves not to mention vocals, added visual impetus to the set.

Other highlights included "Prime Time," "What Do You Want From Life," "I Want It All Now," "TV Suicide," "White Punks On Dope" and "Young And Rich."

Japan's Yellow Magic Orchestra opened the show with its first U.S. appearance. The group plays electronic music in the Kraftwerk/Tangerine Dream vein but with a more harmonious undercoating.

The orchestra played songs from its debut Horizon LP. The set which lasted about 35 minutes started off with a fresh and unique synthesizer sound and maintained interest until midway through when the music began sounding a bit tedious.

ED HARRISON

### TED NUGENT AC/DC

Madison Square Garden, New York

The reasons Nugent is so popular were evident at his 14-song, 90-minute appearance here Aug. 4.

Nugent is one of the foremost practitioners of heavy metal rock.

At heart, he is one of the more calculating performers working today. He knows what his largely adolescent audience appreciates and he gives it to them. A good example was the many antidisco comments he made during the concert.

His three-piece supporting band consisted of Charlie Hahn on rhythm guitar and vocals, Dave Kiswiny on bass and Cliff Davis on drums. On several songs Hahn sang lead while Nugent concentrated on guitar.

Surprisingly, Nugent displayed occasionally subtle and melodic playing. On midtempo

songs, in particular "Great White Buffalo," Nugent was sweet, almost mellow. These sections, however, seemed to be those least appreciated by the crowd.

One criticism that can be made of Nugent's presentation is the song chronology. Six songs into the concert he performed "Cat Scratch Fever," probably his most widely recognized composition, and ended with one of Chuck Berry's more mediocre rockers, "Carol." Considering the popularity of "Cat Scratch Fever" it probably should be moved farther back into the set.

Opener AC/DC's performance was, as always, carried by the antics and guitar work of Angus Young. He gave this five-man Australian band a vibrant visual focus.

The highlight of the eight-song, 50-minute performance had little to do with music, but a lot with Young's visibility. During the seventh song the diminutive guitarist was hoisted on the shoulders of a roadie and carried onto the floor of the Garden. This caused some scary moments as fans grabbed at Young, but he played on, apparently oblivious to the danger.

Musically the most interesting thing about AC/DC was a dichotomy between the music from its previous four albums and its current Atlantic release. The title song from the new album toned down the rougher edges and was tailored for AOR radio. In contrast, the bulk of the band's material accommodated long guitar solos that go over well in a concert setting, but tend to get monotonous on record.

NELSON GEORGE

### CHUCK BERRY INGRID BERRY

Roxy, Los Angeles

From the rafter-rocking performance given here Aug. 3 at the first of four shows, it could never be detected that this was the last set of concerts Chuck Berry would give for awhile. In a few short days, he would be serving a jail term for tax evasion. Neither he nor his audience alluded to this spectre on the horizon.

Still trim and young in appearance, Berry pulled all the stops in his 55-minute, 12-song show. Backed by a tight four-piece band, Berry played most of his greatest hits with such energy that it seemed as if they were being played for the first time.

When coupled with the feverish response of the primarily young crowd, it was easy to forget that "Johnny B. Goode" has had nearly all its freshness bludgeoned out because of countless cover versions.

Although many of his songs tend to sound alike, there's no denying the inherent power of such classics as "Promised Land," "Reelin' & Rockin'," "Oh Carol," "Roll Over Beethoven," "Little Queenie" and "Hail, Hail, Rock'n'Roll." Notably absent was his most recent big hit "My Ding-A-Ling."

A pleasant departure from the rockers was a slow blues number, "Wee Wee Hours." Though Berry is not the greatest of guitarists, he played

(Continued on page 36)

AUGUST 18, 1979, BILLBOARD

## Big Plans For Southern Folk Project

NASHVILLE—An album and a series of concert tours are just two projects presently going on within the Southern Folk Cultural Revival Project, a tax exempt, non-profit organization, founded to educate, promote and preserve traditional American music including blues, mountain, cajun and black roots music.

The Project has completed a second album, recorded in Memphis and produced by Bruce Stewart. The

LP will be available in September. The album features Furry Lewis, the Georgia Sea Island Singers, the Rising Star Fife & Drum Band, Hazel Dickens, Dewey Balfa, Freeman Fontenot, James Satt and Anne Romaine. A booklet will be enclosed with the album which will explain the various forms of music presented on the LP.

In June, the Project sponsored two benefit shows at Nashville's Exit/In. The soldout concerts featured blues performers Furry Lewis, Johnny Shines, Drink Small and Bud Garrett.

The Project will participate in the fourth annual Tennessee Grass Roots Day in Nashville in September. The program will feature a variety of music by musicians from throughout the state.

The organization hits the road for two tours each year, billing itself as the Southern Grass Roots Musical Tour.

Formed by Romaine and Bernice Reagan in 1966, the organization sprang out of the Southern Student Organizing Committee, a group of college students supportive of the

### \$15,000 Into Fund

LOS ANGELES—Without a formal solicitation, more than \$15,000 has been donated to the Minnie Riperton Cancer Research Fund, reports Ken Fritz, who founded the organization in honor of the late singer.

The fund, operating in conjunction with Cedars-Sinai Medical Center, has received donations from show business personalities and companies and the general public. Fritz handles it from his offices at 444 S. San Vicente Blvd., L.A. Calif. 90048.

World Radio History

**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

# Campus

## Kill NECAA 'Far West' Region Meet

LOS ANGELES—The National Entertainment & Campus Activities Assn.'s Far West regional conference has been cancelled due to a lack of sufficient number of volunteers to support the conference, as well as a lack of school support. Instead, the NECAA will concentrate on recruitment of volunteers and school members.

The dates for the 10 other regional conferences are Sept. 29-Oct. 2 for the Southeast region, Atlanta; Oct. 11-14, upper Midwest, Mankato, Minn.; Oct. 26-28, Wisconsin region, Eau Claire; Oct. 28-31, East Coast region, Mt. Airy Lodge, Pa.; Oct. 28-31, Pacific Northwest region, Pocatello, Idaho; Nov. 1-4, Great Lakes region, Pittsburgh, Pa.; Nov. 4-7, New England region, Hyannis, Mass.; Nov. 9-12, Heart Of America region, Osage Beach, Mo.; Nov. 11-14, South Central region, Ft. Worth, and Nov. 16-18, Illiana region, Chicago.

## College Kids Meet Fripp

LOS ANGELES—Polydor Records held a college press conference for Robert Fripp, a former member of King Crimson, at the label's West Coast office.

About 25 Southern California students representing 15 stations attended.

Among the stations and schools participating were: KSDT-FM, Univ. of California, San Diego; KUCI-FM, Univ. of California, Irvine; KCFR-FM, Fullerton College; KPCS-FM, Pasadena City College; KSUL-FM, California State Univ. Long Beach; KCR-FM, San Diego State Univ.; KXLU-FM, Loyola Marymount Univ.; KMBU-FM, Pepperdine Univ.; KLA-FM, UCLA; KUCR-FM, Univ. of California Riverside; KSPC-FM, Pomona College; KUOR-FM, Univ. of Redlands; and KCSN-FM, California State Univ. Northridge.

The Fripp press conference was one of several such conferences on Fripp's worldwide Frippertronics tour in support of his "Exposure" LP.

## NECAA Membership Booming, Attains 601

LOS ANGELES—As of June 15, National Entertainment & Campus Activities Assn. school membership totaled 601, representing 588 renewals and 13 new members. The total compares with 514 school members at the same time last year.

Professional members totaled 132, with 69 renewals and 63 new members, compared with 20 last year. Associate membership is behind last year's total with 204 members, compared with 239 in 1978-1979. The associate member total represents 166 renewals and 38 new members.

## Ponty For Campus

LOS ANGELES—The Associated Students of Orange Coast College, Costa Mesa, Calif., will present Jean-Luc Ponty in the school's auditorium Sept. 6. The classical/jazz/rock violinist is now touring Canada with Supertramp.

# Talent

## Talent In Action

• Continued from page 35

nimbly and well here. However, it was the up-tempo numbers accompanied by duckwalking and other gymnastics that aroused the crowd most.

Opening the show in a short, 15-minute, three-song set was Ingrid Berry, daughter of the headliner. Using her father's band, she displayed good stage presence and a strong though sometimes shrill voice. Her earthy, blues-rock, especially the rendition of the elder Berry's "Rock 'N' Roll Music" paved the way nicely for her father.

CARY DARLING

### KINKS

Nassau Coliseum, Hempstead, N.Y.

The Kinks gave a 12-song lesson in survival July 27, with signs of struggle remarkably absent. The veteran British band has transformed its sensibilities to meet the passions of the times, and yet remains totally itself. This was no mere nostalgia act for the crowd of 12,000.

One of rock's most resilient personalities, Ray Davies is also the total entertainer. His witticisms aside, Davies knows how to play the crowd into his corner, just short of imposing on its generosity with his "C'mon singalong," put-your-hands-together gestures.

Lyrical, Davies' material has always been more than a cut above the average and this is still the case, as was born out by the clever title-cut rocker from the group's Arista release, "Low Budget."

Old material hasn't dated. In fact, it wears better now. Classics "All Day And All Of The Night" and "You Really Got Me" were charged with more urgency than can be found in any grooves, while "Sunny Afternoon" attained new heights.

The rocking sextet closed after 90 minutes with the encore tune "Pressure," a pneumatic tip of the hat to the punk movement, and the hearty rock 'n' roll of "Twist And Shout." Fans had their cake and ate it too. The rock roared on, but when the concert was over, they could still sing the tunes.

BOB RIEDINGER JR

### MAZE

Bottom Line, New York

In its first New York headline gig this West Coast r&b unit proved impressive as it grooved

through a 55-minute set. Group leader Frankie Beverly has provided the band with a batch of easy-to-take mellow funk members and the seven-piece group delivered the material with taste and feeling.

In an age when the world is disco mad, Maze is carving out a strong following with its progressive brand of r&b.

Outstanding member of the extremely tight group is drummer Ahguna Sun whose creative time keeping is a major factor in the band's fresh, smooth sound.

Highlights of the seven-song set July 24 included the band's best known tune, "Happy Feeling," and a song from its latest album, "Woman Is A Wonder," which was used as a strong encore number.

ROBERT FORD JR.

### DELBERT McCLINTON FENTON ROBINSON

Bottom Line, New York

This set provided the city with an all too rare glimpse of two gifted exponents of faltering musical idioms July 22.

Robinson opened the proceedings with a smoking five-song, 40-minute set of tightly performed Chicago blues. Though Robinson has been playing the blues for more than 25 years, he must be considered one of the art form's younger practitioners. He spices his 12-bar blues with traces of other music like jazz and disco to make his sound contemporary by blues standards.

Robinson is backed by three sidemen, with bassist Larry Exum standing out with his aggressive contemporary style.

Highlights of Robinson's set were "Somebody Loan Me A Dime," a solid blues ballad, and a fascinating version of the Donny Hathaway-Leroy Hutson r&b classic, "The Ghetto."

Headliner McClinton was hampered in his 55-minute performance by a band that lacked the inspiration of its leader. McClinton is a fine r&b singer but his six-piece group lacked the skill and feeling to deliver his music convincingly.

McClinton's strong vocal work on Willie Nelson's "Nightlife" and Chuck Berry's "Talking About You Baby," among others, was marred by dull instrumental work. Yet the house was so impressed by his vocals that his 55-minute set was warmly received.

ROBERT FORD JR.

# Talent Talk

Columbia/Stiff artist Rachel Sweet was presented a birthday cake at her recent headline appearance at the Bottom Line, New York. She is 17. During her Gotham visit she took time to stop at West Orange N.J., where she appeared at a segment of the "Uncle Floyd Show" a UHF/cable television children's program that has become a local favorite. Other artists to appear have included the Ramones and David Johansen.

Kiss bass player Gene Simmons kicked up so much smoke (or his smoke machine did) at a recent New York photo session, that the fire department was called in and two axe-wielding firemen burst into the studio. It was later learned that one of the two fire fighters had played in a band with Kiss lead guitarist Ace Frehley before Kiss was formed. Simmons, incidentally, says that after a Kiss performance he is so wound up that it often takes him an hour to get back to normal, during which time he can't listen to anything heavier than Montovanni strings.

Fans at a concert featuring Triumph and the Babys, held at Pittsburgh's Stanley Theatre recently, saw more than an evening of music as

a scuffle broke out between the road crews of the two bands. Trouble reportedly began when the Babys ran late in their setup time causing headliner Triumph to worry about union overtime problems.

Because they had to do a shortened set, one of the Babys is said to have knocked over a set of Triumph lighting equipment. A roadie was sent out to warn the Babys and in retaliation another Triumph lighting apparatus was kicked over.

The Triumph road crew then pulled the plug, leaving its opening act with a dead microphone. The hall managers then lowered the curtain and the fight between the two crews ensued. Although the audience could see the brawl beneath the curtain, no one was injured.

Also doing nearly as well in advance tickets sales is Led Zeppelin, which has scheduled a second festival appearance at Knebworth, in England, for Aug. 11. Tickets are being sold in Eastern U.S. via Ticketron. . . . Blue Oyster Cult's Eric Bloom took 60 hours of language lessons at the Berlitz school to be able to address fans in their native language when the band toured Japan recently.

# Signings

Blast, a new Capitol recording group, to American Entertainment Management Corp. for personal management. . . . Country rock group the Wood River Band to Shane Wilder Artists for personal management. Also to the firm is gospel artist Michael Gonzales, with a recently completed LP on Little Darlin' Records for release Oct. 1. . . . President Records has taken on a new act, Jay Burton. . . . Jerome Elliott to Italia Productions with an exclusive personal management agreement.

Jeris Ross to Door Knob Records with the in-

disk titled "Little Bit More." . . . Bobbie Seymour & the Nashville Rhythm Section to Little Giant Records with the first album due in September produced by Mick Lloyd. . . . Gospel artists the Pat Terry Group to Tempo, Inc. with new product coming in October on the Chrism label. . . . Michael Garvin to April/Blackwood Music. He has written for Susie Allanson, Tommy Overstreet, England Dan & John Ford Coley and Jim Ed Brown & Helen Cornelius. . . . Benjamin to Colonial Records with first release "The Moon Man" now in release. . . . Kenneth Copeland to SESAC World Radio History

# Sound Business



**STUDIO EDUCATION**—Infinity Records a&r director Michael Atkinson, seated right, explains the record recording process to the label's West Coast staff at MCA/Whitney Recording Studios in suburban Glendale. The seminar, hosted by MCA vice president Brent Albright, seated left, is part of Infinity's continuing employe educational program.

## Florida's MCI Shifting To New 23½-Acre Location

FORT LAUDERDALE, Fla.—MCI Inc., manufacturer of both professional recording consoles and multi-track tape machines, is moving into a new facility in a major expansion move.

The firm has purchased 23.5 acres covering 156,000 square feet with parking for 700, the site of the STP Corp. at 1400 W. Commercial Blvd. Last May the firm moved into 30,000 square feet of the new facility with a complete moveover slated for the end of the year.

MCI will keep its current facility at its Oakland Park location consisting of five buildings over 80,000 square feet as a machine shop and sheet metal plant operation.

Currently employing nearly 400 persons, MCI is hiring more personnel in various capacities, according

to firm president, G.C. "Jeep" Harned, and expects to have near 700 employees in 1980.

The firm, acknowledged as the world's largest manufacturer of professional consoles and tape recorders, recently entered into an agreement with EMI to manufacture and market digital mastering machines.

EMI, according to Harned, will supply circuitry design while MCI will build heads, tape transport, read and write electronics and package the whole thing together.

Later on down the line there are plans for digital multi-tracks, editors and consoles.

The firm is also nearing completion of its first generation of 32-track, three-inch analog tape machines, the JH-32.

## \$3 Mil Motown Complex Nears

LOS ANGELES—Motown Records is nearing completion on its reconstruction of the Motown/Hitsville USA recording complex in Los Angeles. Costing \$3 million, three existing studios are being rebuilt and a fourth, a mixing and overdubbing facility with a live echo chamber, is being added.

Set to open shortly the complex includes three Neve 40-channel 8078 recording consoles with Necam computer automated mixing systems. Two BTX synchronizers, capable of linking multiple 24-track systems, have been added.

Sunset Studio, the oldest and largest of the studios, is now a live disco forum playback facility that accommodates 45 persons. Sunrise Studio has the same Neve/Necam computerized console as Sunset, with matching acoustical control room.

Twilight is being redesigned as a

small overdub and mixing facility, primarily to serve as an off-line editing, assembly, testing and evaluation studio for materials used in the other facilities. Dawn is the larger mixing and overdubbing studio.

There is an open door policy by which independent producers and engineers can use the complex.

The first product to be completely mixed on the new computerized system is the Commodores' latest effort, "Midnight Magic."

## 4 For Mirchin

NEW YORK—Allan Mirchin's Aura Recording here has opened its fourth Sugarloaf View-designed studio. The new room, located at Aura's W. 52nd St. headquarters, will focus primarily on commercial work.

## THE BERKSHIRES, MASSACHUSETTS

Unprecedented opportunity to convert mountain top mansion into a recording studio. Turn of the century mansion with one-hundred-forty acres located in an area synonymous with great music (one mile from Tanglewood and the Music Inn). An Arcadian paradise in-room abode (with seventeen fireplaces), stable and garage (both equipped with live-in apartments), woodland cottage, tennis court, natural formation swimming pool, outdoor skating rink, riding trails and near major ski areas. "MAKE IT YOURS AND MAKE IT HAPPEN!" For information: J. Gregg Barash—(212) 679-8233, (212) 736-2691.





# Sound Business Studio Track

LOS ANGELES — Action at Malaco, Jackson, Miss., includes Frederick Knight producing Anita Ward for Juana Records, and Paul Davis producing Nigel Olsen for Bang.

In Seattle, Sea-West's Explorer remote truck cutting April Wine at the Place and Graham Parker & Rumour, at the Paramount Rick Keefe engineering both projects.

Platypus finishing mixing a Casablanca LP at 5th Floor Recording, Cincinnati. Also, Arista's Tycoon performed a live radio broadcast over WEBN-FM from the studios which was taped for a King Biscuit Flour Hour.

Action at Soundworks, N.Y., sees Gary Katz producing Steely Dan for MCA, Roger Nichols engineering with help from Gerry Gabinelli. ... Tony Camillo producing Joe Simon for Spring at Music Farm, Akili Walker engineering.

Tony Reale producing the Boyz for Cleveland International at the Chicago Recording Co., Chicago, with Tom Hanson at the board, assisted by Scott Larson.

Allen Toussaint at Filmways/Heider, San Francisco producing Jorge Santana's new LP for Apple Records, Skip Godwin engineering, Jeffrey Norman assisting.

Johnny "Tex" Frossard, chief engineer at Sundance Productions, Inc., Dallas, named vice president at the studio complex.

Producer Larry Baunach, who heads up Cyclone Records, busy at Young'Un Sound, Nashville, on Brian Collins' next release, with Stan Dacus at the board. Baunach also producing second single on Billy the Kid and tracks on Chuck McDermott & Wheatstraw, Tom Pick engineering.

Roy Clark finishing up new LP for MCA at Jack Clement Recording Studios, Nashville, Larry Butler producing, Billy Sherrill at the board.

Producer Tom Collins working on forthcoming release on David Wills for United Artists at Nashville's Woodland Sound Studio, engineers Danny Hilley and Russ Martin monitoring the controls. Also at Woodland is Jerry Fuller, completing tracks for new MCA LP with producer Ron Chancey, Les Ladd and Steve Goostree engineers for the project.

Kendun activity: Norman Connors producing Aldo Johnson for CBS, Jackson Schwartz and Bob Winard engineering; Frank Zappa working on a portion of his upcoming LP, Steve Nye and Tom Cummings at the controls; and Freda Payne with producer John Florez and arranger Bruce Miller tracking.

Pardo Jones producing the Daddy Dewdrops album for TK at Doctor Musix, Peter Howard Hirsh engineering. Jones also producing the Ch-Lites there for Inphasion Records, Hirsh at the board.

\*\*\*

Brian Eno producing Talking Heads at RPM Studios, N.Y., Neal Teeman engineering, assisted by Adam Nonas. Also there, Billie Squire recording for Capitol, Ron Johnsen engineering, assisted by Nonas, and Jan Ackerman recording for WEA International, Teeman at the board.

Shakin' Street finishing up an LP for CBS at Kingdom Sound Studios, Syosset, N.Y., Sandy Pearlman producing, Glen Kolotkin engineering and John Devlin assisting.

Activity at Quadraphonic, Nashville, sees Jimmy Buffet mixing a new MCA LP after recording basic tracks at George Martin's AIR Studios, Montserrat, British West Indies, Norbert Putnam producing and Gene Eichelberger engineering; Chrysalis artist Leo Kottke working on a new LP with Marty Lewis engineering and Connie Potter assisting; John Simon producing Steve Forbet's second Nemperor LP with Eichelberger engineering; and Steve Gibson finishing up Gene Cotton's new LP for Ariola.

Eddie Money producing the Runz at Tewksbury Sound Recorders, Richmond, Calif., Richard Van Dorn engineering.

Jo Anna Walker joins Sundance Productions in Dallas as executive media director and publicist. She had been an associate to Rona Barrett in Los Angeles. Diane Barnard also joins as production coordinator.

At Jack Clement, Nashville: Johnny Cash finishing up a double gospel LP, co-produced by Cash, Jack Clement and Jack Roubt; Larry Butler producing Billie Joe Spears for United Artists;

and Butler also producing Roy Clark for MCA. Ian Matthews finishing work on an upcoming Mushroom LP at London's Maison Rouge Studios and Chipping Norton Studios in Oxfordshire, Sandy Robertson producing. Kenny Dale cutting a new LP at Nashville's

Soundshop, Bob Montgomery producing, Travis Turk engineering.

In San Francisco at David Rubinson's Automatt: Van Morrison producing and mixing his next Warner Bros. LP, Mick Glossop engineering; Santana cutting tracks for its next Columbia LP,

Keith Olsen and David DeVore co-producing and co-engineering; and David Rubinson producing, mixing and engineering the "Apocalypse Now" soundtrack and soundtrack LP.

Leo Graham producing Tyrone Davis for CBS at Universal, Chicago, Stu Walder engineering

... Mason Williams at Producers Studio, Eugene, Ore., Steve Diamond at the board.

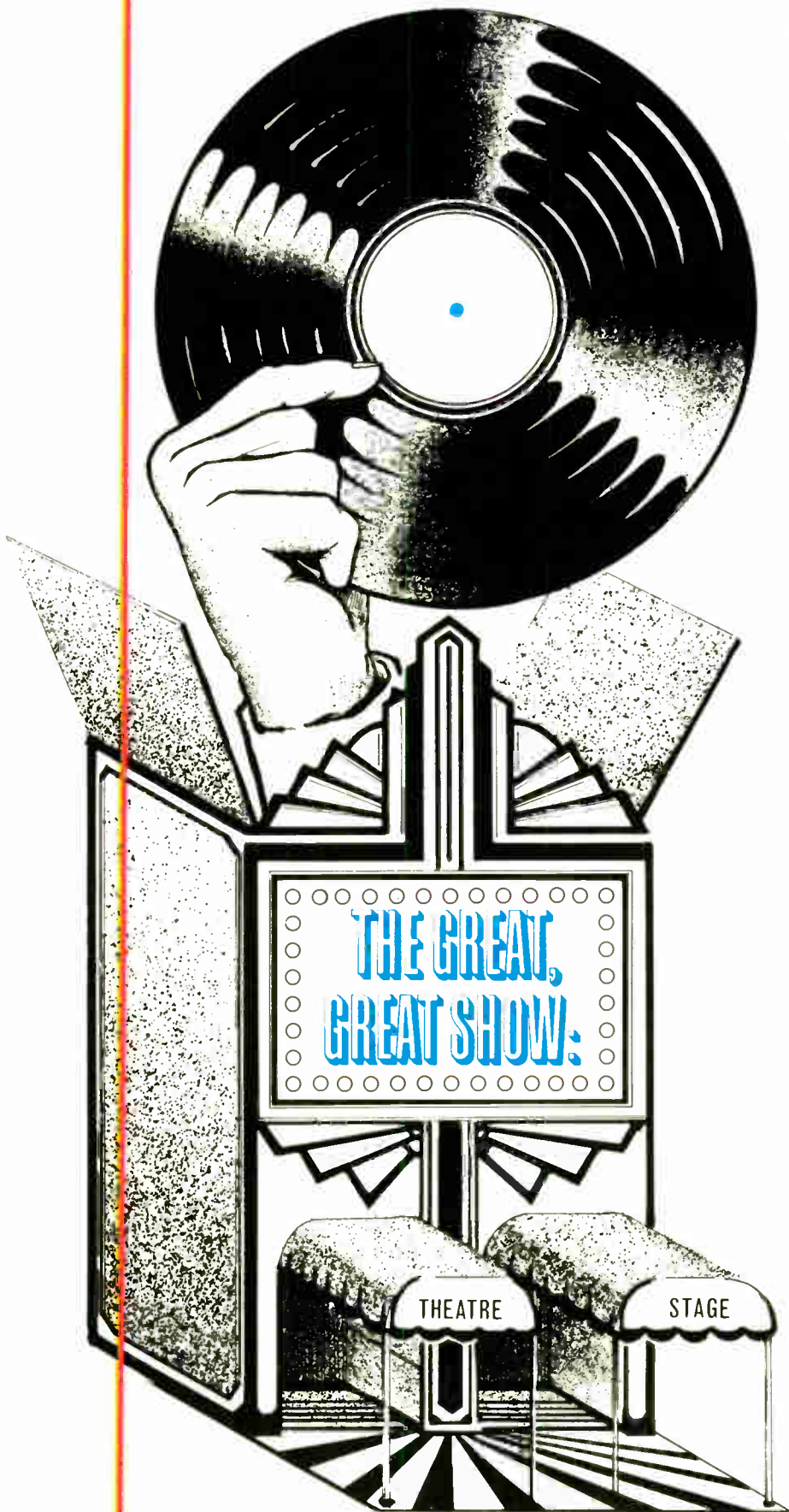
Denise McCann working on a new LP at Littel Mountain Sound, Vancouver, Canada, Guy Sobel producing, Laurie Wallace engineering.

JIM McCULLAUGH

## ANNOUNCING THE WORLD PREMIERE OF THE 1979 BILLBOARD SPOTLIGHT PRODUCTION

# THE GREAT, GREAT SHOW:

## TODAY'S SOUNDTRACK/ORIGINAL CAST ALBUM MARKETPLACE



Advertising Deadline:  
AUGUST 31, 1979

Issue Date:  
SEPTEMBER 29, 1979

The curtain's going up on The Eighties... and the orchestra's in tune with the times. The sound of soundtrack and original cast album gets stronger every day.

**Billboard's GREAT, GREAT SHOW.** A special issue that puts your best soundtrack/cast efforts in a market-conscious spotlight. Playing your showstoppers to the trade's biggest audience... the weekly, worldwide readership of **Billboard**.

Your ad in this upcoming edition gives your company top billing. As **Billboard** analyzes the current track/cast scene with an eye and an ear to the future:

- **THE REEL HOT PRODUCT:** An up-to-date industry-wide discography.
- **COMING ATTRACTIONS:** The film/stage record-breakers of tomorrow.
- **THE BIG PUSH:** Marketing the track and cast album.
- **PRODUCING THE SELLING SOUNDTRACK:** How A&R decisions affect the sound and the sales.
- **THE CHANGING ACOUSTICS PICTURE:** How improved in-theatre sound affects the market.
- **PLAYING TO THE WORLD:** A global soundtrack/cast album market report.

Don't miss this great business evening in the theatre.

Call your nearest **Billboard** advertising rep today for all the details... while good seats are still available.

**Billboard**®

### Big Ear Expands

LOS ANGELES — 3rd Ear Recording Studios here is expanding its offices, recording studios and rehearsal halls to a second Hollywood location at 1227 Wilton Place. The studio does mainly independent production work.

# Classical

ESTIMATED BETWEEN 15% AND 25% OF AIR TIME

## Syndicated Taped Concerts Rise Fast In Classical Field

Continued from page 20  
gineers, and for syndication is handed to large corporations.

Standard Oil of Indiana, for example, is paying more than \$500,000 each year to keep the Chicago Symphony on 300 stations in the U.S. (West of the Rockies, Gallo Wines funds the broadcasts.)

This type of sponsorship, which extends both to commercial and non-commercial stations, was pioneered in radio by WFMT, according to Jess Brodnax, director of the syndication operation.

Brodnax, an East Coast native, came to Chicago in 1976 to help launch the distribution scheme after meeting Nordstrand through involvement in the WNCN-FM, New York Listeners Guild battle to keep that station classical.

Today, Brodnax' phone voice, if not his face, is familiar to classical program directors across the country. Fourteen hour days and six-day weeks are not uncommon in Brodnax' office.

Brodnax and Nordstrand wax euphoric over the size of the WFMT "networks."

"In the number of stations served we are certainly the largest," Nordstrand assures.

Nordstrand calls the Chicago Symphony tapes "the most widely circulated cultural program anywhere," bigger than the Metropolitan Opera radio network and larger than any other of the major orchestras. There were 320 subscribing stations in 1978-79, up 100 stations over the previous year.

The Chicago Symphony series, distributed 39 weeks per year, has been the backbone of WFMT's success and a model for expansion.

Lyric Opera syndication is doing nearly as well, with a 302 station total this year—actually down five stations from the prior year.

In the first syndication season, 283 stations have been put together to receive Milwaukee Symphony tapes, something Nordstrand calls "an astonishing coup."

Though WFMT is a staunch de-

fender of commercial classical radio, the syndicator role also plants it firmly in the public radio sphere.

Most of the tapes are aired on NPR stations, and according to Nordstrand there are plans to begin distributing through the NPR satellite hookup.

This would cut back on the use of

Houston Grand Opera and Allis-Chalmers funds the broadcasts of the Milwaukee Symphony.

For the future, WFMT's syndication looks to expand upon this solid base. One major goal for the fall is to find a corporate underwriter/sponsor to support syndication of the National Radio Theatre of Chicago.



Slave Room: Symphony and opera performances are duplicated in one-to-one ratio on 30 Revox "slave" machines at the WFMT-FM facility. The duplicating operation is one year old.

the duplicating facility. "I assume our duplicating operation will get less important over time," says Nordstrand.

WFMT duplicates several different versions of each tape, with an announcer copy to fit either the commercial or non-commercial format. The big companies alternate as "sponsor" or "Underwriter," as required.

Broadcasts of the Lyric Opera are underwritten by Allstate Insurance. Tenneco is putting dollars into the

In the past year, several local programs heard over WFMT have been put into syndication. These include "Chicago Symphony Retrospective," "The Wandering Folk Song" and "Collector's Item," with Don Tait.

Also a group of programs that were being handled by Broadcast Foundation of America, a New York-based syndicator, have reverted to WFMT. These include "The First 50 Years," "The Midnight Special" and "Studs Terkel Interviews."

## Classical Notes

**DIGITAL UPDATE:** The flow of releases of new digital recordings is being held back by slow progress in digital editing. That's the word from

insiders at two major labels—CBS and EMI. The result is a backlog of digital master tapes at these companies. EMI, which uses its own digital equipment, recorded Holst's "Planets" with Sir Adrian Boult, but has not been able to assemble the digital masters.

Apparently there is a problem in editing, and an analog version of the recording has been released in Great Britain. A source at Angel Records says the U.S. affiliate will hold off its release until the digital version is ready. AT CBS Records, one executive close to digital developments terms editing the technology's "biggest problem" today. CBS has been covering almost all of its classical sessions in digital since winter and has the biggest backlog of all. The editing technology has been mastered by some equipment designers, namely Soundstream and Decca. For others editing is not yet a fait accompli.

Gliere's sumptuously orchestrated "Ilya Murometz" Symphony is performed without cuts in a new digital recording by the Royal Philharmonic Orchestra under Harold Farberman. It's a two-record set issued in Great Britain on the Unicorn label.

Simon Schmidt, the new head of CBS Masterworks, has a big job ahead. Reportedly he's spearheading a total reorganization of the classical division.

ALAN PENCHANSKY

## Cincinnati Orch. Airs

CHICAGO—WGUC-FM, Cincinnati is producing a 13-part Cincinnati Symphony broadcast series with underwriting from the Baldwin Piano and Organ Co.

National Public Radio stations are scheduled to air the concerts in October, November and December.

### RCA 12-INCH SERIES

## 'Red Seals Disco' Debut

NEW YORK—RCA Records 'Red Seals Disco' series of 12-inch releases will continue beyond a disco version of Stephen Sondheim's "The Ballad Of Sweeney Todd" (Billboard, June 30, 1979).

A brainchild of Tom Shepard, division vice president, Red Seal a&r, the series will be keyed to classical or show themes with a projected release schedule of four 12-inchers a year.

The "Sweeney Todd" release was co-produced by Shepard with Mitch Farber and features a group called His Master's Fish with Gordon Grody. Shepard is also a co-writer of the flipside, "I Got My Eye On You (Love Perfect Love)."

To older record fans, red vinyl pressings recall RCA's occasional use of red vinyl for its Red Seal singles releases in the early 50s.

In addition to a logo of two seals facing each others, the series is pressed on red vinyl.

A spokesman for the label comments, "I don't think Artur Schnabel will appear in the series, but anything can happen."

The choice of the "Sweeney Todd" theme was based on the success of the musical's two-LP casters, RCA's best selling Broadway album since "Hair" a decade ago.

IRV LICHTMAN



New Logo: Red Seals Disco is RCA's classical crossover line.

Billboard SPECIAL SURVEY For Week Ending 8/18/79

(Published Once A Month)

Billboard

Best Selling

# Classical 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.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	23	<b>ANNIE'S SONG:</b> Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
2	NEW ENTRY		<b>GERSHWIN: Manhattan Soundtrack</b> (Mehta), Columbia JS 36020
3	NEW ENTRY		<b>SCHUMANN: Kreisleriana</b> Egorov, Peter's International PLE 113
4	4	31	<b>BOLLING: Suite For Violin &amp; Jazz Piano</b> Zukerman/Hediguer, Columbia M 35128
5	5	18	<b>VIRTUOSO VIOLINIST: Itzhak Perlman</b> Pittsburgh Symphony, Royal Philharmonic (Prévin/Foster) Angel S-37456
6	3	14	<b>NEW YEAR'S IN VIENNA</b> Boskovsky, Vienna Philharmonic, London Digital 10001-2
7	6	14	<b>PACHELBEL: Canon</b> Stuttgart Chamber Orchestra (Munchinger) London CS 7102
8	2	10	<b>PUCCINI: Tosca</b> Freni, Pavarotti, Milnes, National Philharmonic (Rescigno), London OSAD 121130
9	10	5	<b>BEETHOVEN: Eroica Symphony</b> L.A. Philharmonic (Gulini), DG 2531 123
10	21	14	<b>JULIAN BREAM &amp; JOHN WILLIAMS: Live</b> RCA ARL 2-3090
11	11	14	<b>PETER GRIMES</b> Britten, Davis, Philips 6769-014
12	9	23	<b>MASCAGNI: CAVALLERIA RUSTICANA LEONCAVALLO: PAGLIACCI</b> Pavarotti, Freni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
13	13	5	<b>YOURI EGOROV: At Carnegie Hall</b> Peters International, PLE 121
14	15	27	<b>DONIZETTI: Don Pasquale</b> Sills, Kraus, Gramm, Caldwell, Angel SBLX-3871
15	12	44	<b>HITS FROM LINCOLN CENTER: Pavarotti</b> London OS 26577
16	7	49	<b>BRAVO PAVAROTTI: Pavarotti</b> London-PAV 2001
17	18	10	<b>MASSENET: Cendrillon</b> Von Stade, Columbia M3 35194
18	NEW ENTRY		<b>MOZART: Piano Concertos 21 &amp; 17</b> Ashkenazy, Philharmonia Orchestra, London CS 7104
19	8	31	<b>UP IN CENTRAL PARK: Sills, Milnes</b> Angel S-37323
20	NEW ENTRY		<b>PIPA CONCERTO: Boston Symphony China Tour</b> (Ozawa), Philips 9500 692
21	17	5	<b>BRAHMS: German Requiem</b> Chicago Symphony (Solti), London OSA 12114
22	24	14	<b>TCHAIKOVSKY: Violin Concerto</b> Stern, National Symphony Orchestra (Rostropovich), Columbia XM-35126
23	16	130	<b>PACHELBEL KANON: Two Suites; FASCH: Two Symphonies</b> Paillard Chamber Orchestra (Andre), RCA FRL1-5468
24	23	5	<b>CHOPIN: Concerto No. 1</b> Zimmerman, L.A. Philharmonic (Gulini), DG 2531 125
25	19	184	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> Columbia M 33233
26	40	5	<b>MAHLER: Symphony No. 4</b> Israel Philharmonic (Mehta), London Digital 10004
27	22	14	<b>PROKOFIEV: LT. KIJE</b> Chicago Symphony Orchestra (Abbado) DG 2530-967
28	29	5	<b>EINSTEIN ON THE BEACH</b> Phillip Glass Ensemble, Tomato 4-2901
29	26	58	<b>RAMPAL: Japanese Melodies for Flute &amp; Harp</b> Rampal & Laskine, Columbia M-34568
30	32	18	<b>FREDERICK FENNEL CONDUCTS CLEVELAND SYMPHONIC WINDS</b> Telarc Digital 5038
31	31	5	<b>BEETHOVEN: Concerto No. 5, "Emperor"</b> De Larrocha, L.A. Philharmonic (Mehta), London CS 7121
32	30	58	<b>LEHAR: The Merry Widow</b> N.Y. City Opera (Rudel), Angel S-37500
33	37	5	<b>STRAVINSKY: Firebird Suite</b> Atlanta Symphony (Shaw), Telarc Digital DG 10039
34	35	31	<b>DEBUSSY: Preludes</b> Volume I—Michelangeli, DG 2531-200
35	34	5	<b>BRAHMS: Violin Concerto</b> Stern (Mehta), Columbia M 35126
36	27	5	<b>TEA FOR TWO</b> Menuhin, Grappelli, Angel S-37533
37	14	23	<b>GERSHWIN SONGS: Morris, Bolcom</b> Nonsuch H 71358
38	NEW ENTRY		<b>MOZART: Galway</b> London Symphony (Mata), RCA ARL 1-3353
39	NEW ENTRY		<b>JOHN WILLIAMS PLAYS MUSIC FROM JAPAN, ENGLAND &amp; LATIN AMERICA</b> Columbia M 35123
40	NEW ENTRY		<b>MENDELSSOHN: Symphony No. 4</b> Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003

# Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	15	<b>LEAD ME ON</b> Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
2	2	10	<b>MAMA CAN'T BUY YOU LOVE</b> Elton John, MCA 41042 (Mighty Three, BMI)
3	4	9	<b>MAIN EVENT</b> Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick, BMI)
4	3	17	<b>MORNING DANCE</b> Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
5	6	13	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> Dionne Warwick, Arista 419 (Irving, BMI)
6	7	8	<b>DIFFERENT WORLDS</b> Maureen McGovern, Warner/Curb 8835 (Brun, BMI)
7	9	8	<b>RISE</b> Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
8	5	14	<b>SHADOWS IN THE MOONLIGHT</b> Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri Chappell, SESAC)
9	10	10	<b>SUSPICIONS</b> Eddie Rabbitt, Elektra 46053 (DeDe/Dave/Brianpatch, BMI)
10	8	13	<b>HEART OF THE NIGHT</b> Poco, MCA 41023 (Tarrantal, ASCAP)
11	12	6	<b>AFTER THE LOVE HAS GONE</b> Earth, Wind & Fire, Arc 3 11033 (Columbia) (Ninth Garden/Rak, Irving/Foster/Frees, BMI/Bobette, ASCAP)
12	13	5	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
13	16	8	<b>IF YOU REMEMBER ME</b> Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
14	14	10	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
15	15	11	<b>DO IT OR DIE</b> Atlanta Rhythm Section, Polydor/BGO 14568 (LOW Sal, BMI)
16	11	17	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> Dr. Hook, Capitol 4705 (Deb Dave, BMI)
17	17	14	<b>SAD EYES</b> Robert John, EMI-America 8015 (Careers, BMI)
18	21	8	<b>ALL THINGS ARE POSSIBLE</b> Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
19	24	3	<b>THIS NIGHT WON'T LAST FOREVER</b> Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
20	19	9	<b>GIVE A LITTLE</b> Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
21	22	11	<b>YOU'RE THE ONLY ONE</b> Dolly Parton, RCA 11577 (Unichappell/Begonia/Fedora, BMI)
22	23	11	<b>PIECES OF AFRIL</b> David Loggins, Epic 8-50711 (Leeds/Bibo, ASCAP)
23	25	3	<b>LONESOME LOSER</b> Little River Band, Capitol 4748 (Screen Gems-EMI, BMI)
24	20	7	<b>SWEETS FOR MY SWEET</b> Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
25	18	13	<b>UP ON THE ROOF</b> James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
26	43	2	<b>THEN YOU CAN TELL ME GOODBYE</b> Toby Beau, RCA 11670 (Acuff-Rose, BMI)
27	30	5	<b>UNCHAINED MELODY</b> George Benson, Warner Bros. 8843 (Frank, ASCAP)
28	32	5	<b>GOOD TIMES</b> Chic, Atlantic 3584 (Chic, BMI)
29	33	2	<b>GOOD FRIEND</b> Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
30	29	9	<b>YOU CAN'T CHANGE THAT</b> Raydio, Arista C399 (Raydiola, ASCAP)
31	34	3	<b>DANCIN' 'ROUND AND 'ROUND</b> Olivia Newton-John, MCA 7968 (Warner-Tamerlane/Ten Speed, BMI)
32	31	7	<b>GARDEN SONG</b> John Denver, RCA 11637 (High Road/Cherry Lane, ASCAP)
33	39	4	<b>AS LONG AS WE KEEP BELIEVING</b> Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
34	35	5	<b>SIMPLY JESSIE</b> Rex Smith, Columbia 3-11032 (Laughing Willow, ASCAP)
35	36	4	<b>THE DEVIL WENT DOWN TO GEORGIA</b> The Charlie Daniels Band, Epic 840700 (Hat Band, BMI)
36	40	3	<b>YOUR KISSES WILL</b> Crystal Gayle, United Artists 18845 (House Of Gold, BMI)
37	37	6	<b>WE ARE FAMILY</b> Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
38	48	3	<b>COOL BREEZE</b> The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)
39	41	5	<b>HERE I GO (Fallin' In Love Again)</b> Fannie Goldie, Portrait (Not Listed)
40	38	5	<b>BEGIN THE BEGUINE</b> Johnny Mathis, Columbia 3-11001 (Harms & Company, ASCAP)
41	47	2	<b>LIFE GOES ON</b> Charlie Rich, United Artists 1307 (MakaMillion, BMI)
42	42	7	<b>GOLD</b> John Stewart, RSO 931 (Bugle/Stigwood/Unichappell, BMI)
43	45	3	<b>WE'VE GOT LOVE</b> Peaches & Herb, Polydor/MVP 14577 (Perren-Vibes, ASCAP)
44	<b>NEW ENTRY</b>		<b>VOULEZ-VOUS</b> Abba, Atlantic 3609 (Artwork, ASCAP)
45	49	4	<b>SURRENDER TO ME</b> McGunn, Clark & Hillman, Capitol 4789 (Fat Frog, BMI)
46	46	3	<b>HALLELUJAH</b> Parker & Penny, Warner/Curb 8878 (Intersong/USA, ASCAP)
47	<b>NEW ENTRY</b>		<b>GOODBYE STRANGER</b> Supertramp, A&M 2162 (Almo/Delicate, ASCAP)
48	<b>NEW ENTRY</b>		<b>THE BOSS</b> Diana Ross, Motown 1462 (Nick-O-Val, ASCAP)
49	<b>NEW ENTRY</b>		<b>BRIGHT EYES</b> Art Garfunkel, Columbia (Blackwood, ASCAP)
50	<b>NEW ENTRY</b>		<b>SAIL ON</b> Commodores, Motown 1466 (Jobete/Commodore, ASCAP)

# Jazz

## TOP U.S. ACTS IMPRESSIVE

# 23,000 Applaud Dutch Festival

By JUUL ANTHONISSEN

THE HAGUE—Some 23,000 persons attended the fourth Northsea Jazz Festival July 13-15 in the Congress Center here, establishing it alongside Montreux and Nice as one of Europe's premier jazz events.

Organized by promoter Paul Acket, the festival operates on a policy of offering jazz in cornucopian variety. With 10 hours of music each day, seven halls running simultaneously, and more than 100 bands playing everything from trad to avant-garde, audiences are faced with a real potpourri of riches.

About 70% of the total budget of \$600,000 went toward artist expenses. Once again the three big names—Ella, Basie and Peterson—were here, booked through Norman Granz, alongside a host of other jazz giants Dexter Gordon, Pharoah Sanders, Woody Shaw (all booked through Wim Wigt), Monty Alexander, Milt Jackson, Chick Corea, Herbie Hancock and others.

There was an abundance of big bands, ranging from the Basie, Hampton and Herman outfits to Sun Ra's Myth Science Orchestra and the Rivbea Orchestra of Sam Rivers. The Mingus Dynasty, directed by drummer Danny Richmond, proved a surprise hit, featuring altoist John Handy, trombonist Jimmy Knepper and pianist Don Pullen.

Other highlights included a world

premier for the double quartet featuring Archie Shepp and Sam Rivers and also in the avant-garde area, the reunion of Don Cherry, Dewey Redman, Charlie Haden and Ed Blackwell under the name Old and New Dreams, Muddy Waters and B.B. King were among those representing Chicago blues.

Dutch tv and radio made a number of recordings during the festival, though their activities were not always compatible with those of the record companies attempting live recordings. Otherwise, Acket's reputation for unfussed efficient organization remained unimpaired, despite the large scale and formidable logistical problems of the event.

Tickets were priced at \$25 for a day pass, \$62.50 for three days. Also helping to offset expenses was a local subsidy of \$50,000.

## Jazz Society Sets Fest In Chi. Nov. 2-4

CHICAGO—The Preservation Jazz Fest Society, a new non-profit organization devoted to the promotion of traditional jazz, will present Festival Of Traditional Jazz, New Orleans To Chicago Nov. 2-4 in the International Room of the O'Hare Holiday Inn. Tickets for all evening shows Friday through Sunday are \$10, \$8 for the Saturday matinee, and \$50 for the patron banquet package.

According to Dean Peaks, president of the organization: "Because traditional Chicago jazz has been ignored we decided to present the festival as a vehicle for musicians to create interest with the general public. Hopefully then the commercial establishments will book this type of music."

Peaks and festival director Buzz Snively, previously associated with jazz festivals in Decatur, Ill., Mundelein, Ill., and Denver, plan to use this year's proceeds towards a special musical scholarship and for another festival next year. Should they lose money, the Society will scan people interested in providing additional financing. Peaks projects a sellout for all four shows, however.

Though no recording of the festival is planned, Peaks says he's pleased. "It means we will be able to concentrate on the cash paying people who pay the freight, he explains. "Frequently when a jazz festival is recorded the patrons take a back seat to those recording it."

The festival's guest of honor will be bassist Milt Hinton, closely associated with Chicago jazz for 40 years. Among those performing will be Dick Hyman, Danny Barker, Bob Hirsh, Bob Wilber, Barrett Deems, Jerry Fuller, Bill Allred, Eddie Miller, and Chuck Hedges.

DAVID KOPPEL

## Newport For PBS

NEW YORK—"The Newport Jazz Festival At Saratoga" is the subject of a televised two-hour PBS Special Saturday (18).

Part of the network's "Summerfest" musical series, the show was taped June 30 and July 1 this year and features performances by Dave Brubeck, Muddy Waters, Gerry Mulligan, Dizzy Gillespie, Betty Carter, B.B. King, George Benson, Illinois Jacquet, Eddie "Lockjaw" Davis, Hubert Laws, Art Blakey and others.

Billboard SPECIAL SURVEY For Week Ending 8/18/79

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	<b>STREET LIFE</b> Crusaders, MCA MCA 3094	26	31	5	<b>DELPHI I</b> Chick Corea, Polydor PD-1 6208
2	2	17	<b>PARADISE</b> Grover Washington Jr., Elektra 6E-182	27	20	7	<b>EYES OF THE HEART</b> Keith Jarrett, ECM ECM-1150 (Warner Bros.)
3	3	6	<b>MINGUS</b> Joni Mitchell, Asylum 5E-505	28	28	32	<b>ANGIE</b> Angela Bofill, GRP/Arista GRP-5000
4	4	15	<b>HEART STRING</b> Earl Klugh, United Artists UALA-942 (Capitol)	29	22	18	<b>BRAZILIA</b> John Klemmer, MCA AA-1116
5	5	20	<b>MORNING DANCE</b> Spyro Gyra, Infinity INF 9004 (MCA)	30	27	6	<b>COUNTERPOINT</b> Ralph MacDonald, Marlin 2229 (T.K.)
6	6	5	<b>I WANNA PLAY FOR YOU</b> Stanley Clarke, Nemperor KBZ-2-35680 (CBS)	31	<b>NEW ENTRY</b>		<b>THE GOOD LIFE</b> Bobbi Humphrey, Epic JE-35607
7	32	3	<b>KNIGHTS OF FANTASY</b> Deodato, Warner Bros. BSK-3321	32	30	14	<b>LIVE</b> Jean-Luc Ponty, Atlantic SD-19229
8	8	13	<b>FEVER</b> Roy Ayers, Polydor PD-1-6204	33	33	4	<b>CONCEPTION: THE GIFT OF LOVE</b> Bobby Hutcherson, Columbia JC-34814
9	11	15	<b>NEW CHAUTAUQUA</b> Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	34	39	7	<b>THE MIND OF GIL SCOTT-HERON</b> Gil Scott-Heron, Arista AB-8301
10	9	8	<b>LIVE AT THE HOLLYWOOD BOWL</b> Chuck Mangione, A&M SP-6701	35	25	6	<b>DREAMER</b> Caldera, Capitol ST-11952
11	7	22	<b>LVIN' INSIDE YOUR LOVE</b> George Benson, Warner Bros. 2BSK-3277	36	26	18	<b>GROOVIN' YOU</b> Harvey Mason, Arista AB-4227
12	16	4	<b>EUPHORIA</b> Gato Barbieri, A&M SP-4774	37	37	18	<b>LAND OF PASSION</b> Hubert Laws, Columbia JC-35708
13	13	7	<b>PART OF YOU</b> Eric Gale, Columbia JC-35715	38	35	55	<b>PAT METHENY</b> Pat Metheny, ECM 1-1114 (Warner Bros.)
14	12	7	<b>PARADE</b> Ron Carter, Milestone M-9088 (Fantasy)	39	38	20	<b>THE JOY OF FLYING</b> Tony Williams, Columbia JC 35705
15	17	5	<b>THE LOVE CONNECTION</b> Freddie Hubbard, Columbia JC-36015	40	34	4	<b>PASSIONS OF A MAN</b> Charles Mingus, Atlantic SD-3-600
16	<b>NEW ENTRY</b>		<b>LUCKY SEVEN</b> Bob James, Columbia/Tappan Zee JC-36056	41	36	23	<b>FOLLOW THE RAINBOW</b> George Duke, Epic JE-3570 (CBS)
17	18	7	<b>BROWN SUGAR</b> Tom Browne, Arista/GRP GRP-5003	42	42	11	<b>AFFINITY</b> Bill Evans, Warner Bros. BSK-3293
18	14	28	<b>CARMEL</b> Joe Sample, MCA AA-1126	43	41	22	<b>HOT DAWG</b> David Grisman, Horizon SP731 (A&M)
19	29	3	<b>BETCHA</b> Stanley Turrentine, Elektra 7E-217	44	44	12	<b>ONE GOOD TURN</b> Mark Colby, Tappan Zee/Columbia JC 35725
20	15	23	<b>FEETS DON'T FAIL ME NOW</b> Herbie Hancock, Columbia JC-35764	45	45	9	<b>WOODY THREE</b> Woody Shaw, Columbia JC-35977
21	10	14	<b>TOGETHER</b> McCoy Tyner, Milestone M-9087 (Fantasy)	46	48	13	<b>LIVE AT THE BOTTOM LINE</b> Patric Austin, CTI CTI-7086
22	21	4	<b>DELIGHT</b> Ronnie Foster, Columbia JC-36019	47	47	96	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
23	23	36	<b>TOUCHDOWN</b> Bob James, Tappan Zee/Columbia JC-35594	48	43	3	<b>THE BEST OF BILLY COBHAM</b> Billy Cobham, Atlantic SD 19238
24	19	11	<b>FEEL THE NIGHT</b> Lee Ritenour, Elektra 6E 192	49	46	2	<b>JAN ANKERMAN</b> Live, Atlantic SD 19241
25	24	10	<b>IN MOTION</b> Heath Brothers, Columbia JC 35816	50	49	5	<b>TOUCHING YOU, TOUCHING ME</b> Airta, Warner Bros. BSK-3279

© 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.

# Soul Sauce

## Solar Into Gospel With Mom Hines

By JEAN WILLIAMS

LOS ANGELES—Juanita Hines, the mother of Dick Griffey, concert promoter and president of Solar Records, has entered the industry as a gospel artist.

At the same time, her debut LP, to be released this month, launches Solar, an r&b-oriented label, into the gospel field.

Hines, a member of Nashville's Ebenezer Baptist Church, is backed on the LP by the Ebenezer Missionary Baptist Church Choir, the Wade Sisters (comprised of her three nieces), r&b group Lakeside, which assisted in arranging and singing background on some cuts: Leon Sylvers, a members of the Sylvers family, and the group Dynasty.

Although Hines is Griffey's first gospel act, he notes that "If I am expanding into gospel I am going all the way. I'm presently mapping out marketing and promotion plans for her product."

Since the signing of his mother, Griffey has signed a second gospel artist, Michael McCurtis, a Solar writer, who is presently in the studio recording his debut LP.

According to Griffey, McCurtis' LP is scheduled for early next year. McCurtis, a contemporary gospel singer cut from the Andrae Crouch mold, has written tunes for other Solar artists including the Whispers and Carrie Lucas.

Hines has been writing songs for more than 10 years and she has written all the tunes on her LP. "We are already lining up a winter tour for her," boasts Griffey.

To book his gospel talent, Griffey is conferring with Herbert Moon of New York's Renaissance Talent, a gospel-oriented agency.

"We will not have trouble booking mother in the South. She has been singing down there for 40 years and everyone knows her."

Hines is musical director of the National Baptist Convention and Solar is planning a presentation at the organization's upcoming conference next month in Dallas.

"While in Dallas, she will visit radio stations and retail record shops. We're not anticipating problems in getting the record played on gospel-oriented stations; and the stores that sell r&b product are the same stores that sell gospel."

He notes that he has been looking around the country and plans to become involved with some independent gospel record promoters.

\*\*\*

Mary Wells, once the darling of Motown, is about to go into the studio. The singer/songwriter, whose biggest hit was "My Guy," says she's going to cut several sides and her manager is looking for a label deal.

Wells most recently was signed to Warner Bros. and her last disk was recorded in 1975. "Even though I have not been recording I have continued to write new material and I work constantly," she says. She notes that the tunes she's planning to cut are all contemporary ditties.

\*\*\*

Gentry McCreary of Light Records and James Bullard, co-founders of the Black Gospel Music Executive Assn., have scheduled a meeting "designed to help you in your field" at James Cleveland's Gospel Workshop of America conference Aug. 24.

# Billboard Hot Soul Singles

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 18, 1979, BILLBOARD

This Week	Last Week	Weeks on Chart	★STAR Performer—singles registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
			★	★	★								
★	1	9				34	28	21	DO YOU WANNA' GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch, TK 1033 (Sherlyn/Harrick, BMI)	★69	78	3	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters), Heat 01978 (Jimi Mack, BMI)
	2	11				35	33	8	TONIGHT'S THE NIGHT—Kleeer (N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soulus, ASCAP)	★70	80	3	CATCH ME—Pockets (R. Wright, C. Fearing), Arc Columbia 3-10954 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)
★	4	7				★36	56	3	SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff, P.I.R. 9-3707 (CBS) (Mighty Three, BMI)	★71	81	2	OUT THERE—Evelyn "Champagne" King (S. Peake, T. Life), RCA 11680 (Mills & Mills/Six Continents, BMI)
	4	3				37	36	12	H.A.P.P.Y. RADIO—Edwyn Starr (E. Starr), 20th Century 2408 (RCA) (ARY/Zonal, BMI)	★72	74	5	AIN'T NOTHING I CAN DO—Tyronne Davis (L. Graham, P. Richmond), Columbia 3 11035 (Content/Tyronza, BMI)
	5	5				38	40	5	WINNER TAKES ALL—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 2284 (CBS) (Bovina, ASCAP)	★73	69	4	CRAZY LOVE—Alton McClain & Destiny (J. Gootman, T. McFadden), Polydor 14574 (Specolite/Traco/Jobete ASCAP/BMI)
	6	6				★39	48	4	STREET LIFE—Crusaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)	★74	84	2	I NEED ACTION—Touch Of Class (P. Jackson, G. Jackson), Roadshow 11663 (RCA) (Libra Bros./Desert Moon, BMI)
★	16	7				★40	50	4	BOOTSY GET LIVE—Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)	★75	NEW ENTRY		I LOVE YOU—New Birth (J. Baker, L. Washburn, Ariola 7760 (Sky Diver/Lite-Brite, BMI)
★	8	8				41	41	7	THAT'S MY FAVORITE SONG—Dramatics (C. Womack, S. Womack, D. Davis), Groovesville, BMI/Conquistador, ASCAP) MCA 41056	★76	86	2	IF IT AIN'T LOVE, IT'LL GO AWAY—Prince Phillip Mitchell (P. Mitchell), Atlantic 3587 (Hot Stuff, BMI)
	9	10				★42	52	5	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)	★77	87	2	STRATEGY—Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen), P.I.R. 9-3710 (CBS) (Mighty Three, BMI)
★	12	15				★43	53	5	THE WAY WE WERE/MEMORIES—Manhattans (M. Hamlish, A&M Bergman), Columbia 3-11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)	★78	79	3	SIGN OF THE TIMES—Terry Catlier (T. Callier, L. Wade), Elektra 46054 (Transmission/God is Greater, ASCAP)
★	13	8				★44	54	5	MAMA CAN'T BUY YOU LOVE—Elton John (L. Bell, C. James), MCA 41042 (Mighty Three, BMI)	★79	89	2	RED HOT—Taka Boom (T. Bee, M. Suazo), Ariola 7761 (Fredrum/Cottage Grove, ASCAP)
★	17	4				★45	34	10	DOING THE LOOP DE LOOP—Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Len-Lon, BMI)	★80	NEW ENTRY		BREAK MY HEART—David Ruffin (D. Garner), Warner Bros. 49030 (Groovesville/Forgotton, BMI)
★	13	14				★46	44	8	LOVE WILL BRING US BACK TOGETHER—Roy Ayers Polydor 14573 (Roy Ayers Ubiquity, ASCAP)	★81	NEW ENTRY		BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield), RSD 941 (Mindy, BMI)
★	14	9				★47	49	6	DANCIN' MAN—Breck (R. Ransom, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP)	★82	NEW ENTRY		ROCK BABY—Tower Of Power (G. Crockett, M. Jeffries), Columbia 3-11012 (Michael Jeffries, ASCAP)
	15	9				★48	51	6	MY LOVE IS—Betty Wright (B. Wright), Arista 3747 (TK) (Sherlyn, BMI)	★83	NEW ENTRY		FOOL ON THE STREET—Rick James (R. James), Gordy 7171 (Motown) (Jobete, ASCAP)
★	16	7				★49	39	10	DR. ROCK—Captain Sky (D. Cameron), AVI 273 (Mr. T/Upper Level, BMI)	★84	NEW ENTRY		YOU PUT A CHARGE IN MY LIFE—Brainstorm (J. Peter, L. Mack), Tabu 5518 (CBS) (Golden Cornflakes, BMI/Mecca, ASCAP)
★	17	15				★50	42	13	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)	★85	85	2	STAR WALK—Larry Graham With Graham Central Station (J. Graham), Warner Bros. 49011 (Nineteen Eighty Five, BMI)
★	18	30				★51	61	4	GOING THROUGH THE MOTIONS—Hot Chocolate (E. Brown), Infinity 50016 (MCA) (Finchley, ASCAP)	★86	88	2	GET ANOTHER LOVE—Chantal Curtis (E. Donable), Keylock 7200 (OBI, BMI)
★	19	20				★52	71	3	LOST IN MUSIC—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 45001 (Atlantic) (Chic, BMI)	★87	NEW ENTRY		FANTASY—Bruni Pagan (N. Allen, J. Rosenblatt, B. Dietrich, B. Pagan), Elektra 46501 (Sound Palace, ASCAP)
★	20	21				★53	73	3	RISE—Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)	★88	NEW ENTRY		CAN'T LIVE WITHOUT YOUR LOVE—Tomiko Jones (R. Muller), Polydor 14580 (One To One, ASCAP)
★	21	27				★54	64	3	WHEN YOU'RE #1—Gene Chandler (J. Thompson, E. Dixon), Chi-Sound 2411 (20th Century) (Cachand/Gaelana, BMI)	★89	83	5	LIFE, LOVE & HARMONY—Nancy Wilson (C. Johns, L. Farrow), Capitol 4741 (Funky Caroline/Carer, BMI)
★	22	22				★55	32	18	LET ME BE GOOD TO YOU—Lou Rawls (K. Gamble, L. Huff, P.I.R. 3684 (Mighty Three, BMI)	★90	90	2	I FEEL A GROOVE UNDER MY FEET—Heaven And Earth (K. Carter, L. Williams), Mercury 74081 (Menge De Trois, BMI)
★	23	31				★56	66	4	I GOT THE HOTS FOR YA—Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI)	★91	75	4	I WANNA DO THE DO—Bobby Rush (L. Huff, B. Rush), P.I.R. 8-3695 (CBS) (Mighty Three, BMI)
★	24	24				★57	47	8	MOTOWN REVIEW—Philly Cream (B. Ingram), Fantasy/WMDT 862 (Parker/WMDT, BMI)	★92	82	4	GOODBYE HEARTACHE—Latimore (L. Ledesma), Glades 1755 (TK) (Sherlyn/Lindseyanne/Buckaroo, BMI)
★	24	17				★58	59	6	TIMIN'—Maze (F. Beverly), Capitol 4742 (Amazement BMI)	★93	60	8	SHE'S A WOMAN—Peabo Bryson (P. Bryson), Capitol 4729 (WB/Peabo, ASCAP)
★	25	11				★59	55	7	UNCHAINED MELODY—George Benson (A. North, H. Zarat), (Frاند, ASCAP) Warner Bros. 8843	★94	65	6	WANT ADS—Ullanda (C. Johnson, B. Perkins, G. Perry), Deean/Ariola 7500 (Gold Fever, BMI)
★	26	18				★60	37	13	LEAD ME ON—Mazine Nightingale (A. Willis, D. Lasley), Windsong 11530 (RCA) (Almo, ASCAP)	★95	63	11	CRYING—Instant Funk (B. Sigler), Salsoul 2088 (RCA), (Lucky Three/Henry Suesmay, BMI)
★	27	35				★61	46	11	LIGHT MY FIRE—Amii Stewart (C. Coors, B. Leng, S. May), Ariola 7753 (ATU, BMI)	★96	62	11	SOEONE OUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Denne), Shadybrook 1057 (GRT) (Screen-Gems/EMI, BMI)
★	28	23				★62	72	2	GROOVE ME—Fern Kinney (K. Floyd), Malaco 1058 (T.K.) (Malaco/Roffignac, BMI)	★97	68	8	DON'T DO THAT—Jimmy Castor Bunch (J. Castor, D. Lewittes), Cotillion 44253 (Atlantic) (Sheli, BMI)
★	28	12				★63	NEW ENTRY		SAIL ON—Commodores (L. Richie Jr.), Motown 1466 (Jobete/Commodores Entertainment, ASCAP)	★98	45	14	FIRST TIME AROUND—Sky (R. Muller), Salsoul 72087 (RCA) (One Too-One, ASCAP)
★	29	29				★64	57	6	TELL ME ABOUT IT NOW—Grover Washington Jr. (G. Washington Jr.) Elektra 46060 (G.W. Jr./Locksmith, ASCAP)	★99	99	6	THE NEED TO BE—Sandra Fava (J. Weatherly), Venture 109 (Keca/ASCAP)
★	30	38				★65	58	7	IT AIN'T LOVE, BABE—Barry White (B. White, P. Politi), Seven Songs/Ba-Dake, BMI) Unlimited Gold 8-1404 (CBS)	★100	70	13	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch), RCA 11586 (Mills/Six Continents, BMI)
★	31	25				★66	67	4	MAKE LOVE TO ME—Helen Reddy (Yellowstone, Voice, Tinsley), Capitol 4712 (Trajor, ASCAP)				
★	32	26				★67	76	3	THE GROOVE MACHINE—Hamilton Bohannon (H. Bohannon), Mercury 74022 (Bohannon Phase II/Intersong U.S.A., ASCAP)				
★	33	43				★68	77	3	DO IT ALL—Michael Henderson (R. J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)				

Mississippian Building 'Empire' Lee King Promoting Concerts, Own Label & TV Show

Continued from page 34 at Lee King Productions, Inc., and Julian Davis, secretary/treasurer who also is stage manager and technical coordinator.

While with K&K, King promoted concerts featuring such acts as Natalie Cole, the Commodores, LTD, Emotions, Brothers Johnson, Earth, Wind & Fire, Emotions and Deniece Williams, among others.

"In addition to trying to offer the acts, community and charities more, I have always had a good rapport with artists and booking agents," says King.

He points out that he does not fear other concert promoters in the area snatching some of the acts by out-bidding him. "There are certain personal services we will give that most other promoters will not offer.

"On the other hand, if some promoter can offer the same services plus more money, I would go with that promoter if I were an artist. I

don't feel that I will have to deal with that type of situation because I have such a long-standing relationship with many artists."

In addition to the concert promotion firm, King has a recording studio where the company produces its own commercials (all done in jingle form); a label, Shakin' Records; and a television show aired each Saturday 11:30 a.m.-noon on WLBT-TV, an NBC affiliate.

The show tagged "Black Gold" is a "Soul Train" type of dance program with a disco format. "Black Gold Disco," the name of the show is the debut single on Shakin' Records, with vocals by King and Shamwell. The pair also wrote and produced the disk.

King notes that he is negotiating with two acts to sign to the label, a local group and a band from Nashville.

The tv show aids greatly the concert promotion firm, King insists. "All of the entities are interrelated

and feed off one another. When an act is coming to town, we try to have that act on the show to give the audience an idea of what his or her concert will be like.

"If the act cannot come on the show, we try to have some videotape on the performer to insert into the show," he says.

King, vice president of the United Black Concert Promoters of America, was recently in LA, where the group met to propose a boycott of Teddy Pendergrass concerts.

One week later the group came to an agreement with Pendergrass' representatives whereby the black promoters would get 50% of all remaining dates on the singer's tour. The tour is being handled by Dick Klotzman of International Tour Consultants.

According to King, his Aug. 4 concert with Pendergrass was on a 50% basis.

The promoter points again to the little extras his firm gives a performer. "We look for a theme for each artist in promoting that act. We try to find out either the theme of their last major hit or the image they have built. Then we build some type of promotion or contest around that. For instance, with Teddy Pendergrass, we had 500 teddy bears," says King.

He is presently rounding up the charities which will receive a percentage from each concert. "The first will be the Mississippi flood victims who will receive money from the Aug. 30 date. The next will be the United Negro College Fund, the NAACP and others," says King.

Talent Co. In Disk Firm Bow

NEW YORK—Sound Trek Records has been established here as part of Victor Salupo's management-production firm, LG Productions.

Salupo, also president of the label, views its emergence as a necessary facet of artist management. "To get a new artist off the ground is virtually an impossibility without record company backing," Salupo says.

"And with recent changes in the record business, any artist, including those already established, can easily get lost in the shuffle. In spite of all the predictions of gloom and doom, I am in the process of raising additional capital for the company."

In addition to Salupo, Mike Abbott, former vice president at MCA Records, will act as a consultant to the label, whose first release, a single, "Dracula's Boogie" backed with "Goin' Through The Motions" is by Top Shelf from an LP due soon.

Another album set is "Trap Of Love" by Laura Greene.

Distribution of Sound Trek has been set with Schwartz Bros. in Washington, Baltimore and Philadelphia; Malverne in New York; Progress in Cleveland, Detroit and Chicago, and others to be named shortly. Foreign distribution is also being finalized.

For the Record

LOS ANGELES — Frederick Knight and his Two Knight Music have not signed an exclusive agreement with Chappell Music as had been previously reported. Knight's attorney, Craig Benson, says that Knight is currently in negotiation with several firms for administration of his works, including Chappell.

CAMPBELL NEW GROUP CHIEF

Eye Musical Instrument Mart Growth

NEW YORK—The highest priority of the American Music Conference is to gain the support and participation of the entire music industry.

That was the main focus of an acceptance speech by Robert Campbell, president of CBS Musical Instruments, as he assumed chairmanship of the association at a meeting in Chicago recently.

Succeeding Vito Pascucci, who served an unprecedented four-year term, Campbell maintained, "We must gain the support and the participation of the entire music industry. Too many people who should be involved and too many companies are sitting it out—standing on the sidelines, just as I myself stood there some years ago.

"True, many of these good people still support the American Music Conference with their dollars, but we also need their active participation."

Campbell stated that the organization has "as its core justification" the goal of expanding the market for musical instruments. "Yes, it's a lofty goal, and one which some respected observers tend to laugh at—likening it to Don Quixote tilting at windmills. But the market can be expanded. . . ."

At the meeting, Nicholas Peck, chairman of the allied organizations committee, was named chairman of

the 1979 Economic Council of the Music Industry.

Peck projected the council meeting for the weekend of Nov. 10 at a place to be selected.

He said there is a need to work in every state of the union, to convince the "man in the street" of music's vital role in educating students. He stressed the need to promote live music, to encourage people to get back to playing with groups and actively participating in music.

The awards committee, chaired by Armand Zildjian, noted that existing awards programs had been reactivated and will be in operation this fall. The National Music Awards, initiated in 1976, will again be presented in a joint program with the National Assn. of Music Merchants at the annual music show.

Vanderbilt Head Of N.Y. NARAS

NEW YORK—Alfred G. Vanderbilt Jr., 29-year-old record producer/engineer and rock bassist, has been elected president of the New York chapter of the National Academy of Recording Arts and Sciences.

Ray Moore, the outgoing president, has been elected vice president. Pat Costello is the secretary and Larry Keyes has been reelected treasurer.

Included in the new board of governors are Tom Frost, Al Ham, Teo Macero, Jim Tyrrell, Pat Costello, Jim Goodfriend, Bob Porter, Tito Puente, Gerry Mulligan, Lucy Simon, Harry Hersch as well as former governors Dan Morgenstern, Fred Plaut and Ettore Strata.

Morgenstern was picked by the New York trustees as the chapter's national vice president. Anne Phillips and Helen Merrill were elected to join the five incumbent New York trustees on the national board, and Allan Steckler was reelected as the chapter's representative on the national television committee.

Dalton To Algee

LOS ANGELES—Songwriter/singer Lacy J. Dalton is now signed to Algee Music Co. and BMI. Dalton is now recording her debut album on CBS Records.

Antismoking Ads Feature Top Acts

NEW YORK—Barry Manilow, Gloria Gaynor, the Sylvers and the Spinners are among the acts who have taped 30 and 60-second spots on behalf of the American Heart Assn.'s antismoking campaign this summer.

The spots, which will go out to 7,000 AM and FM stations across the country, feature cuts from the artist's latest album as a background for a message scripted by the association.

Other acts to tape the spots are Samantha Sang, Ronnie Dyson, the Trammps, Carol Douglas, Tycoon, Cissy Houston, Michael Zager, South Side Johnny, Tasha Thomas and Philip Darrow. Each act taped three to six messages.

Soul 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.

Table with 4 columns: This Week, Last Week, Weeks on Chart, and Title/Artist/Label. Lists top soul LPs including 'FEVER', 'THE ORIGINAL DISCO MAN', 'HEARTBEAT', 'ANY TIME, ANY PLACE', 'GAP BAND', 'FEETS DON'T FAIL ME NOW', 'IN THE MOOD WITH TYRONE DAVIS', 'UNWRAPPED', 'INVITATION', 'A NIGHT AT STUDIO 54', 'STAR WALK', 'PLEASURE', 'THE ADVENTURES OF CAPTAIN SKY', 'HEART STRINGS', 'HOT ARTISTS', 'H.A.P.P.Y. RADIO', 'WHERE THERE'S SMOKE', 'BACK ON THE STREETS', 'MAXINE NIGHTINGALE', 'WHAT THE HELL IS THIS', 'LIVIN' INSIDE YOUR LOVE', 'PATRICK HERNANDEZ', 'SKYY', 'PARADISE', 'EVERYBODY UP', 'THE MUSIC BAND', 'BETTY TRAVELIN' IN THE WRIGHT CIRCLE', 'THE MESSAGE IS LOVE', 'CROSSWINDS', 'ROADS OF LIFE', 'LOVE TALK', 'WARDELL PIPER', 'C'EST CHIC', 'I'M ON MY WAY', 'ANGIE', and 'MUSIC BOX'.

# Disco

## Las Vegas Teen Club—No Booze—Flourishes

By HANFORD SEARL

LAS VEGAS—This city's most successful non-alcoholic, part-time teen club disco, T.G.I. Fridays, only open three months, is fast becoming the most popular club here.

The third such operation run by Wayne Johnson, this off-Strip disco, a \$200,000 investment, caters to the record-buying 16-23 age group as well as some gays.

"You don't have to drink to have a good time," maintains Johnson. "The basic purpose of any club is to entertain. Dancing and partying are the most important, not liquor sales."

At 662-capacity, the 9,000 square foot club is located in East Las Vegas at 1801 E. Tropicana Ave., part of the newly-opened Tropicana/Spencer Square shopping mall.

Housed on the second floor, Fri-

day hours are from 8:30 p.m.-midnight for the high school crowd. The club is cleared and closed until 12:30 a.m. when it is reopened until 4 a.m. for the 18 and over group.

According to Johnson, the new business does about 1,400 people a night in the three days the disco is opened from Thursday to Saturday. At the present time he does not foresee adding other nights, due to the nature of the club.

"The DJs work within a framework of playing Top 40 disco, some rock'n'roll and funk during the early shift, while progressive disco takes over in the late hours," says Johnson.

Head DJ Jim Strange reports Donna Summer's "Sunset People," Apollo's "Astro Disco," Peter Brown's "Crank It Up," "Savage Lover" by The Ring and Edwin

Starr's "Happy Radio" are among the most requested songs.

Joel Cameron, the disco's other DJ, adds that AKB's "Stand Up, Sit Down" and Patrick Hernandez's "Born To Be Alive" are popular requests on the early shift.

The club's interior includes several bar areas, a T-shirt sales booth, pin-balls and lounges as well as raised seating along the south side of the dance floor.

The second floor view spans the Las Vegas Strip to the west, downtown Casino Center and the mountain ranges around the valley.

Johnson, who was a musician for nine years in a group, also runs McGoo's discos in Ogden and Logan, Utah.

"Disco is in a state of flux right now, crossing over into the rock area more. Clubs of the future will have to be both dance and entertainment minded," he insists.

The three-level interior reportedly includes the biggest sound system in any Vegas disco. Included are Technic 1500 turntables, a Cerwin-Vega mixer and 3,500-4,000 watts in the Klipsch MCM system.

Six stacks of speakers are situated

around the 2,700 square foot stainless steel dance floor, claimed to be the largest in the area. A three-dimensional mirrored diamond dominates the center ceiling.

Designed by Wavelength of Los Angeles, which has done lighting for Dillons and Xenon in New York, T.G.I. Fridays features strips of red neon tubing along the ceiling as well as strobe lights and chasers.

Young Electric of Las Vegas designed the neon lighting effects. A fog machine is placed within the ceiling's diamond. Johnson is adding a mist device to pick up the now-unseen rain lights, usually heightened by excessive cigarette smoke.

Drinks range from 75-cents for soda pop to a \$1 for Perrier. Johnson charges a \$4 cover for the early crowd and \$3.50 after midnight. He foresees hiking those fees.

Johnson is planning to add clubs in San Diego, Toronto and Detroit as he moves into the consulting business for non-alcoholic clubs, which he believes will grow as the economy worsens.

He also plans to showcase more disco acts at T.G.I. Fridays such as Motown's Apollos' recent appearance at the club. And special theme nights are being proposed at this time.

## L.A. Private Disco Pumps \$30,000 Into Sound Setup

LOS ANGELES—Carlos 'n' Charlie's private disco, El Privado, has completed a stereophonic facelift to the tune of \$30,000, according to Benson Weingarten, the club's general manager.

The Sunset Strip poshery, which opened three years ago, is well known as an industry showcase and site of record company parties. It costs \$2,000 to join.

According to Weingarten, who came to work for the club at the age of 20 shortly after it opened its doors, its bi-amplified sound system by Spectrasonics is now comprised of Stanton 680-SL phono cartridges, disco mixer by Bozak, Boze 901 Series 3 speakers on high end and Gauss bass speakers with 15-inch drivers.

Its twin Techniques SL20 turntables are augmented with SME tone arms.

Spinning the disks six nights a week at El Privado (translates to "Private Club") is John Berge.

## Disconet's Package Provides An Earful

NEW YORK—Disconet subscribers got a chance to save their pummeled eardrums in the service's latest release.

Along with the two LPs of selections mixed for uninterrupted play, the package contained three ear protectors.

Disconet head Mike Wilkinson says he called the company manufacturing E.A.R. brand plugs and obtained about 2,000 pairs to send to his subscribers.

Along with the ear protectors are a questionnaire and order form. Deejays are encouraged to pass the spare pairs along to other disco personnel such as waiters and waitresses who can also evaluate their ability to hear while working in noisy environments.

## Warner/RFC Back Calif. Scholarships

NEW YORK — Warner/RFC Records was the benefactor behind the award of two \$750 scholarships offered to first prize winners of a recent California High School disco dance championship held at Knott's Berry Farm.

The label, also named official record company to the championship, further provided two \$250 scholarships to the second prize winners and special 12-inch disco record packages to the top "Sweet 16" couples.

The contest featured finalists from 11 state regional runoffs, and was the culmination of two months of preliminaries.

World Radio History

### DISCO EXPORT SERVICE

**TO THE USA**

**DISCO EXPORT DIENST  
EXPORT SERVICE DU DISCO**

We are Britain's largest and most experienced exporters of discotheque equipment. We offer the biggest range of sound and lighting gear — at super, low, tax free Export Prices. Phone our Export Manager, Tony Kingsley



**AND WORLDWIDE**

60 page illustrated catalog available

**Roger Squire's**  
EXPORT SERVICE,  
Barnet Trading Estate  
Park Road, Barnet, Herts, England  
Tel: 01 441 5656 Telex: 261993

# PULSAR

There are thousands of pulsar units at work in hundreds of situations around the world. Good reliable and versatile controllers at the right prices.

- Sequencers ● Colour Organs ● Strobes
- Dimmers



Write or phone for full details of our product and your nearest supplier

## PULSAR

Pulsar Light of Cambridge Ltd.  
Henley Road Cambridge

(0223) 66798 England CBI 3EA Telex 81697

Use nothing but  
the very best

# OPTIKINETICS

Disco Lighting Effects

Now available from dealers worldwide

## LS/FOUR... SYSTEM LIGHT CONTROLLER

start with four...



LS/4MC MAIN CONTROL

...then add more.



LS/4E EXPANDER

a zone to select...



LS/4Z ZONE CONTROL



LS/4X MATRIX



now add watts...  
with a powerpak  
box.

LS/4P POWER PAK

# EKKOR

A DIVISION OF OMNICOOMP  
5150 N. 16TH ST., # 253, PHX, AZ. 85016 602/264-2475

# EUROPE'S PREMIER PROFESSIONAL DISCOTHEQUE and LIGHTING EXHIBITION

**Discotek  
79**

**11-13 September 1979**

**Bloomsbury Centre Hotel, Russell Square,  
London WC1N 1HT, England.**

**OPENING HOURS: Tuesday 11th. 13.00 - 20.00  
Wednesday 12th. 10.00 - 17.00  
Wednesday 12th. 17.00 - 20.00  
Thursday 13th. 10.00 - 18.00** } Trade only



# Disco Kansas City Park Dances In the Night

By PAUL HOHL

KANSAS CITY—Worlds of Fun, a 153-acre themed amusement park located about five miles northeast of this city, has turned disco into something Lamar Hunt, the park's owner, can really dance about.

Each evening around 6:30 p.m., the Flying Circus Puppet Pavilion sheds its daytime trappings of a puppet theatre to emerge, for the next two to six hours, as the Flying Circus Disco, a high-powered, brightly colored disco every bit as sophisticated as any Kansas City nightclub, except for no liquor.

The attraction has become one of the most popular in the park, according to Jim Glenn, public relations spokesman for the park.

"Over a night's time," Glenn says, "we probably host more people at that disco than any other disco in the Midwest. We're guessing that around 2,000 to 3,000 persons are consistent patrons of the park specifically because of the disco. That means that many of them are coming to the park as many as five times each month."

The disco itself is an open-air, 16-sided pavillion 60 feet in diameter with over 1,000 square feet of dance floor and 800 electronically controlled light bulbs which form a light wall 12 feet high and 24 feet long. The music format is derived from Billboard charts and played through Voice of the Theater speakers by a staff of park-trained disk jockeys, although the facility is cosponsored by KBEQ-FM, a popular local disco station.

"We're not into a personality thing at the disco," Glenn says. "We are very much into play the music and be functional."

The original idea for the facility, one of the first of its kind in the country, came from in-park questionnaires and surveys conducted by the park's research department. The disco made its debut in temporary facilities in 1976 as a one night a week experiment.

The response was significant enough that the disco became a nightly attraction a year later, still in the temporary quarters of one of the park's two major show production theaters. It wasn't until 1978 that it found a permanent home when the park's yearly capital improvements expansion program combined the

(Continued on page 45)

# Billboard's Disco Action

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.

## ATLANTA

This Week

- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 2 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 5 CRANK IT UP—Peter Brown—TK (12-inch)
- 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 7 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 8 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
- 9 SAVAGE LOVER—The Ring—Vanguard (12-inch)
- 10 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)
- 11 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
- 12 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
- 13 THE GROOVE MACHINE—Bohannon—Mercury (12-inch)
- 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 15 GOOD TIMES—Chic—Atlantic (12-inch)

## BALT./WASHINGTON

This Week

- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 4 GOOD TIMES—Chic—Atlantic (12-inch)
- 5 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 6 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 7 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 8 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
- 9 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch)
- 10 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)
- 11 GROOVE ME—Fern Kinney—TK (12-inch)
- 12 WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch)
- 13 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 14 CRANK IT UP—Peter Brown—TK (12-inch)
- 15 FANTASY—Bruno Pagan—Elektra (LP/12-inch)

## BOSTON

This Week

- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 2 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
- 3 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 5 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 6 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 7 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 8 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 9 GOOD TIMES—Chic—Atlantic (12-inch)
- 10 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 11 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 12 CRANK IT UP—Peter Brown—TK (12-inch)
- 13 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
- 14 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 15 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)

## CHICAGO

This Week

- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 3 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 5 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 6 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 7 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 8 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
- 9 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 10 CRANK IT UP—Peter Brown—TK (12-inch)
- 11 IT'S A DISCO NIGHT—Isley Brothers—T-Neck (12-inch)
- 12 YOU CAN GET OVER/PUT YOUR BODY IN IT—Stephanie Mills—20th Century (LP/12-inch)
- 13 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 14 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midsong (12-inch)
- 15 GOOD TIMES—Chic—Atlantic (12-inch)

## DALLAS/HOUSTON

This Week

- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 3 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 5 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 6 CRANK IT UP—Peter Brown—TK (12-inch)
- 7 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 8 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
- 9 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 10 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 11 SAVAGE LOVER—The Ring—Vanguard (12-inch)
- 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 13 STAND UP, SIT DOWN—AKB—RSD (12-inch)
- 14 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
- 15 THE BREAK—Kat Mandu—TK (12-inch)

## DETROIT

This Week

- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 4 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 5 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 6 GROOVE ME—Fern Kinney—TK (12-inch)
- 7 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 8 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
- 9 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 10 GOOD TIMES—Chic—Atlantic (12-inch)
- 11 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 12 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
- 13 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 14 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 15 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (12-inch)

## LOS ANGELES

This Week

- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 2 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 4 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
- 6 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 7 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 8 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 9 CRANK IT UP—Peter Brown—TK (12-inch)
- 10 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
- 11 GROOVE ME—Fern Kinney—TK (12-inch)
- 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 13 RISE—Herb Alpert—A&M (12-inch)
- 14 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
- 15 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch)

## MIAMI

This Week

- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 3 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 4 SAVAGE LOVER—The Ring—Vanguard (12-inch)
- 5 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 6 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 7 GROOVE ME—Fern Kinney—TK (12-inch)
- 8 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)
- 9 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 10 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
- 11 YOU CAN GET OVER/PUT YOUR BODY IN IT—Stephanie Mills—20th Century (LP/12-inch)
- 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
- 14 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
- 15 THE BREAK—Kat Mandu—TK (12-inch)

## NEW ORLEANS

This Week

- 1 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 3 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
- 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 5 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 6 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 7 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 8 CRANK IT UP—Peter Brown—TK (12-inch)
- 9 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
- 10 GOOD TIMES—Chic—Atlantic (12-inch)
- 11 THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch)
- 12 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 13 GROOVE ME—Fern Kinney—TK (12-inch)
- 14 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)
- 15 BOOGIE CITY—Phil Hurt—Fantasy (12-inch)

## NEW YORK

This Week

- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 5 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 6 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 7 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 8 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 9 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
- 10 GOOD TIMES—Chic—Atlantic (12-inch)
- 11 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 12 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
- 13 GROOVE ME—Fern Kinney—TK (12-inch)
- 14 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 15 POW WOW/GREEN LIGHT—Corey Daye—New York Intl. (LP/12-inch)

## PHILADELPHIA

This Week

- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 3 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 4 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 5 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 6 GOOD TIMES—Chic—Atlantic (12-inch)
- 7 RISE—Herb Alpert—A&M (12-inch)
- 8 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 9 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 10 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 11 STAND UP, SIT DOWN—AKB—RSD (12-inch)
- 12 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 13 IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch)
- 14 GROOVE ME—Fern Kinney—TK (12-inch)
- 15 FANTASY—Bruno Pagan—Elektra (LP/12-inch)

## PHOENIX

This Week

- 1 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 3 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 5 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 6 GET UP BOOGIE—Leroy Gomez—Casablanca (LP)
- 7 GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kick (12-inch)
- 8 RED HOT—Taka Boom—Ariola (12-inch)
- 9 CRANK IT UP—Peter Brown—TK (12-inch)
- 10 STAND UP, SIT DOWN—AKB—RSD (12-inch)
- 11 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
- 12 I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch)
- 13 LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch)
- 14 THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch)
- 15 THIS TIME BABY—Jackie Moore—Columbia (12-inch)

## PITTSBURGH

This Week

- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 2 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 3 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 4 THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch)
- 5 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 7 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 8 GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kick (12-inch)
- 9 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 10 GOOD TIMES—Chic—Atlantic (12-inch)
- 11 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 12 CRANK IT UP—Peter Brown—TK (12-inch)
- 13 STAND UP, SIT DOWN—AKB—RSD (12-inch)
- 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 15 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)

## SAN FRANCISCO

This Week

- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 2 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
- 3 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 4 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 5 FOUND A CURE—Ashford & Simpson—Warner (12-inch)
- 6 GROOVE ME—Fern Kinney—TK (12-inch)
- 7 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
- 8 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 9 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12-inch)
- 10 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 11 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 12 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
- 13 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
- 14 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midsong (12-inch)
- 15 NIGHT RIDER—Venus Dodsun—Warner/RFC (12-inch)

## SEATTLE/PORTLAND

This Week

- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
- 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
- 3 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12-inch)
- 4 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
- 5 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
- 6 RED HOT—Taka Boom—Ariola (12-inch)
- 7 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch)
- 8 GOOD TIMES—Chic—Atlantic (12-inch)
- 9 CRANK IT UP—Peter Brown—TK (12-inch)
- 10 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
- 11 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
- 12 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch)
- 13 THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch)
- 14 DO IT GOOD—Taste Of Honey—Capitol (12-inch)
- 15 FOUND A CURE—Ashford & Simpson—Warner (12-inch)

## MONTREAL

This Week

- 1 BORN TO BE ALIVE—Patrick Hernandez—CBS (12-inch)
- 2 I'VE GOT THE NEXT DANCE—Deniece Williams—CBS (12-inch)
- 3 THIS TIME BABY—Jackie Moore—CBS (12-inch)
- 4 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
- 5 UNDER COVER LOVER—Debbie Jacobs—MCA (12-inch)
- 6 EVERYBODY GET UP AND BOOGIE—Freddie James—RCA (12-inch)
- 7 THE BOSS—Diana Ross—Motown (12-inch)
- 8 CRANK IT UP—Peter Brown—CBS (12-inch)
- 9 SAVAGE LOVER—The Ring—London (12-inch)
- 10 FRENCH BOY—Garçon—London (LP)
- 11 PUT YOUR FEET TO THE BEAT—Ritchie Family—London (LP)
- 12 24 HOURS A DAY—L.J. Johnson—Quality (12-inch)
- 13 KEEP THOSE LOVERS DANCING—Saturday Night Band—Quality (LP)
- 14 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch)
- 15 ANOTHER CHA CHA—Santa Esmeralda—London (12-inch)

### TOWARDS ZERO

6426 LANKERSHIM BLVD., N. HOLLYWOOD, CA 91606 TEL (213) 769-5622

PULSAR ZERO 3000

\$329  
\$229

3 ch soundlite controller.

\$100 off list.

\$338  
\$288

SALE!

AT LAST—a portable, purpose built Dry Ice Fog Machine

Send for Full Catalogue  
LA's first One-Stop Disco Shop.

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.



# Disco

## Disco Mix

By BARRY LEDERER

NEW YORK—Destination has arrived. The group from Butterfly Records consists of Danny Lugo, Lovechyle Thees and Kathleen Bradley. Produced and arranged by Elton Farokh Ahi, this LP is a dancer's trip. All cuts deserve a listen but most notable is the rendition of Curtis Mayfield's "Move On Up" and "My Number Request." The group's versatility is demonstrated on the ballad "The Party is Over," a perfect closing song for clubs into touch dancing.

Also from Butterfly is the Bob McGilpin II LP called "Get Up." The label has released a 12-inch 33 1/2 r.p.m. version of "Sexy Thing" backed with "Get Loose," cuts the label feels have the most potential. However, after listening to the album, "54," "Ready To Get Heavy," and "Disco Dancer" also show strong potential for disco spins. The album, produced by Norman B. Ratner, runs the gamut from funk to pop to disco and demonstrated the artist's versatility.

The songs on France Joli's Prelude debut LP are high quality in every respect. The young Canadian singer offers four cuts, with "Come To Me" and "Let Go" on side one likely to garner the heaviest play. Produced, arranged and written by Tony Green, all the cuts are fine ones and they don't need remixing.

Capitol Records' disco promotion manager Clyde Davis is finding Troiano's "We All Need Love" starting to happen after a slow start. Taken from the group's "Fret Fever" LP, this 12-incher is maintaining its momentum due to its gutsy beat that encourages heavy dancing. It's a sleeper of a disk that still hasn't realized its full potential.

Often to a faster start is Dolores Hall's "Snapshot" Capitol 12-incher which is backed with an instrumental version. The disk provides excitement through the use of percussive effects and a guitar intro. The vocals are gospel-influenced, a la Sylvester's style. The drum break continues the driving pace and the organ and synthesizer parts make this disk a memorable one. Produced by Robert Thiele Jr. and Mark Kamins, the remix is by John Luongo. Watch out: Some DJs may find this too fast for their customers and will want to slow it down a bit.

RFC Records continues on the right track with the Venus Dobson LP, "Night Rider." All five cuts should be well received, but "It's My Turn" at 6:49 minutes highlights the album.

From Casablanca comes the Ritchie Family's "Bad Reputation" LP. Producer Jacques Morali has come across with a new sound for this reorganized group consisting of Vera Brown, Jaqui Smith-Lee and Theodosia "Dodie" Draher. All four cats are uptempo and lead in a more soulful direction than previous outings. "Put Your Feet To The Beat" is drawing the strongest response from the floor. It's a nonstop flow of catchy melody lines that should be considered as a 12-inch release.

Liquid Gold's "My Baby's Baby" is hard to top. The Parachute via Casablanca release is on the group's new LP, which shows a change of direction. The high powered rhythm tracks are in a r&b/jazz mood. The cut that works best is "Come On And Dance," with a long intro featur-

ing handclapping and guitar licks that are hot. Adrian Baker produced and arranged this, with additional production and mixing by Joe Long.

From Columbia comes Cissy Houston's "Warning-Danger" LP, produced and arranged

by Michael Zager with executive producer Jerry Love. This team has come up with viable disco fare, especially the title cut which runs 10:25 and is available as a 12-incher.

Other releases worth checking out are

Thelma Houston's "Ride To The Rainbow" Motown LP which includes a new version of "Love Machine" pegged at 7:39 minutes. Orfeon Records of New York has "Caliente," a 12-incher which means hot in Spanish. The artist is Car-

min. Elektra offers Bruni Pagan's "Fantasy" in the 12-inch mode, while Warners has the Love Deluxe LP, "Here Comes That Sound." IGM has Joanne Brooks' haunting version of "The Stranger."

FOR ONE NIGHT ONLY! LARGER THAN LIFE ITSELF!

MARC EQUITY CORPORATION  
IN COOPERATION WITH  
THE BUFFALO CONVENTION CENTER,  
WKBW-TV CHANNEL 7 AND  
WKBW RADIO PRESENTS

# The World's Largest Disco

Saturday, September 8  
10 p.m. to 4 a.m.  
Buffalo Convention Center  
Buffalo, New York

STARRING  
GLORIA GYNOR  
THE TRAMMPS THE RAES  
AND SPECIAL GUESTS  
INCLUDING THE WORLD'S  
TOP DISCO SPINNERS

- A \$150,000 Event
- Spectacular Light Show by Litelab
- 30,000 Watt Sound System by Unistage
- Holophonic (Three Dimensional) Sound Reproduction
- World's Top Disco Spinners and Disco Recording Artists
- 64,000 Square Foot Dance Floor
- Over 13,000 Discoers from the U.S. and Canada
- Invitation to Disco Dance Championships
- Entertainment Celebrities
- Free Souvenirs and Door Prizes including a Caribbean Vacation and a Mercury Capri
- Discotique Boutique/Disco Diner
- Collector Four-Color Poster
- Videotaped for Syndicated Replay
- Tour Packages through Ask Mr. Foster Agents Nationwide

Join us as we make musical history.  
Proceeds benefit United Way.

Tickets: \$12 & \$15 / \$15 & \$18 after  
August 26  
All Ticketron outlets nationwide  
Canada: \$14.50 & \$17.50 / \$17.50 &  
\$21 after August 26  
All Bass outlets

See your favorite Disco Club for more information.

World's Largest Disco  
Buffalo Convention Center  
Buffalo, NY 14202  
716-855-5555 (In New York  
State and Canada)  
800-828-7575 (toll free  
Continental U.S.)

### Dance Winners Get Trip To Mexico City

NEW YORK—A couple of Texas teenagers won a trip to Mexico City after winning a disco dance contest sponsored by the Spanish Television Network affiliate there, KWEX-TV.

Andy Luna, 14, and Tammy Fewell, 15, beat out several adult couples for the title, which enables them to compete in the international contest via the network's "Fiebre!" disco show, which is beamed Saturday nights from Mexico via satellite to the Spanish network.

### Kansas City Park

Continued from page 44

puppet pavillion and disco into one facility in the newly constructed Aerodrome section of the park.

Admission to the disco, like all other attractions and rides in the park, is free once the \$9.50 initial admission fee is paid. Season admissions are also available to the park for \$29.95.

AUGUST 18, 1979, BILLBOARD

AN AM/PM PRODUCTION 1979 All Rights Reserved

MOBILE DISCO FLOURISHING

Miamian Spins His Wheels

By SARA LANE

MIAMI—Pat Appleson does not believe in putting all his eggs in one basket.

Appleson brings to his newest venture 14 years of radio experience

been consulting for 15 discos in Dade and Broward Counties for five years

"I think we are the first to do radio advertising," he comments.

Another innovation of Appleson's is the cost. While most other mobile operators charge \$300 for four hours

"There won't be any extra charges for parties running more than four hours," he notes.

Appleson feels his competition is

going to have to go some to beat his price. He can afford to do this, he says, because he does not depend on his mobile disco operations to make a living.

Appleson's equipment differs from the standard disco equipment used. He claims it is the most professional in South Florida.

"We also have a disco broadcast console, lights, four-channel meteor light and sound unit and 10 channel chasers," Appleson explains.

Actually, Appleson was in the mobile disco business 12 years ago, but disco wasn't happening at that time, and the service was called a record hop.

In the interim, Appleson picked up a dozen or more discos, began to print his Top 40 disco hit sheet which he contends is more accurate than most since he doesn't accept advertising of any kind.

"In my particular application, most of the lounges I have are not discotheques in the true sense of the word. They are in fact disco bars."

Appleson has no trouble obtaining records since "I have good relations with all the major record companies and it's no problem. I also have a tremendous record collection of my own."

Appleson services 12 bars and lounges including both Papy's Lounges, Hunter's Lounge, Buchwacher, and Jamestown Club in greater Miami, the News Room, Pompano Beach, Montego Bay Club, Ft. Lauderdale, and Duds and the Disco Barn in New Jersey.

INTERNATIONAL DISCO TRAINING INSTITUTE
Extensive Disco DJ Training from the finest instructors.
You are trained to use the knowledge acquired as an immediate source of income.

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

Tom 'n' Jerry Bow 1st LP

NEW YORK—"TJM," a disco concept album produced by Tom Moulton, will be the first product released on the Tom 'n' Jerry label since its new affiliation with Casablanca Record & FilmWorks.

Tom 'n' Jerry Records, headed by Tom and Jerry Moulton, recently entered into a distribution deal with Casablanca. The two-year-old label was formerly distributed by Salsoul Records.

Under the new agreement, Moulton will relinquish all his freelance production deals, with the exception of Grace Jones (Island Records), and will concentrate on developing at least four projects annually for his Tom 'n' Jerry label.

Moulton, who has worked with most of the major disco and non-disco entertainers in the business, hails his new agreement as one which gives him total freedom and flexibility.

The label and its companion company, T.J. Productions are based in New York. Casablanca will distribute its products worldwide.

Old Bond's Store May Become Club

NEW YORK—New plans have surfaced for transforming a former Broadway clothing store into one of the city's largest discotheques.

To be called Bond's Disco, after the store that occupied the same space at the corner of 45th St., the establishment will be leased and operated by New York, New York owner Maurice Brahm and his partner John Addison, although details as to sound, lighting, design and door policy have not yet been revealed.

The building had at one time been trumpeted as the location of a disco called Pharaoh's run by Ned Dougherty, but as rumors circulated of the deal's collapse, Dougherty could not be reached for comment.

Central Station Opening a Bomb

ALBUQUERQUE—To say things went smoothly at the opening of Graham Central Station is an overstatement.

A few days before the opening of the club, which is being billed as the largest disco in the U.S.—19 speakers and all the turntables were stolen in a breakin. All during the opening evening, Aug. 1, wiring was still being done on replacements with only two turntables in operation and the speaker system occasionally going out.

There were also several fights which the management cooled out without resorting to calling on the handful of security guards.

On the bright side, there were well over 4,000 people in and out during the first day, including New Mexico Gov. Bruce King.

There was a marshal arts demonstration along with fashion and slide shows. Later in the evening, there was a half-hour live remote over local television stations and coverage in almost every paper in town.

All the lighting was not working due to the wiring problems.

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 4 columns: TW, LW, TITLE(S), ARTIST, LABEL. Lists 80 disco hits with their respective artists and labels.

\*non-commercial 12-inch

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

# Atlantic City Opens 2 More Dance Clubs

ATLANTIC CITY, N.J.—Although casino gambling is major excitement at the resort, disco continues to forge ahead to satisfy the swelling crowds, with two new clubs opening this week.

Special interest is focused on the Latin Wonder Gardens, giving the resort its first disco geared to Latin music; and the opening of Ivory in the Margate section of the resort as a "semi-private club."

The 50-year-old Wonder Gardens was turned into a Latin disco by

Kramer Enterprises of Philadelphia with live Afro-Cuban entertainment featuring Joe Cuba as the house band. Over the years, the Wonder Gardens, which started as the Wonder Bat, spotlighted jazz, rock, soul and pop acts. The new owners changed the club's interior decor and installed a new sound system.

Entertainment is being handled by Phil Peters-Pirella Productions with the opening show offering Tipica 73, Vitin Avilez, the Mayro & Silvio's Cuban Rumba Dancers with Ezzs Sanabria as m.c. Also spinning records will be Disco by Jesse. Other headliners to follow on weekends include Charanga 76, Tio Puente, orquesta Broadway and Casanova y Montumo. Frank Green is handling promotion for the new Latin disco, which also plans to bring in jazz groups.

The Ivory, which takes its name from the tusks of the tusk the Elephant attraction next door, was more recently the Music Box Disco. Glenn Klotz, and his wife, Terry, the new owner-operators, had the room completely renovated, refurbished, repaired, recarpeted, rewired and recharged.

Klotz says an estimated \$150,000

has been spent in improvements and additions alone, with the all-new custom sound system and disco lights among the costliest items.

The site on which the disco itself stands is of historical significance. It was originally the White House Bar

## Chi Benefits For Local Kids Group

CHICAGO—Two local discos are involved in benefits for a local organization. Special Children's Charities.

The Pointe East Entertainment and Recreation Complex in south suburban Lynwood was the site of a benefit for the charity Sunday (5). Disco dancing was combined with outdoor recreational activities during this all-day affair.

And beginning Saturday (18), 30 couples will dance non-stop for three days at Faces, one of the city's best known night spots. The dancers will be sponsored by various local businesses. The disco marathon, along with other activities scheduled over the weekend, is expected to raise \$150,000 for the not-for-profit organization.

## Aussie Cabaret To Open In Aug.

NEW YORK—Brisbane, Australia, is about to get a new million dollar disco cabaret called Whispers. The club, which is slated to open Aug. 1, was designed by Bernard Young Designers of Sydney Australia and Litelab of New York.

Whispers will be able to accommodate 720 people over 15,800 square feet. Incandescent and tube lighting will be buried under the 20 foot by 80 foot dance floor. The club will also feature 15 different layer upon layer lighting effects as well as a rain-lite system and a large star burst system.

## Philly's Allegro Now a Cabaret

PHILADELPHIA—Club Allegro, for years this city's most established gay bar until it became one of many, has reopened as a cabaret/disco room featuring live entertainment.

New owner Gene Lazer reportedly spent \$100,000 refurbishing the three floors of the club, located on W. Spruce in the heart of the gay district. Vicki Sue Robinson launched the new talent policy, but upcoming acts are more in the cabaret mold than disco, although Melba Moore is slated to appear, as is the group Gotham.

The third floor houses the cabaret/disco and closed circuit television monitors will enable customers on the lower floors to watch the shows and the dancers.

## Pa. Ice Factory Caters To Adult And Teen 'Cool' Set

STROUDSBURG, PA.—What was once an ice factory in this Pocono Mountains resort area, has become a "cool" disco catering to both the adult and teen set.

Purchasing the old abandoned Stroudsburg Ice Co. plant here a year ago, Colossal Enterprises, a partnership of Donald Griffin and Ken Manla, have applied extensive renovations and decorations to the facility and this week fit in up as the Ice Factory.

The main feature is a 3,000-square foot ballroom, which can accommodate 750 people, with the latest in disco lighting systems and sound equipment. A separate electronic game room and novelty shop are also included.

The Ice Factory will be open for youths under 20 from 7:30 to 11 p.m. on Wednesday, Friday and Satur-

day. Those over 21 can come in after 11 p.m. Admission is \$3.50 for teenagers and \$4 for adults. The owners are not planning to obtain a liquor license, but plans may include a "bring your own bottle" arrangement for the over-21 crowd.

## Wyoming Orch. In N.Y. Club

NEW YORK—The Wyoming Summer Festival Orchestra, under the direction of Ascher Temkin, performed a work called "Classics Meet Disco," at Club 2 on 2, a Brockport, N.Y., disco July 11.

The 26-piece orchestra was augmented by soloists from across the country and was highlighted by Rochester area disco dance champs Liz Snyder and Lamar Jackson dancing to a disco version of Beethoven's "Fifth Symphony."

In the fall, the company plans to send teams of its technicians throughout the U.S. and Canada to hold special demonstration and instruction clinics.



TROPICAL SPACESHIP—In one of the more futuristic disco design concepts to be found anywhere, the Spaceship disco opened in Puerto Rico recently and brought a touch of mainland flair to that still unsullied tropical island. The club, designed, constructed and owned by island entrepreneur Charlie Garcia, was built at a cost of more than \$1 million, and is said to be collapsible so that it can be folded up and moved from site to site.

**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

**DISCO RECORDS FROM ALL LABELS**  
Hit programming material at discount prices

**Disco Starter Package**  
A basic record library of current and classic disco hits. 90 LPs and 20 12-inch singles.

**Disco Subscription Service**  
2 LPs and one 12-inch single shipped automatically each week. Selections are drawn from Billboard's National Disco Action chart and Disco Mix column.

Write on club or station letterhead for prices and details.  
Records available for public airplay only.

Contact:  
Nancy Erlich • Music in the Air  
1515 Broadway, New York, NY 10036

The New S2L 10x1200 MZ 10-Channel Controller  
**THE STANDARD OTHERS STRIVE TO ACHIEVE!**

**LIGHTS FANTASTIC**

**The leading lights.**

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

**FARRALANE IS SOUNDING OFF ABOUT ITS 2001 DISCO CONSOLE!**

THE MOBILE 2001 DISCO CONSOLE WAS DESIGNED FOR THE DJ ON THE GO, TO BE USED WITH YOUR CURRENT AUDIO SYSTEM.

Manufacturers and Distributors of Mobile DJ Consoles, Speakers, Mirror Effects, Rope Lites, Pin Spots, Rain Lites, Lighting controllers, Helicopter Beacons, Strip Lites, Roto Lites, and much more.  
Write or call for free catalog.

**Farralane Lighting & Audio**  
World Radio History 66 Commerce Drive, Farmingdale, N.Y. 11735 • (516) 752-9824

AUGUST 18, 1979, BILLBOARD

## Lasers &amp; Lights Spark Disco Forum Display

## Technology Reflects New Sophistication

By STEPHEN TRAIMAN

NEW YORK—Keeping pace with new audio developments in the disco market, the technology of lasers, lighting controllers and special effects put on an equally exciting show at Billboard's recent Disco Forum VI at the New York Hilton.

The interface of lasers and lights with the "hyper hi fi" of the industry has never been more successful, virtually all manufacturers agree. And the opportunity to showcase all key elements together hasn't been lost on the more innovative markets.

Sophisticated new lighting controllers were shown by a number of established and new firms at the Forum, including Meteor, Litelab, Times Square, Lights Fantastic, AEC France, Roctronics, Teatronics, Diversitronics, Daval/GSC Electronics, Ekkor, Varaxon, Pulsar, Electronic Designers, Electra Display and Lighting Experiences, among others.

The list of special effects and custom lighting is even longer, with such firms as Optikinetics, Black-

stone Productions, Olympic Decor, Packaged Lighting Systems, Newth Lighting, Phoebus, Lance, Light Sound 'n' Show, Vista Lighting, Milross Controls, Entertainment Production Systems/American Lighting, Fever Co., Disco Distribution, Disco Explosion, Kenroy, Rosco Labs, Tomorrow Designs, Ponce Studios and Neo Ray.

• **LASERS**—Sharing space with Cerwin-Vega, Laser Presentations also had a main floor area to showcase its innovative "Beams In The Air" system, which Russ Rauch explains can project effects in the air instead of on a surface and can literally fill a room with laser light. He terms it ideal for clubs with low ceilings or big areas like roller rinks, with a basic price of \$36,000, complete with laser and controller.

**Science Faction** has come up with a color chip (integrated circuit) on

computer for more sophisticated color mixing. Dick Sandhaus notes the use of one control channel with a separate "laser strober" to set up color chase patterns in conjunction with the firm's Laseriter computer model to get a full neon-type display, with sophisticated safety controls built into the system.

**Lasertronics** of the U.K., which has Litelab and Stage Equipment & Lighting as its two U.S. distributors, had Don Gastra and Nick Burke in to demonstrate to new programmable Laser-trace RMI control, offering 10 separate pre-set programs with meters for manual operation. Unit will be \$6,000, including control and laser unit in early fall.

**Micro Logic**, testing the disco mart after a computer consulting background for president Jim Lewis, has a "Micro Laser Mini" system starting at \$3,500 to complement its

basic Micro Laser packages that go to \$30,000.

• **CONTROLLERS**—Now in production from **Meteor Light & Sound** are its new 10-way Super-chaser 2M with memory at \$1,045 and a matrix module at \$985, and has its new \$695 Duo—a Sonolite 3000 controller and Clubman 1-1 mixer in a 19-inch rack without the amplifier that makes the Combo unit. **Times Square** had its new 10 by 12R add-on module for dark lamp chase at \$1,200, used with its memory expander.

**Litelab** has production models of its L-6400 64-channel controller complete with a 4 by 8-foot display, to address 64 or 128 different circuits at one time, at \$9,299 list. A new L-4040 low-cost 4-channel mini-controller with background dimming is \$599. **Electronic Designers** is in production with all five new units intro-

duced at the February Forum V—the SAS-401 4-channel chaser, SAS-402 4-channel color organ/chaser, SAS-1003C 10-channel controller and two infinity displays, the DC-1 (1-foot-square) and DC-3 (3-foot-square).

**Lights Fantastic** is in production with three new units also bowed at the last Forum, the 10 by 1200MZ controller with memory/zoning at \$1,159, the 10 by 1200M memory only at \$825, and the S2L 5 by 1500 4-way chaser at \$825, with a zoner unit later this year. **Diversitronics** showed its new DLS-12 lighting system at \$1,300 plus matrixing power pack and external memory programmer, at \$2,950 complete, using a new 8-lamp, 4-circuit folding Starburst to demonstrate the unit.

**AEC France** showcased elements of its entire controller line from France, with new U.S. representation by DCI Equipment Supply Co. for all 110 and 220-volt units. Included are lighting consoles, color  
(Continued on page 50)



**TEAM EXPO**—Some 110 manufacturers of hi fi, home computers, projection television, video games and VTRs demonstrate their lines to more than 500 TEAM Electronics staffers at the recent 13th annual fall planning conference and product show, biggest ever for the 118-store Minneapolis-based chain.

## TOP LIEBERMAN EXECUTIVE

## Racker Hits Blank Inroads

NEW YORK—A major racker likens home duplicating of copyrighted material to getting access to paper used by the U.S. Government to print money.

Harold Okinow, president of Lieberman Enterprises, based in Minneapolis, claims the \$130 million operation does 10% of its business in blank tapes, but he's not happy about it.

"Imagine if everyone had access to perfectly reproduced currency and the only thing stopping them was the paper used by the Government, and the mills started to make it available. That's what we've got now, the ability to perfectly reproduce someone else's property."

Okinow casts aside any remedies that involve a tax on software or hardware in order to compensate copyright owners. "It'll mean nothing to the retailer, nor would there be proper payment to the most popular labels, artists and songs, since income distribution would probably be structured for some sort of uniformity."

Okinow's solution is the ultimate drastic measure which Okinow concedes is "so drastic, it can't happen," absolutely prohibiting the sale of blank cassette product.

He is further disturbed by word that Sony is developing a cassette

deck that handles two cassettes, one duplicating the material from the other.

Such a unit, from Sharp, has already been marketed in Japan.

Okinow doesn't consider stopping the sale of blank tapes at his own operation, since, he explains, "the customer has to have it and if we don't supply it, someone else will."

He says "blank cassettes are expanding so rapidly, I can see a time in the not too distant future where disks become a small percentage of the business."

Okinow, in citing soft business, takes note of the "very aggressive" policies of the RCA and Columbia record/tape clubs. With sarcasm, he laments, "It's nice for the retailer to try to sell product at around \$6 or so and compete with ads that offer 12 recordings or more for \$1.87."

IRV LICHTMAN

## Fujitsu In New HQ

LOS ANGELES—Fujitsu Ten Corp. of America, entering its second year in the car stereo mart here after 26 years as a prime OEM supplier of audio products and parts, is in a new corporate headquarters at 19281 Pacific Gateway Dr., Torrance, Calif. 90502, phone (213) 770-4180.

## Shure Bows First Pro Line Of Cartridges

CHICAGO—Shure Brothers is now in production with its first line of cartridges designed to give a wider range of options to professional users in the broadcast, recording and disco fields.

Officially introduced at the recent Summer Consumer Electronics Show, the SC39 Series initially includes three models that combine top quality hi fi reproduction and special features to meet the problems of pro users, according to Scott Masticola, sales engineer with the hi fi products group who was involved distributed to those Shure dealers with pro clientele, include the SC39ED with recommended tracking force of ¼ to 1.5 grams, a bi-radial (elliptical) stylus, and user net price of \$100; SC39EJ, 1.5 to 3 grams, bi-radial stylus, \$80, and the SC39B, 1.5 to 3 grams, spherical stylus, \$60.

While Shure has offered high-tech cartridges with pro specs before, Masticola notes this is the company's first concerted effort to provide a line designed exclusively for the pro market. He sees a reverse crossover potential, with the new models finding their way into the homes of those consumers with more critical recording needs.

The EJ and B units, which he terms among the best models in the 1.5/3 gram tracking force range in the industry, are aimed at disco and live broadcast situations where back cueing is critical. The ED cartridge is designed for more careful handling situations at studios, transcription houses and FM stations.

Among features special to the SC39 series are an internal support wire and special clastomer bearing to insure stable, accurate back-cueing without groove jumping:

• A patented Side-Guard lateral deflection assembly that responds to side thrusts on the stylus by withdrawing the entire shank and tip safely into the stylus housing before it can bend;

• An exclusive lever-operated locking guard that protects the tip when not in use, while in the playing

(Continued on page 50)

## ASR Diversification Keeps Plants Active

NEW YORK—A well diversified client list outside the mainstream pop music business has kept ASR Recording Services ahead of last year's volume and profits despite the soft industry economy, partners Al Weintraub and Sani Rothberg maintain.

While a year ago the tape duplication for their pop accounts including Casablanca represented more than 85% of volume, currently they are busy with their children's, religious, education and pharmaceutical accounts that are up to 35% of sales, while pop is about 65%. Both plants are operating two shifts, they say.

Business from Sesame Street, Peter Pan, Wonderland, Sparrow, Tempo, Watchtower and Merck, Sharp & Dohme, among others, has helped sales volume increase 33% over last year for the past nine months, while profits from operations have risen 48% in that period, Weintraub says.

They attribute their success in di-

versification to the firm's ability and flexibility in the area of special packaging. They lay claim now to being the only major duplicator to offer such special services as blister packaging, collating of books and cassettes, and special boxes and displays.

ASR has concentrated on automation throughout both plants which enables the firm to offer the variety of packaging concepts at reasonable costs, Weintraub observes. All improvements represent more than \$3 million invested since ASR began operations in Fairfield, N.J., in 1974.

The firm also is following the trends of the business in terms of 8-track versus cassette. "Our 8-track capacity is large, but the cassette capability is larger," Rothberg states. "From one pound of styrene you get six cartridges or 21 cassettes, and since styrene is petroleum-based the

(Continued on page 49)

## Video Takes

Memorex has begun shipping the first VHS videocassettes produced at the new Northbrook, Ill., joint venture facility of Memorex/Bell & Howell Home Video with Bell & Howell. Debuted in Chicago are a T-60 (one-two hour) at \$19.99 list and a T-120 (two-four hour) at \$27.99, complete with protective slipcase, a first for the consumer mart. Next for the rollout are San Francisco, Los Angeles and San Diego, with national distribution projected by early 1980. Bell & Howell will be using its share of production for its growing custom video duplication business for the home mart.

The Indonesian government will soon be taking measures to control the increasing flow of pornographic videocassettes, according to a recent interview with Admiral Sudomo, head of the National Security Agency. A number of illegal cassette swapping clubs, centered in Jakarta, have sprung up, with uncensored versions of such films as "Deep Throat," "Emmanuelle" and "Last Tango In Paris" readily available. The "clean" version of UA's "Last Tango" and "Annie Hall" are recent additions to the Video Corp. of America home library, offered for seven-day rental at \$13.95 under an exclusive rental agreement with the studio that has cleared 12 of a projected two dozen titles. All are offered through the VidAmerica rental club subsidiary, for which Sony is offering a free one-year membership as a Betamax sales premium.

Captain Video, the U.K. promotion firm specializing in in-store video promos for the retail record trade, has finalized two big deals in Norway and Denmark, boosting its bid to break into the European market. Through Arne Bendikson, a major Norwegian independent, the company's films will be seen in 60 key stores there. The agreement with Danish firm Irish Lydband gives Captain Video exposure in 65 Finnish, 130 Swedish and 120 Danish outlets.

Video Software & Production Center has moved to an expanded 55,000 square foot complex at 380 Walnut St., Yonkers, N.Y. 10701, (914) 423-4400.

(Continued on page 50)

## Audiophile Recordings

**THE POWER AND THE GLORY, VOLS. 1 & 2—**Lloyd Holzgraf, organ, M&K RealTime RT113, RT114, distributed by Miller & Kreisel Sound Corp., \$15 list each.

It's no wonder that the pipe organ continues to attract audiophile producers, and so often serves as the sound source for some of the industry's most impressive product. At best, custom-built to speak most convincingly in its vaulted acoustic environment, an expert production team is still required to capture the instrument's expansive dynamic and tonal range cleanly. This has been accomplished in magnificent fashion by M&K. At one time or another on these superbly crafted disks, it seems as if all the organ's near-12,000 pipes are heard from. Vol. 1 holds the most significant work, Bach's "Tocatta And Fugue In D Minor," and so may reap most sales. The diverse programming on the two disks offers pieces by Vivaldi, Wagner, Russell, Fletcher, more Bach and some Holzgraf improvisations. All are well played. But the sound is the main thing here, and that is state-of-the-art.

\* \* \*

**FIRST TAKES—**Andrei Kitaev and Bill Douglass, Reference Recordings RR6, distributed by Sumiko, \$14.95 list.

This carefully mastered 45 r.p.m. jazz production re-creates the full ambience of UCLA's Royce Hall with effective mike placement and delay mixes to provide an excellent example of high tech audiophile work with no extraneous signal processing. Russian-born pianist Kitaev and Californian Douglass on acoustic bass provide an attractive blend of improvisational talents on an array of jazz standards. While the piano overshadows the bass to a degree on Gershwin's "Summertime" and the Hammerstein/Romberg "Softly As In A Morning Sunrise," the bass riffs come across strongly on the two Thelonius Monk tracks, "Blue Monk" and "Well, You Needn't," perhaps the brightest selections. The clean disk is virtually free of background noise, particularly noted in the laidback arrangement of Ellington's "Prelude To A Kiss" that offers fine piano and bass counterpoint.

## Diversification Keeps ASR Busy

• Continued from page 48

future is simple as far as 8-track is concerned."

The upgrading of cassette capacity is due largely to the sophistication of hardware on the market, and the continuing improvement in the quality of that hardware and software components—both the plastics and the tape, he observes.

Another major improvement in service has been the installation of an IBM Systems 34 computer which is tied into the West Coast plant opened last year. It gives both locations instant information on production, planning and financial status of accounts.

While diversification is carrying ASR through the industry's current soft economy, both Weintraub and Rothberg acknowledge their major thrust has been and will continue to be pop music.

They see encouraging signs for the coming fall selling season, due to the level of advance tape orders for Casablanca's Village People and Parliament releases, plus significant subcontracted orders for top albums from other major labels.

As the only major duplicator with facilities on both coasts, ASR's priorities now include locating larger quarters for the East Coast operation while searching for a site suitable for a proposed Midwest plant.

STEPHEN TRAIMAN

## E-V 'P.A. Bible' Out

**BUCHANAN, Mich.**—A new "P.A. Bible" guide to p.a. speaker systems, written for the musician and the dealer who sells contract sound installations to discos and other venues, is available at \$1 post paid from Electro-Voice, 600 Cecil St., Buchanan, Mich. 49107.

**RUGGIERO RICCI: A GOLDEN JUBILEE (25 Caprices by Paganini), UltraF ULDD11, distributed by Sine Qua Non, \$16.98 list (twin-pack).**

A case history of musical macho comes a cropper. Perhaps if anyone could play some 20

consecutive minutes of Paganini caprices without pause in acceptable fashion on each of four record sides, Ricci is the one. But the task escapes even his fabled mastery of these knuckle breakers. Neither the timid performances nor,

let it be said, the restricted sound on these direct disks, approach earlier bravura versions the violinist has recorded for London. Hardly a set to commemorate Ricci's 50 years as a concert performer.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of March 3, 17, 31; April 14, 28; May 12, 26; June 9, 23; July 7, 21; Aug. 4.



# If you're not selling Sound Guard, you're only scratching the surface.

If you sell records or audio at the retail level, you know that accessories are a highly profitable and increasingly important part of your business. Last year record care products alone accounted for \$40 million in retail sales. With higher record prices and heightened consumer awareness, this segment of the market can only continue to grow.

At Sound Guard we make the record care product line that gives you a selling advantage. Our Record Preservative is a revolutionary dry lubricant that virtually ends record wear. Our superior Record Cleaner, for both touch-up and thorough cleaning, is a proven sales winner. Our Total Record

Care System combines both the preservative and the cleaner at a competitive retail price point. Our Record Care Work Pad, Stylus Care Kit and Refills complete our unique line of fast selling record care products.

And to support your retail efforts, we have developed aggressive, far-reaching marketing and merchandising programs:

- Attractive full-color packaging
- Heavy national advertising
- Attention-getting POP pieces

- Musical event sponsorship program
- Retail sales contests
- Special college programs

In short, we'll be doing more than ever to get customers into your store and turn your sales force on to Sound Guard.

Remember, everyone who has a record collection is a potential Sound Guard customer... a profitable Sound Guard customer.

Sound Guard. Everything else is a lot of noise.



Sound Guard preservative - Sound Guard™ cleaner. Sound Guard™ Total Record Care System. Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1979, Muncie, IN 47302.



## AT DISCO FORUM VI

## New Laser/Lighting Technology

• Continued from page 48

organs and strobe controls. **Daval Co.**, distributor for GSC Electronics, had the Tempolite 3-channel color organ control and light chaser bar, plus the Powermate extruded light strips and Fantasia fiber optics lighting effects line.

**Varaxon** highlighted its new 883 memory controller, a more sophisticated 8-channel memory unit with 3-zone 8 by 8 matrix modules capable of 256,000 patterns, at \$3,850 list. The new **Pulsar** economy model 10-way chaser with memory, shown at the MGM/Metrolites booth, offers a 32-hour light show at \$595, according to Paul Marston.

**Teatronics**, at its first Forum, debuted the DiscoTrol 8-channel color organ with chase/zoning, incorporating control unit and power pack, plus a full line of theatrical lighting equipment. **Lighting Experiences** had its standard 8 by 8, 10 by 10 and 16 by 16 controllers, with new custom units providing zoning and memory functions for any model, plus 16-channel dimmer and monaural boards. **Ekkor** is now in production with its LS-4 lighting controller bowed at the last Forum, at a basic \$1,047 list with a matrix unit at \$167, expander at \$467, zone control at \$497 and power pack at \$250.

• **SPECIAL EFFECTS**—Most innovative new product had to be the "Pista Psicodelica" or **Liquiflor** panels from Kremesa in Spain, imported by **Metrolites/MGM**, avail-

able in 20-inch-square (half-meter) modules at \$300 each of 1-inch flexible plexiglass with a built-in "pocket" for liquid. Dancers' foot pressure changes the pattern, with multi-color programming from any light controller heightening effects.

**Blackstone Productions** now offers up to 10 by 45-foot images in polarized animation for its six-projector system with about 30% new effects available since February. **Optikinetics** of the U.K., now using 12 U.S. distribs, will have some new additions to its projector/cassettes line this fall and is redesigning its promotional literature, now in four languages due to the growing international market.

Another entry in the market is **Electro-Harmonix** with its new Luminous Tapestries subsidiary for its electronic musical effects business. This includes a DRM-16 computerized drummer that re-creates a combination of bass, snare, high hat, claps, cymbal and wood block effects. Lighting includes sound-activated Domino Theory cubes, while the Tapestries can be set to respond to any level of sound.

• **LIGHTING**—Newcomers to the Forum scene include **Newth Lighting**, which brought only samples of its rugged duty, industrial quality fixtures: **Phoebus Inc.**, with an introduction of its Revolver, Star-maker, Flash and Beamspot units, and **Light Sound 'n' Show** with its special heavy-duty polyvinyl 1 1/4-inch Tube Light for indoor/out-

door/underwater use at \$297 list for a 31-foot strip.

Also showing low voltage lighting was **Neo Ray**, as a followup to leads from its impressive February Forum display, featuring a 17-foot diameter rotator in the booth; **Vista Lighting & Entertainment**, with its multi-color flexible Vistarope introduced from the U.K. at the last Forum, and **Kenroy** with its Starfire low-voltage tube lighting, also from February.

**Electra Display** is now manufacturing its own 4 by 4-foot infinity panels at \$900 list, and has a 4 by 4 3-circuit controller for its DiscoBurst display seen on Dick Clark's "American Bandstand." **Lance Enterprises** had its DiscoBeam, with the 8-pin-spot unit a top seller and the variable-speed motor now a 50-50 purchase. **Milross Controls** had its GTO Disco Lights, at \$15 per lamp with custom systems in pinspots or strobes.

**Entertainment Production Systems**, distrib for American Lighting, had a new 40-head rotating unit at \$2,600 list. **Fever Co.** had a new line of infinity mirrors and a Home Disco Light series from \$14.95 to \$39.95 list, plus custom effects up to \$400. **BE Designs** had its sophisticated line of infinity mirrors debuted at the last Forum.

**Packaged Lighting Systems** used an innovative electrical power rigging track for its display frame, available with dimmer unit for total remote control, and had its Light Cannon—4-foot module with internal low-voltage color wheel at \$400, and Stardust rotating half-mirror ball with tubelite, in 6 or 12-foot diameter models, complete with zoner.

**Swivelier** had a new line of low-voltage pinspots and a "Circa" tubular track system in brass or chrome. **Disco Distribution** of Montreal, now with 10 distribs in its network, featured an R50 rotating wheel with 50 pinbeam spots in five circuits at \$3,695 plus a chasing/rotating wheel with 192 10-watt bulbs at \$2,995, and a full line of IC Ltd. light controllers.

**Disco Explosion** offered its new Strobe Spinner with four or eight colored lamps, and is now manufacturing its own Helicopter Beacon with 4, 8 or 16 pinbeams. Firm also is distributor for a new German non-petrochemical juice fog unit, at \$1,250 plus hosing, and has two dry ice foggers also.

**Times Square** now has its own self-contained infinity panel with built-in transformer, a 4-circuit unit that operates off any 110-volt controller. **Tomorrow Designs** featured mirror panels in any custom form, noting Regine's as a major job in Manhattan. **Olympic Design** also offers custom design lighting and mirrored sculptures, while **Rosco Labs** had a range of its Facet Foils, a silver material for durable sparkle on any surface, with four samples available.

**Vue-More** motion products, at the Metrolites/MGM booth, had the Rotolite multi-miracle ball, a 7-pin-spot swivel with motorized color wheel, and a multi-scan unit with six oscillators.

Another new exhibitor worth noting as a first-time entry in the disco market is **Lawrence Metal Products**, with a full line of traffic control systems for clubs that can incorporate various lighting elements.

When Answering Ads . . .  
Say You Saw It in Billboard

World Radio History

## Shure Bows 1st 'Pro' Cartridges

• Continued from page 48

position with guard up, a V-shaped cutout on the control lever provides a visible cueing aid for precise groove setdown;

• A finishing process that produces the Shure MASAR tip said to result in minimum asperity and abrasion even on 45s made from re-processed or substandard vinyl, virtually eliminating noise buildup.

According to Masticola, the ED offers an essentially flat frequency response close to top quality hi fi cartridges like the firm's V15 Type 3 model, while the response of the EJ and B models is extremely flat ( $\pm 1$  dB) up to 15 kHz with smooth rolloff up to 20 kHz to minimize high-frequency pre-emphasis "spatter" in FM broadcasts.

Shure's sales reps have been showing the new line to dealers since the CES while all have the opportunity to add the models, Masticola sees the more pro-oriented stores as the first to try it out.

The new series will be backed by a trade campaign in key professional journals, and promotional literature for dealers, with more models anticipated based on response to the initial units.



New Line: Shure SC39ED phono cartridge is one of three models in the firm's first pro series.

## KRS Reversing 8-Track Patent

LOS ALTOS, Calif.—KRS Magnetics president K. Rey Smith has been granted a patent for his REV8 reversing 8-track cartridge introduced to the industry in Chicago during the Summer Consumer Electronics Show (Billboard, June 9, 1979).

Patent 4,155,514 covers all critical design areas of the new concept, with patents pending in a number of foreign markets as well, he reports.

A network of reps is being assembled for the REV8, now in production at suggested list of \$4.50 for the 45-minute cartridge and \$5 for the 90-minute tape.

## Video Takes

• Continued from page 48

New facility incorporates executive offices, production/post production, videocassette duplication and mobile unit home base, swinging into full operations by early September. . . . **Nostalgia Merchant** in Los Angeles has a new phone to expedite videocassette orders as part of its expansion—(213) &64-1406. . . . **Video Library Co.** has opened in Bala-Cynwyd outside Philadelphia as a stocking distributor for prerecorded videocassettes to more than 200 retail outlets in the tri-state area. Affiliated with Video Learning Systems, the company handles product from Magnetic Video/20th Century-Fox, Allied Artists, Avco Embassy, Viacom, Brut and Media Home Entertainment.

**PEOPLE:** At Paramount Pictures, **Paul Birmingham** shifts to executive vice president of the non-theatrical/educational distribution division, including home video, from senior vice president, studio administration. . . . **Ronna Wallace** joins VidAmerica division of Video Corp. of America as programming director, from Warner QUBE director, programming acquisition. . . . **Ralph Files** has moved to Windsor Total Video in New York, as chief engineer, from a similar post at Unitel Production Services. **STEPHEN TRAIMAN**

## New Metrosound Head Cleaner

LONDON—Metrosound Audio Products, of North London will introduce a new cassette head cleaner at the Harrogate Audio Festival, Aug. 18-21, describing it as a "radical departure" from normal cleaners which use a cleaning tape or ribbon.

The Metrosound device uses a

reciprocating mechanism which cleans the head by the lateral scrubbing action of a soft felt pad, moistened with a cleaning fluid. The mechanism is driven by the cassette player when operated in the "play" mode. An additional cleaning pad wipes the rotating capstan and pinch wheel.

## Electro Sound QCV

### all-new quality control reproducer



The indispensable machine to audio-test pre-recorded tapes before loading, and to align and maintain any duplicating system.

Distributed in the U.S. and worldwide by **audio** AUDIO MATIC CORPORATION

1290 AVENUE OF THE AMERICAS  
NEW YORK, NY 10019 PHONE 212/582 4870  
CABLE AUDIOMATIC TELEEX 12 6419  
OTHER OFFICES  
PARIS HONG KONG MEXICO CITY  
REPRESENTATIVES THROUGHOUT THE WORLD

CASSETTES  
HIGH OUTPUT LEVELS

A.T.B. spa



20030 Senago  
(Milano) Italy  
Via P. Togliatti, 30  
Tel. (02) 9989976-7-8

SINGLE AND BAND  
ASSEMBLED  
COMPONENTS FOR  
CASSETTES  
DIGITAL  
CASSETTES AND  
8-TRACK  
CARTRIDGES

Spring pads and  
anti-friction liners.  
Full, flat and flat-foam  
shields in any magnetic  
alloy.  
Supplies on customer  
design.

## Dollar Figures Tell It: CBS Hot With Country

By MIKE HYLAND

NASHVILLE—Posting an unprecedented 181% over projection in overall dollar billing for the first half of 1979, CBS Records here is gearing up for what is hoped to be an equally impressive second half.

Contributing to the first six-month success of the label were album releases by Moe Bandy, Lynn Anderson, Mickey Gilley, Marty Robbins, Janie Fricke, Tammy Wynette and the Willie Nelson/Leon Russell "One For The Road" LP.

"We placed a lot of emphasis on touring," states Roy Wunsch, director of marketing for CBS Records. "We set out to strengthen many of our artists' already strong markets, and in some cases, we attempted to broaden their image and appeal."

One artist in particular whose base was broadened is Lynn Anderson. With special showcases in Los Angeles, New York, Atlanta, as well as other cities, the label was able to deliver the artist to a more contemporary audience. Her album, "Outlaw Is Just A State Of Mind" was supported by strategically placed radio spots, trade and consumer advertising, and where feasible, billboards, featuring the album's cover graphics.

### Jennings Pacted For 'Urban' Movie

NASHVILLE—Waylon Jennings has been inked to an acting and performing role in Paramount Pictures' "Urban Cowboy."

A Robert Evans-Irving Azoff Production project, the film will be directed by Jim Bridges from a screenplay by Aaron Latham and Bridges based upon Latham's "Esquire" magazine cover story, "The Ballad Of The Urban Cowboy: America's Search For True Grit."

### Who's Who Due

NASHVILLE—The Who's Who In Country Music, a 400-page hard-bound book, is being published by Windsor Publications. The book will feature more than 2,000 people involved in all aspects of country music, including artists, musicians, songwriters, record companies, radio stations, personal managers, talent agencies, and country music institutions. Publication date is February 1980.

Of the 13 albums released in the first six months, all the artists involved were on the road within the first 90 days of their release to support their product. In many cases, the performers were able to take advantage of television exposure.

For the last half of the year, CBS is gearing up for a 15-album release which will include the Columbia debuts of Crystal Gayle and Larry Gatlin.

"Again, television will be very important to both artists. Gayle will appear in the September Bob Hope Special 'On The Road To China,' and she will also have her own special on CBS-TV later this fall," says Wunsch.

Other artists with upcoming album releases include Johnny Cash's "Silver" (which will commemorate his 25 years in show business), Marty Robbins, Willie Nelson, Moe Bandy, Mickey Gilley, Johnny Paycheck, George Jones and Freddy Weller.

In addition, the label will issue the

### 2 ACTS ON ONE SINGLE

NASHVILLE—RCA has released a single by two separate artists.

The 45 features Willie Nelson singing "Crazy Arms" and Bobby Bare's rendition of "Hurricane Shirley," with promotional versions shipped in bright green vinyl.

The concept for the single originated with Jerry Bradley, RCA's vice president of Nashville operations, who saw it as an effective way of promoting the label's compilation album, "Honky Tonkin'."

The duo single was also viewed as a bonus for jukebox operators who would be receiving product from two artists instead of the customary one.

Coming on the heels of the recent price hike for singles to \$1.49, RCA believes that its experimental gambit will also attract buyers who see the record as an economical way of previewing the album.

No plans are under way for a follow-up release, notes Bradley, unless a widespread demand at the retail level makes it feasible.

Issuing different artists back to back goes back to the 1920s. It is so old that it appears new in 1979.

debut album "Inseparable" by Louise Mandrell and R.C. Bannon; "Good Ol' Boys" by Moe Bandy and Joe Stampley; the first album from Rosanne Cash titled "Right Or Wrong," and "Banded Together," a compilation album featuring tracks by Bobby Bare, David Allen Coe, George Jones, the Charlie Daniels Band, Johnny Paycheck, and a Johnny Cash-Waylon Jennings cut, "There Ain't No Good Chain Gang."

### MUSIC OASIS

## 7 Years For Mountaineer Opry House

MILTON, W. Va.—The Mountaineer Opry House, a country and bluegrass oasis on the West Virginia, Kentucky, Ohio border, has observed its seventh anniversary. Highlighting the event was a concert by Jim & Jesse and the Virginia Boys, July 21.

Except for a couple of snow cancellations, the Opry has staged a three-hour show every Saturday night since it was opened in 1972. Paul King, Opry owner and manager, estimates the house has showcased more than 300 local and regional acts. A nationally known act is featured about once a month.

Although the Opry initially used three groups for each weekly show, it has since reduced the acts to two. Occasionally, King hires a house band and invites soloists to perform with it.

General admission tickets to the Opry are \$4 for programs with local acts and \$5 for those headlined by name performers. Reserve tickets are \$4.50 and \$5.50. Children under 12 are admitted free. This factor does much to promote the "family atmosphere" King insists on—as does the Opry's no-drinking, no-dancing policy.

Bluegrass music has always been the mainstay of the Mountaineer Opry. It was officially opened with a concert by the Country Gentlemen, and it drew its first SRO crowd in 1974 with an Osborne Brothers show. Among other acts that draw well, King says, are the McLain Family Band, Jim & Jesse, Buck White and the Downhome Folks and the Stonemans.

Because the 700-seat auditorium is used only one night a week, King has been able to run it as a part-time enterprise. He has no full-time employees. Family members oversee parking, ticket and food sales, and maintenance. A local deejay does the announcing and operates the sound system.

King handles all the booking himself. He says he relies on records and tapes, as well as live auditions, to select new talent for the Opry.

In the fall, King reports, the Opry will begin live broadcasts over local station WNST-FM. Currently, the AM side of the station airs a half-hour interview show immediately preceding the Opry that features the performers for that evening.

World Radio ED MORRIS



BRADLEY HONOR—Producer Owen Bradley, right, reads the inscription on the commemorative plaque installed in his honor in Nashville's Music Square Park at the end of Music Row. Bradley is the former head of MCA Records' local operation and a pioneer in the country music industry. Also shown are, from left, Jud Collins; WNGE-TV; Nashville mayor Richard Fulton; and Mrs. Bradley.

### 300 Attend Super Showcase Fete

NASHVILLE—More than 300 guests and songwriters attended the fourth annual Super Showcase benefit concert sponsored by the Nashville Songwriters Assn. International, national.

The five hour show, hosted by Danny Dill and Don Wayne, featured performances by 30 well-known area writers including Sonny Throckmorton, Linda Hargrove, Even Stevens, Marshall Chapman, Paul Craft, Dick Feller, Eddy Raven and Ann Romaine. Proceeds from the event will benefit the Nashville Songwriters Assn.

### Red Lips Promo On ASR Single

NASHVILLE—ASR Records, in support of a new novelty single, "I Can't Wait 'Til The Night Time," by Chisai Childs, has built a promotional campaign around a logo featuring a pair of bright red lips with the words, "I Can't Wait . . ." scrawled underneath.

A poster with this design has been mailed out to more than 500 country radio stations, and full-page trade ads are also being employed.

This record marks the first nationally promoted project to have been completed at the Texas Grapevine Opry's new 16-track recording facility. Childs, who owns the Grapevine Opry, has coordinated distribution and promotion for the single through Nationwide Sound Distributors of Nashville.

The release comes on the heels of the WFAA-TV taping of the "Grapevine Opry Show" for the Dallas market. Tentatively scheduled to air in September, the program is being considered as a regular prime time series. KIP KIRBY

### Superior Relocates

NASHVILLE—Superior Record Distributing Co. has relocated its facilities to the SESAC Building, 11 Music Circle here.

The company represents Grape Records, GMC Records, Colonial Records and Volunteer Records.

Superior is headed by Howard A. Knight, Jr., and is a division of Howard Knight Enterprises, Inc.

### CMA Nominates Top Entertainers

NASHVILLE—From Roy Acuff to Tammy Wynette, the votes are being cast for the Country Music Assn.'s entertainer of the year and nine other categories.

Among the nominees, which are now being reduced to five per category by CMA members, are also the Bellamy Brothers, Roy Clark, John Conlee, Larry Gatlin, Crystal Gayle, Merle Haggard, Emmylou Harris, Waylon Jennings, Barbara Mandrell, Ronnie Milsap, Anne Murray, Willie Nelson, Dolly Parton, Charley Pride, Eddie Rabbitt, Kenny Rogers, Mel Tillis, Ernest Tubb, Conway Twitty, Don Williams and the Oak Ridge Boys.

Other categories are single of the year, album of the year, song, female vocalist, male vocalist, group, duo, instrumental group and instrumentalist.

Contenders for the song of the year award are "Amanda," "Back On My Mind Again," "Every Which Way But Loose," "Heartbreaker," "How To Be A Country Star," "I Just Fall In Love Again," "Sail Away," "She Believes In Me," "Talking In Your Sleep" and "The Gambler."

Following the next ballot, winners will be announced on the nationally televised CMA Awards Show in October.

### 52,000 Cheer Statler Brothers

NASHVILLE—Despite the gas shortage and cold, rainy weather, more than 52,000 fans from 37 states and seven foreign countries converged on Staunton, Va., for the Statler Brothers' 10th annual Happy Birthday U.S.A. Celebration, July 4.

The day-long fest began with a traditional Independence Day parade and climaxed with a free concert featuring the Statlers and their special guest Barbara Mandrell. Local charities operated concession stands to raise funds for their local causes.



INITIAL PROJECT—Rita Carpenter Jenrette shares a light moment with arranger Allen Moore, left, and songwriter/producer John D. Cloudermilk while working on her first LP project in Nashville.

# Nashville Scene

By KIP KIRBY

Spotted among the audience at the July 25 Rickie Lee Jones concert at the Tennessee Theatre were Eddie Money and CBS artist Crystal Gayle. . . . Ferlin Husky recovering nicely after the removal of a benign Ganglion cyst from his wrist.

In support of his newest single, "Beside Me," Steve Wariner appeared recently on Ralph Emery's radio show which is broadcast on more than 280 U.S. stations. The RCA artist is also appearing with his producer, Chet Atkins, on dates in Chicago, Wolftrap, Va., and Elmira, N.Y.

The sixth annual Hank Williams Memorial Celebration took place the first week of June in Brantley, Ala., with special guest artist Charlie McCoy. Also appearing was Jim Owen with his original Hank Williams stage impersonation. . . . July 27 was officially proclaimed "Eddie Rabbitt Day" by the mayor of Houston. KENR-AM played



**BIRTHDAY CELEBRATION—Johnny Paycheck, right, joins vocal forces with Willie Nelson at Nelson's 46th birthday celebration in Baton Rouge. Others turning out for the occasion were George Jones and Emmylou Harris.**

Rabbitt's record throughout the day on a rotating basis. Unfortunately, Rabbitt had to miss his celebration due to prior commitments.

Chute Records has moved its corporate offices to the U.A. Towers Bldg., 50 Music Square W., Nashville 37203. Label is currently active with the single, "Easy," by Bobby Hood.

Who was that masked man? Singer Leon Everette got enthusiastic reception when he made his first appearance ever recently on "The Grand Ole Opry" in Nashville. Everette debuted his single, "Don't Feel Like The Lone Ranger."

Republic Records Randy Barlow was showcased at the fifth annual WIRE-AM Country Picnic in Indianapolis. Nearly 60,000 people attended the day-long affair to see Barlow, Jerry Reed and Eddie Rabbitt, among others. . . . Con Brio artist Reg Lindsay visited Opryland, U.S.A. not long ago to observe the park's resident wallaby. Lindsay, who moved to Nashville from Australia, still appears on his own tv program Down Under and is slated to start an overseas tour in early Aug.

Singer Ray Griff scheduled for two days at the Country Palace in Toledo Aug. 31-Sept. 1. . . . R.W. Blackwood and family are finishing off the summer with heavy roster of fair dates throughout the Midwest, though they'll be cooling off in Canada Sept. 4-16 at the Pump in Regina, Sask.

Emmylou Harris made a special appearance on the Voice Of America's "Country Music USA" program July 6. The popular artist visited the studios while on a recent tour that included a headline concert in Washington, D.C.

House of Gold Music held its fifth annual Day In The Country picnic July 4 at the home of Bob Montgomery, the publishing company's president. Among those spotted during the afternoon enjoying the activities were John Wesley Ryles, Bobby Goldsboro, Billy Burnette, Kenny O'Dell, Paul Richey, Michael Wayne Smotherman, Del Bryant, Merlin Littlefield, Jerry Seabolt and Chips Moman, as well as numerous Nashville songwriters.

Warner Bros. Burbank-based country division  
(Continued on page 54)

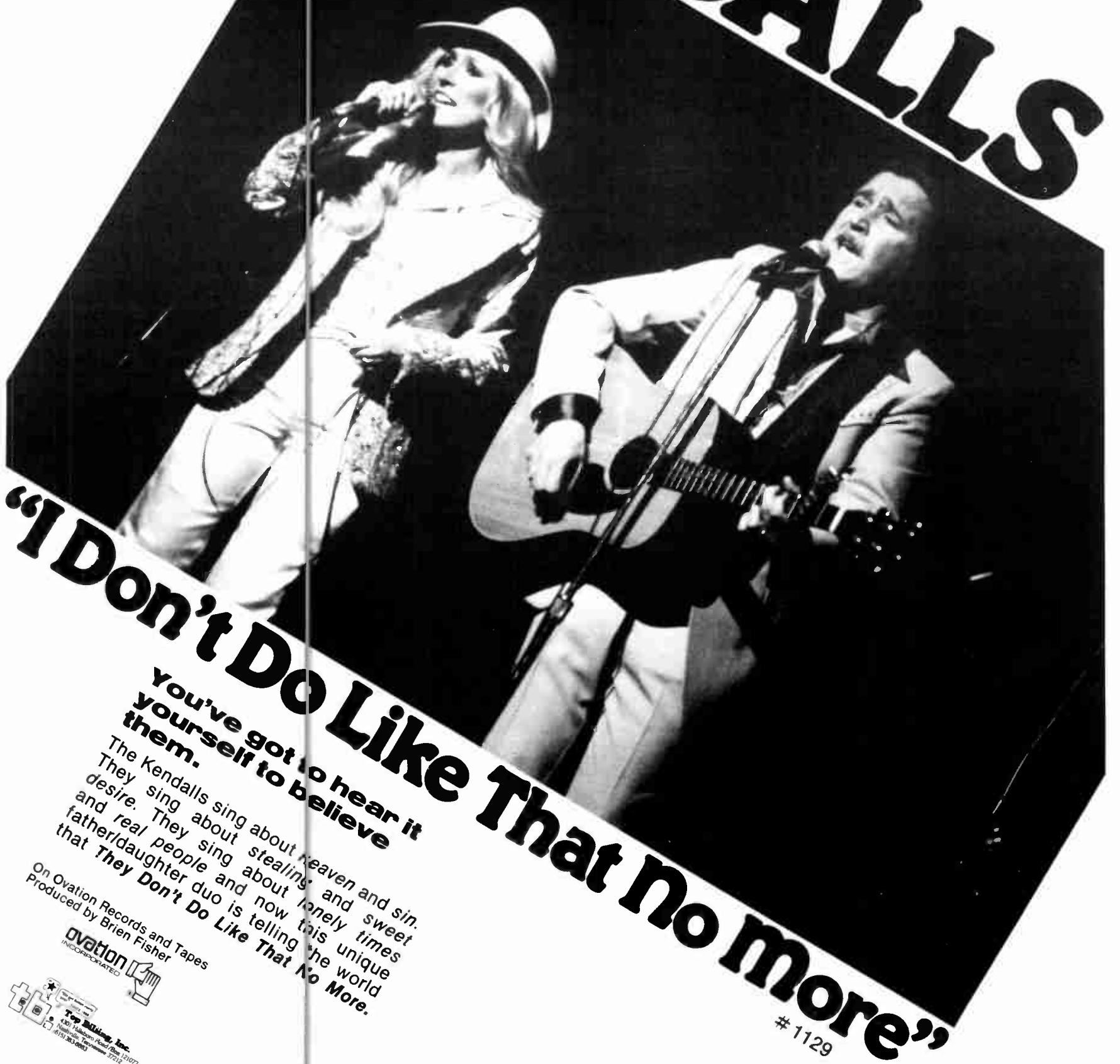
# Hot Country Singles

© 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.

★ STAR PERFORMER: Singles registering greatest proportionate upward progress this week												
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	10	<b>COCA COLA COWBOY</b> —Mel Tillis (S. Pinkard, I. Dain, S. Dorff, S. Atchley), MCA 41041 (Peco/Malkyle/Senor, BMI/ASCAP)	35	38	6	<b>ONCE IN A BLUE MOON</b> —Zella Lehr (S. Lover, J. Silbar), RCA 11648 (Bobby Goldsboro, ASCAP)	69	69	5	<b>MAKE BELIEVE YOU LOVE ME</b> —Rebecca Lynn (N. Sallitt), Scorpio 0581 (NSD) (Al Gallico/Turtle, BMI)	
★	3	8	<b>THE DEVIL WENT DOWN TO GEORGIA</b> —The Charlie Daniels Band (C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. DiGregorio), Epic 8-50700 (Hat Band, BMI)	36	37	6	<b>YOU ARE MY RAINBOW</b> —David Rogers (H. Sanders, R.C. Bannion), Republic 042 (Warner-Tamerlane, BMI/WB, ASCAP)	70		NEW ENTRY	<b>YOU AIN'T JUST WHISTLIN'</b> <b>DIXIE</b> —Bellamy Brothers (D. Bellamy), Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP)	
	3	1	10	<b>SUSPICIONS</b> —Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (De/Dave/Briarpatch, BMI)	37	39	5	<b>THE LETTER</b> —Sammi Smith (W. Carson), Cyclone 104 (GRT) (Earl Barton, BMI)	71		NEW ENTRY	<b>I DON'T DO LIKE THAT NO MORE/ NEVER MY LOVE</b> —The Kendalls (R. VanHoy, S. Throckmorton)/(J. Foster, B. Rice), Ovation 1129 (Cross Keys, ASCAP/Tree, BMI)/(Jack & Bill, ASCAP)
★	10	7	<b>HEARTBREAK HOTEL</b> —Willie Nelson & Leon Russell (M. Axton), Columbia 3-11023 (Tree, BMI)	38	48	2	<b>BEFORE MY TIME</b> —John Conlee (B. Peters), MCA 41072 (Ben Peters, BMI)	72	45	10	<b>SLIP AWAY</b> —Dottsy (W. Armstrong, W. Terrell, M. Daniel), RCA 11610 (Fame, BMI)	
	5	6	11	<b>PICK THE WILDWOOD FLOWER</b> —Gene Watson (J. Allen), Capitol 4723 (Tree, BMI)	39	43	6	<b>LOW DOG BLUES</b> —John Anderson (J.D. Anderson, L.A. Delmore), Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP)	73	46	14	<b>SHADOWS IN THE MOONLIGHT</b> —Anne Murray (R. Bourke, C. Black), Capitol 4716 (Chappell & Co./Tri Chappell, ASCAP/SESAC)
★	13	6	<b>I MAY NEVER GET TO HEAVEN</b> —Conway Twitty (B. Anderson, B. Killen), MCA 41059 (Tree, BMI)	40	52	3	<b>IF I FELL IN LOVE WITH YOU</b> —Rex Allen Jr. (R. VanHoy), Warner Bros. 49020 (Tree, BMI)	74	84	2	<b>PLEASE SING SATIN SHEETS FOR ME</b> —Jeanne Pruett (J. Pruett, J. Volinky), IBCC002 (Jeanne Pruett/Champion, BMI)	
	7	8	8	<b>STAY WITH ME</b> —Dave & Sugar (J. Pennington), RCA 11654 (Chinnichap/Careers, BMI)	41	53	3	<b>GOODBYE</b> —Eddy Arnold (L. Butler, B. Killen), RCA 11668 (Tree, BMI)	75	50	14	<b>AMANDA</b> —Waylon Jennings (B. McDill), RCA 11596 (Gold Dust, BMI)
★	12	7	<b>TILL I CAN MAKE IT ON MY OWN</b> —Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill), United Artists 1299 (Algee/Altam, BMI)	42	59	2	<b>THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY</b> —Elvis Presley (T. Seals, D. Rice/(D. Linde), RCA 11679 (Danor, BMI)/(Combine, BMI)	76	78	3	<b>BESIDE ME</b> —Steve Wariner (R. Goodrum), RCA 11658 (Chappell/Sailmaker, ASCAP)	
	9	4	11	<b>FAMILY TRADITION</b> —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46046 (Bocephus, BMI)	43	60	2	<b>FOOLED BY A FEELING</b> —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41077 (Pi-Gem, BMI)	77	87	2	<b>THAT RUN-AWAY WOMAN OF MINE</b> —Freddie Weller (C. Putnam, D. Cook), Columbia 1-11044 (Tree, BMI/Cross Keys, ASCAP)
★	15	6	<b>YOU'RE MY JAMAICA</b> —Charley Pride (K. Robbins), RCA 11655 (Pi-Gem, BMI)	44	47	8	<b>I CAN'T SAY GOODBYE TO YOU</b> —Becky Hobbs (B. Hobbs), Mercury 55062 (Al Gallico, BMI)	80	51	14	<b>WHEN A LOVE AIN'T RIGHT</b> —Charly McClain (J. Wilson, B. Morrison), Epic 8-50706 (Music City, ASCAP)	
★	20	6	<b>JUST GOOD OL' BOYS</b> —Moe Bandy & Joe Stampley (A. Fleetwood), Columbia 3-11027 (Brandwood/Mullet, BMI)	45	56	3	<b>ROBINHOOD</b> —Billy "Crash" Craddock (L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)	81	58	15	<b>DELLA AND THE DEALER</b> —Hoyt Axton (H. Axton, M. Dawson), Jeremiah 1000 (Lady Jane, BMI)	
	13	9	10	<b>BARSTOOL MOUNTAIN</b> —Moe Bandy (D. Tankersley, W. Carson), Columbia 3-10974 (Rose Bridge, BMI)	46	54	5	<b>THE DREAM NEVER DIES</b> —Bill Anderson & The Po' Folks (R. Cooper), MCA 41060 (Welbeck, ASCAP)	82	49	13	<b>LOVE ME LIKE A STRANGER</b> —Chit Cochran (D. Willis, J. Schweers), RCA 11562 (Chess, ASCAP)
★	17	7	<b>HERE WE ARE AGAIN</b> —The Statler Brothers (D. Reid), Mercury 55066 (American Cowboy, BMI)	47	55	4	<b>THE ROOM AT THE TOP OF THE STAIRS</b> —Stella Parton (E. Stevens, D. Tyler), Elektra 46502 (De/Dave/Briarpatch, BMI)	83	83	8	<b>TAKEN TO THE LINE</b> —San Fernando Valley Music Band (J. Stephens), CBS 017 (S&C, ASCAP)	
★	21	5	<b>YOUR KISSES WILL</b> —Crystal Gayle (V. Stephenson), United Artists 1306 (House Of Gold, BMI)	48	5	11	<b>YOU'RE THE ONLY ONE</b> —Dolly Parton (C.B. Sager, B. Roberts), RCA 11577 (Unichappell/Begonia Melodies/Fedora, BMI)	84	61	12	<b>REUNITED</b> —Louise Mandrell & R.C. Bannon (D. Fekaris, F. Perren), Epic 8-50717 (Perren-Vibes, ASCAP)	
	16	16	9	<b>ALL AROUND COWBOY</b> —Marty Robbins (M. Robbins), Columbia 3-11016 (Mariposa, BMI)	49	57	4	<b>GUESS WHO LOVES YOU</b> —Mary K. Miller (R. Van Hoy, D. Allen), RCA 11665 (Tree/Duchess/Posey, BMI)	85	89	2	<b>THANKS A LOT</b> —Billy Parker (E. Miller, D. Sessions), SCR 177 (Reico, BMI)
★	17	7	11	<b>NO ONE ELSE IN THE WORLD</b> —Tammy Wynette (S. Davis, B. Sherrill), Epic 8-50722 (Algee, BMI)	50	18	11	<b>THAT'S THE ONLY WAY TO SAY GOOD MORNING</b> —Ray Price (W. Carson), Monument 45-283 (Rose Bridge, BMI)	86		NEW ENTRY	<b>CRAZY ARMS</b> —Willie Nelson (R. Mooney, C. Seals), RCA 11673 (Pam/Cham, BMI)
	18	19	9	<b>I LOVE HOW YOU LOVE ME</b> —Lynn Anderson (L. Kolber, B. Mann), Columbia 3-11006 (Screen Gems-EMI, BMI)	51	14	12	<b>LIBERATED WOMAN</b> —John Wesley Ryles (W. Carson), MCA 41033 (Rose Bridge, BMI)	87		NEW ENTRY	<b>MY EMPTY ARMS</b> —Ann J. Morton (K. Bach), Prairie Oust 7632 (NSD) (Music Craftshop/One More, ASCAP)
★	28	5	<b>MY SILVER LINING</b> —Mickey Gilley (R. Murrain, T. Murrain), Epic 8-50740 (Blackwood/Magic Castle, BMI)	52	22	9	<b>YOURS</b> —Freddie Fender (G. Roig, A. Gamsie, J. Sherr), Starlite 8-4900 (CBS) (E.B. Marks, BMI)	88		NEW ENTRY	<b>LIFE GOES ON</b> —Charlie Rich (M.A. Rich), United Artists 1307 (Maka Million, BMI)	
★	23	7	<b>FOOLS FOR EACH OTHER</b> —Johnny Rodriguez (J. Rodriguez, B. Boing), Epic 9-50735 (Haltner/Bus Ride, BMI)	53	44	12	<b>SAVE THE LAST DANCE FOR ME</b> —Emmylou Harris (D. Ponus, M. Shuman), Warner Bros. 8815 (Unichappell/Trio, BMI)	89		NEW ENTRY	<b>WITHOUT YOU</b> —Susie Allanson (P. Ham, T. Evans), Elektra 46503 (Apple, ASCAP)	
★	25	8	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> —Jennifer Warnes (R. Bourke, K. Chater, C. Black), Arista 0430 (Chappell, ASCAP)/(Unichappell, BMI)/(Tri-Chappell, SESAC)	54	42	14	<b>(Ghost) RIDERS IN THE SKY</b> —Johnny Cash (E. H. Morris & Co., ASCAP)	90		NEW ENTRY	<b>SKIP A ROPE</b> —Roger Young (J. Moran, G.D. Tubbs), Dossa 79-2 (PMS) (Tree, BMI)	
★	31	5	<b>ONLY LOVE CAN BREAK A HEART</b> —Kenny Dale (H. David, B. Bacharach), Capitol 4746 (World, ASCAP)	55		NEW ENTRY	<b>DREAM ON</b> —The Oak Ridge Boys (D. Lambert, B. Potter), MCA 41078 (Duchess, BMI)	91	91		<b>LOVE WOULDN'T LEAVE US ALONE</b> —Bill Woody (D. Frazier, A.L. Owens), MCA/Hickory 41070 (Acuff-Rose, BMI)	
★	23	24	8	<b>SOMEDAY MY DAY WILL COME</b> —George Jones (E. Montgomery, C. Ryder, V. Haywood), Epic 8-50684 (Window, BMI)	56	67	3	<b>WE GOT LOVE</b> —Mundo Earwood (M. Earwood), GMC 107 (Music West Of The Pecos, BMI)	92		NEW ENTRY	<b>BACKSLIDER'S WINE</b> —Michael Murphy (M. Murphy), Epic 8-50739 (Mystery, BMI)
★	26	5	<b>DADDY</b> —Donna Fargo (D. Fargo), Warner Bros. 8867 (Prima-Donna, BMI)	57	68	3	<b>LIVIN' OUR LOVE TOGETHER</b> —Billie Jo Spears (B. Peters), United Artists 1309 (Ben Peters, BMI)	93	95	2	<b>RAINY DAYS AND RAINBOWS</b> —Paul Shuckner (T. Shondell), Star Fox 779 (Troy Shondell, SESAC)	
★	27	8	<b>PLAY HER BACK TO YESTERDAY</b> —Mel McDaniel (B. Morrison, M. Hughes), Capitol 4740 (Music City, ASCAP)	58	63	5	<b>IT'S TOO SOON TO SAY GOODBYE</b> —Terri Hollowell (J. Ashley), Con Bro 156 (Wiljex, ASCAP)	94	94	3	<b>YOU LIT THE FIRE, NOW FAN THE FLAME</b> —Penny Hamilton (D. Gibson), Door Knob 9-096 (WIG) (Door Knob, BMI)	
★	35	3	<b>IT MUST BE LOVE</b> —Don Williams (B. McDill), MCA 41069 (Hall-Clement, BMI)	59	72	3	<b>DANCIN' 'ROUND AND 'ROUND</b> —Olivia Newton-John (A. Mitchell), MCA 41074 (Warner-Tamerlane/Ten Speed, BMI)	95	96	2	<b>HE'S A GOOD MAN</b> —Judy Argo (D. Tanner), MDJ 51379 (NSD) (Sound Dallas, BMI)	
★	30	7	<b>THAT MAKES TWO OF US</b> —Jacky Ward & Reba McEntire (J. Fuller), Mercury 55054 (Blackwood/Fullness, BMI)	60	73	2	<b>EVERYTHING I'VE ALWAYS WANTED</b> —Porter Wagoner (J. Marks), RCA 11671 (St. Nicholas, ASCAP)	96		NEW ENTRY	<b>TAKE GOOD CARE OF MY LOVE</b> —Max Brown (M. Brown), Door Knob 9-105 (WIG) (Chip "N" Dale, ASCAP)	
★	28	29	7	<b>LET'S TRY AGAIN</b> —Janie Fricke (D. Steagall), Columbia 3-11029 (Texas Red, BMI)	61	65	4	<b>I'VE GOT A RIGHT TO BE WRONG</b> —B.J. Wright (E. Rowell, B. House), Soundwaves 4589 (NSD) (Blue Creek/On The House, BMI)	97		NEW ENTRY	<b>LET YOUR LOVE FALL BACK ON ME</b> —David Houston (J. Lee), Derrick 126 (United Artists, BMI)
★	29	5	<b>WHO WILL THE NEXT FOOL BE</b> —Jerry Lee Lewis (C. Rich), Elektra 46067 (Knox, BMI)	62	64	5	<b>LORELEI</b> —Sonny James (F. Foster, G.E. Thoner), Monument 45-288 (Cyril Shane, ASCAP)	98		NEW ENTRY	<b>YOU BROKE MY HEART SO GENTLY (It Almost Didn't Break)</b> —Sandra Kaye (G. Stone, J. Allingham), Door Knob 9-097 (WIG) (Chip "N" Dale, ASCAP)	
★	33	7	<b>ALL I WANT AND NEED FOREVER</b> —Vern Gosdin (D.B. Payne), Elektra 46052 (Gary S. Paxton, BMI)	63	74	4	<b>I'M JUST A HEARTACHE AWAY</b> —Oickey Lee (D. Lee, W. Holyfield), Mercury 55068 (Hall-Clement/Maplehill/Vogue, BMI)	99	66	6	<b>CAN'T YOU HEAR THAT WHISTLE BLOW</b> —Sonny Throckmorton (S. Throckmorton, C. Oodson), Mercury 55061 (Tree, BMI/Cross Keys, ASCAP)	
★	40	3	<b>FOOLS</b> —Jim Ed Brown & Helen Cornelius (J. Duncan), RCA 11672 (Pi-Gem, BMI)	64	75	2	<b>ANOTHER EASY LOVIN' NIGHT</b> —Randy Barlow (F. Kelly), Republic 044 (Frebar, BMI)	100	62	8	<b>MAKE LOVE TO ME</b> —The Cates (L. Roggolo, A. Copeland, P.J. Mares, G. Brunies, W. Melrose, W. Norvas, B. Pollack, M. Stitzel), Ovation 1126 (Edwin H. Morris & Co., ASCAP)	
★	36	7	<b>I COULD SURE USE THE FEELING</b> —Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 3-10992 (Combine/Music City, ASCAP)	65		NEW ENTRY	<b>I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY</b> —Razzy Bailey (J. Slate, D. Morrison), RCA 11682 (House Of Gold/Tree, BMI)					
★	33	34	7	<b>TOWER OF STRENGTH</b> —Harvel Felts (B. Hilliard, B. Bacharach), MCA 41055 (Famous, ASCAP)	66		NEW ENTRY	<b>IN NO TIME AT ALL/GET IT UP</b> —Ronnie Milsap (A. Jordan, R. Leigh)/(T. Brasfield, R. Byrne), RCA 11695 (Chess/United Artists, ASCAP)/(I've Got The Music, ASCAP)				
★	41	3	<b>LAST CHEATER'S WALTZ</b> —T. G. Sheppard (S. Throckmorton), Warner/Curb 49024 (Tree, BMI)	67	71	4	<b>I DON'T WANT TO LOVE YOU ANYMORE</b> —Dandy (L. Keith, L. Snow), Warner/Curb 8880 (House Of Gold, BMI)					
★				68	79	3	<b>IT'S SUMMER TIME</b> —Jess Garrison (C. Fields), Charta 136 (NSD) (Mr. Mort, Music Craftshop, ASCAP)					



# The KENDALLS



**"I Don't Do Like That no more"**

**You've got to hear it  
yourself to believe  
them.**

The Kendalls sing about heaven and sin. They sing about stealing and sweet desire. They sing about lonely times and real people and now this unique father/daughter duo is telling the world that **They Don't Do Like That No More.**

On Ovation Records and Tapes  
Produced by Brien Fisher

**ovation**  
INCORPORATED

**Top Billing, Inc.**  
1301 Madison Road/Fairfax  
Newville, Tennessee 37137  
615/343-8852

#1129



**KEYSTONE KING**—Fred Waring, second from left, scans the sheet music for "A Romantic Guy, I" at a Nashville ASCAP reception. It is a song co-written by Frank Stanton, left, and made famous by Waring and his Pennsylvanians 38 years ago. Also paying tribute to the ASCAP writer/publisher are writer Art Kent and Ed Shea, ASCAP Southern director, right.

## Truckers Roll To See Sheppard

NASHVILLE—T.G. Sheppard will headline the fifth annual Truck Drivers Country Music Awards Show Sept. 29 at the Broadbent Arena in Louisville.

This event, co-sponsored by the National Independent Truckers Unity Council and the Motor Equipment Manufacturers Assn., will also feature Ronnie Propp, Ed Bruce, Susan Raye and Peewee

King. The show benefits the Truckers Benevolent Fund and culminates Truck Week 1979.

## Nashville Scene

• Continued from page 52

execs hosted a listening party at Westlake Audio in L.A. for singer **Donna Fargo** and her producer/husband, **Stan Silver**. The new album, still untitled, will be released in the fall. . . . **Rex Allen, Jr.** and his wife **Judy** have broken ground for their new home in Nashville, which will also contain a custom recording studio for the artist's use.

Monument's **Tommy Cash** on a 13-date fair tour in the Midwestern states. . . . **The Kendalls** will interrupt their heavy road schedule for an appearance Aug. 28 on "The Mike Douglas Show" to be taped in L.A. Then the father-daughter duo heads to New York City for a three-day engagement at the St. James Theatre on Broadway Aug. 30-Sept. 1.

**Red Sovine** touring up north for eight days of concerts, with dates in Newfoundland, Nova Scotia and Prince Edward Island, Canada. Infinity artist **Dobie Gray** was joined onstage recently at the Exit/In by **Wet-Willie** band members **Jimmy Hall** and **Mike Duke**. . . . Visiting Capricorn performer **Delbert McClinton** at the Cellar Door in Washington, D.C. was **Cher**. She sang a spur of the moment duet with McClinton on two numbers.

RCA artist **Ronnie Milsap** was spotted recently enjoying the action at a local Nashville Sounds baseball game. Interestingly, the doubleheader also happened to be a CBS Records promotional night, with sampler singles distributed to everyone who came to the game, and a number of the label's current LPs given away throughout the evening.

Don't ask **Sam Cerami**, Warner Bros. national director of country sales, and **Norro Wilson**, the label's Nashville a&r chief, about "the one that got away." Seems the pair went deep-sea fishing and during Warner's recent staff meetings in Key West and after a fruitless afternoon of no fish, were heading back to port when they felt an enormous tug on the line. Cerami and Wilson wrestled ferociously for an hour with their prospective catch, which finally turned out to be nothing more than a badly-snarled wet rope.

**The Stamps**, former backup group for the late Elvis Presley, performed recently at the First Annual Elvis Convention held in Kansas City, Mo.

**Cristy Lane** has completed a number of syndicated radio and tv segments, including Ralph Emery's radio program for which Lane served as the first guest host in the show's eight year tenure. "Nashville Jubilee," a live performance country series held at Nashville's War Memorial Auditorium and radio syndicated; "Dinah!" and "Hee Haw."

The **Little Richie Johnson Agency** has moved to new quarters in Belen, N.M. at 919 South Main St., however, the mailing address and phone number remain the same. . . . **Donna Fargo** recently guest hosted on WHN-AM with **Lee Arnold** in New York. . . . **Jody Miller** will perform at Dogpatch U.S.A. in Harrison, Ark., Wednesday (4).

The teaming of **Moe Bandy** and **Joe Stampley**

## OZARK OPRY INTO RETAIL

CHICAGO — Ozark Opry of Osage Beach, Mo., has made its first thrust into the retail record market, with a two-record album celebrating the 25th anniversary of the country music auditorium.

A reported \$100,000-plus in annual record sales is racked up by the Opry, as visitors over the years have been able to take home Opry recordings. However none of the material has had retail distribution until now.

More than 150 Wal-Mart stores in Missouri racked by Lieberman Enterprises are carrying the new two-record set. It contains songs, show tunes and comedy routines heard in performances during the Opry's annual seven month summer season, and is available in album and 8-track formats.

**Lee Mace**, president and host of the Opry Shows, is building a multi-track recording facility adjacent to the auditorium with plans for further penetration of the album and tape market.

## Nominees Picked For Hall Of Fame

NASHVILLE—A total of 11 nominees have been chosen as finalists for election into the Country Music Hall of Fame.

Chosen by a panel of nearly 200 electors from within the music industry, these finalists will compete for Hall of Fame induction, with the winner to be announced during the Oct. 8 telecast of the 13th annual Country Music Assn. awards show.

According to the bylaws governing the election of members of the Country Music Hall of Fame, if two consecutive years pass in which no deceased person has been elected, the nominating committee must nominate an additional panel of deceased candidates only for the third year.

Thus, there are two sets of nominees for 1979's Hall of Fame honor. Named as finalists in the regular active-member category are **Johnny Cash**, **Whitey Ford**, **Connie B. Gay**, **Hank Snow**, **Floyd Tillman** and **Lulu Belle** and **Scotty Wiseman**.

Nominated in the deceased category are **Vernon Dalhart**, **Lefty Frizzell**, **Hubert Long**, **Pop Stoneman** and the **Original Sons of the Pioneers**.

Balloting for Hall of Fame selection is handled secretly. The results are tallied by a certified public accounting firm, and the winner's identity is kept confidential until the CMA makes the official announcement in October.

## Children Get Help

NASHVILLE — Billy "Crash" Craddock and O.B. McClinton appeared recently in a celebrity softball tournament with an all star lineup of professional race car drivers to raise money for the North Carolina Society for Autistic Children in Greensboro.

The event raised more than \$18,000 for the organization, which will use the funds to continue its research and care of autistic children.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 8/18/79

© 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.

This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.
★	1	16	<b>GREATEST HITS</b> —Waylon Jennings, RCA AHL1-3378
★	5	13	<b>MILLION MILE REFLECTIONS</b> —Charlie Daniels Band, Epic JE-35751
3	3	9	<b>ONE FOR THE ROAD</b> —Willie Nelson and Leon Russell, Columbia KC 2036064
4	4	9	<b>GREAT BALLS OF FIRE</b> —Dolly Parton, RCA AHL 13361
5	2	36	<b>THE GAMBLER</b> —Kenny Rogers, United Artists UA-LA 934-H
6	6	9	<b>IMAGES</b> —Ronnie Milsap, RCA AHL 13346
7	7	12	<b>LOVELINE</b> —Eddie Rabbitt, Elektra 6E-181
8	9	15	<b>BLUE KENTUCKY GIRL</b> —Emmylou Harris, Warner Bros. BSK-3318
★	15	7	<b>FAMILY TRADITION</b> —Hank Williams Jr., Elektra/Curb 6E-194
10	10	67	<b>STARDUST</b> —Willie Nelson, Columbia JC 35305
11	11	18	<b>CLASSICS</b> —Kenny Rogers & Dottie West, United Artists UALA 946H
12	12	15	<b>THE BEST OF DON WILLIAMS, VOL. II</b> —Don Williams, MCA 3096
13	14	5	<b>WE SHOULD BE TOGETHER</b> —Crystal Gayle, United Artists UA-LA 969-H
14	13	37	<b>WILLIE AND FAMILY LIVE</b> —Willie Nelson, Columbia KC 2-35642
★	18	11	<b>CROSS WINDS</b> —Conway Twitty, MCA 3086
16	8	26	<b>NEW KIND OF FEELING</b> —Anne Murray, Capitol SW 11849
17	19	11	<b>SERVING 190 PROOF</b> —Merle Haggard, MCA 3089
18	16	19	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> , MCA AY-1135
★	32	2	<b>3/4 LONELY</b> —T.G. Sheppard, Warner Bros. BSK 3353
20	17	82	<b>TEN YEARS OF GOLD</b> —Kenny Rogers, United Artists UA-LA 835-H
★	44	2	<b>THE VERY BEST OF LORETTA LYNN &amp; CONWAY TWITTY</b> , MCA 3164
22	24	48	<b>EXPRESSIONS</b> —Don Williams, MCA AY 1069
★	42	6	<b>THE TWO AND ONLY</b> —Bellamy Brothers, Warner/Curb BSK-3347
★	37	2	<b>MR. ENTERTAINER</b> —Mel Tillis, MCA 3167
★	40	2	<b>ARE YOU SINCERE</b> —Mel Tillis, MCA 3077
26	28	27	<b>LEGEND</b> —Poco, MCA AA-1099
27	20	60	<b>WHEN I DREAM</b> —Crystal Gayle, United Artists UALA 858 H
28	29	38	<b>PROFILE/BEST OF EMMYLOU HARRIS</b> , Warner Bros. BSK 3258
★	47	2	<b>THE LEGEND AND THE LEGACY, VOL. I</b> —Ernest Tubb, Cachtel CL 33001
30	22	27	<b>THE BEST OF BARBARA MANDRELL</b> , MCA AY-1119
★	45	23	<b>OUR MEMORIES OF ELVIS</b> —Elvis Presley, RCA AQL 13279
32	27	81	<b>WAYLON &amp; WILLIE</b> —Waylon Jennings & Willie Nelson, RCA AFL 12686
33	23	18	<b>THE ORIGINALS</b> —The Statler Brothers, Mercury SRM 15016
34	26	83	<b>THE BEST OF THE STATLER BROTHERS</b> , Mercury SRM 1-1037 (Phonogram)
35	38	28	<b>SWEET MEMORIES</b> —Willie Nelson, RCA AHL1-3243
36	33	44	<b>I'VE ALWAYS BEEN CRAZY</b> —Waylon Jennings, RCA AFL1-2979
37	41	62	<b>ROOM SERVICE</b> —The Oak Ridge Boys, MCA 1065
38	30	15	<b>REFLECTIONS</b> —Gene Watson, Capitol SW-11805
39	25	40	<b>ROSE COLORED GLASSES</b> —John Conlee, MCA AY-1105
40	35	44	<b>MOODS</b> —Barbara Mandrell, MCA AY-1088
41	21	79	<b>LET'S KEEP IT THAT WAY</b> —Anne Murray, Capitol ST 11743
42	34	8	<b>JUST TAMMY</b> —Tammy Wynette, Epic KE 36013
43	NEW ENTRY		<b>RANDY BARLOW</b> , Republic 6024
44	NEW ENTRY		<b>EVERYTINE TWO FOOLS COLLIDE</b> —Kenny Rogers & Dottie West, United Artists UA-LA 864-H
45	39	16	<b>JERRY LEE LEWIS</b> , Elektra 6E-184
46	31	40	<b>LARRY GATLIN'S GREATEST HITS, VOL. 1</b> , Monument MG 7628
47	36	9	<b>GREATEST HITS</b> —Linda Ronstadt, Asylum 6E-106
48	46	69	<b>ENTERTAINERS . . . ON AND OFF THE RECORD</b> —The Statler Brothers, Mercury SRM15007 (Phonogram)
49	43	20	<b>IT'S A CHEATING SITUATION</b> —Moe Bandy, Columbia KC-35779
50	50	4	<b>TEAR TIME</b> —Dave & Sugar, RCA AHL1-2861

## Tompall & Glaser Bros. Reunited

NASHVILLE—Tompall and the Glaser Brothers will be appearing soon on the syndicated television show "That Nashville Music," according to the show's producer Bayron Binkley.

This marks the first appearance for the group—Tompall, Chuck and Jim Glaser—since breaking up nine years ago. The regrouped brothers are also expected to record a new LP.

HEY, THANKS A LOT  
FOR THE BULLETS  
WE GOT!

★ 29 **BILLBOARD**

● 29 **CASHBOX**

■ 16 **RECORD WORLD**

AND TO THE DJs AND  
DISTRIBUTORS, A  
SPECIAL THANK YOU!!

E.T.



CL 3-3001

 **CACHET RECORDS**

# Phonogram, Polydor Join Forces

## British Firms Consolidate In Face Of Sales Slump

• Continued from page 1

Between 30 and 40 persons, out of a Polydor/Phonogram staff total of 320, will lose their jobs through the changes, which officially come into effect Jan. 1, 1980. The centralized departments will be combined in a new commercial division under the direction of Tom Parkinson, currently deputy managing director of Polydor here.

The plan to streamline Polygram Record Operations, the corporate umbrella under which Polydor and Phonogram are grouped in this market, was disclosed in London Wednesday (8) by David Fine, managing director of Polygram Leisure Ltd. It follows informed speculation (Billboard, Aug. 11, 1979) that such a restructuring was imminent.

"It is not realistic in 1979 to maintain totally separate entities in certain areas," said Fine. "But the changes will not disturb the creative autonomy of Polydor and Phonogram. In fact, they will enable Tony Morris, managing director of Poly-

dor, and Ken Maliphant, managing director of Phonogram, to run more aggressive record operations. They can become more involved now in the purely creative aspects of the record operations."

Describing the proposed changes as "sweeping," Fine noted that the long-term objective was to house the Polygram Record Operations and the newly created commercial division in the complex of buildings in London's West End bounded by Bond St., Maddox St. and St. George's St.

Polygram has 30,000 square feet of available floor space in this complex and 9,000 square feet is occupied by the Chappell record and musical instrument retail store.

Fine confirmed that there was a strong likelihood that the need to accommodate the record operations might well result in reducing the Chappell store to a much smaller area.

Giving the background to the

consolidation plan at a press conference in London, Fine said that his role since being appointed managing director of Polygram Leisure Ltd. six months ago had been to make a detailed investigation of the U.K. record operations, "and to see what we could do to consolidate and improve our performance."

"The U.K. record scene is undoubtedly not healthy—this was obvious six months ago—and we had to decide how to make it most efficient and cost effective without inhibiting the vital creative process. We needed a better marshalling of our resources."

In fact, the merger of certain Polydor/Phonogram operations has long been the subject of industry speculation, both before and since Polygram merged its subsidiaries in a number of other world markets last year. And Polygram U.S. is known to be exploring the possibility of centralizing certain administrative, but not creative, functions of Polydor and Phonogram there.

Fine said that the combined Polygram sales force would be larger than either of the existing Phonogram or Polydor sales teams, and, in addition, their present strike forces (numbering about 12 people at each firm) would be retained and possibly increased. The strike force is a specialist team of salesmen selling hot singles product to key retail outlets.

The reorganization gives Fine much more direct control over the Polydor and Phonogram operations. Both Morris and Maliphant will report direct to him, while still being responsible to Hamburg and Baarn respectively as heads of affiliates of the parent companies.

(Speculation about the future (Continued on page 58)

## Authorities Impotent As Radio Pirates Proliferate

By HENRY KAHN

PARIS—French enthusiasm for pirate radio seems to be on the increase, judging by the proliferation of these stations lately.

And while the pirate intruders are technically illegal—not to mention anathema to the state-run (monopoly) broadcasting organization—the record industry here is not complaining, because it's otherwise so badly served in terms of airtime for contemporary product.

One station, for example, has sufficient support from local disk retail-

ers, who supply it with records for broadcast, that it's been able to compile and publish its own charts.

That's Lorraine "Coeur d'Acier," set up some months ago by striking steelworkers. It is presently closed for summer vacation, but plans to reopen again this fall—and has so far resisted all government attempts to shut it down more permanently.

When the state-run broadcast organization sent out helicopters to locate the transmission source, trade (Continued on page 58)



**SPINNERS GATHER**—The mood is informal as four of Britain's top deejays gather for a private screening in London of Dick Clark's "Elvis: The Movie." The made-for-television flick is being distributed theatrically in Europe by GTO Films, with associate company, Gem Records, handling the soundtrack. Pictured from left is Dave Hillier of BBC-TV's "Top Of The Pops," Dave Lee Travis of BBC Radio 1, GTO chairman Laurence Myers (modeling his Elvis jacket), Dick Clark, Radio Luxembourg's Tony Prince and BBC Radio 1's Tony Blackburn.

## LABEL'S PREMIER EXPORT

# Alfa Act Introduces Techno-Pinball Rock

By PAUL GREIN

LOS ANGELES—Yellow Magic Orchestra, the Japanese trio specializing in synthesized, electronic instrumental music self-described as "technopops," is the first Alfa Records act to be released in the U.S. since Alfa replaced King Records as A&M's Japanese licensee last fall (Billboard, Oct. 28, 1978).

With three nights at the Greek Theatre opening for the Tubes and one night at the local new wave showcase Madame Wong's, Yellow Magic is also the first Alfa act to tour in this country since the three-year pact was signed 10 months ago.

In the same time a number of A&M acts have visited Japan, including Peter Frampton, Chuck Mangione, Pablo Cruise, the Brothers Johnson, Alessi and Rita Coolidge, who won the grand prize at the Tokyo Festival International Contest June 17. The Tubes are also due to tour Japan in September.

In fact it was while accompanying Horizon artist Neil Larsen to a fusion festival at Kinokuniya Hall in Tokyo last December that Tommy LiPuma, vice president and creative director of the label, first heard Yellow Magic.

LiPuma liked the act and secured rights to its first album for the U.S. and the rest of the world. But he wasn't satisfied with the mix that had been done in Japan, and remixed all the tracks with his a&r executive Al Schmitt.

Now the remixed master has been released in the U.S. as well as England, Germany and France. The U.S. mix will even be used on new pressings in Japan, as will the American artwork.

The album is on Horizon in the U.S. but on A&M/Horizon in Europe "only because," says LiPuma. "A&M obviously has quite an impact in Europe and we felt this would be the best way to break it over there."

Shoro Kawazoe, Alfa's executive vice president of a&r, hopes the American tour dates accomplish two things: break the act in this market and cause more excitement back home. He says he expects the U.S.

shows to hike Japanese sales on the first album from the present tally of 25,000 to 100,000 within the next six months.

"We brought a lot of journalists and radio people over from Tokyo," he says, "and they can use this to promote us in Japan." (The Greek Theatre date was recorded for use as a one-hour special on government-owned FMT, FM-Tokyo.)

Yellow Magic's future tour plans hinge on the success of the album here and in Europe. Kawazoe says London-based promoter Neil Warnock has invited the group to kick off a European tour Sept. 17 in Royal Festival Hall. But the Alfa executive adds that if sales in Europe don't justify it, the group would instead play New York and the East Coast.

For the U.S. tour, which LiPuma says was underwritten by Alfa in terms of travel and tour support costs, the three-man group was joined by two additional touring members.

Kawazoe says a new Yellow Magic LP will be released in the U.S. early next year, though it is not certain what it will be at this point. The group has completed a second album, but LiPuma says a different album may be issued instead. Kawazoe notes that he may issue the just-completed disk for the Japanese market only.

LiPuma adds that a disco mix on one of the tunes is in the talking stages, though no final decision has been made. Horizon is hoping for AOR play, though LiPuma says the LP has received more instore play than radio play at this point.

The release of Yellow Magic's techno-pinball rock in the U.S. so soon after the Top 40 acceptance of Pink Lady's candy-disco pop hit "Kiss In The Dark" seems to indicate increased interest in domestic Japanese product.

In recent years the U.S.-Japan relationship has been more one-sided, with such American acts as Cheap Trick and Bob Dylan enjoying tremendous popularity there, while few if any Nippon acts made any noise Stateside.

## The Global Exporting Of Kiss

By ADAM WHITE

NEW YORK—The problem: How to motivate foreign licensees to commit to full and enthusiastic promotion for the newest product by an American superstar act whose sales abroad to date have been spotty at best, and non-existent at worst?

The complications: The act in question has seldom been seen outside its homeland, and in some territories, the existing licensee knows only too well that it won't be in the running when the deal comes up for renewal.

This was the first serious test facing Aucoin Management's newly created international division when, earlier this year, it was looking to augment Casablanca Records' efforts in launching the latest Kiss product in foreign markets. Aucoin manages Kiss.

As noted, the impact of the group abroad has been modest in years past. Observers agree that it has tended to concentrate on the U.S. market, due in no small way to the cost of exporting its fire-and-brimstone concert presentation into foreign countries not necessarily blessed with the right venues and staging facilities.

Casablanca, too, has not been without its foreign limitations. Its other superstar combo, Parliament, is just as much a visual experience as Kiss, and the expense and logistics of exporting the George Clinton crew has been similarly prohibitive.

Without the exposure that such in-person performances provide, sales in Europe tend to be modest.

And other Casablanca attractions have not always gone through its own licensees, but via other outlets packed by the acts' producers or management. This is exemplified by Village People in Britain, issued through Mercury instead of Casablanca's licensee, Pye.

Faced with this set of circumstances, Aucoin's international unit devised a program of information, a plan to keep those licensees fully informed about Kiss' recording activity, who would be producing its new album, what studio progress was being made, what the single would be, how the band's new stage act was shaping up, and more.

Handling this was Jack Tessler, director of Aucoin's international operations. He had met many of Casablanca's licensees late last year in London at a special screening of the Kiss made-for-television movie (now set for theatrical distribution in Europe), then met them again at MIDEM this year.

Tessler began to send out weekly data bulletins, not only detailing what was happening with Kiss itself, but also what marketing moves fellow licensees might be implementing, in the event that they might usefully be applied in other territories.

When, for example, Pye U.K. issued 45s from the four solo Kiss albums, it did so in colored vinyl, the records packaged in picture bags each containing a paper mask appropriate to the individual members of the group. By telephone and telex, Tessler relayed this sort of information to Casablanca contacts throughout Europe.

When the new album, "Dynasty," was complete and "I Was Made For Lovin' You," a rock-disco outing, was selected as the first 45, the Aucoin executive moved to have promotional films go to all licensees.

An obvious ploy though that sounds, Tessler says it wasn't previously done for a Kiss single release. And the value of such footage for European promotion cannot be underestimated, he adds.

As for the actual release of the disk, Tessler was pushing for simultaneous availability in all key territories, being only too aware of how import shipments and sales can undercut a record's initial chart progress on the Continent.

At that point, he embarked upon a four-week swing of Europe in support of the product, discussing marketing plans with the label licensees and—a critical move—enlisting the support of sub-publishers throughout the region. Record companies and sub-

(Continued on page 58)

## Nigerian \$5M Phonodisk Factory Now In Operation

By ROMAN KOZAK

NEW YORK—West Africa's largest pressing plant is now in operation, following the July 29 dedication of the Phonodisk plant and studio complex outside of Lagos, Nigeria.

The privately owned facility, not tied to the Polygram companies, has been three years in the making, and cost about \$5 million to build. The 24-track plant employs about 100 persons and has the capacity to produce album covers. The studio is the only one with a 24-track recording capacity in Nigeria.

general contractor, designing the plant and installing the equipment.

Ballen says the new plant has the capacity for mastering and disk cutting, and will shortly be able to produce cutting, and will shortly be able to produce album covers. The studio is the only one with a 24-track recording capacity in Nigeria.

Principal owner of the plant is Alhaji Haruna Ishola Bello, a musician and chairman of the Star Record Co., who built the plant in his own native village, 90 miles from Lagos. To accommodate visiting musicians a hotel with its own disco is now under construction.

The plant itself is 30,000 square feet, with a 2,000 square foot office space. The studio is 3,500 square feet. The plant manager is an American, Ken P. Wildman. It is the third one in Nigeria, with a fourth, a \$15 million facility, expected next year (Billboard, Dec. 2, 1978).

An incentive to building new pressing plants in the country is a

government policy implemented last year, that prohibits the importation of recorded material. Masters, however, can be imported. Ballen is currently the U.S. representative of the Phonodisk plant.

He says that most of the music that is popular in that country is the local repertoire, though Nigerians returning from abroad have brought back a taste for Western music that includes jazz, r&b and some disco.

The oil rich country has a population of 80 million of whom about 30 million are on a money economy and can afford LPs which retail at \$8 to \$10 each. Average sale of a hit is 100,000 units, with a few going to 250,000 units. The yearly total is about 8 million disks and tapes sold, says Ballen.



**New Plant:** Larry Ballen, president of Valley Exports International, presents Alhaji Haruna Ishola Bello, owner of the new Phonodisk plant in Nigeria, a plaque commemorating the completion of the \$5 million facility.

## Israeli Suit: Tapes Or Musicians?

TEL AVIV—Does the promoter of a live show have to state clearly in all advertising and promotion that music will be supplied by tape instead of musicians? That's the question which a judge is trying to answer in an unusual law suit now being heard here.

In a civil action, plaintiff claimed he bought tickets for a European disco act called "Chocolate," advertised as "the group that hit the charts." There was, he said, no mention in the advertising that the music would be reproduced from tapes.

Playback system malfunctioned halfway through the show, and it

was then that the concert-goer discovered he was getting prerecorded music, with the artists miming. Up to that time, he apparently believed he was hearing live music.

The civil case was settled out of court by Penguin Productions, the defendant company. But after pressure from the Israeli Consumers' Assn., the police decided to press charges on a criminal law basis and make a test case.

That hearing is yet to come, but leading Israeli promoters, music journalists and show business experts are expected to be called upon as witnesses.

## AUSSIE PUBLISHER'S STRATEGY

# Spend \$ To Record New Acts

By GLENN BAKER

SYDNEY—Music publisher Chris Gilbey has the enviable reputation in the Australian music industry of being an achiever. He mouths off, makes outrageous predictions and puts crazy plans into motion—and mostly delivers the goods.

As Sydney-based head of ATV/Northern Songs in Australia, Gilbey has established a production company to locate, nurture and record promising local talent which has been passed over by record labels. So far, he's recorded and released three singles; two have charted, and one is on the way. It's the beginning of what Gilbey believes will be "a major force in Australian hitmaking."

Gilbey learned most of his tricks as international a&r manager for the best production house in the country: Alberts. After three years working under the same roof as the Vanda/Young team, he quit to manage new wave act, the Saints. This took him to London, where he became English a&r manager of Bronze Records, and subsequently reached the attention of ATV/Northern. English-born Gilbey is also an active songwriter, having co-composed "Nights In Paradise" on a recent Jon English platinum album, and an early John Paul Young 'B' side.

Late in 1973, Gilbey took an interest in an unknown songwriter called Allan Caswell, and signed two of his songs to Alberts. "I didn't think they were that hot," he points out, "but I felt that he had potential and I wanted to encourage him to keep writing."

In 1979, Caswell became ATV/

Northern's first local signing, and the first song submitted was "On The Inside." When recorded by RCA artist Lynne Hamilton, it became the biggest-selling single by an Australian female artist in Australia, achieving gold sales of more than 100,000 copies, it's claimed. "Real publishing is not just representing overseas catalogs and collecting money, it's believing in writers and performers, and giving them a chance," insists the ATV/Northern executive.

So far, Gilbey has invested \$35,000 in Australian recording within a few short months—by no means a fortune, but considerably more than most other publishers here would expend. At the core of his activity is writer Caswell and producer Paul Radcliffe, "the whiz-kid jingle king" of Sydney.

The first master placed with RCA, was "Roller Dancing" by Cheapskate, a fictitious group created by a disguised Sydney radio personality. It effectively scooped the release of any other roller disco record in this market, and charted modestly.

His second master, by AOR-styled Sydney group Tanks, "Love Will Survive," was snapped up by CBS for the Epic label, becoming the first local tape lease effected by the major. A third production, "Midnight Rendezvous," by television soap opera personality, Victoria Nicols, has just been placed with K-tel's new Arrival label (Billboard, Aug. 4, 1979) and airplay is already forthcoming.

"What I'm doing is the only way the publishers can survive in the

'80s," says Gilbey. "If you can't get a record company to record a song that you believe is a hit, you have to cut it yourself with your own money. Very few publishers understand the a&r side of the music business, and few record companies fully understand the role that publishers can play. There is paranoia on both sides, whenever someone steps out of their accepted position."

Gilbey has strong feelings about the current state of Australian hitmaking. "I believe that most artists in this country are tired old faces who've done it all before. There are no pop stars here. I'm tired of bland records that are nothing more than ego trips for the artist. I want to make records with fresh, new people that the public can identify with, and make them into the sort of stars the public wants."

Apart from the soap opera star, a perfect example of Gilbey's philosophy is the latest ATV/Northern signing, Edith Bliss. She's a 19-year-old shoe store assistant with an "eccentric" personality, who accompanied a friend to a recording session and, in a fluke of fortune, landed the contract herself.

With British eccentrics like Lene Lovich and Ian Dury doing well, Gilbey senses that his new discovery may just go down a storm with the general public that he so earnestly tries to please.

"Making huge-budget records for the world market is admirable, and we are doing that with Tanks and Edith Bliss," he continues, "but sometimes you need to make records unashamedly for the local market,

(Continued on page 58)

## U.K. ADVERSARIES TO MEET

# Peace Move Over Imports Problem

LONDON—The newly formed Record Wholesalers Assn. here has moved to resolve the dispute between Britain's record companies and local wholesalers and retailers who trade in imports.

It's offered to meet the managing directors of the major U.K. labels to discuss the problem (Billboard, Aug. 11, 1979) and is hopeful of reaching a "give-and-take" compromise so that dealers can continue to benefit from lower import prices without antagonizing the disk firms.

The association makes it clear in its statement, however, that this peace-seeking initiative should not be interpreted as a softening of its attitude, and it points out that most High Street stores would be unable to survive without the higher margins offered by importers.

"If, after exhaustive consultation with the manufacturers, we are unable to reach a mutually acceptable solution, we will have no alternative but to protect our customers who, after all, are buying the records in good faith, and ought not to be involved in legal proceedings," says the association. "By combining our individual strengths, we will, if necessary, challenge the companies every step of the way."

The statement continues that the discounts allowed to multiple retailers, because of their enormous buying power, make it impossible for the smaller shops to compete with anything but releases by new acts. "We think it essential to the retail trader that the limited back catalog obtainable on import is made freely available, as it enables him to offer the product to his customers at competitive prices."

Two weeks ago, Polydor won the right to send out circulars to dealers claiming that a Bee Gees recording of "Spirits Having Flown" imported from Portugal and sold by Simons Records was an infringement of Polydor's copyright. Simons had sought an injunction to prevent Polydor sending out the circulars.

However, the question of whether or not the imports infringe the Copyright Act remains unanswered until the proceedings can be brought before a vacation court. Simons may, in the meantime, refer the matter to the European Court.

● EMI, which earlier threatened retailers handling "unauthorized" imports with prosecution (Billboard, July 14, 1979), has introduced what it calls a safe and profitable alternative.

But in announcing its "Pound Smashers" campaign, which will run through August and be reviewed in September, the company's managing director, Ramon Lopez, has warned: "Dealers who do not participate will have no grounds to complain when we take legal action to prevent them selling imported

records that infringe our copyright rights."

The scheme allows registered dealers to order albums in any quantity without massive investment, and still qualify for discount. This will be at a base level, with a sliding scale of monthly bonuses determined by the proportion of retail business achieved on featured titles. EMI says dealers promoting the product exceptionally well could qualify for as much as 50% off the suggested list price.

Major artists whose LPs appear in the scheme include the Rolling Stones, Wings, Queen, Stevie Wonder, Hot Chocolate, Smokie and the Commodores. EMI's general sales manager, Clive Swan, observes: "This is a campaign to provide dealers with the margins to get over a difficult period. It gives them the freedom on pricing with which to sell more of our major artists' catalog, without resorting to imports."

The Pound Smashers push will operate alongside EMI's existing Music Center scheme, which recently acquired an independent sales force after two years of handling by the Music for Pleasure sales team.

## Taiwan Hits Reach China

SINGAPORE—Reports reaching here say that Mandarin pop songs recorded in Taiwan and Hong Kong are becoming big hits in Shanghai.

And such top Taiwanese singers as Teng Li-Chun, Chin Shan and Jenny are now familiar names among the youth of mainland China's largest city (population around 10 million).

Reports from Taiwan quote Chinese youngsters as saying they are merely "responding to the call of vice chairman Deng Xiaoping to learn what is good in Taiwan."

Another report claims that anti-communist elements in and around another city in the People's Republic, Canton, have changed their tactics in fighting the communist rulers.

Dissidents are said to be resorting to subtle ways of resistance—like holding dance parties, tuning into foreign broadcasts and singing Mandarin hits from Taiwan—instead of agitating for democracy.

## Repeat CBS' Cheap Trick?

TOKYO—CBS/Sony will be launching a new American rock band, Rock Rose, from Japan—much as it sent Cheap Trick into international sales orbit via that group's "At Budokan" album.

Company has come up with a tailor-made promotion to generate consumer interest: Rock Rose's debut LP will give off the scent of roses.

The world-famous automobile with which the band shares initials, Rolls-Royce, has also been used to drum up enthusiasm, recalling similar efforts used by Warner Bros. several years back to push Rose Royce.

For the Rock Rose ploy, a Rolls was loaded with CBS/Sony promotion staff, roses and video equipment to screen the band's "in action" videotape, and toured radio stations and print media offices.

## CBS CANCELS MADRID MEET

NEW YORK—The recent spate of bomb outrages by Basque separatists in Spain, and especially Madrid, have forced CBS Records International to cancel its European convention there, set for next week (18-23).

Spokesman for the company says that the violence and unrest "simply pose too great a threat to the safety and security of the many guests, artists and CBS personnel invited to assemble for the convention."

As an alternative, a reduced number of CRI worldwide staffers will gather in London Aug. 23-25 to join CBS U.K. in its local sales meetings, and to conduct a number of business meetings and product presentations originally scheduled for Madrid.

## U.K. Govt. Statistics Differ From Industry

LONDON—The British government's Business Statistics Office has released figures for record sales in the first quarter of 1979, confirming recognized trends in this market: soft album sales, buoyant imports and strong singles business.

Within the industry, however, it's recognized that the British Phonographic Industry statistics, quite independently compiled and released some time before, are the more accurate.

According to the BSO, for instance, total album sales in the quarter were 25.3 million, whereas the BPI estimate amounts to only 17.1 million.

The disparity is thought to arise from the way BSO information is collected, which tends to encourage duplication of totals between, say, major manufacturers' custom pressings and the small companies for whom the pressings were done.

Discussions are to be held between the BPI and the BSO on means of achieving greater correspondence in results.

BSO figures for singles sales show a total of 28 million in the first quarter, against only 16.1 million in the corresponding period last year. Cassette sales were also up, though the cartridge is now in its final death throes. Sales for the first three months were only 12,000, against 269,000 in the first part of 1978.

Export totals were 7.7 million albums, 1.9 million singles, as against BPI estimates of 4.6 million and 1.3 million. In this case, though, the BPI says its own figures are likely to underestimate the scale of exports, so the truth may lie somewhere between the two.

Imports of singles reflect the present problem of the U.K. industry: 4.6 million against only 1.8 million in the first quarter of 1978. But the damaging effect on sales of high prices and a strong pound sterling do not yet color album figures

## French Pirates

• Continued from page 56

unions incited the area's entire population to fill the sky with balloons. The station was not located.

Local churches agreed to install antennae, and when jamming equipment was introduced by the government, it couldn't be brought close enough to be effective.

With this kind of support from the local people, it's thought impossible now that the authorities can halt the broadcasts in future, range of which is about 80 miles.

Apart from Lorraine "Coeur d'Acier," there are pirates broadcasting from Italy who have the ear of the Cote d'Azur, and now Spain is getting into the act in the Southwest.

Radio Adour Navarre has its studios in France, in Biarritz, but the transmission is from Spain. During the latter nation's Franco regime,

(Continued on page 59)

greatly, where the total of 2.8 million is only slightly ahead of last year's 2.4 million. If sterling remains strong, LP imports are likely to be a major problem by the beginning of next year, however.

## Selling Kiss Abroad

• Continued from page 56

publishers tend to energize each other, he notes, understating the productive enmity which can exist between the two groups in such a situation.

The territories and firms of which he speaks? Pye Records and EMI Music in Britain; Vogue Records and Marouani in France; VIP Records and EMI Music in Holland; EMI Records and Intersong in Sweden, as in Denmark; Durium Records and Curci in Italy; and Bellaphon Records and Francis, Day & Hunter in Germany.

Tessler also used his trip to liaise between the disk firms and the movie distributors which Avco Embassy was setting up for the Kiss flick, retitled "Kiss And The Attack Of The Phantoms" for Europe. Cooperation between the two sides promises extra promotion mileage for everyone, he explains.

Finally, Tessler—whose previous experience directing the international operations of RCA Records and Motown has proved invaluable in his Aucoin role, he says—dropped in on European discos with "I Was Made For Lovin' You," informing deejays of its action in U.S. clubs. The result was heavy disco play for the record, capitalizing upon Continental deejays' readiness to program rock and pop items as well as mainstream disco material.

(No small consideration in all of the Aucoin efforts is the fact that a number of Casablanca licensees will lose their representation of the American label when their current deals expire. This is because of the Polygram Group's investment in and part-ownership of Neil Bogart's company, which calls for it to switch foreign licensing to Polygram affiliates as and when present arrangements run out. That licensees who know they will lose the label are still prepared to work hard on Kiss product says much for those firms, notes Tessler).

And the outcome of all this effort? Kiss is enjoying the first significant European sales action of its career, including first-time hits in France, Germany (where both the single and album have gone top 10) and Italy, plus heavy action in Holland, where "I Was Made For Lovin' You" still occupies the No. 1 spot. Britain, however, is a holdout: no hit.

At the same time, the current Kiss product is selling strongly in Australia and Japan (Tessler's strategy of feeding information to foreign licensees extended throughout the globe, though he did not visit those nations).

## Finnish Shock: Ruuskanen Quits

HELSINKI—In a surprise decision which has shaken the Finnish record industry, local veteran music man Osmo A. Ruuskanen is quitting Finnlevy after 25 years.

Calling the separation amicable, he says he's presently working on future plans, but expects to continue his association with the Finn-Scandia group in some form.

Ruuskanen was instrumental in launching rack-jobbing in Finland, plus a record club operation and, more recently, television-promoted records. Among the latter, the nine-volume "Finnhits" series has sold more than 800,000 units here.

Ruuskanen has worked in most areas of the music industry, including production, international a&r, marketing and music publishing, and was recently Finnlevy's marketing director.

Now the emphasis must be on following through with concert appearances, Tessler acknowledges. There are plans to extend Kiss' current tour of the U.S. to take in Japan, Australia and Europe next year, providing the logistics and costs can be worked out satisfactorily.

The problems of finding suitable venues in some of these territories remain, but Tessler accepts that live appearances are the only way to sustain the momentum that Aucoin, Casablanca and its foreign licensees have worked so hard to achieve this summer.

## Firms Join

• Continued from page 56

status of Morris and Maliphant continues here. It's suggested that the former intends to leave to join a competitor, though this had been denied by all concerned. Prior to helming Polydor, Morris was managing director of Phonogram U.K., where Maliphant was his deputy.)

Fine is expected to call for more imaginative and innovative marketing policies by both companies. He criticized the marketing standards of British record companies as "not very aggressive, and rather stereotyped," and affirmed that, in his view, marketing was a much more vital function than selling. He also claimed that television marketing in the U.K. had reached saturation point, and must ultimately be subject to the law of diminishing returns.

Fine, who has been with the Polygram Group for 28 years, was formerly managing director of Trutone Pty. Ltd., the Polygram operation in South Africa.

## Aussie Publisher

• Continued from page 57

with local budgets. Artists who are viable only in the domestic marketplace deserve as much attention as anyone else."

Not that Gilbey neglects the overseas artists represented by his company. Recent issue of local music papers have featured half-page adverts for both Rickie Lee Jones and Roger Voudouris, funded by ATV/Northern—a practice long ago abandoned by local publishers.

Currently in production is ATV/Northern's first album, by Tanks and produced by group leader, Paul Radcliffe. It's expected to be an internationally oriented album. At least there's no way that Chris Gilbey will believe anything else.



PRODIGAL RETURNS—RCA's "Nipper" looks on approvingly as Paul Anka, one of Canada's top singer/songwriter experts, cuts a birthday cake at a surprise party held recently on opening night of a week-long Toronto engagement.

## Canadian Exports: A Different Story?

By DAVID FARRELL

TORONTO—Canadian label executives and exporters are fighting back at the charge that huge amounts of recorded product manufactured here is flooding the U.K. and European markets, among others. They are claiming the so-called "Canadian connection" is being used as a scapegoat for sagging sales and overpriced product in the affected markets.

And, some exporters are charging that the majors here have mounted an all-out drive to stem the tide of exported disks in response to pressure from foreign affiliates.

"Canada's position in the export area has been sadly misrepresented," says Stan Kulin, senior vice president of CBS here. Although he was one of the first to see the potential of foreign export sales when he headed United Artists' Canadian operation, he now says that Canada's exports are small fry compared to other countries.

Canadian government statistics support the claim. During the period from January to April of this year—when the export controversy was at its peak—Canadian disk exports hit two million units with a value of \$4.5 million, while imports were given at close to 3.5 million units at a reported value of \$6.7 million.

Harvey Glatt, who runs Ottawa's cash one-stop (Billboard March 10, 1979), says the problem is "being blown entirely out of proportion."

"We're trying to be as cooperative as possible on what we export," Glatt says, "but it just seems that we are getting more publicity than other countries."

"Just the other day I was looking at a German importer's catalog and only one of the titles in his top ten was a Canadian pressing. The rest came from Israel and Portugal, but you don't hear about that in the trades."

A crackdown on parallel imports in various markets has caused exporters to change their operations, it is widely agreed.

Glatt's company has settled back into dealing cut-outs and handling Canadian productions abroad. So has Black & White Sales, said to have been the most prolific, and most profitable of the exporters dur-

ing the "low-balling" era. Exporters here now refuse to discuss their overseas operations for fear of further harassment.

"Even during the peak period for exports," says another exporter, who wants to remain unidentified, "our exports didn't match what was being pushed out of New York in a month."

"I know for a fact," he claims, "that a minimum of one million pieces a month is shipped from New York to the U.K., France, Germany, Sweden and Holland but nothing is said about this."

He says that Canadian exporters are now being pushed around by the Goliaths of the industry as a result of prior publicity.

He claims that major labels based here are "working with their affiliates abroad to hassle our accounts in Europe. They are attacking on all fronts, refusing to ship orders, threatening to cut off credit, and only half filling orders."

The record companies themselves claim ignorance of any coercive tactics, but a major retailer here agrees that the wheeling-dealing days are over for export.

"All the companies are laying back on deals now, except RCA," says Vito Ierullo, owner of Records On Wheels.

He says companies were offering 10% to 15% discounts on orders of 10,000 or more copies of one title, but these volume incentives have been withdrawn.

No one interviewed could or would offer a concrete theory as to why Canada was being singled out for its export role, except to suggest that the profitability and buoyancy of the Canadian market made it an easy scapegoat for home office woes.

In the past 12 months both Polygram and EMI substantially cut back licensed imports on German and U.K. releases due to a sagging Canadian dollar and increased tariffs. Some see this as a partial explanation for the crackdown on Canadian exports in those markets.

But the feeling now is that the export crackdown will enable labels abroad to concentrate on "the real issues . . . of their own profit and loss."







## This Week's Legal Action Jet-UA Suit Shifts Into Superior Court

By JOHN SIPPEL

LOS ANGELES—The arena for the legal brouhaha between Jet Music Inc., publishing arm of the Don Arden combine, and the United Artists Music and Records group, which spent eight months in Federal District Court here, has moved to local Superior Court.

Judge Vernon Foster Wednesday (8) granted a preliminary injunction, denying UA's move to bring the hassle to the American Arbitration Board.

The original pleading (Billboard, Nov. 18, 1978) sought \$10 million damages from UA Music and Record Group, UA Corp. and former president Artie Mogull, charging the defendants had generally mishandled Jet's musical copyrights.

The defendants allegedly failed to properly monitor what happened to Jet copyrights. Other charges: defendants overshipped albums based on actual records sales, gave away excessive number of promo albums, improperly handled returns, causing defective warped albums, and improperly accounted and inventoried stock in the field. Defendants were

accused of selling defectives and dumping albums at prices less than fair market value.

In 1979, the defendants countered that the plaintiff had not lived up to its part of the September 1975 pact, in that it had not turned over to UA new copyrights such as the compositions in the ELO album, "Discovery." Jet, according to the counter-complaint, had also notified international licensing and collection agencies that it was sole publisher of the material in the catalog and failed to list UA as a 50% copyright holder, as per the original agreement.

The recent local court filing was instituted to bolster Jet's attempt to keep the long smouldering quarrel between the two out of arbitration.

Early in 1979, UA had filed a petition with the federal court seeking to have the matter brought to arbitration. In May, that court denied the UA petition, stating that arbitration could be held only if both parties agreed. Both litigants then filed notices of appeal to the Circuit Court of Appeals for the Ninth District in June.

## Phillips Charges Breach Of Pact

MEMPHIS—Knox Phillips, son of music and recording pioneer Sam C. Phillips has filed suit in Chancery Court against the Amazing Rhythm Aces and three recording companies charging breach of contract.

Knox Phillips, an independent record producer and manager of his father's recording studio, asked \$80,000 and royalties from recordings.

Named defendants in addition to the Amazing Rhythm Aces are CBS Records, MCA Records, and ABC Records.

The suit says Phillips entered a contract with the Aces on Jan. 1, 1975, to produce their records and at the same time contracted with ABC Records to supply them the recordings.

In 1976, the suit contends, Phillips agreed to let the Aces contract directly with ABC, with the provision that he get a royalty from previous records and that ABC pay him \$40,000 in 1978 and \$40,000 on Feb. 1, 1979.

The suit charges Phillips has been paid neither the \$80,000 nor any royalties.

The three record companies were named defendants because CBS bought the Aces' contract from ABC in the spring of this year and MCA bought the assets of ABC Records in the spring of 1978.

## Legal Firm Suing

LOS ANGELES—Loeb & Loeb, industry legal firm here, has, through its assignee, Charles O. Woodward, filed suit in Superior Court here against James William Guercio and a number of his ancillary firms, alleging failure to pay legal fees of approximately \$51,000.

## Transcontinent: A 9th One-Stop

NEW YORK—Transcontinent Record Sales, Inc., is opening its ninth one-stop, Transcontinent of Maryland, in Baltimore.

"This is a major step in the accelerated expansion of Transcontinent Record Sales' operations along the East Coast," declares Leonard Silver, president of the company.

Silver has appointed George Zarembo, vice president of the firm's New Jersey operations, as regional vice president. His new duties include managing the New Jersey as well as the Maryland wholesale operations.

Transcontinent, which also operates the Record Theatre retail chain, operates one-stop and rack operations in Cincinnati, Dayton and Cleveland, Ohio; Union, N.J.; Albany, Syracuse, Rochester and Buffalo, N.Y., which is the corporate headquarters.

The new one-stop will be located at 7405 Liberty Rd., Baltimore 21207. Telephone is (301) 944-6911.

## Berliner Recalled

LOS ANGELES—The 50th anniversary of the death of Emile Berliner, inventor of the microphone in 1877 and the disk record a decade later, was commemorated Aug. 3. A German, Berliner immigrated to this country in 1870 where he subsequently established the Berliner Gramophone Co. RCA is a descendant of that fledgling firm.

## 'Some Love' Song Goes To Court

LOS ANGELES—Former Chicago bandleader Dan Belack, now doing business as Maryon Music, has filed suit in Federal District Court for the northern district of Illinois, charging the song, "Some Love," was infringed when recorded by Chaka Kahn.

Defendants include Warner Bros. Records, Warner Communications Inc., WEA, Warner Bros. Distribut-

ing Co., Mark Stevens, Traude Sapik by the administrator of her estate, Chaka Kahn Music, Careers Music, Arif Mardin and Kahn.

The pleading alleges that Keith Boyd Jr., composed "Some Love" in 1976 and assigned it to Maryon. Boyd in the same year taped his own performance of "Some Love," which, along with several other of his songs, he sent to Stevens, per the suit. The suit contends that Chaka Kahn Music registered the same song with Kahn, Stevens, Sapik and Poyd as co-authors.

Belack states Chaka Kahn Music was notified in January 1979 of Boyd's claim to sole copyright ownership.

The filing asks the court to enjoin defendants permanently from infringing and account to the plaintiff of the profits from the song and to pay damages up to \$50,000.

## Singer Carr Sued By BNB Managers

LOS ANGELES—BNB Associates Ltd., a local personal management office, wants Superior Court here to force Vikki Carr and a group of defendants to pay \$37,750 commissions allegedly owed.

The suit names as co-defendants Hartfield-Zody's, Vicar Entertainment, MGM and the MGM Grand Hotel, Dick Romaine and Regency Artists.

BNB alleges that Carr contracted in December 1978 to pay a 15% commission of gross monies she earned in her professional career as part of a five-year contract. She was to pay 10% commission on any job worked in Nevada.

Plaintiff claims she got \$50,000 for two weeks in January 1979 at the Fairmont Hotel, New Orleans; \$100,000 for doing tv commercials for Hartfield-Zody's; \$35,800 for a Procter & Gamble convention and \$100,000 for two weeks at the MGM Grand Hotel in Las Vegas.

## Disk Act Touring

LOS ANGELES—Motown artist Teena Marie is making her professional performing debut as the opening act on the current Shaun Cassidy tour. Marie has released one album, "Wild And Peaceful."

## LIGHTING, ETC.

**WANT TO MAKE A HEALTHIER PROFIT???**  
**JUST RECORDS & TAPES WON'T DO IT**  
**But Here's What Will!!!**  
Strobes, Mirror Balls, Color Organs, Op  
Lamps, Flicker Bulbs and CAN S, Lava Lites,  
Confetti Lites, Black Lites and so on... We  
got all these and more... like license, body  
tattoos and the hottest new em in town  
**DISCO VISORS (with lights)**  
**FAST SERVICE • GOOD FILL**  
**• FAIR PRICES**  
Call **DON** or **BEVERLY**  
Toll Free (800) 241-7327  
or collect in Ga. (404) 58-2895  
**SUNBELT DISTRIBUTING**  
3172 Oakcliff Ind. St., Atlanta, Ga. 30340  
P.S. Start thinking Christmas soon

## T-SHIRTS

**CUSTOM PRINTED T-SHIRTS. QUALITY**  
printing of your designs. Free details. The Square  
Circle, Dept. 2, Box 6942, Affton, MO 63123.

## T-SHIRTS REVERSE

Listed below are only a few of your favorite  
Rock T-Shirts which are available to the  
trade at once!!!

**Donna Summer**     **Waylon Jennings**  
**Steve Martin**     **Cher & Ladd**

Superman, Andy Gibb, Leif Garrett, Shaun Cassidy, Rolling Stones, Kiss (12 designs), Kansas, Linda Ronstadt, Blues Brothers, Village People, Jefferson Starship, Christie, Greg Allman, Commandores, Barry Manilow, Boston, ELO, Marshall Tucker Band, Sybers, Spinners, REO, ARS, Brick, Eldon Bishop, Meatloaf, Scott Bioa, Wings over the World, Grateful Dead.

It's plus profit time.  
Call collect: Barbara, Jesse or Barry  
(404) 427-7338 (800) 241-8207

TSC MFG.  
1097 Cobb Parkway  
Marietta, GA 30062  
Let us put a T-Shirt shop in your store.

## GOLDEN OLDIES

**OLDIES 50S, 60S, 70S, 100 DIFFERENT \$15.00.**  
200 different (\$33.00), 500 different \$100. Also want  
lists filled. Becky Overton, 64 West Quaker,  
Orchard Pk., N.Y. 14127.

**3,000 WEEKLY JUKEBOX RECORDS, 100**  
different \$11. Rock & Disco. List 25¢. A1's, 2249  
Cottage Grove, Cleveland Hts., OH 44118.

## PUBLICATIONS

**COUNTRY MUSIC ALMANACS. VOLUME**  
One (1922-43), Volume Two (1944-78) Chrono-  
logy, Greatest All-Time Hit Records, Charts,  
Performers, Songwriters. \$5.95 per volume, pre-  
paid. Faber, 3569 Cornwall, Lexington, Ky. 40503.

## MISCELLANEOUS

## MUSICAL "STINGS"

**68 short musical punctuations**  
on a 12-inch quality LP.

For radio/TV stations, audio/visual  
studios, recording studios. Perfect  
backgrounds from 4 to 62 seconds  
long, to highlight or emphasize. Use  
for "openers," "closers," "beds,"  
etc. **FREE DEMO.**

**GAMUT**  
**PRODUCTIONS**  
P.O. Box 376  
Barrington, Ill 60010

**TALENT FOR SALE**  
**PROFESSIONAL SERVICES**  
**POSTERS T-SHIRTS**

the Marketplace is  
open and your best  
buy is **BILLBOARD**

**CLASSIFIED**  
**PROFITABLE**  
**ADS**

Something to sell or something  
to tell, your message gets to  
over 100,000 readers weekly.

**Don't Miss Another Week!!!**

**CALL Leni Teaman (TOLL FREE)**

**800/223-7524**  
NOW to place your ad

## DISTRIBUTING SERVICES

### EXPORT ONLY

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 31 years of specialized service to record and tape importers throughout the world. Overseas Dealers and distributors only.

**ALBERT SCHULTZ, INC.**

116 W. 14th St., N.Y., N.Y. 10011  
Cable: ALBYREP     Telex: 236569  
(212) 924-1122

## MUSIC STREAMS INC.

One of the Largest Selections of Imports Available. Including:  
• Rock • Jazz • Pop • French Folk  
• Progressive European • French Singers  
• 7" and 12" Product  
• Color Vinyl and Picture Discs  
Services Include:  
• Free or Discounted Delivery  
• Low, Competitive Flexible Pricing  
• Liberal Return Policy  
• Fast, Reliable Service  
For free catalog (specify category) write or call (collect) 212-247-5870  
**161 WEST 54TH STREET • SUITE 1401**  
**• NEW YORK, NEW YORK 10019**  
**(212) 247-5670 Telex: 237906-MSI**

## RECORDING TAPE & ACCESSORIES

**24 HR. FREIGHT-PAID SERVICE**  
*Largest Selection at Lowest Cost Anywhere*  
**MAXELL • MEMOREX • SCOTCH • TDK**  
**• SONY • DURACELL • WATTS • DISC-**  
**WASHER • SOUND GUARD • SHURE**  
**• PICKERING • AUDIO TECHNICA • REC-**  
**OTON • EVEREADY • VID. TAPE • SAVOY.**  
**SEND FOR FREE CATALOG**  
**A.I. ROSENTHAL ASSOCIATES**  
Dept. B, 1035 Louls Dr., Warminster, Pa. 18974  
**DEALERS ONLY (215) 441-8900**

## MAKE MORE PROFIT . . .

. . . with our low prices, full return,  
and same day shipment on all major  
label LP's, 8-tracks, and cassettes.  
Top 1000 list updated weekly. Write:

### TOBISCO

6144 Highway 290 West  
Austin, TX 78735

## AIR CARGO

### CONFIDENTIAL!

TO: American Exporters & Foreign Buyers.  
We ship daily Music Industry products to  
every city in the world. Best freight rates,  
from New York & Los Angeles. Banking, in-  
surance, trade services, etc. . . . **VERY**  
**PERSONAL ATTENTION!**  
**BERKLEY AIR SERVICES**  
Contact: Bernard Kleinberg, Pres.  
Bldg. 80 POB 665, JFK Airport, NY 11430  
Ph. (212) 656-6066     TLX 425628

## PROFESSIONAL SERVICES

### THE WRAP PARTY

We Produce Parties for the  
Entertainment Industry.  
**JANICE BOROVAY**  
**PAM HAUSER**  
**(213) 655-4150**

MASTER TAPES WANTED FOR RECORD  
production. Send copies of your masters to:  
Equinox Records, Box 802, Memphis, TN 38101.

## BUSINESS OPPORTUNITIES

We need individuals to represent our business  
interests in major metropolitan areas  
worldwide. We produce and represent  
record, motion picture, television and  
theatrical productions.  
Investment required.  
**PRESSMAN COMMUNICATIONS NETWORK**  
Gary Worth Gott P.O. Box 1811 Miami, FL 33055

## SCHOOLS & INSTRUCTIONS

REI offers complete broadcast training, 15  
yrs. exp., thousands successfully trained.  
5 wk. FCC 1st phone, 6 wk. radio announc-  
ing—emphasis on creative commercial  
production. Student rooms at school. Call/  
write REI, 61 N. Pineapple Ave., Sarasota,  
FL 33577 (813) 955-6922.

## PROMOTIONAL SERVICES

EXCLUSIVE DISCO DJs ONLY—FREE  
newly released Disco Records—most major labels  
Dues required. 814-886-9931. D P A, 631 Front,  
Cresson, PA 16630

## Advertising Brings Results

# Billboard's Top Album Picks

© 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.

Billboard SPECIAL SURVEY For Week Ending 8/18/79

Number of LPs reviewed this week 53 Last week 33

## Pop

**TALKING HEADS—Fear Of Music, Sire SRK6076 (WB).** Produced by Brian Eno, Talking Heads. By far the group's strongest LP yet, this third album fully realizes the producing talents of Eno and the lyrical/musical abilities of the art rock/new wave band. The sensuous and subtle rhythms, applied sparingly in the past, as in "Take Me To The River" and "Psycho Killer," predominate here with "I Zimbra" and "Mind" merging into disco though they are plainly avant-garde. The centerpiece is "Life During Wartime," a chilling account of what life in the U.S. may be like in the next war. Despite more commercial instrumentation, David Byrne's vocals and lyrics can be as obtuse and irritating as ever.

**Best cuts:** "Life During Wartime," "Mind," "Air," "I Zimbra."

**Dealers:** Last LP went top 30 and produced a top 39 single with "Take Me To The River."

**RANDY NEWMAN—Born Again, Warner Bros. HS3346.** Produced by Lenny Waronker, Russ Titelman. This first LP in two years reasserts Newman's strength in black humor. His cutting, dirty, nasty, sick, sarcastic look at life through twisted imagery, overpowers the listener. Nothing is sacred in Newman's concept of what he can write about the there are a host of topics which he tackles with all the security of the financially heeled songwriter who doesn't have to worry about radio being offended by his words. He doesn't give a shit. Tough guys, homosexuals, greed, women, spies, all come under attack. The music plays second fiddle to the words and the rhythmic accompaniment is spare, lean and non-detracting from the words. Beware.

**Best cuts:** "It's Money That I Love," "Mr. Sheep," "The Story Of A Rock And Roll Band."

**Dealers:** Newman has a cult following which should respond to word of this LP's release, but be careful which track you play in-store. Several have problem words.

**MICHAEL JACKSON—Off The Wall, Epic FE35745.** Produced by Quincy Jones, Michael Jackson. Jackson's first solo album in several years mixes disco-rhythm material similar to the Jacksons' "Shake Your Body" with midtempo ballads reminiscent of the singer's early '70s pop and soul hits. But the emphasis is definitely on brassy arrangements: the Sea-wind Horns appear on all the cuts. Jackson's bell-clear vocal style is the album's most recognizable hook, as he tackles songs by Paul McCartney, Stevie Wonder, Carole Bayer Sager, Tom Bahler and Rod Temperton (Heatwave).

**Best cuts:** "Don't Stop 'Til You Get Enough," "Rock With You," "Get On The Floor," "Off The Wall," "Girlfriend," "It's The Falling In Love."

**Dealers:** The Jackson family is on a hot streak: "Shake Your Body" went platinum.

**WHA-KOO—Fragile Line, Epic JE36173.** Produced by Alan V. Abrahams. After a few albums on ABC, Wha-Koo (formerly the Big Wha-Koo) debuts on Epic with a smoothly flowing, cleanly produced album. David Palmer's lead vocals abound with a fierce energy that calls attention to the lyrics. Superb instrumentation comes from keyboardist Ron "Wizard" Franzen, drummer Eddie Tuduri and bassist Eric Gotthelf. The material is neatly balanced between driving uptempo and more midtempo ballads.

**Best cuts:** "Silken Chains Of Memory," "Camarillo," "Don't Say You Love Me," "After The Rapture."

**Dealers:** The band has a following.

## Soul

**ASHFORD & SIMPSON—Stay Free, Warner Bros. HS3357.** Produced by Nicholas Ashford, Valerie Simpson. Though five of the seven songs here are highly danceable, this is not just a disco album. The vocal talents of this duo are evident on every cut as their voices are striking whether in harmony or alone. Lyrics, especially on the breath-taking ballad "Follow Your Heart," can stand alone. In addition, such notable musicians as guitarists Eric Gale and Steve Khan and drummers Ralph MacDonald and Steve Gadd add to this LP's glossy sheen and professionalism. "Found A Cure" is moving up on the soul chart.

**Best cuts:** "Crazy," "Found A Cure," "Follow Your Heart," "Stay Free."

**Dealers:** Group's last effort went gold after doing well on pop and soul charts.

## Country

**CHARLEY PRIDE—You're My Jamaica, RCA AHL13441.** Produced by Jerry Bradley, Charley Pride. Pride sounds better than ever in this new collection, stronger vocally and with a fine selection of country songs. Production sparks with live wires of energetic instrumentation and the total result is a beautifully balanced package blending the best elements of country.

**Best cuts:** "What're We Doing Doing This Again," "No Re-

## Spotlight



**CHICAGO—13, Columbia FC36105.** Produced by Phil Ramone, Chicago. Obviously disheartened by criticism in recent years that the band has gone soft, there is more of a rock, blues and soul feel to this new Chicago effort. There is only one ballad ("Loser With A Broken Heart") but even this is delivered with punch. Fans of the straightforward Chicago will find "Street Player" and "Mama Take" more in keeping with the standard Chicago sound. The other eight cuts, however, show a distinct return to rock basics. Those who were hoping the group would go in a jazz direction will be disappointed as jazz is not emphasized. Instrumentation, vocals and production are as seamless as ever.

**Best cuts:** "Must Have Been Crazy," "Window Dreamin'," "Loser With A Broken Heart," "Street Player," "Life Is What It Is."

**Dealers:** Band consistently goes platinum and appeals to various age groups and musical tastes.

lief In Sight," "You're My Jamaica," "When The Goodtimes Outweighed The Bad."

**Dealers:** High-impact cover photography plus strong material should guarantee steady sales action.

## Disco

**GRACE JONES—Muse, Island ILPS9538.** Produced by Tom Moulton. Side one of this effort takes Donna Summer's "Bad Girls" one step further. An uninterrupted four song disco suite, Jones portrays a woman who brutalizes and humiliates her lover ("Sinning"). The man subsequently takes revenge on her ("Suffer") therefore leaving her alone and repenting ("Repentance"). A gospel feel meshed over a disco rhythm ("Saved") shows Jones turning to a higher force to help her mend her evil ways. Side two which is also all disco shows Jones back to her usual fiery self. Lyrics are better than the usual disco effort while music, vocals and production are all top notch.

**Best cuts:** Side one plus "The Messer" and "On Your Knees."

**Dealers:** Jones has her loyal following, so display.

## Jazz

**JEFF LORBER FUSION—Water Sign, Arista AB4234.** Produced by Jeff Lorber. After two albums on Inner City, keyboardist Lorber debuts on Arista with an energetic fusion LP that reflects a mixture of classy jazz and rock. The eight cuts range from r&b melodies to upbeat rhythmic ones. Lorber is assisted by a tight rhythm section consisting of bassist Danny Wilson and Dennis Bradford on drums. Special guests include Joe Farrell on flute and Freddie Hubbard on flugelhorn. In all, Lorber stresses pretty melodies, funky rhythms and inventive improvisations.

**Best cuts:** "Sparkle," "Water Sign," "Toad's Place."

**Dealers:** Lorber's last LP racked up impressive sales and chart numbers.

## First Time Around

**GARY NUMAN & TUBEWAY ARMY—Replicas, ATCO SD38117.** Produced by Gary Numan. Numan is a blonde young Englishman who looks and sounds like he might join Kraftwerk via a David Bowie cloning. He plays sparse, mechanical, precise and repetitive music over which he imposes otherworldly lyrics that deal with technological alienation. Ultimately the effect can be hypnotic, despite some of Numan's affectations. He writes some interesting songs, and with only bass and drums behind his keyboards and guitar, he comes up with some melodic, albeit strange sounding ditties.

**Best cuts:** "Praying To The Aliens," "When The Machines Rock," "I Nearly Married a Human," "Are 'Friends' Electric?"

**Dealers:** Don't discount Numan's potential.

**THE KORGIS—Warner Bros. BSK3349.** Produced by the Korgis. Judging by musical trends the Korgis—Britishers James Warren and Andy Davis, could be a sleeper. The album can best be described as a synthesis of modern pop and odd-ball humor evidenced in such titles as "Young 'N' Russian," "Chinese Girl" and "Dirty Postcards." The vocals, delivered in a low register, maximize the humor. Warren and Davis play a variety of instruments and get support from sidemen. The moods vary from romantically inclined themes and orchestrations to lush atmospheric productions.

**Best cuts:** "Young 'N' Russian," "If I Had You," "I Just Can't Help It," "Dirty Postcards."

**Dealers:** Play in-store

**SURRENDER—Capitol ST11938.** Produced by Terry Brown, Ken Morris. This five man band comes from the Ontario, Canada, area and plays a tasty jazz-funk influenced rock. The material here is written by the band itself, primarily by Alfie Zappacosta, who also sings and plays the guitar. Though the band can get loose and rock when it needs to, the primary emphasis here seems to be on the midtempo and ballads where the individual musicians can show off their not inconsiderable instrumental prowess. If fact if there is any weakness here it is on the rather pedestrian vocals.

**Best cuts:** "Nicole," "Young Seaman," "Some People," "Turn Down The Mission."

**Dealers:** The band may be a bit too mellow for current tastes, but good playing can never be denied.

## Billboard's Recommended LPs

### pop

**AC/DC—Highway To Hell, Atlantic SD19244.** Produced by Robert John Lange. Just as a tiger can't change its spots, this veteran Australian band can't change the style it has been playing since its inception. High energy, lowbrow heavy metal is what this quintet plays and it is played well. Outside of two blues flavored tunes each cut is uptempo in a Foghat/Foreigner vein. Without the visual stage antics of guitarist Angus Young, however, the pulverizing instrumentation and sameness of subject matter (girls) gets to be wearing. **Best cuts:** "If You Want Blood (You've Got It)," "Walk All Over You," "Night Prowler," "Highway To Hell."

**THE BLISS BAND—Neon Smiles, Columbia JC36070.** Produced by Geoff Westly. Westly takes over the production chores from Jeff Baxter on this second LP. Paul Bliss' vocals and keyboards smartly play off bass, guitars, and drums along with some sax riffs from Raphael Ravenscroft. The music has a driving beat propelling it but with solid melody lines as well. Bliss penned all tunes and gets the most mileage from them with his delivery. **Best cuts:** "Stagelight," "Chicago," "We Never Had It So Good."

**ROY WOOD—On The Road Again, Warner Bros. BSK3247.** Produced by Roy Wood. The former member of the legendary Move with Jeff Lynne several years ago, Wood has been an unrecognized quantity in the U.S. His mixture of mid-'60s pop with a '70s undertone puts him in the ELO/Wings league though Wood is far more abrasive with fewer smooth edges. "Keep Your Hands On The Wheel" is propelled by the ferocious drumming of Led Zeppelin's John Bonham. Renaissance's Annie Haslam guests on "Dancin' On The Rainbow's End" and "Way Beyond The Rain." **Best cuts:** "Keep Your Hands On The Wheel," "Dancin' On The Rainbow's End," "Wings Over The Sea."

**DANNY DOUMA—Night Eyes, Warner Bros. BSK3326.** Produced by Danny Douma, Nick Van Maarth. Douma, the former Big Wha-koo guitarist, goes solo with a set of rather tame songs neatly arranged and sung. Douma plays electric and acoustic guitar and is joined by Eric Clapton, Mick Fleetwood, John McVie, Christine McVie, Lindsey Buckingham and his own rocking band. **Best cuts:** "Carnival Boy," "Hurt To Pride," "Hate You," "Broken Wing."

**WILSON BROS.—Another Night, ATCO SD38116.** Produced by Kyle Lehning. Another dreamy, jazzy soft rock ensemble from Los Angeles comes up with catchy romantic ballads that suggest the Eagles on certain cuts. The gossamer backing vocals, muted saxes and lyric and melodic slant are firmly established in the blue-eyed soul groove. **Best cuts:** "Can We Still Be Friends," "Another Night."

**STEVENS & GRDNIC—Somewhere Over The Radio, Takoma TAK7067 (Chrysalis).** Produced by Ron Stevens. Former radio personalities Ron Stevens and Joy Grdnic (pronounced Grid-nick) turn in a comedy set which pokes fun at FM radio. The pair manage to lampoon everything from concert promotion advertising, Ted Nugent, punk rock, disco, disaster movies, radio news to speed reading courses, stereo store advertising and country rock. Three original songs are included which

send up various styles. Although not everything is hilariously funny, there is enough here to keep the listener entertained. **Best cuts:** Pick your own.

**ANACANI—Anahuac International ANC3904.** Produced by Jaime De Aguinaga. Born in Mexico, reared in California, the Lawrence Welk singing star impresses mightily with 10 tracks, all Latin songs sung feelingly in both English and Spanish. **Best cuts:** "Always In My Heart," "Come Closer To Me."

### soul

**ADC BAND—Talk That Stuff, Cotillion SD5216.** Produced by Johnnie Mae Matthews, Woody Wilson. Think of the ADC Band as Rose Royce with the brakes off. This second album features much of the bright, brass-powered funk that characterized their first effort, with the forceful vocals of Audrey Matthews leading the way on material like "Eaves Dropper," "At The Party" and "Midnite Creeper." The punchy percussion and chant vocals in back add to the party mood. **Best cuts:** Those cited.

**KILO—Stax STX4125 (Fantasy).** Produced by Kilo, Ron Williams. This Memphis combo features so it's no surprise that the album showcases soulful vocalizing, subtle harmonies and some thoughtful material, both upbeat and downtempo. The mood is mainstream r&b, exemplified by "Devil's Eye," "Fire, Fire, Fire" and "Days," and there's some fine sax and keyboards work. **Best cuts:** Those cited.

**D.V. WRIGHT—We're Still Together, Hi HLP6011 (Cream).** Produced by Willie Mitchell. Wright sings in the B.B. King/Bobby Bland blues genre. The Memphis String Symphony and use of horns complements the rhythm section. Mitchell's production is on the economic side which enhances Wright's vocals. **Best cuts:** "We're Still Together," "Baby, Baby, Baby," "The Hurt Is On."

### country

**BOB NOLAN—The Sound of A Pioneer, Elektra GE212.** Produced by Snuff Garrett. An original member of the Sons of the Pioneers, along with Roy Rogers and Tim Spencer, Nolan hasn't recorded since 1957. Garrett's production is smooth, featuring many of Nolan's most notable tunes. Marty Robbins duets with Nolan on "Man Walks Among Us." **Best cuts:** "Tumbling Tumbleweeds," "Cool Water," "Ride Me Down Easy."

### disco

**ORIGINAL MOTION PICTURE SOUNDTRACK—Nocturna, MCA MCA24121.** Produced by Reid Whitelaw, Norman Bergen. This double-pocket soundtrack to the forthcoming "Nocturna" flick features performances by Gloria Gaynor ("Love Is Just A Heartbeat Away"), Vicki Sue Robinson ("Nighttime Fantasy") and other tracks by the Heaven 'N' Earth Orchestra and Chorus, Moment Of Truth and Jay Siegel. Don Renaldo's strings and horns complements the rhythm unit. **Best cuts:** "Love Is Just A Heartbeat Away," "Nighttime Fantasy."

**JOEL DIAMOND EXPERIENCE—Casablanca NBLP7168.** Produced by Joel Diamond. The former publishing executive and Engelbert Humperdinck producer turns in his second album as a disco music maker. The sound is heavy on the percussive side with keyboards, bass, sax and guitar playing integral parts. Female vocals, somewhat suggestive, comes from various backing singers. **Best cuts:** "Music Machine, (In And Out)," "Finger Snaps."

**REVANCHE—Music Man, Atlantic SD19245 (WEA).** Produced by Jacques Fred Petrus. Mauro Malavasi is the brains behind this Italian produced set of four lengthy cuts that show off his talents as composer, arranger and keyboard artist. Despite its foreign origins, the use of lots of horns and conga rhythms take this away from the cookie cutter Eurodisco mold and give it character. The mix is smoother than most, and there's a tendency toward soul throughout. **Best cuts:** "Music Man," "Revenge."

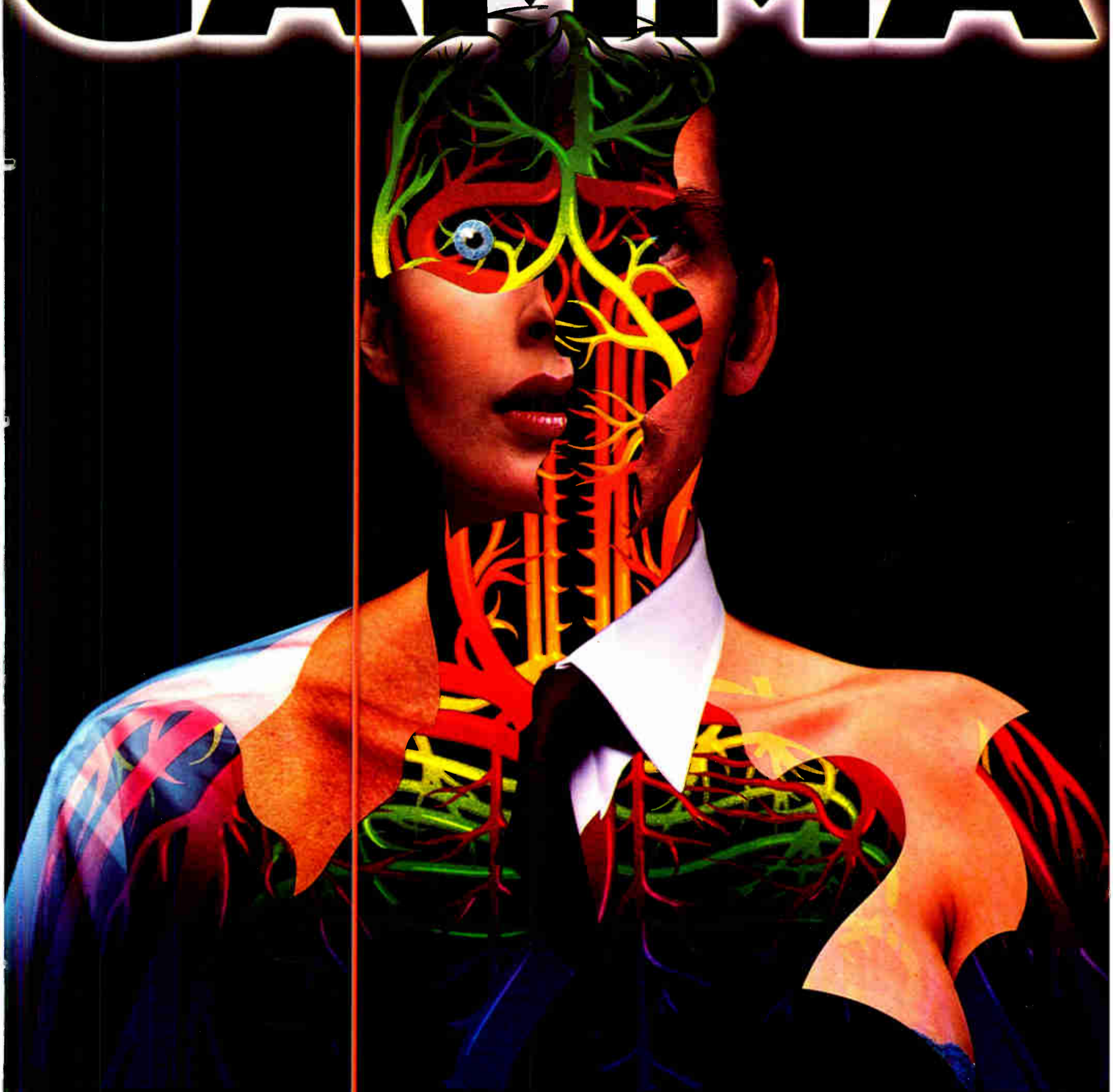
**HOTT CITY—Ain't Love Grand, Butterfly FLY 3101 (MCA).** Produced by Jeffrey Parsons, Jeffrey Steinberg. This studio creation out of Detroit features uncredited femme vocals across a clutch of perky if predictable disco workouts. Driving rhythms and pounding percussion predominate, with the sound rough and raunchy on the second side and sweet and rather old-fashioned on the first. **Best cuts:** All side two.

**ORS—Body To Body Boogie, Salsoul SA8522.** Produced by Anthony Monn. ORS stands for the Orlando Riva Sound. This disk is an example of what is currently coming out of the Munich disco making machine. More metallic and not as fast (fewer beats per minute) than most American efforts, this record has an almost mellow feel to it as it restates the usual disco elements: metronomic beat, washes of strings, percussion interludes, and female vocals. **Best cuts:** Side 1, "Disc Mussorsogsky."

(Continued on page 67)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtenman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

# GAMMA



HIGH ENERGY ROCK AND ROLL.  
THE DEBUT ALBUM OF **GAMMA** FEATURING **RONNIE MONTROSE**

(6E-219)



On Elektra Records and Tapes  
© 1979 Elektra/Asylum Records A Warner Communications Co.

World Radio History

Produced by Ken Scott for KoMoS Productions Inc.  
Direction: Bill Graham Management

BEST  
SINGLE  
YET!

*GUESS WHO LOVES YOU*

*inergi*

*PRODUCED BY VINCENT KICKERILLO  
FOR INERGI PRODUCTIONS.*

*MARY K MILLER* **RCA**

PHOTOGRAPH BY KENT KNUDSON

World Radio History

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 8/18/79

Number of singles reviewed  
this week **87** last week **84**

© 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.

## Pop

**DONNA SUMMER—Dim All The Lights (3:55);** producers: Giorgio Moroder, Pete Belotte; writer: Donna Summer; publisher: Sweet Summer Night, BMI. Casablanca NB2201. Third single from Summer's "Bad Girls" LP is another potential chart-topper judging by the melodic beat and smooth vocal. Not as brash as "Hot Stuff" or "Bad Girls," the track is a catchy love song with some exceptional synthesizer work.

**JOHN STEWART—Midnight Wind (3:27);** producer: John Stewart; writer: J. Stewart; publishers: Rugie/Stigwood (Unichappell), BMI. RSO RS1000. Stewart follows up his top five "Gold" with a haunting track and again features Stevie Nicks in a supporting vocal role. The track has a folk/rock flavor and a guitar-powered driving beat.

**ABBA—Voulez-Vous (5:08);** producers: Benny Anderson, Bjorn Ulvaeus; writers: Benny Anderson, Bjorn Ulvaeus; publisher: Artwork, ASCAP. Atlantic 3609. The foursome shoots for its 10th top 20 hit with this driving rhythm number which features intriguing, almost Russian-sounding musical accents. The brassy backup instrumentation makes this one of the group's most dynamic tracks.

**CHICAGO—Must Have Been Crazy (3:25);** producers: Phil Ramone, Chicago; writer: D. Dacus; publisher: Donnie Dacus, ASCAP. Columbia 111061. The veteran group's latest doesn't have its trademark brassy pop punch; instead it has a funky, guitar-dominated Southern California rock approach. Chicago's familiar vocal harmonies at the tag give it a distinctive hook.

## recommended

**EDDIE MONEY—Get A Move On (3:36);** producers: Bruce Botnick, Eddie Money; writers: E. Money, P. Collins, L. Chate; publishers: Grajonca, BMI. Cavalex ASCAP. Columbia 111064.

**K.C. AND THE SUNSHINE BAND—Please Don't Go (3:43);** producers: Casey, Finch; writers: H. W. Casey, R. Finch; publishers: Sherlyn, Harrick, BMI. TK. TKX1035.

**NICK GILDER—Electric Love (3:09);** producer: Peter Coleman; writers: Gilder, McCulloch; publisher: Beechwood, BMI. Chrysalis CHS2357.

**THE KINKS—A Callon Of Gas (3:41);** producer: Ray Davies; writer: Ray Davies; publisher: Davray, PRS. Arista AS0448.

**BLUE OYSTER CULT—In Thee (3:48);** producer: Tom Werman; writer: A. Lanier; publisher: B. O'cult, ASCAP. Columbia 111055.

**KARLA BONOFF—Trouble Again (3:36);** producer: Kenny Edwards; writers: K. Bonoff, K. Edwards; publisher: Seagrape, BMI. Columbia 111041.

**MOON MARTIN—Rolene (3:20);** producer: Craig Leon; writer: Moon Martin; publisher: Rockslam, BMI. Capitol P4765.

**LOUISE GOFFIN—Remember (Walking In The Sand) (3:41);** producer: Dann Kortchmar; writer: George Morton; publishers: Trio/Robert Mellin/Tender Tunes, BMI. Asylum E46521A.

**POUSETTE-DAR BAND—For Love (2:40);** producer: Norbert Putnam; writer: David Finnerty; publisher: Closed Door, ASCAP. Capitol P4764.

**DAVID CASSIDY—Hurt So Bad (3:03);** producer: Robert Appere; writers: Tddy Randazzo, Bobby Hart, Robert Wilding; publisher: Vogue, BMI. MCA 41101.

**PAT TRAVERS—Room Boom (Out Go The Lights) (3:20);** producers: Pat Travers, Tom Allom; writer: Stan Lewis; publisher: Arc, BMI. Polydor PD2003.

**THE LAUGHING DOGS—Get 'Im Outa Town (3:04);** producer: Bruce Botnick; writers: R. Carle, J. Leonard; publishers: Blackwood/Mogus-Jocus/We, BMI. Columbia 111059.

**THE CLASH—I Fought The Law (2:38);** producers: The Clash, Bill Price; writer: S. Curtis; publisher: Acuff-Rose, BMI. Epic 9-50738 (CBS).

**MICK TAYLOR—Leather Jacket (3:39);** producer: Mick Taylor; writer: M. Taylor; publisher: Jaspas Anstalt, ASCAP. Columbia 111065.

**THE DIRT BAND—In Her Eyes (3:45);** producers: Jeff Hanna, Bob Edwards; writer: R. Roberts; publisher: Stephen Stills, BMI. United Artists UAX1312Y.

**THE RUBINOOS—I Wanna Be Your Boyfriend (3:16);** producers: Matthew King Kaufman, Gary Phillips; writers: T. V. Dunbar, J. W. Gangway; publisher: Eau d'Yeah. Beserkley B46518A (Elektra/Asylum).

**ALFIE DAVIDSON—Love Is Serious Business (3:35);** producers: Bruce Kapler, Alfie Davison; writers: Alfie Davison, Ted Lehrman, Libby Bush; publishers: Brookside/Ceburg, ASCAP. Mercury 76001.

## Soul

**RAYDIO—More Than One Way To Love A Woman (3:32);** producer: Ray Parker Jr.; writer: Ray Parker Jr.; publisher: Raydiola, ASCAP. Arista AS0441. Following on the heels of the highly successful "You Can't Change That," this is a mid-tempo disco number with laidback vocal that fits the mood of the disk.

**CON FUNK SHUN—(Let Me Put) Love On Your Mind (3:50);** producers: Con Funk Shun, Skip Scarborough; writers: F. Pilat, Con Funk Shun; publisher: Val-De-Joe, BMI. Mercury 76002. Band promises to continue with its string of soul hits with this haunting ballad. In addition to a good hook, the guitar work is a plus.

**ARETHA FRANKLIN—Ladies Only (5:35);** producers: Charles Kipps, Van McCoy; writer: Aretha Franklin; publisher: Pundit, BMI. Atlantic 3605. Despite the soft opening, this song is a pulsating disco number. As can be expected, Franklin's vocals are outstanding as she injects each line with her own personality.

## recommended

**FUNKADELIC—(Not Just) Knee Deep—Part 1 (4:25);** producer: Dr. Funkenstein; writer: George Clinton; publisher: Mal-Biz, BMI. Warner Bros. WBS49040.

**KOOL & THE GANG—Ladies Night (3:32);** producer: Emir Deodato; writers: George M. Brown, Kool & Gang; publishers: Delightful/Gang, BMI. De-Lite DE801.

**EDDIE HENDERSON—Runnin' To Your Love (4:05);** producer: Skip Drinkwater; writer: Patrice Rushen; publisher: Baby Fingers, ASCAP. Capitol P4760.

**CISSY HOUSTON—Warning—Danger (This Love Affair May Be Hazardous To You) (3:40);** producer: Michael Zager; writers: A. Fields, D. Frank, C. Houston; publisher: Sumac, BMI. Columbia 111058.

**DYNASTY—I Don't Want To Be A Freak (But I Can't Help Myself) (3:25);** producer: Leon Sylvers; writers: L. Sylvers, N. Beard, D. Griffey; publishers: Spectrum VII/Rosy, ASCAP. Solar JH11694 (RCA).

**LONNIE LISTON SMITH—A Song For The Children (3:56);** producers: Bert deCoteaux, Lonnie Liston Smith; writer: M. Miller; publishers: Echoes of the Cosmos/Chappell, ASCAP. Columbia 111057.

**AQUARIAN DREAM—Are You Ready For Love (3:57);** producer: Jeff Lane; writers: P. Bellette, J. Rix; publisher: Leeds, ASCAP. Elektra E46523A.

**BUNNY SIGLER—Glad To Be Your Lover (3:36);** producer: Bunny Sigler; writers: B. Sigler, P. Hurtt; publisher: Assorted, BMI. Gold Mind G74020 (Salsoul).

**SHIRLEY BROWN—After A Night Like This (3:35);** producers: David Porter, Lester Snell Jr.; writers: T. Jarrett, C. Marshall; publishers: Stax/Poncello/Forest-Wolf, ASCAP. Stax STX3222AS (Fantasy).

**DOLLY PARTON—Sweet Summer Lovin' (3:17);** producers: Dean Parks, Gregg Perry; writer: B. Tosti; publisher: Song Yard, ASCAP. RCA PB11705. Hotter than ever, Dolly continues her streak with a sweet summer sound. Flowing production includes banjo and flutes with an uptempo beat. Lifting vocal highlights the track.

**RONNIE McDOWELL—Love Me Now (3:30);** producer: Buddy Killen; writer: P. Kelly; publisher: Tree, BMI. Epic 950753. Emotion-laden ballad is perfect vehicle for the expressive and sensitive vocal rendition that McDowell provides. Soaring background chorus and solid production make this a standout single.

**LARRY GATLIN AND THE GATLIN BROTHERS BAND—All The Gold In California (2:37);** producers: Larry Gatlin-Steve Gatlin-Rudy Gatlin; writer: Larry Gatlin; publisher: Larry Gatlin Music, BMI. Columbia 111066. An unusual ballad gets the full-throated Gatlin Brothers treatment. Gatlin's strong voice soars effectively, sided by the closeknit family harmony and a robust instrumental buildup.

a firm sense of the traditional. His style leans toward the softer, more romantic form. Best cuts: "Hard To Raise a Family Today," "The Devil," "Mother-In-Law."

**JIMMY RANEY—Too Marvelous For Words, Biograph BLP12060.** Reissue produced by Arnold S. Caplin. The late French tenor saxophonist Bobby Jaspar shares this showcase with the gifted Kentucky-born guitarist. It's a beautiful program comprising 12 well-known standards and, although taped in Paris 25 years ago, every chorus, every measure, is up to 1979 standards. Best cuts: "Imagination," "What's New," "Too Marvelous For Words."

**AL COHN—Be Loose, Biograph BLP12063.** Reissue produced by Arnold S. Caplin. Recorded in New York in 1956, these 10 tracks display Cohn's ever-agreeable tenor pipe with Frank Rehak's trombone and a splendid rhythm section in which the late Osie Johnson's drums are prominent. Cohn blows great gobs of good jazz on three originals and seven worthy

## recommended

**LOUISE MANDRELL—I Never Loved Anyone Like I Love You (3:36);** producer: Buddy Killen; writer: R.C. Bannon; publisher: Warner-Tamerlane, BMI. Epic 950752.

**JIM CHESNUT—Let's Take The Time To Fall In Love Again (2:25);** producer: Don Powell; writer: Jim Chesnut; publisher: Acuff-Rose, BMI. MCA/Curb 41106.

**JERRY REED—Hot Stuff (2:30);** producers: Jerry Reed & Chip Young; writer: Jerry Hubbard; publisher: Vector, BMI. RCA JH11698.

**HANK THOMPSON—I Hear The South Callin' Me (2:18);** producer: Larry Butler; writer: R.C. Bannon/John Bettis; publisher: Warner-Tamerlane/Sweet Harmony, BMI/ASCAP. MCA 41079.

**ROY ACUFF—Freight Train Blues (2:02);** producer: Wesley Rose; writer: traditional; publisher: Acuff-Rose, BMI. Elektra E46515.

**JERIS ROSS—Little Bit More (2:59);** producer: Jack Ross; writer: Bobby Gosh; publisher: Gosh, ASCAP. Door Knob DK9108.



## recommended

**SANTA ESMERALDA—Another Cha Cha (4:15);** producers: Nicolas Skorsky, Jean Manuel De Scarano; writers: J. Goings, N. Skorsky, J. M. De Scarano; publishers: Cafe Americana/O.P. Artemis B.V.), ASCAP. Casablanca NB1007.

**HANK BALLARD AND THE MIDNIGHTERS—Freak Your Boom Boom (Part 1) (3:35);** producers: Luther Dixon, Hank Ballard; writer: H. Ballard; publishers: Ludix/On The Money, BMI. LeJont 5N34004 (London).

## Adult Contemporary

**RANDY GOODRUM—Blue River Of Tears (3:29);** producers: Matthew McCauley, Fred Mollin; writer: R. Goodrum; publishers: Chappell/Sailmaker, ASCAP. Arista AS0429.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

Continued from page 62

### jazz

**GARY BURTON/CHICK COREA—Duet, ECM11140 (WB).** Produced by Gary Burton, Chick Corea. Corea and Burton are back together again with this delightful piano/vibraphone collaboration. Recorded without noise reduction or studio gimmicks, both players deliver inspired, flawless chamber jazz performances on the nine compositions. The cerebral, almost wandering music is in keeping with Corea's return to solo or duo efforts. Best cuts: "Song To Gayle," "La Fiesta," "Duet Suite."

**BOBBI HUMPHREY—The Good Life, Epic JES35607.** Produced by Ralph MacDonald, William Eaton. Choosing stronger material, trying new arrangers and achieving a more rhythmic, gutsy sound might lift Humphrey out of the lethargy too many cuts on her LPs display. Here she offers six tracks, all overlong. But her flute is attractive despite the dull tunes she gamely tackles. Best cuts: "Living For The Music," "Years From Now."

**RICHIE COLE—Keeper Of The Flame, Muse MR5192.** Produced by Mitch Farber. Taped last September in New Jersey, this LP comprises seven tunes and two vocals by the late Eddie Jefferson. But it is Cole's frenetic alto sax stylings which spark the LP. He is backed by a four-man rhythm section. Boppish in character, Cole is a spirited, daring stylist, and the tunes he performs are all excellent. Best cuts: "Holiday For Strings," "As Time Goes By," "I Can't Get Started."

**BOBO—Columbia JC36108.** Produced by Willie Bobo, Stan Silverberg. Ten man group, which includes percussionist Willie Bobo, displays a flair for commercial Latin and soul flavored jazz. Six of the eight cuts feature the vocals of Errol Knowles. These cuts have the feel of a Santana or Tower of

Power work. The other cuts ("Palos," "Reason For Livin'") are more jazz-oriented. Horn section is outstanding as is the guitar work of Roland Bautista and Abel Zarate. Best cuts: "Palos," "Comin' Over Me," "Reason For Livin'," "Latin Lady (Cecilia's Song)."

**RED RODNEY—Home Free, Muse MR5135.** Produced by Bob Porter. A voice from the distant past is heard again bebopping through six tracks in a fly little sextet which reminds one of the 1940s. Rodney's trumpet is spectacularly backed by Richie Cole's alto, David Schmitter's tenor and three rhythm. There's strong nostalgia here—and a happy mood. Best cuts: "Out Of Nowhere," "All The Things You Are."

**ETTA JONES—If You Could See Me Now, Muse MR5175.** Produced by Houston Person. After more than 30 years as a professional, Jones continues to sing well. Her choice of songs is admirable, too. Backed by a sextet, she grooves elegantly, exhibiting power, range and sensitivity with producer Person contributing fine rate tenor bits. All six tunes are welcome evergreens. Best cuts: "I Saw Stars," "Ghost Of A Chance," "The Way We Were."

**BUSTER WILLIAMS—Heartbeat, Muse MR5171.** Produced by Elliot Meadow. Here is an adventurous, innovative entry, unlike any other jazz LP issued this month. Williams is a bassist of uncommon talent, and the tracks which co-feature Gail Dixon on violin and Pat Dixon on cello come off particularly well. This is not jazz in the traditional sense of the term, but it is a fresh and provocative sound deserving of wide acceptance. Best cuts: "Shadows," "Pygmie Lullaby."

**EDDIE KIRKLAND—The Devil And Other Blues Demons, Trix 3308.** Produced by Eddie Kirkland and Pete Lowry. Blues guitar is Kirkland's forte (he backed Otis Redding and John Lee Hooker at various periods), but he's also a rather commanding singer and performer, as these 13 cuts attest. Kirkland is distinctive in his phrasing and approach to blues, but he has



## Country

a firm sense of the traditional. His style leans toward the softer, more romantic form. Best cuts: "Hard To Raise a Family Today," "The Devil," "Mother-In-Law."

**JIMMY RANEY—Too Marvelous For Words, Biograph BLP12060.** Reissue produced by Arnold S. Caplin. The late French tenor saxophonist Bobby Jaspar shares this showcase with the gifted Kentucky-born guitarist. It's a beautiful program comprising 12 well-known standards and, although taped in Paris 25 years ago, every chorus, every measure, is up to 1979 standards. Best cuts: "Imagination," "What's New," "Too Marvelous For Words."

**AL COHN—Be Loose, Biograph BLP12063.** Reissue produced by Arnold S. Caplin. Recorded in New York in 1956, these 10 tracks display Cohn's ever-agreeable tenor pipe with Frank Rehak's trombone and a splendid rhythm section in which the late Osie Johnson's drums are prominent. Cohn blows great gobs of good jazz on three originals and seven worthy

standards. Best cuts: "When Day Is Done," "Singing The Blues."

**THE PENTAGON—Inner City 6009.** Produced by Kiyoshi Itoh, Yasohachi Itoh. Boppish session from 1976 offers six tracks by a combo comprising Cedar Walton, Sam Jones, Clifford Jordan, Billy Higgins and Ray Mantilla. It's a refreshing, recommendable album simply because the participants do their thing naturally, relying on natural sounds and attractive tunes. Best cuts: "D.B. Blues," "Manteca," "Darn That Dream."

**MIKE NOCK—Climbing, Tomato TOM8009.** Produced by Marty Cann. Seven unknown songs, none destined to be memorable, make up this January 1979 performance by the New Zealand keyboardist. John Abercrombie chips in electric mandolin and electric guitar bits; others include Tom Harrell, David Friesen and Al Foster. Best cut: "Blue Monastery."

## N.Y. Office For Front Line Mgt.

Continued from page 10

producing with Robert Evans. The LP will be issued in May 1980 on Full Moon/Asylum. Past Full Moon product has been distributed by Epic.

Klenfner states that he will be bringing clients to the Front Line organization, though he declines to

name them. The firm, founded in 1973, manages seven top rock acts: the Eagles, Steely Dan, Boz Scaggs, Jimmy Buffett, Dan Fogelberg, J.D. Souther and Michael McDonald of the Doobie Brothers.

The Full Moon roster consists of Fogelberg, Souther, Amazing Rhythm Aces, Airborne and Tonio K.





He's Got  
The  
Touch

Feel It UA-LA973-H

A New Album By Noel Pointer

On United Artists  Records and Tapes

World Radio History

© 1973 UNITED ARTISTS RECORDS, INC. A DIVISION OF UNITED ARTISTS CORP. ALL RIGHTS RESERVED. UA-LA973-H. A TRADEMARK OF UNITED ARTISTS CORP. ALL RIGHTS RESERVED. UNITED ARTISTS CORP. IS A MEMBER OF THE UNITED ARTISTS CORPORATION OF LIMITED LIABILITY COMPANIES. ALL RIGHTS RESERVED. UNITED ARTISTS CORP. IS A MEMBER OF THE UNITED ARTISTS CORPORATION OF LIMITED LIABILITY COMPANIES. ALL RIGHTS RESERVED.

**FIRST THE SINGLE, THEN THE ALBUM  
AND NOW THE TOUR. ALL BRAND NEW FROM...**



**Here's The Records' Vinyl...**



The album VA13130

**"The Records." The Records debut album featuring the single "Starry Eyes" and nine more great songs. The first 25,000 copies include a free 7" disc with 4 extra songs. Out now on Virgin.**

Produced by Robert John Lange, Tim Friese-Greene  
with contributions from Muv Gower, Will Birch, Dennis Weinstein



The single VA62000

**...and here's The Records' Tour...**

Sun.,	Aug. 19	The Past Times	Amityville, NY	Thurs.,	6	Stage West	W. Hartford, CT**
Wed.,	22	Stage East	Syracuse	Fri.,	7	Bottom Line	New York
Thurs.,	23	J. B. Scotts	Albany, NY	Sat.,	8	Bottom Line	New York
Fri.,	24	Central Park	New York*	Mon.,	10	Agora	Cleveland
Sat.,	25	Lupos Heartbreak	Providence, RI	Tues.,	11	El Macombo	Toronto
Sun.,	26	Stage 1	Buffalo	Wed.,	12	El Macombo	Toronto
Tues.,	28	Paradise Theatre	Boston	Fri.,	14	Cornell University	Ithaca, NY**
Wed.,	29	Toad's Place	New Haven	Sat.,	15	Great Adventureland	Jackson, NJ**
Thurs.,	30	Bayou	Washington D.C.	Wed.,	19	Punch & Judy Theatre	Detroit
Fri.,	31	Calderone	Hempstead, NY**	Thurs.,	20	Park West	Chicago
Sat.,	Sept. 1	Paramount	Asbury Park**	Sat.,	22	University of Minnesota	Minneapolis
Sun.,	2	Alexanders	Brownsville, NJ	Tues.,	25	Mississippi Nights	St. Louis
Tues.,	4	Good Times Cafe	Poughkeepsie	Wed.,	26	One Block West	Kansas City
Wed.,	5	Syracuse University	Syracuse				

\*with The Cars  
\*\*with Joe Jackson  
Dates may be subject to change.

To be announced...  
Houston, Austin, Dallas, Los Angeles, San Francisco, Vancouver

Virgin Records & Tapes  
Distributed by Atlantic Records

World Radio History





Copyright 1979, Billboard Publications, Inc. All rights reserved. This publication may be reproduced in whole or in part without the written permission of the publisher. The information contained herein is for general information only and is not intended to constitute an offer of securities or other financial products. Recording Industry Assn. of America seal of approval available and optional to all manufacturers.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	1	8	THE KNACK Get The Knack Capitol SD 11948	▲	7.98	7.98	7.98	36	37	20	G.Q. Disco Night Arista AB 4225	●	7.98	7.98	7.98	71	67	17	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98
2	2	15	DONNA SUMMER Bad Girls Casablanca NBLP 2 7150	▲	13.98	13.98	3.98	★	39	8	BRAM TCHAIKOVSKY Strange Man, Changed Man Polydor/Radar PD1 6211	7.98	7.98	7.98	72	73	16	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	7.98	7.98	7.98	
3	3	21	SUPERTRAMP Breakfast In America A&M 3708	▲	7.98	7.98	7.98	★	42	14	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T-583 (RCA)	7.98	7.98	7.98	73	62	76	VAN HALEN Warner Bros. BSK 3075	▲	7.98	7.98	
★	4	8	CARS Candy-O Elektra SB 507	▲	8.98	8.98	8.98	39	40	12	SWITCH Switch II Gordy G7 988 (Motown)	7.98	7.98	7.98	★	82	3	MICHAEL HENDERSON Do It All Buddah BDS 5719 (Arista)	7.98	7.98	7.98	
5	5	9	TEDDY PENDERGRASS Teddy P.L.R. F2-36003 (CBS)	▲	8.98	8.98	8.98	★	46	20	SPYRO GYRA Morning Dance Infinity INF 9004 (MCA)	7.98	7.98	7.98	75	78	16	WAYLON JENNINGS Greatest Hits RCA AHL1 3378	●	7.98	7.98	
★	6	10	EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	▲	8.98	8.98	8.98	★	45	5	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98	★	103	5	MASS PRODUCTION In The Purest Form Cotillion SD 5211 (Atlantic)	7.98	7.98	7.98	
★	7	9	ELECTRIC LIGHT ORCHESTRA Discovery Jet F2 35769 (CBS)	▲	8.98	8.98	8.98	42	43	15	BLACKFOOT Strikes Atco SD 38112 (Atlantic)	7.98	7.98	7.98	★	88	9	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98	
★	9	8	THE WHO The Kids Are Alright MCA 2-11005	●	12.98	12.98	2.98	43	44	15	JAMES TAYLOR Flag Columbia FC 36058	8.98	8.98	8.98	78	80	19	JOURNEY Evolution Columbia FC 35797	●	8.98	8.98	
9	8	26	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	▲	8.98	8.98	8.98	★	51	14	MINNIE RIPERTON Minnie Capitol SO 11936	7.98	7.98	7.98	79	79	11	THE JONES GIRLS The Jones Girls P.L.R. J2 35757 (CBS)	7.98	7.98	7.98	
★	13	15	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	●	8.98	8.98	8.98	★	49	19	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	★	90	13	FLASH IN THE PAN Epic JE 36018	7.98	7.98	7.98	
★	12	14	JOHN STEWART Bombs Away Dream Babies RSO RSL 3051	●	8.98	8.98	8.98	46	47	48	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	81	83	14	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98	
★	21	5	NEIL YOUNG Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	●	8.98	8.98	8.98	47	48	7	BLUE OYSTER CULT Mirrors Columbia JC 36009	7.98	7.98	7.98	82	66	8	WILLIE & LEON One For The Road Columbia KC2-36064	●	13.98	13.98	
13	10	8	WINGS Back To The Egg Columbia FC 36057	▲	8.98	8.98	8.98	★	54	10	GERRY RAFFERTY Night Owl United Artists UALA 958	7.98	7.98	7.98	83	75	26	SISTER SLEDGE We Are Family Cotillion COT 5209 (Atlantic)	▲	7.98	7.98	
★	18	4	KINKS Low Budget Arista AB 4240	7.98	7.98	7.98	49	19	13	ANITA WARD Songs Of Love Juana 20004 (TK)	7.98	7.98	7.98	84	85	43	BILLY JOEL 52nd Street Columbia FC 35609	▲	8.98	8.98		
15	11	8	DIRE STRAITS Communicue Warner Bros. HS 3330	●	8.98	8.98	8.98	50	31	11	KANSAS Monolith Kirschner FZ 36008 (CBS)	8.98	8.98	8.98	85	89	5	SUN Destination Sun Capitol SF 11941	7.98	7.98	7.98	
16	17	21	BAD COMPANY Desolation Angels Svan Song SS 8506 (Atlantic)	▲	7.98	7.98	7.98	51	32	9	PETER FRAMPTON Where I Should Be A&M 3710	7.98	7.98	7.98	★	97	4	CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98	
17	15	20	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	●	7.98	7.98	7.98	52	53	5	BOOTSY'S RUBBER BAND This Boot Is Made For Funk-N Warner Bros. BSK 3295	7.98	7.98	7.98	87	77	39	PEACHES & HERB 2-Hot Polydor/MVP PD1-6172	▲	7.98	7.98	
★	20	7	JONI MITCHELL Mingus Asylum SE 505	8.98	8.98	8.98	53	55	5	PAT TRAVERS BAND Go For What You Know Polydor PD1 6202	7.98	7.98	7.98	88	86	49	DONNA SUMMER Live And More Casablanca NBLP 7119	▲	12.98	12.98		
★	24	5	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7162	●	8.98	8.98	8.98	★	59	6	NICK LOWE Labour Of Lust Columbia JC 36087	7.98	7.98	7.98	★	100	4	PATRICK HERNANDEZ Born To Be Alive Columbia JC 36100	7.98	7.98	7.98	
20	14	9	KISS Dynasty Casablanca NBLP 7152	▲	7.98	7.98	7.98	55	56	8	ELTON JOHN The Thom Bell Sessions MCA 13921	3.98	3.98	3.98	90	92	33	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98	
★	23	10	DIANA ROSS The Boss Motown M7-924	7.98	7.98	7.98	56	57	35	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	91	81	14	PATTI SMITH Wave Arista AB 4221	7.98	7.98	7.98		
22	22	36	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98	7.98	★	65	5	NILS LOFGREN Nils A&M SP 4756	7.98	7.98	7.98	★	181	2	PLEASURE Future Now Fantasy F-9578	7.98	7.98	7.98	
★	25	7	SOUNDTRACK The Main Event Columbia JS 36115	8.98	8.98	8.98	★	64	16	TRIUMPH Just A Game RCA AFL1 3224	7.98	7.98	7.98	★	142	5	MAXINE NIGHTINGALE Lead Me On Windsong BXL1 3404 (RCA)	7.98	7.98	7.98		
★	60	4	VARIOUS ARTISTS Studio 54 Casablanca NBLP 2 7161	13.98	13.98	13.98	59	61	6	A TASTE OF HONEY Another Taste Capitol SO 11951	8.98	8.98	8.98	94	98	4	SOUNDTRACK Manhattan Columbia JS 36020	8.98	8.98	8.98		
★	27	7	ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98	60	34	10	DAVID BOWIE Lodger RCA AQL1 3254	8.98	8.98	8.98	95	95	36	THE JACKSONS Destiny Epic JE 35552	7.98	7.98	7.98		
26	26	9	ATLANTA RHYTHM SECTION Underdog Polydor PD1-6200	7.98	7.98	7.98	61	35	20	JOE JACKSON Look Sharp A&M SP 4745	7.98	7.98	7.98	★	105	4	SNIFF 'N' THE TEARS Fickle Heart Atlantic SD 19242	7.98	7.98	7.98		
★	29	11	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98	★	70	10	BILLY THORPE Children Of The Sun Capricorn CPN 0221	7.98	7.98	7.98	97	87	12	TED NUGENT State Of Shock Epic FE 36000	●	8.98	8.98		
28	28	19	VAN HALEN Van Halen II Warner Bros. HS 3312	▲	7.98	7.98	7.98	63	63	12	CON FUNK SHUN Candy Mercury SRM 1 3754	7.98	7.98	7.98	★	109	2	RY COODER Bop Till You Drop Warner Bros. BSK 3358	7.98	7.98	7.98	
29	30	8	CHUCK MANGIONE An Evening Of Magic A&M SP 6701	13.98	13.98	13.98	★	72	2	REO SPEEDWAGON Nine Lives Epic FE 35988	8.98	8.98	8.98	99	101	19	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98		
★	33	5	LTD Devotion A&M SP 4771	7.98	7.98	7.98	★	71	5	STANLEY CLARKE I Wanna Play For You Nemperor P22 35680 (CBS)	11.98	11.98	11.98	★	100	NEW ENTRY	SOUTHSIDE JOHNNY & ASBURY JUKES The Jukes Mercury SRM 1-3793	7.98	7.98	7.98		
31	16	7	QUEEN Queen, Live Killer Elektra BB 702	12.98	12.98	12.98	66	38	27	BEE GEES Spirits Having Flown RSO RSL 3041	8.98	8.98	8.98	101	102	37	GEORGE THOROGOOD Move It On Over Rouder 3024	7.98	7.98	7.98		
★	50	3	LITTLE RIVIER BAND First Under The Wire Capitol SOO 11954	8.98	8.98	8.98	67	68	39	POCO Legend MCA AA 1099	7.98	7.98	7.98	102	76	8	CARLY SIMON Spy Elektra SE-506	8.98	8.98	8.98		
★	NEW ENTRY		COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	68	69	47	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	★	122	3	DAVE EDMUNDS Repeat When Necessary Svan Song SS 8507 (Atlantic)	7.98	7.98	7.98		
★	41	11	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98	69	52	7	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	7.98	7.98	7.98	104	94	17	REX SMITH Sooner Or Later Columbia JC 35813	●	7.98	7.98		
35	36	60	THE CARS Elektra 6E-135	▲	7.98	7.98	7.98	70	58	10	ISLEY BROTHERS Winner Takes All T-Neck PZ-2-36077 (CBS)	13.98	13.98	13.98								

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tapes chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

AUGUST 18, 1979, BILLBOARD

# *The soundtrack of the summer is the only place you can hear all the hits.*



## **THE BEACH BOYS**

A brand new classic for sun and fun and soon a hot single, "It's a Beautiful Day."



## **EDDIE MONEY**

Singing his big single, "Get a Move On," and "Open Up Your Heart."



© 1979 Lorimar Productions, Inc.

## **ELVIS COSTELLO**

What's a nice British boy doing on "Americathon?" "Crawling to the U.S.A." and "Chelsea."



## **NICK LOWE**

With one of his favorite songs from "Labour of Lust," "Without Love."

## **TOM SCOTT**

His famous hot sax spins out on the "Americathon" score featuring "Car Wars!"



*The soundtrack of the summer is great rock 'n' roll.  
The soundtrack of the summer is "Americathon."*

# TOP LPs & TAPE

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.

POSITIVE  
105-2 0



STAR PERFORMER—LPs registering greatest proportionate upward progress this week.

SUGGESTED LIST PRICE

SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	SUGGESTED LIST PRICE						
							ALBUM	8-TRACK	CASSETTE				
136	138	9	<b>DOLLY PARTON</b> Great Balls Of Fire RCA AHL 1 3361	7.98	7.98	7.98	169	128	5	<b>IAN DURY &amp; THE BLOCKHEADS</b> Do It Yourself Stiff Epic JE 36104	7.98	7.98	7.98
137	139	5	<b>NORMAN CONNORS</b> Invitation Arista AB 4216	7.98	7.98	7.98	170	170	9	<b>CAROLE KING</b> Touch The Sky Capitol SW 11953	7.98	7.98	7.98
★	172	2	<b>GATO BARBIERI</b> Euphoria A&M SP 4774	7.98	7.98	7.98	★	190	2	<b>SOUNDTRACK</b> More American Graffiti MCA 2 41006	11.98	11.98	11.98
★	147	5	<b>SOUNDTRACK</b> The Muppets Atlantic SD 16001	7.98	7.98	7.98	★	<b>NEW ENTRY</b>		<b>SOUNDTRACK</b> Moonraker United Artists UA LA 971	8.98	8.98	8.98
★	164	3	<b>LOUISE GOFFIN</b> Kid Blue Asylum 6E 203	7.98	7.98	7.98	173	153	272	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
141	120	17	<b>GROVER WASHINGTON JR.</b> Paradise Elektra 6E 182	7.98	7.98	7.98	174	163	27	<b>ANNE MURRAY</b> New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98
142	137	14	<b>NEW ENGLAND</b> Infinity INF 9007 (MCA)	7.98	7.98	7.98	175	104	11	<b>ORIGINAL BROADWAY CAST</b> Sweeney Todd RCA/Red Seal ABL 2 3379	15.98	15.98	15.98
143	134	98	<b>BILLY JOEL</b> The Stranger Columbia JC 34987	7.98	7.98	7.98	176	158	38	<b>BARRY MANILOW</b> Greatest Hits Arista A2L 8601	13.98	13.98	13.98
★	154	2	<b>GREG KINN</b> With The Naked Eye Beverly BZ 10063	7.98	7.98	7.98	177	124	13	<b>ROBERT FRIPP</b> Exposure Polydor PD1 6201	7.98	7.98	7.98
★	<b>NEW ENTRY</b>		<b>BARRY WHITE</b> I Love To Sing The Songs I Sing 20th Century 1 590 (RCA)	7.98	7.98	7.98	178	148	12	<b>HENRY PAUL BAND</b> Grey Ghost Atlantic SD 19232	7.98	7.98	7.98
146	146	4	<b>SCORPIONS</b> Love Drive Mercury SRM1 3795	7.98	7.98	7.98	179	179	13	<b>KENNY ROGERS</b> Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98
★	167	2	<b>TOM BROWNE</b> Brown Sugar GRP 5003 (Arista)	7.98	7.98	7.98	★	<b>NEW ENTRY</b>		<b>JIMI HENDRIX</b> The Essential Jimi Hendrix Volume II Reprise HS 2293 (Warner Bros.)	7.98	7.98	7.98
148	151	3	<b>MICHAEL STANLEY BAND</b> Greatest Hits Arista AB 4236	7.98	7.98	7.98	181	129	5	<b>J. GEILS BAND</b> Best Of J. Geils Band Atlantic SD 19234	7.98	7.98	7.98
★	159	3	<b>LENE LOVICH</b> Stateless Stiff JE 36102 (Epic)	7.98	7.98	7.98	182	171	12	<b>BAD COMPANY</b> Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
150	121	35	<b>RDD STEWART</b> Blondes Have More Fun Warner Bros. BSK 3261	8.98	8.98	8.98	183	177	44	<b>VILLAGE PEOPLE</b> Cruisin' Casablanca NBLP 7118	8.98	8.98	8.98
151	132	8	<b>SMOKEY ROBINSON</b> Where There's Smoke Tamla 17 366 (Motown)	7.98	7.98	7.98	184	178	33	<b>GLORIA GAYNOR</b> Love Tracks Polydor PD 1 6184	7.98	7.98	7.98
152	119	19	<b>VILLAGE PEOPLE</b> Go West Casablanca NBLP 7144	8.98	8.98	8.98	★	<b>NEW ENTRY</b>		<b>JOHN COUGAR</b> Night Dancin' Riva Rut 7401 (Mercury)	7.98	7.98	7.98
153	155	4	<b>JENNIFER WARNE</b> Shot Through The Heart Arista AB 4217	7.98	7.98	7.98	★	<b>NEW ENTRY</b>		<b>SOUNDTRACK</b> Meatballs RSD RS1 3056	7.98	7.98	7.98
154	135	22	<b>FRANK ZAPPA</b> Sheik Yerbouti Zappa SRZ 2 1501 (Mercury)	13.98	13.98	13.98	187	188	38	<b>CHIC</b> C'est Chic Atlantic SD 19209	7.98	7.98	7.98
155	140	20	<b>MAZE</b> Inspiration Capitol SW 11912	7.98	7.98	7.98	★	<b>NEW ENTRY</b>		<b>POINT BLANK</b> Airplay MCA 3160	7.98	7.98	7.98
★	176	2	<b>CRYSTAL GAYLE</b> We Should Be Together United Artists UALA	7.98	7.98	7.98	189	183	10	<b>RONNIE MILSAP</b> Images RCA AHL 1 3346	7.98	7.98	7.98
157	145	25	<b>POLICE</b> Outlandos D'Amour A&M SP 4753	7.98	7.98	7.98	★	<b>NEW ENTRY</b>		<b>VARIOUS ARTISTS</b> A Gift Of Song/UNICEF Polydor PD1 6214	7.98	7.98	7.98
★	168	3	<b>MICHAEL NESMITH</b> Infinite Rider On The Big Dogma Pacific Arts Pac 7 130	7.98	7.98	7.98	191	184	38	<b>BARBRA STREISAND</b> Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
159	157	7	<b>NICK GILDER</b> Frequency Chrysalis CHR 1219	7.98	7.98	7.98	192	186	5	<b>RICK WAKEMAN</b> Rhapsodies A&M SP 6501	7.98	7.98	7.98
160	160	3	<b>THE RUMOUR</b> Frogs Sprouts Clogs And Krauts Arista AB 4235	7.98	7.98	7.98	193	189	17	<b>MOLLY HATCHET</b> Epic JE 35347	7.98	7.98	7.98
★	173	2	<b>FIVE SPECIAL</b> Elektra 6E 206	7.98	7.98	7.98	194	166	5	<b>THIRD WORLD</b> The Story's Been Told Island ILPS 8569 (Warner Bros.)	7.98	7.98	7.98
162	161	61	<b>ROLLING STONES</b> Some Girls Rolling Stones CDC 39108 (Atlantic)	7.98	7.98	7.98	195	175	5	<b>ERIC GALE</b> Part Of You Columbia JC 35715	7.98	7.98	7.98
163	118	38	<b>WILLIE NELSON</b> Live Columbia KC2 35642	11.98	11.98	11.98	196	162	23	<b>AMII STEWART</b> Knock On Wood Ariola America SW 50054	7.98	7.98	7.98
164	144	7	<b>SOUNDTRACK</b> Alien 20th Century T593 (RCA)	7.98	7.98	7.98	197	152	5	<b>MICK TAYLOR</b> Columbia JC 35016	7.98	7.98	7.98
165	91	10	<b>THE ROCHEs</b> Warner Bros. BSK 3298	7.98	7.98	7.98	198	194	12	<b>THIN LIZZY</b> Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98
166	165	66	<b>SOUNDTRACK</b> Grease RSD RS 2 4002	12.98	12.98	12.98	199	195	11	<b>WET WILLIE</b> Which One's Willie Epic JE 35794	7.98	7.98	7.98
★	174	2	<b>JAMES BROWN</b> The Original Disco Man Polydor PD1 6212	7.98	7.98	7.98	200	196	59	<b>FOREIGNER</b> Double Vision Atlantic SD 19999	7.98	7.98	7.98
168	169	23	<b>ALLMAN BROTHERS BAND</b> Enlightened Rogues Capricorn CPN 0218	8.98	8.98	8.98							

## TOP LPs & TAPE

### A-Z (LISTED BY ARTISTS)

A Taste Of Honey	59
Abba	25
Allman Brothers Band	168
Atlanta Rhythm Section	26
Roy Ayers	114
B-52's	132
Bad Company	16, 182
Gato Barbieri	123
Bee Gees	66
George Benson	106
Blackjack	42
Blackjack	127
Blondie	46
Blue Oyster Cult	47
Bootsy's Rubber Band	52
David Bowie	60
Herman Brood & His Wild Romance	134
James Brown	167
Tom Browne	147
Carole	86
Cars	4, 35
Cheap Trick	9
Chic	187
Stanley Clarke	65
Commodores	33
Con Funk Shun	63

Norman Connors	137
Ry Cooder	98
John Cougar	185
Crusaders	27
Charlie Daniels	10
Devo	133
Dire Straits	15, 90
Doobie Brothers	56
Dr. Hook	77
Ian Dury & The Blockheads	7
Bob Dylan	107
Earth, Wind & Fire	6, 125
Dave Edmunds	103
Electric Light Orchestra	7
Five Special	161
Flash And The Pan	80
Foreigner	200
Peter Frampton	51
Robert Fripp	177
Eric Gale	195
Gap Band	120
Crystal Gayle	156
Gloria Gaynor	184
J. Geils Band	181
Nick Gilder	159
Louise Goffin	140
G.Q.	36
Van Halen	28, 73
Emmylou Harris	111
Molly Hatchet	193
Michael Henderson	74

Jimi Hendrix	180
Henry Paul Band	178
Patrick Hernandez	89
Hot Chocolate	112
Ian Hunter	71
Isley Brothers	70
Joe Jackson	61
Jacksons	95
Waylon Jennings	75
Billy Joel	84, 143
Elton John	55
Rickie Lee Jones	17
Journey	50
Kansas	78
K.C. & The Sunshine Band	69
Greg Kinn	144
Carole King	170
Kinks	14
Kiss	20
Earl Klugh	81
Little River Band	32
Nils Lofgren	57
Lene Lovich	149
Nick Lowe	54
LTD	30
Ralph MacDonald	124
Chuck Mangione	29
Barry Manilow	176
Minnie Riperton	44
Teena Marie	76
Mass Production	76
Curtis Mayfield	122

Maze	155
McFadden & Whitehead	119
Pat Metheny	121
Stephanie Mills	38
Ronnie Milsap	189
Joni Mitchell	18
Anne Murray	174
Willie Nelson	163
Michael Nesmith	158
New England	142
Night	131
Maxine Nightingale	93
Ted Nugent	97
Robert Palmer	41
Graham Parker	87
Dolly Parton	136
Peaches & Herb	87
Teddy Pendergrass	5
Pink Floyd	173
Pleasure	92
Poco	67
Point Blank	188
Police	137
Queen	31
Eddie Rabbitt	117
Gerry Rafferty	48
Lou Rawls	113
Raydio	45
Minnie Riperton	44
Smokey Robinson	151
Rockets	110
Kenny Rogers	22, 179
Scorpions	146

Rolling Stones	162
Diana Ross	21
Bob Seger & The Silver Bullet Band	126
Carly Simon	102
Sister Sledge	83
Patti Smith	91
Rex Smith	104
SOUNDTRACK	
Alien	164
Grease	166
Manhattan	94
Meatballs	186
Moonraker	172
More American Graffiti	171
Saturday Night Fever	128
Sweeney Todd	175
The Main Event	23
The Muppets	96
Southside Johnny & Asbury Jukes	100
Reo Speedwagon	64
Spyro Gyra	40
Michael Stanley Band	148
Edwin Starr	115
Dionne Warwick	130
Amii Stewart	196
John Stewart	11
Rob Stewart	150
Barbra Streisand	191
Styx	68
Donna Summer	2, 88
Sun	85
Supertramp	3
Rachel Sweet	105
Switch	39

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.

## AT VEGAS HOTELS

# Booking Won't Be Affected By Probe

By HANFORD SEARL

LAS VEGAS—The Organized Crime Strike Force's expanded investigation into alleged criminal connections with a number of hotels here should not affect the booking of artists. This is the opinion of entertainment officials at the hotels being probed—the Tropicana, Aladdin, Stardust, Fremont, Riviera and Dunes.

"I don't know what effect all this is going to have on our operation," maintains Nancy Engler, Aladdin show director. "It's difficult but it's business as usual."

The current uncertainty of the high-rise facility, which houses the \$12-million, 7,500-seat Theatre For The Performing Arts and 900-capacity Bagdad Showroom, stems from a March 13 verdict in Detroit convicting all but two top Aladdin executive officers of alleged ties with organized crime.

Of the top convicted executives, James Tamer, was included from being forbidden to enter the hotel after March 15. He was executive show director and was indicted last August as "undesirable" in the Nevada gaming circles by the commission.

Negotiations and ongoing contract talks with various managers and agents of groups, are continuing, adds Engler.

Blondie and Badfinger played the plush, larger theatre Wednesday (8) with upcoming concerts set, among

them, the Little River Band teamed with Sanford and Townsend Thursday (16).

Bad Company is scheduled for Sept. 9. Abba on Sept. 24. Jethro Tull in his third appearance Nov. 12, and several other tentatively signed acts, reports Engler.

"Several acts, their agents and managers, are calling to ask what the situation is," says Engler. "We were requested to supply information, entertainment facts, figures and contractual obligations by the hotel during a sell off hearing Aug. 6."

Several groups have come forward offering to purchase the embattled Aladdin in the last few problem-plagued months, but owners have only seriously considered a package from Ed Torres, former Riviera Hotel entertainment director.

State gaming officials have rebuffed Torres and his group, which has kicked off the latest series of new federal investigations and the impaling of two new grand juries here. Investigators are looking into Torres' connections at the Riviera back to 1964.

Present Riviera entertainment director Tony Zoppi foresees no connection between the expanding federal investigation into his ex-boss' activities at the hotel with the present ownership of the facility or its operations.

with the Avalon Ballroom in the late '60s.

For this event, Helms expects 30,000 persons to attend four separate shows featuring such new artists as the Clash and Peter Tosh, and such hippie survivors as the Blues Project, Country Joe & the Fish and the Chambers Brothers.

## Monterey Rock Event Sept. 8-9

SAN FRANCISCO—For the first time since the historic Monterey Pop Festival in 1967, the city of Monterey has given its approval for a rock festival to be held at the Monterey Fairgrounds Sept. 8-9.

The festival, the Second Annual Tribal Stomp, is being put together by Chet Helms, who was involved

When the "Coach Charter Company of the Year" with 20 of the most luxuriously fashioned, custom-designed, sleek, modern touring buses ever put on the road throws in 3 million dollars in liability insurance . . . they're backing their service and your tour—to the hilt! And they don't stop there!



Qonexions, the only custom coach company authorized by the I.C.C. for interstate carriage, owns, maintains and constantly updates the world's largest fleet of new diesel powered MCI's specifically built for touring talent with all the conveniences of home built in: video & audio cassettes, color TV, AM/FM quad, CB radio, air conditioning, telephone, & combination safe. All in roomy, stunning interiors, unsurpassed for quality and comfort. Huge rear staterooms, spacious front lounge areas, sleeps 10 to 15 comfortably. From gig to gig—Qonexions guarantees your safe, prompt arrival. (Good used coaches for sale.) For details call Gaspar Damanti at (201) 863-5140.

# Qonexions

\*Pronounced connections 57 County Avenue, Secaucus, N.J. 07094

## Inside Track

Richardson Co., the prime supplier of polystyrene, the base material for the manufacture of 45s, advised its clients last week that effective retroactively to Wednesday (1) they were jacking prices up 7 cents per pound to 60 cents. A year ago the price was around 40 cents. And there is promise of another 3-cent boost in the near future, Track hears. . . . Speaking of industry manufacture, expect a major in the basic ingredient field to announce the opening of a new plant venture in Southern California over the next three months.

At presstime, Capricorn Records executives Phil Walden and Frank Fenter were unavailable for comment on the current fiscal condition of the Macon, Ga., label. The Capricorn home office phone, when dialed, produced an intercept, informing callers the phone has been disconnected temporarily. A Superior Court, Los Angeles, suit had been filed last week by Trizec Western, Los Angeles, leasor to the label of suite 814 at 6255 Sunset Blvd., wherein the plaintiff landlord was seeking July rent of \$1,448.80 on the quarters. A call to the Capricorn L.A. office went through and the person answering stated that Fenter and Walden call the office regularly but they had no forwarding phone numbers for either of them. Walden and Fenter could not be reached at their home phone numbers. It's understood that the label is negotiating for a partial or full sale to Polygram U.S., through which the label has been distributed the past two years. In recent weeks, the label has axed more than 20 employees, including treasurer Ted Senters. Capricorn celebrated its 10th anniversary in July.

Has Doug Ackerman, one-stop nabob for Lieberman Enterprises, Minneapolis, ankle that fold? . . . And Carrere Records, the French label that established itself in the U.K. last year, is eyeing an office in Gotham City. Expected first release from Carrere is expected to be an album by new waver Shiela B. Devotion produced by Chic's Nile Rodgers and Bernard Edwards. . . . Gospel music greats will throng the White House Sept. 9, when President Jimmy Carter honors religious music greats there.

"Tusk" is the name of Fleetwood Mac's double pocket Warner Bros. LP which is now in its 13th month of production. Members of the band flew by rented jet Wednesday (8) to Salt Lake City to do the digital sequencing at the Soundstream company. There are 20 cuts in the LP which was recorded at the Village Recorder. . . . Larry Harris, who bolted his top corporate post with Casablanca Records last week, is reportedly assembling an act roster of no more than four in posting his own label.

Watch for Mike Lushka to finally fill the post which has been empty for months since Barney Ales left as president of Motown. . . . Dean Tyler has resigned as program director at WNEW-AM, New York. Tyler, a veteran in adult contemporary since it was called MOR at WFIL-AM, Philadelphia, where he labored previously, left Wednesday (8) in a "very amiable" parting. No replacement named. And speaking of WFIL, program director Jay Cook left there to become vice president and

director for national programming for the radio division of Combined Communications Corp., San Diego. It operates KIIS-AM-FM, L.A., KSDO-AM and KZEL-FM, San Diego and KSD-AM and KCFM-FM, St. Louis. No replacement at WFIL where Cook leaves effective Wednesday (15).

Home Box Office has "The Doobie Brothers In Concert," a Milwaukee videotape, slated for September showing with more big bucks set for original programming in the future. . . . Charlie Daniels had to cancel four gigs last week when keyboard/vocals Joel "Taz" DiGregorio busted his wrist. Group resumes Thursday (23) at Red Rocks, Denver. . . . According to a deed filed in the Dade County courthouse, Barry Gibb of the Bee Gees laid out \$1,014,500 in cash leaving a \$33,000 mortgage for his Miami Beach 10-bedroom seven-bath manse on the beach there. . . . "Broadway Opry '79" dropped more than \$300,000 when it folded Thursday (2) after only six outings at the St. James Theatre, New York. David Fitzpatrick of Family Affair Productions says the concept lives and will return next year, maybe on a permanent basis with its own venue, Broadway Opry House. A bright note: Waylon Jennings drew close to 3,000 with a \$41,000 take for two nights (Aug. 1-2). . . . Joseph Papp successful in negotiating a Moscow run for "Chorus Line," beginning in April. . . . MCA Records, whose parent is a heavy investor, turned down the cast album of "I Remember Mama," Richard Rodgers' latest musical, so RCA may release the package.

More Woe for Capricorn: A New York State Supreme Court ruling confirms an arbitrator's \$875,000 award to Dickie Betts for royalties due him from the label from 1969 through 1976. . . . Production on "Discoland: Where The Music Never Ends," the Allan Carr movie starring the Village People, hit a major snag. Victor Willis, group lead singer, quit to do a single and will record for Casablanca Records. Jacques Morali and Henry Bololo, who produce People, are seeking a replacement. The flick is shooting at some of the nation's finest discos. . . . 3M is now selling its digital 32-track systems with a \$150,000 tag on the full system. It was lease only previously. . . . A promising link between motion pictures and records: Vince Cosgrave, industry vet, has been appointed marketing coordinator for "Coal Miner's Daughter," the Loretta Lynn biopic. He will develop tie-ins with MCA Records for the soundtrack and Lynn's catalog and Warner Books, which publishes the paperback. . . . Tony Casciole, manager of industry hangout Vesuvio's Restaurant, New York City, is hospitalized at Cabrini Health Care Center, 227 E. 19th St. there. . . . The Alternative Chorus Songwriters Showcase stages its third annual Songwriter Expo Aug. 18-19 at Immaculate Heart College, Hollywood. Fee for both days is \$22 advance and \$25 at the door. . . . Expect a big industry turnout when Butterfly Records' president A.J. Cervantes weds Virginia Cooper Sept. 1 in Los Angeles. . . . Butch Miles quits Count Basie to drum for Dave Brubeck. His successor on tubs will be Duffy Jackson, son of Chubby Jackson, the long-time bassist with Woody Herman and other ensembles.

## Gospel Sales, Concert Dates Spiraling

Continued from page 64

is also on the upswing, notes Joe Tennesen, manager of KFKZ-FM, Greeley, Colo. "We get more music for our FM station (religious music) than our AM (MOR). The base audience is growing, too."

Cher Floris of Christian Artists Corp., Thousand Oaks, Calif., feels she has the answer to the popularity of religious music radio: "Christian stations are worth listening to now, and the improvement in quality is stimulating sales."

Two religious music industry

leaders paint a less bullish picture—Wayne Coombs, president of the Wayne Coombs Agency, Rolling Hills Estates, Calif., and Cam Floria, president of Christian Artists Corp.

"From the personal appearance aspect, the economy is having some effect," offers Coombs. "The buyers are being a little more cautious."

Looking ahead, he sees an "intense" interest in the religious music market by secular record labels while major pop talent agencies prepare for involvement in religious music.

Floria feels that sales are down,

with the concert scene also feeling the pinch of the economy. However, his fifth annual Christian Artists Corp. Music Seminar In The Rockies offers further proof of the vitality of the religious music community. Registrations reached the 1,170 level at this year's event, shattering last year's record of 1,030.

More than 200 panelists and entertainers took part in the seven-day series of music talent contest, prayer meetings, concerts and scores of seminars, ranging from "How To Get Your Song Recorded" to "The Business Of Publishing Music."

Playing the concerts were such stellar acts as Merrill Womach, Amy Grant, Walt Mills, the Hawaiians, Cynthia Clawson, Dan Peek, Reba, Lamelle Harris, Wendell Burton, Sharalee, the Jeremiah People, Pat Boone, the Boone Sisters with Debby Boone, the Imperials and Barry McGuire.

McGuire underscored the potentiality and intensity of religious music in his set, ending with a combination of message and music so powerful that it left the SRO audience of more than 2,000 too moved to applaud as he silently slipped out of the stage lights.

## Executive Turntable

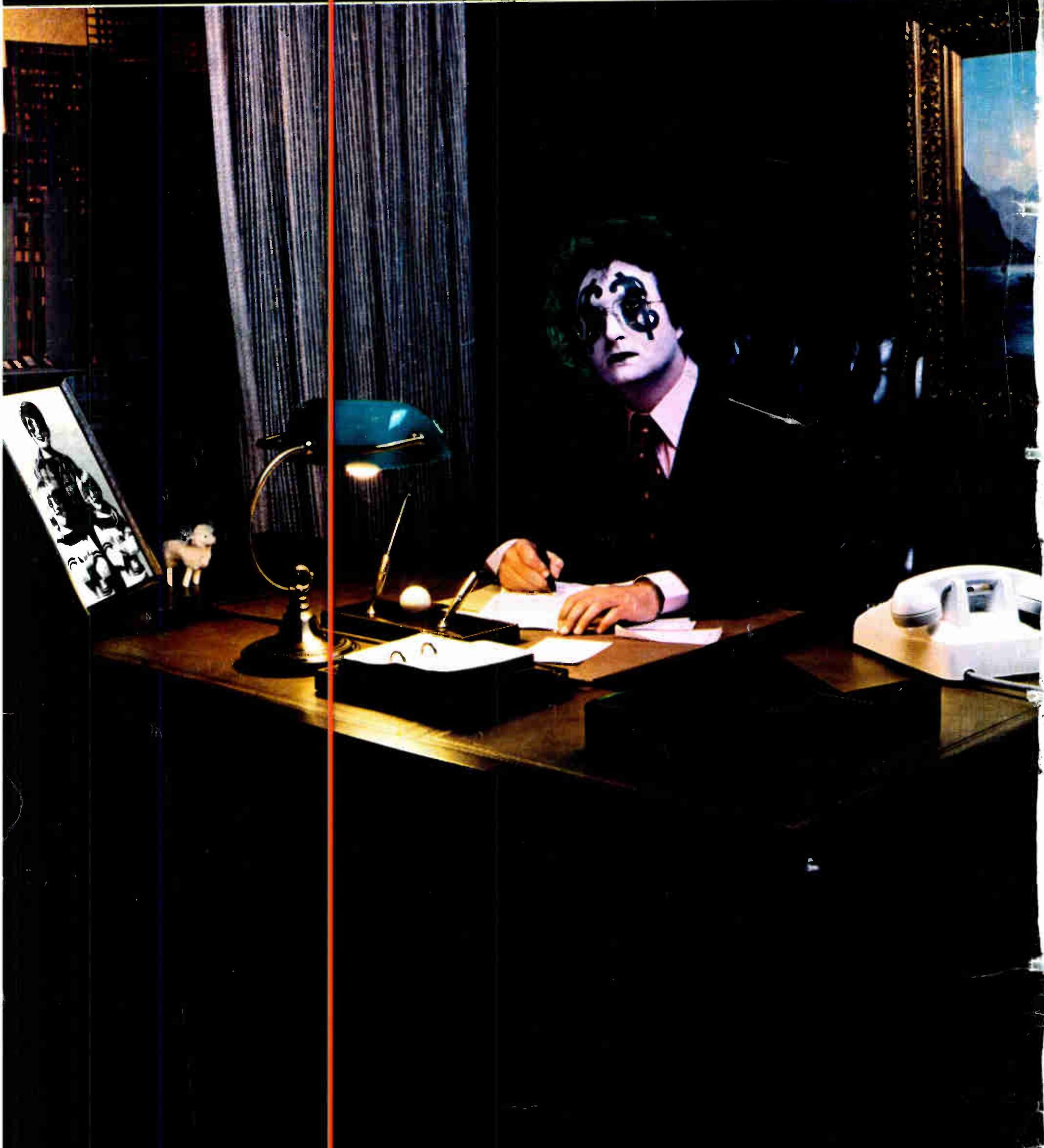
Continued from page 4

Previously, he'd been marketing manager for audio products as Sharp Electronics. . . . Peggy Mulloy steps into the Rosebud Music Agency as public relations director. She makes the move after 3½ years as public relations director of the Edgewood Agency in Milwaukee. She is now in San Francisco. . . . C. Ridley Rhind takes over as vice president of marketing for Ampex Corp. in Redwood City, Calif. He comes from Diablo Systems in Hayward, Calif., where he was vice president of marketing. . . . Michael Parenteau heads up the New York and Northeast operations for Brinton and Co., a national independent disco promotion firm in New York. He was director of disco promotion for Salsoul Records.

World Radio History

BORN AGAIN

RANDY NEWMAN



Produced by Lenny Waronker and Russ Titelman.  
Renaissance Management.  
On Warner Bros. Records & Tapes. (HS 3346)



World Radio History



## Earth, Wind & Fire played for the world. Now, the world plays Earth, Wind & Fire.

For a long time they've been one of the biggest performing groups and chart-toppers in the U.S.

And thanks to their sold-out tour in 16 cities abroad earlier this year—and to the hard work of our CBS family of companies, currently taking the "I Am" album to new sales records—Earth, Wind & Fire is now a major international super group.

The album has already reached top-ten in the U.K., Holland, Norway, Denmark, Sweden, Belgium, Japan, Canada and Australia.

And it's still climbing the charts in Germany, Spain, Italy and many other foreign territories.

It took Earth, Wind & Fire's live magic and our international network of record companies to do it. Now, truly, Earth, Wind & Fire is the way of the world.

CBS Records International