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NEWSPAPER

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# **Returns a Factor** In Emphasis On Package Offers

By STEPHEN TRAIMAN

NEW YORK-Heavy album returns through the first quarter apparently are a key factor in the shift from broad-based catalog offerings to more special package offers, new limited catalog deals and one-shot, short-term buy-ins for new product.

"When many of our accounts are covering some of their payables not only with returns of recent product, but also with catalog items, does it make sense to push even more catalog out there?" asks John Frisoli, head of Polygram Distribution.

"You offer a catalog stocking program like we did last year to provide an incentive to buy. but if the market can't absorb what's out there; pushing more product just doesn't make sense," he maintains.

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Billboard photo by Irv Lichtman

VIDISK SCREENING-"Sgt. Pepper" flashes on an eight-foot screen to dwarf MCA DiscoVision vice president Norman Glenn Sr., who shows off the videodisk system to NARM members at the recent convention in Florida.

### Joe Smith Answers Clive Davis

See new Commentary Dept., Page 15

(Continued on page 42)

# Publishers Staff Conclaves Evolving Into 'Conventions'

By IRV LICHTMAN

NEW YORK-Music publishers have upgraded their overall staff meetings to the point where they can be described as "conventions."

The scope of these confabs and the exotic locales in which they are sometimes held resemble the atmosphere created by some of the larger record companies at their own conventions.

Though attendees are far less in numbers than appear at label gatherings-usually running between 25 and 30 staffers-they reflect the growing complexity and sophistication of conducting day-to-day music publishing business.

In this regard, these meetings have been likened to label a&r sessions. where new material and various new

(Continued on page 10)

### Satellite Beams First Stereo TV Broadcast

By DOUG HALL

NEW YORK-Stereo television came a step closer to reality this week with the transmission via satellite of audio stereo for two Public Broadcasting Service programs to some 70 affiliate stations.

The new service, called DATE (Digital Audio For Television) made its debut Sunday (15) in a PBS program of Mikhail Baryshnikov's recent White House performance.

This ground-breaking event will be followed three days later by a second telecast using the service featuring Leonard Bernstein conducting

(Continued on page 67)

# **Publishers Likely** To Demand Full **Cutout Royalties**

By IS HOROWITZ

NEW YORK-Publishers may soon attempt to slow the cutout juggernaut by demanding full mechanical royalties from manufacturers funneling distress record and tape merchandise into retail pipelines.

This possibility is held out by Al Berman, president of the Harry Fox Agency, who reports increasing publisher concern over the practice. He says they are also worried about the escalating export trade in cutouts and overruns, thought to erode mechanical income from foreign record sales.

"It wouldn't surprise me if our publishers instructed me not to accept a lesser rate for schlock any longer," says Berman, whose organization, an arm of the National Music Publishers Assn., collects and distributes mechani-



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RECORDS

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# Casablanca, Epic Net Oscar Award Benefits



atkins FAN—President Carter chats with Chet Atkins whose music he has admired for 20 years, during the recent Recording Industry Assn. of American reception at the White House.

# ABC's Roster Adds To MCA Black Acts

By JEAN WILLIAMS

sition of ABC Records is firmly establishing it in the black music business with 28-30 acts, according to John Smith, vice president of black product.

A large slice of ABC's promotion team has also moved into the MCA structure, which now augments its black product force to 15 plus Smith.

Smith admits, however, the possibility of the artist roster being cut, but he will not say by what percent-

"We're presently reviewing artists contracts and there probably will be cuts. But with careful release scheduling and marketing plans we can work a full roster. The acquisition of ABC-by MCA automatically means that MCA is in the black and country music business. My department handles jazz, r&b, disco, blues and gospel."

# Airlines Turn To More Pop Music

By JIM McCULLAUGH

LOS ANGELES—As new discount fares lower the age demographics of airline passengers, record companies and airlines are recognizing the increasing potential of contemporary music airline programming and are attuning themselves to it.

One label—Atlantic—is already customizing audio material for airlines.

In addition, video, rather than film, and audio via cassette, are the hardware/software wave of the future for airline entertainment programming.

These were key elements to emerge at the recently concluded Airline Entertainment Conference March 18-21 at the International Hotel Resort, Palm Springs, Calif.

of its kind and sponsored by Billboard's Music In The Air Division, drew some 150 participants from the (Continued on page 48) April and May is the first release schedule for former ABC acts by MCA. A new single from its LP "Numbers" by Rufus is set, along with product by Lenny Williams, Dells, B.B. King, Bobby Blanc, Crusaders and Denise LaSalle.

Smith notes that his department is working out release schedules to take the acts through the third quarter of this year.

While MCA had begun to move into black music prior to the ABC purchase, it did not have any contemporary gospel or jazz talent.

Although Smith acknowledges the label has not firmly settled on a format for its jazz and gospel product, he says, "I don't want to see the jazz roster reduced to catalog only. It has been introduced that we go after jazz and fusion acts to further our catalog and really move MCA into jazz. The same attitude applies to gospel."

MCA's first gospel LP will be released by Tessie Hill next month. Smith notes he is looking for someone to be director of jazz and also director of gospel.

In another area, he explains that "people have been speculating about what happened to our artists and the records released during the transition period.

"Initially we felt there would be

(Continued on page 72)

By PAUL GREIN

LOS ANGELES—Casablanea and Epic stand to gain the most from results in the music categories at the 51st annual Academy Awards announced here Monday (9).

Paul Jahara's win for hest original song could spell extra sales for Casablanca's "Thank God Jt's Friday" soundtrack, which contains Donna Summer's original version of the tune, as well as for her "Live And More" collection, which includes a rendition recorded in concer at the Universal Amphitheatre here last summer.

"Last Dance," which won Grammys for best r&b song and best r&b female vocal performance, is the first non-ballad to win the Oscar since Isaac Hayes' "Theme From 'Shaft'" in 1971, which, with its funky, danceable rhythm, was a forerunner to the disco boom.

"Thank God It's Friday" is a Motown Casablanca production for Columbia Pictures.

The award to Summer's long-time coproducer/cowriter Giorgio Moroder in the best original score category for "Midnight Express" could also reheat that Casablanca soundtrack, which produced a Top 40 pop and disco single in "The Chase." The movie was produced by Casabianca FilmWorks for Columbia.

The Oscar to Joe Renzetti for best (Continued on page 72)

# Granz Will Introduce 3rd Label

By ELIOT TIEGEL

LOS ANGELES—First there was Pablo. Then came Pablo Live. Now emerges Pablo Today, Norman Granz's newest label. The new disk line will offer a third kind of music, totally independent of the other two jazz operations.

The Today line will venture into non-mainstream jazz areas, explains Granz, adding: "It will be a catch-all for some borderline fusion music and some other things."

Among the first four LPs due for a mid-May release through RCA and Polydor distribution are three titles with a Brazilian tinge.

Granz, who says he especially likes Brazilian music, will present Sarah Vaughan performing with a lush background and Antonio Carlos Johim and Milton Nascimento.

(Continued on page 74)

BEE GEES MATERIAL

# Orinda Plans Debut Of Digital Overdubs

By ALAN PENCHANSKY

CHICAGO Overdubbing, the adding of new synchronized audio tracks to tracks previously recorded, is set to make its commercial debut on the digital recording scene.

Orinda Records, an audiophile label with interest in popular music, is adopting the familiar pop production method.

A digital multi-track recording with overdubbing, presenting music by the Bee Gees, will be issued by Orinda in April. The record will carry an \$8.95 list.

According to Michael Phillips, Orinda president, it is the first time the technique has been combined with digital. The record is Phillips' second digital release, both recorded with the Soundstream digital system.

Numerous commercial issues have been recorded with digital machines, including many classical and some jazz titles. However, recording was done in stereo and mixed on location.

Eight songs associated with the Bee Gees, including several of the group's most recent hits, are performed on the record.

Symphony orchestra and rhythm group were taped separately, with the orchestral players adding their sound to the rhythm tracks. Carmen Dragon conducts the Glendale Symphony. Rhythm tracks are performed by the group Sabu with singer Cynthia Black.

All four channels of the Soundstream 4-track digital machine were used. According to Thomas Stockham, Soundstream president, the channels were mixed down digitally. This

orinda's "Tribote To Ethel Waters" with Diahann Carroll, released nine months ago, reportedly was the first digital recording issued in the

## Latin Labels Ask Blank Tape Levy To Reduce Dubs

By MARV FISHER

MEXICO CITY-Latin American record companies are planning to step up their lobbying efforts to have governments in the region introduce a levy on blank tape, seen as the best means of compensating for home taping losses.

Domestic piracy of this sort is believed to account for one-third of the Mexican retail market, and a staggering 80% in Uruguay.

This and other matters were the subject of discussion at the Camino Real here March 27-29, when the Latin American Federation of Phonograph Producers (FLAPF) held its semi-annual board of directors meeting.

Piracy was high on the agenda along with home taping, and there was preparation for the group's bi-

(Continued on page 59)

# Big State Absorbing H.W. Daily Inc.

LOS ANGELES—Blaming the recent loss of A&M, ABC and 20th Century-Fox Records, Bud and Don Daily of H.W. Daily Inc., Houston, are consolidating their independent label holdings into Big State Distributing, Dallas.

Starting Monday (16), the more than 60 employes at Big State will serve both the Texas and Oklahoma customers with indie label product. "We cut overhead through the merger and feel we can give better fills and service out of the centrally-located Dallas 32,000 square foot facility, headed by Bill Emerson Sr.," Bud Daily notes.

The 32,000 square foot H.W. Daily Inc. building will continue to serve as a Houston sales office for Big State, the four Cactus retail stores and H.W. Daily one-stop, in business since 1943. Bud Daily says many of the 33 employes in Houston were discharged when warehousing facilities moved to Dallas. A portion of the Houston facility will be rented to outside tenants.

"We do not intend to ever be in a position again where the mismanagement of record labels at the corporate level will force us to reorganize our business," vows Bud Daily.

# Chains Scrambling For Retail Sites In Chicago Area

CHICAGO—An intense search for prime retail sites is being carried out here as dealers move to extend their market penetration.

Despite weak first quarter record and tape sales and concern about larger economic issues, a healthy schedule of ribbon cutting ceremonies will be seen in upcoming months.

Expected to sign new leases in the first half of '79 are Laury's Discount Records. Flip Side Records. Hear Here Records, Hegewisch Records and others.

Chain expansion that recently has been viewed on the West Coast and elsewhere dwarfs the type of retail strength found in rack-oriented Chicago.

Retail sights today are turned toward the western suburbs, where disk-tape outlet population is thinnest. There's also continued acute interest centered on downtown and Michigan Ave., but sky-high rents and other urban center considerations make such moves a high risk.

Suppliers and dealers agree as to the wide potential for retail growth

Large, full-line stores stocking many accessories are promised by Laury's Records, and by Hegewisch Records, which plans its deepest penetration into the city

Pickwick International will add to the growth of the retail sector with the opening of its first real superstore in the spring. The 15,000 square foot plus space is being introduced in the new Brickyard shopping mall located near Harlem and Irving Park on the northwest side of Chicago.

Trade on the far south end of the metropolitan area is dominated by Hegewisch Records with its main Calumet City store. Smaller outlets are run in Lombard, Oak Forest, Palos Hills, Whiting, Ind. and Carbondale, III.

"There will be a superstore this year, I'm hoping for at least 10,000 square feet," says Hegewisch executive Ken St. Jean.

"I'm missing things I want to carry like more accessories, more tapes," relates St. Jean. "If I had room for sheet music I'd clean up on sheet music."

The chain is eying an abandoned supermarket site in one of Chicago's near South suburbs, according to St. Jean

Hegewisch's plans also call for a smaller store opening before sum(Continued on page 72)

at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10545 or Xerox University Microfilms, 300 North Zeeb, Op. Hoad, Ann Arbor, Michigan 45105. Postmaster, please send form 3579 to Billboard, P.O. Box 2155, Radnor, Pa. 19089, Area Code 215, 687-8200.

### Delay In Shipping New Releases Hurts Stores

LOS ANGELES-The record/ tape industry survived the 10-day freight hauling strike by the Teamsters Union but not without inconveniences resulting in delayed shipments of catalog product and new releases.

The shipment of returns back to manufacturers, slowed during the truckers' walkout, are presumably now in transport by conventional shipping means.

With trucks back on the road by Thursday (12), manufacturers, distributors and pressing plants have resumed regular modes of transport instead of makeshift means they had to resort to such as UPS, air freight, rail and independent non-unionized trucking firms.

The strike's end was timely as many dealers were running low on both catalog and new product Many were predicting greater damage to business if the strike had lasted longer.

Says Leonard Silver, owner of Transcontinent Record Sales Inc. in Buffalo, N.Y. "The strike was hurting us. We were starting to run out of merchandise, including catalog."

Silver had been utilizing UPS during the strike and was fearing further adversity because the UPS contract is reportedly up at the end of the month.

Bob Edson, senior vice president at RSO, reports that most areas of the country were covered by independent trucking firms but there were some delays, especially in deejay mailings and other promotional

"There were some problems with reorders," he says, "but nothing catastrophic."

Edson predicts the label's April 25 release which will include new albums by John Stewart, Alvin Lee and Highway would "tell the story and illustrate just how severe the strike's impact was.

MCA's Mel Berger, West Coast district manager for the 11 Western states, is happy the strike has ended. since he had been experiencing delays of up to a week

Shipments made to Seattle Monday (2) were not delivered until last Tuesday (10).

Berger says catalog albums and singles and the new release by Orleans on Infinity hit the streets on time. He adds that a trailer containing catalog and reorders sat in a Los Angeles terminal for more than a week due to union picket lines.

Berger says he received a delivery on Tuesday (10) from MCA's Cloversville, N.Y., pressing plant containing about 7,700 albums. Fortunately there was only a one-day delay on the albums shipped the preceding Thursday.

The major difficulty during the strike was shipments from the Cloversville and Pinckneyville, Ill., pressing facilities.

Returns, he believes, were held due to a lack of carriers, although they are probably now en route hack.

By ED HARRISON

"The strike certainly put a crimp in our style," says Harvey Campbell, vice president of Mobile Record Service of Pittsburgh, major singles one-stop in the East.

He reports that Columbia aired in product, while Polygram in Edison, N.J., used "hybrid" trucking services two or three times a week when they've had "full loads." Capitol, he says, used a private trucking service.

On returns, Campbell says he had them aired back as salesman delivered them to Mobile. "It's important to get the returns back. We couldn't have kept those dollars out there."

Despite inconveniences. Fantasy managed to get Sylvester's new album to dealers. At first, the label had difficulties getting product into about half its markets, but with air freight and other trucking services used, the albums found their way into all 24 markets.



POINTER POWER-The Pointer Sisters, from left, Ruth, June and Anita, receive a gold disk plaque from Elektra/Asylum chairman Joe Smith. The award cites the Richard Perry-produced single "Fire" and album "Energy."

### PIONEERED BY WARNER BROS.

# **Artist Development Wings Absorb Other Departments**

By JEAN WILLIAMS

LOS ANGELES-Artist development is being touted as an all-encompassing label department which works with an act from signing through stardom.

Artist development, the newest major department at many labels, is absorbing other previously established divisions. Although several labels do not officially have an artist development department, all companies claim to perform some form of artist development function.

A formal artist development department was first created about seven years ago by Mo Ostin, chairman, Warner Bros. Records, and Bob Regehr, now label vice president and career development direc-

Since that time, other labels have recognized the value of this concept. and those forming such departments include: RCA, MCA Elektra/Asylum, A&M, Atlantic, Chrysalis, Casablanca, Polydor, Arista and CBS CBS has two such departments, one for Columbia and another for its Epic, Portrait and Associated Labels

Most of these labels also have art-(Continued on page 32)

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RECORD REVIEWS

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# Executive Turntable

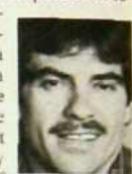
### Record Companies

Christy Hill elevated to director of creative services international for Casablanca Records, Los Angeles, in a new corporate slot. Hill has been a long-time aide to Mauri Lathower, vice president of international for Casablanca Records. ... Joseph A. Fischer appointed executive vice president of Columbia Pictures Industries Inc., New York. He will be involved with corporate direc-



Smith

tion of the company's motion picture, television, records and amusement games businesses. Arista Records is part of Columbia Pictures Industries. Fischer joined Columbia in 1967 as controller. ... B. J. McElwee named to the newly created position of vice president of sales and merchandising at Ariola Records, Los Angeles. He formerly was ABC Records vice president in charge of field sales. ... Hank Wylie tagged West



Coast sales manager for Motown Record Corp., Los Angeles. He was previously affiliated with A&M Records as local sales manager. ... Jan Barnes appointed national black product promotion director for MCA Records, Los Angeles. She was national director of FM and LPs/special markets at ABC Records. ... Julian Shapiro selected to the newly created position of director of field communications at CBS Records, New York. He has been involved in numerous freelance projects the past two years for CBS Records.

Carmen Thompson appointed to the newly-created position of coordinator of production & traffic, West Coast for Infinity Records, Los Angeles, She comes from A&M Records where she held numerous jobs. ... Patti Conte pro-



moted to East Coast publicity manager trade liaison for Atlantic Records, New York. She served as secretary to the national publicity director. ... Wendy Grasberg named assistant disco coordinator at 20th Century-Fox Records, Los Angeles Previously she was coordinator in 20th's pop promotion department ... Audrey Joseph appointed Arista Records director of national disco promotion, New York. She was na-



tional director of MK Dance Promotions prior to taking over this new position. The following Warner/Elektra/Atlantic promotions: Joe Washington tabbed inventory/clerk/field merchandiser, Philadelphia, Lawrence Bole (representing Warner Bros. product, Cleveland): Robert Gellman (representing Atlantic product, Chicago); Wayman Johnson (representing Elektra/Asylum product, Charlotte, N.C.); James A. Smith (representing Atlantic rab product, Baltimore) and Anthony Mollica (representing Elektra/Asylum product, Boston). Meanwhile, WEA sales representative promotions include: Manuel Rodriquez, Boston, Mark Spuzillo, Cincinnati and Linda Allison in ... Denver Darrel Lloyd joins WEA as an inventory sales representative, Denver.



And the following WEA field merchandisers include: Ron Cataldi (Hartford); Van James (Detroit): Ed Butler (Cleveland): Henry Smith (New Orleans); Suzanne Smith (Washington, D.C.): Lewis Young (Baltimore) and Joseph Washington (Philadelphia) Bill Mechan appointed manager branch sales for RCA, A&M and Associated Labels, Los Angeles. For the past year he has been key accounts salesman for



A&M Pacific, L.A. ... Rock Allen Dibble new Atlantic pop promotion representative, based in New York. ... Irwin Sirotta leaves Capitol Records. New York, where he was North East regional AOR promotion manager. ... Beverly Berman named administrator at Millennium Records, New York. She also will head the company's publishing/copyright department. Barbara Wamser appointed assistant to the president and product coordinator at Millennium.... Arnie Handwerger tabbed director of national promotion of Gem Records. South Plainfield, N.J. He formerly was Fantasy Records Northeast regional promotion director. ... Allen J. Sherman selected director of production at CTI Records. New York. He was production and distribution director at New ... World Records. ASI Records reports the following promotions: Sandy Milani named production manager. Ed Lebens appointed director of consumer marketing and Lori Nivela tagged media correspondent, all in Minneapolis. ... Van Duren drafted to assist new a&r head Douglas K. Snyder at Big Sound Records, Wallingford, Conn. . . Larry Lee Favorite has resigned as general assistant for communications at Little Darlin' Records, Nashville, while Vickie McClure is tapped national promotion director. Nancy Jividen appointed press and publicity coordinator for Great Circle Records, a division of the Nashville-based Benson Co. . . Martin Cerf named general manager of Riva Records/America, Los Angeles He launched Phonograph Record Magazine during a four-year tenure as United Artist Records director of crea-TIVE SCIVICON.

### Marketing

Alan Coffeen named national supervisor with the Record Bar chain, Durham, N.C. He formerly was district manager. Other Record Bar changes include: Ralph King becomes marketing manager. He was an assistant to the vice president of sales. Tom Roos named to product and inventory control, shifting his duties from sales manager. Paula Stowell moves to special projects coordinator, formerly a sales secretary. And Meg Mansfield promoted to assistant to the vice president of sales Henry O'Neal added to Pickwick Distribution promotional staff. Atlanta. He has worked black product for SSS Records as vice president of promotion. Ron Middag and Carol Lee Keller tabbed as new partners in Augie Blume & Associates, San Francisco. He is national director of album promotion for Beserkley Records. Keller was the Canadian administrator for Shelter Records and Skyhill Publishing Co.

John Lombardo tagged Intersong West Coast creative director, Los Angeles and Mark Bauman named manger for Intersong's New York staff Recently. Lombardo worked as RCA Records West Coast a&r director while Bauman was an independent publisher. ... Mike Smith appointed branch manager for MCA Distributing Corp., St. Louis, Lee previously was sales representative for Polygram Distributing Doug Yilkins selected as vice president of promo-

### MIDEAST PEACE SONG OUT

LOS ANGELES A gospel peace song about the Istaeli-Egyptian treaty signing has been written and officially released to both countries by Leslie Michaels and Reuben Katz

Entitled "Carter, Begin, Sadat And Me," the song was sent to the two countries' embassies and publishing companies March 15. The two writers are ASCAP members.

Letters, sheet music and song tapes have been sent to President Carter, Prime Minister Begin and President Sadat while Les Ron Music Co. was formed to handle distribution of souvenir sheet music

Both Michaels and Katz are members of the Academy of Country Music.

# MIGHTY CLOUDS OF JOY

# NOTHING EVEN COMES CLOSE TO THE NOTHEY'VE GOT WITH THEM POWER THEY'VE GOT IT BEHIND OWER THEY'VE GOT IT BEHIND THEM, TOO

"Changing Times" is what it's all about. A new Clouds album that's gonna break like they're

Supporting The Clouds and Citylights—Barry Grieff and Barrie welcome to The Clouds and Citylights—Barry Grieff and Barrie Changing The Clouds like nothing ever before is Epic Records. We extend our warmest Supporting The Clouds and Citylights—Barry Grieff and Barrie

Mighty Clouds Of the Support of the of the Supp Mighty Clouds Of Joy

welcome — who are bringing them to us.

Bergman — who are bringing them to us. man—who are only a work of wonder. Who better but "Changing Times" is a work of wonder. Who better but The Reverend James Cleveland and the talented Frank

The Reverend James Diana Ross, Marilyn McCa The Reverence James Diana Ross, Marilyn McCoo and Wilson (producer of Diana Ross, Marilyn McCoo and Wilson (producer Williams) to produce such as a produce such as produce such as a produce such as a produce such as a produce su Wilson (producer of Williams) to produce such pure joy?
Billy Davis, Lenny Williams) You gave them The Court Now you get to get behind the biggest breaking album Now you get to go of news out—it's "Changing albuthey've got. Get the good news out—it's "Changing they've got. Mighty Clouds of Joy." from Mighty Clouds of Joy. they ve got. Mighty Clouds of Joy.
Times," from Mighty Clouds of Joy.





CANADA'S SNOW—Hank Snow, center, receives congratulations from Canadian prime minister Elliott Trudeau, left, and Hugh Joseph, right, on his election to the Canadian Hall of Fame at the Juno Awards Ceremony in Toronto. Joseph, former director of a&r, RCA, signed Snow to the label 43 years ago. While in Canada, the RCA artist was interviewed on several to talk shows, radio shows and by newspaper writers.



# Jimmy's Web To Enlarge

NEW YORK—Jimmy's Music World is planning to expand its current network of four retail stores now that it has been freed of "debtor in possession" restrictions.

U.S. Bankruptcy Judge John J. Galgay signed an order April 4 which confirms approval of the plan of arrangement for settling with creditors of Jimmy's and its parent company, Sutton Record Distributors.

Under terms of the order, \$1.1 million has been posted with the court-appointed disbursing agent, Donald Neuman, who is permitted to pay any undisputed claims immediately.

Some discrepancies still remain to be resolved with creditors, says David Sutton, executive vice president of the parent company, but he expects the "majority of claims to be reconciled within 30 days."

When Jimmy's, then 38 stores strong, filed its a Chapter XI petition in August 1977 it listed more than 500 claimants.

The short-lived but meteoric rise of Jimmy's brought new intensity to price-war battles in the Metropolitan area. Observers traced its financial difficulties to rapid expansion and sale prices too low to support costs of operation.

Present policy of Jimmy's stores pegs shelf price of \$7.98 albums at \$5.99. Special sales bring the price down to \$4.99.

Sutton indicates that a lease is now being negotiated for a Fifth Ave. outlet, with a few more likely before the end of the year. James Sutton, chairman, will be in charge of retail expansion.

David Sutton's main responsibility will be rebuilding the wholesale operation, specializing in sales of promotional product to retailers at a \$2 to \$3 range.

### Importer Moves

LOS ANGELES—Jem Records/ West, the Western U.S. half of the big importer of pop, progressive and jazz records, has moved to 18629 Topham St., Reseda, Calif. 91335. 'CULTURE VULTURES'

# N.Y. AFM Local Joins Piracy War

By IS HOROWITZ

NEW YORK-Local 802 of the American Federation of Musicians here is mustering its considerable membership to act as lookouts for pirated recordings in what president Max Arons describes as a major drive against "culture vultures."

Information relayed to his office will be forwarded to the "proper authorities" so that prosecutions under state and federal laws can be undertaken.

The long-time Local 802 chief, in his capacity as a board member of the parent AFM union, will also seek to enlist the international organization (U.S. and Canada) in the

If that move is successful, it could

launch a potential army of 300,000 musicians coast to coast as spotters of spurious product.

"The antipiracy laws are good," says Arons, "but they serve no purpose if the evidence isn't gathered."

He claims the union has lost "million of dollars" in unpaid session wages, pension monies and special payment fund income to pirates, " counterfeiters and bootleggers.

In a message to Local 802 members, Arons castigated "musical muggers" who steal live performances and copy legitimate recordings. "The AFM is going to do its utmost to squelch these rip-off artists," he says.

### FREEWAY IN L.A.

### New Label Tees 'Double Concept' LP

LOS ANGELES—Freeway Records has been launched here and will soon issue a "double concept" LP of Southern California music.

Principals include session players Dan and Dave Kessel, Harvey Kubernik and Joe Molina.

According to Kubernik. West Coast a&r director of MCA, who helped conceive the idea before joining the label, the LP will spotlight regional musicians and producers including Flo & Eddie, Kim Fowley, Phil Spector, American Spring with Brian Wilson, Bruce Gary of the Knack, Earle Mankey, Tommy Rock, Chris Darrow and Ruben Cuevara, formerly of Ruben & the Jets, Jim Steinman of Meat Loaf and originally from the area, may also be a participant.

The project, which has already attracted major label interest, according to Dan Kessel, combines old and young Southern California talent and is more reflective of the Los Angeles sound than the one depicted by the likes of Linda Ronstadt, Jackson Browne and the Eagles.

The title of the LP, which utilizes several Los Angeles studios, is called "Los Angeles Radio."

Future projects under the Free-

way Records umbrella include video productions of regional talent for possible cable television applications as well as a book and documentary. Future solo LPs by various members of this LP are also planned.

### Lundvall Of CBS Will Be Honored

LOS ANGELES—CBS Records
Division president Bruce Lundvall
has been named recipient of the City
of Hope's Spirit Of Life Award to be
presented May 31.

Lundvall will be honored at the Beverly Hilton Hotel ceremony hosted by the Music Industry Chapter of the National Medical Center for the City of Hope.

Meanwhile, Walter Yetnikoff, CBS Records Group president, has been appointed honorary chairman and Myron Roth, CBS Record's vice president of West Coast business affairs, will serve as West Coast chairman.

The East Coast chairman is Bob Altshuler, CBS Records Group vice president of press and public affairs.

## \$300,000 Pot To Develop Youth Jobs

NEW YORK—An ambitious, \$300,000 federally funded program to develop jobs in the music industry for disadvantaged youths is underway here with the backing of many industry figures

The Recording Industry Training Program is an off-shoot of the highly successful Institute of New Cinema Artists, a six-year-old project founded by actor/director Ossie Davis that trains selected youths for jobs in film and television.

According to Cliff Frazier, the program's executive director, the program will run for eight months and involves 33 interns selected after a lengthy screening process which included written exams and personal interviews. The interns include black, Hispanic, white and Oriental youths with the main criterion being that they are all "economically disadvantaged."

The program, funded by the federal Community Services Administration with the money channelled through New York City's Community Development Agency, is a three-pronged effort which includes

### Industry Execs Are Supporting U.S. Program

By DICK NUSSER

production, by the interns, of a series of radio commercials related to job opportunities.

Among the industry personalities who have indicated they will lecture or conduct seminars are Robert Stigwood. Kenny Gamble and Leon Huff, George Benson, Billy Taylor, producers Jack Bruce and Jimmy Simpson, artist development executives Sandra Trim-DaCosta of Columbia and Andre Perry of Arista, former Epic marketing vice president Jim Tyrell, Frankie Crocker and Pam Hall of WBLS-FM, Roy Ayers, Sara Dash and others.

The program will provide instruction in recording engineering and production, concert production and sound, tour management, personal management, public relations, music composition and record company In addition to the above named individuals, ASCAP, BMI, the Black Music Assn., the National Music Publishers Assn. and April/Blackwood Music will supply representatives to conduct seminars or lectures on specialized subjects.

The Recording Industry Training Program will be renting studio time from the Music Farm and the Record Plant Recording Studios in order to provide on-the-job training for the interns who will be involved in developing a series of radio spots, featuring music business personalities, geared to vocational guidance.

The interns will also be producing a series of talent showcases to be held throughout New York City this summer called "The Big Apple Talent Contest." It will be open to youths 13-24 years of age and divided into r&b. rock, jazz, country and gospel categories.

The talent contest is being planned in conjunction with the sity. Community Halling Boards and winners will hopefully be in line for a deal with a record label.

Sensuous And Elegant—A Rare And Devastating Combination In Music



MINNIE: unmistakably Minnie Riperton, a voice like no other.

MINNIE: her first Capitol album contains the single "Memory Lane"

PRODUCED BY HENRY LEWY, DICK RUDOLPH & MINNIE RIPERTON.

MANAGEMENT, KEN FRITZ, CONMORARPAS, AND DENNIS TURNER.



HORIZON LABEL

# LiPuma: Jazz Stigma **Crimping New Image**

LOS ANGELES-Horizon Records president Tommy LiPuma feels that his label's product is automatically being tossed into jazz bins because of Horizon's previous stigma as an avant-garde jazz label.

"The stigma should diminish as time goes by and more releases come out," says LiPuma, "and people get more of an idea of the cross-section of our product.

"But that doesn't help our present releases and getting past the barrier," he says.

In addition to the label's earlier reputation as a progressive jazz line that released albums by Don Cherry, Charlie Hayden and others, LiPuma cites other reasons contributing to the confusion.

He believes that Seawind, for example, because it was previously on CTL is still being stigmatized as jazz. An instrumental album by Neil Larson, which LiPuma feels is pop in nature is also being misconstrued as

"We're trying to get across to retailers that they are selling us short by putting the product in jazz bins People putting records into categories have to be able to define it before they can put it into a bin," says LiPuma

He admits that if Dr. John's album, among the label's initial releases with Mark/Almond, Neil Earson and David Grisman had been a chart record, the handicap might have disappeared more rapidly

The public doesn't categorize or even think about it. You're dealing with the people who market the records," claims Li Puma:

As long as Horizon's artists continue to show progress, LiPuma is willing to be patient in the crasing of the stigma as forthcoming albums will also further substantiate his

May releases will feature a Japanese act called Yellow Magic Orchestra which is in the vein of progressive rock acts like Kraftwerk and Tangerine Dream, a pop album by Gordon Michaels, debut from songwriter Brenda Russell, as well as future albums by Dr. John, Larsen, session player Dean Parks, Ben Sidran and Elinor Mills, who performed with Norman Connors.

Says LiPuma: "If there's any alburn that will convince people we're not a jazz label. Gordon Michaels is the one.

But he adds: "I won't intentionally look for pop acts. You must be true to yourself and what motivates you."

Horizon's jazz stigma relates to radio as well where Horizon is finding resistance at the AOR level

# Nashville Boasts Its First Sony Digital Disk Session

By KIP KIRBY

NASHVILLE-Stan Getz and Ron Carter are among the jazz musicians performing on Nashville's first digital recording session utilizing professional Sony equipment which took place at Woodland Sound Studios April 7. The LP features local percussionist Farrell Morris

The six-hour session was produced by Audio Directions, a Nashville-based audiophile company in conjunction with Digital Recording Systems Company, Inc. of Philadelphia and the Sony Corp.

When the custom album is released in mid-May, notes Audio Directions president Tom Semmes, it will mark the first digital recording to be marketed from Nashville.

On hand to oversee the technical and engineering aspects of the session were Sony's digital project engineer Louis Nanassy, Peter Jensen of Digital Recording Systems, Woodland engineer Rex Collier and Semmes.

Although another local company. Direct Disk Labs, experimented a year ago with Sony's consumer-oriented PCM-1 digital recorder, this represents the first time that the professional PCM-1600 model has been utilized in a Nashville recording ses-

Also brought in for the occasion were Sony's special converter and editing unit which works in tandem

(Continued on page 74)



MY OWN-Anne Murray holds her platinum LP for "Let's Keep It That Way." On her right is APA agent Fred Lawrence.

# **GRT Files Suit** Over ABC Pact

SANTA CLARA, Calif.-GRT seeks in excess of \$10 million damages for excessive expenses, costs and losses it absorbed when ABC allegedly breached an agreement between the two companies recently.

In its Superior Court pleading here, GRT charges ABC breached the agreement by assigning the agreement to MCA and by causing ABC Records to sell substantially all its assets to MCA and purportedly to assign the license agreement to

GRT also is asking for a temporary restraining order and preliminary and permanent injunction restraining and enjoining MCA from manufacturing, selling or distribution ABC's tapes.

GRT charges that the purported assignment of the license agreement by ABC Records to MCA is invalid and ineffective.

The suit states that GRT and ABC Records entered an agreement Jan. 1, 1972, whereby GRT would reproduce, manufacture and distribute ABC's recorded tapes in the U.S., its territories and possessions. An additional binding agreement was entered into Dec. 12 of the same year.

The suit also claims that on or about March 4, 1979, the license agreement was assigned by ABC to MCA. As of the date of the filing, GRT had not received written notification of the assignment.

# L.A. Coliseum Eyes Superstar Concerts

LOS ANGELES The 90,000seat Coliseum here is pitching major. promoters to bring in superstar attractions following the successful Califfornia World Festival (see story on page 30).

For the past three years, the facility has been avoided by rock superstars because of Los Angeles police attitudes and actions toward rock audiences.

But as the result of the success of last weekend's two-day festival, the Coliseum is once again attempting to lure major rock attractions.

According to Jim Hardy, general manager of the Coliseum, he had a meeting with Concerts West Thursday (12), and Bill Graham was at the festival "and I had a talk with him.

"I believe some promoters and managers were sitting back waiting for someone to test the waters. Now that it's been tested, we're looking for more major artists to come to the Coliseum.

At least Hardy can look for another Califfornia Festival. According to Jim Rissmiller, promoter of the event, the first one was successful

Polygram Lines Get Store Push

NEW YORK-Polygram Distributton product receives a special two-week promotion tie-in with the Korvettes chain record departments under the theme of "The Biggest Names In Music Are On The Polygram Family Of Labels."

For the period, starting Sunday (8), each Korvette marketing area will feature newspaper ads on the theme, while each store will showcase Polygram product in store windows and in-store

The stores will showcase 56 stepups, 20 inches by 60 inches signs displaying the names of Polygram artists and special in-store displays. Instore play will focus on both hit and catalog product of all distributed labels

The program was coordinated and implemented by Dave Rothfeld, Korvettes vice president of merchandising, buyers Ben Bernstein and Howie Schissler and Polygram New York branch manager Shelly Rudin

In addition to Polygram's popproduct, the program also includes all classical labels.

beyond his dreams, although his firm lost \$220,000. The Coliseum netted approximately \$170,000 "This festival was an investment for the future," he says.

As for other major promoters taking Rissmiller's lead, Robert Finkelstein, president of Jerry Weintraub's Concert's West, says: "Any comments regarding the Coliseum at this time would be premature. But we look at all situations."

Apparently a bad taste was left in the mouth of the rock community following a five-day Pink Floyd engagement at the adjacent Sports Arena in 1975, More than 500 concertgoers were arrested at that concert and rock promoters and groups elected to move their shows to other area facilities.

Rissmiller's financial loss of \$220,000 breaks down to \$120,000 for the rental of the Coliseum and Sports Arena and the Coliseum was slightly less than 50% of its attendance capacity.

In addition to its \$120,000 taken in from the rental of the facilities, the Coliseum also has its own concessions. Volume Services has an exclusive contract with the arena to serve concession items. "We made about \$60,000 from that," says

### **ASCAP Suits:** One Settlement

NEW YORK-A settlement has \_\_\_ been reached in one of the three suits brought by ASCAP against locations receiving music over radio receivers without payment of royalties (Billboard, Jan. 20, 1979).

The Kittery Trading Post, said to be a department store in Kittery, Me., paid \$1,500 for license fees due and admitted liability, but the company has not yet decided what form, if any, its use of music will now be.

The two remaining defendants are Cals Inc., a fast food restaurant operator located in the Chicago suburbs, and the Gap Stores Inc., a California-based retail clothing chain.

It is the case against the Gap, in federal court here, that's being watched by copyright experts as the company is expected to fight the complaint.

The Gap has 286 locations spread through 34 states and sells mostly jeans.

# ABC 'Steals' WKTV-FM's Program Chief

By DOUG HALL

that Clenott dislikes disco and is

WDAI general manager Jack

Minkow understands all this as does

management at WKTU. Clenott's

concern is not to be with the music.

but with the social implications of

the disco movement. Minkow says

Clenott's distance from the music

gives him objectivity and he "under-

stands the sociological aspects of

hardly a disco freak

NEW YORK-An ingredient of the magic that catapulted WKTU-FM to the top of the radio heap here is being stolen away to Chicago by ABC, the company which suffered most from the success of WKTU's all-disco format

ABC has hired WKTU program director Matthew Clenott away from SJR Communications, which owns WKTU, to be program director of its Chicago FM outlet, WDAL

WDAI recently announced it would shift from AOR to disco and its current program director Roger Skolnik said he would leave to form his own consulting firm.

Clenott, who is beginning to work on WDAI's format right away, says lie ison't be making WDAI 'a carhas copy of WKIU, but I'll be bingging along many ideas."

With this approach, Clenott may be the prototype of the program director of the future. Without special likes and dislikes he can be totally objective about the music

disco."

Clenott believes "a good programmer can do any format. I beheve it is a plus not to be involved in disco emotionally."

Most of Clenott's experience has been in AOR radio. He was at Philadelphia for 412 years before joining WKTU in January of 1978. WYSP is a Burkhart Abrams SuperStars station. When he arrived at WKTU as assistant program direcfor it was in a mellow format with few listeners. He was promoted to program director in June last year. only a month before the station shifted to disco.

Clenott worked closely with Kent Burkhart in the move to disco, and Wanda Ramos, consultant to the station from Burkhart/Abrams has been working closely with Clenott since in its programming

Recalling his AOR experience at WYSP, Clenott says he now realizes that it is easy to get ahead of the public. "We had loads of things in fight rotation. I've gotten a healthy perspective. Most listeners are not



2%

1735

16%

614

2%

314

111

29

# Big 3 Music To Add Volume; Sees \$31/2 Million Profit Hike

By IRV LICHTMAN

NEW YORK-Big 3 Music, the print division of United Artists Music, expects to add millions of dollars in additional volume with new domestic and international programs.

The company has been under the direction of Herman Steiger for the past 15 years, and he has led the division over the past 10 years from \$800,000 a year in annual business to \$6.5 million today.

Steiger, whose employment agreement with Big 3 as general manager has just been extended, looks to increase Big 3's European income by \$1 million a year as he reports "extreme interest" in a new print distribution concept with "several major European distributors."

"Formerly, we did our European business based on the demand in each country for our own Robbins. Feist & Miller material," explains Steiger.

"Under the new arrangement, we'll be making the material of many of the publishers we represent in print available in Europe. I believe we can build this business up to \$1 million a year."

Steiger also feels new European distribution merchandising will allow Big 3 to print the minimum of 10,000 folio copies necessary to make a project in this area "worthwhile."

"Because of inflationary trends, it's really cheaper to do the printing in the States, which would also enable us to see to it that publishers we deal with get proper credit. Our European associations would take minimum risks, since they'll just order 1,000 or so copies as they require them."

In the U.S., Big 3 has undertaken a concentrated national ty drive to exploit adult "Play Piano For Fun" books, which include instructional cassettes along with 20 songs. This and other ty-related projects are expected to yield more than \$21/2 million to Big 3, Steiger estimates.

Devised by Richard Wolfe-who works exclusively with Big 3 print material-the initial set has sold some 60,000 units so far, with Wolfe predicting a sale of 100,000 by year's end. The sets sell for \$9.98.

Steiger notes that the "Play Piano For Fun" line will also see additional songbooks, with such music areas covered as Christmas music. Broadway showtunes and MORcontemporary material. These will list at \$9.98.

Another major songbook project for tv is the company's \$25 "Richard Wolfe's Legit Fake Book" containing 1,010 songs. Steiger says that a mail-order firm has put in an order for 10,000 of the books, which wholesale at \$12.50. Steiger notes that all these projects sold on ty will be also available through music stores.

Columbia House, which operates the Columbia Record Club, is requesting 15 more Big 3 song folios having test-marketed 20 of the items with success that "exceeded expectations," according to Stei-

In yet another tv-related project, Wolfe, who buys and appears in Big 3-associated time-buys, is offering a special catalog of Big 3 stock items for \$2, which can be deducted from the viewer's first purchase. The program started with 20,000 copies of the catalog, but Wolfe tells Steiger he'll need 100,000 to 200,000 more.

Big 3 is also expanding more into the Broadway scene by having obtained print rights to such scores as "On The Twentieth Century." "Ain't Misbehavin'" and "Home Again, Home Again."

In the educational area, Big 3 is presently testing a stage band book/cassette idea, with the cassette including each section of a school band in performance. Also, plans are afoot to exploit Big 3's large jazz catalog in the educational market.

Steiger says he has "a lot of encouragement" from the parent UA Music and its president Harold Seider.

"The Big 3 print division is considered one of the biggest growth sectors within the UA music publishing complex," Seider has stated.

With his administrative director. Ben Hoagland, Steiger is implementing this green light for expansion.

# Market Quotations

As of closing, April 11, 1979

High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
37%	32%	ABC	7	279	36%	35%	35%	- 4
38%	34%	American Can	6	- 51	37%	37 14	37%	Unch
17%	14	Ampex	10	123	15%	15	15	-
3%	154	Automatic Radio		5	2%	214	2%	Unch.
24	21	Beatrice Foods	6	1030	21%	21%	21%	3
55%	45	CBS	- 6	368	45%	44%	45%	+ M
26%	18%	Columbia Pictures	4	267	24%	22%	22%	- 11
1035	9%	Craig Corp	6	59	10%	10%	10%	- 1
44%	36%	Disney Walt	12	479	40%	39%	39%	4. 9
3	2%	EMI	20	256	2%	2%	2%	- 3
23%	12	Gates Learget	7	29	17%	17	17	+ 1
15%	19%	Gulf + Western	3	305	14%	14%	14%	- 10
17	10%	Handieman	5	104	14	13%	14	- 5
7.7%	319	K-tel	20	273	8%	7%	8%	+ 3
3%	2	Lafayette Fladio	-	70	2%	216	21/4	Unch.
37%	30%	Matsushita Electronics		11	33%	32%	33%	+ 13
46%	39%	MCA	7	83	39%	39%	39%	- 1
37% -	28%	Memorex	6	736	35%	33	34%	- 1
66	55%	3AK	12	396	59	571%	57 W	- 13
42	36	Motorola	10	383	40	39%	39%	+ 4
29	24%	North American Philips	5	-01	28%	27%	2854	- 3
22%	18	Pioneer Electronics	16	25	22	21%	22	+ 13
25%	14%	Playboy	28	194	22%	22	22	- 1
28%	25	RCA	В	607	27%	27%	27%	- 1
10%	7%	Sony	15	3891	10%	10%	10%	+ 17
8%	5%	Superscope	-	26	514	5%	5%	Unch
29%	22%	Tandy	8	548	23%	2214	23	- 1
10%	B19	Telecor	8	14	10%	10%	10%	Unch.
7%	4%	Telex	- 10	325	5%	5%	5%	- 1
3%	2%	Tenna		2	3	3	3	Unch
18%	16%	Transamerica	6	583	18%	18%	18%	+ 1
41%	30	20th Century	6	207	42%	40%	40%	- 11
37%	32%	Warner Communications	8	335	37%	37%	37%	+ 1
15%	12%	Zenith	12	272	14%	14%	14%	-
/ER THE		P-E Sales Bid Ask	OVE	RTHE	P-E	Sales	Bid	Ask

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

2%

COUNTER

Koss Corp.

Kustom Elec

Office Corp.

Recoton

Schwartz

Bros.

M Josephson

# CBS And RCA's **Profits Decline** In First Quarter

NEW YORK-Generally sluggish conditions throughout the U.S. recording industry are cited for firstquarter profit declines at both CBS Records and RCA Records, affecting the parent companies' respective bottom lines.

The CBS dip had been predicted by CBS Inc. president John Backe (Billboard, March 24, 1979), with corporate net income in January-March down 47% to \$17.8 million, despite an 11% gain in revenues to \$823.3 million.

Though no dollar figures are ever broken out on a quarterly basis, the CBS Records Group posted record revenues, up 12% from the prior year, due to a strong performance by the international division, while domestic sales had a slight decline. The profit drop was attributed to U.S. operations, with manufacturing adversely affected by the small number of new releases by the owned and custom pressed labels.

While RCA Corp. had a 13% jump for record net income of \$62.1 million on a 20% sales gain to \$1.8 billion, earnings for the \$1.725 billion consumer electronics group declined due to lowered profits for RCA Records, again traced to domestic industry business.

No figutes are ever broken out for the label within the group, but last year's estimated \$500 million sales was about 30% of total group revenues, and recorded music operations also posted a new high in earnings.

STEPHEN TRAIMAN

### Schwartz Bros. Profits Up NEW YORK-Schwartz Brothers, \$9,605,387 in the fiscal 1978 fourth

Inc., the wholesale/retail operation, reports record sales and income for the year and fourth quarter ended Jan. 31, 1979.

The company says net income rose 18% to \$653,308 or 85 cents per share on an 8% sales gain of \$31,732,698 for the year ended Jan. 31, compared with \$551,637 or 73 cents per share on sales of \$29,261,678.

In the fourth quarter of fiscal 1979, however, the profit percentage gain slipped to about 4%. Net income was \$469,144 or 61 cents a share on a 5% sales rise to \$10,855,071 compared with \$449,921 or 60 cents on sales of

## **BASF Discloses** Intl Sales Rise

NEW YORK-BASF world sales reached \$11.7 billion in 1978, an increase of 3% over 1977, while BASF Group sales at \$10.8 billion in 1978 advanced 1.7% over the previous

According to the firm, BASF world sales represent the total consolidated net sales of all companies in the BASF Group, thus sales of 50%-owned companies are included in full.

BASF Group sales represent sales of majority holdings in full and half of the sales of 50% holdings of their majority holdings.

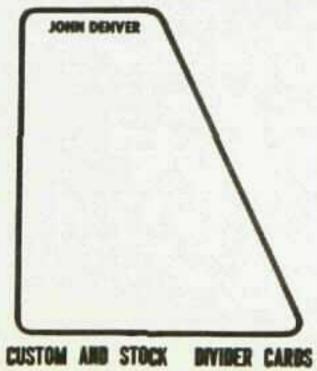
The worldwide operations of BASF include the U.S. Badische Corp., which manufactures synthetic fibers and chemcials; BASF Wyandotte Corp., which makes chemicals; BASF Systems, which mateufactures magnetic recording tape, oil and pharmaceutical interquarter. Earnings and profit margins were up more than 50% during this period.

### Abkco Declares Quarterly Loss

NEW YORK-Abkeo Industries, Inc. reports revenues of \$2,287,794 and a loss of \$14,647 or 1 cent per share for the company's first quarter ended last Dec. 31.

In a similar period in 1977, the company registered a profit of \$186,012, or 13 cents a share, on revenues of \$2,826,986.

In 1978, Abkco's revenues amounted to \$16,319,528, with the following income from various divisions: recorded music, \$7,441,029; music publishing, \$1,329,812; film production and distribution. \$7,395,547; business management, \$153,140. In 1977, total revenues were \$9,289,358.



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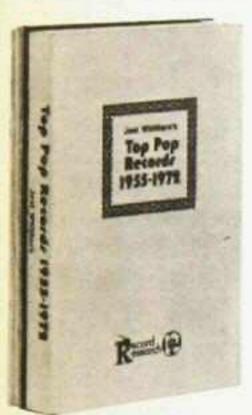
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Pop Country C	\$10 Each
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# **Publishers Move To 'Conventions'**

Continued from page 1

deals are unveiled to convention-

Then, too, there is considerable time given over to pure administrative functions, wherein budgetary and financial considerations are reviewed and projections for the coming year arrived at.

Also, publishers declare more time is needed for "surveillance" of new copyright laws among key personnel and to weigh the impact of such new technologies as the videodisk and videocassette and cable tv.

Chappell Music continues its convention format this year in June at a four-day meeting at Guerney's Inn

# **Tunesmiths Suit** Agreement OKd By U.S. Judge

NEW YORK-Judge Charles L. Brieant of U.S. District Court here last week issued a memorandum and order approving a proposed stipulation of settlement in the long-standing class action by film and tv composers and lyricists against various film-tv production companies (Billboard, March 31, 1979).

"The law favors compromise of complex litigation where the outcome is uncertain," stated Judge Brieant. "This is precisely the sort of case which cries out for statesmanship and compromise. I find that the proposed settlement is fair to the class.

Judge Brieant declared that "... the proposed settlement is approved and the Court finds the same to be fair, reasonable and adequate."

Judge Brieant noted that at a hearing March 31 on the approval of the proposed settlement there was no opposition.

The class action (Elmer Bernstein, et al., versus Universal Pictures, Inc. et al.) was filed on Feb. 7, 1972.

### New ASI Distributor

MINNEAPOLIS-ASI Records has pacted for distribution in California with Pickwick International Previously the company was represented by PRT in San Francisco and California Record Distributors in LA

Other changes include ASI firming with WM Distributing of Denver and Sound Records and Tapes in Seattle where it formerly was represented by ABC



in Montauk, L.L. a format begun last year in Nashville.

"Our business is sometimes carried away by trends, such as disco or the Elvis Costello type of rock 'n' roll, which can make one forget the basies of music publishing," notes Irwin Robinson, president of Chap-

This year's Chappell meeting will reflect, the executive explains, "the more sophisticated and complex nature" of music publishing. A new wrinkle on the agenda this year is "an educational" format.

"We'll be brainstorming several important questions that have a bearing on us and the publishing business in general. We're looking to come with new ideas." Other Chappell meet agenda items include a review of activities over the year, and a projection of "how we're doing" against the fiscal '79 budget.

At least five international representatives will be present to get "a better understanding of how we work on a daily basis and the things that are important to us and themselves." All told, 33 Chappell staffers will attend

"The music publishing business has become far more complex than in my wildest imagination," maintains Ed Silvers, president of Warner Bros. Music.

The company's upcoming convention in St. John in the Virgin Islands (April 23-29) reflects, Silvers says, the firm's strong ties abroad.

"Internationally, there's a far greater need for person to person contact with our foreign people. Each year our convention runs longer. We used to hold three-day meetings, but that's really not enough time to get over jet lag and to accomplish the business we want to get done."

The executive, who started the WB conventions four years ago, stresses the foreign thrust over domestic business needs, although the convention will have domestic personnel on hand to listen to new material and exchange music trends with their foreign family.

"All of us travel so much so that we see each other constantly here. With our foreign people, who have great autonomy, we have to go beyond telex communication. Also, we utilize their visits here to have them meet face-to-face in New York and Los Angeles the 'dealmakers' they are communicating with."

April/Blackwood staffers will meet again in Los Angeles a week before the CBS convention in San Francisco in August, and then again at the Country Music Assn. week in Nashville in October. Next year, a similar week long convention will take place.

"In order to stay on top of things these days in music publishing, you have to do as labels do especially in an a&r sense," declares Rick Smith. vice president and general manager of April/Blackwood Music, which just completed its longest gathering yet at the Innisbrook Resort in Tarpon Springs, Fla., April 1-7.

"By design," he says, "CBS has desired a growth and expansion at April/Blackwood, and we now have between 90 and 100 active deals. It's absolutely essential that we keep our people abreast of what's going on."

A new feature of the meeting was a slide presentation on Tuesday evening by Al Kluger, head of April/ Blackwood Publications, which began operation last January. The program showed the flow of a print production from the initial concept to artwork, printing and the flow of goods in the marketplace. The company's print is sold and distributed by Bradley Publications.

Smith notes that one of the advantages of holding a meeting in a nonmajor music center was that it provided a good opportunity to acquaint staffers with new personnel who have joined the company in the past year.

Meetings are running longer at Screen Gems/EMI, states Lester Sill, president, because "the business is physically bigger." His own firm has over the past several years become responsible for such oper-

(Continued on page 72)

# Chrysalis Projects \$20 Mil Gross

LOS ANGELES-The breakthrough of Blondie as well as recent strong showings by the Babys, UFO and other artists has Chrysalis pro-

The independent label, which broke away from Warner Bros. distribution 2½ years ago, had sales to domestic distributors its first year of approximately \$10 million.

jecting its best year in the U.S.

Its second year saw a jump to \$17 million, a 70% jump, according to the label. Year end figures for 1979 are likely to fall between \$20-\$30 million.

NEW YORK-Registration for

the National Music Publishers Assn.

copyright workshop in Nashville

April 20 closed Friday (13). All reg-

istrants must have sent forms and

requests to NMPA's office here by

Fees for the entire program for

Deadline Near For NMPA

Copyright Seminar Guests

By JIM McCULLAUGH

"It's difficult to say what we will do," states Terry Ellis, president of the Los Angeles-headquartered label, "either in the U.S. or internationally. Our English company has established a much stronger position, particularly in the singles market in Europe "We've now had our first major record in France. And it has taken awhile working with our licensees in Canada to establish ourselves even stronger there. Blondie's ' Parallel Lines' LP is now platinum in Canada, for example."

Ellis foresees a "controlled expan-

sion" for the label with an emphasis on "selling more records by the same number of artists." With two top 30 albums currently

by the Babys and Blondie, the label's recent and upcoming releases include Ian Hunter, formerly with Mott the Hoople; Gary Brooker, exlead singer of Procol Harum who was produced by George Martin; Pere Ubu: John Serry, formerly with Auracle; Emigre, a Canadian pop/ rock outfit: Steve Hackett, Max Gronenthal; Rory Block; Nick Gilder: Trevor Rabin; a new Blondie LP; Uriah Heep; Robin Trower, Jethro Tull: UFO: Leo Kottke: and Mary Travers, produced by Peter Yarrow.

Pat Benatar, a new female vocalist recently signed to the label, will be produced by Mike Chapman.

The Blondie breakthrough, according to Ellis, represented an act that was "new and different" but found acceptance in the U.S. hard at

"There was a lot of resistance on the part of radio," he observes about the LP that was shipped some eight months ago.

"We are just getting AOR play." he says, "in isolated areas like San Francisco, New York, Philadelphia and Boston, but nowhere else. Now the LP is getting major AOR play everywhere."

One new wrinkle for the company that may occur before the end of the year, Ellis footnotes, is the establishment of contracts with distribu-

"It seems like a more intelligent way to distribute our products," he observes. "After all, that's what we essentially do with our licensees outside the U.S. I think we will see that kind of thing happening between independent distributors and independent record labels in the future in light of all the recent distribution

### Former MCA Exec In \$2.5 Million Suit

NEW YORK-George Lee, former MCA Records East Coast vice president, has filed a \$2.5 million suit in State Supreme Court against former business colleagues Saul Steinberg and Martin Poll charging that the two misled him into quiting his MCA position.

In his suit Lee says Steinberg and Poll convinced him they would be starting a record, publishing and production company with Lee to be its president. After he left MCA. Lee contends, the plaintiffs never gave him control over the company, or a promised 40% interest in it.

Lee says that the loss of his job with MCA, with an anticipated salary increase, insurance benefits, and profit sharing, has cost him at least NMPA members, or clients of the Harry Fox Agency, are \$20. All others will be charged \$50 for the daylong session.

The Nashville seminar is part of a series of meetings by NMPA that are being staged in various cities across the country.

The seminar begins at 9:30 a.m. in Nashville's Hyatt-Regency Hotel with a panel discussion led by Maryboth Peters of the Copyright Office devoted to the correct procedure for copyright administration. She is head of the Copyright Office's Information and Reference Division. She will be joined by two colleagues, Mildred Henninger and James Vas-

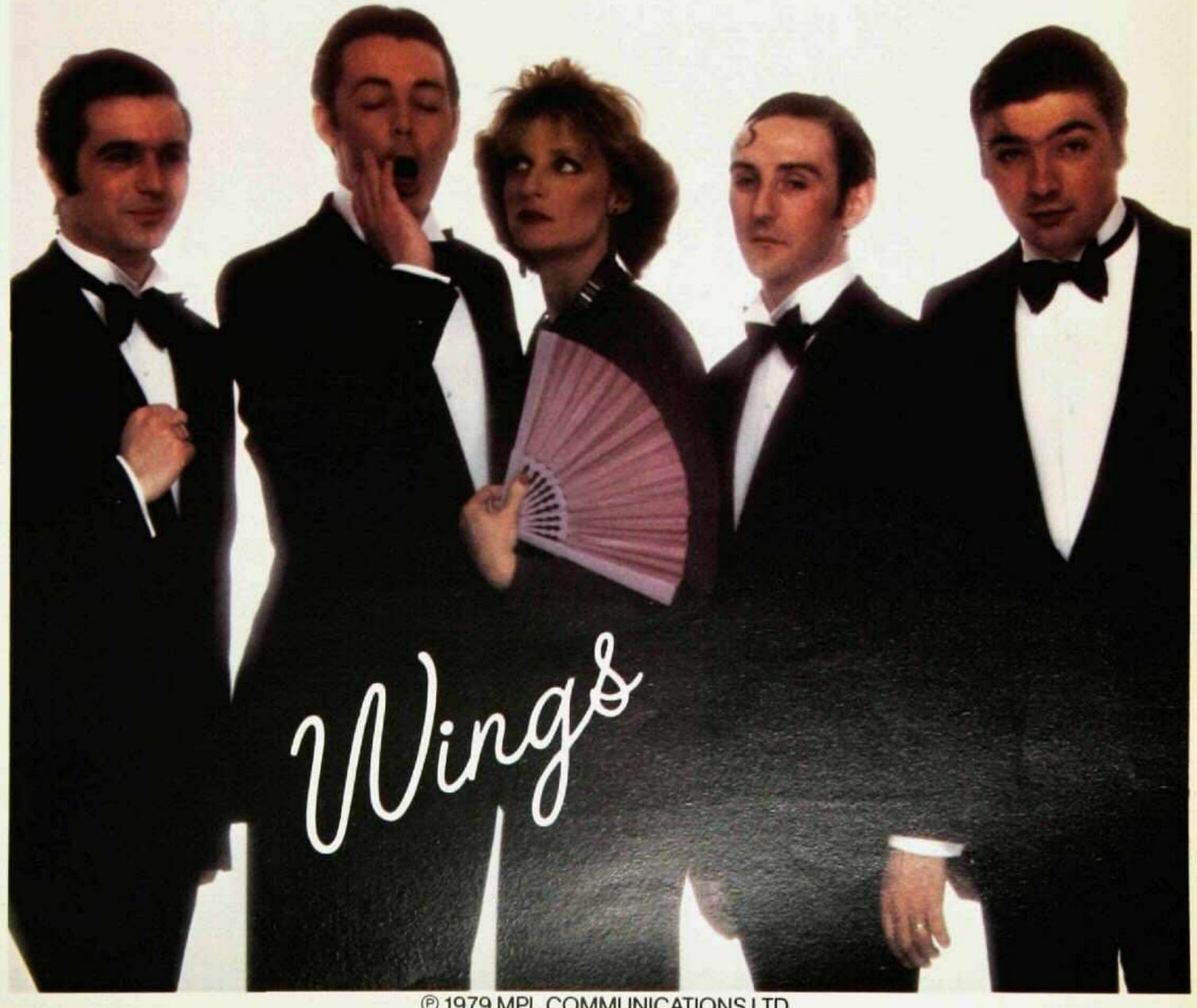
Lunch will feature a talk by the Copyright Office's chief counsel, Jon Baumgarten, on the overall effect of the new law, particularly as it applies to Nashville's music commu-

The afternoon session, "How The Copyright Law Is Affecting Business Decisions," will feature a panel consisting of Cedarwood Music's Bill Denny, Ralph Peer II of Peer-Southern. Wesley Rose of Acuff-Rose Music and lawyer Michael Milom Moderator is lawyer Peter Felchec.

A question and answer period will

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Intl Correspondents: Austria - Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 43-30-974; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales: Belgium-Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada - David Farrell, 78 Mayfield Ave., Toronto, Ontario, 416-766-5978: Czechoslovakia – Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark-Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten, Denmark. 01-31-30-76; Dominican Republic-Fran Jorge, PO Box 772, Santo Domingo, Finland-Kari Helopaltio, SF-01860 Perttula, Finland. 27-18-36, France-Henry Kahn, 16 Rue Clauzel, 75009 Paris, France 878-4290; Greece-Lefty Kongalides, Hellinikos Vorras. Thessaloniki, Greece. 416621; John Carr, Kaisarias 26-28, Athens. 610, Holland-Willem Hoos, Bilderdijklaan 28, Hilversum, 035-43137; Hong Kong-Hans Ebert, 1701-2 Wah Kwong Bldg., Wanchai, 5-276021; Hungary-Paul Gyongy. Derekutca 6, 1016 Budapest, Hungary, 859-710; Ireland-Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Italy-Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412. Paul Bompard, Via Gramsci 54, 00197 Rome. 360-0761; Malaysia - Christie Leo, No. 11 Jalan 11/6, Petaling, Jaya, Selangor 03 52705 Mexico - Mary Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand-Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland, 413 9260. Norway - Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway, 02-56-41-80; Philippines - Ernie Pecho, Emmie Velarde, PO Box 3112, Manufacturers Bldg., Plaza Santa Cruz, Manila; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. Poland, 34-36-04; Portugal - Fernando Tenente, R Sta Helena 122 R/c, Oporto, Portugal: Rumania - Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-8 Sector 2. Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Peter Ong, 390 Kim Seng Road, 374488, Spain-Fernando Salaverri, San Bernardo 107, Madrid 15, 446-20-04, Sweden-Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873. Switzerland - Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909, Uruguay -Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; U.S.S.R.-Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025, 15-33-41, West Germany-Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428; Yugoslavia-Mitja Volcic, 61 351 Brezovica, Ljubljana. 061 23-522.

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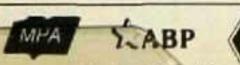
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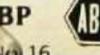
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# Who Can Argue With Clive?

By JOE SMITH

Commentary

Who can argue with Clive?

Clive Davis has been at the forefront of the recording industry for 15 years and his accomplishments are legion. He has added a dimension of intellectuality and taste to our business and has made daring and innovative

moves throughout those years. Well then it's impossible to dispute the man, right? Well not necessarily.

His overviews of some danger signs at the record company level are well taken. Bidding for artists, shipping records to back up our own insecurities, self-congratulation and swallowing costs on artists tours have all added up to a growing profitability problem for every company in the business.

The question I would pose to Clive is ... what's the next highest card ... what are we supposed to do about it?

He knows that there is an insecurity in the executive suites of this business that forces men and women to take steps they would never do if they felt that their corporate overseers would be supportive through an orderly growth period.

And what would Clive do if some new guy in town with a European bankroll of sixty cent dollars and the home phone numbers of the 50 talent reps began to hit on his artists? How would he react if the new guys came after the 10

or 12 carefully developed staff people he cherishes with salary and bonus deals that dwarf what he knows to be sensible?

We are not totally in control of our own destinies. We must respond to the fact that greed rides high and the personal atten-

tion that Arista, Elektra, Casablanca and others might offer to talent doesn't match the outlandish dollar offers being made by the catch-uppers who are determined to put some numbers on the board quickly.

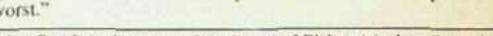
Despite the inevitable cynicism and stoicism that 20 years in the record business have provided me, I'm still startled at how out of line some of the deals being offered around in this industry shape up. Even the big successful companies fall in line with the pack.

As for the self-hype and flash that Clive finds foolish, hey it's all part of the fun and games of our sport. Allow us that nonsense. It's part of what sets us apart from Equitable Life, Bethlehem Steel and all those other tiresome businesses we've been fortunate enough to avoid.

I haven't got lots of years to go in this world of records. I can try to hold the line wherever possible but the long range solution to shrinking profits and corporate disillusionment with it is up to the younger guys who are new in the process. If they don't bring it under control they'll have albums selling for \$30 and making no money at the bottom.

To my dear and long-time friend Clive I can only suggest that we do the best we can.... hang in there for as long as we wish and as Mel Brooks, that great

lyricist once wrote. . . . "hope for the best and expect the worst."





Joe Smith: "We are not totally in control of our own destinies."

Joe Smith is chairman of the board of Elektra/Asylum Records.

# Can And I Do!"

By BILL WARDLOW

Clive Davis, our controversial friend, took a couple of pot shots at the trade press in these columns last week, and I want to answer him.

The first deals with advertising. That's not my area of responsibility, but when he attributes Billboard's "fantastic growth" to an industry practice of repetitive self-puffery. I must speak up. (Clive, who's ever heard of anyone in this business indulging in self-puffery? Want to name some names?)

Clive should credit this paper's growth to its continued editorial leadership-and that includes charts-which in turn delivers more readers than all its competitors combined. That means that the sharp space buyer knows this is where he or she gets the most mileage for ad dollars spent. (Self-puffery, indeed.)

When Clive jumps into the chart operation, he's in my territory. He says, "this paper in particular ... needs to reevaluate its methodology." Who's he kidding?

He knows that chart methodology at Billboard is constantly under careful scrutiny and study (both internally by Billboard's management and by outside consultants and specialists) and that its methodology is ever under review and reevaluation. He knows that the chart sample and the manner in which the charts are compiled are always undergoing change, being refined and constantly honed to a sharper edge as part of an ever on-going procedure.

It is this Billboard policy which makes our charts probably the costliest editorial feature published in the world of business papers-and that means in all industries, not only in the music/ record business.

He says, "trade charts are ... too often unbalanced, biased and just plain false." I don't know whose charts he has in mind. If I know is that we invest more than \$600,000 per year (a figre certain to skyrocket in these inflationary times) to deliver to ur readers the fastest and most nearly accurate charts available.

Yes, \$50,000-plus per month is a big ticket, but that's what All I know is that we invest more than \$600,000 per year (a figure certain to skyrocket in these inflationary times) to deliver to our readers the fastest and most nearly accurate charts available.

speed and accuracy cost in market research.

Fortunately, the sale of a highly valuable by-product of our charts compilations-product research information sifted by our computers and sold to manufacturers-helps subsidize our chart operation. The manufacturers know this data is accurate and reliable.

We are proud that among the manufacturers who rely upon the accuracy of this data by buying this research service is Clive himself, one of our best customers.

So, Clive, let's each do what we do best. You make the hits. We'll chart them.

Bill Wardlow is associate publisher of Billhoard and director of marketing services and chart operations.

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

# Letters To The Editor

Dear Sir:

During the last two months I have been appalled at the millions of dollars spent by the record club divisions of major record manufacturers for the purpose of enticing the record consumer. While the dollars spent in this manner increase greatly, the dollars available to the record merchandisers (record clubs are not mer chandisers) seem to become more difficult to obtain

While they offer 12 or 13 records for one cent, we. and necessarily our customers, are asked to pay more for merchandise of lower and lower quality. It would seem that some of the major suppliers in the industry have discovered a way to "have their cake, and eat it

The Budget Tapes & Records group wishes to go on record as highly protesting these practices. We hope that retailers located in states with price resale laws will bring this to the attention of local regulatory authorities. We wonder if the various federal investigative hodies have examined these techniques

Idealistically, perhaps naively, we continue to seek equal treatment for all record merchandisers by the manufacturers

P. Evan Lasky President **Budgel Tapes & Records** Denver

Dear Sir:

There is some misunderstanding about cross referencing in the Copyright Office with respect to registration of unpublished "collections."

An unpublished "collection" (for registration purposes only) is a group of selections written by the same person or entity (or at least with one unifying author), and all the selections are owned by the same person, group of persons or an entity. This "collection" can be registered on one form with the submission of one \$10 fee but only the "collection" title is indexed in our rec-

A remitter is free to give the individual on the application at space 1 (b) ("Previous and Alternative Titles) and may give previous and/or alternative titles on continuation sheets. That this information is included on applications is mandated by the copyright law

If a remitter wishes an individual title card prepared for each selection, he or she must use one of two alternatives: (1) file a CA form after registering the "collection," or (2) register each selection in the collection separately.

There is an exception, individual selection titles from unpublished sound recordings submitted on Form SR are cataloged. Therefore, no Form CA or separate registration for the purpose or obtaining individual title cards in our records is necessary.

> Charlotte Bostick-Givens Attorney Adviser, Performing Arts **Examining Division** Copyright Office

# Radio-TV Programming



Interviews Important: An important ingredient to Stan Martin's shows on WNEW-AM New York are the interviews. Here he shares a laugh with Marvin Hamlisch, a guest on the show.

# Stan Martin Offers Nostalgic Showcase

By DOUG HALL

NEW YORK—Stan Martin is a disk jockey who is making nostalgia a careful science. Working against handicaps of being preempted by basketball and hockey games. Martin put together "Feature Year" shows spanning from 1951 to 1977 blending music, history and trivia on Saturday nights on WNEW-AM here.

Typical of his approach was his recent treatment of 1960, which not only featured recordings from that year, but included an interview with Alan Jay Lerner, the composer, whose "Camelot" was that year's biggest Broadway hit.

It turned out that Lerner had been a classmate of the late President Kennedy at Choate and Harvard and he recalled, in the interview, the administration, which was closely identified at that time with the world of "Camelot."

Martin, who has been doing the "Feature Year" shows in conjunction WNEW's "Million Dollar Weekend" nostalgia format, also took over the Monday to Friday evening spot in December.

Sports are a problem to Martin's

### NEW YORK'S WNEW GOES TO 42ND ST.

NEW YORK—A radio landmark will soon disappear from Manhattan. WNEW-AM-FM is leaving its hallowed halls of the second floor of the building at Fifth Ave. and East 46th St.

For more than 40 years passers by at that corner could peer up through the iron work emblazoned with the large golden "WNEW" letters over the windows and hope to get a glimpse of a big name DJ. There have been a lot of them, from Martin Block to the current tenure of William B. Williams and Ted Brown.

The large studio, from which Block broadcast his "Make Believe Ballroom" from his mythical crystal studio, once had a crystal chandelier, but that disappeared years ago.

The sister Metromedia stations will move to E. 42nd St. and Third Ave. in modern new studios with new equipment in the Lorillard Building, but it won't be the same. There probably won't be any shiny "WNEW" letters looking down at the crowds below.

shows. His "Feature Year" show has been preempted for as much as five weeks running and his week night shows have been knocked off as much as four nights a week.

But his listeners remain loyal. Large numbers of them come by the station to lend old high school yearbooks, which Martin draws on for show commentary.

Martin once worned that it might sound "too hokey" for a large market like New York, but he found "it works." "I've even gotten a surprising reaction from professional people. I thought it would be mostly blue collar," he says. "I even find a lot of kids are interested in what was happening when they were born."

The only problem that comes up is when a listener will call—Martin takes a few on-air calls for these shows—and say that the year being featured was the year when a close relative died. "You have to be graceful, give them warmth and quickly turn the program to a positive note," he says.

Other tough years to deal with are 1963 and 1968—the years when Kennedy, his brother and Martin Luther King were assassinated. "We can't skirt the issue. We must do it in good taste."

The music is wide ranging and not limited to rock. WNEW, after all, is an MOR station, so all of the old MOR acts are recalled, but some shows "get a bit more rocky than the station," Martin says. "1956 and 1957 lend themselves to coverage of Elvis," he notes.

### KMET-FM Into Scalping Issue

LOS ANGELES—"The greatest complaint we get from our listeners is the rip-off by scalpers for rock concert tickets," says KMET-FM general manager L. David Moorhead. So he is throwing the station's weight behind a drive to put a measure on the June 1980 ballot to outlaw ticket scalping. (See related story in the talent section on this matter).

The station is encouraging listeners to sign petitions for the bill while attending the California World Music Festival April 7-8 at the Los Angeles Memorial Coliseum

The station is participating in the sponsorship of the festival. For its part Los Angeles Councilman Arthur Snyder praised Moorhead for returning to Los Angeles a major in-

REACHING FOR DEMOGRAPHICS

# Informality Key To N.Y.'s WTFM

By VINCENT DITINGO

NEW YORK—WTFM-FM a long time beautiful music station here, has recently changed to what it calls an "adult environmental" format reaching for the 25-54-year-old demographics. According to Dean Landsman, the new and interim program director: "We call it environmental because people live with the radio. A song has to have appeal and acceptance in the market. Our audience is not looking for us to break music; it's looking for us to provide music it likes."

This approach to programming WTFM enjoyed a gradual process over the last six months. In early fall the station went to 50-50 mix of beautiful music and adult contemporary sounds and went into its new contemporary format March 19. The station plays music that is popular (current as well as some oldies). Landsman points out that it also plays some "adult acceptable jazz." This he categorizes as the "1979-80 recording sound of the mid-1950s cool jazz with artists like Wes Montgomery and early George Benson."

Landsman, who owns a consulting firm, has done a good amount of
research since November in conducting interviews with people in
specially selected geographical areas
in and around New York to basically answer the question, "What
groups and what artists are popular
in this market and have been over a
long period of time?" Some aspects
of this questioning were to try to estimate how many records people buy
a year, what they have in their collection and what they still listen to

General manager Bob Zidel states that "for the continuing success of a record, we will be an important radio station." He also feels that record labels aren't recognizing the station and its new format enough because service could be better. "I don't think there's an artist we can't play. We have to listen to the song and do some research on it to decide," claims Zidel. Landsman says

### Country Format Series Offered By Calif. Firm

LOS ANGELES-More Music Programming, a California-based firm, recently bowed a new, fullyautomated country music service

The service is programmed by Joe Nixon, long-time country music personality whose credits include WWVA-AM Wheeling, W. Va., and WJRZ-AM Newark, N.J.

A former partner with Joe Allison, Nixon entered the programming field as a consultant in the mid '60s. The first station to use the new contemporary country format is KNBY-AM Newport, Ark

According to Jay Stevens, president of More Music, the service features custom formats tailored to the need of each station with music, voice tracks and space for local commercials.

More Music Programming has long been a successful automation firm, serving stations with contemporary, MOR and specialized music formats and shows.

Country music formats are being readied for other stations. Artists and publishers may send records to: Joe Nixon, c/o More Music Programming, 4529 Angeles Crest Highway, La Canada, Calif, 91011

NEW YORK-WTFM-FM a the station may also play some mel-

The show which highlights this format and was the vehicle used in slowly introducing the new image of the station was Dean Anthony's morning show. A New York DJ for many years (he was part of the old Top 40 WMCA Good Guy team back in the middle and late '60s). Dean brings a personable and warm touch in dealing with the audience which blends in well with the new format. He creates a friendly atmosphere where the listener feels a one to one relationship with the DJ.

Anthony likes to give the audience a chance to participate in the show. Three times a morning he plays the actors and actresses game where the audience has to guess which set of that time and the prize is that they get to hear their name on the radio. Every Saturday morning for about 30 minutes he engages in an instant press conference where the audience calls up and asks any questions they might have about him, the station or the music it plays.

During his show he also plays excerpts from comedy albums three times a morning and has a particular artist of the week feature where he plays several of his or her songs all week long. All of these elements work in getting positive responses from the audience. Being from New York. Anthony knows what the people like and knows what works well in doing a morning show.

# Filmways Handling An Hour Of 'Kicks'

By PAUL GREIN

LOS ANGELES-Variety is the key to "Kicks," the new hour-long disco television show produced and directed by Kip Walton and distributed by Filmways. Walton performed the same chores on "Hot City," recently dropped by Viacom after 13 weeks.

The proliferation of disco shows like "Dance Fever" and "Disco Magic" is the reason a different approach is necessary, according to Walton

"If you've seen one disco show, you've seem them all," Walton says. "That's why we're putting in extras like a repertoire company of improvisational comedians, a disco fashion show and remotes from discos around the country."

In terms of really diffferent ideas, Walton notes that everyone in the audience is told to bring a bathing suit to relax in one of the two hot tubs on the set. "It's very sensual," he says. "There's a lot of writhing going on.

"Of course we'll have a dance contest like all the other shows," Walton says, "but we're adding some variety so that people who don't care about disco can instead enjoy the sexual or comedic elements.

"It's important to expand," Walton says, "With all the shows doing the same thing, the audience has to see more than just dancing. After a while, what's a light flashing?"

Yet all of the comedy elements will relate to disco, such as commercials for disco products performed by the resident comedy troupe, the Flying Escavels.

The first episode aired Saturday (14) at 7 p.m. on WNEW in New York, KHJ in Los Angeles, WGN in Chicago and KTVU in San Francisco, among other stations.

The Sylvers, Evelyn "Champagne" King, Linda Clifford, Patrick Juvet and Paul Jabara are among the first acts to have taped appearances at KTTV studios here. Two acts are booked per episode, with each performing two numbers.

Jeff Kutash, who has appeared weekly on "Midnight Special" with his Dancing Machine troupe, serves

(Continued on page 57)

### Vegas In 1980

DALLAS—Before the 1979 NAB convention was underway the organization decided to shift its 1980 convention from New Orleans to Las Vegas. Next year's convention a scheduled for April 13-16. Las Vegas is becoming a perennial NAB meeting place. NAB met there last year and in 1975.

# 90-Minute Special By the Bee Gees Carded By NBC

LOS ANGELES—The Bee Gees will star in their first television special, a 90-minute program for NBC, which will trace their musical career, in the 1979-80 season.

Robert Sugwood, the group's manager for 12 years, and David Frost are executive producers of the first-time venture. Frost will conduct interviews in the special.

"Even though there will be special guest stars, it will not be your typical variety show, although we expect it will be entertaining and musical, enlightening and intriguing," says Stigwood.

Filming will be shot in Miami, where the Bee Gees reside and record and in New York and Los Angeles as well as location shooting on their summer 60-city tour.

According to Stigwood, the career of Barry, Robin and Maurice Gibb, will feature their music, from days in Great Britain and Australia to to-day. Never-before-seen special recording techniques and comic home movies also will be spotlighted.

Special guests will be named in the next few weeks, adds Stigwood, who also will appear on the special talking about his association and years with the group.

The Bee Gees, who won five Grammys this year, recently appeared on the highly rated and acclaimed "A Gift Of Song—The Music For UNICEF Concert" also on NBC-TV, guided by Stigwood and Frost.

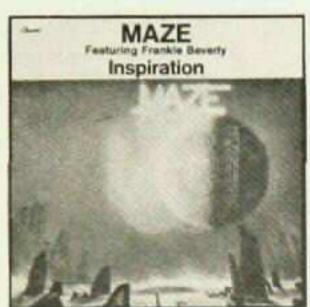
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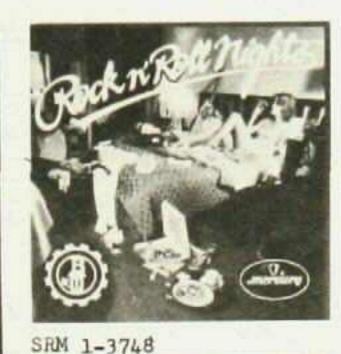


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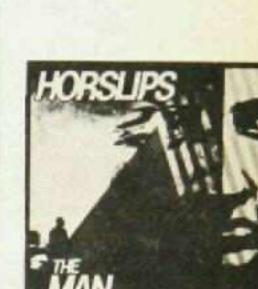
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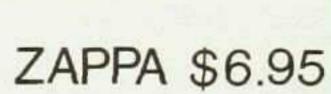




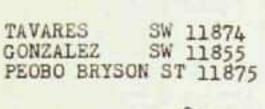
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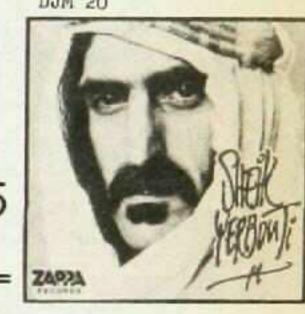








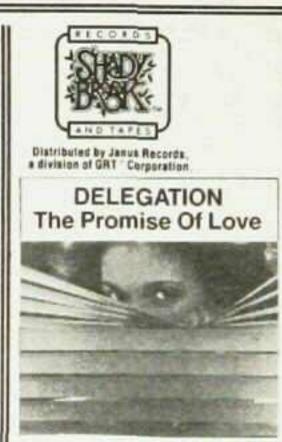
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and handles the 2 to 6 p.m. shift, is at

a crossroads in his career. Manage-

ment has asked him to decide to be

either a full-time p.d. or a full-time

jockey. It's a decision Muni says he

should not make overnight. So he

took himself off the air two weeks

ago and is thinking about it. He is

also attending to p.d. duties. In the

meantime, his show is being handled

Away from the demands of doing

a four-hour daily show, Muni is put-

ling together a promotion for the sta-

tion which will salute "35 people in

Rolling Stones, the Beatles, Rod

Stewart or Led Zeppelin will be

played once an hour for a full day. And listeners who send in postcards will be able to win 10 albums of the

Muni says he is facing a hard decision. "I still love the music and I love to play it, but I realize I have to make

up my mind. They want me to be

full-time Being on the air I get

jammed up. I can't do both jobs

Muni denies that there will be any

Muni is no doubt under pressure

charge in the station's format. "We

will not go to a tight playlist of 100

to get the ratings up. In the January

Arbitron the station scored a 1.8

share and it had a 1.7 in the Octo-

ber/November period. Last summer

Bubbling Under The

**HOT 100** 

101-YOU CAN'T CHANGE THAT, Raydio, Arista

102-KEEP YOUR BODY WORKING, Kleer, Atlan

104-ACCIDENTS WILL HAPPEN, Elvis Costello,

105-NIGHTTIME FANTASY, Vickie Sue Robin-

106-NEVER GOODBYE, Tanya Tucker, MCA

107-WHAT'S ON YOUR MIND, John Denver,

108-MIRROR STARS, Fabulous Poodles, Epic 8

109-WHAT'S YOUR SIGN GIRL, Danny Pearson,

110-LIPSTICK TRACES, Amazing Rhythm Aces,

**Bubbling Under The** 

Top LPs

201-BANG A GONG, Witch Queen, Roadshow

203-MUDDY MISSISSIPPI WATERS, Muddy

204-MIDNIGHT RENDEZVOUS, Tasha Thomas,

205 - GROOVIN' YOU, Harvey Mason, Arista AB

207-ST. VINCENT'S COURT, Kim Carnes, EMI

208-YOU'RE NEVER ALONE WITH A SCHI-

210-CHILDREN OF THE SUN, Billy Thorpe, Cap.

ZOPHRENIC, Ian Hunter, Chrysalis 1214

202-SHOTGUN II, Shotgun, MCA AA 118

103-SHINE, Bar-Kays, Mercury 74078

Columbia 3-10919

son, RCA 11441

RCA 11535

Epsc 8-1400

MCA 12454

BSL1-3312 (CBS)

Atlantic SD 19223

206-TRILLION, Epic JE 35460

America SW 17004

209-AMANT, Marlin 2227 (TK)

Waters, Epic JL-35712

tic 3559

the station enjoyed a 2.3 share.

cuts like WPLJ (FM)," he says.

honored artist each day.

well."

Each day a top act such as the

35 days of what makes rock live."

by a number of substitutes.

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

### LOUISVILLE:

Monday-Frid	lay 6	a.m10	a.m.

CALL LETTERS	July- Aug. 77	Oct Nov. 77	Jan Feb. 78	April- May 78	July- Aug. 78	CALL LETTERS
WAKY-AM	13.7	13.2	12.9	13.7	12.5	WAKY-AM

### Bill Bailey Format: contemporary

WAVE-AM	14.2	16.4	14.8	16.4	12.3	WAVE-AM
Danny Kin	g For	mat: MO	R			
WCSN-FM	2.9	2.2	3.6	3.7	3.4	WCSN-FM
Rip Rhinel	hart* I	Format: I	beautiful			

### WHAS-AM 14.3 15.1 17.2 16.6

Wayne Pe	rkey	Format: c	ontempo	rary		
WINN-AM	8.7	7.4	7.7	6.9	9.1	WINN-AM

### Jack Braun Format: country

WKLO-AM	14.5	7.9	7.5	9.8	6.1	WKLO-AM
Don Schaef	feres	Format: c	ontempo	orary		

WLOU-AM	2.7	4.6	3.6	5.3	6.1	WLOU-A
Dog Huma	The second second second second					

Dee Hump	hrey	Form	at: black			
WLRS-FM	7.2	7.6	8.1	5.8	10.0	WLRS-FM
Mike Dola	n Forr	nat. AOF	2			

MTH2-LW	1.2	7.0	0.1	5.8	10.0	MLH2-LM
Mike Dola	n For	nat: AOF	1			
WQHI-FM	4.1	8.0	5.7	5.4	7.0	WQHI-FM

Alan	White	Format:	Тор	40	
Annual Property lies					

WVEZ-FM	4.8	5.5	7.9	6.0	4.6	WVEZ-FM
Ed Willian	nson	Format: b	eautiful	811111111111111111111111111111111111111		

\*Rhinehart has been on the station for six months. He was preceded by Barry Steigers. \*\*Schaeffer has been on the station for eight months. He was preceded by Bo Brady. \*\*\*Humphrey left the end of last month and has been succeeded by Michael Pumphrey

# Calif. Coastal Town Wakes Up To Jazz

By DAVE DEXTER JR.

LOS ANGELES An increasing number of residents of the coastal city of San Luis Obispo are awakening every morning to the sounds of jazz.

At 90 on the dial, KCBX-FM signs on at 6 a.m. with an uninterrupted four-hour salvo of jazz as programmed by John Howard. At 10 a.m. there's a switch to classical music. But at 9 p.m. the turntables switch back to jazz until sign-off at I

San Luis Obispo, with a population of 35,000, lies midway between Los Angeles and San Francisco. It is the home of Cuesta College and California Polytechnic Univ., both with substantial student bodies comprising youthful jazz buffs and an inordinate number of music students

WHAS-FM

15.1

"The main thrust of our jazz programming," says Howard of KCBX-FM, "is guided by Warren Balfour of the Cuesta College faculty. Since he came here about five years ago we in San Luis Obispo have enjoyed personal appearances of performers like Stan Kenton, Thad Jones/Mel Lewis, Maynard Ferguson, Herb Ellis, Art Pepper, Louis Bellson, Bobby Shew, Ray Brown, John Handy, Pony Poindexter and the team of Akiyoshi & Tabackin with their big band.

"Balfour also is the man who took the Cuesta collegiate jazz band to the Montreux Festival in Switzer-(Continued on page 29)

### Top 40 Fading At WMET-FM

CHICAGO WMET-FM has begun a transitional period as it gradually phases out its Top 40 format in upcoming weeks. An AOR format, similar to programming of sister Metromedia stations in New York, Philadelphia, L.A. and San Francisco is being adopted.

According to station manager Harvey Pearlman, the changes will be fully wrought before the end of April. A new program director for the facility will be announced shortly.

Bobby Christian formerly was program director. The station has Vox Jox

By DOUG HALL

Some guys have a lot of nerve. NEW YORK-That deep, mellow Take Bill O'Shaughnessy, who runs voice of the New York airwaves be-WRTN-FM (Return Radio) New longing to Scott Muni is not being Rochelle, N.Y., which features Fred heard these days on WNEW-FM and it may not be in the foresecable Astaire, society music and a variety of crooners. He has just gotten the exiled Shah of Iran to do promos for Muni, who is program director of the progressive Metromedia outlet

the station: Some of the copy, which is read by the Shah goes, "Hi, I'm the Shah of Iran and this is WRTN, a pristine jewel of a radio station"; "This is the voice of the Shah of Iran. Fast tempos and fast friends are rare commodities. That's why the Empress and I always listen to WRTN."

Even the Empress has gotten into the act. Her copy goes. "This is Farah Dibah. Whenever his majesty is in a certain mood we put on WRTN. It's just the right blend of jazz, society music and those big band sounds, especially after a boring day in exile.

Robert VanDorheyden has been named p.d. at WCBS-FM New York, moving up from director of information services. He succeeds Jack Miller, who has been named executive producer of the station's morning drive programs. Miller continues as morning drive personality.

Tom Straw has been named p.d. of KVI-AM Seattle. He goes to the Golden West station from KSD-AM St. Louis where he was p.d. and midday air personality. He was named a finalist for the 1976 Billboard major market program director of the year. KVI was also cited as the outstanding station of the Golden West group and named 1978 Gene Autry radio station of the year. Autry is chairman and president of Golden West.

Steve Spellerberg, program director at KXRT-FM Taos, N.M., reports the two-year station well into its second year of operation and credits record contacts for helping build the new station's library.

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Billboard

BEE GEES-Love You Inside Out (RSO) BILLY JOEL-Honesty (Columbia) (D) CHER-Take Me Home (Casablanca)

### D-Discotheque Crossover

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

PRIME MOVERS-The two products registering the great est proportionate upward movement on the station's playlist, as determined by station personnet

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

### Pacific Southwest Region

### TOP ADD ONS

BEE GEES-Love You Inside Out (RSO) CHIC--- I Want Your Love (Atlantic) BILLY JOEL - Honesty (Columbia)

### \* PRIME MOVERS

PEACHES & HERS-Reunited (MVP/Polydor) ARRE MURRAY-I Just Fall In Love Again (Capitol) STYX-Renegade (A&M)

### BREAKOUTS

OLIVIA NEWTON-JOHN-Deeper Than The (D) DAVID NAUGHTON-Makin' It (RSO) DORNA SUMMER-Hot Stuff (Casablance)

### KHJ-LA

BILLBOARD

2

APRIL

- De CHIC-I Want Your Love (Atlantic)
- . BEEGEES-Love You Inside Out (RSD)
- \* PEACHES & HERB-Reunited (MVP) Polydor) 22-12
- \* ANNE MURRAY-1 Just Fall in Love Again. (Capitol) 23-18

### KRTH (FM)-LA

- BEE GEES—Love You Inside Out (RSO)
- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- \* PEACHES & HERB-Reunited (MVP) Polydor) 10-7
- \* WINGS-Goodnight Tonight (Columbia) 27

### KFI-LA

- O. DAVID NAUGHTON-Makin' If (RSO)
- . BEACH BOYS-Good Timin (CBS)
- \* PEACHES & HERB-Reunited (MVP) Polydor) 16-6
- D+ SISTER SLEDGE-He's The Greatest Dancer (Cotribon) 26-17

### MCBQ-San Diego

- POINTER SISTERS—Happiness (Planet)
- BILLY JOEL—Honesty (Columbia)

### KFXM - San Bernardino

- STYX—Renegade (A&M)
- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- \* PEACHES & HERB-Freunded (MVP) Polydar 13 I
- \* ENGLAND DAN/JOHN FORD Coley Love Is The Answer (Big Tree) 27-18

### KERN-Bakersfield

. STYX-Renegade (A&M)

- . OLIVIA NEWTON-JOHN Deeper Then The Night (MCA)
- D\* CHIC-1Want Your Love (Atlantic) 74-17

### KOPA-Phoenia

- . DONNASUMMER-Hot Stuff (Casahtanca)
- . ROD STEWART Am't Love A Bitch (WB)
- \* SUZI QUATRO & CHRIS NORMAN-Stumblin' In (RSO) 27-24
- \* ANNE MURRAY-1 Just Fall In Love Again (Capitol) 21-18

### KTKT-Tucson

- . RANDY VANWARMER-Just When I Needed You Most (WB)
- · POLICE-Roxanne (A&M)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 18-8
- \* WINGS-Goodnight Tonight (Columbia) 13-

### KQEO-Albuquerque

- . CHRIS REA Diamonds (UA)
- BEE GEES—Love You Inside Out (RSO)
- STYX—Renegade (A&M) 39-28
- \* THE JACKSONS-Shake Your Body (Epic)

### KENO-Las Vegas

- . BILLY JOEL Honesty (Columbia)
- . BEE GEES-Love You Inside Out (RSO)
- \* STYX-Renegade (A&M)
- \* GEORGE HARRISON Blow Away (Dark Horse) 11.7

### KFMB-San Diego

- . CHIC-! Want Your Love (Atlantic)
- PEACHES & HERB—Reunited (MVP) Folydor)
- \* STYX-Renegade (A&M) 17 14
- \* BOB SEGER-Old Time Rock & Roll (Capitol) 25-20

### Pacific Northwest Region

### TOP ADD ONS

SUPERTRAMP-The Logical Sting (AEM) BILLY JOEL - Honesty (Columbia) ROGER VOUDOURES - Get Libed To it (Warner

### \* PRIME MOVERS

PEACHES & HERS-Reunited (MVP/Polydor) BLONDIE-Heart Of Glass (Chrysalis) SISTER SLEDGE-He's The Greatest Dancer

BREAKOUTS BOD STEWART - Aim T Love A Billich (Warter

RICKIE LEE JONES .- Chuck E's in Love (Warner McGBINN, CLARK & HILLMAN-Don't Write Her OH (Capital)

### KFRC-San Francisco

- . ROD STEWART Ain't Love A Bitch (WB)
- SUPERTRAMP—The Logical Song (A&M)
- ◆ SISTER SLEDGE—He's The Greatest Dancer (Cotilian) 18 12
- \* PEACHES & HERB-Reunited (MVP) Pulydor) 10-5

### KYA-San Francisco

- BILLY JOEL —Hinnesty (Columbia)
- . LEN BOONE There a No Me Without You (Chrysalis)
- \* BLONDIE-Heart Of Glass (Chrysafes) 15-9
- SUZIE QUATRO & CHRIS NORMAN— Stumblin' In (RSO) 26-18.

### **KHOY**—Sacramento

- · PANDY VANWARMER -- Just When I Needed You Mest (WE)
- SUPERTRAMP—The Logical Song (ASM)
- \* PEACHES & HERB-Reunited (MVP2) Pistyrfor 10 3
- \* WINGS-Goodinght Longht (Columbia) 29.

### DR. HOOK—Beautiful Woman (Capitol)

KTNO-Fresno

- IRON HORSE—Sweet Lin Louise (Atlantic)
- \* WINGS-Goodnight Tonight (Colombia) 24

### PRIME MOVERS-NATIONAL

PEACHES & HERB-Reunited (MVP/Polydor) BLONDIE-Heart Of Glass (Chrysalis) (D) VILLAGE PEOPLE—In The Navy (Casablanca)

### KGW-Portland

- . McGUINN, CLARK & HILLMAN Don't Write Her Off (Capitol)
- ROGER VOUDOURIS—Get Used To It (WB)
- \* PEACHES & HERB-Reunited (MVP) Polydor) 15-9
- GEORGE BENSON—Love Bullad (WB) 13-10.

### KING-Seattle

- . RANDY VANWARMER Just When I Needed You Most (Bearsville)
- . BILLY JOEL Honesty (Columbia)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 11.5:

### \* PEACHES & HERB-Reunited (MVP/ Polydor) 15-7

### KJRB-Spokane

- NIGEL OLSSON Little Birt Of Soap (CBS)
- D\* DONNA SUMMER—Hot Stuff (Casablanca)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 7-1

### D . THE JACKSONS - Strake Your Body (Epic) 28-18

### KTAC-Tacoma

- ROGER VOUDOURIS—Get Used To It (WB)
- . DOOBIE BROTHERS-Minute By Minute
- \* PEACHES & HERB-Reunited (MVP) Palydor) 13-6
- ★ BLONDIE—Heart Of Glass (Chrysalis) 20-

### KCPX-Saft Lake City

- NIGEL OLSSON—Little Bit Of Soap (CBS)
- D. DONNA SUMMER-Hot Stuff (Casablanca)
- (Catillian) 30 15 \* RANDY VANWARMER - Just When I Needed

D . SISTER SLEDGE-He's The Greatest Dancer

### You Most (WB) 21-12 KRSP-Salt Lake City

- TYCOON—Such A Woman (Arista).
- DONNA SUMMER—Hot Stuff (Casablanca)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 14-5
- SISTER SLEDGE—He's The Greatest Dancer

### (Catillian) KIMN-Denver

- SUPERTRAMP—The Logical Song (A&M)
- NIGEL OLSSON—Little Bit Of Scarp (CBS)
- D\* THE JACKSONS-Shake Your Body (Epic)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 20-10

## North Central Region

### TOP ADD ONS

(D) WINGS-Goodnight Tomoth (Columbia) (D) CHER-Take Me Home (Carablamia) BOB WELCH-Precious Live (Capital).

### \* PRIME MOVERS

SUZI QUATRO & CHRIS NORMAN-Stumblin' bit GEORGE BENSON - Line Hallad (Warner Brus.) PEACHES & HERB-Reunded (MVF: Polydor)

### BREAKOUTS

POLICE-Rocanne (AAM) ENGLAND DAN & JOHN FORD COLEY - Live Is The floower (Fig Torn) OLIVIA NEWTON JOHN-Desper Than The Night (MCA)

### CRLW -- Detroit

- Do POLICE-Roxanne (A&M) Do CHER-Take Me Home (Catablanca)
- \* PEACHES & HERB Reunited (MVP)
- Pelydor) 16-9 D\* G.Q.—Disco Nights (Arista) 11-4. WDRQ-Detroit
- . MACHINE There But For The Grace Of Goit GoldRCA12-3

### WTAC-Flint

- De LINDA CLIFFORD Bridge Over Troubled
- . BAD COMPANT-Rock n Roll Fantasy (Swan Song)
- \* PEACHES & HERB-Rounited (MVP) Polydor) 29-5
- D\* WINGS-Goodnight Tonight (Columbia) 28-

### Z-96 (WZZR-FM) - Grand Rapids

- . ENGLAND DAN/JOHN FORD COLEY-Love Is The Answer (Big Tree)
- . ORLEANS-Love Takes Time (Infinity)
- D . CHIC-! Want Your Love (Atlantic) 14 8

### \* SUZI QUATRO & CHRIS NORMAN-Stumblin In (RSO) 12-4

### WAKY-Louisville

- STYX—Renegade (A&M)
- BEE GEES—Love You Inside Out (RSD)
- \* BELL & JAMES-Livin It Up (A&M) 21-15

\* GEORGE BENSON -- Love Ballad (WB) 20-14

### WBGN-Bowling Green

. BEE GEES-Love You Inside Out (RSO)

\* POLICE-Rosanne (A&M) 26-17

- . RICKIELEE JONES Chuck E's In Love (WB)
- . THE JACKSONS-Shake Your Body (Epic)
- WGCL-Cleveland
- WINGS—Goodnight Tonight (Columbia) . BOB WELCH-Precious Love (Capitol)
- \* SUZI QUATRO & CHRIS NORMAN-Stumblin in (RSO) 11-6

### \* PEACHES & HERB-Reunited (MVP/ Polydor) 18-4

- WZZP-Cleveland . OLIVIA NEWTON-JOHN - Deeper Than The
- Night (MCA)
- DONNA SUMMER—Hot Stuff (Casablanca) \* WINGS-Goodnight Tonight (Columbia) 30

### ★ GEORGE BENSON—Love Ballad (WB) 28-15. Q-102 (WKRQ-FM) - Cincinnati

- ENGLAND DAN/JOHN FORD COLEY—Love is The Answer (Big Tree)
- PEACHES & HERB Reunited (MVP) Polydor)
- BAD COMPANY Rock o' Roll Fantagy (Swan Song) 38-29

### CHIC—I Want Your Love (Atlantic) 35-27. WNCI-Columbus

- CHIC—I Want Your Love (Atlantic)
- PEACHES & HERB Resimited (MVP) Polydor).
- \* BLONDIE-Heart Of Glass (Chrysalis) 10:4
- \* MELISSA MANCHESTER-Through The Eyes. Of Love (Azista) 25-15

### WCUE-Akron

- . NIGEL OLSSON-Little Bit Of Scap (Bang) . LEFLAVOR-When The Whistle Blows (RCA)
- \* BLONDIE-Heart Of Glass (Chrysalis) 16-
- \* AMILSTEWART-Knock On Wood (Ariola) 6

ENGLAND DAN/JOHN FORD COLEY—Love

- Is The Answer (Hig Tree) . BAD COMPANY - Rock o Roll Fantasy (Swan Song)
- \* INSTANT FUNK -- I Got My Mind Made Up (Salsoul) K 19

13-Q (WKTQ)-Pittsburgh

### **BREAKOUTS-NATIONAL**

OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA) (D) DONNA SUMMER-Hot Stuff (Casablanca) NIGEL OLSSON-A Little Bit Of Soap (Bang)

WTIX-New Orleans

Shoes (Eutterfly)

(Unlimited Gold) 34-21

BOSTON—Feelin Satisfied (Epic)

Polydor) 23-7

WNOE-New Orleans

(Unlimited Gold)

KEEL-Shreveport

Polydor) 25-14

· FRANK ZAPPA-Dancin' Fool (Zappa)

\* PEACHES & HERB-Raunded (MVP/

\* DANKY PEARSON-What's Your Sign Girl

. DANNY PEARSON-What's Your Sign Girl

D \* AM II STEWART - Knock On Wood (Ariela) 7.

\* WINGS-Goodnight Tonight (Columbia) 30-

\* PEACHES & HERB-Reunited (MVP)

D . THE JACKSONS-Shake Your Body (Epic)

ORLEAS-Love Takes Time Climinity)

DR. HOOK-Seautiful Woman (Capital)

MAUREEN McGOVERN-Can You Food My

PEACHES & HERB-Rounded (WVP/Polydor)

De CLAUDIA BARRY-Boogle Woogle Dancin'

### WPEZ-Pittsburgh

- ALLMAN BROTHERS BAND—Crazy Love
- (Capricorn)
- SUZI QUATRO & CHRIS NORMAN --
- CHIC—I Want Your Love (Atlantic) 24-13

### . TOP ADD ONS

RARDY VARWARMER-Just When I Needed You The Most (Bearsville) BEI GEIS-Love You Imside Out (RSO)

### \* PRIME MOVERS

BOB WELCH-Precess Love (Capitol) PEACHES & HERB-Reunited (MVP/ Polydor) POCO-Crazy Love (MCA)

(D) DONRA SUMMER-Hot Staff (Casablanca) SUPERTRAMP-The Logical Song (A&M) FRANK ZAPPA-Dancin' Fool (Zappa)

### KILT-Houston \* POCO-Crazy Love (MCA) 21-15

- (Columbia) 14-9 KRBE-Houston
- D. DONNA SUMMER-Hot Stuff (Casablanca) \* BOB WELCH-Precious Love (Capitol) 14-9

- KLIF-Dallas RANDY VANWARMER—Just When I Needed
- You Most (WB . DONNA SUMMER - Hot Stuff (Casablanca)

### Thing (MVP / Polydor) 14-9 \* BOB WELCH-Precious Love (Capital) 23-

- KNUS-FM -- Dallas
- STYX—Renegade (A&M) \* PEACHES & HERB-Reunited (MVP)

### \* DIRE STRAITS - Sultans Of Swing (WB) 5-1

- KFIZ-FM (Z-97) Ft. Worth
- . POCO-Crazy Love (MCA) . BAD COMPANY - Rock in Roll Fantagy
- KINT-E Paso
- . RANDY VANWARMER Just When I Needed You The Most (Bearwille)

. BEE GEES-Love You Inside Out (RSD)

Folydor 120.5 D\* THE JACKSONS -- Shake Your Body (Epic)

### WKY-Oklahoma City

70.5

- . ROGER VOUDOURIS-Get Used To It (WB)
- Potedor) 24-12 \* BOB WELCH-Precious Love (Capitol) 20

### KELI-Tulsa

- . ROXY MUSIC-Dance Away (Alco)

- STYX—Renegade (A&M)
- Stumblin' In (RSO) 21-10

# Southwest Region

BAD COMPARY - Rock in Roll Fantase

(SwanSong)

### BREAKOUTS

- \* EDDIE MONEY-Maybe I'm A Fool
- SUPERTRAMP—The Logical Song (AAM)
- \* WINGS-Goodnight Tonight (Columbia) 19

### D★ PEACHES & HERB-Shake Your Groove

- . RANDY VANWARMER Just When I Needed You Most (Bearsville)

### Polydor) 25-14

- (Swain Song) \* BOB WELCH-Precious Love (Capdul) 13-7
- \* PEACHES & HERB-Rounited (MVF)
- . BEE GEES-Love You Inside Out (RSQ)

\* PEACHES & HERB-Rounited (MVF)

- ORSALIA—I Never Said I Love You (infinity)
- \* PEACHES & HERB-Reunited (MVP) Polydor) 26-8
- \* GEORGE HARRISON Blow Arthy (Dark

\* PRIME MOVERS

Mind (Warner (Curb))

Midwest Region

. TOP ADD ONS

- WINGS-Goodnight Tonight (Columbia) BLOWDIE-Heart Of Glass (Chrysaid)
- BREAKOUTS BILLY JOEL-Hovesty (Columbia)

DLIVIA MENTON-JOHN-Deeper Than The

DOOBSE BROTHERS-Minute By Minute

WLS-Chicago

(Polydor) 7-2

\* PEACHES & HERB-Reunited (MVP) Polydor) 12-5

\* FRANK MILLS-Mursic Box Dancer

Right (MCA)

(Warner Bros.)

WEFM-Chicago

. BILLY JOEL - Honesty (Columbia)

. PEACHES & HERB-Rounited (MVP) \* SUZI QUATRO & CHRIS NORMAN-

Stumblin' In (RSD) 22-20.

### \* ANNE MURRAY - I Just Fall In Love Again (Capitol) 17-5

WROK-Rockford

. ORLEANS-Love Takes Time (Infinity)

- SUPERTRAMP—The Lagical Song (A&M) \* BLONDIE-Heart Of Glass (Chrysalis) 19-
- WIFE-Indianapolis

. ENGLAND DAN JOHN FORD COLEY-LINE

OLIVIA NEWTON-JOHN — Deeper Than The

\* BOB WELCH-Precious Love (Capitol) 25

Night (MCA) \* PEACHES & HERB-Reunited (MVF; Polydor) 7-3

is The Answer (Big Tree)

D+ THE JACKSONS-Shake Your Body (Epic) (Continued on page 21)

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# Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers \*

- Continued from page 20 WNDE-Indianapolis
- GEORGE BENSON—Love Ballad (WB)
- ★ PEACHES & HERB-Reunited (MVP/ Polydor) 23-13
- \* AMII STEWART -- Knock On Wood (Ariola) 2

. CHRIS REA-Diamonds (UA)

### WOKY-Milwaukee

- . REX SMITH You Take My Breath Away
- STYX—Renegade (A&M)
- D\* CHIC-I Want Your Love (Atlantic) 24-18
- \* BLONDIE-Heart Di Glass (Chrysalis) 14-9

### WZUU-FM - Milwaukee

- DR\_HOOK—Beautiful Woman (Capitol)
- . OLIVIA NEWTON-JOHN Deeper Than The Night (MCA)
- \* BLONDIE-Heart Of Glass (Chrsyalis) 16-3
- D\* THE JACKSONS-Shake Your Body (Epic) 20-7

### KSLQ-FM-St. Louis

- . BILLY JOEL Honesty (Columbia)
- CHER—Take Me Home (Casabianca)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 21-12
- ★ WINGS—Goodnight Tonight (Columbia) 22

### KXOK-St. Louis

- ORLEANS—Love Takes Time (Infinity)
- . MAUREEN McGOVERN-Can You Read My Mind (Warner/Curb)
- D\* CHIC-I Want Your Love (Atlantic) 12-6
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 13-8

### KIQA-Des Moines

- · MINGS-Goodnight Tonight (Columbia)
- BOB WELCH—Precious Love (Capitol)
- D\* CHIC-I Want Your Love (Atlantic) 23-B
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 19-9

### KDWB-Minneapolis

- DOOBIE BROTHERS—Minute By Minute
- PEACHES & HERB—Reunited (MVP/ Polydor)
- WINGS—Goodnight Tonight (Columbia) 18
- \* GEORGE HARRISON-Blow Away (Dark Horse) 22-17

### **MSTP-Minneapolis**

- JUDY COLLINS—Hard Times For Lovers (Elektra)
- . JOHN DENVER-What's On Your Mind (RCA)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 28-21
- D\* EVELYN "CHAMPAGNE" KING-I Don't

### Know If It's Right (RCA) 19-12 WHB-Kansas City

- RAY STEVENS—I Need Your Help Barry Manifow (WB)
- \* WINGS-Goodnight Tonight (Columbia) 20-
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 17-8

### KBEQ-Kansas City

- . CHEAPTRICK-I Want You To Want Me. (Epic)
- NICOLETTE LARSON—Rhumba Girl (WB)
- D\* THE JACKSONS-Shake Your Body (Epic)
- ★ GEORGE BENSON—Love Ballad (WB) 28-18

### KKL5-Rapid City

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

### KOWB-Fargo

- \* GEORGE HARRISON -- Blow Away (Dark Horse 24 16
- \* PSICHES & HERB-Reunited (MVP/

### KLEO-Wichita

- JOURNEY—Just The Same Way (Columbia)
- De SISTER SLEDGE-He's The Greatest Dancer (Cotillian)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 24-8
- D★ CHER-Take Me Home (Casablanca) 25-16

### Northeast Region

- . TOP ADD ONS
- BOB WELCH-Precious Live (Capitol) WINGS-Goodnight Tonight (Columbia) (D) G.Q.-Disco Nights (Arista)

### \* PRIME MOVERS

PEACHES & HERB-Reunited (MVP/Polydor) VILLAGE PEDPLE-In The Navy (Casablanca) (D) INSTANT FUNK-I Get My Mind Made Up (Salsout)

### BREAKOUTS

BEE GEES-Love You lapide Out (RSO) DONNA SUMMER-Hot Stuff (Casablanca) DR. HOOK-Beautiful Woman (Capitol)

### WABC -- New York

- BOB WELCH—Precious Love (Capitol)
- WINGS—Goodnight Tonight (Columbia)
- D\* VILLAGE PEOPLE-In The Navy (Casablanca) 23-13
- \* FRANK MILLS-Music Box Dancer (Polydor) 30-12

### 99-X-New York

- . BABYS Every Time I Think Of You (Chrysalis)
- SISTER SLEDGE—We Are Family (Cotillion)
- \* INSTANT FUNK-1 Got My Mind Made Up
- \* VILLAGE PEOPLE -- In The Navy (Casablanca) 20-11

(Salsoul) 25-18

### WPTR-Albany

- BILLY JOEL—Honesty (Columbia)
- BEE GEES—Love You Inside Out (RSO)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 20-14
- \* GEORGE HARRISON Blow Away (Dark Horse) 16-9

### WTRY-Albany

- De DONNASUMMER—Hot Stuff (Casablanca)
- BEE GEES—Love You Inside Out (RSD)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 15-3
- \* ORLEANS-Love Takes Time (Infinity) 22-

### WKBW-Buffalo

- D★ CHER-Take Me Home (Casablanca) 20-10
  - \* RANDY VANWARMER Just When I Needed You The Most (Bearsville) 10-4

### WY5L-Buffalo

- ENGLAND DAN/JOHN FORD COLEY—Love Is The Answer (Big Tree)
- BOSTON—Feelin Satisfied (Epic)
- ★ WINGS—Goodnight Tonight (Columbia) 21
- \* SUZI QUATRO & CHRIS NORMAN-Stumblin In (RSD) 14-4

### WBBF-Rochester

- D. VILLAGE PEOPLE-In The Navy (Casablanca)
- . BEEGEES-Love You Inside Out (RSO)
- \* BLONDIE-Heart Of Glass (Chrysalis) 13-5
- ★ GEORGE HARRISON Blow Away (Dark Horse) 33-20

### WRKO-Boston

- DR. HODK Beaut dul Woman (Capitol)
- G.Q.—Disco Night (Arista)
- ★ INSTANT FUNK-1 Get My Mind Made Up (Salsout) 18-12
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 24-14

### F-105 (WVBF) - Boston

- BEEGEES—Love You Inside Out (RSO) Do CHERLYN LYNN - Star Love (Columbia)
- D# ANY STEWART Knock On Wood (Ariola) 8

### WDRC-Hartford

- CHRIS REA Diamonds (UA)
- D. DONNA SUMMER-Hot Stuff (Casablanca)
- \* PEACHES & HERB Reunited (MVP/ Polydor) 24-18
- D# INSTANTFUNK-I Got My Mind Made Lip (Satnoul) 29-17

### WPRO (AM)-Providence

- . NIGEL OLSSON-A Little Bit Of Soap (Bang)
- SAMMY HAGAR—Dock Of The Bay (Epic)
- ★ PEACHES & HERB—Reunited (MVP/ Polydor) 17-9
- ★ BEE GEES—Love You Inside Out (RSQ) X-21

### WPRD-FM-Providence

- . RANDY VANWARMER-Just When I Needed You Must (Bearsville)
- REX SMITH—You Take My Breath Away (Columbia)
- \* PEACHES & HERB-Rounited (MVP) Polydor) 21-8

\* DIRESTRAITS—Sultans Of Swing (WB) 6-2

### WICC-Bridgeport

- BOB SEGER & THE SILVER BULLET BAND— Old Time Rock & Roll (Capital)
- BEE GEES—Love You Inside Out (RSO)
- ★ G.Q.—Disco Nights (Aristin) 29-21.
- \* VILLAGE PEOPLE In The Navy (Casablanca) 21-10

### Mid-Atlantic Region

- . TOP ADD ONS:
- BEE GEES-Love You Inside Out (RSO) ORLEANS-Love Takes Time (infinity) BILLY JOEL - Honesty (Columbia)
- \* PRIME MOVERS
- PEACHES & HERB-Required (MVP/Polydor) (D) VILLAGE PEOPLE—In The Navy (Casabianca) BLOMDIE-Heart Of Glass (Chrysalis)

### BREAKOUTS

DONNA SUMMER-Hot Stuff (Casabianca) ROD STEWART - Ain't Love & Bidch (Warner

OLIVIA NEWTON-JOHN-Desper Than The

NIght (MCA)

- WFIL-Philadelphia OLIVIA NEWTON-JOHN—Deeper Than The
- Night (MCA)
- De DONNA SUMMER—Hot Stuff (Casablanca)

\* PEACHES & HERB-Reunited (MVP/

Polydor) 20-4 D# VILLAGE PEOPLE-In The Navy

### (Casablanca) 19-11

- WIFI-FM-Philadelphia D. THE JACKSONS - Shake Your Body (Epic)
- BILLY JOEL—Honesty (Columbia)
- D★ SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 28-23

### D★ AMII STEWART -- Knock On Wood (Ariota) 16-8

WPGC-Washington

- BEE GEES—Love You Inside Out (RSO)
- . ROD STEWART Ain't Love A Bitch (WB)
- BLONDIE—Heart Of Glass (Chrysalis) 10-4

### \* PEACHES & HERB-Reumled (MVP/ Polydor) 15-9

### WGH-Norfolk

- BABYS—Every Time I Think Of You (Chrysalis)
- Time Rock & Roll (Capitol) ★ WINGS—Goodnight Tonight (Columbia) 16

BOB SEGER & SILVER BULLET BAND—Old

★ BEE GEES—Love You Inside Out (RSO) HB

### ORLEANS—Love Takes Time (Infinity) \* BLONDIE-Heart of Glass (Chrysalis) 18-7.

WYRE-Annapolis

WCAD-Baltimore

- \* DELEGATION Oh Honey (Janus) 27-16
- RANDY VANWARMER—Just When I Needed You The Most (Bearsville) DONNA SUMMER—Hot Stuff (Casabianca)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 22-13
- \* GEORGE HARRISON Blow Away | Flack

### WLEE-Richmond

- POINTER SISTERS—Happiness (Planet)
- Do VILLAGE PEOPLE-In The Navy
- (Casablanca)
- ★ GEORGE BENSON—Love Hallad (WB) 19-11
- \* PEACHES & HERB-Rounited (MVP) Polydor) 28-19

### WRVQ-Richmond

- D★ SISTER SLEDGE—He's The Greatest Dancer
- (Cotillion) 18-13 \* ANNE MURRAY-I Just Fall In Love Again

### (Capitol) 13.9

- WAEB-Allentown D. THELMA HOUSTON - Saturday Night.
  - Sunday Morning (Motown)
- ORLEANS—Love Takes Time (Infinity) D\* CHIC-I Want Your Love (Atlantic) 14-2
- D★ VILLAGE PEOPLE-In The Navy (Casablanca) 19-8
- WK80-Harrisburg
- . RANDY VANWARMER Just When I Needed You Most (WB)
- Do G.Q.—Disco Night's (Arista) \* WINGS-Goodnight Tunight (Columbia) 28

### D\* VILLAGE PEOPLE - In The Navy 33-11 Southeast Region

- TOP ADD ONS
- BEE GEES-Love You Inside Out (RSD) (D) CHER-Take Me Home (Casabianca) BILLY JOEL - Highesty (Calumbia)
- \* PRIME MOVERS
- (D) THE JACKSONS-Shake Your Body (Epic) FRANK MILLS-Missic Stor Dancer (Polydor)

PEACHES & HERB-Reunited (MVP/Polydor)

### BREAKOUTS

(D) DONNA SUMMEN-Hut Shuff (Casablanca) NIGEL OLSSON - A LITTLE BIT OF DOUGH (BANK) OLIVIA NEWTON-JOHN-Beeper Than The Night (MCA)

- WQXI~Atlanta RANDY VANWARMER—Just When I Needed
- You Most (WB) \* PEACHES & HERB-Reunited (MVP/
- \* VILLAGE PEOPLE-In The Navy

Polydor) 11-4

### (Casablanca) 14-7 Z-93 (WZGC-FM) - Atlanta

- NIGEL OLSSON—Little Bit Of Snap (Bang)
- BEE GEES—Love You Inside Out (RSD)
- \* STYX-Renegade (A&M) 12-7 \* PEACHES & HERB-Reunited (MVP/
- Polydor) 14-6 WBBQ-Augusta
- NIGEL OLSSON—Little Bit Of Soap (Bang)
- \* TYCOON-Such A Woman (Arista) 25-18 \* THE JACKSONS—Shake Your Body (Epic)

### 24-11

- WFOM-Atlanta ALLMAN BROTHERS BAND—Crazy Love (ABC)
- G.Q.—Disco Nights (Arista) \* PEACHES & HERB-Reunited (MVP)

### 14-6 WSGA-Savannah

WFLB-Fayetteville

Polydor) 19-11

. ENGLAND DAN & JOHN FORD COLEY-Love Is The Answer (Big Tree)

★ THE JACKSONS—Shake Your Body (Epic)

- DONNA SUMMER—Het Stuff (Casablanca) ★ BEE GEES—Love You Inside Out (RSD) 14.9
- \* BELL& JAMES-Livin It Up (A&M) 12-5

De DONNA SUMMER-Hot Stuff (Casablanca)

De SPACE-My Love (Casablanca) \* BELL & JAMES - Livin It Up (A&M) 11-5

### WQAM -- Miami

\* DR. HOOK-Beautiful Woman (Capitol) 35

DONNA SUMMER—Hot Stuff (Casablanca)

- BiLLY JOEL Honesty (Columbia)
- \* PEACHES & HERB-Freunited (MVP) Polydor) 18-13

### Y-100 (WHYI-FM) -- Miami

- DONNASUMMER—Hat Stuff (Casablanca)

- Stumblin' In (RSQ) 31-26 ★ BLONDIE—Heart Of Glass (Chryslis) 17.9

- Wrong (MCA)

- BELL & JAMES Livin' It Up (A&M) 24-23

\* PEACHES & HERB-Reunited (MVP/

### Polyder) 5-1

- WRJZ-Knozville
- CHER—Take Me Home (Casablanca)

EXILE—How Could This Go Wrong (Warner/

### \* VILLAGE PEOPLE-In The Navy (Casablanca) 31-30

- WGOW-Chattanooga
- WINGS—Goodnight Tonight (Columbia) POINTER SISTERS—Happiness (Elektra/
- \* GEORGE HARRISON Blow Away (Dark Horse) 22-16

### \* PEACHES & HERB-Reunited (MVP/ Polydor) 18-10

Asylum)

WERC-Birmingham

Do DONNA SUMMER-Hot Stuff (Casabianca)

. OLIVIA NEWTON-JOHN - Deeper Than The Night (MCA)

D\* CHIC-| Want Your Love (Atlantic) 15-9

### \* ENGLAND DAN/JOHN FORD COLEY-Love

WSGN-Birmingham

Is The Answer (Big Tree) 12-8

ALTON McCLAIN—It Must Be Love

- BILLY JOEE Honesty (Columbia)
- \* PEACHES & HERB-Reunited (MVP/ Polydor) 22-5

(Polydor)

WHHY-Montgomery

\* BELL & JAMES-Livin' It Up (A&M)

. OLIVIA NEWTON-JOHN-Deeper Than The

Night (MCA) BILLY JOEL—Honesty (Columbia)

### D\* THE JACKSONS-Shake Your Body (Epic)

\* STYX-Renegade (A&M) 18-10 KAAY-Little Rock

De CHIE-I Want Your Love (Atlantic)

ORLEANS—Love Takes Time (Infinity)

### \* PEACHES & HERB-Reunited (MVP/

Polyder 22 12

- WSEZ (Z-93) Winston-Salem
- Do DONNA SUMMER-Hot Stuff (Casabianca)

★ STYX—Renegade (A&M) 31-24

### \* PEACHES & HERB-Reunited (MVP/ Patydor) 21-15

OLIVIA NEWTON-JOHN—Deeper Than The

DONNA SUMMER—Hot Stuff (Casabianca)

- \* FRANK MILLS-Music Box Dancer (Pelyder) 13-8
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- BEE GEES—Lave You Inside Out (RSO)
- ★ CHIC—I Wanf Your Love (Atlantic) 26-17
- \* SUZIE QUATRO & CHRIS NORMAN-
- WLOF-Orlando
- CHER—Take Me Home (Casablanca) . AVERAGE WHITE BAND-Walk On By
- (Atlantic) ◆ DIRE STRAITS—Sulfans Of Swing (WB) 21.
- ◆ PEACHES & HERB—Reunited (MVP) Polyator) 27-20

Q-105 (WRBQ-FM)—Tampa

(Polydor) 9-1

BJ-105 (WBJW-FM) - Orlando

Polydor) 24-14

(Columbia)

- . BOB SEGER-Old Time Rock & Roll (Capitol)
- BEE GEES -- Love You Inside Out (RSO)
- \* FRANK MILLS-Music Box Dancer
- ★ GEORGE BENSON—Love Ballad (WB) 26-19 \* BLONDIE-Heart Of Glass (Chrysalis) 10-4
- ORLEANS—Love Takes Time (Infinity)

### \* FRANK MILLS-Music Box Dancer (Polydor) 16-7

WMFJ-Daytona Beach . REX SMITH-You Take My Breath Away

SPACE—My Love (Casabianca)

Is The Answer (Big Tree)

CHER—Take Me Home (Casablanca)

\* PEACHES & HERB-Reunited (MVP/

\* PEACHES & HERB-Reunited (MVP/ Polyder) 17.7

\* ENGLAND DAN/JOHN FORD COLEY-Love

WAPE-Jacksonville

BOB SEGER & THE SILVER BULLET BAND—

\* SISTER SLEDGE-He's The Greatest Dancer

BEE GEES—Love You Inside Out (RSO)

Old Time Rock & Roll (Capitol)

\* GEORGE HARRISON-Blow Away (Dark Horse 25-21

(Catillion) 25-20

WAYS-Charlotte

BEE GEES—Love You Inside Out (RSO)

. ROD STEWART - Am't Love A Bitch (WB) \* BELL & JAMES-Livin II Up (A&M) 21-11

WKIX-Raleigh

- \* INSTANT FUNK I Got My Mind Made Up (RCA) 16-10
- · ORLEANS-Love Takes Time (Infinity) BEE GEES—Love You Inside Out (RSO)

\* PEACHES & HERB-Reunited (MVP)

. OLIVIA NEWTON-JOHN - Deeper Than The

### Polydor) 21 12 ★ BLONDIE—Heart Of Glass (Chrysalis) 13-6

Night (MCA)

WORD-Spartanburg

- WTMA-Charleston CHRIS REA—Diamonds (UA)
- \* PEACHES & HERB-Heunited (MVP/ Patydor) 25-15

D# VILLAGE PEOPLE - In The Navy

. CHRISREA-Diamonds (UA)

(Casablanca) 17-10

\* PEACHES & HERB-Reunited (MVP) Polydor) 8-3

. BEACH BOYS-Good Timin' (Carabou)

### WLAC-Nashville

(Columbia) 29-16 \* PEACHES & Herb-Reunited (MVP/

Polydor) 16-1

(WBYQ)-92-Q-Nashville

\* EDDIE MONEY-Maybe I'm A Fool

- DAVID NAUGHTON—Makin' It (RSO)
- ★ PEACHES & HERB—Reunited (MVP) Polydar) 18-8
- WAIV-Jacksonville \* BLONDIE-Heart Of Glass (Chrysalis) 26 Night (MCA)
  - \* BILLY JOEL Big Shot (Columbia) 7-5
- . NIGEL OLSSON Little Bit Of Soap (Bang) erwise, without the prior written - THE INFREMME Chain Same Dad I Caint

### WHBQ-Memphis

- BEEGEES—Love You Inside Out (RSO)
- ★ PEACHES & HERB—Reunited (MVP/
- Polydor) 18-3

- WFLI-Chattanooga

- \* BARBARA MANDRELL-If Loving You Is
- VILLAGE PEOPLE—In The Navy

# ROGER VOUDOURIS—Get Used To It (WB)

\* BOB WELCH-Precious Love (Capitol) 19

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### POINTER SISTERS—Happiness (Planet)



AS PERFORMED BY:
DONNA SUMMER

THANK GODITS FRIDAY.

CONGRATULATIONS!
from
THE CASABLANCA RECORD
AND FILMWORKS FAMILY.

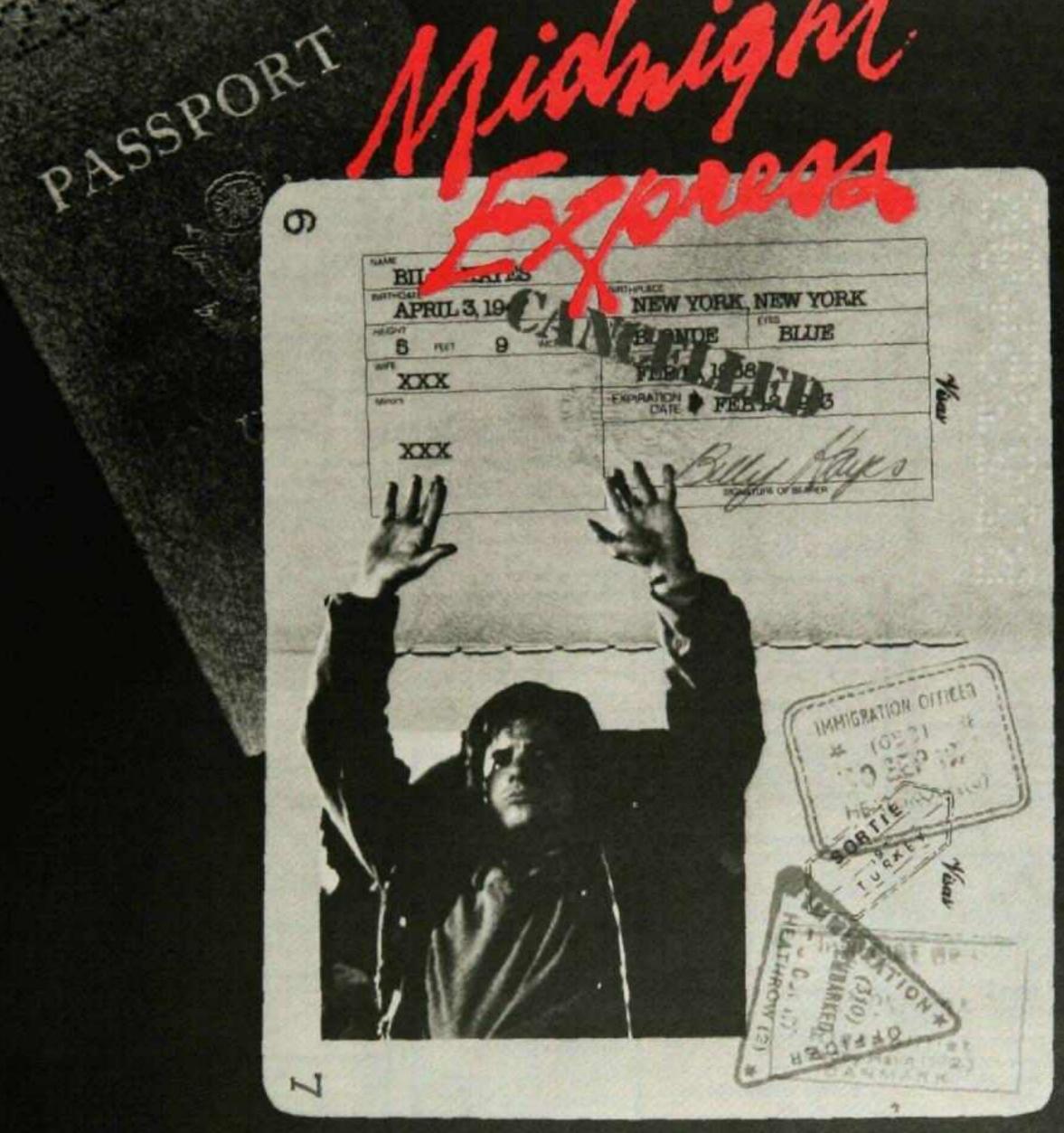




# **Academy Award Winner**

# GIORGIO MORODER

"Best Original Score"



# CONGRATULATIONS!

from The Casablanca Record and FilmWorks Family



1976 Columbia Pictures.

A Division Of Columbia Pictures Industries. Inc.

### Top Add Ons-National

TARNEY/SPENCER BAND-Run For Your Life (A&M) THE WARRIORS-Soundtrack (A&M) JERRY LEE LEWIS-(Elektra) GROVER WASHINGTON JR.—Paradise (Elektra)

ADD ONS-The four key prod ucts 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 actruity at regional and national

### Western Region

### TOP ADD ONS

THE WARRIORS—Soundtrack (AAM) TARREY/SPENCER BARD-Run For Your Life

CAMBLER-Teenage Magic (EM)/America) **POBERT FLEISCHMAN**—Perfect Stranger

### \*TOP REQUEST / AIRPLAY

SUPERTRAMP - Breakfast In America (A&M) DIRE STRAITS-(WS) BAD COMPANY - Description Angels (SwanSong) IOURNEY-Exclution (Columbia)

BREAKOUTS HERMAN BROOD & HIS WILD BOMANCE -(Ariola)

NO DICK-2 Faced (Capital) LAN HUNTER-You're Never Alone With A Schumphrenic (Chrysalis) MANFRED MANN'S EARTH BAND-Angel Station (W6)

CSAN-FM-San Francisco (Kate Ingram)

BILLBUAHU

. HERMAN BROOD & HIS WILD ROMANCE-Angle)

ROBERT FLETSCHMAN—Perfect Stranger (Arista)

. DUKE JUPITER-Taste The Night (Mercury) . JERRY LEE LEWIS-(Elektra)

MANFRED MARKITS EARTH BAND—Angel Station

(ME)

. NO DICE-2 Faced (Capital)

\* THE POLICE—Guttandos D'Amour (A&M)

\* ROLY MUSIC - Mumilesto (Atro)

\* THE TUBES - Remote Control (ALM)

\* DIRESTRAITS-(WH)

KWST-FM-Los Angeles (Pamela May)

JOHN HALL—Power (ARC/Columbia)

THE WARRIDGES—Soundtrack (AAM)

SUPERTRAMP—Breakfast in America (AEM)

BAD COMPANT—Description Angent (SwanSong)

. CHEAP TRICK - At Buddhan (Epic)

· ORRESTRAITS-(WE)

APRI-FM -- San Diego (Jesse Sommers)

Schizophrenic (Chrysales)

GAMBLER—Teenage Magic (EMI/America)

. IAM HUNTEH-You're Never Alone With A

AMERICAN STANDARD BAND—(Island)

■ DOOBIE BROTHERS—Minute By Minute (Wil)

. CHEAPTRICK-Al Eudokan (Epic)

\* SUPERTRAMP—Breakfast In America (AAM).

BAD COMPANY—Description Angels (SwanSong)

NOME-FM-San Jose (Dana Jang)

IAN HUNTER—Too in Never Alone With A

Schizophennic (Chrysalis) . TARNEY/SPERCER SAND-Run For Your Life.

(MAM)

THE BABYS—Head First (Chrysalis)

\* JOURNEY-Evolution (Columbia)

BAD COMPANY — Destriation Angels (SwanSong)

\* SUPERTRAMP—Breakfast In America (AAM)

KZRF-FM-Sacraments (Chris Miller)

 HERMAN BROOD & MIS WILD ROMANCE—(Arinia) THE WARRIORS—Smandtrack (A&M)

\* THE BANYS-Head First (Chrysales)

\* DIRESTRAITS-(WIL)

DOORIE BROTHERS—Minute Its Minute (WB)

\* THEFFERMP\_Stream in the America (ALM)

RFM1\_AM - Derreer (Larry Bruce)

. TARNEY/SPENCER BAND - four fire Your Life. (REM)

PHILLIPS: MACLEOD - Le Partie Du Cocktail

(Polydor) . ADRIAN GIERVITZ-Sweet Vendetta (Jef)

\* SUPERTRAMP-Breakfast In America (A&M)

\* ALLMAN BROTHERS BAND-Enlightened Ringues (Capricorn)

\* STEVE FORBERT - Alive On Arrival (Nemperor)

\* AMAZING RHYTHM ACES-(MCA)

KZYL FM-Eugene (Chris Kovarik)

. MO DICE-? Faced (Capital)

. TONY WILLIAMS-The Joy Of Flying (Cirlumbia)

TRUMPH—Just A Game (HCA)

· LAKE-Paradme Island (Columbia)

MAGNUM - Kingdom Of Madness (Jet).

IOURNEY—Evolution (Columbia)

. VAN HALEN-II (WE)

 BLACKFOOT—Strikes (Atok) . GRAHAM PARKER & THE RUMOUR - Squeezing Out. Sparks (Arista)

#ZD#-FM-Seattle (Mavis Machaff)

. JUDAS PRIEST-Hell Bent For Leather (Columbia)

IAN HUNTER-Tou 're Never Alone With A

Schizophrenic (Divysalis) GAMBLER—Teenage Magic (EMI/America)

SMOKIE-The Montreux Album (RSO)

. THE CARS-(Elektra)

◆ SUPERTRAMP—Scrahfast In America (AAM)

\* DOOSIE BROTHERS-Minute By Minute (WB)

. HEART-Dag & Butterfly (Portrait)

### Southwest Region

### TOP ADD ONS

BLACKFOOT-Strikes (Atco) IAN HUNTER-You're Never Alone With A Schumphrenic (Chrysala) CHRIS DEBURSH-Cresader (ALM) HELLFIELD-(Epic)

\*TOP REQUEST / AIRPLAY

SUPERTRAMP-Breakfast in America (ALM) ALLMAN BROTHERS BAND-Enlightened

Rogues (Capricorn) BAD COMPANY - Despitation Angels (SwanSong) CHEAP TRICK-At Hudekan (Epst)

### BREAKOUTS

TRIUMPH-Just A Game (RCA) VAN HALEM-II (WE) JOHN HALL-Fower (ABC/Columbia) NEW ENGLAND-(Infinity)

### EPFW-FM -- Dallan (Dorin Miller)

. TRIUMPH-Just A Game (RCA)

. JOHN HALL-Power (ARE/Columbia)

. TARNEY/SPENCER BAND-Rum For Your Life. (MAA)

· HELLPELD-(LDIE)

. NEW ENGLAND-clothesty)

\* ALLMAN BROTHERS HAND-Enlightened Rogues (Capricarn)

\* CHEAP TRICE - At Budakan (Epic)

BAD COMPANY - Desolution Angels (SwamSong)

★ SUPERTRAMP—Breakfact In America (AEM).

RRST FM - Albuquerque (Bob Shulman) . TRUMPH-Tuest & Game (RCA)

. JERRY WILLIAMS-Gone (WILL)

. HARR-Soundtrack (RCA)

GROVER WASHINGTON, IR.—Paradise (Tiektra).

 SQUEEZE—Cont For Cats (A&M) \* THE WARRIORS-Soundtrack (A&M)

\* STOPERTRAMP - Remarked in America (AAM.)

■ BAD COMPANY—Deputation Angels (SwanSong)

\* TYCOON-(Arrita)

KLDI, FM - Houston (Paul Riann)

 BLACKFOOT - Strikes (Atou) IRON HORSE—Clicarti Bruthers)

· COUCHOIS-(WILL

JOHR HALL—Fireer (ARC/Education)

. IANHUMITE - You're Never Alone With A Schleighrene (Chrysalie) LAKE—Firstless tilland (Columbia)

· CHEAP TRICK - At Budokan (Epit)

. ALLMAN ERSTNERS BAND-Enlightened linguist

\* GEORGE HARRISON -- (Dark Horse)

\* POCD-Legend (MCA)

Based on station playlist through Wednesday (4/11/79)

### Top Requests/Airplay-National

SUPERTRAMP—Breakfast In America (A&M) BAD COMPANY—Desolation Angels (SwanSong) DOOBIE BROTHERS-Minute By Minute (WB) JOE JACKSON-Look Sharp (A&M)

### ALB:-FM-Austin (W. Bell:T. Quaries)

. LOWELL GEORGE - Thanks, I'll Eat It Here (Will)

. VAN HALEN-II (WE)

JOHN McLAUGHLIN -- Electric Dreams (Columbia)

. UNH HUNTER-Tou te Never Alone With A Schupphrenic (Chrisalis)

CHRIS DEBURGH—Drusader (A&M)

TBUMPH—Just A Game (REA)

ELVIS COSTELLO—Armed Forces (Columbia)

\* THE POLICE - Outlandor B Amour (AAM)

\* U.S. - Danger Minney (Forydor)

KBBC-FM-Phoenix (J.D. Freeman) . LAY FERGUSON - Real Life Aim't This Way (WB)

\* ALLMAN BROTHERS BAND-Enlightened Regues

 ALLMAN BROTHERS BAND—Enlightened Riigues (Expriction)

JOHN KLEMMER - Brazilia (MCA)

\* GEORGE HARRISOM-(Dark Horse)

 CHRIS DEBURGH—Crusader (AAM) EVIE SANDS—Suppended Animation (RCA)

STEVE FORBERT—Alive On Arrival (Nemperor)

. MICHAEL FRANKS-Tiger In The Rain (WE)

\* McGUINN, CLARK & HILL MAN - (Capital) \* MICHAEL MURPHEY-Prake Valleys, Honky

### Tonks & Alleys (Epic) RY102-FM - Ransas City (Max Fleyd)

JUDAS PRIEST—Hell Bent For Leather (Columbia)

BAD COMPANY—Description Angels (SwanSong)

. BLACKFOOT - Strikes (Atco)

. REWERGLAND-(Infinity) . SUPERTRAMP - Breakfast in America (AAM)

\* WANTHALER-DOWED . MOLLY HATCHET - (TOK)

### TOP ADD ONS

Midwest Region

HERMAN BROOD & HIS WILD ROMANCE-

SUSAN-Falling in Love Again (RCA) GRAHAM PARKER & THE RUMOUR-Squeezing Dut Sparks (Arista) ROCKETS-(RSO)

\*TOP REQUEST / AIRPLAY SUPERTRAMP - Breakfast in America (ALM) CHEAP TRICK-At Budokan (Epic) DOOBIE BROTHERS-Minute By Minute (WE) BAD COMPANY - Desciption Angels (SwamSong)

### BREAKOUTS

VAN HALEN-II (WE) IAM HUNTER-YOU'R Never Alone With A Schutpheenic (Chrysaly) POTT MUSIC-Mandeste (Alco) ORLEANS-Etrever (Infinity)

### WWWW FM - Detroit (Joe Urbiel)

. THE WARRIORS - Soundtrack (A&M)

. LAM HUNTER-You're Never Alone With A. Schizsphiene (Chrysalis)

\* DOOBIE BROTHERS-Minute By Minute (WE)

\* WANHALER-IL (WE)

\* JOURMEY-Exclution (Columbia)

\* CHEAF TRICE-At Budokan (Epic)

### WXXT-FM-Chicago (Bob Gelms)

. JAN HUNTER-You're Never Alane With A Schumphrenic (Chrysalix)

- ORLEANS-Forever (belimity)

- VANHALEN-ILEWID

 HERMAN BROOD & HIS WILD ROMANCE -- (Acuita) SUPERTRAMP - Erreskfast in America (A&M)

JOHR McLAUGHLIR - Dectric Oream (Calumbia)

· ELVIS COSTELLO-Armed Forces (Columbia) \* THE CARS-(Elekhia)

\* ROXY MUSIC - Manifesto (2012)

ROTT MUSIC - Manifesto (Alco)

· CHEAPTRICK-At Hudokan (Epit.)

\* BAD COMPANY - Description Angels (SwanSang) \* POCO-Legend(MER)

WARE-FM - Detroit (Ted Haebeck) ORLEARS—Forever (Infinity)

SUSAN—Falling In Liter Again (RCA)

. CHEAP TRICE-At Budokan (Epic)

. THE BABTS-Head First (Chrysalis)

\* VAN HALEM-II (WE) SUPERTRAMP—Breakfast in America (A&M)

KADI-FM - St. Louis (Peter Pariti)

. UR HUNTER-Tou're Never Alone With A.

Schurophrenic (Chrysalia) BILLY THORPE -- Children Of The Sun (Capricum)

 AMERICAN STANDARD BAND—clistand) DAVID JAMES HOLSTER - Chinese Honeymoon

(Columbia) LAKE—Paradise Island (Columbia)

. GRANATI BROTHERS-G Force (AAM) BAD COMPANY—Desislation Angels (SwanSong)

SUPERTRAMP—Streakfast in America (A&M)

\* VAN HALEN-II (WB)

\* JOURNEY-Evolution (Columbia)

WQFM-FM-Milwaukes (Paul Kelly) CRAHAM PARKER & THE RUMOUR - Squeezing Out

Sparks (Arista) BLACKFOOT—Strikes (Atco)

· TYCOON-(Arista) . WAN HALER-II (WE)

KOE JACKSON—Look Sharp (AAM)

\* IAN HUNTER-You're Never Alone With A Schizophrena: (Chrysalis)

\* SUPERTRAMP—Breakfast in America (AAM) . DOOBIE BRITHERS-Minute By Minute (WE)

 ALLMAN BROTHERS BAND—Enlightened Roques. BAD COMPARY — Desolation Angels (SwanSong)

ESHE-FM-St. Louis (Ted Haebeck) GRAHAM PARKER & THE RUMOUR—Squeezing Out.

SUSAN — Failing In Love Again (RCA)

 HERMAR BROOD & HIS WILD ROMANCE—(Ariela) SUPENTRAMP—Breakfast In America (AAM) \* ALLMAN BROTHERS BAND-Enlightened Rogues

### Southeast Region

\* JOURNEY-Exclusion (Columbia)

\* VAN HALEN-II (WE)

 TOP ADD ONS ORLEANS-Forever (Infinity) LEAH RUNKEL-(Columbia)

GROVER WASHINGTON IR. - Paradrae (Elektra)

JOHN HALL-Power (ARC/Columbia)

\*TOP REQUEST / AIRPLAY SUPERTRAMP-Ereakfast in America (ALM) ALLMAN BROTHERS BAND-Enlightened Rogues (Capricars) IOE INCKSOM - Look Sharp (AAM)

GRAHAM PARKER & THE HUMOUR-Squenzing

Out Sparks (Arista)

BREAKOUTS HERMAN BROOD & HIS WILD ROMANCE-LOWELL GEORGE-Thanks, Fill Eat If Here.

JAY FERGUSON - Heal Life Ain'T This Way

TRUMPH-hast A Game (RCA)

(Asylum)

\* MOLLY HATCHET-(Epic)

. JUDAS PRIEST-Hell Bent For Leather (Columbia) THE WARRIOAS—Soundback (A&M)

. CHEAP TRICK-At Budchan (Epic) \* ALLMAN BROTHERS BAND-Enlightened Ringues

WSHE-FM--Ft. Lauderdale (Michelle Robinson)

 TRIUMPH—Just A Game (RCA) . FANDANGO-Dise Night Stand (BCA)

\* ROCKETS-(RSO)

\* SUPERTRAMP-Breakfast in America (A&M)

### **National Breakouts**

### ZETR-7 (WORJ)-FM-Orlando (Bill Miens)

IRON HORSE—(Scatt) Bristhers)

· ORLIANS-Forever (Infinity)

· SUPERTRAMP - Breakfast in America (AAM)

. VAN HALEN-IL(WE)

(Capricom) \* APRIL WIRE-First Glance (Capitol)

· THUMPH-Just A Game (RCA)

. STEVE HILLAGE - Live Herald (Virgin)

Schizophrene (Chrysaln) . JOHN HALL-Fower (ARC/Columbia)

\* GRAHAM PARKER & THE RUMOUR-Squeezing Dut. Sparks (Arista)

HERMAN BROOD & HIS WILD ROMANCE—(Ariota)

WQSR-FM—Tampa (Steve Huntington)

. JOHN HALL-Fower (ARC/Columbia) . LOWELL GEDRGE-Thanks, FILE at It Here (WT)

. LEAH RUMKEL-(Columbia) . IAY FERGUSON-Real Life Airt 1 This Way (Applum)

(Capricorn) \* BOB WELCH-Three Hearts (Capital)

. GEORGE HARRISON-(Dark Hurse) WHFS-FM-Washington, D.C. (David Einstein)

. JOHN ELEMMER-Brazilia (MCA)

. TRIUMPH - Sust & Carne (RCA)

 DEXIE DREGS—Night Of The Living Dregs (Capricorn)

FRANK ZAPPA—Sheik Yerbouti (Zappa)

. GROVER WASHINGTON, IR. - Paradise (Elektra)

BILL MELSON'S RED MOISE—Sound On Sound

Northeast Region TOP ADD ONS TARREY/SPENCER BAND-Run For Your Life

SUPERTRAMP-Erraktact in America (ASM) DOOBLE BROTHERS - Minute By Minute (WB). IOE INCASON-Lock Sharp (A&M) ELVIS COSTELLO-Armed Forces (Columbia)

\*TOP REQUEST AIRPLAY

### BREAKOUTS

LAKE-Paradine Island (Columbia) TRSUMPH - Nest A Game (RCA) ORLEANS-Forever (Infinity) JOHN HALL-Power (ARC: Columbia)

MPIX-FM--New York (Jay Crawford)

BLACKFOOT—Strikes (Aton).

THE POLICE - Dutlandos D'Amour (A&M)

\* FRANK ZAPPA-Sheik Yerbouti (Zappa) \* ELVIS COSTELLO - Armed Forces (Columbia)

. REW ENGLAND-(Infinity)

. IOHN HALL-Power (ARC/Columbia)

. GEORGE HARRISON-(Dark Horne)

TRIUMPH-Just A Game (RCA) IAN HUNTER-You're Never Alone With A Schizophrenic (Chrysalis) ORLEANS-Forever (Infinity)

MYFERGUSON—Real Life Aun't This Way (Asylum)

· LEAN SUREFL-(Columbia)

HERMAN BROOD & HIS WILD ROMANCE—(Ariefu)

ALLMAN BROTHERS BAND—Enlightened Ringwes

WRAS-FM-Attunta (Cledra White)

 CROYER WASHINGTON, JR.—Paradise (Bektra) JOHN McLAUGHLIN—Electric Tiresms (Columbia)

. MR HUNTER-Tou're Never Alone With A.

\* JOE JACKSON-Look Sharp (A&M)

. SPTROGTRA-Morning Dance (Infinity)

HERMAN BROOD & HIS WILD ROMANCE—(Arxilla)

 GROVER WASHINGTON, JR. – Paradise (Elektra) \* DOGBLE BROTHERS-Minute By Minute (WE) . DANKY O'KEEFE - The Clobal Blues (WE)

+ ORLEARS-Forever (Infinity) WLIR-Fill-New York (D. McRamary /L. Eleinman)

. TARNEY/SPENCER BAND-Run For Your Life.

. JERRY LEE LEWIS-(Baktra)

RUBINOOS—Back To The Drawing Sound

Beserkeley

IOE IACKSON—Look Starp (A&M)

BLACKFOOT—Strikes (Attra)

SUSAN—Falling in Love Again (RCA)

THE WARRIORS - Soundtrack (ALM)

JUDAS PRIEST—Holl Bent For Leather (Columbia)

GEORGE THOROGOOD AND THE DESTROYERS-Move It On Over (Rounder)

ELVIS COSTELLO—Armed Forces (Columbia)

HPLR-FM - New Hoven (G. Weingurth & E. Nichaelant)

LAKE—Paradise Island (Columbia)

\* DOOBJE BROTHERS - Minute By Minute (WR)

(Capricore)

WSAN-FM -- Allentown (Keven Graff) GROVER MASHINGTON, IR.—Paradise (Einktra)

. DIRESTRAITS-(WIT) \* CEDRCE HARRISON - (Dark Horse)

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HERMAN BROOD & HIS WILD ROMANCE-(Ariola)

WBAS-FM-Sabylon (Sernie Sernard) · MELLFIELD-(Epic)

. LEAN KUWKEL-(Columbia)

. TARREY/SPENCER BAND-Run For Your Life

PIERRE MOERLEN'S GONG.—Downwind (Annts)

 MADCATS—(Buddah) \* SUPERTRAMP - Breakfast in America (ALM)

U.E.—Danger Money (Polytfor)

· EDDIE MOREY-Life For the Taking (Columbia) . DOORIE BROTHERS-Minute By Minute (WE)

ROOMFUL OF BLUES—Let's Have A party (Artifles)

WMMR-FW-Philadelphia (Dick Hungzle) JAY FERGUSON—Read Life Airt This Way (Anylum)

TARREY/SPERCER BAND—Run For Your Life

THE WASSIONS—Soundtrack (A&M)

 LAKE—Paradise Island (Columbia) ORLEARS—Forever (Infinity)

DOOBIE BROTHERS—Minute By Minute (WE)

\* BOO STEMANT - Blondes Have More Fut (WE)

 SUPEXTRAMP—Breakfast in America (AEM) \* BAD COMPANY—Description Angels (SwanSong)

\* TARREY/SPENCER BAND-Run For Your Life

 TRUMPH—Just A Game (RCA) . JERRY LEE LEWIS-(Elektra)

WOUR-FM-Syracase/Vites (Jeff Chard)

\* XXE JACKSON-Look Sharp (A&M)

· HELLFIELD-(Epic)

SPTROGYRA—Morning Dance (Infinity)

\* JOHN HALL-Fower (ARC/Columbia)

STEVE FORSERT—Alive (in Arrival (Namperor))

. LARE-Paradice bland (Columbia) SUZI QUATRO—II You Knew Suzi (RSII)

\* THE POLICE-Dollandini D'Amour (AAM)

· TRUMPH-Juni & Game (RCA)

\* McGUIRR, CLARK & HILLMAR-(Capitol)

HYSP-FM -- Philadelphia (Sean McKay)

BICKJE LEE JONES—(WE)

 FRAREZAPPA—Sheik Yerbouti (Zappa). \* SUPERTRANT - Breakfast in America (ALM)

\* CHEAP TRICK-At Budokan (Epic)

TRIUMPH—Just A Game (RCA)

TIM HUEY—Contents Distodayd During Shament

ELVIS-COSTELLO-Armed Forces (Columbia) ALLMAN BROTHERS BAND-Enlightened Regions

\* TOTO-(Calumba)

DOOBJE BROTHERS... Minute By Minute (WIL)

SUPERTRANP—Streakfast in America (AAM)

### WLYG FM - Columbus (Steve Bunner)

· ROCKETS-(MSO)

. DOUBLE BROTHERS - Minute By Minute (WIS)

WKLS-FM -- Atlanta (Debbie Garner)

(Capticant)

\* RICKIELEE JORES-(WE)

\* SUPERTRAMP—Breakfast In America (ASM)

 AMERICAN STANDARD BAND.—()Limid) BILLY THORPE - Children Of The Son (Cepricorn)

\* DUNCAN BROWNE -- The Wild Places (Sire) \* JOE JACKSON - Look Sharp (A&M)

ORLEARS—Forever (Infinity)

\* ALLMAN BROTHERS BAND-Enlightened Rogues

JAY FERGUSON – Real Life Ain't This Way (Asylum)

\* RICKIELEE JUNES-(WE) ★ LOWELL GEORGE—Thanks, FILEst If Here (WH) \* GRAHAM PARKER & THE NUMOUR - Squeezing Out

THE WARRIORS-Soundtrack (A&M) JERRY LEE LEWIS-(Elektra) GROVER WASHINGTON IR.—Paradise (Elektra)

 HERMAR SHOOD & HIS WILD ROMANCE—(Ariela) . IAN HUNTER-You're Never Alone With A Schipoghrenic (Chrysalis)

\* JOE MCKSOM -- Look Sturp (AAM) WCMF-FM--Rochester (Gary Whippie)

 WAR-The Music Band (MCA) \* BLOMDIE-Parallel Lines (Chrysalic) \* VANHALEN-II (WII)

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\* SUPERTRAMP-Breakfast in America & MANT

# Nobody Covers Retail Like Billboard. In Fact, Nobody's Even Trying.

Look Out! Year-End Retail Expansion Push many as us to 10 stores by other chains sport Thio, reports five more Pickwick International retail. to nab the vital preditional pre-Christian onginal qu another giant Grape-

U.S. Labels Irked With Canada-Made LP Flow

being offered his label product made in - through Mauri I

Retail Executives Offe To Labels For Merchandising

LOS ANGELES-Executives, active in the retail marketing of product, have plenty of positive ideas about how they would fashion a label's sales ---

mensional point-of-purchase materials is over." Bartel would like to see more inflatable displays, "stuff

counts' stock," Justham says. "Labels should set - g certer forms the

S Save prices on recently \$4.99 to \$7.99. But indecrease and specials are the SI list hike the LPs for in the future. arily in the Northeast thus far the Warner Brox Ste-

Lee Han

gedly hold

the U.S. at least to

HANCE TH

total to 1

vada, m.

\$8.98 List

NUMEROUS LABELS HOPPING ON BANDW

e Midsouth.

ameters in Huntsville.

stor, Ala and one in

it Camelots in malls.

Mall, Canton, grows

foot location, mak-

other four fall mall

Oversaturation Of Picture Disks Feared

LOS ANGELES-U.S. retailers' exhilarating experience with the Heart, "Rocky Horror Show" and Beatles picture disks augurs an additional important consumer incentive. But dealers caution about an instant oversaturation that

LOS ANGELE

-We are aware

"A solution is und

tain the problem Dick Sherman.

Casabianca Recor

problem six mon

formed that certa

LOS ANGELES-The National

of Canadian ma into this country i

Frank Mooney. ules distribution.

could throttle the innovation. Record Bar purchasing nabob Fred Traub cavisions a universe of 100,000 collectors nationally dedicated to the cult of possessing the "limited edition" pictuindustry releases too many picture AL the affluent collector," Trav-NARM Membership With picture "

Chin Rundy's.

will get only one while some expect two separate shi Traub sees the picture disk creating a real collector's borner or a memorabilia section in the full-line retail outlet. He views the innovation as a consistent profit source for issuing labels, because "there's a ready-made market out there if labels issue picture disks by reliable suffer

the market." Labels, which are pel-

Attains 390

ic Corp., Federated Recor-P. First American Records. ices, Modern Alloum, Nostalgie ords, Portal Publications, Re-Other new NARM members are: Adanta Record & Tupe Surplus De-not, Danjay Menic, Denn's One-Records, Sony Corp. of Ar

Integrity Entertainment Corp. here says he has received 3,000 units of his 4,500 order of the Bessies. He sold 1,200 of the "Rocky Horror Show" with no trouble, he says, Maners in Wherehouse, Big Ben's and Him-For-All stores is he chain report that hip customers somehow knew wher shipments were its. Some bought from six to 10 copies. Most

retailers reported boarding by collectors as investments for as Mich

> is definition. Theredate, mores as yet common be probabof from selling the merchandine al-

The ordinance, which is due to go nto effect in late November, came to being when Councilmen Paul Zettaor saw a display at Big Ben's Laborated store. This outlet is one of four Big Ben's in Southern Califor nin. He recognized them, he says, the possible here the display had for mr

Although the action has been des only is Laborated, such displays in rotal record stores are or

Hit's Happening At Retail, tt's Headlining Here.

Billboard.

five copies. er of Great

on page 78)

# Poly Gram Tele

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CASABLANCA RECORD & FIL
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MWORKS JUST WON

BEST ORIGINAL SCORE PTATION. AY - BEST ORIGINAL

ETTING BETTER,

# Sound Business

# Studio

LOS ANGELES—Ian Matthews recording with Sandy Robertson at Chipping Norton Studios in England, Barry Hammond at the console.

Jacob Bud, a soul/calypso group from Trini dad, overdubbing and mixing at Soundshop, Incfor upcoming releases on Jacob Bud Records. Producer Robin Imamashah overseeing project, with Rich Adler engineering. Terry Bowen assisting.

Frank Carrillo at New York's Atlantic Studios recording a second LP for the label, Jimmy Douglas producing. JIM McCULLAUGH

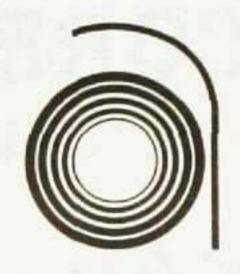
### **Listings Approved**

WASHINGTON — Orchestrasopera companies, dance troupes and other arts groups can be listed in the Bell System Yellow Pages phone directories under "Arts Organizations and Information."



GOLDEN SUMMER—Donna Summer receives a Golden Reel award for "Live and More" at Rusk Sound Studios, Los Angeles, from Erek Jenstad, director of marketing for Ampex's magnetic tape division. She requested that the firm's \$1,000 charity donation be awarded to Grant African Methodist Episcopal Church where she did her first public singing as a child.

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### IN OLD MONTEREY

# Super Sound Room Renovation Is Done

By JOE X. PRICE

MONTEREY - Dorothy and Stephen Walton, owners of the Monterey, Calif.-based recording facility, Super Sound, have completed renovation of their plush "God's Country" situated studio.

Purchased five years ago and run under absentee ownership by various appointed managers. Super Sound has been a virtual sleeping giant—sleeping, even though such acts as the Beach Boys, Paul Anka, Jean McClain and Jack Daugherty have already either mastered or mixed there.

After an additional expenditure over the last six months of \$275,000, the studio (which is now assessed at more than \$500,000 in net worth) boasts a 24-track Ampex automated console, Eventide digital delay, Eventide flangers, Allison 65K computer mixer, Urei limiters, dbx limiters, Urei graphic equalizers, ADR vocal stresser, KEPX, VSO, EMT Echo and dbx noise reduction.

Instrumentwise, it houses a 1928 Steinway Grand piano, an ARP Omni synthesizer, a Hammond organ, a complete drum set and guitar and bass amps.

Expansion also includes Studio B, construction of which is underway. It will provide 4 and 8-track recording, thereby allowing the 16/24-track automated studio to have around-the-clock availability.

Buttressing their efforts to "give the studio the status it deserves," the Waltons have imported Eastern rock promoter Jan Jacques and have hired him as publicity-promotional director.

Jacques, known for his many stunts and creative antics, was instrumental in the launching of some 13 Eastern niteries, including Bullwinkles, reputedly the world's largest, occupying 107 acres in Malaga, N.J.; Dr. Jekyll's High Times, Philadelphia, Alexander's, Brown Mills, N.J., and Cherry Hills Centrum, Cherry Hills, N.J., an 8,000-seater for which Jacques served as p.r. director. His promotion experience also includes another recording studio—Criteria in Miami.

Launching his new hitch with Super Sound, Jacques tossed an April
Fool's Day press bash and introduced the plant in action. Singersongwriter Essra Mohawk Weatherly was carving a new LP under the
a&r supervision of her husband Sam
Weatherly. She'd cut other albums
before—for MGM/Verve when
signed to Frank Zappa & the Mothers Of Invention, for Asylum, for
Reprise, for Private Stock—but always either in New York or Los Angeles studios, never before in the
hinterlands.

Caught between takes of one of her originals, "One Shot In The Dark," and asked what she thought of Super Sound, she said, "Atmosphere has everything to do with making good music. If you're cutting while you're feeling good, it's reflected in the music."

The staff's nucleus is comprised of Jim Bahrendt, head engineer; Paul Smith, maintenance engineer; Deborah Van Stone, assistant engineer and Stephen and Dorothy Walton, executive directors.

Accompanying musicians on the Weatherly session were: Jesse Gress, lead guitar; Tommy Fedele, bass; and Zitro, drummer, who played on two other of Essra's albums, "Primordial Lovers" (Reprise) and "The Essra Mohawk Album" (Asylum).

Noted Sam Weatherly: "It's the first studio I've worked in a long time where I didn't lose one minute for break-downs." Weatherly, an independent a&r man, has headed Hollywood-based Wildfire Productions for 10 years.

"Anyone with money can build a studio," said Essra, "but it takes someone with taste to put it in Monterey."

# New 24-Tracker Opened In L.A. By Ex-Motown Nabob

By JIM McCULLAUGH

LOS ANGELES—Former Motown producer Clay McMurray has opened a new 24-track recording studio complex here called Love N' Comfort.

With a primary focus on mixing and overdubbing the prime electronics include an MCI-536 C automated console, MCI 24-track and 2track recorders, UREI/Altee time aligned monitors and a full complement of outboard equipment.

The custom designed console, the only one of its kind available on the West Coast currently, according to McMurray, features 36 in and 32 out capability, plasma display, spectra vue, VCA-DC display, built-in phase meter and six metered sends.

Located on West Pico Blvd., future plans call for a second 24-track room for tracking at the 12,000 square foot site.

Operational last January, says McMurray, the studio was 2½ years in the design and building stage.

Artists who have used the facility include Natalie Cole, Leon Haywood, Chuck Brown and the Soul Searchers, Chanson, Shelly Clark. Brainstorm, Mable John and Stevie Wonder producing Syreeta.

With Motown for six years, McMurray has produced and engineered such artists as Spider Turnet, Chuck Jackson, Gladys Knight, the Temptations, the Four Tops, the Supremes and others.

He was also a&r director with Whitfield Records for two years.

"We want to provide a comfortable and professional atmosphere for the artist and prodecer," Mc-Murray points out

### RUSK SOUND STUDIOS



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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Weel	Last Weel	Weeks on	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	14	CRAZY LOVE
2	2	9	Poco. ABC 12439 (Pirooting, ASCAP)  I NEVER SAID I LOVE YOU
3	3	6	Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP) BLOW AWAY
4	4	6	George Harrison, Dark Horse 8763 (Ganga, BMI) LOVE IS THE ANSWER
5	5	10	England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI) CAN YOU READ MY MIND
6	6	9	Maureen McGovern, Warner/Curb 8750 (Warner Tamerlane, BMI) STUMBLIN' IN
7	7	8	Suzie Quatro & Chris Norman, RSO 917 (Chinnichap, BMI)  JUST WHEN I NEEDED YOU MOST
8	8	8	Randy Vanwarmer, Bearsville 0334 (Fourth Floor, ASCAP) I'LL COME RUNNING
			Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
9	9	13	Anne Murray, Capitol 4675  (Pesa/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
10	10	7	I WANT YOUR LOVE Chic. Atlantic 3557 (Chic/Cotilling, BMI)
11	11	12	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sheriyn/Lindseyanne, BMI)
12	12	6	LOVE BALLAD George Benson, Warner Bros. 8759 (Unichappel, 8MI)
13	13	4	REUNITED
14	14	10	Peaches & Herb. Polydor/MVP 14547 (Perren Vibes, ASCAP) MUSIC BOX DANCER
		12	Frank Mills, Polydor 14517 (Unichappel, BMI)
15	15	13	Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
16	16	14	LADY Little River Band, Capital 4667 (Screen Gems-EMI, 9MI)
17	17	4	Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
18	18	9	JUST ONE LOOK Linda Ronstadt, Asylum 46011 (Premier, BMI)
19	19	9	THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP)
20	20	13	Gloria Gaynor, Polydor 14508 (Perren Vibes, ASCAP)
21	21	11	SONG ON THE RADIO  A) Stewart, Arista 0389 (D.I.M./Frabjous, ASCAP)
22	22	4	John Denver, RCA 11535 (Cherry Lane, ASCAP)
23	23	5	Judy Collins, Elektra 46020 (Careers, 8MI)
24	24	9	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
25	25	15	NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)
26	26	10	Doobie Bros., Warner Bros. 8725 (Snug) BMI/Milk Honey ASCAP)
27	27	15	DANCIN' SHOES Nigel Olson, Bang 240 (Canal, BMI)
28	28	20	Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
29	29	5	SUPERMAN Barbra Streisand, Columbia 3-10931
30	30	5	(Emanuel/Music Of Koppelman-Bandier/Megusta, ASCAP)  THEME FROM ICE CASTLES (Through The Eyes Of Love)
31	31	3	Melissa Manchester, Arista 0405 (Golden Horizon, BML/Golden Torch, ASCAP IN A LITTLE WHILE (I'll Be On My Way)
32	32	21	Art Garfunkel (Dennis Earl/Music/Mother/Pearl, ASCAP), Columbia 3-10933  A LITTLE MORE LOVE
33	33	10	Olivia Newton John, MCA 3067 (John Farrar/Irving, BMI) TRAGEDY
34	34	2	Bee Gees, RSO 918 (Stigwood, BMI) GOODNIGHT TONIGHT
35	35	14	Wings, Columbia 310939 (MPI, Communications, ASCAP)  GOODBYE, I LOVE YOU
36	36	11	Firefall, Atlantic 3544 (Steven Stills, BMI)  EVERY WHICH WAY BUT LOOSE
37	37	4	Eddie Rabbitt, Elektra 45554 (Peso/Warner Tamertane/Malkyle, BMI) (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT
38	38	26	Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI) THE GAMBLER
39	39	8	Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)  ALMOST GONE
40	40	13	Barry Mann, Warner Bros. 8752 (Screen Gems-EMI/Summerhill. BMI) HEAVEN KNOWS
41	41	8	Oh, HONEY  OH, HONEY
42	42	14	Delegation, Shadybrook 1048 (Screen Gems/EMI, BMI) FIRE
43	43	6	Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP) PRECIOUS LOVE
44	44	5	Bob Welch, Capitol 4685 (Glenwood/Gigar, ASCAP)  GIVE ME AN INCH  2040 (Acknowledge)
45	45	2	Ian Matthews, Mushroom 7040 (Ackee, ASCAP)  DREAM LOVER  Birk Nelson, Enic 850674 (The Hudson Ray/Birkhtonic/Screen Come EM), 91
46	46	3	Rick Nelson, Epic 850674 (The Hudson Bay/Rightsong/Screen Gems EMI, 88 SUPERMAN Herbie Mann (Warner-Tamberlane, BMI), Atlantic 3547
47	47	5	SULTANS OF SWING  Dire Strarts, Warner Bros. 8736 (Almo, ASCAP)
48	48	3	DON'T WRITE HER OFF McGuinn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693

Kenny Rogers & Dotti West, United Artists 1276 (United Artists/Racer, ASCAP)

ALL I EVER NEED IS YOU

Crystal Gayle, United Artists 1288 (Jando, ASCAP)

2

### Contemporary In Its 30th Year

LOS ANGELES-Contemporary Records celebrates its 30th year in business with the release of five LPs including new works by Art Pepper, Cedar Walton, Ray Brown, Elvin Jones and Chico Freeman, a new reedman.

The remaining works are a reissue by Phineas Newborn and the last LP cut by pianist Hampton Hawes.

The Cedar Walton-Ray Brown-Elvin Jones date is a tribute to the late Les Koenig, founder of Contemporary, who died last year.

Label head John Koenig says May and June releases will include a previously unissued Ben Webster date, with Jim Hall, Jimmy Rowles, Red Mitchell and Frank Butler; a Howard Rumsey Lighthouse All Star date involving Conte Candoli, Rolf Ericson, Bob Cooper, Bud Shank, Chet Baker, Max Roach and Miles Davis plus three more titles by Art Pepper taped live at the Village Vanguard in New York.

Upcoming sessions involve pianist George Cables and tenorman Joe Henderson.

Both Koenig and his sales chief. Richard Seidel, say the label, dormant the past year, is undergoing reactivation.

### Kenton's Tour Shifts To Fall

LOS ANGELES-Although he is reported to be steadily improving physically. Stan Kenton last week cancelled more than 20 one-night concerts and will not resume with his big Artistry in Rhythm band until next fall.

Kenton's tour was to have teed off in Michigan this week with a re-assembled orchestra

"Stan wants to prepare for recording a new album," his manager Audrey Coke reports. "He is composing and arranging and working at the piano every day and feeling pretty good. But we agree a long tour this spring and summer might be too taxing."

Kenton underwent brain surgery two years ago after falling in a Pennsylvania parking lot while on tour. He has experienced a slight difficulty with his memory, but his skills as a pianist have not been affected.

Bookings for the fall tour will be handled by the Willard Alexander Agency. Alexander visited Kenton here last month and is said to be cooperating in following the wishes of the 66-year-old maestro implicitly.

Five summer clinic sessions at which the bandleader and his musicians were to have instructed young musicians also were aborted. Coke declares.

# Jazz Beat

LOS ANGELES-George Wein and Knol Jazz Festival take to the air Monday through Wednesday (23-25) to visit nine cities to hold press conferences to announce artists for the upcoming festival series.

Using Paul Anka's jet, they will touch down in San Diego, Oakland and Houston on Monday, New Orleans, Kansas City and Milwaukee Tuesday and New York, Atlanta, and Cincinnati Wednesday. These are the cities in which the concerts will naturally be held.

The Drummers Collective presented Billy Hart, Freddie Waits and Horace Arnold at two shows at its lower Manhattan digs April 8. Toshiko Akiyoshi guests with the UCLA jazz ensemble Wednesday (18) in Royce Hall

Items for Jazz Beat should be sent to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

# **KCBX-FM** Beaming The Word In Calif.

Continued from page 18

land in 1976. He is totally devoted to the music."

KCBX-FM is a National Public Radio outlet and, from the network feed, also airs the "Jazz Alive" series.

Stephen E. Urbani, program director, declared April to be "jazz month" and brought in Richie Cole and Eddie Jefferson April 8, Kenny Burrell and his trio April 20, with Cal Tjader and Clare Fischer booked for April 24-25. Singer Mark Murphy along with Pony Poindexter are to close out the festivities April

"We have an unusually good venue for traveling acts," says Urbani. "It is the Shore Cliff Inn that overlooks the ocean at Pismo Beach One can't find a more felicitous setting to enjoy jazz."

The KCBX-FM series followed Cuesta College's third annual Jazz Week in March at which noontime free concerts on campus showcased numerous junior and senior high school jazz groups. Evenings were sparked by talent like Lorez Alexandria and Nat Pierce appearing with the two college big bands mentored by Prof. Balfour. Climaxing the activities on campus was a rousing concert by the Akiyoshi-Tabackin ensemble from Los Angeles spotting the co-leaders on piano and tenor saxophone, respectively.

"And because of the unusual activity in this area," Urbani notes, "there's a truly strong crop of local jazz musicians coming up fast. Tag youngsters like Fred Schwam, Dave Keif, Brandan Statom, Bobby Bennett, Evelyn Williams, Greg Prechel and Franz and Erick Bluske as names to watch. They are going to make it in the 1980s as gifted professionals."

bus JC 35573

bia 1C 35358

SD 19189

GRP/Arista GRP 5001

MAGICAL ELEMENTS

Dry Jack, Inner City IC 1063

Billboard SPECIAL SURVEY For Week Ending 4/21/79

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	5	LIVIN' INSIDE YOUR LOVE George Benson, Warner Brus, 2BSN 3277	26	32	4	ARCADE John Abercrombie Quartet, ECM ECM I 1133 (Warner Bros.)
2	2	6	FEETS DON'T FAIL ME NOW Herbie Hancock Columbia IC 35764	27	ate I	111	BRAZILIA John Klemmer, MCA AA 1116
3	3	11	CARMEL Joe Sample, MCA AA 1126	28	27	23	INTIMATE STRANGER Tom Scott, Columbia JC-35557
4	4	19	TOUCHDOWN Bob James, Tappan	29	26	8	SUPER MANN Herbie Mann, Atlantic SD 19221
5	5	6	Zee/Columbia IC 35594  FOLLOW THE RAINBOW George Duke Epic JE 3570 (CRS)	30	38	7	RED HOT Mongo Santamaria, Columbia/ Tappen ZEE JE 35696
6	9	15	ANGIE Angela Birliit, GRP/Arista GRP 5000	31		1717	ELECTRIC DREAMS John McLaughlin With The One TRuth Band, Columbia JC 35785
7	6	6	TIGER IN THE RAIN Michael Franks, Warner Briss, BSK 2394	32	47	3	EQUINOX Red Garland Tria, Galaxy 626 5115 (Fantasy)
9	14	5	Seawing Hurizon SP 734 (ASM)	33	33	19	PASSING THRU Health Brothers, Columbia JC 355
3	13	6	AWAKENING Narada Michael Walden Atlantic SD 19202	34	28	79	FEELS SO GOOD Chuck Mangione, A&M SP 4658
10	11	3	MORNING DANCE Spyra Gera, Infinity INF 9004 (MCA)	35	34	6	IRAX ERE Irakere, Columbia 3C-35655
11	7	38	PAT METHENY Pat Metheny ECM	36	24	27	MR. GONE Weather Report, Columbia IC 353
12	8	5	AN EVENING WITH HERBIE HANCOCK & CHICK COREA	37	Ht I		CHAMPAGNE Wilbert Longmere Columbia JC 35754
13	12		Herbie Hancsick & Chick Corea. Celombia PC 235663 STUFF IT	38	37	25	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Calumbia JC 35608
14	16	5	Stuff, Warner Briss, BSN 3262 HOT DAWG David Grisman, Horizon	39	all I		RAW SILK Randy Crawford Warner Brox. BSN 3283
15	18	16	SP 731 (48M) IN CONCERT	40	36	23	WE ALL HAVE A STAR Wilton Felder, MCA AA 1109
16	15	22	Milestone lazzstars, Milestone M-55006 (Fantasy) PATRICE	41	29	34	COSMIC MESSENGER Jean Lac Ponty, Atlantic SD 1918
17	17	27	Patrice Rushen, Elektra &E 168 ALL FLY HOME	42	30	18	SECRET AGENT Chick Cores, Polydor PD 16176
18	10	11	A) Jacreau, Warner Bros. 858-3729 EXOTIC MEMORIES Lonnie Listen Smith.	43	41	2	FINE AND MELLOW Ella Fitzgerald, Pathin 2310-829 (RCA)
19	19	27	FLAME Roome Laws, United Artists	44	44	45	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
20	20	3	THE JOY OF FLYING Tiley Williams.	45	45	40	Crusaders, Blue Thumb BA 6030 (MCA)
21	21	10	Columbia JC 35705  ME, MYSELF & EYE Charles Margus, Atlantic SD 8803	46	MINI		GROOVIN' YOU Harvey Mason, Arista AB 4227
22	N/A	THE R	LAND OF PASSION Hubert Laws, Columbia IC-35708	47	40	30	BEFORE THE RAIN Lee Oskar, Elektra 6E 150
23	23	29	REED SEED Grover Washington Jr., Mutown M7-910	48	42	2	ON A MISTY NIGHT John Coltrane, Prestige P-24084 (Fantasy)
24	25	3	STROKIN' Richard Tee, Tapen Zee	49	31	12	David Valentin, CRP April a CRP 5001

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48

IC 35695 (CBS)

CHILDREN OF SANCHEZ

Chuck Mangione, A&M SP 6700

25

22

30

# L.A. Coliseum 2-Day Event Attracts 106,000

# **But Promoter Rissmiller** Suffers a \$220,000 Bath

By HANFORD SEARL

LOS ANGELES-Despite an estimated \$220,000 loss and a lowerthan-anticipated turnout, the first annual Califfornia World Music Festival was termed a success by its brainchild/promoter Jim Rissmiller.

The two-day event, April 7-8, drew an estimated 106,000 rock fans, according to Rissmiller. He reports about 45,000 attended Saturday with 61,000 on Sunday.

Although the talent roster touted 17 acts, two did not perform, canceling the week of the festival. They included Mahogany Rush for Saturday and Mother's Finest scheduled for Sunday.

However, headliners that did rock the 90,000-capacity Los Angeles Coliseum included Aerosmith, Ted Nugent, Cheap Trick, Van Halen, Toto and Eddie Money.



David Roth of Van Halen struts his stuff during Sunday's show.

Other acts performing at the orderly, party-like happening were the Boomtown Rats, UFO, Cheech & Chong, REO Speedwagon, April Wine, Head East, the Outlaws, Brownsville and the Fabulous Poodles.

"I'm not shocked. I expected to lose money as an investment to the future of outdoor concerts," says Rissmiller. "We proved to the skepties that we could have a controlled event."

Rissmiller agrees the addition of such non-regular touring supergroups as Led Zepplin and the Rolling Stones to future festivals would all but assure sellouts.

Cosponsored by Wolf & Rissmiller Concerts and KMET-FM, the state fair concept spotlighted a midway of rides, concessions and games outside the stadium, home of the NFL Rams until 1980.

Meanwhile, the adjacent Sports Arena housed numerous exhibits, displays and supermarket items from T-shirts, jewelry and posters to stereo and equipment, skateboard demonstrations and films.

A solar energy booth and signup petition as well as a laser-room attraction highlighted the midway area to the south of the Colineum.

Minor drug related arrests were made shout 80 Saturday rous Rice

miller, whose relatively peaceful two-day event counteracted mass arrests at the trouble-plagued Pink Floyd bash at the Sports Arena in 1975

College age stadium security forces and numerous L.A. police officers kept a watchful eye throughout. Effective ticket taking and search procedures helped crowd flow.

Saturday's opening session started late, at 10:30 a.m. instead of 9:30 a.m. due to technical sound difficulties.

Saturday's opening act. Loosely Tight, a four-man Phoenix-based band, beat out more than 2,100 competitors, which included eight regional finalists, in a battle of the bands competition.

The Fabulous Poodles' hour-long set, from 12:30-1:30 p.m., featured such hits as its LP title track "Mirror Star," "Work Shy" and "B Movies."

Toto took to the stage for its 70minute, 11-song set, which showcased such familiar songs as "Hold The Line," "I'll Supply The Love" and its most recent release "Us Boys."

Portions of the band's set were muffled in a sound clash where instrumentation overshadowed the vocals.

Then Chicago's hometown group REO Speedwagon unleashed a clear hour-long display of balanced rock with such hits as "Roll With The Changes," "Little Twiggy" and Riding The Storm Out."

The overcast, clouded sky cleared during REO's tight, cohesive set which utilized the massive sound system to its fullest while not sacrificing quality.

"Another Love Song" and "You Are The Show" were sung by the Outlaws, who slowed the concert's pace down to a more deliberate, pulsating rock rhythm.

Cheap Trick took the stage at 7:10 p.m. for a frantic, hour-long set which was enhanced by closed-circuit television projection of the group on two giant-sized screens.

Bathed in flash-bulb strobe picture taking from the audience, the band performed material from its latest LP "Cheap Trick At Budokan."

Lead guitarist Rick Nielsen, instead of giving away his usual picks. handed a \$700 guitar into the seething stage-front crowd.

And Ted Nugent rounded out Saturday's session complete with his name outlined in fireworks high atop the Coliseum during "Cat Scratch Fever" and his extended set, which was preceded by Cheech & Chong in an abbreviated comedy

A chilling wind forced some of the crowd to leave before Nugent's latestarting program, which was followed by a laser and fireworks display well past midnight.

Reports of ticket fraud surfaced, with numerous incidents of fans being turned away. According to concert officials, some cases of counterfeit ducats occurred in front of the Coliseum gates.

One incident of phony tickets was traced to New York as well as the Pacific Northwest while several arrests were made by police outside the two-day event.



Billboard photos by Toshi Ohara and Neil Zlozower

Sea Of Faces: Some of the 61,000 fans at the festival April 8 as seen from the rear of the stage.

# Acts Well Received; 2 Are No-Shows

By JOE X. PRICE

LOS ANGELES-The second half of the First California World Music Festival Sunday (8), was a total success-from all outward appearances.

The colossal Coliseum was jammed with a crowd dominated by teens but surprisingly scattered with

most age groups.

The vast majority of them occupied the entire length and breadth of the 100-yard football field, half of whom (the half closest to the stage which was situated on one of the goal lines) was standing.

From an elevated vantage, they seemed squeezed like so many erect sardines. Those in the rear seemed more comfortable sprawled out on blankets, content to be just listening (the acoustics were excellent) and not looking.

(They had the people and they had the talent-10 names, to be exact-and everyone (save for the couple of hundred busted for drugrelated offenses) went away happy

Hard rockers Head East, origi-

nally scheduled to appear on Saturday, headed up the show about 10:30 a.m. and were followed by the equally hard Boomtown Rats from Dublin, each taking its alloted 45minute turn. The six-piece Rats spewed cutting remarks through verse and spoken word. Much of its performance was a mass of paranoid diatribe ("Don't Believe What You Read" and "Rat Trap"), reflecting typically punk attitudes.

Next up was a Canadian band called April Wine, which livened up things with a purely pleasing fresh rock package. Though it did not identify some of its songs, "Rock 'N' Roll's A Vicious Game" and "Roll" were a couple of the tightly blended tunes presented. The five-member group, headed by Myles Goodwyn, garnered great reception from the crowd, which summoned them back for an encore, "Could Have Been Alright," a fine rock piece.

Toto, six local boys made good, followed. At least as good as the headline acts, the group played

longer and better than the previous primer acts, with some of the cleanest commercial rock around

Included in its nearly hour-long set was "a strange, strange tune" (according to band member David



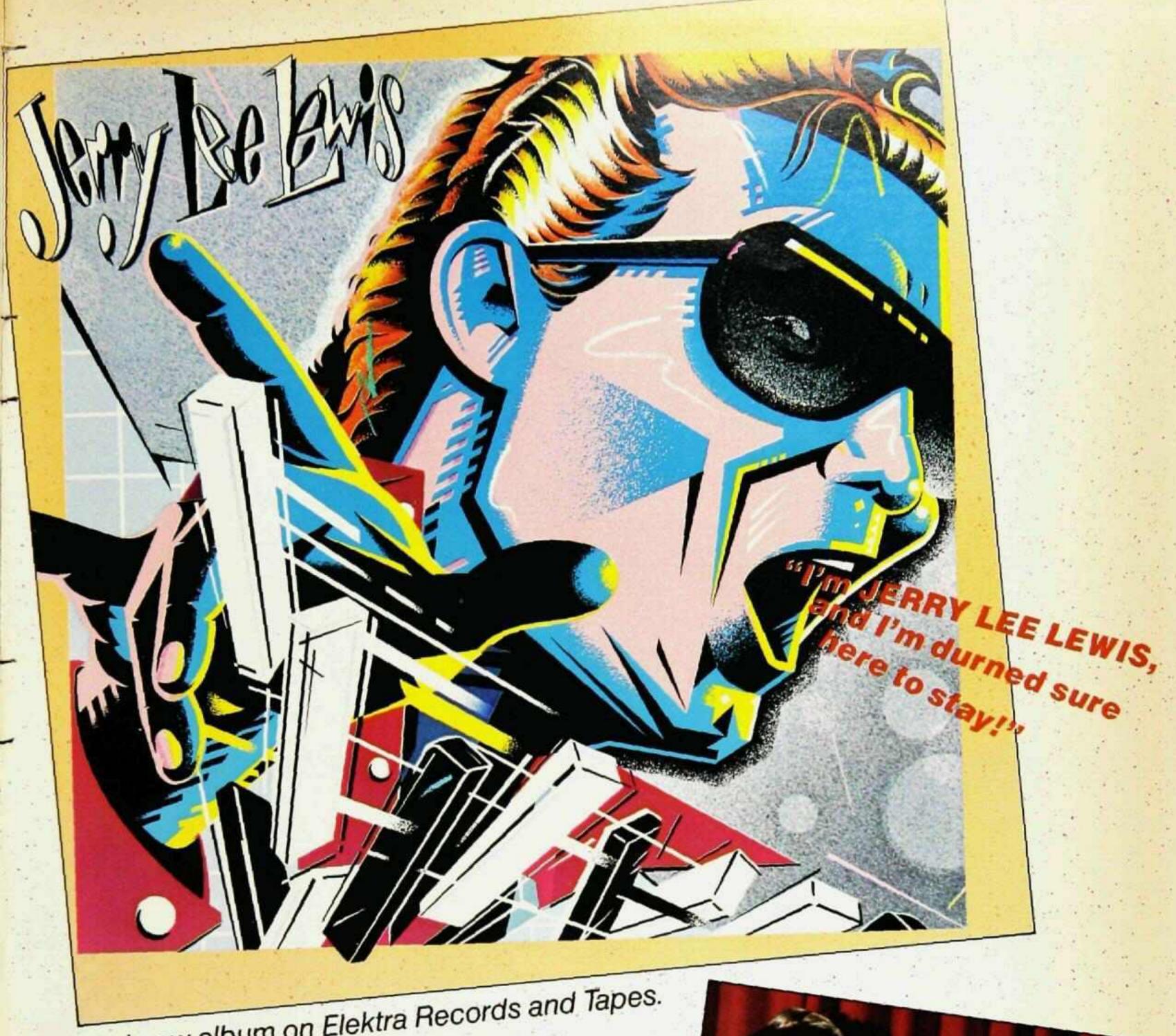
Ted Nugent strikes a classic stage pose as he strums his electric gui-

Paich), called "Tale Of The Man," "Georgie Peorgie," the rock ballad "Angeline" and a record-perfect "Hold The Line." No encore, no need. It had already done the trick.

Eddie Money and his band kept the pace, cramming nine songs and an encore into the standard 45-minute allotment. Opening with "Two Tickets To Paradise," some crowdpleasers tossed in were: "You Can't Keep A Good Man Down," "I Just Want To Be A Rock 'N' Roll Star." "I Give Her Everything" and, after a good job of getting the crowd involved, "Everybody Rock And Roll." (Continued on norm 25)



Back View: Part of the 45,000 concertgoers who jammed into the L.A. Coliseum April 7 for the first day of the Calif www.soperidan.cadiohistory.com.u.a



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JERRY LEE LEWIS .. Rita May's Number One Lovin' Man, wishing I Was Eighteen Again, asking Who Will the Next Fool Be? Every Day I Have to Cry, when I'm Rockin' My Life Away, but I Like It Like That And when you're a Rocking Little Angel,

and You've Got Personality, you just Don't Let Go.



6E-184

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# Labels Push Artist Development To Hypo Acts

· Continued from page 4

ist relations departments, while others have either incorporated artist relations into artist development, never had artist relations, or have completely phased out artist relations.

EMI-UA Records is in the process of forming an artist development division and Phonogram/Mercury in its restructuring also will now include the department.

Other labels without official artist development departments relying instead on its artist relations and/or creative services marketing or promotion areas are Motown, RSO, Fantasy, Capitol and Ariola.

Most artist development directors say the concept of this department is to work with new acts and build, leaving artists relations for the more established performers.

Still others claim artist development is totally replacing artist relations because artist relations tend to be limiting. Other label executives say their entire companies work to develop acts. Practically all work in conjunction with publicity.

According to Warner Bros Bob Regehr, "Artist development covers everything connected with live performances in conjunction with records. The idea is to build the act

Atlantic's Perry Cooper, director of artist relations and development says: "The idea of what we do is to combine promotion with artist relations to build an act's career while that act is on the road."

Columbia Records phased out its artist relations department in 1974 an favor of artist development. Arma Andon is vice president artist development, while Al De Marino holds the same position at Epic, Portrait and Associate Labels. Epic formed its department in 1976.

Says Jock McLean, director of East Coast artist development at Columbia: "Our purpose is to be there as the product moves down the assembly line from a&r to product management. We put together a game plan as to where we will get airplay and sales, and we study the pattern to see that press, radio and live appearances all come together at one time."

Planning tours and television appearances for artists, finding booking agencies and personal management where necessary, and working with the artists on staging image and wardrobe are major functions at most artist development departments.

At Arista Records, Rick Dobbis, vice president of artist development, says his division encompasses a wide scope, being responsible not only for the artist relations aspects and harson with managers and booking agencies, but also for product management and creative services.

This includes advertising, video, college exposure, some merchandising, control of product flow and product status reports. Arista's division was formed shortly after the label began nearly four years ago.

Russ Shaw, vice president, artist development at MCA got into the area on the ground floor, having started in Regehr's Warner Bros. department almost at the time the division was formed. Shaw later joined Chrysalis to head up its artist development and joined MCA in January this year, forming its division.



CLASSY LADY—Judy Collins is expressive as she sings during her recent appearance at the Roxy in Los Angeles. The veteran stylist performed all 10 songs from her 17th Elektra/Asylum album, "Hard Times For Lovers."

"Some of our duties," says Shaw, 
"are to work with the artist on stage 
presence, management, agent contact, coordinating tour support financially, working with promoters, 
building images, helping select material and if there is no agent, even 
booking dates. We're also the liaison 
between the artist and the record 
company."

Warner's Regehr notes that the concept of the department has changed considerably since its inception, insisting that initially, "this was a low risk business; now it's high risk. As the financial end grew, the company's commitment to the artists grew."

RCA formed its artist development department nine months ago with Don Burkhimer, vice president, artist development and artist tours out of L.A.

According to Burkhimer, RCA no longer has an artist relations department. "Artist relations and artist development is one and the same. Artist relations is no longer essential."

"Development comes in when the act is new to the label or with an act that has not had real success." He points out that like most other labels, his department works totally with the act.

Linda Steiner, national director of artist development at Chrysalis, replacing Russ Shaw, says. "We have no artist relations department but there's little difference as far as we're concerned. We work on the entire career of the artist and we're liaison between all of the departments and the artist."

Steiner, who reports to Sal Licatasenior vice president of the label, says a new function of the division is dealing more and more with promo videos, "which we try to use in tv and other areas."

At Casablanca, Don Wasley, vice president, artist development, says: "This function is done by all department heads." The department was established five months ago to concentrate more heavily on each act.

Wasley, who reports to Bruce Bird, executive vice president, is assisted by Dorothy Tiano, who moved from the promotion and sales departments.

Others involved in artist development at Casablanca are Chris Whorf, vice president, creative services; Pete Jones, vice president, marketing; Phyllis Chotin, director of advertising & merchandising; and Howard Rosen, vice president, promotion

At A&M Records, Martin Kirkup, director of artist development says, his two-year-old department deals with all other departments at the company

"We also deal with a lot of budgets and there have been several changes in the division in the past two years. Before, our acts toured as a matter of course. Now we look at what touring will do for the artist because costs of touring have gone up 30%

"If the door to the public is open, in some way touring will open it. But if that door is not open at all, touring will not help."

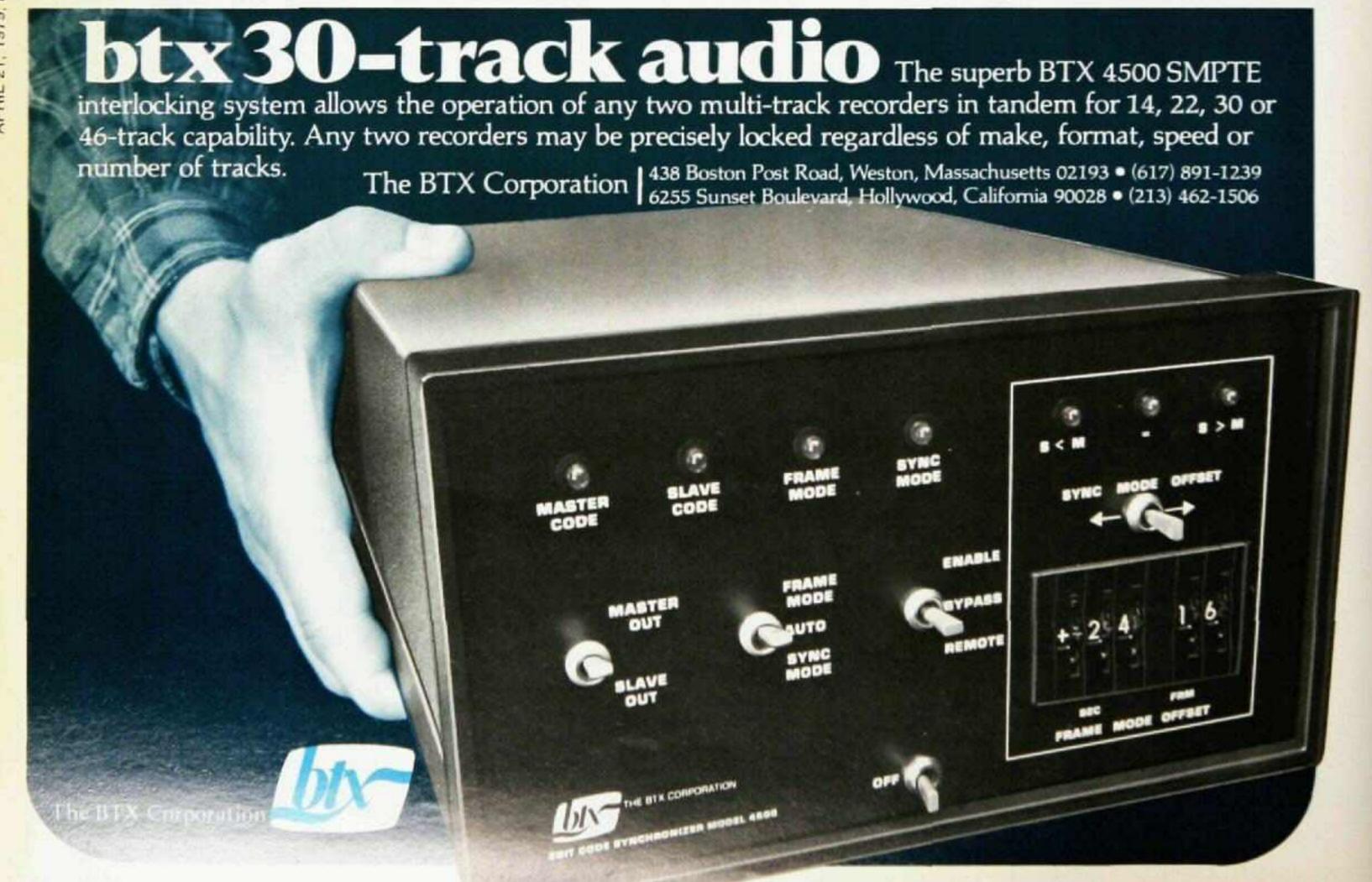
At A&M there also is an artist relations division which comes under the artist development umbrella.

Polydor has no artist relations department but its artist development division was formed four months ago with Jerry Jaffe, director of artist development.

Notes Jaffe:

Dick Kline (executive vice president at Polydor who I report to) and I put our heads together because we (Continued on page 40)

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  - Sports Arena, TOLLING, Cluo
  - Civic Center, SAGINAW Michigan
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  - 10th Civic Center, ST PAUL Minnesota Stadium CHICAGO Illimors
  - 13th Wings Stadium, KALAMAZOO, Michigan

  - 15th Notre Pame University SQUTH BEND Indiana
  - John Brown Co Vets Mem Collseum, GREEN BAY Wisconsin
  - 18th Civic Auditorium CMAHA Nebraska
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### Special Guest MUDDY WATERS

### THE ALBUM —



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# Woodstock II **Planned For** This August

NEW YORK-Aug. 15-17, 10 years to the day after the historic Woodstock festival, there will probably be another Woodstock type of three-day concert. The backing for the project reportedly is there-all that is needed is a place to hold the event

The new Woodstock festival is being organized by John Morris, who booked many of the acts and stage-managed the original event, and Michael Wadleigh, who produced and directed the original film, will also be filming this festival.

The original promoters of the first Woodstock, John Roberts and Joel Rosenman, are acting as consult-

Financial backing is coming from CBS, which will record the music for release as an LP on Portrait Records, and Orion Pictures which will produce the film. Talent will be provided by Frank Barsalona, president of Premier Talent.

The principals admit that so far they have not yet found a local community willing to put up with an invasion of a projected 300,000 music fans. But, they say, New York State is sympathetic to their plans, and they are having talks with local communities about the festival, including Bethel, N.Y., site of the original event. The promoters say New York is their first choice, but they would move to another state if necessary.

So far none of the projected 30 acts expected for the festival has been announced. The organizers say they hope for "musically relevant" talent for the show, with about a third representing survivors of the original Woodstock, a third established acts and another third new and rising artists.

Tickets for the event will be priced at \$37.50 and will be sold in blocks of four. They will be distributed around the country, and will also be sold in Europe. The original Woodstock cost about \$3 million to produce. The organizers say they expect the cost to double that in 1979.

The concert LP should be ready for the Christmas market, while the film is slated for Easter 1980 release.

ROMAN KOZAK

# More Music, Less **Hokum By Tubes**

By ED HARRISON

LOS ANGELES-The Tubes, known by its fans for outrageous theatrical stage antics and lofty satirical albums, has modified its act to place more emphasis on music.

It's newest A&M album, "Remote Control," produced by Todd Rundgren, is an "intentional change" says lead singer and frontman Fee Waybill.

"It wasn't only to commercialize it but emphasize the music more," says Waybill. "The visuals just add gravy. In the past the visuals began taking over the music and we started fighting it.

"We had to make a radical change because that's the only way anyone could tell the difference. We wanted to make an album that would stand on its own without any supporting costumes."

Waybill says that many times after Tubes shows, he'd hear people say "now the music makes sense."

Waybill credits Rundgren for keeping the "Remote Control" concept in focus without getting too elaborate. The story line of the album is about a boy who watches so much television that he can't separate reality from his tv world.

"One of our undesirable traits is that we get too crazed in the studio and go off on tangents," says Waybill. We started something that didn't relate. Todd didn't let us go off on \$1,000 ideas."

Waybill states that with Rundgren at the production helm, the Tubes became more disciplined. "We needed to stop indulging ourselves and become more strict. We always had a problem with rehearsing. I'd rather do 10 warmup shows than rehearse."

Because the album is not your typical arty Tubes LP, Waybill is concerned that many fans might feel alienated. "We didn't go for extreme AM but a compromise," he says.

"Todd felt that there should be more accessibility. It's like walking a tightrope. We've retained our individuality as a group but at the same time meeting the masses on the same level."

Together nine years, Waybill feels it was time for the Tubes to compromise somewhat. With four albums behind it now, the band has still not broken through to mass popularity.

Tubes fans, however, won't be disappointed in the new stage show which centers around the remote control theme.

There are still plenty of props, including a 20-foot tv screen "with a life of its own that undergoes various mutations." Intact are the appropriate costumes and choreography. only "less flagrant."

"There aren't as many people on the road this time," says Waybill. And it's not as flagrant a production which used to be our calling card. There used to be so much going on that it tended to de-emphasize the music.

"This show is more focused with a concentration on the music. The choreography is focused on myself and the band when it's supposed to be and on the video when it's supposed to.

"We grab the attention of the audience and manipulate it instead of throwing everything out there and seeing what sticks. The show works as a produciton but also as a piece of

They did. His encore, predictably,

band UFO was next to pour it on the

crowd, its smooth lead-ins on all

tunes and then the abrupt jolt into

fine hard rock aided in giving the

people their money's worth. "Too

Hot To Handle," "Cherry," "Doctor,

Doctor Please" and-as dusk rolled

in-"Lights Out" were among the

From there on in, the audience

barred no holds and, uncomfortable

as it must have been squished and

standing in one place for so many

hours, they just rocked to the acts

Chong, "just your average Chinese-

Mexican comedy team"; Browns-

For comic relief, Cheech &

songs in its eight-tune set.

which followed:

The internationally regarded

included "Baby Hold On To Me."

Continued from page 30

# Blues Shouters Take Over New York's Carnegie Hall

NEW YORK-Some of the leading figures of the avant-garde in music and art staged a Carnegie Hall concert Tuesday (10) featuring artists they believe represent the "real, true American music".

The featured performers were far from avant-garde figures themselves. They included master bluesman John Lee Hooker, Lightnin' Hipkins, Honey Boy Edwards and Clifton Chenier, regarded as one of the premier creole artists.

The concert was produced by the Technical Assistance Group, a band of craftsmen and entrepreneurs who, until now, have largely concerned themselves with staging and packaging art events and other avant-garde happenings in the fields of music and art. Their last event here was avant-garde composer Philip Glass' Carnegie concert.

One of the principals in this movement was a Paris-born patron of the arts, Christophe de Menil, who was introduced to the blues two years ago by people like Glass and composer John Cage and Lamont Young in concerts here and in the Hamptons, where Gotham's literati congregate in the summer.

Sculptor Michael Heizer, composer/musician Dicky Landry and author/director Robert Wilson helped her stage the Carnegie con-

ville, a foursome from Ann Arbor:

Michael Lutz, Cub Koda, Tony

Driggins and T.J. Cronley. The big-

gies were saved for last, which in-

cluded Van Halen and the popular

fivesome from the Northeast, Ac-

motorcyclists and parachutists in

addition to a repeat of Saturday's

it would be back next time for sure:

to; I didn't go to the Cal Jam," said

said, "I was pissed that Mahogany

Rush didn't come out and the people

lighting fires (on the field) were

idiots. Other than that, it's been

Wayne Crow, 23, of Anaheim.

great."

Sideshows included high-wire

A sampling of the crowd indicated

"The best concert I've ever been

Don Cecil, 19, of Carson, Calif.,

rosmith, headed by Joe Perry.

Coliseum Mob OKs Music

cert. The latter pair have been associated with Glass in productions of "Einstein on The Beach," with Wilson credited as co-author of the avant-garde opera and Landry playing sax in the orchestra.

The producers paid the artists traveling expenses plus "a standard fee" for the performance, which was unique in that it is seldom that such masters of the blues idiom are brought together for a one-night

Chenier, for example, is regarded as one of the prime exponents of the Louisiana-based creole school, but he rarely appears in New York.

The concert was part of a continuing revival of interest in musical form that is credited with being the foundation of rock'n'roll.

The recent success of Rounder Records' George Thorogood, the appeal of groups such as Antilles Records' Roomfull of Blues and Bearsville's Foghat, Johnny Winters' affiliation with Muddy Waters, and the emergence of bands such as Amherst Records' Downchild indicate the blues is far from being an anach-DICK NUSSER ronism.

# Talent

Palladium, New York

Though the surroundings hardly fit the group's name or alleged life style. Chic chose this aging rock palace to do its first Big Apple headline stint. While this self-contained band up has obviously attracted the following necessary to headline a major hall (this first of two shows April 7 was soldout) the group still lacks the skill

Group leaders Nile Rodgers and Bernard Edwards are outstanding young musicians who, with drummer Tony Thompson, make up one of the best disco rhythm sections working today. Rodgers and Edwards compose outstanding rifforiented dance music, but they are not much on melodies or lyrics. In a 65-minute set the weakness of the group's material become obvious.

The group also has a lot to learn about pacing. Its nine-song set got off to a hot start only to falter towards the end. One problem was that Chic performed its biggest number, "Le Freak" as the fourth song of the evening

# In Action

needed to deliver an entertaining hour of music.

Chic closed the show with its first hit. "Dance Dance Dance," and encored with a reprise of "Le Freak." Unfortunately only the end and very beginning of the set were greeted with anything more than polite applause ROBERT FORD JR.

# **Bleak Future For Black Concert Promoters**

By FRANK MADISON

HINESVILLE, Ga.-Are black promoters on the way to extinction?

Many of them seem to think so. There's a growing feeling in their ranks they're being forced out of the entertainment industry. And the feeling is universal among both the large and small promoters.

The reason, they claim, is more and more white promoters are zeroing in on black acts, which have always been the mainstay of the black promoters.

"For some reason," states Teddy Powell, whose New York-based TP Productions has been in business for 35 years, "black entertainers feel they can make more money with white promoters.

"I don't know why. We all book into the same auditoriums, we advertise with the same newspapers and radio stations and we're selling tickets to the same people for the same amount of money. But the entertainers still seem to think it's better with the white promoters."

Powell one of the largest and best known track promoters in the coun-

try, is echoed by Joe Meachum, a small promoter in Savannah, Ga. States Meachum: "We can't get our hands on the acts any more. They're all going with the white promoters."

"Four or five years ago," Meachum continues, "We had the opportunity to book any act we wanted, but now that's all changed. White promoters have them all locked in."

Meachum points to his own record. He, in 1976, promoted 12 shows. In 1977, that number was reduced to four. He hasn't promoted any shows at all this year, and has serious doubts as to whether he will or

Comments Powell: "Black entertainers will go with you until they reach a certain status, then they move to white management. And white managers will go to white promoters. Black promoters are being moved completely out of the picture."

He points an accusing finger at white managers. "Formerly, the agent handled the entertainer, but

now it's the manager who's in the driver's seat. You can count the number of black managers on the fingers of your hands."

Powell also feels things aren't all exactly above board. He states, "I know there are some kinds of kickback going on, and you can quote me. The white promoters are saying to the managers, 'You take care of me, and I'll take care of you." With white managers handling the acts. who do you think is going to get them?"

Meachum says he's running into the same situation at his level. "The white managers are giving all the acts to their white promoter friends. I think sometimes it's their way of paying back debts. Meanwhile, we're being left out in the cold."

Meachum says the reason for some of this may be because of the unreliability of certain black promoters. "There are instances of where the agent feels he can't trust the black promoter, but the same thing holds true for white promoters. There are some you can't trust. But

there are a lot of good black promoters and the not-so-good ones can be

weeded out." Disco music is also partly to blame for the white promoters moving in on black entertainment, Meachum comments. "Disco music has been exposing whites to black music and entertainers. All you have to do is look at the Billboard charts. You'll notice that usually five or six of the top 10 will be black.

"The race barriers are down Since whites have had this big exposure to black music, the promoters are starting to seek out the black acts."

Powell mostly agrees with him. but thinks the change began further in the past. "Sure, white exposure to black music is what keved the interest of the white promoters in black entertainers. But it really started happening eight or nine years ago when they first started integrating auditoriums and coliseums."

Powell flatly predicts, "Unless the situation changes, I don't think there (Continued on page 67) **BLOOD, SWEAT & TEARS** Bogarts, Cincinnati

Clayton Thomas came backed by his recently formed eight piece version of Blood, Sweat and (Continued on page 36)



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### **UCLA Offers Contract Symposium**

LOS ANGELES-UCLA Extension's first annual Music Industry Symposium will feature the recording contract in a daylong seminar on Saturday May 12 at the Bonaventure Hotel in downtown Los Angeles.

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Asylum Records, will be the luncheon guest speaker. Leading attorneys will discuss the key elements of recording contracts and provide an in-depth analysis of questions commonly encountered by agents, personal managers, attorneys, business managers, record company executives and artists.

Topics include creative control: promotion and distribution, merchandising and subsidiary rights, record company deals, foreign licenses and record clubs, enforcement of recording contracts, royalty provisions and other financial con-

# Folk Event At Stockton

American Folk Music Festival featuring some of the top country and bluegrass groups in the East was staged at Stockton State College here Friday and Saturday (6-7) under the auspices of the college's Folklore Society.

Leading performers of the visiting groups conducted workshop sessions throughout the day on Saturday with concerts both nights at 7 p.m. in the college gymnasium. A craft fair is also part of the planned festivities.

This is perhaps the largest folk music affair of its kind ever planned in Southern New Jersey. Jimmy Albertson, widely-known local folk singer has been assisting in booking the attractions and will also serve as emcee for the concerts.

Heading the list of performers are the Pineconers on Friday night. The group hails from the area and is devoted to the preservation of Jersey Pinelands folk music. Joining them for the opening concert will be singer John Jackson, guitar-banjoist Bob Killian singing traditional folk music, Barbara Reimensnyder and a group known as McDermott's Handy led by guitarist-singer Kathy DeAngelo. Her group is named for the late Irish fiddler Ed McDermott.

Saturday night's concert featured the Milk Creek Cloggers, the Chickenspankers, and two "Folktellers," Connie Regan and Barbara Freeman, of Ashville, N.C., who are reviving the old art of folk story tellsiderations, and tax planning for the recording contract.

Program chairmen are Jay L. Cooper of Cooper, Epstein and Hurewitz, and George Short, Alef and Short Law Firm

Speakers will include attorneys David Braun, Paul Marshall and Daniel Alef.

The fee for the seminar is \$95 which includes luncheon and materials.

### April 23-29 Date For Quinnipiac's Festival

NEW YORK—The 11th annual Quinnipiac College Intercollegiate Jazz Festival gets underway April 23-29 in Hamden, Conn.

Open to college jazz groups of all sizes, this year's festival will commemorate bandleader Benny Goodman's 70th birthday and the college's 50th anniversary.

The annual event is being cosponsored by the Schaefer Brewing Co. the American National Bank of Hamden, New England Log Homes, Pegnatoro Food Stores and the student government. Sam R. Costanzo, associate professor of music, is festival director.

### Columbia U. Benefit

NEW YORK-WKCR-FM, the Columbia Univ. broadcasting outlet, hosted a benefit concert for itself which it hopes will also provide "a definition of new music."

The station, noted for being the first to air works by new composers as well as its periodic airings of the complete works of Charlie Parker and other jazz greats, presented the concert April 1 in Carnegie Hall.

The lineup included Steve Reich, Leroy Jenkins, John Cale, Philip Glass, the Model Citizens, Rolf Schulte, Paul Alexander, David Shapiro, Nigel Rollings and David Van Tiegnem.

The station Saturday (24) broadcast in chronological order the complete works of Cecil Taylor, interspersing the music with interviews.

### Vanderbilt Course

NASHVILLE - A study of the growth of country music since 1920, titled "The Country Music Story," will be presented at the "Maymester" term at Vanderbilt Univ.

The term is the period between the end of the spring semester and the start of the summer term.

Teaching the course will be Prof. Richard A. Peterson who notes the class will include guest presentations, lectures, recorded music and trips to the "Grand Ole Opry."

## Talent

# Talent In Action

Continued from page 35

Tears March 27. This band includes none of the original members of the group and like Thomas all are Canadian and based out of Toronto with the exception of tenor player Harvey Kogen, from New York City.

Thomas and band perfromed a nine song, 1% hour set including encore. The band opened the show with a funky styled jazz/disco instrumental tune titled "Peace Pipe" which is unrecorded. Thomas came onstage after this number and formally opened the show with "Layin" Down Rock N Roll," an uptempo light rock tune he penned, which is included on his recently released ABC solo album, "Clayton." He then changed moods with "You're The One" ending it with a light reggae jam. Midway into the set Thomas and band played an eight-song medley of former Blood. Sweat & Tears hits which included "Variations On A Theme," Billie Holiday's "God Bless The Child," Clayton Thomas "Spinning Wheel" and "Lucretia McEvil" This was an immediate crowd pleaser. The show also included "Applause Applause" and "Gimme That Wine

Clayton Thomas and band are tight. His vocals are still clear and strong and he has put together a group of musicians who have no trouble imitating the brassy jazz-rock arrangement that Blood. Sweat & Tears were originally so widely known for.

During the set there were many solos featuring borns, keyboards, and drums. Clayton Thomas is generous and gives his band plenty of room to stretch out. Still, there is something essential missing from this act. Other than the sentimental medley of old Blood, Sweat & Tears hits there is little resemblance to what Al Kooper and Fred Lipsius originally conceived Blood, Sweat & Tears to be it seems that Clayton Thomas would do better by all to bill himself with band and let Blood, Sweat & Tears take its place in the history of contemporary pop music as a forerunner rather than a reproduction band or worse, a nostalgia novelty act.

VICTOR HARRISON

### NAZARETH TKO

Palladium, New York

Armed with 17 songs, Nazareth upped the dbs and waged 90 minutes of audio warfare, probably one of the loudest assaults made on Palladium patrons in recent months. The crowd, which filled the concert hall to 70% capacity March 30, loved every minute of it.

The A&M group presented a strong sampling of material from its new album "No Mean City," and covered past successes including "Love Hurts" and "Razamanaz," led by Dan McCafferty's raspy vocals.

The group also introduced new member Zal Cleminson, formerly of the Alex Harvey Band. Much of Cleminson's charismatic presence stemmed from his skillful and flamboyant guitar work. He was also a sight wearing nomad head gear and manic facial expressions as he romped about. Sparked by this uninhibited showman ship, his teammates brimmed consistently with energy and enthusiasm.

Fans were freated to hard rocking boogle in "(I'm Just Looking For Some) Tush" and "Kentucky Fried Blues," while also getting a taste of Nazareth's colorful yet equally compelling acoustic temperament via a two song offering that included "It's The Wrong Time."

But Nazareth's specialty is the high speed, high intensity brand of rock that makes full use of Darrell Sweet's closely miked drumming, as a frequent double and triple time propellant be hind searing guitar leads and the heavy ham mering of Pete Agnew's bass.

"Expect No Mercy," Shapes Of Things," and "Born To Love" were not tempo highlights, the tatter given a gallop pacing by Sweet, who let fly percusaive avalanches while the hand charged on But the group's version of the Yardbirds old hit, "Shapes Of Things," exploded with additional impact, as the band simultaneously deployed four flare bombs across the stage and followed up with a growing cloud of fog.

TRO opened the evening with a 45 minute, nine-song set of no fritts rock. The act often recalls the power rifting of Led Zeppelin, among other heavies, while lead singer Brad Sinsel seems to draw his inspiration from the Daltry-lagger school of vocals, and struts accordingly.

BOB RIEDINGER IR.

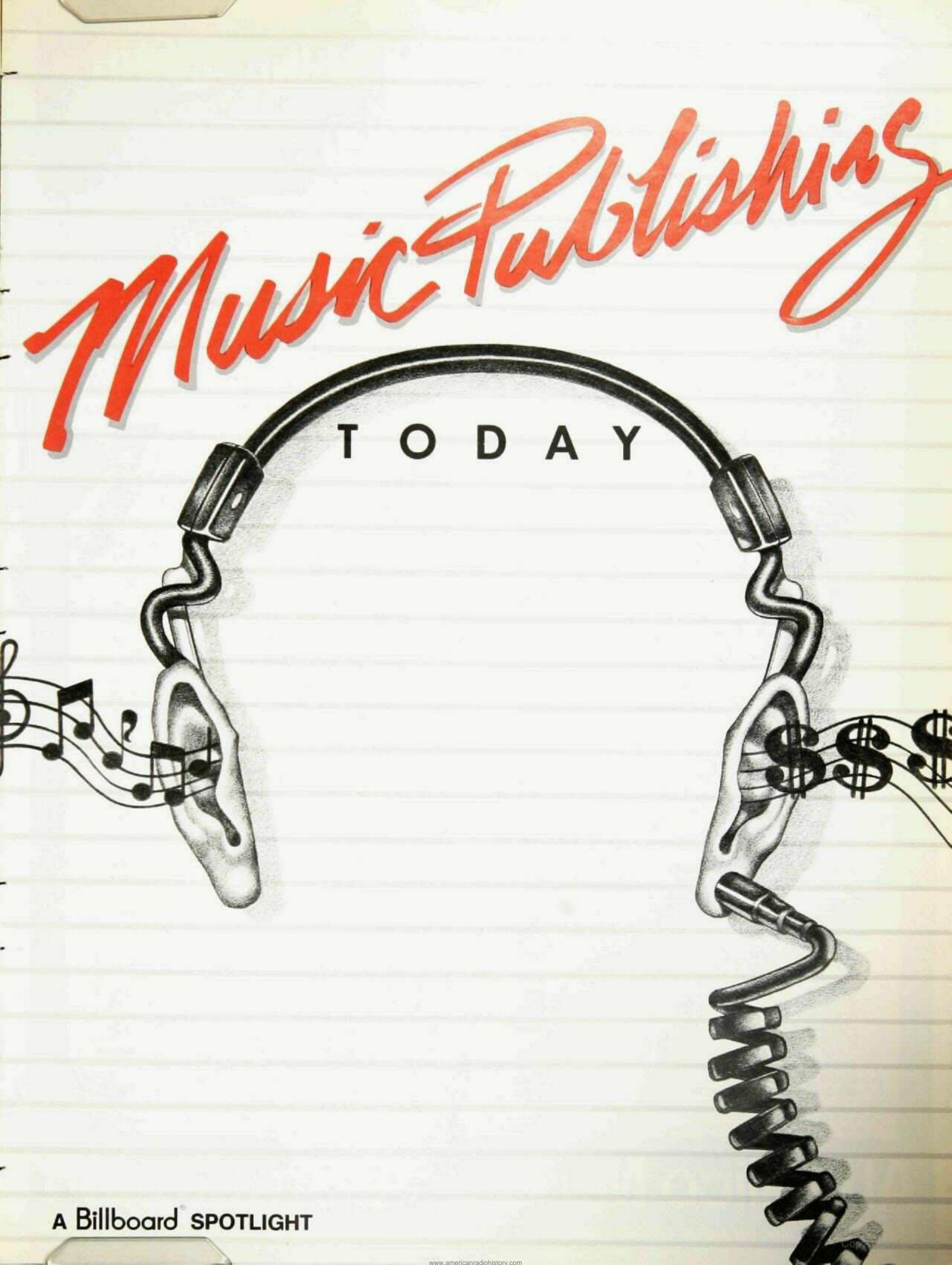
Billboard SPECIAL SURVEY For Week Enging 4/8/79

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20	(000,0		
1	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS— C.K. Spurlock, Convention Center, Ft. Worth, Tex, April 4	13,206	\$7-\$9	114,305*
2	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS— C.K. Spurlock, Myriad, Oklahoma City, Okla., April 3	12,769	\$7-\$9	\$103,232*
3	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS— C.K. Spurlock, Cal., Oakland, Calif., April 7	11,974	\$7-\$9	\$93,716*
4	WILLIE NELSON/LEON RUSSELL—Alex Cooley Organization, Omni, Atlanta, Ga., April 8	11,888	\$6.50-\$8.50	\$93,127
5	BILLY JOEL—Monarch Entertainment, War Mem'l., Rochester, N.Y., April 7	9,160	\$8.50-\$10.50	\$90,894*
6	RUSH/MADCATS—Cedric Kushner Productions, War Mem 1, Rochester, N.Y., April 4	10,500	\$8,50	\$89,253*
7	RUSH/GOOD RATS—Ruffino & Vaughn/Cedric Kushner Productions, Nassau Col., Uniondale, N.Y., April 6	10,400	\$7.50-\$8.50	\$85,160
8	KENNY ROGERS/DOTTIE WEST/OAK RIDGE BOYS— C.K. Spurlock, Convention Center, Anaheim. Cald., April 6	8,722	\$8-\$9	\$73,712*
9	BILLY JOEL-Entam, Civic Center, Roanoke, Va., April 3	7,129	\$9-\$10	\$69,290*
10	BILLY JOEL-Entam, Civic Center, Huntington, W. Va., April 4	6,909	\$9 \$10	\$68,576*
11	JETHRO TULL—Avaion Attractions, Selland Arena, Fresno, Calif., April 4	8,200	\$7-50-\$8.50	\$53,985*
12	RUSH/GOOD RATS—Cross Country Concerts, Col., New Haven, Conn., April 7	5,800	\$6.50-\$8.50	\$47,597
13	SUPERTRAMP—Bill Graham Presents, Col., Oakland, Calif., April 5	6,000	\$6.50-\$7.50	\$42,722*
14	NATALIE COLE/SISTER SLEDGE/TAVARES—Entam, Civic Center, Roanoke, Va., April 5	2,737	\$8.\$9	\$23,922
	Auditoriums (Under	6,000)		
			1	Viking

11	JETHRO TULL-Avaion Attractions, Selland Arena, Fresno, Calif., April 4	8.200	\$7.50.\$8.50	\$53,985*
12	RUSH/GOOD RATS-Cross Country Concerts, Col., New Haven, Conn., April 7.	5,800	\$6.50-\$8.50	\$47,597
13	SUPERTRAMP—Bill Graham Presents, Col., Oakland, Calif., April 5	6,000	\$6.50-\$7.50	\$42,722*
14	NATALIE COLE/SISTER SLEDGE/TAVARES—Entam, Civic Center, Roanoke, Va., April 5	2,737	\$8.89	\$23,922
	Auditoriums (Under	6,000)		
1	VAN HALEN/BAROOGA BANDIT—Bill Graham Presents, CPA, San Jose, Calif., April 6 & 7 (2)	5,189	\$7.50-\$8.50	\$42,645*
2	TED NUGENT/JEFF WATSON BAND—Bill Graham Presents, Mem'l Aud., Sacramento, Calif., April 5	4.345	\$6.90-\$8.90	\$36,054*
3	VAN HALEN/BIG HORN-John Bauer Concerts, Univ. Of Puget Sound, Tacoma, Wash., April 3	4,200	\$7.50-\$8.50	\$35,158
4	RUSH/FALCON EDDY—Cedric Kushner Productions, Civic Center, Poughkeepsie, N.Y., April 3	3,372	\$8.50	\$28,263*
5	JUDY COLLINS—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., April 7	2,951	\$8.75	\$25,159
6	SUPERTRAMP—Albatross Productions/TT Productions, Community Center, Tuscon, Ariz_April 8	3.446	\$6.50-\$7.50	\$23,929
7	STEPHEN STILLS/IRAKERE—Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kan., April 7	2,880	\$8	\$23,040
8	STEPHEN STILLS/IRAKERE—Contemporary Productions, Kiel Opera House, St. Louis, Mo., April 8	2,605	\$7.50.\$8.50	\$21,997
9	UFO/JUDAS PRIEST/WIRELESS—Bill Graham Presents, CPA, San Jose, Calif., April 5	2,559	\$7.58	\$19,716*
10	EDDIE RABBITT/MARGO SMITH-Entam, Freedom Hall, Johnson City, Tenn., April 7	2,693	\$6.50-\$7.50	\$18,800
11	J. GEILS BAND/MOLLY HATCHET—Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kan., April 4	2,432	\$7.50	\$18,240
12	VAN HALEN/BAROOGA BANDIT—Bill Graham Presents: Mem'l Aud., Marin, Calif., April 5	2,028	\$7,50-\$8.50	\$16,974*
13	B.B. KING/DELBERT McCLINTON—Stocky Productions, Thea., Tampa, Fla., April 4 (2)	2,208	\$6.50 \$7.50 \$7.50 \$8.50	\$16,283 \$14,464
14	J. GEIL BAND/GRANATI BROS.—Contemporary Productions, Kiel Opera House, St. Louis, Mo., April 6			
15	MOLLY HATCHET—Contemporary Productions, Cotillion Ballroom, Wichita, Kan., April 3	2,000	\$7.\$8	\$14,448*
16	DOC & MERLE WATSON/JOHN McEUEN—Feyline Presents, Rainbow Music Hall, Denver, Col., April 7	1,281	\$7.\$8	\$9,205
17.	HERBIE HANCOCK/JIM WRIGHT-Feyline Presents. Rambow Music Hall, Denver, Col., April 5.	1,117	\$7.50-\$8.50	\$8,676
18	PHOEBE SNOW-DiCesare Engler Productions, Duquesne Univ. Aud., Pittsburgh, Pa., April 6	1,491	\$4.50-\$5.50	\$7,058*
	MOLLY HATCHET-Contemporary Productions/Chris	915	\$6.50 \$7.50	\$6,271*
19	Fritz & Co., Music Box, Omaha, Neb., April 6	117700		



# **BMI AWARDS**

TITLE	YEAR	TITLE	YEAR
THE NITTY GRITTY	1963	I'M GONNA WRITE A SONG	1972
SHE'S NOT THERE	1964	YOU'RE MY MAN	1972
THE HOUSE OF THE RISING SUN	1964	THERE'S A PARTY GOING ON	1973
OLD RECORDS	1964	THE HAPPIEST GIRL IN THE WHOLE U.S.A.	
MOUNTAIN OF LOVE	1964	(PRIMADONNA)	1973
THE CLAPPING SONG	1965	MY MAN	1973
TELL HER NO	1965	REACH OUT YOUR HAND AND TOUCH	1.11.5.00
THE NAME GAME	1965	SOMEBODY	1973
TIGER WOMAN	1965	A PICTURE OF ME (WITHOUT YOU)	1973
LIVING IN A HOUSE FULL OF LOVE	1966	SUPERMAN	
ALMOST PERSUADED	1966	(PRIMADONNA)	1973
HERE COMES MY BABY	1967	KEEP ME IN MIND	1973
LAURA	1967	IF YOU TOUCH ME	
(What's He Got That I Ain't Got)	1307	(YOU'VE GOT TO LOVE ME)	1973
ALMOST PERSUADED (POP)	1967	SOUL SONG	1973
LOSER'S CATHEDRAL	1967	A PERFECT MATCH	1973
ALMOST PERSUADED	1967	GOOD THINGS	1973
(Most performed Song of the Year)	1301	SOFT SWEET AND WARM	1973
I DON'T WANNA PLAY HOUSE	1968	FUNNY FACE	
YOUR GOOD GIRL'S GONNA GO BAD	1968	(PRIMADONNA)	1973
YOU MEAN THE WORLD TO ME	1968	THE MOST BEAUTIFUL GIRL (POP)	1973
HAVE A LITTLE FAITH	1968	LET ME BE THERE (POP)	1973
I LOVE YOU	1968	SOUL SONG (POP)	1973
TAKE TIME TO KNOW HER	1968	SUPERMAN	1/2010A/
LAURA	1968	(PRIMADONNA) (POP)	1973
(What's He Got That I Ain't Got)	1900	BEACH BABY	1974
ALMOST PERSUADED	1968	IF YOU LOVE ME (Let Me Know)	1974
MENTAL JOURNEY	1969	LET ME BE THERE	1974
TAKE TIME TO KNOW HER	1969	THE MOST BEAUTIFUL GIRL	1974
TIME OF THE SEASONS	1969	A VERY SPECIAL LOVE SONG	1974
STAND BY YOUR MAN (POP)	1969	THE MOST BEAUTIFUL GIRL	1975
HAVE A LITTLE FAITH	1969	MAGIC	1975
WHAT'S MADE MILWAUKEE FAMOUS	1969	EVERY TIME YOU TOUCH ME I GET HIGH	1975
STAND BY YOUR MAN	1969	CAN'T YOU FEEL IT	1975
BABY, BABY	1970	COUNTRY GIRL	1975
(I Know You're a Lady)	1370	GET ON MY LOVE TRAIN	1975
STAND BY YOUR MAN	1970	I LOVE MY FRIEND	1975
I'LL SEE HIM THROUGH	1970	I LOVE YOU, I LOVE YOU	1975
THE WAYS TO LOVE A MAN (POP)	1970	IF YOU LOVE ME LET ME KNOW	1975
SINGING MY SONG	1970	I'M STILL LOVING YOU	1975
MY WOMAN'S GOOD TO ME	1970	LET ME BE THERE	1975
I'M DOWN TO MY LAST I LOVE YOU	1970	A VERY SPECIAL LOVE SONG	1975
THE WAYS TO LOVE A MAN	1970	WOMAN TO WOMAN	1975
SINGING MY SONG	1971	EVERY TIME YOU TOUCH ME (I Get High)	1976
STAND BY YOUR MAN	1971	ROLL ON BIG MAMA	1976
STAY THERE TILL I GET THERE	1971	THE MOST BEAUTIFUL GIRL (3rd AWARD)	1976
I DO MY SWINGING AT HOME	1971	'TIL I CAN MAKE IT ON MY OWN	1976
HE LOVES ME ALL THE WAY	1971	ONE OF THESE DAYS	1976
A WOMAN ALWAYS KNOWS	1971	LET ME BE THERE (3rd Award)	1976
RUN WOMAN RUN	1971	ROLLIN' WITH THE SLOW	1977
YOU'RE MY MAN	1971	YOU and ME	1977
FOR ALL WE KNOW	1971	'TIL I CAN MAKE IT ON MY OWN	1977
FUNNY FACE (PRIMADONNA)	1972	ONE OF THESE DAYS	1977
HAPPIEST GIRL IN THE WHOLE U.S.A.		THE MOST BEAUTIFUL GIRL (4th Award)	1977
(PRIMADONNA)	1972	THERE SHE GOES AGAIN (POP)	1978
MY MAN	1972	SOUTHERN CALIFORNIA	1978
THERE'S A PARTY GOING ON	1972	ONE OF A KIND	1978
HOLD YOUR HEAD UP	1972	ROLLIN' WITH THE SLOW	
FOR ALL WE KNOW	1972	(2nd Award)	1978
IF YOU THINK I LOVE YOU NOW		LET'S GET TO-GETHER	1370
I'VE JUST GOT STARTED	1972	(One More Time)	1978
BEDTIME STORY	1972	ADIOS AMIGO	1370
GOOD LOVIN' (MAKES IT RIGHT)	1972	THE MOST BEAUTIFUL GIRL	
WE SURE CAN LOVE EACH OTHER	1972	(5th Award)	1978
THE SOUL OFFICE CASH OTHER	1372	(Still Alliald)	1370

Al Gallico Music Corporation

120 East 56 St., New York, N.Y. 92120 • 355-5980

el Bivo., Los Angeles, Ca. 90028 - (213) 452-2251 50 Music Square West, Nashville, Tenn. 37203 - (616) 327-2773

# INDUSTRY GENESIS: THE SONG

It all starts with a sone

It's the chief component of an industry—music publishing—that fuels the \$3 billion recording business, the concept of which relies on some one's faith that a song will emerge as a hit, help establish a star and, of course, maintain or create a record company as a force to contend with.

Once the right song and the creative mix that gives it a successful life are achieved, the music publisher's job in many respects just begins.

This largely involves the merchandising of that song, so that its success is mirrored in many other areas. It involves obtaining other recorded versions, including global exposure, the song's appearance for consumer and educational field purposes in print, the use of established copyrights in the jingles field, seeking place

By IRV LICHTMAN

ment of songs on network variety shows and through various piped in sources such as Muzak and airline music programming.

Long before a song reaches the hopeful status of broad identity, the expertise of the music publisher is, on many levels, similar to that of a record company.

The skilled publisher professional staff can be likened to a label's a&r staff. Often, they are not only assessing the impact a new piece of material will have in the music marketplace, but also aligning that song with

Irv Lichtman is Billboard's Publishing Editor.

a particular performer whom it is believed will do it the most justice on recordings.

Interestingly so, music publishers are playing a much greater role today in the final product, even to the point of hearing at times a master before a label a&r man does. If the writer and/or writer/artist's production is part of a publishing deal, the music publisher is often placed in a position of "placing" the production, whether it be a single or an entire album.

In some corners, the music publisher has come in for criticism as being merely a "collecting agency" or "holding company." This is ironic in view of the greater responsibilities that have been placed in the hands of aggressive music publishers, particularly when an artist/writer relationship demands more than a lead sheet and a simple demo. (Continued on page P-38)

Music Fublishing

# RAMIFICATIONS OF U.S. COPYRIGHT LAWS EXCITE PUBLISHERS

By IS HOROWITZ

arm of the music industry which would not even exist in recognizable form were it not for law—the grant of an exclusive copyright.

And all those faced with statutory inroads on income they've not had to share with publishers before are not giving up those dollars willingly.

Some 16 months after the new Copyright Act became fully effective publishers are counting their blessings, but they're far from basking in the talse euphoria that all problems are behind them.

Much remains to be done, not only to enforce benefits stipulated in the new law, but to counter efforts to whittle away gains either explicit or implicit under revision.

Already, jukebox industry recalcitrance in paying the \$8 per machine called for in the law, moves by elements in the educational community to void compulsory obligation to pay performances royalties on campus concerts, and a stand off with the recording industry over mechanical reserves formulas against record returns are only a sampling of the issues which await resolution.

Only about one-third of the estimated 500,000 jukeboxes across the country are currently accounted for in performances fees required under the act, and publishers believe many music machine operators are purposely dragging their feet in delaying actions.

As in other cases where publisher patience wears thin and the conviction grows that non-compliance is willful, they are beginning to resort to legal action. Both ASCAP and BMI, on behalf of affiliates, have gone to court over the issue and clusters of additional lawsuits are anticipated before compliance is deemed substantial.

The college concert situation is another where music performance royalties are yet to be paid in acceptable proportion, say publishers.

Despite drawn out negotiations to arrive finally at a fee formula thought fair, many colleges have yet failed

is Horawitz is Billboard's New York Bureau Chief.

to accommodate to the removal of "not-for-profit" exemptions in the new law. Only recently a coalition committee of disaffected educators faunched a drive to have the law modified to reinstitute their exemption or to shift the burden of payment to artists and/or concert promoters.

If the law's increase of compulsory mechanical royalties from 2 cents to 2% cents per recorded time seems frozen in legislative print, no one on either side is convinced of its immutability. Publishers just aren't satisfied that the rate is equitable, even though it has jumped their income from this source by some 37%. And the record industry is just as adamant that, from its view, the new rate is too high.

The protagonists will face off again in Washington next January when the Copyright Tribunal meets under legislative flat to reexamine rates. No crystal ball is needed to predict that once again record companies will push for lower rates, while publishers will seek to have them increased.

Over the long haul U.S. publishers still eye the eventual goal of a mechanical rate pegged to a percentage of a record's selling price, pretty much the standard elsewhere in the world. Whether they campaign seriously for this at the upcoming tribunal confrontation is a matter of strategy certain to engage them in prepleading deliberations.

If mechanicals remain an issue that divides publishers and record manufacturers, there is considerably more unity in their shared fear of the ultimate consequences of unchecked freedom for consumers to dub copyrighted material from disk or off the air. If publishers lose record sales via this practice, publishers also lose mechanical income.

With the removal of "not for profit" escape clauses in the new Copyright Act, both camps feel their rights are clear and unambiguous. Only copyright owners are granted the privilege of duplicating their material or assigning those rights to others. But neither underestimates the difficulty, nay, impossibility, of enforcement against private persons.

One of the first acts of the Copyright Tribunal last year was to announce a study of the extent of home taping, an initial step toward seeking a solution. The National Music Publishers Assn. also intends to study

the matter. And the recording industry, so far primarily in Europe, has placed a high priority on its resolution as well.

No one senously contends that home dubbing can be stopped. As in the case of the European moves, the sought for solution is expected to take the form of a proposed levy on home recording equipment and/or blank tape. Revenues then would be divided among copyright owners, both record companies and publishers. Each would, in turn, share their take with performers and writers, respectively.

This "solution," however, will not be easily achieved, even its most dedicated proponents agree. It counters democratic traditions that what an individual does in this own home for his own use is his business and no one else's. In addition, a powerful antagonist is present in the blank tape industry, which can be counted on to do vigorous battle against any step which might inhibit its snow-balling growth.

Another one of the most nettlesome areas of the new law rests with the question of fair use, particularly with respect to print. Here again a good part of the problem is educative—to bring about a change in old and ingrained habits. Educators have long been used to copying music for instructional and related purposes without restriction. It rarely gave them pause or worry if they found it more convenient or economical to photocopy parts instead of buying them.

But under the new law this is no longer permitted, other than in the case of limited and still somewhat ambiguous exceptions. Officially, through their organizations, educators accept these restrictions and together with the NMPA and the Music Publishers Assn. of the United States (the association for standard music publishers) have participated in forums designed to acquaint the educational community with fair use rules.

Welcome improvement is reported in the case of graphic violations. But no statistics, reliable or otherwise, exist that fix the extent of previous and continuing infringements. Concern still remains. The entire complex of fair use has been well described as "a very slippery eel."

More serious yet are continuing intringements among church groups, state publishers. Some lawsuits (Continued on page P-39) BILLBOARD 1979





# BILLBOARD

Publisher (s) Writer (s)

1978: SHADOW DANCING

Joy USA (BMI), Andy Gibb (BMI), Brothers Gibb (PRS), Stigwood Music (BMI), Hugh & Barbara Gibb Music (BMI)

Robin, Maurice, Barry & Andy Gibb 1977: TONIGHT'S THE NIGHT

Riva (ASCAP) Rod Stewart

1976: SILLY LOVE SONGS McCartney Music Ltd. (PRS), ATV Music (BMI), MPL Communi cations, ATV Music (PRS)

Paul McCartney 1975: LOVE WILL KEEP US TOGETHER Kiddio Music (BMI)

Neil Sedaka, Howard Greenfield 1974: THE WAY WE WERE

Colgerns Music (ASCAP) Alan Bergman, Marilyn Bergman, Marvin Hamlisch

1973: TIE A YELLOW RIBBON Levine & Brown Music (BMI) L. Russell Brown, Irwin Levine

1972 FIRST TIME EVER I SAW YOUR FACE Storm King (BMI)

Ewan McColl 1971: JOY TO THE WORLD Lady Jane Music (BMI)

Hayt Axtan 1970: BRIDGE OVER TROUBLED WATER

Paul Simon Music (BMI) Paul Simon

1969: SUGAR SUGAR Don Kirshner Music (BMI) Jeff Barry, Andy Kim

1968: HEY JUDE Northern Songs Ltd. (PRS). Maclen Music (BMI)

John Lennon, Paul McCartney 1967: TO SIR WITH LOVE Screen/Gems (BMI), Screen/Gems/EMI (PRS)

Don Black, Mark London 1966. THE BALLAD OF THE GREEN BERETS

Music, Music, Music (ASCAP). Barry Sadler, Robin Moore

1965. WOOLY BULLY Beckie (BMI)

Domingo Samudio 1964: I WANT TO HOLD YOUR HAND

Duchess (BMI), Northern Songs Ltd. (PRS), Manitou/Duchess John Lennon, Paul McCartney

1963: SUGAR SHACK Dundee (BMI) Fave Beulah Boss, Keith McCormick

1962: STRANGER ON THE SHORE Robert Mellin Music (BMI) Robert Mellin, Acker Bilk

1961: TOSSIN' AND TURNIN' Warner/Tamerlane, Harvard Music (BMI) Ritchie Adams, Malou Renee

1960: THEME FROM A SUMMER PLACE Warner Bros. Music (ASCAP)

Mack Discant, Max Steiner 1959: BATTLE OF NEW ORLEANS Warden Music (BMI)

Jimmie Driftwood 1958: VOLARE (NEL BLU DIPINTO DI BLU)

Robbins Music (ASCAP) F. Migliacci, Domenico Modugno, Mitchell Parish

1957: ALL SHOOK UP Unart, Elvis Presley (BMI) Elvis Presley, Otis Blackwell 1956: HEARTBREAK HOTEL

Axton Mae Boren, Tree Music (BMI) Elvis Presley, Tommy Durden 1955: CHERRY PINK AND APPLE BLOSSOM WHITE Editions Musicales Hortensia, Chappell (ASCAP)

Louiguy, Jacques Larue, Mack David

Writer (5) 1978: JUST THE WAY YOU ARE

Publisher (s)

Impulsive April (ASCAP) Billy Joel

1977: LOVE THEME FROM A STAR IS BORN (Evergreen) First Artists/Emanuel, 20th Century Fox (ASCAP) Barbra Streisand & Paul Williams

Tie: YOU LIGHT UP MY LIFE Big Hill Music (ASCAP) Joe Brooks

1976: I WRITE THE SONGS Artists Music (ASCAP) Bruce Johnston

1975: SEND IN THE CLOWNS Revelation/Rilting (ASCAP) Stephen Sondheim

1974: THE WAY WE WERE Colgems/EMI (ASCAP)

Marilyn & Alan Bergman, Marvin Hamlisch 1973. KILLING ME SOFTLY WITH HIS SONG

Fox-Gimbel Productions (BMI) Norman Gimbel & Charles Fox

1972. THE FIRST TIME EVER I SAW YOUR FACE Stormking Music (BMI) Ewan MacColl

1971: YOU'VE GOT A FRIEND Colgems/EMI (ASCAP) Carole King

1970 BRIDGE OVER TROUBLED WATER Paul Simon Music (BMI) Paul Simon

1969: GAMES PEOPLE PLAY Lowery Music (BMI) Joe South

1968 LITTLE GREEN APPLES T.B. Harms (ASCAP) Bobby Russell

1967 UP, UP & AWAY The EMP Co (BMI) Jimmy Webb

1966 MICHELLE Maclen Music (BMI) John Lennon & Paul McCartney

1965. THE SHADOW OF YOUR SMILE Miller Music (ASCAP) Paul Francis Webster & Johnny Mandel

1964 HELLO, DOLLY! E.H. Morris (ASCAP) Jerry Herman

1963 THE DAYS OF WINE & ROSES Whitmark & Sons (ASCAP) Henry Mancini & Johnny Mercer

(Continued on page P-28)

What do all the artists on this page have in common? They've all recorded (and many have written) top songs of the year. Left, Judy Garland sang "Over The Rainbow," for a 1939 Oscar. Below, Keith Carradine scored an

Oscar with "I'm Easy" in 1975. Right, Perry Como, whose "Prisoner Of Love" topped Billboard's 1946 charts. Far right, Andy Gibb, Billboard's 1978 winner with "Shadow Dancing."



Publisher(s)

1978 LAST DANCE (Thank God It's Friday) Primus Artists/Olga (BMI) Paul Jabara

1977: YOU LIGHT UP MY LIFE (You Light Up My Life) Big Hill Music (ASCAP)

Joe Brooks 1976: LOVE THEME FROM A STAR IS BORN (Evergreen) (A Star Is Born) First Artists Music / 20th Century Fox / Emanuel Music (ASCAP) Barbra Streisand / Paul Williams

1975: I'M EASY (Nashville) Lion's Gate Music (Easy Music (ASCAP)

Keith Carradine 1974: WE MAY NEVER LOVE LIKE THIS AGAIN (The Towering Inferno) Fox Fanlare Music, Inc. /20th Century Music Corp. / Warner Bros. Music Corp. / Warner Tamerlane (ASCAP) Al Kasha, Joe Hirshhorn

1973: THE WAY WE WERE (The Way We Were) Colgems-EMI Music, Inc. (ASCAP) Marvin Hamlish/Alan & Marilyn Bergman

1972: THE MORNING AFTER (The Poseidon Adventure) Fox Fanfare Music, Inc. / 20th Century Music Corp. (ASCAP) Al Kasha, Joe Hirshhorn

1971: THEME FROM SHAFT (Shaft) East Memphis Music (BMI) Isaac Hayes

1970: FOR ALL WE KNOW (For All We Know) ABC Dunhill/Al Gallico (BMI) Fred Carlin / James Griffin

1969: RAINDROPS KEEP FALLING ON MY HEAD (Butch Cassidy & The Blue Seals Music, Inc./Jac Music Co., Inc./20th Century Music Corp. (ASCAP) Hal David Burt Bacharach

1968: THE WINDMILLS OF YOUR MIND (The Thomas Crown Affair) United Artists Music Co., Inc. (ASCAP) Alan and Marilyn Bergman / Michel LeGrand (SACEM)

1967: TALK TO THE ANIMALS (Doctor Dolittle) Hastings Music (BMI)

Leslie Bricusse 1966: BORN FREE (Born Free) Screen Gems EMI (BMI) John Barry Don Black

1965: THE SHADOW OF YOUR SMILE (Sandpiper). Miller Music Corp. (ASCAP) Paul Francis Webster Johnny Mandel

1964: CHIM CHIM CHEREE (Mary Poppins) Wonderland Music (BMI)

Richard & Robert Sherman

1963: CALL ME IRRESPONSIBLE (Pappa's Delicate Condition) Paramount Music Corp. (ASCAP) Sammy Cahn/James Van Heusen

1962: DAYS OF WINE AND ROSES (Days Of Wine And Roses) M. Witmark & Sons (ASCAP) Johnny Mercer: Henry Mancini

1961: MOON RIVER (Breakfast At Tiffany's) Famous Music Corp. (ASCAP) Henry Mancini

1960: NEVER ON SUNDAY (Never On Sunday) LLE Corp. Unart (BMI) Manos Hadidakis, Billy Towne,

1959. HIGH HOPES (Hole In The Head) Maraville Music Corp. (ASCAP) Sammy Cahn, James Van Heusen

1958: GIGI (Gigi) Maralane Music Corp. (ASCAP) Frederick Lowe Alan Jay Lerner

1957: ALL THE WAY (The Joker Is Wild) Maraville Music Corp. (ASCAP) Sammy Cahn, James Van Heusen.

(Continued on page P-28)





# Once again,

# Let The Sunshine In!

Ain't Got No

Air

Aquarius

Black Boys/White Boys

Donna

Easy To Be Hard

Frank Mills

Good Morning, Starshine

Hair

Hare Krishna

I Got Life

L.B.J.

Let The Sunshine In

Manchester

Somebody To Love

What A Piece

Of Work Is Man

Where Do I Go

RAGNI, RADO and MacDERMOT'S "HAIR"

HAIR

THE FILM FROM UNITED ARTISTS

MUSIC PUBLISHED BY

UNITED ARTISTS MUSIC

UA Music Co./Unart • Robbins/Feist/Miller • Big 3 Music



# PUBLISHER STABLES

# RENEWED EFFORT TO ENCOURAGE, NURTURE AND DEVELOP WRITERS

he encouragement, nurturing and development of new writers has always been the lifeblood of the music publisher.

But, the rock years, especially within the context of the "writer/artist," has tended to overshadow the classic identity of a song talent whose career rests squarely on his ability to create songs for others to perform

To be sure, the early years of rock depended almost entirely on songs others wrote for others to perform. This led to the pioneer strategy of Don Kirshner to establish the first writing staff geared for the new revolution of pop music in the late '50s.

But, the emergence of the writer /artist in the middle '60s put less stress on the writer only, forcing music publishers to pursue a package approach: make a deal with the act who writes its own material, eliminating the songwriting "middleman" and the pressures of getting covers on individual copyrights.

Yet, wheels do turn in the industry, and while the writer/ artist is very much a part of the scene, more artists have emerged who do not rely on self-generated copyrights. The very nature of today's song content has helped the trend along, with more of a one-on-one, I-love-you lyric approach. Obviously, this "softens" the song, making it rely heavily on simple, melodic music. Basically, the "music of protest and disenchantment" is all but gone from the pop mainstream

This isn't yesterday's Tin Pan Alley approach by any means, for today's pop song structure hardly holds to the discipline of 32 bars.

Thus, the "staff" writer is very much in evidence today, with many music publishers, among them Kirshner himself, declaring that the current scene resembles the stable concept of two decades ago.

Whether it's Kirshner, or Irving/Almo or Chappell, or Warner Bros., or United Artist or The Entertainment Company, or a newer entity like Love-Zager, new writing talent is a key aspect of their professional activities, talent that is not necessarily a tested one.

As a former staff songwriter himself, Lanny Lambert, vice president of Sherlyn Music, the TK label's publishing unit, is a firm believer in a writing stable.

"The early success of TK Records was due largely to in-

house writers like Clarence Reid, Willie Clarke, Timmy Thomas, Betty Wright, Benny Latimore and, of course, Harry (KC) Casey and Richard Finch, Lambert maintains

Lambert adds, "Several self-contained acts have spawned new staff writers such as Theophilus Coakley, David Mackey and Kirkwood Coakley of T Connection, and Bobby Caldwell.

An unusual staff writer growth pattern is represented by United Artists Music. Three years ago, the company had no writing staff to speak of. Now, the company has at least 20 writers with exclusive relationships to UA.

The disco boom also brought more romance into songs, with its emphasis on danceable music and, more so than ever in the evolution of disco, soft melodic lines (e.g. "Last Dance").

In addition, the company, under president Harold Seider's direction, is producing a series of demo LPs showcasing newer writing talent, an unusual approach in this area.

"We're basically signing writers who are artists, but our main focus is in their writing talents. When we make a demo of their songs, we think it's an advantage that they can perform them well, but it's really designed to showcase the song and its exploitation for other acts to cut," notes Leeds Levy, assistant to the president at MCA Music.

One company, born in the 70s, is a good example of the stronger reliance on staff writers. The Love-Zager music publishing division of the production company started four years ago "with one room and one song," as Susan McCusker, a partner with Jerry Love and Michael Zager, puts it. Now, the company boasts eight staff writers, 300 copyrights, one-third of which have been recorded.

Like Love-Zager, The Entertainment Company is a big user of copyrights in terms of its own production unit.

"It is our belief," explains co-president (with Charles Koppelman) Martin Bandier, "that one of the most effective methods of creating original material is through the collaboration of the artist, producer, publisher and staff writer. Such collaboration helps the writer move in a direction favored by the artist and his producer on each song written.

"In addition, staff writers may join forces and combine their creative abilities. We are continuously looking for new staff writers to fill in areas of specialty that we may require."

"We believe in nurturing new writing talent because we al-

ways need the resource of new songs," claims Steve Bedell, head of Casablanca's music publishing division. "It's no big deal to make a demo; yet, once you get one to a producer who likes the song, he's more likely to cut more songs by the writer. That built in factor with a writer/artist gets, of course, immediate recognition."

Larry Fogel, operations head in the East for April/Blackwood Music, says "that the industry has forced us to be more selective in developing writers, but we probably have as many staff writers in New York, Hollywood and Nashville as any other publisher."

Fogel says that in order to sign a writer "at this juncture," he has to come up with hits in a relatively short time. He says in this regard that there is no such thing as "album cuts," all cuts on an LP today are intended for release as singles, but some of them just don't come off in the final recording process.

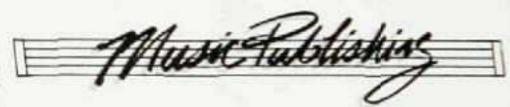
Among the important benefits of a large writing staff is the interchange of writing talent, which doesn't work all the time. But some new collaborations do click.

Also, some of the company's writing/artist talents have had writing success without stepping out yet in their recording careers.

Paul Tannen, vice president and director of professional activities of Screen Gems-EMI in New York, says, "Although the writer/artist trend is more prevalent than ever, music publishing begins with the song itself. A good active publisher is always looking for a good writer, regardless of whether he/she has had a track record or not."

Tannen says the company auditions new writers every week. "Our criteria for signing a new writer is very simple. We sign anyone coming in the door who can write a hit. Developing new writers from scratch is what the music publishing business is all about."

(Continued on page P-28)



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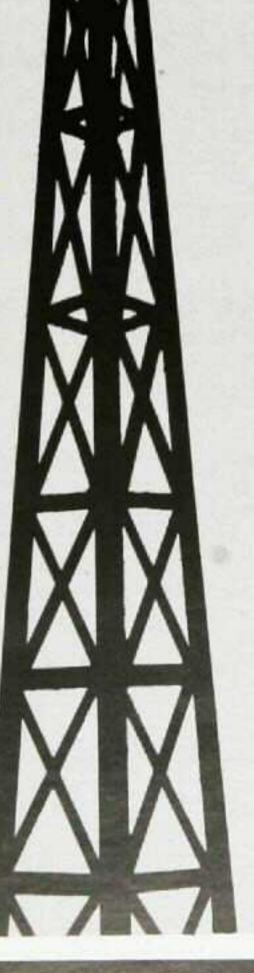
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What the world expects from the world's largest music licensing organization. A Billboard Spotlight

# U.S. PUBLISHING ON A "GOOD ROLL" By LEONARD FEIST

n the lilting language of Las Vegas, the U.S. music publishing community started 1979 on a good roll." Although inflation and the wounded American dollar distort income figures somewhat, it is clear that last year saw substantial growth. Income from licensing performing and print rights set new records. The Harry Fox Agency-licensing service of the National Music Publishers' Assn -reported that its clients saw a healthy increase in revenues from tape. disks, film and other synchronization uses including public broadcasting. Operating efficiently at a 3% commission on mechanical royalties, HFA found itself serving more clients than ever before-4,000. The NMPA membership rose to over 185 by mid March, five times what it was 12 years ago. Those 185 companies actually represent over 1,200 publishing entities.

Part of this surge is the result of the 1976 Copyright Law, which established several new markets and raised the recording rate under the compulsory license provisions. The increase is less than equitable, but it was a step in the right direction after more than half a century of gross economic injustice to writers and publishers. Income from jukeboxes, first licensed last year under the new statute, was extremely modest, and a lot of hard work lies ahead in 79 and perhaps beyond as the copyright family seeks full compliance with the '76 statute. It will be some time before the entire '76 law is clearly understood, defined, enforced and respected We are committed to make that interval as short as pos-

What will be our goals—and problems—in the coming year and beyond? One will be education—both within the industry and among the many types of users, including those who didn't think they were required to

take out licenses before the new law In mid 1978, NMPA launched the Music Publishers Forums to give younger publishers a structure to meet and share with each other and to draw on the experience of industry veterans. Today, there are active chapters in three of the major music centers, with Arthur Braun heading the steering committee of the N.Y.C.

the Los Angeles unit. In the course of our encouraging these chapters, we've had very definite proof of the increasing diversity of the contemporary publishing community—with a big jump in female participation. We're also seeing more young black and other minority talent in publishing. Conceived by former NMPA board chairman Salvatore T. Chiantia, the forums are one effort to encourage the "new wave" to step forward with their ideas and have policy input now.

NMPA has just distributed to members a compilation of how almost half of the NMPA firms are interpreting the requirements and procedures under the new copy right law. As a followup to the inquiry. NMPA has scheduled day long sessions of copyright revision revisited in Los Angeles (March), Nashville (April) and New York (June) Other educational programs are being devel-

Since education is cheaper than litigation, one goal will be to continue to explain the new law to a broad vaoped for autumn. nety of users. We've already done a lot of this in cooperation with others, and some groups such as schools and religious/church organizations have responded fairly well. There are signs that parts of the academic community are ignoring their legal responsibilities, however. We'll be monitoring compliance, and those who dety the law despite all our efforts to explain and inform will find that publishers' patience has limits. Moving the '76 act from a statute to a work reality will surely be a vital goal for several years.

American music publishers have been fighting copy right intringers for more than 61 years. NMPA will continue its support for this crusade—at home and abroad On the foreign battlefield, we'll be contributing \$75,000 to assist the antipiracy efforts. We'll press hard at home in every way to stop print and recording intringers-pirates and counterfeiters. Home duplicating is now so widespread that something must be done about it, and the wheels for a solution to this problem

The major goals of an increased NMPA public relations and information program will include (1) letting are in motion. the public know what's illegal; (2) communicating a better picture of the often misunderstood role and con-

tribution of publishers to those in and out of the enter-

It is no secret that publishers find the 2% cents recording rate fixed in the '76 law rigid and unrealistic, especially in comparison with practices in all but one other country where the rate copes with inflation by being a percentage of the sale price. The Copyright Royality Tribunal will re-evaluate the rate system next year. and we'll certainly be striving conscientiously to focus the tribunal's attention on the inadequacies of the current provisions. In the more immediate future, we plan to cooperate with a tribunal committee that will start studying home duplicating this year. The new year will also see The Harry Fox Agency continuing its audits for its clients in depth, for change often brings some confusion and the HFA goal will be to make sure that the many licensees are systematically paying royalties at the new rates—a matter of obvious importance. The new and unexplored possibilities of video disks

and cassettes may well be among the priority goals of most publishers. We'll be observing these developments since—like the law suits involving CBS-TV and both ASCAP and BMI and the MCA v. Sony "Betamax" confrontation—they could affect the future of the mu-

Let's consider the foreign situation, and we might be gin by noting that few Americans realize how much insic business. come flows into the U.S.A. and helps our balance of payments as a result of our songs. NMPA itself has been looking abroad since its beginning

There are two immediate matters which concern us. Recently, the Canadian government removed tantts on books. At this moment, we do not know whether this includes books of music, but we do know that it does not include sheet music or any unbound publication. It is not clear either whether records are included. The Canadian government took this step instead of joining the international Florence Agreement which eliminates tar-

Another matter with which the association will cerifts on such materials. tainly have an involvement is the discussion of a Special Protocol for the Berne Convention to permit the United States to become a member even though its new Copyright Law does not conform entirely to Berne's stand-(Continued on page P-32)

Leonard Ferst is president of the NMPA.

#### AREGENTINA

S A D A I C (Sociedad Argentina de Autores & Compositores de Music), Lavalle 1547, Buenos Aires. (Mechanical & performing rights).

#### AUSTRALIA

A P R A (Australasian Performing Right Ass'n) Ltd., 25-27 Albany St., Crows Nest, Sydney, NSW 2065 (Performing

#### AUSTRIA

A K M Gen. mbH (Staatlich genehmigte Gesselschaft der Auforen Komponis ten & Musikverleger). Baumannstr 87 10, A 1030 Vienna (Performing rights

Austrian Music Publis Unio (Musik verleger Union Gesterreich), Baumannstr. 10, A 1030 Vienna

Austro-Mechana (Gesellschaft zur Verwaltung & Auswertung mechanisch musikalischer Urheberrechte GmbH). Baumannstr 10, A-1031 Vienna.

LITERAR Mechania (Wahrnehmungsgesellschaff fuer Urheberrechte). Linke Wienzeile 18, A 1060 Vienna 6

Symphony Tone Prodins Konzenhaus, Lothringerstr. 20, A 1030 Vienna. (Performing rights only)

#### BELGIUM

Chambre Syndicale des Edissors de Mu sique de Belgique de Ros de la Madi

leine, B 1000 Brussels (Publishers)

S A B A M (Societe Belge des Auteurs, Compositeurs & Editeurs), 75-77 Rue d Arion, B 1040 Brussels.

S O G E D I (Societe de Gestion de Droits Intellectuels) AsbL. 13 Rue de la Made leine, B-1000 Brussels.

#### BOLIVIA

Sobodaycom (Sociedad Boliviana de Autores & Compositores de Music), Fig. ueroa 788, Depto 1, 2nd ff., La Paz

#### BRAZIL

S B A C E M (Sociedade Brasileira de Autores, Compositores & Escritores de Musica), Praca Mahatma Gandhi 2, 709 710 Cinefandia, Rio de Janeiro

S.B.A.T. (Sociedade Brasileira de Autores Teatrais), Av. Almirante Barroso 97, 3rd II. Rio de Janeiro.

STAE, Rua Evaristo da Veiga 35, Rio de Janeiro (Mechanical rights only).

S.f.C.A.M. (Sociedade Independente de Compositores & Autores Musicais), Largo Paissandu 51, 8th, 10th, 11th & 16th ffs., 01034 Sao Paulo (Mechani cat & performing rights)

U.B.C (Uniao Brasileira de Compositores). Rua Visconde Inhauma 134, Rio de Ja

#### CANADA

Canadian Music Publ'rs' Ass'n, 111 Avenue Rd., Toronto, Ont. M5R 3J8.

Canadian Musical Reproduction Rights Agency Ltd (CMRRA), 111 Avenue Rd., Toronto, Ont. M5R 3J8. (Mechanical rights only).

Composers, Authors & Publits Assin of Canada Ltd (CAPAC), 1240 Bay St., Toronto, Ont. MSR 2C2. (Performing

PRO (Performing Rights Org. of Canada Ltd.), 41 Valleybrook Dr., Don Mills. On M38 256.

#### CHILE

D A I C (Departmento del Derecho de Aufor de la Universidad de Chile). San Antonio 427, 2nd fl., Santiago. (Perform-

#### COLOMBIA

S A Y C O (Sociedad de Autores & Compositores de Colombia), 20 47 Carrera 12. Bogota. (Performing rights only).

### CZECHOSLOVAKIA

O.S.A.(Ochranny svaz autorsky pro prava k dilum hudebnom-Authors Ass'n for Protection of Rights on Musical Works), Trida cs. armady 20, 160-56 Musictublishing

# ORGANIZATIONS

The following publishing oriented organizations are from a listing of more extensive sources in Billboard's annual Buyer's Guide. For further information, consult Buyer's Guide under the country in which the organization

Prague 6 (Mechanical & performing

S O Z A (Slovensky Ochranny Zvaz Autorsky), Zivnostenska 1, 883 27 Bratislava. (Mechanical & performing

#### DENMARK

Danish Music Publirs, Assin, Gothersgade 9-11. DK 1123 Copenhagen K.

Gramex, Gothersgade 103-4, DK-1123 Copenhagen K. (Performing rights only-

K O D A. Rosenvaengets Hovedvej 14. DK-2100 Copenhagen O. (Performing

Nordisk Copyright Bureau, A.L. Drewsensver 1, DK-2100 Copenhagen O. (Mechanical rights only).

#### ECUADOR

S A D R A M (Sociedad Anonima de Rep rsentacion & Administracion Musical Cia. Ltda.). Apdo. 3456, Lorenzo de Garaicoa 2811

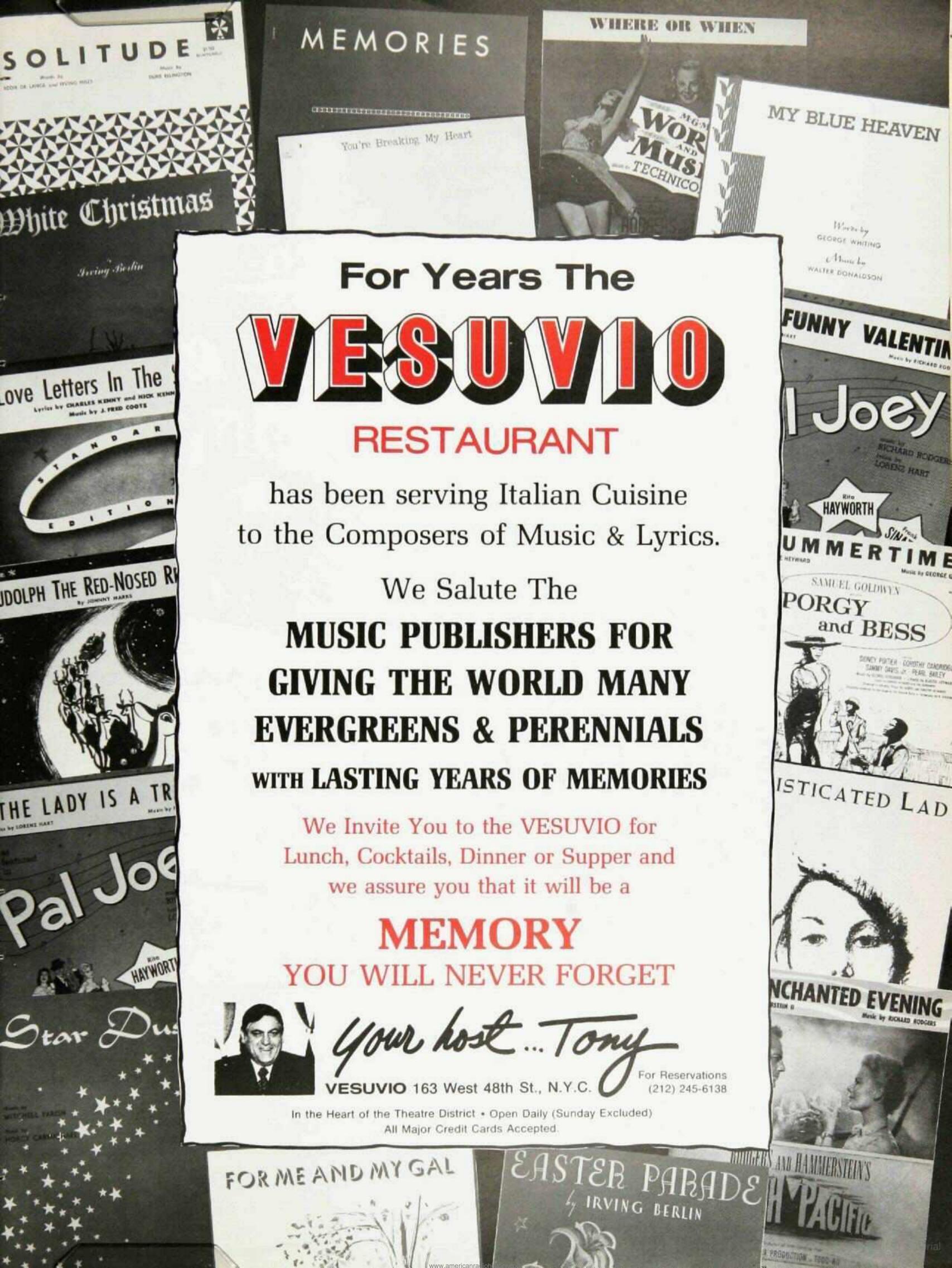
#### FINLAND

Gramex, Lauttasaarentie 1, 00200 Helsinki 20. (Radio/TV performance

Sulasol (Suomen Laulajain ja Soittajain Litto ry). Kluuvikatu 8. SF 00100 Hel-

TEOSTOry (Saveltajain Tekijanoikeus ni

(Continued on page P-42)



# RIGHTS SOCIETIES GEAR FOR BURGEONING GROWTH.

performing rights societies functioned merely as collection. agencies for their writer and music publisher members, they would stand coldly aloof from other matters than concern the "protection" of these rights.

That this is not so is very in much in evidence by a number of factors, legal and emotional, that are matters of daily con-

ASCAP, BMI and SESAC do not exist in a vacuum. They are responsive to the very issues that not only decide the financial fate of their members, but their creative stake as well.

They have emerged as a force for the greater good of their membership, allocating much time and effort in the market ing, if you will, of the encouragement and accomplishments of music as a whole.

Indeed, they are involved in a numbers game, but through various ways and means they make a positive and striking contribution to the role that music-whether songs or symphonies-plays in the American cultural mainstream.

As they tackle the problems of the present, the performing rights societies look to the future with confidence, if with some caution.

"The performing rights organizations and their affiliated writers and publishers are clearly facing uncertain times." maintains Edward Cramer, president of BMI.

"From virtually every area of licensing activity they are being challenged by users demanding new forms of licenses and reduced payments. The success of some of these challenges could very well have a drastic impact on the income of writers and publishers.

"In spite of everything, I'm optimistic about the immediate future. And, as tangible evidence that my feelings are more than wishful thinking, BMI writers and publishers can look forward to a substantial increase in their payments when they receive their statements for the guarter ending 1978. Moreover, we at BMI are planning for another change of our own In order to serve our affiliates more efficiently, we will soon be moving to our headquarters to newer, larger facilities in New York City

"Obviously, though the future is clearly uncertain, our view of it is—just as clearly—one of cautious confidence."

Stanley Adams, president of ASCAP, claims 1978 as a "year of great accomplishments for the society, and the challenges during 1979 are something we look forward to with confiev dence

ASCAP writer futures, Adams adds, include the recently or ganized ASCAP Foundation designed to advance the cause of music in a variety of ways. "One is by making grants to promising young composers. The grants are given to composers who will not have reached their 30th birthday by Oct. 1."

"SESAC looks forward to a most exciting 1979 in the entire music field," cites Norman Weiser, president.

"Publishers and creators alike will benefit from new licensing areas which have been made available under the new Copyright Act, and all forecasts in the 'user' areas point to increased incomes which, in turn, will also benefit publishers and their authors and composers.

Obviously, none of these presidents is expressing anything in the nature of gloom and doom. Yet, the air of "cautious confidence" bears further explanation.

"The new copyright law," maintains BMI's Cramer, "has not yet proved to be a bonanza for writers and publishers. The income from public broadcasting is minimal. Jukebox licensing has proved to be an administrative nightmare, and the situation with respect to cable is so confused that no one yet has any idea what percentage of the money now collected should be alloted to music for 1978—a year already past.

Cramer claims that "insofar as the licensing of colleges and universities—a new area under the law—is concerned, the cooperation we've received from the academic community has. to say the least, been disappointing. Today, after more than a year, some of our great institutions of learning are still refusing to comply with the law. This means more lawsuits, more lawyers, and more legal tees."

As an aside, Cramer jests, "A slightly weary observation, but I seem to be spending more time nowadays with lawyers than I do with writers and publishers."

ASCAP's Adams points to shortcomings in "one of the important and significant parts of the new Copyright Law-the elimination of the so-called jukebox exemption."

"In short, the new Copyright Law has put the United States in synch with the copyright protec-

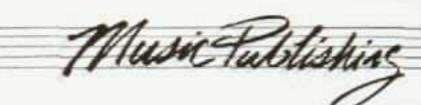
Norman S. Weiser, left, president, SESAC; Edward M. Cramer, president, BMI; Stanley Adams, right, president, ASCAP.

tion afforded music people in other countries throughout the world. Unfortunately, most jukeboxes are still not licensed due to the failure of many operators to comply with the law despite the very low fee of only \$8 per year per box."

As the newly elected president of CISAC, the international group of licensing organizations. Adams declares he's committed to "advocate programs to improve communication of data among performance rights societies to help guarantee that every author and composer throughout the civilized world receives the credits he or she is entitled to whenever and wherever his or her work is performed and surveyed."

SESAC's Weiser envisions a greater role for the society in the music marketplace. "Important new writers added to SE-SAC's roster in the recent past include Gian-Carlo Menotti. Cerrone and Don Ray, as well as numerous new publisher affiliations, both here and abroad."

If "cautious confidence" is the byword at the performing rights societies, it's apparent that gearing up for the futurewith hopefully more resolutions of vexing problems—is an aggressive undertaking in the present.









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PARLIAMENT, "PARLIAMENT LIVE"
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"HEAVEN KNOWS", "I FEEL LOVE".

CHER PERFORMING, "TAKE ME HOME".

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"JOE AND VALERIE", NBC-TV/HOPE ENTERPRISES

## Film

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"FIFTH FLOOR", HICKMAR PRODUCTIONS, INC.
"THANK GOD IT'S FRIDAY", MOTOWN/CASABLANCA PRODUCTION

# Legitimate Theatre

ALEC COSTANDINOS' INTRODUCTION TO BROADWAY.

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# INTERMATIONAL

## EUROPEAN ROUNDUP: PUBLISHERS AGGRESSIVELY EXPLOIT ALL RIGHTS

music publishers today is the difficulty of collecting all the mechanical royalties to which they are entitled. Since Scandinavia is essentially an album market, it is particularly vulnerable to the familiar hazards of parallel imports and home duplication—and these two factors operate increasingly against the local publishers' chances of collecting the mechanicals which should properly be due to them.

Sture Borgedahl, president of Air Music Scandinavia and a publisher for more than 40 years, says: "Many of the albums which are sold in Sweden are imported from Germany. Holland, the U.S. and the United Kingdom and in these cases it is very hard to collect mechanical royalties. We have to exercise special care with imported finished product to make sure that the mechanicals are eventually remitted to us from the various collection agencies. We would all prefer to have the mechanicals paid in the country of importation and we are cur-

Assistance in preparing this story by Leif Schulman, Billboard's correspondent in Sweden. Henry Kahn, Billboard correspondent in France, Wolfgang Spahr, Billboard correspondent in West Germany, and Daniele Caroli, Billboard's correspondent in Italy. Copy coordinated by Mike Hennessey, Billboard's European Editorial Director. rently negotiating with the International Federation of Producers of Phonograms and Videograms in this matter

"It is very hard when a publisher pays a substantial advance on a catalog and then finds that mechanicals on imported product featuring songs from that are paid in the country of manufacture. So in our contracts with overseas publishers we insist that mechanicals are paid in Scandinavia for all records sold in Scandinavia."

Another feature of the current publishing scene in Scandinavia is the absorption by the major publishing houses of many of the smaller companies, with the result that publishing power is vested in fewer and fewer operations.

"It is too early to say whether this trend is desirable or otherwise," says Oile Bergman, president of Intersong, Sweden. But with the massive advances which are being sought nowadays, it is only the major companies which can survive. It is not uncommon for U.S. lawyers to ask for deals involving a \$10,000 advance and an 85%-15% split. Our policy at Intersong in Europe is to reject deals of that kind which reduce the sub-publisher to operating simply as a bank."

Bergman feels that it is much tougher to be a music publisher today than it used to be. "You have to work harder, be much more on your toes. It is also extremely hard today to get local recordings. The decline in record sales in Sweden has exacerbated this because in times of recession the record companies tend to put a brake on local recordings. In addition there are more singer-songwriters today recording their own songs."

Both Bergman and Borgedahl report improved business in the sheet music field, with the decline in single sheet sales more than compensated by a greater demand for folios.

Says Bergman: "Years ago we used to regard the sheet music side of the business merely as a service operation. But today you can really do business with it."

Bergman has set up a distribution company for sheet music in conjunction with Stig Anderson's Sweden Music. Called Notservice AB, it distributes and markets sheet music from the Intersong, Sweden Music, EMI and April Music catalogs.

The most persistent headache for the French music publisher today, according to general manager of Editions Musicales Claude Pascal, is that too many people are looking for a slice of the same cake.

Says Pascal: "First of all you have the commercial radio stations which have their own music publishing operations. In all too many cases a condition of giving a new song any real exposure on the air is that the radio station's publishing company should have a share in the copyright.

"Then there are artists who refuse to record a new song unless their publishing companies are allowed to be co-publish-

(Continued on page P-30)

## JAPANESE PUBLISHERS STRIVING TO SUSTAIN GROWTH

double-digit growth for a number of years as a result of the booming production of records and tapes. But last year the record production pace slowed down, and royalties started to level off.

Now, the most important questions facing Japan's music publishers are what measures to take in order to beat the slowdown, what to do about a blanket system for the collection of copyright royalties from broadcasts, and how to deal with the rising flood of imports.

The supervision of the works of Japan's songwriters and composers is entrusted to the Japanese Society for the Right of Authors, Composers and Publishers, JASRAC. This society serves to collect royalties from the use of songs for disks and broadcasts, and it distributes them to the composers and songwriters.

At present, there are about 560 music publishers in Japan, and 80 of them are affiliated with the MPA (Music Publishers' Assn. of Japan).

JASRAC also supervises the collection of royalties on foreign music when it is used in Japan, and it distributes the in-

Haruhiko Fukuhara is Billboard's Tokyo bureau staff writer

#### By HARUHIKO FUKUHARA

come among the subpublishing companies which have the domestic rights to overseas songs.

Last year, one of the big problems was that JASRAC was still not collecting the mechanical royalties on imported disks and it has been strongly urging JASRAC to get on with the task.

Thanks to the yen appreciation, imported disks have soared to capture a share equivalent to about 10% of the Western music market in Japan, and now the subpublishers have made it known that they want action taken. JASRAC appears to be favoring this approach, which is good news for the subpublishing business.

"Most countries collect royalties from imported disks and now in Japan we're getting close to a solution to the problem," says Masayuki Hashimoto, general manager at Victor Music Publishing, Inc.

Last year, JASRAC decided to levy royalties on material from automatic piano devices (pianocorders) based on imported cassette tapes and this has sparked discussion in the ranks of the society that imported disks are likewise recordings which should be the object of royalties. But JASRAC has left this problem untouched for the last 10 years and this accounts for the current backlash from importers.

Performance royalties, the copyright royalties applicable to music played on broadcasts, live performances and entertainment spots, have become another bone of contention among the music publishers. The fact is that the collection of these royalties from broadcasts is at a much lower level than elsewhere in the world.

JASRAC has been negotiating with the Japan Broadcasting Corporation (NHK) and the commercial broadcasters over a blanket system of royalty collection, and the Agency of Cultural Affairs stepped in last year with a proposal which is expected to bring the negotiations to a conclusion.

Under this proposal, NHK will be obliged to pay 0.69% of the total domestic and international broadcasting expenses from 1978 through 1980, and the commercial broadcasters' share will be 0.65%. This compares with the world standard of 2%. The music publishers are not very happy with the figures but will probably accept it with reluctance. Meanwhile NHK and the commercial broadcasters are opposed to the suggestion and so the negotiations are stalemated.

Since the blanket problem has yet to be resolved, there had been a freeze on plans to increase mechanical royalties since 1977.

The music publishing industry also complains that the royalties for the use of music in printed matter and live perform-

(Continued on page P-32)

## UNITED KINGDOM PUBLISHERS ADOPT FIGHTING STANCE

here is a new fighting spirit within the U.K. publishing industry and a determination to tackle its problems, according to recently appointed Music Publishers Assn. president Ron White, managing director of EMI Songs.

Because the publishing market is so closely linked to the record business. White warns that there could be major problems in store for all U.K. publishers next year as "the squeeze" on retrospective earnings from the static record market of the late 1970s, and reduced publisher margins because of increasingly competitive deals, begins to bite.

"But I still have great hope for the future," he says. "There has been a revival of enthusiasm among publishers here. The MPA has a very active popular publishers committee which in cludes many young and knowledgeable publishers who are determined to get down to facing our problems and finding the means of overcoming them. There is no head in the sand thinking among U.K. publishers. 1979 should be a good year for tackling all our problems."

Despite a small upturn in the volume of U.K. record sales at the end of 1978 and potential extra mechanical income following record company price increases last summer. White

Piller Design of Billion by S. U.S. Sweet Labor.

#### By PETER JONES

believes that the publisher's "cake" is not likely to grow sufficiently to keep pace with inflation. (In fact, only performance income shows consistent growth, averaging about \$15 a year and just keeping ahead in real terms.)

"Because publishers' earnings are back dated, the coming year may still be reasonably good," says White. "But in 1980 we may feel the squeeze. The cake may not shrink, but it certainly won't get any larger."

One positive aspect of the past year has been the contribution of the growing U.K. disco market, according to Carlin Music's Paul Rich.

"Disco music became incredibly important last year," says Rich, "and it is likely to continue so in 1979." Pointing to Radio Luxembourg's recent switch to an "all disco" format, he adds. "Disco is developing an acceptable musical form which is now beginning to have an influence on radio programming. This is very important to a company like Carlin which is very promotion oriented."

Geoffrey Heath, managing director of Heath Levy Music, comments that getting covers is still "very tough." In his opinion, publishers have to find songs that are not typically coverable these days—because most MOR artists no longer sell a lot of moonts in the U.K. "You need something a bit un-

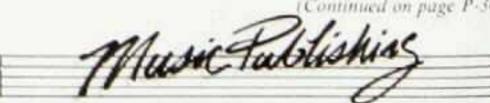
usual to attract contemporary artists," he says, pointing to a Heathlevy song, "Shooting Star," which was covered successfully by Dollar.

Rich agrees that covers are difficult to come by in a market that is far from buoyant. Rich feels that only publishers with strong back catalogs can feel reasonably safe. "A company's catalog should be its bread and butter," he says, and points to several successful covers of "catalog songs" which Carlin has enjoyed in the past year by artists such as Darts and Showaddywaddy. "But I don't believe the time for good strong songs has gone," he adds. "In fact, with the success of discomusic, artists are now recording good songs in a disco style."

Rich believes that a strong back-catalog also enables a company to be more cautious, so that it can pick and choose its deals. "Many of the conglomerates are still making crazy deals," he says.

Heath doesn't see the situation regarding deal requirements changing much in the coming year. "The major companies are still making enormous deals which are contributing to a falsely expensive marketplace at present. Despite the eco-

(Continued on page P-36)





Our business means music.

# PRINT FORGES ITS WAY INTO PROFIT CENTERS

By EDWARD MORRIS

concerts, and the rest of the revenue producing family.

Within the past few years, such publishing giants as Warrier Bros., Big 3, Co. lumbia Pictures, Hansen, Almo, and Cherry Lane have successfully competed for a bigger share of the music lover's dollar through product improvement and variety and more aggressive marketing techniques

But the success has been accompanied by some problems. How, for instance, can cover prices be kept attractively low when printing costs keep climbing? How can the publisher and jobber maintain good relations when both sell directly to the retailer? What are the new market possibilities after the old ones have been saturated? Should artists have the same kind of control over the look of their folios as they re used to having over altigms? How can the raucous immediacy of disco be profitably translated to the quiet longewhy of printed music? And can retailers be encouraged to push up their printed music sales?

The major categories of popular printed music are sheets (arrangements of individual songs separately printed), personality folios (a collection of songs associated with a single performer or group), mixed falias (a collection of songs having little or nothing in common except a particular period of time, level of popularity, etc.), and matching folios (a collection of sings that correspond to songs on an album).

With inflation and the rising cost of gasoline to put up with, people are going to be spending more time at home entertaining themselves," says Herman Steiger, director of Big 3 Music, New York City. As the print division of United Artists, Big 3 holds over 30,000 song copyrights and represents 35 major publishers. In the past 10 years Steiger says, annual sales have risen from \$800,000 to \$6.5 million.

Currently Big 3 is enjoying such folio bestsellers as Barry Manilow's "Even Now" and "Live," Barbra Streisand's "Songbird," and Jim Croce's "Photographs & Memones." Mixed toko standbys include "100 Giants of the 60s and 70s" and "100 Great Easy Listening Hits."

Steiger acknowledges that prices are escalating but contends that "Price is as secondary consideration to quality." Besides, he adds, "price per song has not gone up-there. are now more songs in our books." He does think, however, that higher folio prices will increase the sales of individual song sheets.

By Big 3 estimates, there is one amateur musician for every four families in the country. To tap this market, the company is tailoring its products and sales campaigns to both

> Edward Morris is a freelance writer based in Nashville and Bowling Green, Ohio

rinted music—the self-acknowledged step-child of the music industry—has fought—homes and schools. One of the hottest home items is a singlalong collection called "Life of its way out of the cellar and is demanding its rightful place upstairs with records. The Party." It includes a words and music book and 10 packs of lynes keyed to the songs in the book

Steiger says Columbia House, a direct mail firm, bought 15 of Big 3's folio titles for marketing and found the effort so successful that it's ordered additional titles

"Schools are exposing over half a million kids a year to music programs," Steiger says. Twice a year. Big 3 mails its catalog (with supplementary materials such as records and excerpts of arrangements) to 30,000 schools. Steiger contends that the old standards no longer interest kids whose tastes now virtually dictate much of pop music. "Nowadays." he says. "kids want to play the music they're listening to " Big 3 prints arrangements for every musical level from elementary school through college.

As an example of the length Big 3 goes to in appealing to interest in currrent music.

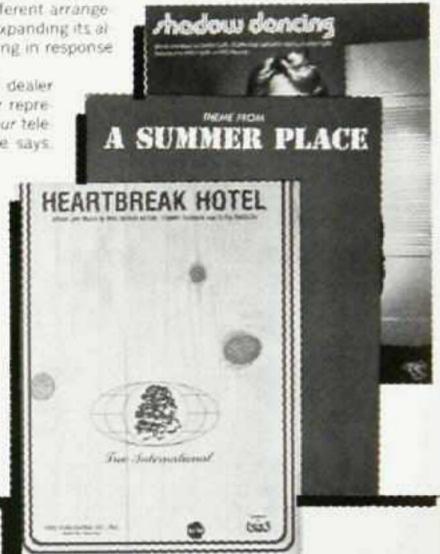
Steiger notes that Manilow's hit, "Copacabana," is published in 25 different arrange ments. The company is also expanding its already considerable jazz offering in response to a growing market.

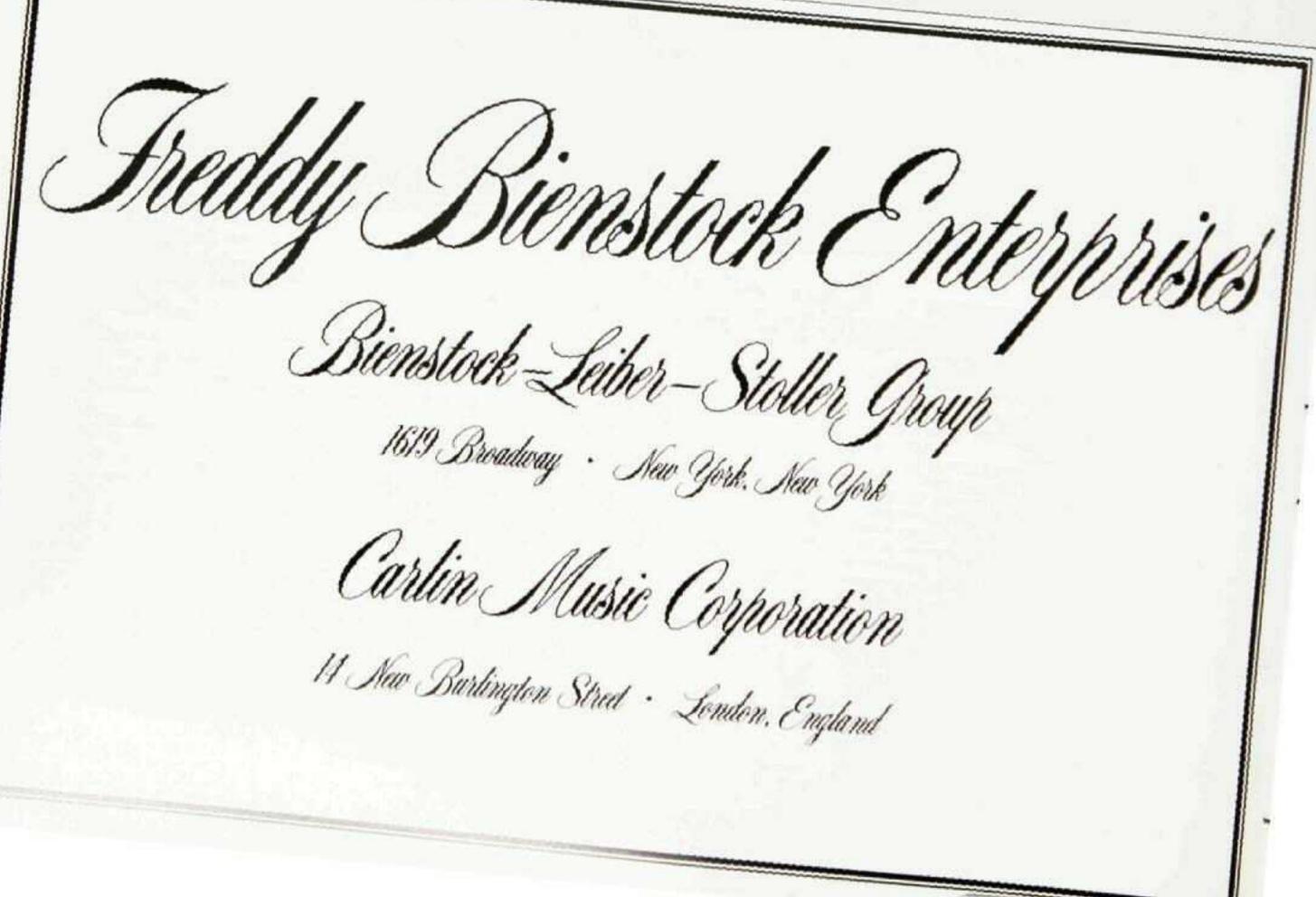
Steiger keeps abreast of dealer needs through a staff of four representatives on the road and four telephone surveyors. Returns, he says.

amount to about 512% annually. "If a rackiobber returns more than 10%, we stop selling to him.

Big 3 monitors the record charts to help decide what to publish, but Steiger explains that the company also deals in standards which keep on selling for years. "We pay attention to the track record of an artist-and we like to see what kind of album action.

(Continued on page P-34)





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# EAST MEETS WEST IN COUNTRY CROSSOVER

tew years ago it would have been easy to examine the state of country music publishing. A tew calls to a few key publishers in Nashville could gauge the winds of change and measure the seeds of success.

Now, it's not so simple. Why? Because New York, Bakersfield and Los Angeles have entered a picture that has suddenly become very lucrative. From coast to coast, with Nashville lovingly landlocked in between, country music publishing has become a very big business.

Nashville publishers who have fought the good fight and have won it in getting acceptability and credibility for their songs on an international basis are now facing increased competition for those country dollars. Overwhelmed by the soaring success of their songs on country, easy listening, soul and pop charts, they are underwhelmed by the recent

Gerry Wood is Billboard's Nashville Bureau Chief.

#### By GERRY WOOD

discovery of the country music lode by writers and publishers in New York. California and other pockets of creativity.

BMI's most performed country song of 1978 was written by a couple of New York hillbillies. Cynthia Weil and Barry Mann. ASCAP has doled out country awards to such cleffers as New York's Hall David and L.A.'s Paul Francis Webster. Last February, when the Nashville Songwriters Assn. International honored 15 songs, several were non Nashville.

SESAC has sensed the changes and now has Jim Black working pop while Brad McCuen handles country.

While Nashville publishers pat themselves on the back for landing songs on the non-country charts, non-Nashville publishers laud themselves for tossing their tunes onto the non-pop, country charts.

What does it all mean? "It means we've arrived," claims Charlie Monk, Nashville/Southern region director of April/ Blackwood Music. "We're getting songs cut from New York and Los Angeles and Europe as easily as we're getting songs cut by our Nashville writers."

Monk points to Neil Diamond and Barbra Streisand making the country charts with "You Don't Bring Me Flowers" as "the straw that broke the camel's back. After that, anything goes."

The overlapping areas between country and pop have vanished, believes Monk. "With the ascent of Dolly Parton in the jet set stream, the bridge is there now."

Where will it lead? "It'd be hard for Streisand to sing 'Six Days On The Road' or for Porter Wagoner to sing 'Mood Indigo,' but I wouldn't be surprised because of the way everything's changing."

The aforementioned Webster, Sammy Fain, Burt Bacharach and Sammy Cahn are four of many West Coast writers to gain the country charts in recent years. In Bakersfield,

(Continued on page P-32)

## RELIGIOUS PUBLISHING DISCOVERING NEW HORIZONS

By SALLY HINKLE

Religious writers and publishers have begun to look at their music form as more than a ministry or printed music-type form. They have locked into the commercial feasibilities and its avenues for exploitation and derived new categories such as Jesus rock and contemporary christian that now join the ranks of the traditional, southern gospel and black gospel forms.

More artists, who are not necessarily gospel music artists, are recording religious music more than ever before, and the lyrical contents are changing to be more relative to our lives and our problems in this current day of age

"I think it all comes with the times," notes Hal Spencer of Manna Music in Burbank, Calif. "It's not an uncommon thing for our political and business leaders to stand up for the christian faith, and as a result, people are not as reluc-

Sally Hinkle is a Billboard reporter in Nashville.

tant to record religious music as they once were. Plus the writing has changed. The more contemporary songs of today are saying the same thing that the country and rock art-

J. Aaron Brown of Canaanland Music in Nashville, an extension of the Word family in Waco. Tex., sees the gospel publishing business as just now having its birth "because it is just now beginning to reach the masses."

"I see the publishing area aligning itself with the rest of the industry in that it will continue to merge with the other forms of music, just as country has," notes Brown. "And with this intermingling, it will be hard to classify as just gosnel music."

At this point, notes Brown, religious publishing has be come a bit more "viable" from the writer's standpoint.

"It's beginning to look like the secular business," says Brown. "With the commercial aspects and financial rewards, writers are starting to feel that they need a publisher, and the publishers are now able to spend money on writers, such as in the area of demos. Previously, publishers hadn't felt that they could take the risk of spending money, because they didn't think they could recoup it.

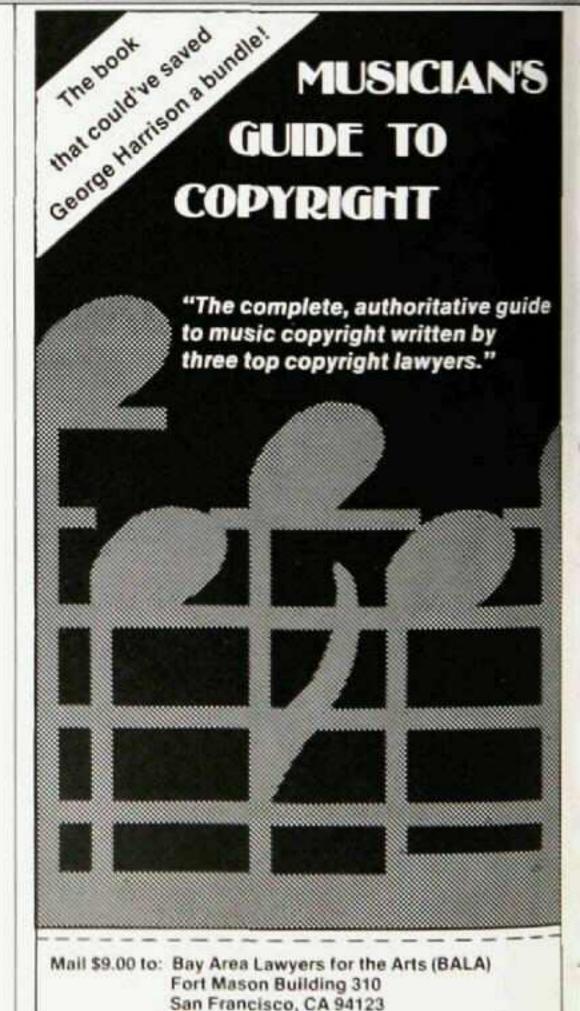
"Now publishers are locking in with their writers, the writers are loving the attention, and it has made them more productive. Consequently, publishers are able to get more cuts, more income and more demos."

With the contemporary forms of religious music picking (Continued on page P-38)

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The following are the top 100 popsingles publishers in alphabetical order for the period from the end of February, 1978, to the end of February, 1979, as compiled from Billboard's Hot 100. The song titles are those which charted during that period for each respective publisher, and are also in alphabetical order

#### PUBLISHER Song Title (Artist, Label)

ABC DUNHILL BMI Deacon Blues (Steely Con. ABC)

Jose (Steely Dan, ABC) Livingston Saturday Night (Jimmy Butlet, ABCs)

Peg (Steely One, ARC)

You Brought The Woman Out Of Me (Hot, Sig free) You Need A Woman Tonight (Captain & Tennille, A&M)

ALMO, ASCAP

Always & Forever (Heatwave, Cprc) Blue Collar Man (Stys. A&M) Come Sail Away (Styr. A&M) The Groove Line (Heatwave, Epic) Holdin Dr. (LTD, ASM) Love Me Again (Rita Coolinge, EpiC) Sing For The Day (Styr, A&M) Sultaris Of Sering (Dine Straits, Warner Bros.)

ANDORRA, ASCAP

Crazy On You (Heart, Mushroom) Heartless (Heart, Musteopm) Maria Let Him Play (Doucette, Mushroom)

APRIL ASCAP

Big Shot (Billy Joel, Columbia) Just The Way You Are (Billy Joel, Columbia) My Life (Billy Joil Columbia)

You Can't Dance (England Dan & John Ford Coley, Big Treet

ARC. BMI

Back in The U.S.A. (Linda Rosstadt, Asylum) The Gambler (Kenny Rogers, United Artists)

Contact (Edward Stair, 20th Contary): It's femally You (Tarrier) Spariter (land: A&M) Ese Half Emission (Wiley, Capitol) Let The Sung Last Forever (Dan Hat, 20th Century) London Town (Wings, Capitol)

On The Shell (Donn) & Marie Osmond, Pobsor) Sometimes When We Truch (Can Hill 20th Century) Storytook Children (Bette Midler, Atlantic) With A Little Luck (Wings, Capitol)

AUSTRALIAN TUMBLEWEED, BMI Hispoy Annexersary (Little-River Bund, Harcest)

BEECHWOOD, BMI Bicycle Race/Fut Bottom Ciris (Queen, Elektra) Here Comes. The Night (Nock Gilder, Chrysain) Hot Craid to The City (Nick Gilder, Chrysalis)

BURLINGTON, ASCAP 1 Can't Sland The Rain (Eruption, Anota)

CANOPY, ASCAP

MacArthur Pack (Donna Summer, Casablanca)

CARMEX, BMI Change Of Heart (Eric Carmen, Arista)

CHAPPELL ASCAP

Before My Heart Finds Out (Gene Cotton, Anois) 5.7.0.5 (City Boy, Bang) Lovely Day (Bill Witness, Colorabia) Moment By Moment (Yvonrie Etiman, RSO) On The Strip (Paul Nichols, PSD) Dur Love (Natalie Cole, Capitol) Run For Home (Lindistanne, Atco) Stay Awhile (Continental Ministures, Landon) Sweet Life (Paul Davis, Bang) You Needed Mr. (Anne Murray, Capitol) You're A Part Of Me (Gene Cotton, Anola)

CHERIO, BMI Stay (Jackson Browns, Asylum)

Hers The Greatest Buncer (Sister Sieder, Atlantic) I Want Your Love (Chic, Atlantic) Le Frenk (Chic. Atlantic)

CHINNICHAP, BMI

Kos You All Over (Exite Warner Curb) Stumblin in (Suzie Quatro & Chris Norman, RSO) You Thrill Me (Earle, Warner) Curbs

COLGEMS, ASCAP

Bud Breaks (Cat Stevens, A&M) Beast Ot Burden (Robins Stones, Robins Stones) Emp Away The Stone (Aeroproits Columbia) Miss You (Rolling Stories, Rolling Stories) Shattered (Rolling Stones, Rolling Stones) Tumbling Dice (Linda Ronstadt, Asylum) Unite Now (Belliny Aryon, First Artists)

COLORADO, ASCAP King Tot (Steve Martin, Warner Bros.)

COMMODORES, ASCAP

Flying High (Commodores, Matown) Time Times A Lady (Commodores, Motown) Too Hat Ta Trot (Controdores, Motown)

CONDUCTIVE BMI Boogle Dogle Oogle (Taste Of Honey, Capitol)

DAWNBREAKER, BMI Never Have To Say Goodbye (England Dan & John Ford

Coley, But Trees You're The Love (Seals & Crofts, Warner Bros.)

DECIBEL, BMI

Dance With Me (Peter Brown, Dence) You Should Do it (Peter Brown, Drive)

DIAMONDBACK, BMI

Count On Me (Jefferson Starship, Grunt) Runkway ( Jetterson Starship, Grunt)

DUCHESS, BMI

Almost Summer (Celebration, MCA) Disco Rutus (Stargard, MCA) What's Your Name (Lynyrd Skyrnyrd, MCA) Which Way is Up (Stargard, MCA) You Got That Right (Lynyrd Saynyrd, MCA)

ENSIGN, BMI

owery

TOUD of Music Publishing Companies

Closer I Get To You (Roberta Flace, Atlantic) Ready To Take A Chance Again (Burry Marslow, Arista) You're The One That I Want, Clohn Travolta, Olivia New ton John, 850)

EVANSONGS, ASCAP

Double Vision (Foreigner, Atlantic) Hot Blooded (Foreigner, Atlantic) Long, Long Way From Home (Foreigner, Atlantic)

JOHN FARRAR, BMI

A Little Moré Love (Quiva Newton John, MCA) Hoperessly Devoted To You (Olivia Newton John, MCA)

FINCHLEY, ASCAP

Every 1 s & Winner (Hot Grocolate, Intinity)

GATES, BMI Feels So Good (Chuck Mangrone, A&M)

GEAR, ASCAP

Hollywood Nights (Bob Seger, Capitol) Shill The Same (Bob Seger, Capitol) We've Gut Tunight (Bob Seger, Capitol)

GOLD HORIZON, BMI

The Chase (Giorgia Morade), Casanianca) Theme From Close Encounters Of The Third Kind (Meco. Millennistri) (John Williams, Ansta)

GRAJONCA, BMI

Saby Hold On (Eddie Money, Columbia) Maybe I m A Fool (Eddie Money, Columbia) Two Tickets To Paradise (Eddie Money, Columbia)

GREEN LIGHT, ASCAP

YMCA (Village People Casatianca)

HOMEWOOD HOUSE, BMI Too Much Too Little Too Late Clohniny Mathis & Denlete Williams Golumbia)

HUDMAR, ASCAP Got To Be Real (Cheryl Lynn, Columbia) Hold The Line (Tota, Columbia) 11 Supply The Lase (Total Columbia)

HUDSON BAY, BMI

Baker Street (Gerry Rafferty, United Artists) Do You Believe in Magic (Shaun Cassidy, Warner (Curb)) Home And Dry (Gerry Ratterty, United Artists) Right Down The Line (Gerry Rafferty, United Artists) Silver Dreams (Babys, Chrysalis) Under The Boardwalk (Billy Joe Royal, Private Stock)

IMPULSIVE, ASCAP

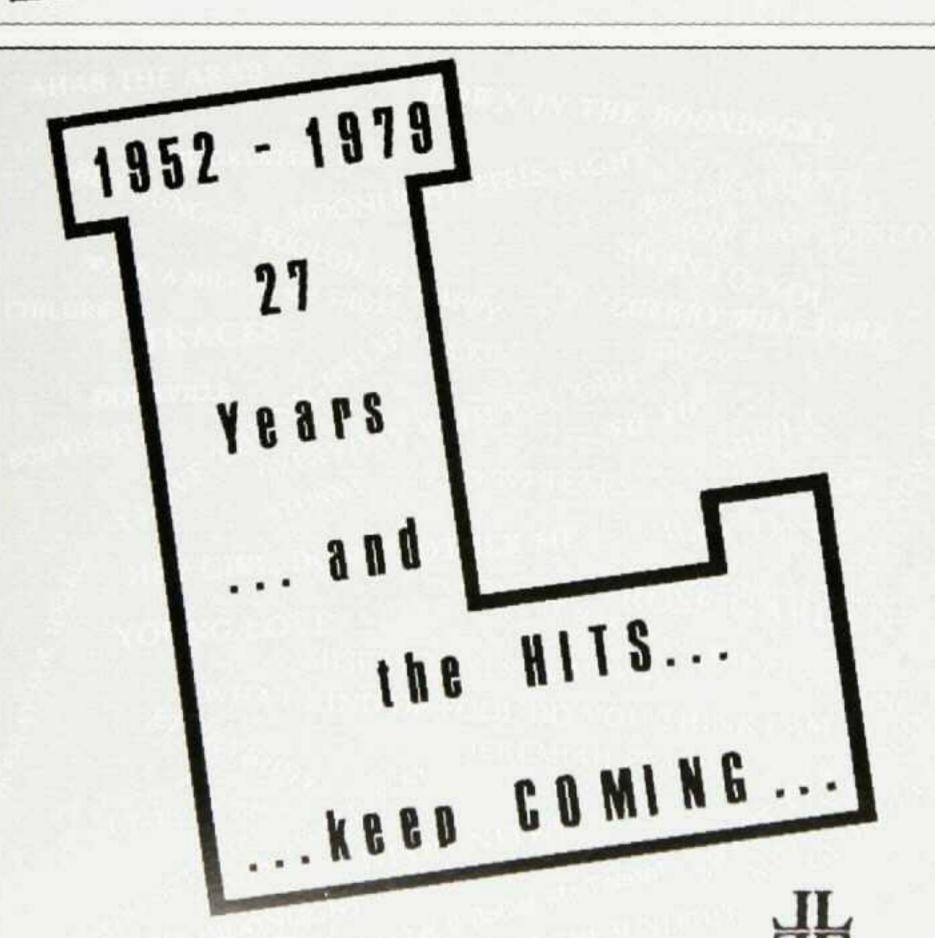
Just The Way You Are (Bills Joel Columbia)

IRONSIDE, ASCAP

You Needed Me (Anne Murray, Capitol)

(Continued on page P-26)

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# HAT PUBLISHERS

# COUNTRY

The following are the top 100 country singles publishers in alphabetical order for the period from the end of February, 1978, to the end of February, 1979, as compiled from Bill-board's Hot Country Singles chart.

ABC-DUNHILL BMI ACUFF-ROSE, BMI AHAB, BMI ALGEE, BMI JOE ALKEN, BMI AMERICAN COWBOY, BMI APRIL ASCAP ARC, BMI ATV. BMI AUNT POLLY'S, BMI BEECHWOOD, BMI JOHNNY BIENSTOCK, BMI BELINDA, BMI IRVING BERLIN, ASCAP BILO, ASCAP BLACKWOOD, BMI BOXER, BMI BRIAR PATCH, BMI BRIM, SESAC BUCKSNORT, BMI CAMAD, BMI CEDARWOOD, BMI CHAPPELL, ASCAP CHERRY LANE, ASCAP

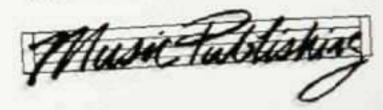
CHESS, ASCAP COAL MINERS, BMI COMBINE, BMI CON BRIO, BMI COWBOY, BMI CRAZY CAJUN, BMI CROSS KEYS, ASCAP DAWNBREAKER, BMI DEBDAVE, BMI DOUBLEDAY, BMI EAST/MEMPHIS, BMI LEO FIEST, ASCAP FIRST GENERATION, BMI FORREST HILLS, BMI FREBAR, BMI GALLEON, ASCAP AL GALLICO, BMI GEE WHIZ, BMI GOLDEN WEST MELODIES, BMI BOBBY GOLDSBORO, ASCAP GYRUS, ASCAP HALL-CLEMENT, BMI HALLNOTE, BMI HI-LO, BMI HOUSE OF BRYANT, BMI HOUSE OF GOLD, BMI HUNGRY MOUNTAIN, BMI IRVING, BMI JACK AND BILL, ASCAP JAY & CEE, BMI WAYLON JENNINGS, BMI (Continued on page P-26)

# SOUL

The following are the top 100 soul singles publishers in alphabetical order for the period from the end of February 1978, to the end of February 1979, as compiled from Billboard's Hot Soul Singles chart.

AFRO, BMI ALMO, ASCAP ANDRASK, BMI ALVERT, BMI BAR KAYS, BMI BENCHMARK, ASCAP BERTRAM, ASCAP BETTER DAYS, BMI BIG BORD, BMI BLACKBYRD, BMI BLACKWOOD, BMI BOHANNON PHASE II, ASCAP BOVINA, ASCAP BROUHAHA, ASCAP BUSHKA, ASCAP CANOPY, ASCAP CHAPPELL ASCAP CHIC, BMI CIRCLE R. ASCAP CLITA, BMI COMBINE, BMI COMMODORES, ASCAP CONDUCTIVE, BMI CONTENT, BMI

COTILLION, BMI DA ANN, ASCAP DECIBEL, BMI DELIGHTFUL, BMI DESERT MOON, BMI DESERT RAIN, ASCAP DJM, ASCAP EAST/MEMPHIS, BMI JIM EDD, BMI ELECTROCORD, ASCAP ENSIGN, BMI EQUINOX, BMI EVERY KNIGHT, BMI FAR OUT, ASCAP FINCHLEY, ASCAP FOUR KNIGHTS, BMI FOX FANFARE, BMI GLOBAL ASCAP GREEN LIGHT, ASCAP GROOVESVILLE, BMI HARRICK, BMI HIGH SEAS, BMI HOMEWOOD HOUSE, BMI IRVING, BMI ISLAND, BMI JOBETE, ASCAP (Continued on page P-26)



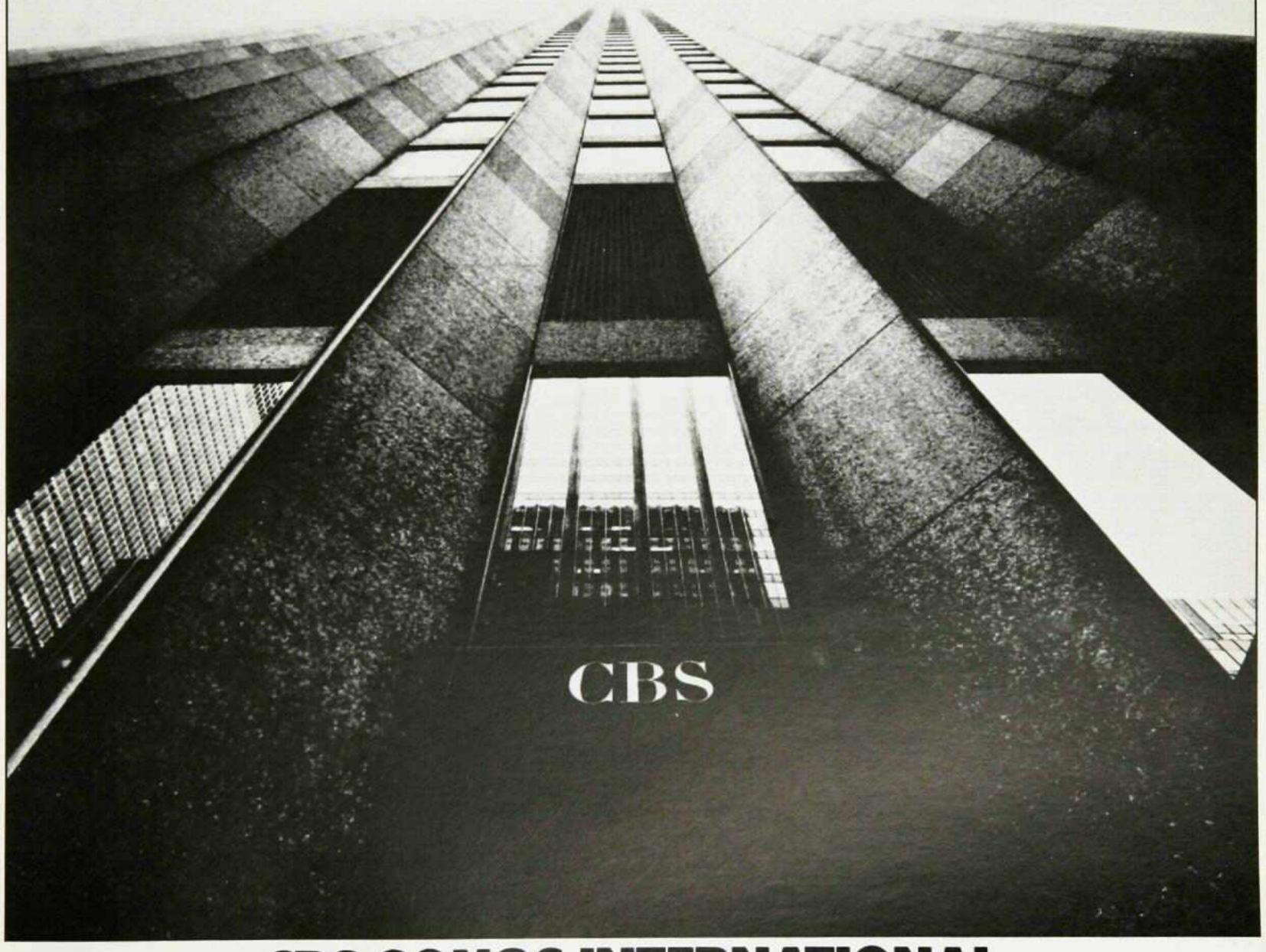


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Peter Asher, above, and Michael Lloyd.

Pete Bellotte

Heaven Knows (Donna Summer & Brooklyn Dreams, Casa blanca) I Love You (Donna Summer, Casablanca) Last Dance (Donna Summer, Casablanca) MacArthur Park (Donna Summer, Casablanca) Rumour Has It (Donna Summer, Casablanca)

The following is a computer analysis of

producers identified with product on Bill-

board's "Hot 100" chart February 1978

The Way You Do The Things You Do (Rita Coolidge, A&M):

Back In The U.S.A. (Linda Ronstadt, Elektra / Asylum)

It's So Easy (Linda Ronstadt, Elektra / Asylum)

Just One Look (Linda Ronstadt, Elektra Asylum)

Ooh Baby, Baby (Linda Ronstadt, Elektra Asylum)

Tumbling Dice (Linda Ronstadt, Elektra/Asylum)

Poor Poor Pitiful Me (Linda Ronstadt, Elektra / Asylum)

to February 1979.

You (Rita Coolidge, A&M)

Love Me Again (Rita Coolidge, A&M).

Take A Chance On Mr (Abba, Atlantic)

The Name Of The Game (Abba, Atlantic)

David Anderle

Peter Asher

Benny Andersson

Roy Thomas Baker

Anytime (Journey, Columbia)

Lights (Journey, Columbia)

Night Fever (Bee Gees, R50)

Stayin' Alive (Bee Gees, RSO)

Tragedy (Bee Gees, RSO)

Too Much Heaven (Bee Gees, RSO)

Just What I Needed (Cars. Elektra)

My Best Friend's Girl (Cars, Elektra)

Wheel In The Sky (Journey, Columbia)

How Deep Is Your Love (Bee Gees, RSO)

Barry Blue

Always & Forever (Heatways, Epic) The Groove Line (Heatwave, Epic)

Bruce Botnick

Baby Hold (In (Eddie Money, Columbia) You Really Got A Hold On Me (Eddie Money, Columbia)

John Boylan

Happy Anniversary (Little River Band, Harvest) Lady (Little River Band, Harvest) Reministing (Little River Band, Harvest)

Jackson Browne

Running On Empty (Jackson Browne, Asylum) Stay Clackson Browne, Asytum) Werewolves Of London (Warnen Zevon, Elektra)

Lindsey Buckingham

Hot Summer Nights (Walter Egan, Columbia) Magnet & Steel (Walter Egin, Columbia) Sentimental Lady (Bob Welch, Capitol)

Steve Buckingham

I Love The Night Life (Alicia Bridges, Polydor)

Buddy Buie

Champagne Jam (Atlanta Rhythm Section, Polydor) Em Nut Gorna Let It Bother Me Tonight (Atlanta Rhythm) Section, Polydor)

Imaginary Lover (Atlanta Rhythm Section, Polydor) Mind Bender (Stillwater, Capricorn)

Larry Butler

Dan't It Make My Brown Eyes Blow (Crystal Gayle: United.) Artists) Lose Or Something Like II (Kenny Rogers, United Artists).

Seest Music Man (Konny Rogers, United Artists) The Gorbbler (Kenny Rogers: United Artists):





Flying High (Commodores, Motown) Three Times A Lady (Commodores: Matown) Too Hot Ta Trot (Commodores, Motown)

John Carter

Ebony Eyes (Bob Welch, Capitol) Hot Love, Cold World (Bob Welch, Capitol) Precious Love (Bob Welch, Capitol)

Harry Wayne Casey

Boogle Shoes (K.C. & the Sunshine Band, TK) Do You Feel Alright (K.C. & the Sunshine Band, TK) It's The Same (K.C. & the Sunshine Band, TK. Who Do You Love (K.C. & the Sunshine Band, TK)

Mike Chapman

Hot Child In The City (Nick Gilder, Chrysalis) Kiss You All Oser (Exile, Warner/Curb) Stumblin' In (Suzie Quatro, Chris Norman, RSO) You Thrill Me (Exile, Warner/Curb)

Tony Clarke

Driftwood (Moody Blum, London) Forever Autumn (Justin Haywood, Columbia) Steppin' In A Slide Zone (Moody Blues, London)

George Clinton

Flashlight (Parliament, Casabianca) One Nation Under A Groove (Funkadetic, Whitfield)

Commodores

see James Carmichael

Larry Cox

see Jefferson Starship Ron Dante

Copacabana (Barry Manilow, Arista) Even Now (Barry Manriow, Arista) Can't Smile Without You (Barry Mamilton, Arista) Ready To Take A Chance Again (Barry Manilow, Ansta) Somewhere In The Night (Barry Manilow, Arista)

Paul Davis

Dancing Shoes (Nigel Disen, Bang). Darlin' (Paul Davis, Bang) I Go Crazy (Paul Davis, Bang) Sweet Life (Faul Davis, Bang)

Sean DeLaney

My Angel Baby (Toby Beau, RCA). Radioactive (Gene Simmons, Casablanca)

Tom Dowd

Do Ya Think I'm Sevy (Rod Stewart, Warner Bros.) Goodbye, I Love You (Firefall, Atlantic) Hot Legs (Rod Stewart, Warner Bros.) I Was Only Joking (Rod Stewart, Warner Bros.) Strange Way (Firefall, Atlantic) You're in My Heart (Rod Stewart, Warner Bros )

Fran Farian I Can't Stand The Rain (Eruption, Ariola) Mary's Boy Child (Boney M. Sire) Rivers Of Babylon (Boney M. Sire)

John Farrar

A Little More Love (Clivia Newton John, MCA) Simplessly Devoted To You (Clima Newton John, RSO) You're The One That I Want (Olivia Newton John John Trav. olta, RSO)

Richard Finch

see Harry Wayne Casey

Mike Flicker

Crazy On You (Heart, Mushroom) Dog & Butterfly (Heart, Portrait) Heartless (Heart, Mushroom) Straight On (Heart, Portrail) Long Hot Summer Nights (Wendy Waldman, Warner Bros.)

David Foster

How You Gonna See Me Now (Alice Cooper, Warner Bros.). I Don't Want To Lose You (Half & Oates, RCA) It's A Laugh (Hall & Oates, RCA)

Harvey Fuqua

Dance Disco Heat (Sylvester, Fantasy) You Make Me Feel Mighty Real (Sylvester, Fantasy)

Albhy Galuten

Ain't Nothin' Gonna Keep Me From You (Ten De Sario, Casa) blanca)

An Everlasting Love (Andy Gibb. R50) Emotion (Samantha Seng, Private Stock) Grease (Frankie Valli, RSO) How Deep Is Your Love (Bee Gees, RSO) Love Is Thicker Than Water (Andy Gibb, RSO) Night Fever (Bee Gees, RSO) Our Love, Don't Throw It All Away (Andy Gibb, RSO)

Shadow Dancing (Andy Gibb. RSO) Staym' Alive (Bee Gees, RSO) Too Much Heaven (Bee Gees, RSD) Tragedy (Bee Gees, RSO)

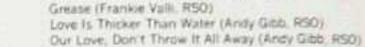
David Gates

Goodbye Giri (David Gates, Elektra) Took The Last Train (David Gates, Elektra)

**Bob Gaudio** 

Desires (Neil Diamond, Columbia). You Don't Bring Me Flowers (Neil Diamond & Barbra Streesand, Columbia)

> Karl Richardson, Albhy Galuten and Barry Gibb, at left. At right, Roy Thomas Baker.



Barry Gibb

Phil Ramone, left,

and Tom Dowd, right.

blanca)

An Everlasting Love (Andy Gibb. RSO)

Emotion (Samantha Sang, Private Stock)

Far left, producers Ron Dante and Barry Manilow flank

Phyllis Hyman. Left, Freddie Perren.

Snadow Dancing (Andy Gibb, RSO) Steve Gibson Almost Like Being In Love (Michael Johnson, EMI America) Before My Heart Finds Out (Gene Cotton, Angu) Bluer Than Blue (Michael Johnson, EMI America) Like A Sunday in Salem (Gene Cotton, Ariola)

Ain't Nothin' Gonna Keep Me From You (Teri De Sario, Casa-

You're A Part Of Me (Gene Cotton, Anola Glimmer Twins (Mick Jagger, Keith Richards)

Beast Of Burden (Rolling Stones, Rolling Stones) Mrss You (Rolling Stones, Rolling Stones) Shattered (Rolling Stones, Rolling Stones)

Jeff Glixman

Dust in The Wind (Kansas, Kirshner) Point Of Know Return (Kansas, Kirshner) Portrait (Kansas, Kirshner)

Jack J. Gold

Too Much. Too Little: Too Late (Johnny Mathis, Deniece Williams, Columbia) You're All I Need To Get By (Johnny Mathis, Deniene Wil-

liams, Columbia) Ron Haffkine

All The Time in The World (Dr. Hook, Capitol) Sharing The Night Together (Dr. Hook, Capitol)

Jimmy lovine

Because The Night (Patti Smith, Arista)

(Continued on page P-44)







I'm On My Way (Captain & Tennille, A&M) You Need A Woman Tonight (Captain & Tennille, A&M) You Never Done It Like That (Captain & Tennille, A&M).

Gus Dudgeon

Fool If You Think it's Over (Clark Rea. Magnet). Run For Home (Lindestame, Altro): What Ever Happened To Denny Saedes (Chris Rea, United Artests)

Bernard Edwards

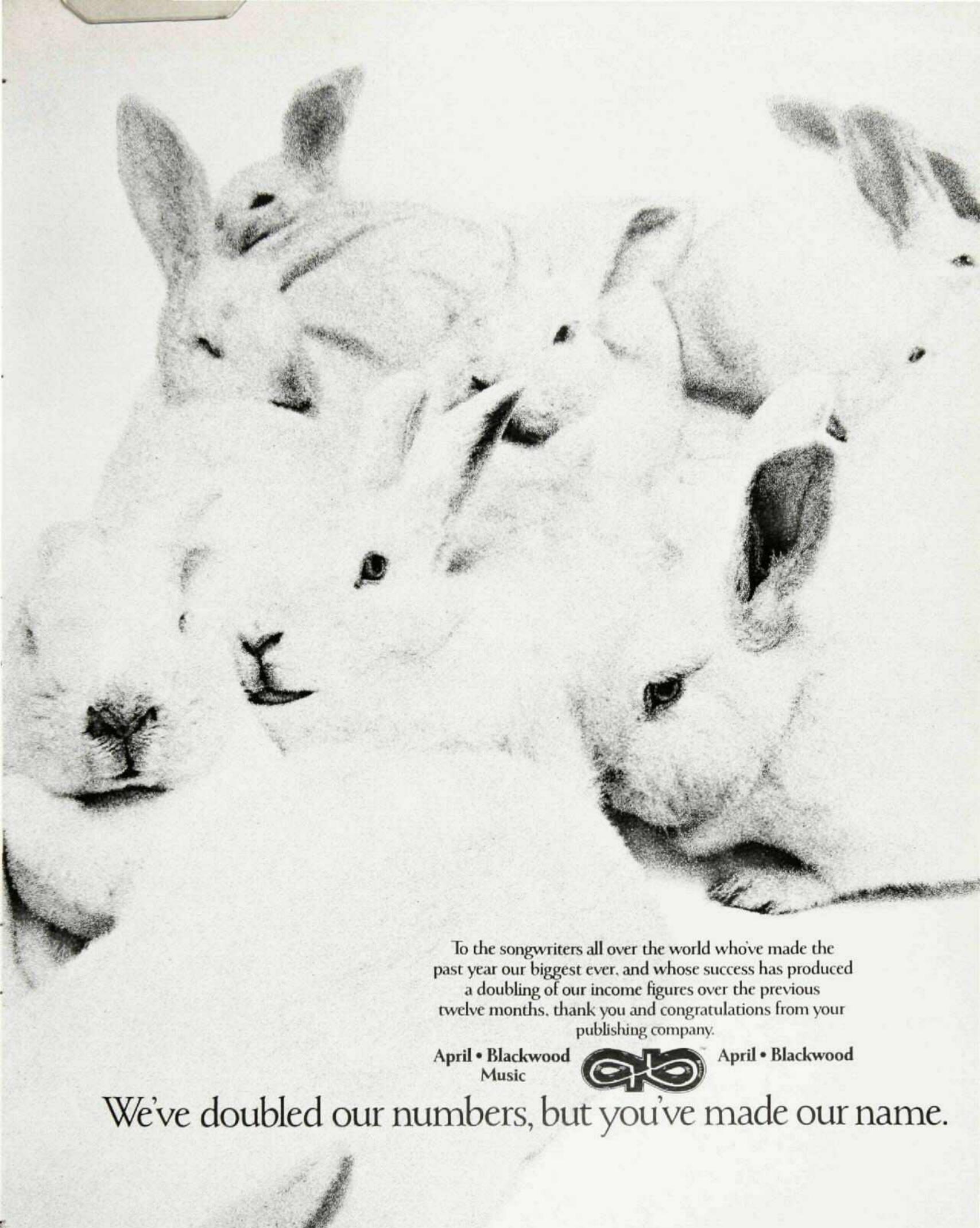
Everybody Dance (Sonny Cros. & Kensy Dorbans, Atlantic) He's The Greatest Donoer (Sexter Sindge, Atlantic)

Dance, Dance Dance (Yowsah, Yowsah, Yowsah) (Chic, At-

Want Your Low (Chic. Attantes Lit Fresh (Chic. Atlantic)

Moroder.

Gary Klein, above, and Giorgio



The CBS Music Publishing Companies: April Music Inc., Blackwood Music Inc., 1350 Ave. of the Americas 31 Music Square West 1930 Century Park West New York, NY 10019 Nashville, TN 37203 Century City, CA, 90067 (212) 975-4886 (615) 329-2374 (213) 556-4790

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NO. 8 POP PUBLISHER



# PULL OUT AND PUT UP!



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# TO TURN TO?

T.M.



Mighty Three Music (WEST)

WINDSONG . TRAVELIN' AT THE SPEED OF THOUGHT .

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NO. 1 R&B/SOUL PUBLISHER-1978

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ISLAND, BMI

Arms Of Mary (Head East, A&M) Every Binds People (Hobert Palmer, Wand) Gimme Some Lovin (Kongas, Polydor) Maybe I'm A Fool (Eddin Money, Columbia) New York Groove Ace Frefriey, Casablancas Sitting In Limito (Don Brown, First Americans) You (McCrary s. Portrail)

So Hard Every, Willoud You (Acrosses, A&A)

What Goes Up (Alan Parsons Project; Ansta)

Somewhere in The Night (Barry Mandow Aristo)

DICK JAMES, BMI

I Carv't Smile Without You (Barry Manifolic Arryta) What's Your Name: What's Your Number (Andrea Frue. Connection: Buddah)

JET, BMI

It's Over (Electric Light Orchestra, Jet). Mr. Blue Sky (Electric Light Orchestra, 191) Swedt Talking Woman (Electric Light Dichestra, Jets.) Turn To Stone (Electric Light Orchestra, Jet)

JOBETE, ASCAP

As (Stever Wonder, Motown) Back In My Arms Again (Genya Ravan, 20th Century) Dance Disco Heat (Sylvester, Fantasy) Flying High (Commodores, Motown). Free Me From My Freedom (Bonnie Pointer, Molnam) It's The Same (K.C. & the Sunctions Band, TR.) Love Is All You Need (High (nergy, Gordy). Mary Jane (Rick James, Gordy) Ooh Baby Baby (Linda Ronstadt, Elektra) Pops, We Love You (Ross, Wonder Gave, Robinson, Mo-The Way You Do The Things You Do (Rits Coolidge: A&M) There's Never Be (5witch Gordy)

Three Times A Lady (Commodores, Motown). Too Hot Ta Trot (Commodores, Motown) You (Rita Coolidge, A&M)

You Can't Turn Me Off in The Middle Of Turning Me On-(High Inergy, Gordy) You Got To Walk And Don't Look Back (Peter Tosh Roll:

You Really Got A Hold On Mr (Eddie Money, Columbia) You're All I Need To Get By Deheny Mathis & Deniece Williams, Columbia)

JOELSONGS, BMI Movin Out (Billy Joel Columbia)

Only The Good Die Young (Billy Joel, Columbia) She's Always A Woman (Billy Joel, Columbia) JODRELL

Ego (Elfon John MCA)

How You Gottnu See Me Now (Africe Cooper, Warner Part Time Love (Elfon John, MCA)

KAMIKAZI, BMI Copacabana (Barry Manilow, Arista)

Even Now (Barry Manilow: Arista) Ready To Take A Chance Again (Barry Manilow, Arista)

KIPALULU, ASCAP

Goodbye Girl (David Gates, Elektra) Took The Last Train (Dixed Gates, Elektra)

DON KIRSHNER, BMI

Dust in The Wind (Kansas, Kirshner) Lonely Wind (Kansas, Kirshner) Point Qf Know Return (Kansas, Kirshner) Portrait (Kansas: Kirshner)

LIDO, BMI

My Best Friend's Gel (Carl. Elektra). Just What I Wreded (Cars, Elektra) LOWERY GROUP, BMI

I Love The Night Life (Alicia Bridges: Polydar)

LOW-SAL BMI

Champagne Jam (Atlanta Phythm Section, Polydor) 1 m Not Gonna Let It Bother Me Tonight | Atlanta Rhythm Section, Polydors

Imagenary Lover (Atlanta Rhythm Section, Polydor) Mind Bender (Stillwater, Capricorn) Stormy (Santana, Columbia If's So Easy (Linda Ronstadt, Asylum) I we Had Enough (Wings, Capitol) London Town (Wings, Capital) Not Fade Away (Tanya Tucker, MCA). Peggie Sue (Beach Boys, Warner Bros ) Well Alright (Santana Columbia)

MACLEN, BMI Come Together (Aerosmits, Columbia)

Get Back (Billy Prestori, A&M) Got To Get You into My Life (Earth: Wind & Fire, Colum-On Danin' (Robin Gob, RSD)

Sgt. Peppers-A cittle Help From My Friends (Beutles. Capitoli

MALBIZ, BMI

Flashight (Pamament, Casablanca) One Nation Under & Groove (Funkadelic, Whithelds)

EDWARD B. MARKS, BMI

Lost In Your Love Lionn Paul Young Scotti Bros. i. Love Is fit The Air ( John Paul Young, Scotti Bros.) Paradise By The Dashboard Lights (Meat Loat, Convolued) Two Gut Q1 there Air 1 flad Meat Loat Clevetand in

You Took The Words Right Out Of My Moure (Mingrishat) Epc?

MIGHTY THREE BMI Brandy (O'Joys, Philadelphia critery f.).

Close The Date (Teddy Pendergrans, Philadelphia, in If You Wanna Dry & Tayona Biotegrit Communic. Attacts v. Laffy Lyne blood Roads - Figure

tune the thirty and byte. Nie har he'll very busy took in 100 1000

MUSIC FOR UNICEF BM

Da You Prima kim Seas Mr. J. Stewart. Warner House for Mig to Heart of the Ger. 1950.

NARWHAL BMI

Promises they Coption RSCs.

NEVERLAND, BMI Parative 8, Textile/Incanti arrestMort.cof. Descuest.

Lead Out Dr. Three Aler't Bad (Mout Stall, Cleveland In-

You Took Fee West, Hight Gur St Me Mouth (Meat Lost) Luci

NICK O VAL. ASCAP

Den't Cast You Nother (Ashford & Simpson Warner Em Every Woman (Chaka Khan, Warner Brin.)

Shift like That (Quincy Jenis ASM)

ON TIME BMI

Broger Ooger Object Taste Of Honey, Copinst

PABLO CRUISE, BMI

Don't Wanna Live Without It (Pablo Choise: ASM) Love Wet Find A Way (Pable Crupe; A&M) Never Had A Love (Public Grusse, ASM)

PAINLESS, ASCAP

Thursder Island Lily Respuson, Infinitys

PERREN VIBES, ASCAP

A Little Lower (The Roes, A&M) I Will Survive (Gloria Gaynor Polydor) Shake: Your Groove Thing (Peaches & Herb: Polydor):

PLIGEM, BMI

If y A Heartaine (Bonne Tyer, RCA).

PURE, ASCAP.

Don't Lonk Back (Boston, Epcy

QUEEN, BMI

Bicycle Nace: Fat Bottom Girls (Queen, Elektra) It's Late (Queen, Elektra) We Are The Champions (Queen Electra)

RAM ROD, BMI

Because the Night (Path Smith Anita)

RAYDIOLA, ASCAP Jack & Jill (Raydio: Ansta)

Flushight (Parkament Casabianca)

Heaven Knows (Donn's Summer & Brooklyn Dreams, Ma.

Rumour Has It (Donna Summer, Casablanca) Take Me Hame (Cher. Casabiarda)

Do Ya Think I'm Sery (Rod Stewart: Warner Bros ) Hot Legs (Rod Stewart, Warner Bros.) I Was Only Joking (Rod Stewart, Warner Brus.) You're in My Heart (Rod Stewart, Warner Brow)

RUBICON, BMI

How Much I Feel (Ambronia: Warner Bros )

SCREEN GEMS EMI

Everybody Loves A Rain Song (B. J. Thomas, MCA) Here You Come Again (Dully Parton, RCA) Lady (Little River Band, Capitol) ON Honey (Delegation Shady Brook) On Broadway (George Benson, Warner Bros.) Reminiscing (Little Hour Band, Capital) Surrender (Cheap Trick, Epc)

Will You Still Love Me Tomorrow (Clave Mason, Columbia) NEIL SEDAKA, BMI

You Rever Done It Like That (Captain & Termile: A&M)

SHERLYN, BMI

Boogle Shoes IK C & the Sunshine Band, TK) Dance Across The Floor Limmy Bo' Horne, Sunstaine

Dance With Me (Pater Brown, Drive) Set Off (Fory, Dash)

What You Won't Do For Love (Bubby Caldwell, Clouds) Who Do You Love IA C & the Sunshine Band This You Should Do It (Feter Brown Drive)

SIX STINGS, BMI

Discs Interno (Trammps, Atlantic) Love Is Like Oxygen (Sweet, Capitol) Only You (Loleatta Holloway & Buriny Sigler: Gold Mine)

SILVER FIDDLE, BMI

Lotta Love (Nicolette Larson, Warner Bros.)

SNUG

What A Foot Believes (Dooble Brothers, Warner Bros.) You Belong To Me (Carly Sonon Electra)

SONGFIRE BMI

September (Earth Wind & Fire Arc)

BRUCE SPRINGSTEEN, ASCAP Badfands (Bruce Springsteen, Columbia) Fire (Pointer Sisters, Planet)

Prove If All Night (Brace Springsteen, Columbia) STEAMED CLAM, BMI Shake It (Ian Matthews, Mushroom).

STIGWOOD, BMI An Everlasting Love (And), Subh. PSO)

Baby Come Back (Player, RSO) Emotion (Samantha Sang, Private Stock) Grease (Frankie Vall. RSO) Hopelessly Devisted To You (Disca Newton John 1950) How Deep E. Your Love (flor Gres. RSD) H I Cart I Have You (Yvonce Elucian RSD) Ery Down Salty (Exc Clapton, RSO): Love Is Thirtier Than Water sAndy Gibb, RSOI

Mire Stran & Woman's Enarch Cigitors Nuclif Faver (Ber Gress Rhd)) Our Love. Don't Throw It An Away (Andy Gints 450): Prisoner Of Your Low (Player, #50) Shadow Donning (Aostr Gabb, RSD) Silver Linning (Physics MSE):

Stayers Allier (five Ease, 165D) Francis (Bee Greek PEG) Warm Endershare Lattic Prestycati-Wooderfor Longity of the Chapters FOID: You Stepped belon My Life (Mellin Monre, Epic) Year to The time Heat I Want Dobn Translate Library News

STEPHEN STILLS BMI

Note Julius 1850s

Facedball | Liver Post Charles Attacks | Description of the Control of the Co

THE PRESENT AND ADDRESS.

STYGIAN SONGS, ASCAP

Blue Collar Man (Styr. A&M) Come San Away (Styr. A&M) Fooling Yourself (Styr. A&M): Sing For The Day (Styx, A6M)

SWALLOW TURN, ASCAP

SUMMERSET SONGS, ASCAP Double Voyan (Foreigner, Aduntic) styl Blooded (Foreigner, Atlantica,

Printing On Empty (Judester Growner Asylum) THREESOME, ASCAP

100 Don't fliving McTiowers (Net Durnond Barbra Stresand Columbia:

UNART, BMI

It's Over Electric Light Orchestra. Jets. Loringston Saturday Feight Limmy Butlet, ABC1 Mr. Blue Sky (Electric Light Orchestra, Jet) Sweet Talking Woman (Electric Light Orchestra, Jeta) Turn To Stane (Electric Eight Orchesha, July)

UNICHAPPELL BMI

An Evertaching Love (Andy Subt. RSD) Don't Cry Out Louis (Metrica Manchester, Arista) Bruitbreaker (Dolly Parton RCA) Hopelessly Devoted To You rolling Newton John, RSO: I Blom t Want To Governey Travolta: Mitemium) If I Can't Have You I Yvorone Elliman, RSOI to For The Night (Det Band, United Artists) Love is Thicker Than Water (Andy Gibb. RSU): More Than A Woman (Tavares, Capitor) Music Box Dancer (Frank Mills, Polydor) Native New Yorker (Ddyssey, RGA) Night Fever (Berr (Jens, RSO) Our Love Don't Throw It All Away (And) Glob. RSQ). Our Night (Shaum Cassidy, Warner Bras.) Shadow Dancing (Andy Gibb RSD) Stayer Assertise Gees, RSO: Warm Ride (Rare Earth Prodigs)

You Keep Me Duttony (SamaMha Sang, Private Stock) UNITED ARTISTS, ASCAP

Ready Or Not Dielen Reddy Copitol)

Washend Lover (Odystey HCA):

Aimost Like Being In Love (Michael Johnson, EMI Amer.

Den Lit Make My Brown Eyes Blue (Crystal Gayle: United Like A Sunday In Salem (Gene Cotton: Anora)

ROSS VANNELLI, ASCAP

VELVET APPLE, BMI Boby I'm Burnin' (Dolly Parton, RCA) Two Doors Down (Dolly Parton, RCA)

WARNER BROS, ASCAP

Blue Morning, Blue Day (Foreigner, Atlantic) California Nights (Sweet, Capitol) Double Vision (Foreigner, Atlantic) Four Strong Winds (Neil Young, Warner Bros.) Goodbyr Girl (David Gates, Elektra) Hot Blooded (Foreigner, Ariantic) I Will 5hill Love You (Stonebott, Parachute) Knock On Wood (Ams Stewart, Anota). Lift's Gitt Crazy Tonight (Rupert Holmes, Physic Stock) Long, Long Way From Home (Foreigner: Atlantic) Love Is Like Oxygen (Sweet, Capitol) Sentimental Lady (Bob Welch, Capitol) Touch & Gone (Gary Wright, Warner Bros.)

WARNER TAMERLANE, BMI

Curious Mind Listniny Rivers, Soul City: Every Which Way But Lnoon (Eddie Rabbitt, Elektra) Love Don't Live Heré Anymore (Rose Rayce, Whitheld): Love Mr. Right (Denise LaSale: ABC) Ooh Buy (Rose Royce, Whitheld) Only One Love in My Life (Romne Milsap, RCA) Pose Pose Pitrfui Me (Linda Ronstoff, Asylum) So Long (Firefall Atlantic) Storybook Children (Bette Micher, Atlantic) Superman (John Williams Anata)

WEB IV. BMI

Airc's Gonna Eat Out My Heart Anymore (Angel Caso b(anca) Go Crazy (Paul Daws Bang)

WOW & FLUTTER

Life's Reen Good (Joe Walsh Asylumi)

Sweet Life (Paul Dans, Barty)

WRITER'S NIGHT

The Gambler (Kenny Rogers, United Artists)



# SOUL HOT PUBLISHERS

Communed from page P-20.

JUMPSHOOT, BMI KLONDIKE BMI KUUMBA, ASCAP LINDSAY ANNE, BMI LUCKY THREE, BMI MALBIZ, BMI MARSAINT, BMI MAYFIELD, BMI MAY TWELFTH, BMI MCROUVOD, ASCAP MEDAD, BMI MIGHTY THREE, BMI MILLS & MILLS. BMI MYCENAE ASCAP NICK O VAL. ASCAP NINETEEN EIGHTY FOE, BMI ON TIME, BMI ORDENA, BMI PB ASCAP PECIE BMI PERREN VIBES, ASCAP PLAY ONE, BMI PRINCE BMI TEDDY RANDAZZO, BMI RAYDIOLA, ASCAP

RICK'S BMI ROSY ASCAP RUBBER BAND, BMI SAGGIFIRE, BMI SA-VETTE, BMI SCARAB BMI SCREEN GEMS EMI, BMI SCULLY, ASCAP SHERLYN, BMI SPECTRUM VII. ASCAP SPURTREE BMI STIGWOOD, BMI STONE DIAMOND, BMI SUMAC. BMI TEMPORARY-SECULAR, BMI TINCABELL, ASCAP TWO KNIGHT, BMI UNCANNY, BMI UNICHAPPELL, BMI VAL LE JOE, BMI WARNER TAMERLANE BMI WILLOW GIRL, BMI WIMOT BMI WOODSONGS BMI YELLOW BRICK ROAD, ASCAP (1995)

# COUNTRY HOT PUBLISHERS

Continued from page P ≥0.

MAPLEHILL BMI McCARTNEY, BMI MILENE, ASCAP MILLER, ASCAP MOTHER TONQUE, ASCAP MUSCLE SHOALS, BMI MUSIC CITY, ASCAP MUSIC WEST OF THE PECOS, BMI ONHISOWN, BMI OWEPAR BMI PAUKIE BMI PEER, BMI BEN PETERS, BMI PLIGEM, BMI PUBLICARE, ASCAP RESACA, BMI FRED ROSE, BMI SANGA\_BMI SAWGRASS BMI SCREEN GEMS EMI, BMI SHADE TREE, BMI SINGLETREE, BMI

SLEEPY HOLLOW, ASCAP SONG OF CASH, ASCAP SOUTHERN, ASCAP SPANKA, BMI STALLION, BMI RAY STEVENS, BMI STIGWOOD, BMI TERRACE ASCAP TREE BMI TUTERSONG, ASCAP TWITTY BIRD, BMI UNICHAPPELL BMI UNITED ARTISTS, ASCAP VECTOR BMI VELVET BMI VOGUE, BMI WARNER BROS., ASCAP WARNER TAMERLANE, BMI WILJEX, ASCAP WINDOW, BMI WRITER'S NIGHT, ASCAP ZOOBE, ASCAP



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# TOP SONGS

. Continued from page P-4.

#### BILLBOARD

1954: LITTLE THINGS MEAN A LOT Leo Fest (ASCAP) Edith Lindeman, Carl Stutz 1953: SONG FROM MOULIN ROUGE

Gower (BMI)

1952: BLUE TANGO Mills Music (ASCAP) Leroy Anderson, Mitchell Parish

1951: TOO YOUNG Ana Music (ASCAP) Sylvia Dee, Sid Lippman

1950 GOODNIGHT IRENE Ludlaw Music (BMI)

John A. Lomax, Huddie Ledbetter 1949: RIDERS IN THE SKY

E.H. Moms (ASCAP) Stan Jones 1948: TWELFTH STREET RAG

Jerry Vogel Music, Shapiro, Bernstein (ASCAP)

William Engock, Georges, Auric, Jacques Larue.

Euday L. Bowman 1947: NEAR YOU

Supreme Music (ASCAP) Francis Craig, Kermit Goell 1946: PRISONER OF LOVE

Sherwin Music, Mayfair Music (ASCAP) Clarence Gaskill, Leo Robin

#### OSCAR

1956: QUE SERA SERA (The Man Who Knew Too Much) Artists Music Corp. (ASCAP) Ray Evans Jay Livingston

1955: LOVE IS A MANY SPLENDORED THING (Love Is A Many Splendored 20th Century Music Corp. (ASCAP)

Sammy Fain Paul Francis Webster

1954: THREE COINS IN THE FOUNTAIN (Three Coins In The Fountain) Cahn Music Co / Robbins Music Corp. (ASCAP) Sammy Cahn/Jule Styne

1953: SECRET LOVE (Calamity Jane) Remick Music Corp. (ASCAP) Sammy Fain/Paul Francis Webster

1952: HIGH NOON (Do Not Forsake Me On My Darling) (High Noon). Leo Feist, Inc. (ASCAP)

Dimitri Tiomkin/Ned Washington 1951: IN THE COOL COOL OF THE EVENING (Here Comes The Groom)

Famous Music Corp. (ASCAP). Hoagy Carmichael Johnny Mercer

1950: MONA LISA (Capt. Carey, U.S.A.) Famous Music Corp. (ASCAP) Ray Evans/Jay Livingston

1949. BABY IT'S COLD OUTSIDE (Neptune's Daughter) Frank Music Corp. (ASCAP) Frank Loesser

1948 BUTTONS & BOWS (Paleface) Famous Music Corp. (ASCAP) Ray Evans / Jay Livingston 1947. ZIP A DEE DO DAH (Song Of The South) Walt Disney Music Co. (ASCAP)

Albe Wrubet/Ray Gilbert 1946. ON THE ATCHISON TOPEKA & THE SANTA FE (Harvey Girls). Leo Feist, Inc. (ASCAP) Johnny Mercer/Harry Warren

1945 IT MIGHT AS WELL BE SPRING (State Fair) Williamson Music Inc. (ASCAP) Richard Rodgers/Oscar Hammerstein

1944: SWINGING ON A STAR (Going My Way) Bourne Co. & Music Sales Corp. (ASCAP). Johnny Burke Jimmy Van Heusen

1943: YOU'LL NEVER KNOW (Hello Frisco, Hello) Bregman & Vocco & Conn. Inc. (ASCAP) Mack Gordon/Harry Warren

1942: WHITE CHRISTMAS (Holiday Inn) Irving Berlin Music Corp. (ASCAP)

Irving Berlin 1941. THE LAST TIME ( SAW PARIS (Lady Be Good) T.B. Harms Co. (ASCAP) Oscar Hammerstein/Jerome Kern

1940. WHEN YOU WISH UPON A STAR (Pinocchio). Bourne Co. (ASCAP)

Ned Washington: Leigh Harline 1939. OVER THE RAINBOW (Wizard Of Oz) Leo Ferst, Inc. (ASCAP) E.Y. Harburg, Harold Arlen

1938. THANKS FOR THE MEMORY (Big B'doast 1938) Paramount Music Corp. (ASCAP) Leo Robin/Ralph Rainger

1937: SWEET LEILANI (Waikiki Wedding) Royal Music Publisher (ASCAP) Harry Owens

1936: THE WAY YOU LOOK TONIGHT (Swingtime) T.B. Harms Co. (ASCAP) Jerome Kern Dorothy Fields

1935: LULLABY OF BROADWAY (Gold Diggers 1935) Witmark & Sons (ASCAP) Harry Warren Al Dubin

1934 THE CONTINENTAL (Gay Divorcee) Harms, Inc. (Magidson Music Co., Inc. (ASCAP) Con Conrad/Herb Magidson

#### GRAMMY

1962: WHAT KIND OF FOOL AM I TRO Music (ASCAP) Leslie Bricusse & Anthony Newley

1961 MOON RIVER Famous Music (ASCAP) Henry Mancini & Johnny Mercer 1960. THEME FROM EXODUS

Ernest Gold 1959 THE BATTLE OF NEW ORLEANS Warden Music (BMI) Jimmy Driftwood

Chappell Music (ASCAP)

1958. VOLARE (Nel Blue Dipinto Di Blu) Robbins Music (ASCAP) Domenico Modugno

# NURTURE WRITERS

Continued from page P-6

Mighty Three Music, a major publishing entity with particular strength in the soul area, is highly oriented toward the stable concept. According to Earl Shelton, vice president and general manager, more and more self-contained acts are looking for outside material. "Though still an important factor. I see it diminishing as these acts realize that they can't do it all. They are looking for new and great material from other sources."

At Mighty Three, 40 writers are signed in three basic categories: exclusive, non-exclusive and collaborative. The latter area is mainly geared for newer writing talents who are assigned with other writers for development purposes.

At Irving / Almo Music, president Chuck Kaye emphasizes a collaborative approach between his firm's writers and others. particularly writers with performer associations. "For acts, this enhances their credibility and song power. For instance we have had our writer Alee Willis write with Maurice White of Earth, Wind & Fire, and Will Jennings has written with Joe Sample for the Crusaders and a B.B. King album.

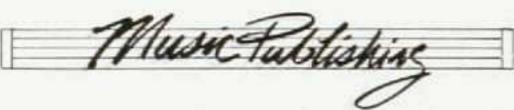
"This is part of the service we perform. It makes for a fresh viewpoint creatively."

Irving Almo has a writing staff of 12, half of which are talents who do not perform.

Infinity Music, the publishing wing of Infinity Records, is but six months old, but it's already moved to create a writer stable with a number of deals with writers and/or their publishing catalogs. Lou Ragusa, chief of the operation, states that the climate is now much better for obtaining recordings on the basis of servicing songs. The company recently moved to its own headquarters in New York, where, among other facilities, the firm will have writer and demo duplicating rooms.

Victor Benedetto, president of CAM Productions, the publishing/producer complex, holds that "the best songs come from the kid on the street who wants to go into the music industry and who has fresh ideas and an eagerness to succeed. Writers with a track record can't go on forever. It's is as valuable to coax new writers to publish their material with you as it is to lure the 'established' writer."

Marvin Cane, president and chief operating officer at Famous Music, says "we're constantly excited about something new, a song that will set tomorrow's trend, instead of imitat-(Continued on page P-34)





Billboord

# Mear#1

# Kirshner/CBS Music Publishing

Thanks to our writers, producers, staff and foreign affiliates who have helped launch this venture.

Gene Allan
Rich Alderman
Gina Blander
Louise Buck
Carol Cassano
Angelo Cataldo
George Chagaris
Cyd Cheiman
Lucy Coccia
Phil Cody
Marie Corti
Eartha Davis
Jeni-Lyn Deal
Felix Di Palma
Rubin Duarte

Phil Ehart
Jodie Ferreira
Larry Fogel
Toby Fuchs
Carol George
Wally Gold
Jay Goldstein
Howard Greenfield
Irwin Griggs
Bert Haber
Judy Harris
Rob Hegel
Dave Hope
Felicia Horbacz

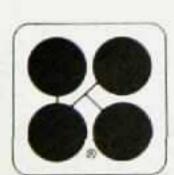
Eula Johnson
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Barry Tankel
Marsha Tannenbaum
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Chris Waters
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Mike Yodice
Bill Zampino
Josephine Zawadzki

# Foreign Affiliates

Australia—Warner Bros. Music Australia
Argentina—Melograf S.R.L.
Belgium—Kirshner Music Benelux S.P.R.L.
Brazil—Editora Latino Americana De Musica "Elam"
Central America—Mundo Musical S.A.
France—Warner Bros. Music France
Germany—Kirshner Entertainment Corp. Musikverlag
Italy—Kirshner Music Italiana S.R.L.
Japan—Shinko Music Publishing Co.
Mexico—Mundo Musical S.A.
South Africa—Laetrec Music Limited
Spain—April Music S.R.L.
Sweden—Don Kirshner Music AB
U.K.—Kirshner/Warner Bros. Music Ltd.
Venezuela—Mundo Musical



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# **EUROPEAN RIGHTS**

· Continued from page P-12

ers. This reduces the traditional publisher to being a collection agency working on a small percentage. So, more than ever to-day, a music publisher has also to be a producer."

For a country of its size, France is poorly served in terms of broadcasting outlets and this is why the existing radio stations are able to wield such a big stick when it comes to programming. It is also why the disco boom proved to be of such signal benefit to French record producers because the disco explosion made an alternative and highly effective promotional network available.

France has only one national network—the state broadcasting organization—and there are three major peripheral commercial stations which have regional coverage—Europe No. 1. Radio Luxembourg and Radio Monte Carlo.

Says Eddie Adamis, head of United Artists: "Of course there is no problem in getting a record played on all these stations once it has shown signs of becoming a major hit. But for the genearl run of releases, getting exposure can be difficult."

Or Hans Sikorski, veteran German publisher and a member of the board of directors of GEMA, the German performing and mechanical rights agency, believes that the most encouraging development on the music publishing scene there has been the creation of the International Federation of Popular Music Publishers.

"There is also a commendable move among European publishers to co-operate more closely and exchange information. The banding together for this purpose of groups like the United European Publishers (embracing independent companies in Germany, France, Italy, Benelux, the U.K. and Scandinavia) is a useful development. Good partnerships among European publishers make it easier to negotiate more realistic deals with the U.S.," says Sikorski.

However, he expresses concern about the fact that music publishing is being concentrated in the hands of fewer and fewer conglomerates. "Record companies are buying up all the successful publishing companies at an alarming rate," he says, "clearly believing that copyrights are more valuable than diamonds. The German Monopolies Commission will not intervene until the turnover of any group exceeds \$25 million so this means that the big corporations have enough leeway to buy up all the important catalogs."

Johanne Michel, head of the Frankfurt based Melodie der Welt publishing group, also believes firmly in greater co-operation among European publishers so that information relating to the various countries with which they do business can be pooled. He also believes that European publishers have a more important role as far as artists are concerned than do their American counterparts. "An artist in America does not

depend on his publisher to the extent that a European artist does. Also the copyright laws in Europe are more enlight-ened."

The credibility gap between American and European publishers is emphasized by Tony Tasinato, co-president of Italy's Franton Music and general manager of its affiliated Suono Edizioni Musicali, based in Venice-Mesrre.

"At the last MIDEM," says Tasinato, "we were offered something like 40 catalogs for sub-publishing in Italy, but only four or five of them were proposed on anything like a reasonable financial basis. One publishing company, with no material released on record in Italy, asked for \$10,000 a year. This is nonsense. We prefer to work with a carefully selected number of reliable publishers so that we can concentrate more on promotion and exploitation in the Italian marketplace."

Between them Franton and Suono represent more than 60 international catalogs covering a wide range of music, from rock to reggae and including modern jazz.

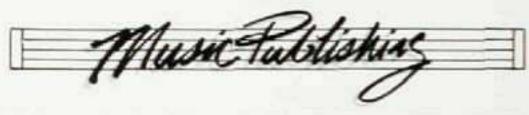
Says Tasinato, "A publisher today must be constantly in tune with new musical trends. Now that the impact of progressive rock has subsided in Italy, we have built up a huge repertoire of disco, reggae and new wave music, at the same time strengthening our basic catalogs, those which include masterpieces of rock and jazz music."

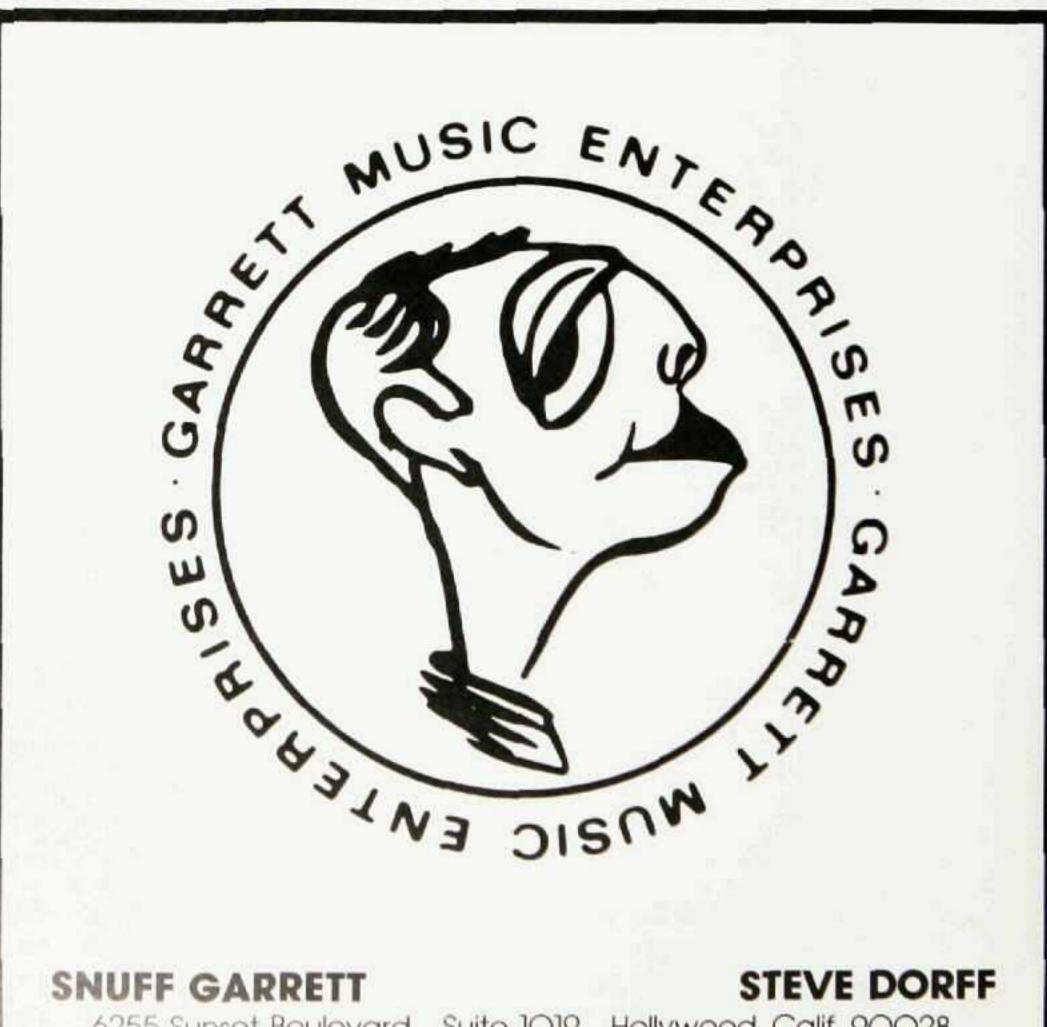
A major problem for Italian publishers, according to Tasinato, is collecting royalties from S.I.A.E., the Italian copyright society. "The organization is too bureaucratic, too slow," says Tasinato. "When we arrange a new deal with a foreign firm, we immediately register the compositions with S.I.A.E., but it often happens that royalties continue to be assigned to the previous sub-publisher even a year after the change of representation.

"Delays in the payment of royalties can be impossible. For example, the royalties on Rod Stewart's "Foot Loose And Fancy Free" album, released here in October 1977, should have been paid to us in August 1978 and in January 1979—but so far we have received nothing. Now we must file a petition and the proceedings will take a further six months. So we shall eventually get our royalties two years after the release of the LP. There are hundreds of similar cases and, inevitably, they create constant difficulties and misunderstandings between Italian publishers and the foreign companies they represent."

Another big problem for Italian publishers is promotion.

Says Tasinato: "Many international stars are unable or unwill
(Continued on page P-38)





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'GOOD ROLL' ■ Continued from page P. 8.

aids. We're also concerned about the continuing double taxation of royalties, subject of intergovernmental conferences for several years. This matter will probably be resolved during the course of 1979

We believe the business will thrive if the use and consumption of songs continues to increase. The troubled state of the world, of course, concerns us. We are not immune to recession or inflation. As far as a lot of us are concerned, publishers and writers are less insulated than others from the latter since a large share of income is derived from the fixed royalties paid on commercial recordings.

There are many uncertainties, but creative music publish ers have always thrived on challenge and innovation. One assurance we can give to the public—music and general, great songs will continue to be written and published for the whole world to enjoy

# JAPAN SUSTAINS

Continued from page P-12

ances were determined years ago and that revision should be made to bring them up to date

Against this backdrop are problems facing the music publications overseas. This trend was thrown into sharp relief at this year's MIDEM when Japan made guite a few deals with overseas manufacturers

Japan has achieved quite a high reputation for disco, rock and animation theme music. "We're getting high marks for what we do right across the board," says Alfa president Kunihiko Murai, "and this indicates the we're turning out some crack musicians here. Alta has taken the sales offensive overseas:

Pacific Music Publishing Co. general manager Ichiro Asatsuma notes: "We're winning more recognition for our music business. As far as the overseas market is concerned, we've got our toot in the door

The music publishers are considering ways to increase the number of songs they supervise and develop the market. As part of their ongoing plans, they have been tackling the production of masters and also contracting with quality compos-

There has been a spate of singer songwriters, and contracts. between them and the music publishers have had a marked effect on the earnings of the publishers. Billboard

# COUNTRY

Continued from page P-16

Blue Book Music, under the Buck Owens banner, continues to thrive-and Fuzzy Owen with his own Owen Publications and Merle Haggard's Shade Tree intends to quicken the Bakersfield pulse. "I plan to get more active with publishing." he

To give L.A. something to think about, Tree International, the giant Nashville firm headed by Jack Stapp and Buddy Killen, is planning to open an L.A. office. "We now have pop material to pitch in Los Angeles," advises Stapp. Tree/L.A. could be a formidable rival in the West Coast song market. Tree, through an agreement with EMI in London, now flashes its catalog in 104 markets.

The pioneer in international publishing out of Nashville is Wesley Rose, owner of Acutt Rose Publications, Inc.

"Our international royalties continue to grow each year." reports Rose. "The international arena is the next growth area for country music."

Many in the Nashville music business have been touchy on the crossover question, but the last few years have seen many emerge from the country closet.

"They called it 'crossover' for a long time," comments David Conrad, general professional manager of Pi-Gem and Chess Music But now it's 'Let's go in and cut a pop record.' "

The changing times will bring out the best in Nashville, believes Conrad. "The majority of publishers will try to become more well-rounded. If you can't change the rules, the best you can do is deal with them."

And the rules are changing. "We're even involved in disco music through Jesse Boyce and Moses Dillard," advises Frances Preston, vice president of BMI, Nashville, That creative dup recently chalked up seven award nominations in Billboard's 1979 Disco Forum.

The competition from within, and without, could thin the ranks of Nashville publishers. "The past three years have separated the men from the boys on Music Row," says Ed Shea, Southern director of ASCAP. "The day of the backpocket publisher is gone.

Gone, also, are the patterns of the past. Combine Music and Al Gallico Music continue to rack up a solid series of popicuts. as well as country. And, at the Welk Music Group, new vice president in charge of professional activities, Roger Sovine, is directing that firm's creative operations out of Nashville. It's the first time this has been done for a firm not headquartered

So Nashville goes Hollywood, and Hollywood goes Nashville and where this creative capsule will finally land, nobody seems to know. It might just lead to a creative encounter of the best kind.

A NEW IMAGE

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#### BRAZIL

Editora Musical RCA Ltda Rua Dona Veridiana, No. 203 Sao Paulo, Brazil Telephone—221-9155 Telex \*01122619 RCAE BR Omar Jundi

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Sunbury Dunbar Music Canada Limited 101 Duncan Mill Road Suite 305 Don Mills, Ontario, Canada M3b 1Z3 Telephone—(416) 449-4346 Telex \*06-966577 Jack Feeney

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#### Peter A. Ingwersen

GERMANY

Hallerstrasse 76

Telex #21-1389

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Hamburg 13, West Germany

Telephone (040)-2071/73

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## PRINT PROFIT

Continued from page P-14

there is." Normally, he says, a folio can be designed and printed within three weeks of the decision to issue it.

There's little enthusiasm at Big 3 so far for folio sales in conventional bookstores-a bright new market for some publishers. Says Steiger, "They don't display our books properly." But he says the company is exploring the possibility of marketing more of its American oriented folios in European markets.

The nerve center for Big 3's distribution is a new 86,000 square foot warehouse that boasts a computer access system and uniform marketing packaging.

Like most major publishers. Big 3 sells directly to retailers as well as to jobbers. Usually, direct sales are to large outlets while jobbers are given the responsibility of handling smaller

Ron Ravitz, president of Controlled Sheet Music Service and Music of the Month, Copiague, N.Y., is one of the several music jobbers distressed because publishers act as their own distributors. "I can't think of any other industry where the middle man is in competition with the manufacturers whose products he's selling.

Controlled Sheet Music distributes to such mass merchandisers as Woolco, while Music of the Month services full-line music stores.

To open up lines of better communications between distributor and publisher. Ravitz has helped form a new trade association, Music Jobbers of America. The group held its first meeting in Atlantic City on Feb. 9.

Attending the meeting were MJA members. Controlled Sheet Music Service, Charles DuMont & Son, Grossman Music, Mark Music Service, Midway Music, Music of the Month, and Publishers Sales. Publishers who sent representatives were Alfred Music, Mel Bay, Big 3, Bradley, Chappell-Presser, Cherry Lane, Columbia Pictures Publications, European-American, Carl Fischer, Lorenz, Music Sales, C.F. Peters, Silver-Burdett, Willis Zondervan, and Hal Leonard.

Ravitz believes that publishers should print jobber names and addresses in the catalogs and encourage retailers to buy from their local jobbers. He praises Cherry Lane for having already adopted this practice.

In spite of the publisher competition, Ravitz says that business is good. "Volume is definitely on the upswing-1978. sales were up 22% over 1977." He credits his companies" customized stocking approach for keeping sales up and returns down. "We keep records on what's selling and where. And we use common sense. We wouldn't stock the same selection of music in a Long Island Woolco as we would in a Woolco in Arkansas. We're extremely selective about seasonal placements too-like Christmas music."

Ravitz has no drums to beat for disco sheets and folios. "It's a big part of the record business, but you can't give it away in sheet music—because you can't get the disco sound on a piano."

Cover prices are another sore point with Ravitz: "We've had a lot of complaints. I've gone to stores and watched teenagers. pick up a book, look at the price, and just put it back on the rack.

Another distributor, Walter Kane & Sons, New York City. also takes issue with having to compete with publishers. "It's very tough," admits assistant sales manager L. Lipton, "but we just have to live with it." Kane was recently purchased by publisher distributor Carl Fischer, Inc.

Lipton is alarmed not only at the rise in folio prices but also that sheet music now sells for up to \$1.75 a song.

Most of Kane's business is with retail music stores. Bookstores are a bad market, says Lipton, because they want too. much discount and too many return privileges.

While Lipton agrees that there is often a "very close" correlation between record and folio sales, he stresses that a good mixed folio can have a shelf life of five or 10 years and that a personality folio can sell as long as the performer it was based on stays artistically active. There's less hope, he says, for collections tied to one hit song.

(Continued on page P-40)

### **NURTURE WRITERS**

Continued from page P-28

ing yesterday's. About 50% of the writers we sign have track records—the other 50% are newcomers with potential in a variety of directions. The bottom line is, the song has to be good-that's the foundation of any hit record.

With the formation of our own production company, Stone Diamond, we are looking for writer artist talent, but there's ment in signing talents who only write," maintains Carl Griffin, professional manager for Jobete Music in New York. "A writer who is not an artist is not confused in terms of his creative efforts, whether the song is for him or another artist. He can concentrate on writing for other performers. We need both types of songwriters."

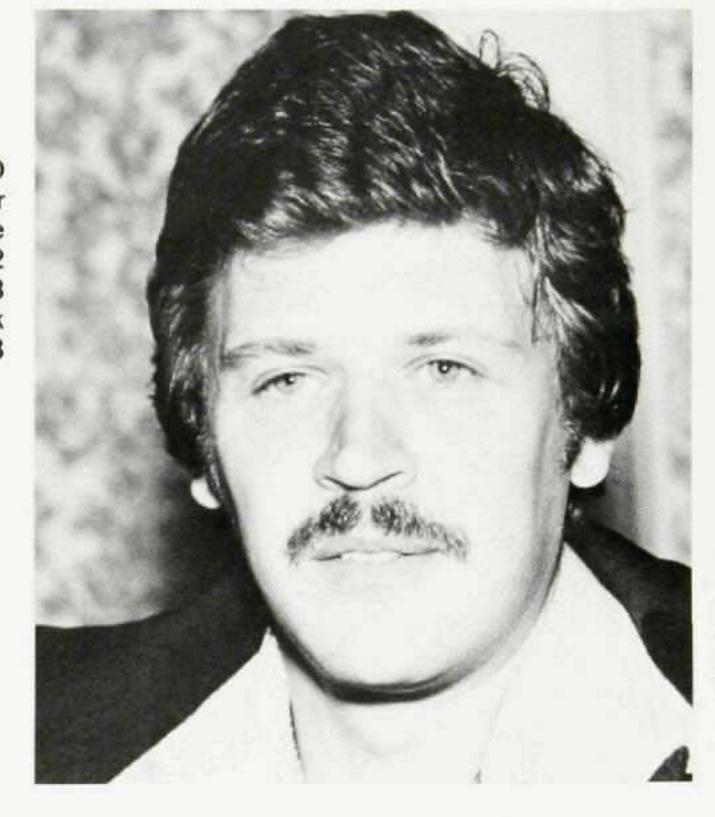


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## U.K. STANCE

Continued from page P-12

nomic climate, deals for material originating outside the U.K. are likely to get worse in the coming year."

As managing director of a major conglomerate. White doesn't like the kind of deals that are being offered either. He blames "one or two aggressive innovators" and the "increasing professionalism of writers' managers" for pushing up the deal making stakes. "But there are always one or two people who will make a deal, no matter what it costs," he says.

White also warns that a continuing escalation of writers' percentages and advances will reduce publishers' margins even further. 'That will leave less for us to spend on the promotion and professional activities which are such a vital part of a publisher's job.''

Heath feels that domestic deals for U.K. talent are "getting back to sanity." Last year, Heath Levy Music participated in several major talent hunts and signed a number of new writers as a result.

"The U.K. is, and always has been, a good source of talent," says Heath. "These days, developing and breaking new writers is becoming a little easier because there are more outlets and most record companies, even the majors, are becoming more accessible to publishers. Even some of the 'closedshop' companies like Virgin have now opened up their doors."

Most publishers seem to be waiting for the next Beatles to come along and all agree that exciting new talent could give the record market the stimulus it needs. But Heath says that only those publishers who get out from behind their desks will benefit from the abundance of U.K. talent: Writers have learned that they don't have to come to London to find success. You've got to put yourself about a bit."

White feels the same way. In his opinion, many "new" publishers have overlooked the importance of professional and promotional activities—giving the impression they are just collection agents or bankers.

All publishers agree that the continuing growth of piracy and home taping is the greatest threat to the livelihood of songwriters and copyright owners. In order to combat the danger, the MPA and the Mechanical Right Society are presently working closely with the British Phonographic Industry. The MRS will be making a considerable contribution to anti-piracy funds this year.

At least one new U.S. publishing company has recently shown its faith in the U.K. market. Lou Ragusa, chief of Infinity Music—publishing arm of Ron Alexenburg's MCA-backed Infinity Records—has announced that the company is to base its international publishing operation in London, under former April Music and State Music chief, Brian Oliver.

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## THE SONG

• Continued from page P-3

Today's publisher, if he's worth his salt, must be more attuned to the shape and form of the final product. That alone brings into play more complex relationships, in some instances leading to production by music publishers. There is also the re-emergence of the stable approach to publishing, requiring more financial investment in the development of new writing forces.

Yet, complex as the life of a music publisher can be, much of a company's competitive stance rests in the hands of those who have ears and that uncanny knack of determining what can move radio and then the consumer to the emotional judgment of, "Hey, that's a great record."

More likely than not, it's the song, born of an emotional process itself, that plays the principle part in the successful culmination of what a music publishing company's ears and expertise tell it.

## **EUROPEAN RIGHTS**

Continued from page P-30

ing to visit Italy for tours or television appearances, so we have to rely on imported videotapes to be circulated to national or local television stations—and this requires the full cooperation of the record companies. But only a few of them are well organized as far as promotion is concerned.

"Relations sometimes get strained when we try to break new foreign artists and we discover that the Italian record licensee is not even prepared to release their records here. It is also hard to get exact information on record sales from the record companies—yet this is vitally important for promotional work. A few record companies are professionally structured, but in most cases we have to apply to the foreign licensors in order to obtain information about record sales in Italy."

## **RELIGIOUS**

• Continued from page P-16

up steam, might the more traditional sounds be lost in the growth? Spencer believes not.

"The traditional publishers are still going to be around, because, as might be the case in pop music, a good rock song goes up fast and comes down fast, whereas a good and solid standard lasts for years."

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Continued from page P-3

have already been launched to secure compliance after mounting frustration over repeated violations overcame a deep-seated reluctance to engage in litigation with organized religion.

Interestingly enough, and indicative of a potential path publishers may eventually follow elsewhere, are attempts to explore licensing schemes for print duplication with Roman Catholic churches. While some publishers view such an approach as holding wider implications, sober observers see the industry a long way from blanket licenses in print.

If publishers appear sometimes to tread more easily than the law allows on technical violators it is often because they are wary of diminishing one area of benefit by enforcing another. Such is apparently the case where format radio syndicators are concerned.

Publishers feel no ambiguity in their right under the law to require mechanical fees from syndicators who duplicate recordings on tape for distribution to radio station subscribers. But they are equally cognizant of performance and promotional attributes that stem from syndication.

It is not surprising therefore that so far an industry pattern has failed to surface despite many talks between syndicators and the Harry Fox Agency, and that the issue does not yet seem to have been given front-burner priority.

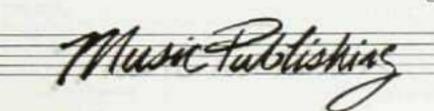
The modern battle for copyright revision started about 20 years ago and it took until October 1976 for it to be signed into law, not to become fully effective until Jan. 1, 1978. It's no wonder then that implementation falters here and there as statutes are applied to practical situations where economic interests conflict.

The new law finally brought the U.S. publishing industry into parity with most of the rest of the world by extending copyright life to 50 years after the death of the creator.

In addition to other improvements, noted earlier, it also placed public broadcasting within the orbit of performance royalty responsibility, and returned the right of publishers and writers to be paid for music performance in public locations disseminated via multiple radio-speaker installations.

And it has also placed the industry in a better posture to cope with opportunities and problems presented by developing technologies of music transmission and usage.

Billboard



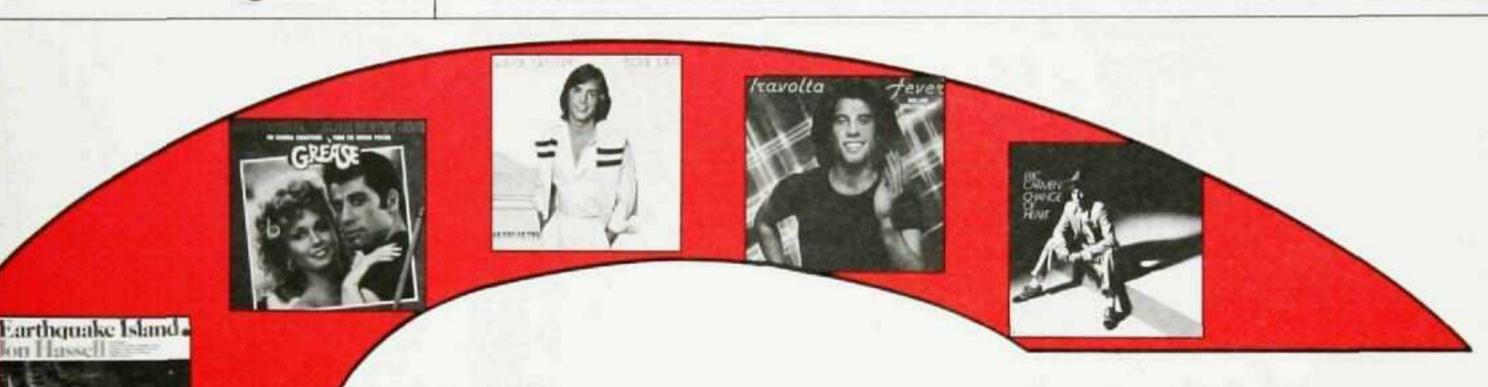
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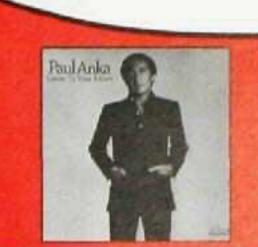
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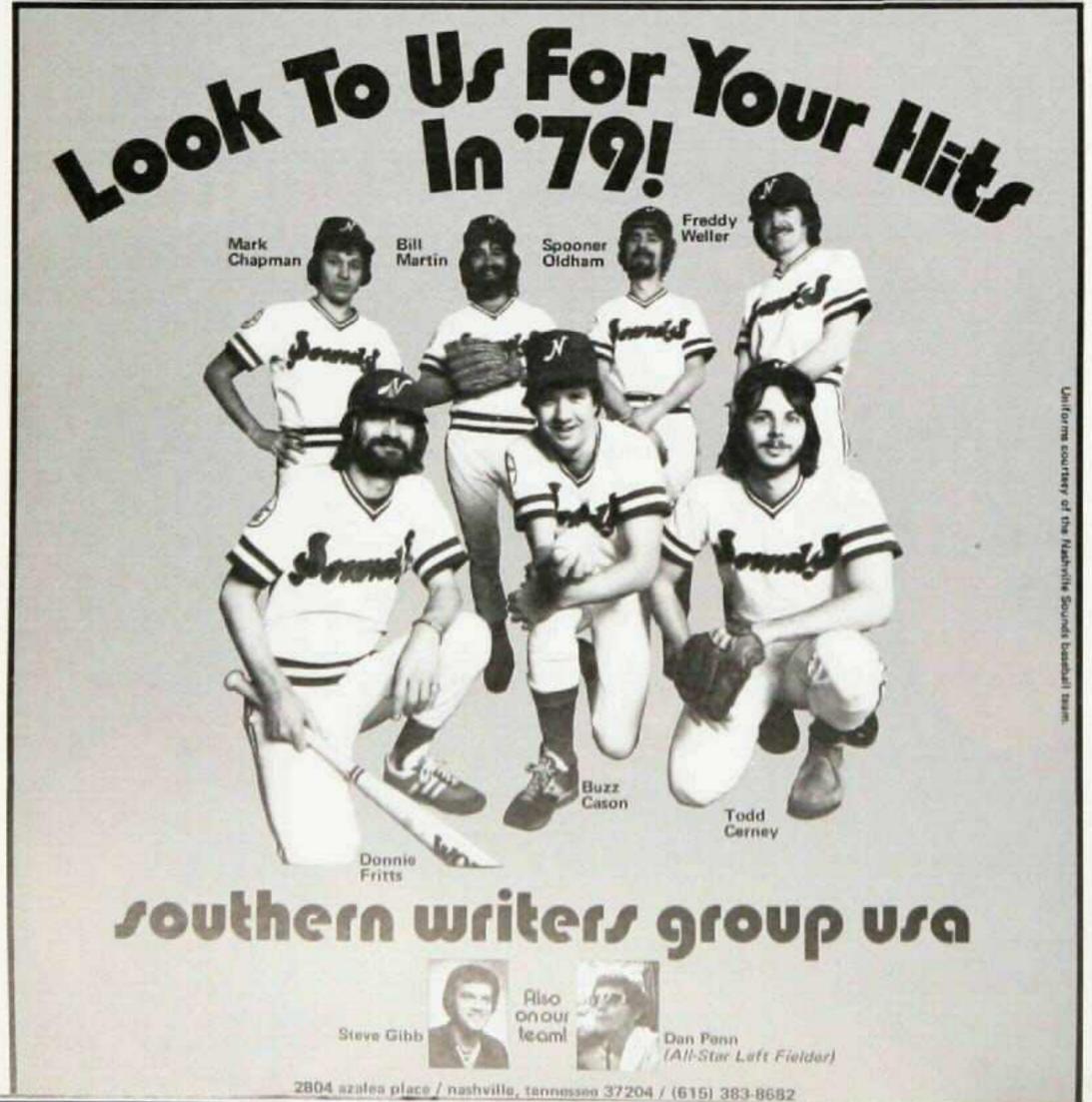
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## PRINT PROFI

Continued from page P-34

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Lipton says his company keeps in touch with outlets through weekly phone calls and monthly or twice monthly bulletin madings.

Columbia Pictures Publications, Hialeah, Fla., has been in the print music business for seven years. According to vice president Frank J. Hackinson, Columbia has had a 35% increase in gross each year over the past three years.

Starting with "Tapestry" as its first major seller, Columbia now counts among its high-rider "Ice Castles," "You Light Up My Life," "I Just Fall in Love Again," "The Gambler," and "YMCA." Its personality folios include ones for Village People, Linda Ronstadt, Olivia Newton-John, Steely Dan, Dolly Parton, Queen, Boston, and Jimmy Buffet.

"We're 100% print music oriented," says Columbia's advertising director, Robb Murchison. "We do everything inhouse." The "house" in this case is a 50,000 square foot plant in Hialeah.

According to Hackinson, personality and mixed folios dominate Columbia's sales, followed by popular sheet music and educational and school arrangements, in that order

Instead of discouraging artists from overseeing their folios, Columbia tries to carry over to the book the same theme and enthusiasm that went into the album cover. Often the same designer who did the album is hired to do the folio layout and graphics. Even with "a lot of color," Murchison says Columbia can usually produce a folio in two weeks.

Hackinson says his company is already solidly in the bookstores, such as the B. Dalton chain, but he says he aspires to create the kind of book that would combine music and literature aesthetically. He says music books still look like music books and thus seem slightly out of place in conventional bookstore displays. Ideally, he says, a folio would also contain copy about the history behind the songs as well as artist bio material.

Hackinson cites "The Willie Nelson Songbook" and "The Dolly Parton Scrapbook" as products which approach his music literature ideal.

"It's encouraging," says Hackinson, that schools are opening up to pop music. We have 35,000 schools on our mailing list." The pop music bombshell for Columbia last year was "You Light Up My Life" & "Star Wars plus 24 Solid Gold Songs" which sold nearly a million copies in its 11 different instrument arragements.

To keep in touch with its dealers, Columbia has up to 10 WATS lines "constantly going" to check sales volumes and patterns. It mails 12,000-15,000 promotional pieces each week and advertises in major trade and instrument publica-

Disco has been among Columbia's blessings: "We were ahead of our time." Murchison says, "and our disco bookslike 'Last Dance + 12'-are selling well."

"We take nothing for granted, and we don't listen to the voice of tradition," so says Joseph Carlton, who at the time of this interview was director of Almo Publishing, Los Angeles. The irreverence toward the old ways seems to be paying off, for at a mere two and a half years of age, this A&M Records affiliate has become one of the three largest music publishers in the country.

Carlton is particularly excited over the market for instructional books, such as the popular "World's Greatest Updated Realistic Rock Drum Method" by Carmine Appice, drummer for Rod Stewart's band. "Our guitar instruction line is very big," Carlton says, "the guitar is going to be the instrument of the future."

Almo publishes personality folios for Styx, Kiss (the "Kiss Alive" folio has already sold over 130,000 copies); Earth, Wind and Fire; and Donna Summer. "We've disregarded the stigma on disco," Carlton says.

Mixed albums that are selling steadily for Almo include "200 Super Song Hits. "World's Best Loved Easy Listening Music," and "World's Best Loved Sacred Music." Each month, the company publishes an average of 10 books and 20 sheets.

Almo was a pioneer in developing the conventional bookstore market and currently places part of its list with B. Dalton and Walden. The firm suffers only about a 10% return rate from all its outlets.

Carlton explains that Almo is sensitive to dealers' space problems and that it doesn't "drown the dealer with catalog products." He compares the jobbers' complaints against publishers who distribute to record store owners who once objected to the creation of record clubs. "They thought the clubs would under sell them and that they would lose a lot of business. What actually happened was that the clubs got people so interested in records they would go directly to the store and buy them instead of taking time to order them through the clubs. Our distribution creates an interest in our product that jobbers can benefit from."

Even though Almo has A&M Records copyrights to draw on, Carlton estimates that 75% to 80% of its printed music comes

from outside licensing. There is little discounting in the printed music field, Carlton maintains. "It's still a pretty clean business. Unlike the record field, where the list price is seldom adhered to, sheet music is

generally sold at the cover price." Last year was Cherry Lane's best, with sales up 15% over 1977 "And," says president Murray Frank, "we're expecting

1979 to be about 50% above 1978. Cherry Lane has a line of printed music that represents some of the highest-and lowest-cover prices in the industry. On the bigh sign are two hardback behemoths: "The New

Cherry Lane has steady bestsellers with the John Denver series of folios as well as with "The Natalie Cole Songbook," "The Statler Brothers Songbook," and the "Jimi Hendrix Anthology." The company has just issued "J.D.," a matching folio for Denver's newest album.

Frank says the record charts help in determining what sheet music will be published but have relatively little to do with folios. "For the books, we look at the quality of music. The charts help, but they don't guide our decision. They're just one of the factors."

Less than enchanted with what artist control can mean in time and money lost, Frank says, "We've passed up some lucrative products where we couldn't get cooperation from the artist."

Frank sees no conflict between jobbers and publishers who act as their own distributors. He contends that publishers can usually service the large retailers more efficiently than the jobbers can. But he says that small dealers—who are "very important to the industry"—can actually get their stock from jobbers at less cost than from publishers when postage and shipping costs are taken into account.

Belwin-Mills, a major supplier of print to the educational systems, is enjoying a prosperous period, according to Martin Winkler, president. "Despite budget cuts, our business is improving steadily," Winkler says.

"Somehow or other, they find the money. Sometimes they'll charge the student a minimum fee of \$2 for a copy of a book they bought a year before or they engage in fund raising drives to support the music department."

One account in California, Winkler adds, told him that business in February was better than last year.

"While I realize that price increases have helped, we're doing better in units sold. Business, in fact, seems to get better every day."

According to Burt Litwin, vice president of Belwin-Mills, "We're seeking all avenues for the exploitation of pop material in print. Our faith in the future of this area is evidenced by our recent move to larger quarters in New York at 1776 Broadway."

Theodore Presser Co., Bryn Mawr, Pennsylvania, is one of the country's largest and oldest independent publishers, with roots going back to 1783. In addition to publishing, Presser distributes the popular Chappell line of sheet music. Presser's president. Arnold Broido, says the market for printed music continues to be healthy. Besides the predictable chart related action, Broido notes that church music sales are also up. He

credits the new copyright laws against photocopying with boosting both church and school music sales.

While some publishers see them as bright new sales opportunities, Broido doesn't think the bookstore and record club markets for sheet music "amount to much yet." Nor does he acknowledge any significant conflict between publishers who distribute and jobbers. "There ain't no 'them' in this business," he says. "Publishers, jobbers, stores—we can't survive without each other."

Warner Bros., in Los Angeles, deals directly with 4,800 clients. "We changed our distribution system to increase our profits," says Steve Spooner, Warner's New York-based sales manager. "Wholesalers don't do enough to open new markets," he asserts. "A lot of them are more interested in raiding each other's accounts than developing new ones. We're acutely aware of past lack of service to retailers, and we're trying to do something about it."

Spooner lists among Warner Bros. current bestsellers "Running on Empty." "Darkness at The Edge Of Town," and "Grease." To illustrate Warner's speed in responding to the record charts, Spooner notes that the company was able to publish and ship the "Blondes Have More Fun" folio while the Rod Stewart album was at No. 1.

A lot of Warner's folios have been selling steadily for years: "Led Zeppelin Complete," "Beatlemania Vol. 1 and 2," and "Crosby, Stills, Nash & Young," which has been out for nine years.

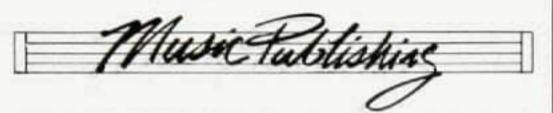
"Originally," Spooner says, "disco was difficult to sell, but we worked hard and now we're doing well, especially with "Last Dance" and "Do Ya Think I'm Sexy?"

Warner Bros. puts the economic facts of life up front to performers who insist on setting the standards for their folio, "We tell them," says Spooner, "that complete control is going to cost them sales. Depending upon how cooperative an artist is, we may get a folio out in six to eight weeks—or it may take six months."

Spooner says the company is concerned about the kids who can't spend \$9.95 for a book. "So we try to keep a number of our books in the \$3.95 to \$4.95 range."

Warner Bros., like most of the other major publishers, distributes some of its titles through the B. Dalton, Walden, and Brentano bookstore chains.

According to Spooner, printed music sales have skyrocketed in the past seven years. Does he see the likelihood of new markets opening up? "Sure. All you have to do is get off your ass and start calling."



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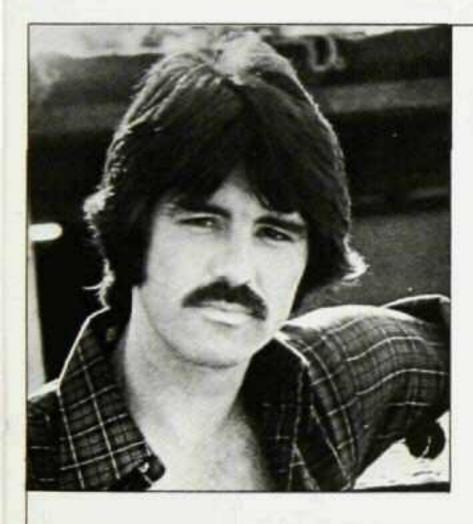
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· Continued from page P-8

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S A C E M (Societe des Auteurs, Compositeurs & Editeurs de Musique), 225 Av Charles de Gaulle, 92521 Neuilly sur-Seine Cedex. (Mechanical & performing rights).

S D R M (Societe pour l'Administration du Droit de Reproduction Mecanique des Auteurs, Compositeurs & Editeurs), 225 Av. Charles de Gaulle, 92521 Neuilly-sur-Seine Cedex

SPEDIDAME (Societe de Perception & de Distribution des Droits de Artistes Musiciens Executants), 14 Rue Notre Dame de Lorette, 75009 Paris (Mechanical & performing rights).

#### GERMAN DEMOCRATIC REPUBLIC

A W A (Anstalt zur Wahrung der Auffuehrungsrechte auf dem Gebiete der Musik), Storkowerstr. 134, DDR 1055 Berlin.

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#### GERMAN FEDERAL REPUBLIC

Deutscher Musikverleger-Verband eV, Friedrich Wilhelm Str. 31, D 5300 Bonn (Music Publirs Assin).

G E M A (Gesellschaft fuer Musikalische Aufführungs-Mechanische Vervielfaeltigungsrechte), Herzog Wilhelmstr. 28, D-8000 Munich 2 (Mechanical & performing rights)

G V L (Gesellschaft zur Verwertung von Leistungsschutzrechten mbH), Esplanade 36a. D 2000 Hamburg 36.

#### GREECE

A E P I (Societe Hellenique pour la Protection de la Propriete Instellectuelle SA). 14 Delighianni St., Athens 148

#### HUNGARY

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#### **ICELAND**

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#### IRELAND

M C P S (Mechanical Copyright Protection Society) Ltd., 15 Herbert St., 2nd fl., Dublin 2 P R S (Performing Right Society) Ltd., 15 Herbert St., Dublin 2.

#### ISRAEL

A C U M (Authors Composers & Music Publirs Assin), PO Box 11201, 1187 120 Rothschild Blvd., Tel Aviv 61110.

#### ITALY

A I D E M (Associazione Italiana Degli Ed. di Musica), Piazza del Liberty 2, 20121 Milan. (Italian Music Publ'rs Ass'n).

STAE (Societe Italiana Autori Editori), Viale della Letteratura 30, 00100 Rome. (General Performing & Mechanical Rights Society).

#### JAPAN

Jasrac (Japanese Society for Rights of Authors, Composers & Publirs), Jasrac House, 1 7 13 Nishishimbashi, Minatoku, Tokyo 105.

Music Publirs Assin of Japan (MPA), Shuwa Akasaka Residential Hotel, No. 340, 9-1-7 Akasaka, Minato-ku, Tokyo 107.

#### MEXICO

S A C M (Sociedad de Autores & Compositores de Musica S de A), San Felipe 143, Colonia General Anaya, Mexico 13, D.F. (Performing rights).

#### NETHERLANDS

Vereniging van Muziekhandelaren & Uitgevers in Nederland (Dutch Music Retailers & Music Publ'rs Ass'n), Amstel 52, Amsterdam

B U M A (Bureau Voor Muziek Auteursrecht), Marius Bauerstr. 30, 1062 AR Amsterdam, (Performing rights

S T E M R A, Marius Bauerstr. 30, 1062 AR Amsterdam. (Mechanical rights only).

Vereniging Het Bureau voor Muziek-Au-TEURSRECHT (Composers Rights Society), Manus Bauerstr. 30, 1062 AR Amsterdam. (Performing rights only).

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#### NORWAY

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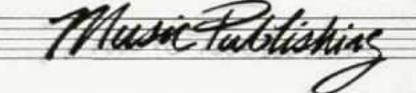
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Denny Lambert

Baby Come Back (Player, RSO) Silver Lining (Player, RSO) This Time I'm In It For Lover (Player, RSO) Well Alright (Santana, Columbia)

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1979.

I Don't Know If it's Right (Evelyn "Champagne" King, RCA) Shame (Evelyn "Champagne" King RCA)

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On Broadway (George Benson, Warner Bros.)

Little River Band

Happy Anniversary (Little River Band, Harvest) Lady (Little River Band, Harvest) Reminiscing (Little River Band, Harvest)

Michael Lloyd

Do You Believe In Major (Shown Cassida: Warner) Curti-God Armer, Baby Fire Yours (Debby Boone, Warner Custs) Hey-Deame (Shirun Cassidy, Warrier/Curti). Was Made For Dancing (Lot Garrett, Scotti Bros.) On The Shalf (Donny & Mann Usmond, Polydor) Our Night (Shaun Casside, Warner (Curb)) Put Your Head On My Shoulder (Lert Garrett, Atlantic) Runwound Sue (Leif Garrett, Atlantic) Stay & While (Continental Miniatures, London)

It's Over (Electric Light Orchestra, Jot) Mr. Blue Sky (Electric Light Dechestry, Jet) Sweet Talking Woman (Electric Light Orchestra, Int) Turn To Stone (Electric Light Orchestra, Jet)

Gary Lyons

Long, Long Way From Home (Foreigner, Attantic) Make You Feet Love Again (Wet Wille, Eps.) On The Wrong Track (Kevin Lamb, Arista) Street Corner Serenade (Wet Willie, Epic)

Chuck Mangione

Eyes So Good (Chuck Mangione: A&M)

The Wanderer (Leit Garnett, Atlantic)

Barry Manilow see Ron Dante

George Martin

Get Back (Billy Preston, RSO) On Durlin: (Robin Gibb, RSO) Salt Pepper's: A Little Help From My Friends (Beatles, Capi Arif Mardin

Devoted To You (Carly Simon & James Taylor, Elektra) I'm Eerry Woman (Chasa Khan, Warner Bros.) You Belong To Me (Carty Simon, Elektra)

Fonce Mizell

Boogle Dogle Ongle (Taste Of Honey, Capitol)

Larry Mizell see Force Migell Giorgio Moroder

> Hissaen Knows (Donna Summer & Brooklyn Dreams, Casa bianca)

Love You (Donna Summer, Casablanca) Last Dance (Donna Summer, Casabianca) MacArthur Park (Donna Summer, Casablanca) Romor Has II (Donna Summer: Capablanca) The Chase (Giorgio Moroder, Casablania)

Jacques Morali

Y.M.C.A. (Village People, Casablanca)

Every 1's A Winner (Hot Chocolate, Infinity)

Hugh Murphy

Baker Street (Gerry Rafferty, United Artists): Home And Dry (Gerry Rafferty, United Artists) Right Down The Line (Gerry Rafferty, United Artists)

Paul McCartney

I've Had Enough (Wings, Capitol) London Town (Wings, Capitol) With A Little Luck (Wings, Capitol)

Jim Ed Norman

You Needed Me (Anne Murray: Capitol)

Keith Olsen

Blue Morning, Blue Day (Foreigner, Atlantic) Borntis Away (Bob Weir, Arista) Double Vision (Foreigner, Atlantic) Hot Blooded (Foreigner, Atlantic)

Ray Parker

lack & Jill (Raydio, Ansta)

Alan Parsons Time Passages (Al Stewart, Ansta): What Goes Up (Alan Parsons Project, Arista)

Freddie Perren (Will Survive (Gloria Gaynor, Polydor) If I Can't Have You (Yvonne Elliman, RSO) More Than A Woman (Tayares, Capital) Shake Your Groove Thing (Peaches & Herb. Polydor): That Once In A Lifetime (Demis Roussos, Mercury)

Richard Perry

Easy To Love (Leo Sayer, Warner Bron ) Fire (Pointer Sisters, Planet). Ramin' In My Heart (Leo Saver, Warner Bros.) You Got It (Diana Ross, Motown). Your Love Is So Good To Mir (Diana Ross, Motown)

Brian Potter

use Denny Lambert

Punch

Hollywood Nights (Bob Seger, Capitol) Still The Same (Blob Seger, Capital) We've Got Torright (Bob Seger, Capital)

Gerry Rafferty see Hugh Murphy

Phil Ramone

Alive Again (Chicago: Columbia) Big Shot (Billy Joel, Columbia) Just The Way You Are (Billy Jon), Columbia) Movin' Out (Billy Joel Columbia) My Life (Billy Joel, Columbia) No Tell Lover (Chicago, Columbia)

Only The Good Die Young (Billy Joel, Columbia) She's Always A Woman (Billy Joel, Columbia) Stip Stron' Away (Paul Simon, Columbia) Allen Reynolds

Ready For The Times To Get Better (Crystal Gayle, United

Talking In Your Sleep (Crystal Gayle, United Artists) Karl Richardson

see Albhy Galuten. Nile Rodgers

see Bernard Edwards

Todd Rundgren

Can We Still Be Friends (Todd Hundgren, Bearsville). Paradise By The Dashboard Lights (Meat Loaf, Epic) Two Out Of Three Ain't Bad (Meat Loaf, Epic) You Took The Words Right Out Of My Mouth (Meat Loaf. Looks St. Louis

Greased Lightnin' (John Travolta, RSO) Summer Nights (John Travolta, Olivia Newton John, RSO)

Don't Wanna Live Without It (Pablo Cruise, A&M) I Go To Rio (Pable Cruise, A&M) Love Will Find A Way (Pablo Cruise, A&M) Never Had A Love (Pablo Cruise, A&M)

Tom Scholz

A Man I II Never Bc (Boston, Epic) Don't Look Back (Boston, Epic)

Bob Seger see Punch

Styx

Blue Collar Man (Styv. A&M) Come Sail Away (Styx: A&M) Fooling Yourself (Styx. A&M) Sing For The Day (Styx, A&M)

California Nights (Sweet, Capitol) Love Is Like Oxygen (Sweet, Capitol)

Sylvester

Dunce: Disco Heat (Sylvester, Fantasy) You Make Me Feel Mighty Real (Sylvester, Fantasy)

Bill Szymczyk Life's Been Good (Joe Walsh, Asylum) Please Come Home For Christmas (Eagles, Asylum)

Thunder (sland Clay Ferguson: Asylum) Ted Templeman

Lotta Love (Nicolette Larson, Warner Bros.) Rurinin' With The Devil (Van Halen, Warner Bros.) What A Fool Believes (Dooble Bros., Warner Bros.)

You Really Got Me (Van Halen, Warner Bros.)

Hold The Line (Tota, Columbia)

Bjorn Ulvaeus see Benny Andersson

Vanda & Young

Lost in Your Love (John Paul Young, Scotti Bros.) Love Is In The Air (John Paul Young, Scott) Bros.)

Dance With Me (Peter Brown: TK) Get Off (Foxy, Dash) You Should Do It (Peter Brown, TK.)

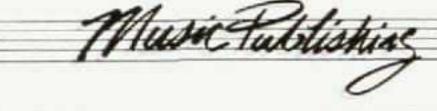
Maurice White

Fantacy (Earth, Wind & Fire, Columbia) Got To Get You Into My Life (Earth, Wind & Fire, Columbia) September (Earth: Wind & Fire, Columbia) Serpentine Fire (Earth: Wind & Fire: Columbia)

Joe Wissert

Hollywood (Boz Scages: Columbia) One Last Kiss (J. Gells Band, EMI America)





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# Billboard SPECIAL SURVEY For Week Ending 4/21/79 Best Selling Classical LPs

Week	Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	6	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1 3061
2	2	32	BRAVO PAVAROTTI: Pavarotti London PAV 2001
3	10	14	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
4	1	27	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
5	11	6	MASCAGNI: CAVALLERIA RUSTICANA LEONCAVALLO: PAGLIACCI Pavarotti, Freni, Varady, Cappuccidli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
6	5	14	UP IN CENTRAL PARK: Sills, Milnes Angel S 37323
7	13	113	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468 GERSHWIN SONGS: Morris, Bolcom
	4		Nonsuch H 71358
9	200	10	DONIZETTI: Don Pasquale Sills, Kraus, Gramm, Caldwell, Angel SBLX 3871
10	30	6	SONG RECITAL: Frederica Von Stade Columbia M 35127
11	9	6	BIZET: Carmen  Berganza, Domingo, Cotrubas, Milnes, London Symphony (Abbado DG 2709-083
12	12	167	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
13	8	19	VERDI: OTELLO Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
14	14	6	ROMANTIC OPERA DUETS: Scotto & Domingo National Philharmonic Orchestra (Adler), Columbia M35135
15	7	58	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
16	15	41	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M 34568
17	20	62	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
18	33	10	HANDEL: The Water Music Concentus Musicus (Harnoncourt), Telefunken 5.42497 (London)
19	36	14	SCHUBERT: String Quintet Mstislav Rostropovich, DG 2530 980
20	19	181	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias
21	21	109	THE GREAT PAVAROTTI
22	24	71	SUTHERLAND & PAVAROTTI, Operatic Duets London OS 26449
23	NO.	-	FREDERICK FENNELL CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038
24	101		SOUVENIRS: Elly Ameling Baldwin, Columbia M 35119
25	29	62	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
26	31	10	MAHLER: Symphony #6 Karajan, Berlin Philharmonic, DG 2707 106
27	32	41	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
28	16	14	DEBUSSY: Preludes
29	18	10	Volume I—Michelangeli, DG 2531-200  JOSE CARRERAS SINGS GRANADA
30	Els I		Philips, 9500-584  GIRL ON THE MAGAZINE COVER: Songs Of Irving Berlin, Morris, Bolcom RCA ARL 1-3089
31	37	6	TCHAIKOVSKY: 1812 OVERTURE Detroit Symphony (Dorati), London CS 7118
32	NEW E	-	BERLIOZ: Beatrice Et Benedict Baker, Eda-Pierre, London Symphony Orchestra (Davis) Philips 6700.121
33	ale (	-	VIRTUOSO VIOLINIST: Itzhak Perlman Pittsburgh Symphony, Royal Philharmonic (Previn/Foster) Angel S 37456
34	26	10	VERDI: La Battaglia II Legnano Ricciarelli, Carreras, Gardelli, Philips 6700-120
35	23	75	GREATEST HITS OF 1720 (Kapp) Columbia 34544
36	22	14	VIVALDI: Concerto In D Minor Teleman Suite In A Minor, Stern/Rampal, Columbia M 35133
37	utu t	111	STRAUSS: ARIADNE AUF NAXOS Price, Gruberova, Troyanos, Kollo, Berry London Philharmonic (Solti) London OSAD 13131
38	38	10	HOROWITZ: Encores Columbia M 35118
39	28	10.	Tokyo Concert Orchestra, Columbia M 34559

MEHTA: BOLERO: Orchestral Show eleces

# Classical

#### **VOLUME ONE** OF JANACEK **GETS START**

By LUBOMIR DORUZKA

PRAGUE-A monumental work in the field of classical music publishing one destined to be spread over the next 20-25 years, has started here with the publication of the first volume of 'The Complete Critical Edition Of The Works Of Leos Janacek."

The planning for the series produced problems for the editorial board. The main aim was to stick closely to the original Janacek manuseripts which were virtually illegible and also have been, since the composer's death, drastically changed and amended both by producers and artists.

The string quartets, where prelimmary editing has been completed, show that compositions, after revision, sound different from the way they were originally performed.

First volume includes complete piano works by the composer and the second volume involves the symphonic poem "Taras Bulba," where the subsequent changes are even more marked.

In future, around three volumes will appear every two years, Supraphon being the original publisher for the Socialist countries and distribution in the West taken over by Baerenreiter Kassel, which is arranging a subscription deal.

With steadily growing interst in the works of Janacek, a lively response is expected from universities and libraries. And parallel to this work, all compositions in revised form will be recorded and released by Supraphon.

# Classical

HISTORIC RECORDINGS: EMI is commemorating the 100th anniversary of the birth of conductor Sir Thomas Beecham-the anniversary takes place this month Beecham, who began recording prior to 1920, had a wide-ranging repertoire, most of which was captured on disk Five reissues are being introduced by EMI this month, including a multiple disk set containing rare 78s.

According to EMI, further reissues will appear throughout the year. Beecham reissue plans have not been set yet by Angel Records, the U.S. affiliates

ALAN PENCHANSKY

RED SEAL COCKTAILS—Pianist Vladimir Horowitz, right, reacts animatedly to a comment by RCA Records president Bob Summer during a pre-NARM cocktail reception hosted by the label in honor of Horowitz and flutist Jean-Pierre Rampal, both of whom were giving concerts in Miami that week.

#### SLANTED TO AUDIOPHILES

# RCA Will Release Chopin By Serkin

By ALAN PENCHANSKY

CHICAGO-A new album of Chopin selections performed by Peter Serkin is being promoted by RCA Red Seal as a recording for audiophiles. The record will be released this month.

Augered by the disk, which involved several special production steps, is a new level of disk quality for Red Seal. Extra attention devoted to plating and pressing reportedly will be noticeable when RCA issues its first digital recording in

According to producer Max Wilcox, audio purists will be pleased with the piano reproduction and ambient quality of the recording. Production decisions were based on a "less is more" philosophy. Wilcox reveals. The disk will carry a regular \$7.98 list price.

Serkin began his recording career with several solo albums for RCA. but this is his first solo recording in many years. The pianist is director of the chamber group Tashi, which also records for RCA

In addition to RCA, major labels moving into the audiophile field include Angel and London

Angel is pressing 12-inch 45 r.p.m. classical super disks and London has issued its first digital album, a tworecord Vienna Philharmonic record-

The new Serkin recording maximizes the fidelity of analog recording, claims the producer.

Wilcox says a special jacket blurb will tout the disk's sonic attributes.

Wilcox, an RCA producer for two decades, formerly staff and now freelance, has grown disenchanted To with mainstream classical production methods in recent years. Many of the back-to-basics techniques advocated by sound punsts were incorporated in the Serkin disk.

"Peter loved to record with multitrack stuff, particularly the things we did with Tashi," explains Wilcox, "I was getting quite unenamored of the whole thing.

In addition to being a producer. Wilcox also is a writer on audio topics for The Audio Critic, one of several specialized publications read by audiophiles.

Information received by two Schoeps omni-directional microphones was fed through a small custom-designed board to a 30 i.p.s. tape machine. No noise reduction systems were used, according to the producer.

The recording was made in the auditorium of the American Academy of Arts and Letters. Serkin plays a group of mazurkas, the barcarolle and Chopin's Berceuse and Variations Op. 12 among other works.

To further upgrade the sonic quality, lacquers went into the electroplating baths at Europadisk, an East Coast facility specializing in exacting work. The lacquers were cut directly from the edited stereo master tapes.

It's believed RCA will use Europadisk to plate its forthcoming Soundstream recording of the Philadelphia Orchestra. A \$9.98 list price has been announced for the digital album. Repertoire is Bartok's "Concerto For Orchestra."

Wilcox's final labor in delivering reproduction at its ultimate was to accompany the metal parts to RCA's Indianapolis plants. Careful overseeing of the set-up of the pressing provided the final link in the audiophile production chain.

"There's an open free sound in the top, and with the omni-directional pick-up you're hearing the hall as well as the direct sound," explains Wilcox.

"It's a state-of-the-art analog Lin wouldn't know what else to do with

### POP, CLASSICAL, AUDIOPHILE

## Audio Excellence Awards On Horizon

CHICAGO-The Audio Excellence Record Awards competition begins its second season this month under the sponsorship of Audio-Technica. Ballots on pop. classical and audiophile recordings are going out to music and audio equipment authorities.

Experts will be voting on 15 classical recordings and 11 pop/rock albums in the conventional release category. One winner will be chosen in each division.

The competition also judges audiophile recordings-direct-to-disk, digital-in both classical and pop divisions. Two winners will be deter-

mined here also. Balloters are asked to consider technical properties such as dynamic range, frequency response, surface

mixing and microphoning techniques in making their evaluation.

According to a spokesman for Audio-Technica, major phono pickup manufacturer and accessories supplier, the list of nominated records represents a "consumers guide" to the best in high fidelity software.

A panel of audio equipment and record critics provided the nominations, each authority naming two entries in his field of expertise. In the conventional pop/rock category. nominees are:

Brian Eno. "Before And After Science" (Island), Warren Zevon "Excitable Boy" (Asylum), Boston Don't Look Back (Epic), the Rolling Stones "Some Girls" (Rolling Stone Records), Blues Brothers. "Briefcase Full Of Blues" (Atlantic), the Who "Who Are You" (MCA), Kraftwerk "The Man Machine" (Capitol), Alan Par-

# Soul

# **Acts Assist** Los Angeles 'Party Sale'

By JEAN WILLIAMS

LOS ANGELES-Freeway Records, an L.A. retail record supermarket, held what is believed to be the area's first 24-hour "party sale."

The affair, scheduled to go off at noon on Good Friday (13) was to feature major names in music, along with choice prices on product, according to Lee Mills, in-house advertising agent at Freeway.

Among the acts set to appear were Bobby Womack, Ray Parker Jr. & Raydio, Harvey Mason, Dec Dec Bridgewater, Undisputed Truth, Tata Vega, Glass Family, Apollo, Alton McClain & Destiny, Vernon Burch, Bloodstone, Rare Gems, Ernie Johnson and others.

During the 24 hours, all \$7.98 LPs and tapes went for \$4.39.

According to Mills, the party was to begin at noon with a disco on the parking lot adjacent to the store.

Personalities from KACE-FM were set to play records, interview artists and generally host the disco.

At 6 p.m. the disco was to move inside the 8,000 square foot retail area (an additional 2,000 square feet is devoted to Robot Records, its wholesale division).

Rare Gems was scheduled to perform for about an hour, 6-7 p.m. followed by more discoing:

The store got word about the 24hour sale to its customers through KDAY-AM and KACE.

Freeway Records was opened about a year ago, to reportedly become L.A.'s largest r&b-oriented retail outlet.

It appears that Las Vegas' MGM is booking more and more contemporary attractions like Natalie Cole and last week Donna Summer, with reportedly more to come.

Unfortunately, Natalie didn't fare well at all, while Donna did turnaway business every night on her April 5-Wednesday (11) date Donna reportedly did the type of business only certain MOR-type acts pull in-and more

Male Productions in Chicago calls itself "a one-stop of entertainment services" and caters almost exclusively to mom-and-pop operations.

So says Mel Barrow, president and cofounder of the two-year-old firm. "We have a few large accounts but for the most part we focus on the retail and wholesale outlets not receiving enough merchandising aids.

"Male Productions," says Barrow, "specializes in marketing, merchandising, promotion, production and artist development.

He notes that although there are several firms now handling independent promotion/merchandising for labels, the field is relatively open for specializing in small volume opcrations.

In addition to the regular small volume record dealers. "We deal with small businesses that have records as a sideline, such as a beauty shop and grocery store where records are also sold. These people get few, if any, merchandising aids and displays," says Barrow

He adds that he does not mail anything to his accounts; everything is hand-delivered.

He claims to have handled more (Continued are more 40)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Charl	*STAR Performer-singles registering great est proportionate upward progress this week TITLE, ARTIST (Willer), Label & Number (Dist. Label) (Publisher, Licentee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Worler), Label & Number (Dick Label) (Flublicher Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST [Wilder: Label & Number (Oct. Label) (Publisher: License)
<b>A</b>	1	11	DISCO NIGHTS—G.Q. (L.R. Lafflanci, Arcta Older (G.Q. Acyta, ASCAP)	34	34	7	IT'S ALRIGHT WITH ME-Path Labelle (S. Scarterreigh), Epic 8-50659 (CRS)	山	79	3	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT-Mille Jackson
år	4	5	REUNITED—Peaches & Herb. (D. Tekans, T. Perress), MVP (Polydor 14547) (Perres Vibes, ASCAP)	35	36	11	DON'T YOU WANNA MAKE LOVE - Shertgun (E. Lattimore, T. Steels, J.W. Tajbert), MCA 12453	由	80	3	(K. Forery, M. Bjorkland, F. Jay), Spring 192 (Polydor) (free Magail, ASSAP) FLASHBACK—Ashteré & Simpson
3	3	13	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 950056 (Practick, BMI)	台	46	5	(Home Timi Funk Rock/ABC/Gunhill, BMI)  CROSSWINDS—Peabo Bryson (P. Bryson), Capital 4694	由	81	2	MR. ME, MRS. YOU - Creme De Coco
4	7	8	LOVE BALLAD - George Benson	由	47	6	THIS TIME I'LL BE SWEETER-Angela Bolili	72	72	6	WHAT A FOOL BELIEVES - Dooble Brothers
5	5	10	I WANT YOUR LOVE—Chic (B. Edwards N. Rodgess, Allantic 3557	由	48	6	(G. Guther, P. Grant). Anata GRP 2500 (Paraumbra, 8MI).  ANY WAY YOU WANT IT—Enchantment.	由	82	2	(M. McDonald X. Loggord), Warner Brox. 8775 (Sough BM) Milk Money. ASSAP) FIRST COME, FIRST SERVED—None Revote
6	6	11	KNOCK ON WOOD-Amil Stewart  18. Lengt Arola 7736 (Warner Bros. ASCAP)	由	49	5	(Desert Ramilley Tower ASCAP)  ARE YOU READY FOR LOVE—Spinners	1000	83	3	May Thermal Warrier Temerane (MI)  AIN'T NO STOPPIN' US
a	10	10	HOT NUMBER-Fory	40	33	16	(T. Fell L.M. Balt C. James), Atlantic 2546 (Mights There, EW).  1 WILL SURVIVE—Gloria Gaynor	由	63	31.0	NOW-McFadden & Whitehead I Gohen LI Whitehead D McFadden ( Cohen)
8	2	16	I GOT MY MIND MADE UP-Instant Funk				(D. Februs, F. Person), Polisible [45087] (Person 4000), 45(AP).	盘	85	2	WORK IT OUT-Breakwater  18. Williams It J. Aricts SHGE (Breaksong), EMIL
9	9	12	I DON'T WANT NOBODY	M	51	10	1 BELONG TO YOU Rance Allen (N. Albenic Shee 3237 (Fantagy) (Situra Stocker, Eack, ASEAP)	76	78	4	GIVE LOVE A CHANCE-Cames A Lockett L Stackman Chacolate City S18
			ELSE — Narada Michael Walden (N.M. Walden), Atlantin, 3541 (Crystado Catalina, 6MI)	42	41	7	BRIGHTER DAYS - Vernon Burch (V. Burch), Chocokate City 8173 (Casablanca) (Breat Sent B. Rick's, BMI)	血	27	2	B.Y.O.F.—Famustic Four (D. Oroffey ) Eggs. C. Worsen, Westbound 55419
4	12	11	IT MUST BE LOVE-After McClain & Destiny 17 Suntman J Windows Folydox 14532 (Speculity) Trace ASCAP SMIT	43	43	6	CUT LOOSE—Hamilton Behannen IN Bullannen Menney 11014 (Bahannen Phase to Inference USA 2004)	由	88	2	LONG DISTANCE LOVE—Lattemere
血	15	9	IN THE MOOD-Tyrone Davis (P. Richmond, D. Ellis, R. Lucke Ir.)	44	44	7	LOVE AND DESIRE—Arpegne (5. Section 5. Barrier, a Casto Polydor 14535 (Augstrophythe Beat EM: ASCAP)	79	64	9	THE ROCK-East Coast W Foreman C Wallet, A Gent RSD 522
仚	13	9	(Scientica 3 10904 (Content/Tyronza BMI)  HIGH ON YOUR LOVE SUITE—Rick James (R. James), Goody 7164 (Motown) (United ASCAP)	45	45	6	AM I TOO LATE - Gladys Anight () Horn I Kenny Columbia 110922 (House of God) Windows SM()	80	53	11	BOOGLE TOWN-FLB
t	17	8	STAND BY—Natalie Cale (N. Cale, M. Tarcy), Capitol 4690	台	55	5	BY THE WAY YOU DANCE—Bunny Sigler	81	84	5	Purker Wood, PMI)  YOU CAN DO IT—A: Hudson
4	14	7	SHINE—Bar Kays  II Mysander I Dadow & Handson E Allen F	台	57	2	I WANNA BE WITH YOU - tidey Brothers Toky Bushama T Nack \$2279				& The Soul Partners (A. Mierry A. McCord), MCA (2456 (MCA) (Perks, BMI)
			Dynmoon M. Brand, L. Smith W. Stoward, Memory 78260 (Bur Kayl, Wacher Tameriano, BMI)	仚	56	5	IN THE NAVY-Village Propie (1 Morali W Seloto V Willin) Caseblanca W/I	血	nte	UNITE .	RUMPOFSTEELSKIN — Parlament SE Dieton, W. Collinso Casabranca 976 (Rubbertans, RMI)
血	20	8	FEEL THAT YOU'RE FEELIN'-Main  Of Brands Capital 4686 (Amazement BM)	台	58	5	SATURDAY NIGHT - T Gennection 17. Grantey), Duch 5053 (76)	廿	-		RAISE YOUR HANDS—Brick (A Hugo, & Ramon, ) Brown, Sang 4802 (080
6	16	9	STAR LOVE—Cheryl Lynn () Footman, J. Wieder). Columbia 3 1/8907 (Columbia SMI/Specia Ide. ASCAP/Scheen Gamb EMI/Traco. BMI)	台	59	4	GOOD, GOOD FEELIN'-war	仚	MEN	em )	I'M IN SO DEEP—lames Bradley
4	28	7	YOU CAN'T CHANGE THAT—Raydin	-	-	10	Gratiteria, MCA 40995 (Far Out: Milwaykee, ASCAP) BMIs	85	85	5	PICK ME UP, I'LL DANCE-Melte Moore
8	8	13	HE'S THE GREATEST DANCER—Sieter Siedge (N. Rodgers, B. Edwards, Colollour 44245	51	52	10	BABY, YOU REALLY GOT ME GOING—Brothers By Choice (B. Wilsons, E.J. Gorren, L.C. Lyman, T.A. Warges) ALA 100 (E.J. Gorren, AUCAP)	山	97	2	SHOW TIME—Undeputed Truth (5 Worthold) Whitherd ETE) (Warner Bros.)
19	11	16	OH HONEY—Delegation	血	63	4	DO YOU WANNA' GO PARTY—AC & The Sanshine Band OH W Cases & Frecht, TA 1033	87	89	2	WHEN I FOUND YOU-Patrice Rushes (F. Rushen, T. Coloman, A. Rushen, Elektra ASIC
4	24	7	(Gold & M. Denne), Shadebook 1048 (Janus) (Screen Geno, (Mt. 8Mt))  DANCE, LADY DANCE—Grawn Heights Affair	由	61	4	Chertyn Hartick, BMI)  WALK ON BY - Average White Band (H. David, B. Bucharach), Migroic 356.3	由		1111	BAD FOR ME - Dec Dec Bridgewater (D. Thomas, E. Vest H.) Electric 45033
			(F. Nerangus, B. Britton), Br Lite 912 (Delightful Crown Heights Cabrin, BMI)	台	67	3	(Blue Seas Sec. ASCAP)  READY OR NOT—Herbie Hancock (K. Parker J. Cohem. Columbia J. 10936 (Raydiola.)	由	MA	ттк	LET ME BE GOOD TO YOU - Los Rawlo
21	18	11	(Matthew Turnier) Columbia 3 (0884) (Matthew Matthew ASCAP)	由	69	4	SHAKE—Gap Band	山	NC W		SAY WON'T CHA-Coccurre Will
22	19	19	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown) Source #1962 (Namental Access - BMI)	山	66	6	C Witters), Mercury 74053 (Total Experience, BMI)  STRAIGHT TO THE BANK—Bill Summers, (Chantles, Summers, Washington, Miller), Precipe	-			(I Smith W. A. Costevell, D. Richards, F. Richard, N. Williams, M. Ter, R. Dabon), RCA (154) (Warseint, BMI)
23	21	13	DO YOU THINK I'M SEXY—Red Stewart IR Stewart C. Approxi Warner Bros. #728	台	65	4	BRIDGE OVER TROUBLED WATER-Limbs Clifford	91	93	7	GET DANCIN'-Bumbers (M. Johns, M. Sember), West End. (215 (Mandings, SMI))
d	30	10	SATURDAY NIGHT, SUNDAY MORNING—Thetms Heuston ON Helms, M. Butsey, Tamba 54297 (Mattewil)	仚	68	3	I WHO HAVE NOTHING—Sylventer (Lates Distance, Factor) Service (Lates Distance, Factor) Ship Welden, S.D. et al., ASCAP.)	92	94	2	INSURANCE MAN FOR THE FUNK - Service Mornell IS Normall G. Clerton, W. College, Areta (407) (Nobber Band, 1991)
4	31	8	TAKE ME HOME-cher	59	60	6	DANCE WITH YOU—Carrie Lucas (Room Carrier's Lucas) Solar 11182 (RCA) (Spectrum Vill Hody, ASEAD)	93	98	2	THIS FUNK IS MADE FOR DANCING - Broadway
26	25	12	SAY THAT YOU WILL-George Dake IG Dakes Fire #50088 1 Mycrose ASSAP1	60	62	7	KEEP YOUR BODY WORKING - Kleen				(W. Herdence), Hillian 7805 (Atlantic) (Eight Nine Conse, EMI)
27	27	8	WOMAN IN LOVE - Three Degrees	血	71	4	CAN'T YOU SEE I'M FIRED  UP-Mass Production (C. McCov. & J. Osumphics, California 84288)	94	90	3	DANCER—Gine Socie (G. Social) RFL 8757 (Warner Bras.) (Gaste Plann Songs, Inc. San Disdres Shellian, ASCAP)
85	23	23	LIVING IT UP—Bell & James  () their C James AAM 2003 (Mighty Shore BMS)	62	26	14	HEAVEN KNOWS - Donna Summer  D Summer C Manufact F Belliotte Carabiance	95	HEW	ENTRY	LIVING IN A WORLD—Beverly & Duame (III Williams, & Wheeler, Nature), Arista 3741 (Woodborgs, Hagdood 1), Arabella, (Mr.)
29	22	14	DANCIN' - Grey & Hanks	仚	73	3	CAN'T SHAKE THE FEELING-Best Family	96	74	4	LOVING YOU - Denald Byrd (1 Hell) (Sekto 48009 (D. B. Mess, ASSAP Backbyrd, BMI)
30	29	11	I WANNA' WRITE YOU A LOVE SONG—David Oliver	64	35	12	A FUNKY SPACE REINCARNATION Markin Gare	97	38 99	13	I WANNA BE CLOSER—Switch (J. Jackson), Gently 7163 (Mctown) (Jobets: ASC) GET UP AND GET
			(M. Eradury D. Ohier), Mercury 74043 (Dales Grandeirgs, BMC-M Home, ASCAP)	仚	75	3	ANY FOOL CAN SEE-Barry White	98	39	£	DOWN-AN Points Bulletin (I.E. Stewart, W.E. Stewart, W.E. Johnson, H. Kandolphia
T	39	7	HERE COMES THE HURT - Manhattans (3 Softman) Columbia 5 (1997) (State Themond/She Reft 1997)	由	76	3	(N. White, P. Politi). Unknowed Gold 15753 (Colordon) (Seven Songs BA Date, BMI) YOU SAYS IT ALL—Bandy Brown	99	37	22	NEVER HAD A LOVE LIKE THIS
Î	42	6	HAPPINESS - Pointer Sidney (A Investment) Present ASMC (Highlan) (Walter Environment Managed, 1986)	4	11	3	(H. Banks, C. Brooks). Parachate S23 (Cesablance) (Irong, IJM). LOST IN LOVING YOU—McCrarys.				BEFORE - Taxares (1. R. Hanks, Z. Grey), Capitul 4658 (Methad, Irving, BMI)
33	32	12	DON'T IT MAKE IT BETTER-Bit Withers in Williams P. Smalls Columbus 7 310'87 Withers (Electric ALCAP)	68	40	8	IL McCrary A McCrary S Tuckert. Finited 6 20028 (Epic) (hised EMI)  THIS YEAR—Curto Mayfield (C Mayfield) Curtom 919 (HSS) Mayfield BMD	100	91	5	THERE BUT FOR THE GRACE OF GOD GO I - Machine (N. Nance & Darnell) RUA 11856 (Nance Hollingram, ASCAP (116, 18Mb) (117) 117)

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#### Chart \*STAR Performer-LP's registering greatest proportionals upward prog-No. Week Week 5 8 Weeks Artist, Label & Number Artist, Label & Number THE ST Last (Dist\_Label) (Dist. Label) 1 22 39 25 JOURNEY TO THE LAND Protohes & Hers. MNP: Polydor OF ENCHANTMENT PD 16172 Enchantment, Flighters 8XL1-3263 (RCA) 5 11 BUSTIN' OUT OF L SEVEN Rick James, Gorda 40 4 DANCE LADY DANCE 40 67.984 (Mullown) Crown Heights Affair De-Lite 052 9517 (Mertary) 3 3 WE ARE FAMILY Solar Sledge Conition 50 5209 41 41 BREAKWATER Breakwater, Arona Am. 42000 4 LIVIN' INSIDE YOUR LOVE 42 42 48 SMOOTH TALK Serge Bensin Delyn "Dumpagna" King, Watter Birts. 2858-3217 FCA APLI 2465 4 DISCO NIGHTS Û 43 28 11 MADAME BUTTERFLY G.Q. Ariota AB 4225 Taviers, Capital DW 11874. 7 20 DESTINY 44 44 3 FEEL NO FRET Jacksons, Epic. Rf 35552 (EBS) Armage White Bend 2 11 FUNK attentic SD 19207 45 24 45 CHERYL LYNN SHIROW SARELE (RCA) Cheryl Lens. Columbia IC 35885 10 10 PROMISE OF LOVE 56 Delegation, Studytonia 000 U LET ME BE YOUR WOMAN Linda Olfford, KSO 3 3907 9 KNOCK ON WOOD Ami Sheart, Arigin SW 50054 D 57 2 WHISPER IN YOUR EAR Whapers, Sout 802,1 (105) (RCA) 10 8 21 C'EST CHIC Chic. Atlantic 5D 19799 47 31 LIVE AND MORE 11 11 12 LOVE TRACKS Donna Summer, Casumanca NELF-7113 Ginna Gaynor Polydor PDI 6084 12 12 18 CROSSWINDS THE MESSAGE IS LOVE Prable Bryson, Capital ST 11875. Sarry White: Unimited GHS 12 75767 (CB) 13 13 15 HERE, MY DEAR 50 50 IN THE PUREST FORM Maryin Gaye: Tumba. 1.364 ithotowni Wass Production Assume \$5.5271 山 55 INSPIRATION EVERYBODY UP S) en time Mane, Capital SW 13917 0to Payers Arms 45,4215 11 21 4 IN THE MOOD WITH 52 33 4 IT'S ALRIGHT WITH ME TYRONE DAVIS Patt Labelle Too H-25773 (1981) Tyrote Styro, Columbia IC 35723 13 to ton 16 16 FEET DON'T FAIL ME NOW Raydio, Anda 48.4217 Herbie Harcock 54 Griumbia: IC.35764 48 INTIMATELY 17 17 FOLLOW THE RAINBOW Randa Brown: Paracho 991.P 9021 (Carabiance) George Duky Epic JE 35701 (CBI) 面 53 55 52 9 SUPER MANN 2 I LOVE YOU SO Hinton Marin, Atlantic SS-15711 Nation Cole, Capital SD 11928 11 22 AWAKENING 56 43 LET THE MUSIC PLAY Narada Michael Wolden Arpeggis: Harem Attantic SD 19222 PG-1-6180 (Pointer) 27 16 T-CONNECTION SKYY 1 Connection: Daily 30009 (7.4) Days Satmout #517 (1958) 21 18 16 BELL & JAMES 58 58 27 THE MAN Bell & tames. A&M 4729. Barry White, 70th Cestury 7:571-国 30 2 MUSIC BOX 59 62 2 MORNING DANCE Evelyn Champagne Ring Share their manney the 8004 HCA ALL BOLL 23 | 15 | 9 SPIRITS HAVING FLOWN HOT NUMBERS NA CELLA Flory Dash 20010 (TK) Der Wers, RSG RS 1994) 24 24 22 BOBBY CALDWELL 61 61 34 SWITCH Bolthy Caldwell, Coults ARDA (TA) Switch, Gordy G 7990 (Ridows) 25 14 11 CHUCK BROWN & THE 62 31 16 WANTED SOUL SEARCHERS **Histard Press** Source SDR 3076 (MCA) Warrier Bros. 858-3364 26 23 10 ANGIE 63 54 20 THE BEST OF EARTH, Argels Sonn WIND & FIRE VOL GRP Avids GRP 5000 Earth, Wind & Fire 27 29 5 KEEP ON DANCIN' Columbia FC 25647 Say's Sarg, Country IC 25793 64 64 11 YOU FOOLED ME 仚 36 THE MUSIC BAND GYV & HUYAS, RCA ARCT SIDES War, MCA-MCA-3005 65 65 18 LIGHT OF LIFE THE REAL PROPERTY. GO WEST Bar Kays, Mercury SRM 1-3732 Willage Propos Catablenca NELP 2144 66 MIND MAGIC 63 9 1 35 David Dilver, Mersury SRM (3747) 3 LOVE TALK Manhartanii Dalambia (C.79687) 67 40 STEP II 31 19 11 SOMEWHERE IN MY Sylvester, Farthers Physic LIFETIME 68 15 THE ADVENTURES OF 68 Phylin Hyman, North All-820. CAPTAIN SKY 32 20 20 SHOT OF LOVE Captain Sky AVI 6542 Dischipe, Salar 49 4 I'VE ALWAYS WANTED Solo 300, 1/2002 (ACA) TO SING 33 | 26 | 19 MOTOR BOOTY AFFAIR Bunty Sigler, Girld Mind. Parliement, Casabrance Aftil F 7175. GA-9503 (RCA) 34 34 26 CRUISIN 10 69 10 PATRICE Village Prople Essablence Patrice Rushes: Elektric 65 160 NIKE 7116. 35 37 ALTON McCLAIN & 71 71 10 NUMBERS RUTUR, MEA AA 109E (MCA). DESTINY

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# **Artist Development Wings Sprout** To Accelerate Acts' Popularity

Continued from page 3≥

wanted to have one department that deals with the career of the artist from signing to superstandom."

Under the artist development banner at Polydor are AOR promotion headed by Bill McGathy, artist tour coordination. Jo Lauria; and artist four publicity. Ellen Newman However the division works closely. as do most labels, with promotionin this case Jim Collins, director of pop promotion; Sonny Taylor, vice president promotion, special markets; and all local and regional promo reps.

Mark Hammerman, vice president, national head of artist development at Elektra/Asylum says artist development is for established acts while artist relations revolves around newer acts. Elektra formed its department about a year ago.

"We're a catalyst between the act and the street," says Hammerman, a former artist manager (Jackson Browner. "We deal with the warm body, meaning that we are with the artist. We have someone at every show and work with the artist on every facet of live performance."

Voicing the sentiments of several label executives, he says, "Artist relations is becoming less and less important. In some cases artist relations means throwing lavish parties. getting fimousines and that type of thing. That's still done but we would rather put the money into developing acts

"Artist development has changed At one point the department was thought of as just as a dispenser of of funds. Now there's a lot more crea-

With these departments taking over so much of the artists careers. the question pops up as to whether the role of the personal manager is diminishing.

According to Hammerman, it is not. "We work with new acts and even closer with acts without personal management.

"On the other hand, if Iry Azoff (head of Frontline Management) brings us an act, we know there's a lot of expertise coming from his of-

"But if we get a new artist with a

new manager we try to bring them both along

Fred Lewis, personal manager for the Cars, confirms Hammentian's statements. "Artist development departments are essential and it's the working together of the department and my outfit that has made the difference with the Cars.

"It's true that the artist development department gets into an act on the ground floor and works closely with both the act and its management. He believes that it has belied greatly that the head of E/A's artist development department is a former personal manager.

'Mark knows the daily problems of a band and can easily relate to them. When something may sound strange to someone else. Mark understands."

Most artist development personnel come with promotion backgrounds, although all label executives say "you need to be well rounded." They also note that there's no place to learn the craftit's a combination of experiences.

Warner's Regehr says, "Most people here come from promotion. It tends to be an extension of their jobs. We sought out all of our people. We watched them in other jobs and decided that's who we wanted.

Warner's started its department with two people and has swelled to 16, encompassing regional and local folks, with representatives stationed in L.A., Chicago, Atlanta, Boston and New York

At Atlantic, Cooper, who reports to David Glew, the label's senior vice president, marketing & general manager, says the artist relations and development department consists of three persons in New York. four in the field who double as LP promotion managers and three in

Basically the relations department deals with artists day to day while the development department works on the road, according to Cooper.

Columbia's staff includes six executives in New York and three in LA, with the Epic side slightly smaller. The top Columbia executives came into their positions from the artist management side, while Epic's De Marino came to CBS from William Morris, where he was an

At Arista, Dobbis, who reports to label president Clive Davis, says there are three executives in the company who deal with the tour aspects of artist development. Two of them have agency experience.

RCA has one person on the West Coast and two in New York. Don Burkhimer says: "You don't just walk into this job. You must first pay some dues. You must understand promotion, merchandising, sales and other aspects of the company He reports to Dick Carter, vice president, marketing.

A&M's artist development division has 10 reps with three in artist. relations, headed by Bob Garcia; and E/A's department consists of five directors based in Chicago, New York Nashville and L.A.

At RSO Records, Jamis Lundy, executive assistant to the president Al-Coury: Rich Fitzgerald, vice president promotion. Ronnie Lippin, national director of publicity along with other staffers handle artist development chores.

According to Phil Jones, vice president of marketing at Fantasy, there is no artist development department. However, everyone from label president Raiph Kaffel down gets involved in career work.

At Ariola, Bill Bartlett, vice president. LP promotion says: "Creative services, promotion and publicity work together to develop the acts."

Iris Gordy, vice president, creative, Motown Records, says: "We don't have an artist development department but my department along with artist relations, promotion, administrative, sessions department and marketing work toward the des elopment of acts

Eileen Bradley, director of publicity at Phonogram/Mercury along with Jimi Fox, national promotion manager, work closely in career development. The label is in the process of officially adding an artist development division.

At Capitol, Oscar Arslanian, director of press and artist relations. says ader and artist relations also handle artist development chores. The function is a company effort.

# DRG Label Adds To Cast LP Catalog

NEW YORK-DRG Records continues to mine Broadway-Hollywood nostalgia with new product due this month.

Label president Hugh Fordin. who recently moved to expanded quarters at 250 West 57th St. here. reports the release of the original London cast productions of Richard Rodgers' "No Strings" and the London cast revival of Rodgers & Hart's "The Boys From Syracuse."

Also on release are a Judy Garland package, "Judy-The Beginning" and a two-LP set, "Command Performances," featuring such performers as Lawrence Olivier, Vivian Leigh, John Mills and Mabel Mer-

At the recent NARM convention, Hugh Fordin also arranged to release product from Colpor in a deal with Roulette Records which cases

Firstler has also obtained material:

from the 20th Century-Fox catalog and plans to market the Off-Broadway revival of "Oh, Kay!" and a compilation set. "Fox In The '50s." DRG will also release the sound-

track of "The Poseidon Adventure." Fordin also made two distribution deals, one with Trova Records in Spain and with Ken Kawaisa for Hawan

# Soul Sauce

Continued from page 38.

than 250 black music retailers and wholesalers in Chicago, Gary, Ind., and Milwaukee.

A few of the dealers to be serviced by Male Productions are in Chicago: Billy Mack Records, Color Rite Record Shop, Metro Music, Joe's Records, Playback and Delores and Barney's One-stop, says Barnow

Andre's Records in Milwaukee and Paradise and Tallman Records in Gary are also on his ha

that the explains that in addition

We aslying the tabele of what our services will accomplish for the acts performing. We outfit the retailers with new or additional displays of

coming attractions this obviously boosty sales.

In Male's promotion wing, he lists CBS, Shadybrook, HFMP and Birthright among the companies to use his independent promo services

The company, an offshoot of Statbound Management, has completed production on a new disk by Robert General Lee on the Lost Weekend In bel

Lee also is a staffer at Male Productions handling production and artist development, says Barrow,

Charles Knox, former local promotion rep at CBS, ltandles producnon coordination and independent promotion. Lealie lattle takes care of promotion and George Williams rs Male's business consultant. Phil-Patker is general manager of the opgration:

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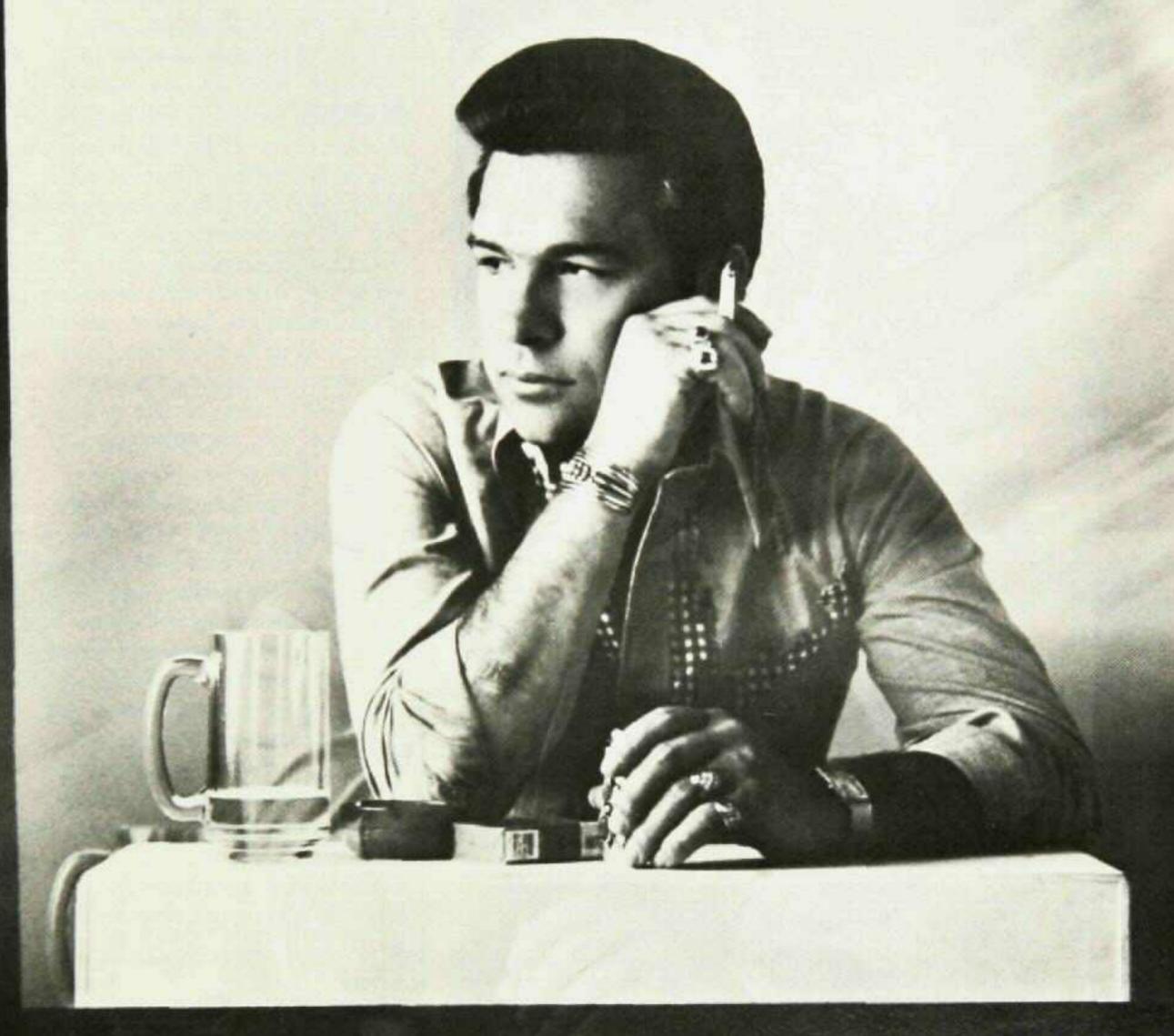
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199M 1587 2 3 5 4 7 10 8 9 1 16 19 14 20 17 18 18 18	10 9 8 11 10 6 4 11 7 8	TITLE—Artist  Widen: Label & Number (Dut: Label) (Publishes, Locanses)  ALL I EVER NEED IS  YOU—Army Rogers & Dottle West If Holiday & Receipt Burded Artists 1276 (Builded Artists) Burded Artists 1276 (Builded Artists) Burder All(AP)  WHERE DO I PUT HER  MEMORY—Charley Pride It Weatherly, RCA 19477 (Neca ASCAP)  BACKSIDE OF THIRTY—John Conlee II Conley) MCA 19455 (Rouge Of Gold Flummant EMI)  SWEET MEMORIES—Willie Nelson IM Newburyt, RCA 19455 (Acutil Rines BMI)  FAREWELL PARTY—Gene Watson IN Williams) Capital Scale (Prejams BMI)  FAREWELL PARTY—Gene Watson IN Williams Capital Scale (Prejams BMI)  SLOW DANCING—Johney Duncan II Semphing Collection S10915 (WE Sace Best ACCAP)  WISDOM OF A FOOL—Jusky Ward IN TO BE RIGHT—Barbara Mandres III Barks & Abbed, Necasy Stock (Planetary ACCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandres III Barks (Planetary ACCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandres III Barks (Planetary ACCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandres III Barks (Planetary ACCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandres III Barks (Planetary ACCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandres III Barks (Planetary ACCAP)  SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Get Davies III DON'T SOMEONE III Barks (Planetary BMI)	1 man and 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	37 42 43 49 53 55 63 50	9 Weeks 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	TITLE—Artist (Wilter) Label & Number (Diet Label) (Publisher Lucamber)  LOVE LIES—Mel McDuniel (C. Black, S. Barrelt), Capitol 1691 (The Chappel/Cindy Lee, BESAC)  TAKES A FOOL TO LOVE A FOOL—Burlon Cummings (B. Cammings), Purbaid \$70028 (Shillelagh BMI)  I WANT TO SEE ME IN YOUR EYES—Peggy Sue (F. Stanton A. Kent), Door Knoth 1094 (Wig) (Chip N. Date, ASSAP)  ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe Sun (J. Hemphill J. Sunjuly, Rushing, W. Holyfield), Dowland 122 (Hamphill BMI) (Tryggue BMI)  ME AND MY BROKEN HEART—Rex Allen In. (C. Allen), Warner Brox, RIBB (Blaser, BMI)  ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickery) (S. Darschmuchan), Elektra 46030 (Tree BMI) (Gree BMI)  RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merie Haggard (M. Haggardolik Sane), MCA 41001 (Challe Tree BMI)) (Tree, BMI)	11 72 合 合 ·	79 75 73	Neeks on Chart	LOCK, STOCK & BARREL—Wood Newton (E. Stevens, B.). Bourgoon), Elektro AUGIA (Deb Dave, BMI)  SHADY STREETS—Gary Stewart (B.R. Reynolds, D. Betts, D. Toler), RCA 11534 (Distriction, Pangola, BMI)  ARE YOU SINCERE/ SOLITAIRE—Dies Presley (W. Walker) (N. Sedaka, P. Cody), RCA 11533 (Cedarwood, BMI) (Don Kirstoner, ATV, SMI/Kirstoner) Wetbeck, ASCAP)  THE GREAT CHICAGO FIRE—Faron Young (D. Karby, B. Fricher), MCA 41004 (Distriction, ASCAP)  LAWYERS—Billy Walker (1) Riggs, B. Walker), Caprice 2056 (Best Way/Sound, ASCAP)  STEADY AS THE RAIN—Stella Parton (D. Parton), Elektry, A6029 (Deepor, BMI)
1 2 3 5 4 7 10 8 9 1 16 19 14 20 17 15 15 15 18 18	10 9 8 11 10 6 9 10 10 6 4	ALL I EVER NEED IS YOU—Kenny Rogers & Dotte West It Holiday & Receipt Barbed Artholicate Holiday & Receipt Barbed Artholicate Charles Prode It Holiday & Receipt Barbed Artholicate Charles Prode It Weatherly, RCA 15417 (Neca ASCAP)  BACKSIDE OF THIRTY—John Confee It Weatherly, RCA 15417 (Neca ASCAP)  BACKSIDE OF THIRTY—John Confee It Gooler) MCA 15455 House Of Gold Function & Mills  SWEET MEMORIES—Willie Nelson IM. Newburyt, RCA 11455 (Acult Rose BMI)  FAREWELL PARTY—Gene Watton II. Williams, Capton 4550 (Prepares More BMI)  SLOW DANCING—Johnes Duncan II Sent M. Barness MCA 41052 (Donne BMI)  SLOW DANCING—Johnes Duncan II Sent M. Barness Ascart II Supported Colombia 310915 INE Sect Best 45249  WISDOM OF A FOOL—Jacky Ward II Same R. Astron. Memory SSCSh (Planetony ASCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Ramara Mandrell III Barks R. Jackson C. Hamptoni MCA 12451 (Last Memory ASCAP)  LAY DOWN BESIDE ME—Don Williams ID Milliams MCA 12458 (Jack BMI)  LYING IN LOVE WITH YOU—Jum Ed Brown & Helen Cornelius ID Rutherford G. Hamptoni RCA 11532 IP Seen BMI)  SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Get Davies III Brown & Library Bill Till Constitute To Brown & Library III Street Library & Street Constitute III Brown & Library Bill Till Consti	5 会会会会会会会会会	37 42 43 49 53 55 63	6 8 5 2 3	LOVE LIES—Mel McDaniel (C. Black, S. Barrell), Capitol (69) (The Chappel/Circly Lee, SESAC)  TAKES A FOOL TO LOVE A FOOL—Burton Commings (B. Cammings), Portrait \$70000 (Suitlelagh, BMI)  I WANT TO SEE ME IN YOUR EYES—Peggy Sue (F. Stanton, A. Kent.), Door Kenth 9094 (Mig.) (Chip N. Dale ASEAP)  ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe Sun (J. Herrighall, J. Sunsidia, Bushing, W. Holyfield), Deahum 1822 (Memphili Bushing, W. Holyfield), Deahum 1822 (Memphili Bushing, W. Holyfield), ME AND MY BROKEN HEART—Res Allen Jr. (C. Allen, Warren Brox 8788 (Busen BMI)  ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickery) (S. Drockmarken), Early 46030 (Tree BMI) (Tree BMI)  RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard (M. Haggardollik Barrel, MCA 8100)	68 由 由 71 72 由 由	79 75 73	3 5	LOCK, STOCK & BARREL—Wood Newton (E. Shevens, B.J. Bourgoon), Elektro AUGIA (Deb Dave, BMI)  SHADY STREETS—Gary Stewart (B.R. Reynolds, D. Betts, D. Toler), RCA 11534 (Distriction, Pangola, BMI)  ARE YOU SINCERE/ SOLITAIRE—Data Presley (W. Walker) (N. Sedaka, P. Cody), RCA 11533 (Cedarwood, BMI) (Don Kirstoner, ATV, BMI/Kirstoner) Wetbeck, ASCAP)  THE GREAT CHICAGO FIRE—Fairon Young (D. Kirby, B. Fricher), MCA 41004 (District, ASCAP)  LAWYERS—Billy Walker (1. Riggs, B. Walker), Caprice 2056 (Best Way/Sound, ASCAP)  STEADY AS THE RAIN—Statia Parton (D. Parton), Elektry, A6029 (Deeps, BMI)
3 4 7 10 8 9 9 1 16 19 17 15 17 15 18 18	9 8 11 10 6 9 10 10 6 4	YOU—Kenny Rogers & Dottle West  It Monday & Mercess Blanted Article  It Westherd Article Makes ADDAP)  WHERE DO I PUT HER  MEMORY—Charley Pride  It Westherly RCA 15437 (Neca ASDAP)  BACKSIDE OF THIRTY—John Conlee  It Conley) MCA 15435  House Di Gold Fortmant EMI)  SWEET MEMORIES—Wille Nelson  IM Newburyl MCA 15455 (Acad Rose BMI)  FAREWELL PARTY—Gene Watson  It Nilsanes Capitus 8580 (Western Hors, BMI)  SLOW DANCING—Johnne Duncan  It Emported Cabitus S18935  WE Sack Med 4524P  WISDOM OF A FOOL—Josky Ward  It Dates & Albert Memory S18935  WE Sack Med 4524P  (If Loving You Is Wrong) I DON'T WANT  TO BE RIGHT—Barbara Mandrell  If Banks R Jackson C Mampfant MCA  12451 (Last Memorius Klandas BMI)  LAY DOWN BESIDE ME—Don Williams  ID Williams MCA 12458 (Jack BMI)  LYING IN LOVE WITH  YOU—Jun Ed Brown & Helen Cornelius  ID Mutherlord G Manssons RCA 11537  Process BMI)  SOMEONE IS LOOKING FOR SOMEONE  LIKE YOU—Gait Davies  IS SOMEONE IS LOOKING FOR SOMEONE  LIKE YOU—Gait Davies	白白 白 白白 白 白白	42 43 49 53 55 63	8 5 5 2 3	TAKES A FOOL TO LOVE A FOOL—Burton Cummings 18 Cammings, Portrait \$70024 (Smilelagh, 8MI)  I WANT TO SEE ME IN YOUR EYES—Peggy Sue (F Stanton A. Ment), Door Knott 9094 (Mg) (Chip N Date ASSAP)  ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe Sun (J. Herrighall, J. Santa-Li, Bushing, W. Holyfield), Deaton 1022 (Memphall, Bashing, W. Holyfield), Deaton 1022 (Memphall, Bashing, W. Holyfield), ME AND MY BROKEN HEART—Res Allen Jr. (C. Allen), Warren Brox 8788 (Busen, BMI)  ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vackey), Cl. Dirackmarken), Early 48030 (Tree BMI) (Gree BMI)  RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merie Haggard (M. Haggardon R. Larren, MCA 81007)	由由 11 72 由由	79 75 73	3 5	(E. Stevens, B.). Bourgowi, Elektry A(III) (Deb Dave, BMI)  SHADY STREETS—Gary Stewart (B.R. Reynolds, D. Betts, D. Tolers, RCA 11534 (Debtstown, Pangola, BMI)  ARE YOU SINCERE/ SOLITAIRE—Dies Presiley (N. Walker) (N. Sedaka, P. Cody), RCA 11533 (Cedarwood, EMI) (Don Kirshner, ATV, BMI/Kirshner Welbeck, ASCAP)  THE GREAT CHICAGO FIRE—Faron Young (D. Kirby, B. Frischer), MCA 41004 (Dosto, Keyst Bobby, Frischer, ASCAP)  LAWYERS—Billy Walker (1. Riggs, B. Walker), Caprice 2056 (Best Way (Sound, ASCAP)  STEADY AS THE RAIN—Stella Parton (D. Parton), Elektry, ASCAP)  Gregor, BMI)
5 4 7 10 8 9 9 1 16 19 14 20 17 15 15 15 15 18 18	8 11 10 6 9 10 10 6 4	WHERE DO I PUT HER MEMORY—Charley Pride  It Weatherly, RCA 19435 BACKSIDE OF THIRTY—John Conlee  I) Conley) MCA 19435 Bloomer Of Gold Franchiset EMI)  SWEET MEMORIES—Willie Nelson  IM. Newburyl, RCA 19435 BACKSIDE OF THIRTY—John Conlee  I) Conley) MCA 19435 BROWN Newburyl, RCA 19435 BACKSIDE OF THIRTY—John Conlee  II) Conley) MCA 19435 BACKSIDE OF THIRTY—John Conlee  II) Conley) MCA 19435 BACKSIDE OF GOLD BACKS  BACKSIDE BACKSIDE OF BACKSIDE  II) SWEET MEMORIES—William BACKSIDE  II) SEND DANCING—Johney Duncan  II Temperature Collected S18915 WE SEED BACK ACCAP  WISDOM OF A FOOL—Jocky Ward  IA Councy of Alberty SOCIAL Planetary ACCAP  (If Loving You Is Wrong) I DON'T WANT  TO BE RIGHT—Barbara Mandrell  III Backs, R. Jackside C. Mampions, MCA  12451 (Laif Memories Conledes BMI)  LAY DOWN BESIDE ME—Don Williams  ID Williams, MCA 12458 (Jack, BMI)  LYING IN LOVE WITH  YOU—Jum Ed Brown & Helen Cornelius  ID Mutherloy G. Marrisons, BCA 11532  Process BMI;  SOMEONE IS LOOKING FOR SOMEONE  LIKE YOU—Gail Davies  III Streets College Backs BASS	由 白 白白 白 白 白	43 49 53 55 63	5 2 3	A FOOL—Burton Commings 18 Commings Portrait 670028 (Suitelagh BMI)  1 WANT TO SEE ME IN YOUR EYES—Peggy Sue 16 Stanton A Kent J Door Kent 9094 (Mg) 1(Chip N Date ASEAP)  ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe Sun 1) Hemphall J Sunsilis Bushing W Holyfield) Dealure 1222 (Memphall BMI) (Virgue BMI)  ME AND MY BROKEN HEART—Res Allen Jr. 1(C Allen Warner Box 8788 (Busin BMI)  ROCKIN' MY LIFE AWAY/I WISH 1 WAS EIGHTEEN AGAIN—Jerry Lee Lewis 1M Vickery CS Drockmoston Early 46030 1Tive BMI) (Tree BMI)  RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merie Haggard 1M Maggardon B Santon MCA 81007	由 71 72 由 由	75 73	3 5	(B.R. Reynolds, D. Betts, D. Tolers, RCA 11534 (Delication, Pangola, BMI)  ARE YOU SINCERE/ SOLITAIRE—Eleis Presiley (N. Walker) (N. Sedaka P. Cody), RCA 11533 (Cedamood EMI) (Don Kushner, ATV, SMI/Kershner Wetherk, ASCAP)  THE GREAT CHICAGO FIRE—Faron Young (D. Kurby, B. Fricher), MCA 41004 (Dotte Keyl-Bottley Fricher, ASCAP)  LAWYERS—Billy Walker (1. Riggs, B. Walker), Caprice 2056 (Best May/Sound, ASCAP)  STEADY AS THE RAIN—Stella Parton (D. Parton), Elektra 46029 (Deepar, BMI)
4 4 7 10 8 8 9 1 16 19 14 20 17 15 15 22 17 6 18 18	11 10 6 9 10 10 6 4	BACKSIDE OF THIRTY—John Conlee  () Contre) MCA 12455  (House Of Guid Furnment BMI)  SWEET MEMORIES—Willie Nelson (M. Newburyl, BCA 11455 (Aculti-Rose BMI)  FAREWELL PARTY—Gene Watson (S. Williams), Capital 8580 (Neglect Hills, BMI)  DON'T TAKE IT AWAY—Conway Twitte (T. Seals, M. Barness, MCA 41082 (Dame BMI)  SLOW DANCING—Johney Duncan (J. Lamperine, Calumbia 310915  (W. Jack Bed. ASCAP)  WISDOM OF A FOOL—Jacky Ward (A. Dame R. Abried, Memory, Social (Planetary, ASCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barnara Mandrell (H. Barks, R. Jackson, C. Hamptoni, MCA (2451 (Last Memphus Gundae BMI)  LAY DOWN BESIDE ME—Don Williams (D. Williams), MCA 12458 (Jack, BMI)  LYING IN LOVE WITH  YOU—Jun Ed Brown & Helen Cornelius (D. Butherford G. Harrson), BCA 11532  (Pricem BMI)  SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gail Davies (D. Bressell, Christy, BLIES)	白 白白 白 白 白	49 53 55 63	5 2 3	I WANT TO SEE ME IN YOUR  EYES—Peggy Sue  (F. Stanton A. Ment), Door Knott 9094 (Mg)  (Chip N. Date ASEAP)  ON BUSINESS FOR THE KING/BLUE  RIBBON BLUES—Joe Sun  (J. Hemphall J. Suntania Bastang, W. Holyfield),  Deather 1822 (Memphall Bastang, W. Holyfield),  Washing 1822 (Memphall Bastang, W. Holyfield),  Washing 1822 (Memphall Bastang, W. Holyfield),  Washing 1822 (Memphall Bastang, W. Holyfield),  We AND MY BROKEN HEART—Res Allen Jr.  (C. Allen), Washing Begg 8788 (Maser, BMI)  ROCKIN' MY LIFE AWAY/I WISH  I WAS EIGHTEEN AGAIN—Jerry Lee Lewis  M. Vickey), Cl. Throckmoston), Enviro 45030  (Tree BMI), Green BMI)  RED BANDANA/I MUST HAVE DONE  SOMETHING BAD—Merie Haggard  IM Haggandon'R Larrey, MCA 81007	71 72 金	75 73	3	SOLITAIRE — Data Pressley (W. Walker) (N. Sedaka: P. Cody), RCA [1533] (Cedarwood: EMI) (Don Kushner, ATV, SMI) Keshner Welbeck: ASCAP)  THE GREAT CHICAGO FIRE—Faron Young (D. Kurby: B. Fricher), MCA 41904 (Costa: Keytu-Biblity Fricher, ASCAP)  LAWYERS—Billy Walker (I. Riggs, B. Walker), Caprice 2056 (Best Was-Sound, ASCAP)  STEADY AS THE RAIN—Statia Parton (D. Parton), Elektra ASCAP (Deepar, EMI)
7 10 8 8 9 1 16 19 14 20 17 15 15 15 22 17 6 18 18	10 6 9 10 10 6 4	SWEET MEMORIES - Willie Nelson (M. Newbury), REA 11855 (Acad Risse BMI)  FAREWELL PARTY - Gene Watson (I. Welsones), Capital 8580 (Negton Hors, 1986)  DON'T TAKE IT AWAY - Conway Twitty (I. Strate, M. Barness MCA 41052 (Dame BMI)  SLOW DANCING - Johnney Duncan (I. Lempstons, Columbia 310915 (WE last Bed. 455AP)  WISDOM OF A FOOL - Jusky Ward (I. Salare & Albeds, Messary, 19855 (Planeton, ESSAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT - Barbara Mandrell (III. Banks, R. Jackson, C. Mangdan, MCA (2005) (Last Memptus Klandan, BMI)  LAY DOWN BESIDE ME - Don Williams (D. Williams), MCA 12158 (Jack, BMI)  LYING IN LOVE WITH YOU - Jum Ed Brown & Helen Cornelius (D. Rutherford G. Marrison), BCA 11532, (P. Gen. BMI)  SOMEONE IS LOOKING FOR SOMEONE LIKE YOU - Gail Davies (G. Brevell, Coloring 81784 (1885)	白白 白 白 白	53 55 63	2 3	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe Sun  J. Hemphall J. Sunsell Reching, W. Holyfield).  Deather 1272 Obergeall Emissive EMI)  ME AND MY BROKEN HEART—Res Allen Jr.  (C. Allen) Warner Brok 8788 (Blues EMI)  ROCKIN' MY LIFE AWAY/I WISH  I WAS EIGHTEEN AGAIN—Jerry Lee Lewis  M. Veckey, C. Trockmorten) Emistry 46030  (Tree EMI) (Tree EMI)  RED BANDANA/I MUST HAVE DONE  SOMETHING BAD—Merie Haggard  IM Haggardoll R. Larrel, MCA 81007	72 由 由	73	5	Wethers, ASCAP) THE GREAT CHICAGO FIRE—Faron Young 1D. Kurby B. Fricher), MCA 41904 (Copie Keyl-Bobby Fricher, ASCAP)  LAWYERS—Billy Walker 11. Riggs, B. Walker), Capiece 2056 (Best May Sound, ASCAP)  STEADY AS THE RAIN—Stella Parton 1D. Parton), Elektra 46029 (Overpor, BMI)
10 8 8 9 1 16 19 14 20 17 15 15 15 12 17 6 18 18	6 9 10 10 6 4	DON'T TAKE IT AWAY—Conway Twitts (7. Small M. Barness MCA 41052 (Dame BMI)  SLOW DANCING—Johnny Duncan (8. Longether) Columbia 310915 (WE face Bed. 45CAP)  WISDOM OF A FOOL—Jacky Ward (A. Salam & Albedd, Mercary SSCEN (Planetary ASCAP)  (If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandrell (H. Banks, R. Jackson, C. Hampton), MCA 12451 (Last Memphas Blanday BMI)  LAY DOWN BESIDE ME—Don Williams (D. Williams), MCA 12458 (Jack, BMI)  LYING IN LOVE WITH  YOU—Jim Ed Brown & Helen Cornelius (D. Buttlerford, G. Hampton), BCA 11532 (Friden, BMI)  SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gait Davies (G. Daviest, Change B1784 (1885))	白 白 白 白	55 63 50	2	ME AND MY BROKEN HEART—Res Allen Jr. (C. Allen) Warren Brok 8788 (Blazer BMI)  ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickey) C. Trockmorten) Envirs 45030  Tree BMI) Gree BMI)  RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merie Haggard (M. Haggardolff Larre) MCA 41007	由由	10-1		LAWYERS—Billy Walker  11. Riggs. B. Walker). Caproce 2056 (Best Way Sound, ASCAP)  STEADY AS THE RAIN—Statia Parture (D. Parton). Elektra 86029 (Dwepar, BMI)
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17 15 15 15 22 17 6 18 18			由	58	4	HOLD WHAT YOU'VE GOT-Sonny lames 11 Text Management 85 280 (Tree BMI)	79	81	4	THE PIANO PICKER—George Factors (G. Fischoth). Driver 5273; (TK); (United Artista: Kurstyn: George: Factorst. ASSAP)
15 15 22 17 6 18 18	8	DOWN ON THE RIO GRANDE—Johnny Rodriguez (J. Rodriguez, B. Buling, D. Teasley), Epic. 8 5067) (Hallingte House Of Conditions Stream, BM1)	由	62	2	SEPTEMBER SONG—Willie Nelson (M. Anderson, C. Weit), Commiss 3 10929 (Chappell & On To Hompshee House, ASCAP)	4	90	2	STAY WITH ME-Dundy U.P. Pennington: Warner-Curb 8771 (Charactup, BMI)
22 17 6 18 18		I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE—Jame Fricke (I MacRae B. Morroon), Calambia 330910	血	64	3	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker (T. Tucker, J. Goldstein), MCA 45-1807 (McMauken) Tanya Tucker/Far Dut/L A.I.M., BMI/ASCAP)	81	83	3	GIVING UP EASY—Leon Everette (ii Footer & Roy) Orlando (02 (April ASCAP)
17 6 18 18	10	(Music City, ASCAP)  TOUCH ME WITH MAGIC—Marry Robbins (S. Bigard, M. Utley), Columbia 310905	4	MEN	177	YOU FEEL GOOD ALL OVER—1 G. Sheppard (S. Thrackmurton), Warner, Curb. ABCR	山山	EGE (		SHE BELIEVES IN ME—Keepy Rugers (S. Gubb) United Article 1273  Angel Wing AUGAP  MOMENT—Narvel Felts
18 18	5	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST	台	76	2	WHAT IN HER WORLD DID  1 DO-Eddy Arnold	121	86	3	(I C Waltace T Discour) MCA 41011 (Hall Clement EMI)  COLD, COLD HEART—Jerry Lee Lewis
18 18		ME - Bellamy Brothers (D. Bellamy) Warner/Curb 879) (Bellamy Brothers, ASCAP)	由	59	4	(First Lady, Broken Lance, BMI/Blobby Tischer, ASCAP)  TO LOVE SOMEBODY—Hank Williams, II.	山	1/2/01	1111	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE) - Big At Downing
arri marc	11	THEY CALL IT MAKING LOVE—Tammy Wynette (B. Braddock). Epic. 850061 (Tree. BMI)	52	13	10	I'M GONNA LOVE YOU-Gien Campbell	86	87	2	(A. Downing). Warner Size. 8787 (ATV. SMI) I NEED YOUR HELP BARRY
73.	9	SECOND-HAND SATIN LADY (And A Bargain Basement Boy)—lerry Need	53	12	13	M Southerman, Capital 4682 Seventh Son Royal Blak, ASCAP) IT'S A CHEATING SITUATION—Moe Bandy	4	MEN I		MANILOW - Ray Stevens 10. Gonystal, Warner Sens, 3785 (Ray Stevens, BMS) SHE'S BEEN KEEPIN' ME
<b>क्र</b> 23	7	ISN'T IT ALWAYS LOVE—Lynn Anderson (R. Bosoff) Columbia 3 (2003 (Sky Markor, BMI)	54	56	5	(C. Putriam. S. Thiockmorton). Columbia 310889 (Tree, EM): BUT FOR LOVE—Jerry Naylor	14	NO.	ATTEN	UP NIGHTS - Booky Laws  IS Larber 1 & Fath, 1 Sabari, Caprocine 8318 (Boths Saidsbare, ASCAP)
20 21	10	THIS IS A LOVE SONG—Bill Anderson (I Westherly) MCA 42992 (Reca. 455AP)  DARLIN'— Gand Rogers.	55	11	13	(C. Pictilli, 1. Cashman, 1. West), Walter-Curb 8767 (Ampon, ASCAP)  1. JUST FALL IN LOVE AGAIN—Anne Murray	88	92	3	LOVIN' YOU, LOVIN' ME/TEN THOUSAND AND ONE—Comme South
立 24	10	(0 S. Handemer) Republic 038 (September Fellow Dog, ASCAP)  WALKING PIECE OF HEAVEN—Freddy Fender	56	26	11	(Durff, Skieros, Linyd, Herbsteitt), Capitol 4675 (Pesa: Hobby Harse Catton Ficker Sangu-HMI-ASCAP) LOVE IS SOMETIMES EASY—Sandy Posey	89	93	3	(S. Deschmenton) (F. Burch, D. Machell), Minnessell, Cons. EMI) (States, EMI)  NIGHT TIME MUSIC MAN—Judy Argo (T. Grant), ASS 1013 (Made), EMI)
29	3	(M. Hubbins), MCA 12453 (Mangrosa, BMf) SAIL AWAY—Oak Ridge Boys	57	46	7	(S.P. Robinson), Warner Brox. 8731 (Amy's Morr's House Outy's, ADDAPS	廿	Ma	1111	SMALL TIME PICKER—Bobby Wayne Laftin (K. Rogers, S. Lindsey) Charts 132
<b>d</b> 27	6	JUST LONG ENOUGH TO SAY GOODBYE - Mickey Gilley	3/	46	1	I THOUGHT YOU'D NEVER  ASK—Louise Mandrell & R.C. Bannon (C. Pulnami, D. Cook), Low 250068 (Teel. BMI: Cross Reys. ASCAP)	91	94	2	ONE LITTLE SKINNY RIB—cal Smith
₫ 30	4	HOW TO BE A COUNTRY  STAR—The Statles Bruthers	58	33	11	CAN I SEE YOU TONIGHT—Jewel Blanch (D. Alten, R.V. Hoy), RCA 1) 864 (Duchess Poury/Tane, BMT)	92	95	2	I AIN'T NEVER BEEN TO HEAVEN (But I've Spent The Night With You)—lack Grayman
☆ 28	6	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY—Vern Gordon	59	39 70	3	UVE ENTERTAINMENT—Box King (D. King) Don Brow 149 (William ASCAP) WHAT'S ON YOUR MIND/SWEET MELINDA—Juba Denver	93	96	2	(I San. I Graycon), Churchill 1725 (Hist Lake, Plum Oresk, Churchill, 6MI)  LOVE ME BACK TO SLEEP—sees Coltre (Z. Yam Aradale), Capital 4836 (Denny, ASCAP)
<b>立</b> 31	7	CM C. Introduct Eliratea 45029 (Carpas Sea Bult ASCAP) WHAT A LIE—Sammi Smith	61	45	12	(J. Dersers (S. Cillette (J. MacNachnie), RCR (1535) (Cherry Lanz, ASCAPS (Cherry Lane, ASCAP). TOO FAR GONE—Emmelou Harris.	94	NEW	111	DREAM LOVER—Rick Helson (B. Darri). Epic. 8-50674. (The Hudson Sas Rightson, Screen Gerss EMI, BMI)
35	,	(T. Skinner, T. Wolface), Cyclone, 100 (GRT) (Hall Clement, BM1) NEXT BEST FEELING—Mary K. Millan	62	47	13	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Can Hunter	95	NEW	DIT O	JUST BETWEEN US—Bill Woody (M. Newbury) MCA Hickory 54343 (Milene, ASCAP)
	2	ID Hick C Hardy HCA 13554 (NSD) (Hick Hells, ASCAP) WHEN 1 DREAM—Crystal Gayle	63	52	10	(M. Sheroll L. Kamballi, Warner Burs, 8723 (Al Gallico, DMI) SHOULDER TO SHOULDER (Arm And	96	NEW	Chil	WHAT CAN I DO (TO MAKE YOU LOVE ME)—Hugh X. Lewis. OH X. Lewis, Little Dartin 7913
41 34	7	I LOST MY HEAD—Charle Rich 1 Date 3 Pages 1 Keeks United Artists 1288				Arm) - Roy Dark (S. Morroson, J. Zertaczel, MCA 12402 (Music City, ASCAP Combine, BMI)	97	-170	CHE	(Otener City BMI)  I STILL LOVE HER MEMORY—Hout Hester
31 32	-1	THERE'S ALWAYS ME-Rey Price	64	57	15	SOMEBODY SPECIAL—Donna Farge (D. Fargo), Warner Briss, 8272 (Prama Donna, BMI)				(D. Hester), Little Dartie: 7911 (Dream City, BMI)
		DESCRIPTION MARKET BY JT (Globy) ASSETS BEETS CINE WOMAN - Remay 0 Sec.	山	- NY	Larrer	IF LOVE HAD A FACE—Razy Balley 13 Papper, 3 John, BCA 11536	98	74	14	GOLDEN TEARS—Dave & Sugar (I. Schweers). RCA 11427 (Chess. ASSAP): KISS YOU AND MAKE IT
		SELECTION CONTRACTOR AND ADDRESS OF THE PARTY	66	6.1	14	TRYING TO SATISFY YOU Dettay (W. January S. BICA (1448 (Barran, BMI))				BETTER-Ray Head (M. Davit), MCA 12462 (Screen Gents/EMI/ Songpointer, BMI)
34 76	1	HOME Porter Wagnes	亩	117		DOWN TO EARTH WOMAN—Kenny Dale (5 Papers J State), Capital 4764 (Heuse Of Gold, RMI)	100	89	3	THE HONKY TONKS ARE CALLING ME AGAIN—Lanny Gault (R. Pennington). Aveg Coal 23 (NSD) (Almane Mil)

# The "FAREWELL PARTY" 4680

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Gene Watson's new smash-hit from his best-selling album

Reflections:
the look of a star and the sound of pure country.





# Live Acts Slated For Old Tennessee Theatre

By KIP KIRBY

NASHVILLE—"We envision this being a baby Fox Theatre," says Wallace Barr, manager and rejuvenator of the 27-year-old Tennessee Theatre which until last summer operated as a movie house in downtown Nashville.

Designed originally as a vaudeville show palace when blueprints for the building initially went onto the drawing board in 1929, the theatre remained unfinished through the depression and resultant war. It finally opened its doors to the public for the first time in 1952.

In its heydey, notes Barr, the Tennessee Theatre was a masterpiece of marble, gilt, brass and mirrors, elegant and functional. But with the advent of the popular suburban mall movie theatres and the problems of downtown parking, business slowly declined, and the majestic edifice was shut down in July of 1978.

In February 1979 the Nashville Junior League rented the facility to stage a musical fund-raising production which grossed \$115,000 in three days.

"And that," says Barr, "is when I began to realize the existing potential of the house as a money-making concert venue for Nashville."

The 2,000-seat facility features a stage 35 feet deep and 80 feet wide, with a proscenium apron of 40 feet, a 35-man orchestra pit that doubles as a V.I.P. and press section, and a runway that circles the perimeter of the stage area. The stage has fly rigging with 33 overhead pipes to handle all types of sound systems, lighting and special effects for acts.

The building also features a ninestory high outdoor marquee with two miles of neon tubing and 4,000 working bulbs, a mezzanine promenade, balcony scating with air-conditioning units designed to filter smoke-filled air and a dome-shaped ceiling and wall construction of plaster and horsehair for greater acoustical presence.

The basement of the house contains 14 full dressing rooms, a carpentry and prop room, showers, road crew lounge and a 40-seat screening room for private showings and backstage press conferences.

"The building stands in remarkably good shape," says Barr, "and acoustically it's nearly perfect. A vocal performance onstage without a microphone can be heard in the last row of the balcony, which will make it ideal for concerts.

"I've been in the field of concert promotion for 10 years in the Southeast," Barr continues. "I've worked virtually every venue in this part of the country and I know all the quirks and problems inherent in each building operation. My goal is to tailor the Tennessee Theatre so that all a promoter has to do is contact us for the booking and everything else will be taken care of."

As part of this plan, Barr and his partner in the venture, Mike Tomlin, who own the management company which rents the theatre, plan to establish a complete line of in-house services, including their own advertising, ticket distribution system, catering service, security, doormen, cashiers and ticket takers, and even a special limousine service.

Barr's own promotion company, Barbarella Productions, has contracted several initial dates for the theatre, but he expects to work closely with national promoters around the country who are interested in placing talent into the new facility.

Already inked for the Tennessee Theatre are the Ebony Gospel Awards April 28, Emmylou Harris on May 17, and Steve Gibb on May 25, as well as individual record company showcases and a private training program sponsored by Southwestern Publishing Co.

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Also, Barr adds, the house will be available for daytime rehearsal rental for acts requiring a live stage setting prior to touring.

"The Exit/In has done a great job providing a small room to showcase talent." says Barr, "and the Fox Theatre in Atlanta has done the same thing on a larger scale. We hope to duplicate their success with the Tennessee Theatre in Nashville."



GILLEY GIVES—Mickey Gilley displays his way with a song on "Pop Goes The Country" hosted by Ralph Emery, left. The syndicated show was taped at Opryland.

# Mickey Gilley Scans Skies Looking For New Avenues

NASHVILLE—In Texas he's a household word. He has a resoundingly successful nightclub listed as the largest in the world by the Guinness Book of Records, a weekly television program in Houston, and a recording studio that stays booked.

He performs up to 200 dates a year with his band, has appeared on nearly every major talk and interview show in the country, and trails a string of top 10 country hits behind him sufficient to keep his name a familiar one on the charts.

Now, with a new producer, Bill Rice, and his debut album on Epic, "The Songs We Made Love To," Mickey Gilley is scanning the horizon for some different directions.

"I'm not into being a star or changing my life," he says, "but I'd also be a fool to say that I wouldn't care if I had a crossover pop record. Anyone who says that isn't looking very far down the road. I would love to appeal to a broader audience, and as long as I don't offend my country fans, I'm glad to branch out."

Under the direction of producer Rice, who is also half of the award-winning songwriting team of Foster & Rice, Gilley's latest LP shows style changes. Besides the title tune from the collection which reached number 13 on the Billboard Hot Country Singles chart, the album contains a number of additional MOR-inflected arrangements which indicate a mellower direction for the singer.

"Sure, I know a lot of people think of my music as beer-drinkin' honky tonk," says Gilley laughingly, "because that's how I started in the music business back in 1958. In fact, some of my early stuff sounds a whole lot like my cousin's, don't it?"

Which isn't surprising, since his first cousin happens to be Jerry Lee Lewis, who played a part indirectly in motivating Gilley into show business.

"I was still working construction in Texas when Jerry Lee came out with 'Crazy Arms' and 'Whole Lotta Shakin'," Gilley recalls.

"One day, one of Jerry Lee's songs came on the radio and I said, hey, that's my cousin singin' on that record. One of the guys on my crew turned around to look at me for a minute and then said, 'Sure, and Elvis Presley is my brother.' But after that, whenever we'd go out drinking in a club where there was a piano, they'd always make me play for them.

People always told me I sounded just like Jerry Lee, and after a while, seeing the response I was getting. I begind marke I could make some money at it, so I got a band and jumped in

However, major success eluded Gilley until "Room Full Of Roses" came out as the B-side of a demo he recorded in Houston as a favor for a friend. Its overnight popularity epabled Gilley to secure a recording contract with the newly-formed

to such memorable Gilley successes as "Here Comes The Hurt Again,"

The Power Of Positive Drinking,
"Don't The Girls All Gas Property All

MORNING GUEST - freder femoer self taket such HeC. "Today" show host Tom Broken state to present a Parente base in the film, "She Came To The Valley," which is somethy being marketed in the Texas region.

Playboy Records through the help of his friend, producer Eddie Kilroy Their collaboration musically led

Billboard SPECIAL SURVEY

For Week Ending 4/21/79

Country LPs.

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TITLE-Artist, Laber & Number (Distributing Label)

STARDUST-Willie Nelson, Columbia IC 35305

TNT-Tanya Tucker, MCA 1066

LEGEND-Poco, MCA AA 1099

JOHN DENVER, HEA AGE 1 3015

THE GAMBLER-Kenny Rogers, Limited Artists UA LA 936 H

NEW KIND OF FEELING-Anne Murray, Capital SW 11849

WILLIE AND FAMILY LIVE-Willie Nelson, Columbia NE 2:35642

EVERY WHICH WAY BUT LOOSE-Soundtrack, Beatry 56 503

OUR MEMORIES OF ELVIS-Elvis Presley, RCA AGE 13279

CLASSICS-Kenny Rogers & Dottie West, Under Artists UALA SASH

JUST LIKE REAL PEOPLE. The Kendalls, Overton OV 1739

WHEN I DREAM-Crystal Gayle, United Artests UALE ASE H

THE BEST OF BARBARA MANDRELL MCA AV 1119

THE OAK RIDGE BOYS HAVE ARRIVED, MCR AV 1135

TEN YEARS OF GOLD-Kenny Rogers, United Artists UA LA EIS-H

LARRY GATLIN'S GREATEST HITS, VOL. 1, Manufact MG 7829

I'VE ALWAYS BEEN CRAZY-Waylon Jennings, RCA AFLI 2979

THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 (537 (Phonogram)

LET'S KEEP IT THAT WAY-Anne Murray, Captus ST 11743

THE ORIGINALS-The Statler Brothers, Merrary SRM 15016

ARMED AND CRAZY-Johnny Paycheck, Epo #1 35444

PROFILE/BEST OF EMMYLOU HARRIS, Name Box 858 255

ONLY ONE LOVE IN MY LIFE-Ronnie Milsap, REA AFLI 3780

IT'S A CHEATING SITUATION-Moe Bandy, Columbia 4C 35779

WAYLON & WILLIE-Waylon Jennings & Willie Nelson, RCA AFL 12586

OUTLAW IS JUST A STATE OF MIND-Lynn Anderson, Columbia #C 35776

ENTERTAINERS ... ON AND OFF THE RECORD-The Statler Brothers.

ELVIS: LEGENDARY PERFORMER, VOLUME 3-Elvis Presley, RCA CPL 1-3082

BURGERS AND FRIES WHEN I STOP LEAVING (I'LL BE GONE)-Charley

JIM ED BROWN AND HELEN CORNELIUS, REA AHE 11256

ROSE COLORED GLASSES-John Conlee, MCA AV 1105

MOODS-Barbara Mandrell, ARC AV 1988

DUETS-Jerry Lee Lewis & Friends, San 1011

VARIATIONS-Eddie Rabbitt, Elektra 6E 123

A WOMAN-Margo Smith, water Box 8 3785

ROOM SERVICE-The Oak Ridge Boys, MCA 1085

GREATEST HITS-Linda Ronstadt, Applem 71-109-2

LIVING IN THE U.S.A.-Linda Ronstadt, Acres 68 155

REDHEADED STRANGER-Willie Nelson, Columbia 4C 33462

NATURAL ACT-Aris Kristofferson & Rita Coolidge, ALM 4550

WE'VE COME A LONG WAY BABY-Loretta Lynn, MCA 3073

HEAVEN'S JUST A SIN AWAY-The Kendalls, Overen OV 1719

CONWAY-Conway Twitty, MCA 3063

CON HUNLEY, Warner Stor. A 3285

TEAR TIME-Dave And Sugar, HCA APL 12861

Pride, RCA APLI 2983

MEL TILLIS-Are You Sincere, MCA 3077

SWEET MEMORIES-Willie Nelson, RCA AHL 1743

EXPRESSIONS-Don Williams, MCA AT 1059

TOTALLY HOT-Olivia Newton-John, MCA 3067

HEARTBREAKER-Dolly Parton, NEA AFE 12797

\* Star Performer-LPs registering proportionate upward progress this week.

"Don't The Girls All Get Presuct At (Continued on prese 47)

#### - Mickey Gilley Scanning Skies

 Continued from page 46
 Closing Time," and "She's Pulling Me Back Again."

A year ago, Gilley entered a recording contract with CBS and chose Rice, who has worked closely with the label previously. Gilley's current single, "Just Long Enough To Say Good-bye," is escalating its way up the charts at 24 with a star, and the artist just completed a promotional media tour which saw him guesting on "Dinah," "Pop Goes The Country," and a number of radio stations in the West.

Gilley will also perform on the 14th annual Academy of Country Music awards show he broadcast live May 2 on NBC-TV.

Besides his enthusiasm for his new album, Gilley is also pleased that his nightclub. Gilley's in Pasadena, Tex., has been chosen as the site for a new movie, "The Urban Cowboy," based on an article published last year in Esquire Magazine.

"They've already shot some of the footage," says Gilley. "John Travolta is playing the lead, and I guess you could call it a sort of 'Country Night Fever,' because he's going to be doing a lot of dancing, only this time, Texas-style. Travolta could single-handedly popularize the Cotton-Eyed Joe."

Gilley adds that music for the Paramount film, being produced by Irv Azoff and Bob Evans, is tentatively scheduled to be provided by Tanya Tucker in a major role, Linda Ronstadt, Jimmy Buffett, Waylon Jennings and—naturally—Mickey Gilley.

KIP KIRBY

# Nashville Scene

BE SALLY HINKLI

The Oak Ridge Boys will be taping special guest slots for a new, hour long, musical variety NBC program entitled "Presenting Susan Anton," Friday and Saturday (27-28). Other guests for the show include Oscar Peterson and Ben Vereen. Produced by Ernest Chambers, the new mini series will debut May 3. Preceding the May 3 air date, the Oak Ridge Boys will be seen May 2 on NBC's broadcast of the Academy of Country Music Awards Roy Clark, plagued by a per sistent bronchial condition for some weeks, was admitted to the Mayo Clinic in Rochester, Minn. April 10. Clark officials expect him to be released sometime this week. Clark had worked through his April 8 concert date, and, because of illness, had to cancel two BBC specials, including a special live guest spot on the "Val Doonican Show" and an appearance at Wembley as a presentor for the International Music Awards:

The "Grand Ole Opry" hosted its sixth annual Homecoming Show recently with such former old-time Opry members as Pee Wee King, Curley Fox, Alycone Bate Beasley, Honey Wilde, Paul Howard, Sid Harkreader, Zeke Clements, Whitey Ford and Jimmy Driftwood turning out for performances. Tom T. Hall and the Storytellers performed at the grand re-opening of the Nash ville North Club in Taylorville, Ill., Saturday (14). The country showcase nitery had sustained some \$200,000 worth in damages by fire two months prior.

Kenny Price, Joe Morgan and Tom Dreesen recently in Cincinnati for a Johnny Bench testimonial roast benefitting the Kidney Foundation. The festivities were videotaped for the Bob Braun network for televising in Cincinnati, Day ton and Columbus, Ohio, Lexington and Lours ville, Ky, and Indianapolis, Ind. Dick Shuey is now hosting a weekly syndicated country music radio show entitled "The Music City Express." The 55 minute program features mini, on-location interviews with country artists and a 50/50 format of current and oldies' singles. The

show is being distributed by the Atlas Artist Bureau, Inc. Inquiries may be directed to Music City Express, Box 50, Goodlettsville, Tenn. 37072 Include station letterhead. Spec tapes are available.

The Statler Brothers' 10th annual Happy Birthday U.S.A. Celebration, held in Staunton, Va., will feature as special guest, Barbara Mandrell. The event, slated for July 3 and 4, was begun by the Statlers to benefit local charities in their hometown. Buck Owens next i.P project for Warner Bros. will feature Emmylou Harris' Hot Band in addition to Harris on "Play Together Again," Again." Owens, who penned "Together Again," and Harris both scored individually with his effort, so it seems only natural for them to get together again for this new selection.



sings "The World's Most Perfect Woman" on the "Grand Ole Opry."

JUDY JUDY JUDY

# **CMA Board Focuses On Growth & Problem Areas**

Continued from page 43

1979 Talent Buyers Seminar will be held Oct. 8-10 at the Radisson Hotel in Nashville.

With an eye to increased CMA membership, Bill Lowery, membership committee chairman, reported on the ideas for additional benefits suggested for CMA members. A new concentration on increasing CMA's membership was spotlighted at a joint meeting of the membership, public relations, DJ and promotion committees, according to Frank Jones.

Bill Ivey, Country Music Foundation executive director, presented a report on the activities of the foundation, a tradition of the board meetings since the Foundation was founded by the CMA in 1968.

Joe Talbot gave the findings of the convention study committee while Bill Denny, chairman of the softball committee, reported on the re-evaluation and restructure of the Fan Fair softball tournament. In the future it will emphasize eligibility requirements for participants.

Jo Walker, executive director of the CMA, gave a positive report on Willie Nelson's appearance presented by CMA and CBS Records—at a luncheon show for the National Assn. of Recording Merchandisers convention in Miami last month.

The CMA may provide country talent for the National Assn. of Broadcasters in 1980, according to Bob Austin who reported on the activities of the p.r. committee.

Preston spoke on the plans of the meetings and arrangements committee regarding the 1980 board meetings. The first three board meetings will be held in Montego Bay, Jamaica; Chicago; and Lake Tahoe. The fourth quarterly meeting is always held in Nashville. Sites were also suggested for the 1981 meetings.

The third quarterly board meeting for 1979 will be held July 10-12 in Calgary. Alberta, Canada. The fourth meeting will be held Oct. 9 in Nashville. CMA board members serve gratis, and pay all expenses incurred in attending board meetings.

Several of the board members were featured on various Tucson media outlets, gaining increased visibility for country music and the CMA. These board members included Frances Preston, John D. Loudermilk, Tandy Rice, Barbara Mandrell, Gayle Hill, Mary Reeves Davis, Bill Anderson, Jim Ed Brown, Ralph Peer, Tom Collins, Norro Wilson, Wesley Rose, Sam LoVullo, Mike Hoyer and Jo Walker.

#### Gilley's On Air

HOUSTON—Gilley's Club, the popular Texas nightspot headed by Mickey Gilley, beamed part of its Saturday night activities on the radio waves. KENR-AM, Houston, inaugurated a live one-hour show from the club Saturday (8).



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# Tape/Audio/Video



Hot Seat: Members of various airlines discuss current issues in airline programming at first Airline Entertainment Conference in Palm Springs, Calif., during a "hot seat" seminar. Fielding questions from the audience at the International Hotel Resort are, left to right, Harriet Korn, TWA; R.W. Smith, British Airways; Ms. Yamomoto, Japan Air Lines; Claus Jensen, Thai International; Dave Bateman, American Airlines; and Maxwell Johnstone, Varig.

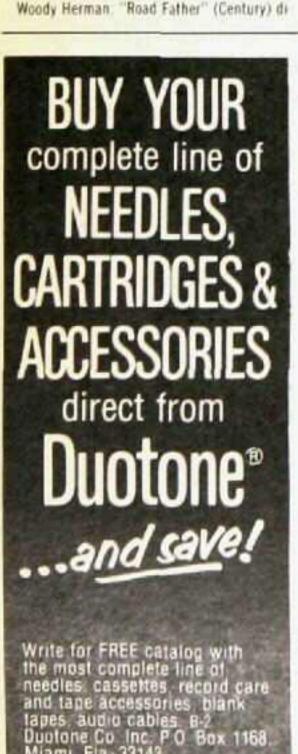


Pioneer Award: Sheila Chlanda, Columbia Records, accepts a Pioneer Award for first audio entertainment on airlines at the Billboard Music in The Airsponsored Airline Entertainment Conference in Palm Springs. Presenting is Don Wilson of the Jack Benny Show.

# POP, CLASSICAL, AUDIOPHILE Audio Excellence Awards On Horizon

 Continued from page 37 sons Project "Pyramid" (Arista), the Cars "The Cars" (Elektra), Bob Welch Three Hearts" (Capitol). Barbra Streisand: "Greatest Hits, Vol.

II" (Columbia). The five rock/pop audiophile records naminated:



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in Canada Will Fairow Assoc 114

rect to disk. Charlie Musselwhite. Times Gettin' Tougher Than Tough" (Crystal Clear) direct to-disk. Superframp: "Crime Of The Century" (Mobile Fidelity), original master recording. New Brubeck Quartet: "A Cut Above" (Direct Disk Labs) direct to disk, Diahann Carroll and Duke Ellington Orchestra: "A Tribute To Ethel Waters" (Orinda) digital

The 15 conventionally recorded classical

Brahms: "Quartets For Strings," Alban Berg Quartet (Telefunken); Bruckner Symphony No. 5," Berlin Philharmonic, Karajan (DG): Brian "Symphonies Nos 8&9," Royal Liverpool Philharmonic Groves (EMI). William Byrd. "Harpsichord Music," Tom Pixton (Titanic). Franz Krommer: "Partitas For Winds," Nether lands Wind Ensemble (Philips), Mahler: "Symphony No. 5," Philadelphia Orchestra, Levine (RCA), Mendelssohn. "Five Symphonies," Gewandhaus Orchestra, Masur (Vanguard), Messiean: "Turangabla Symphony," London Symphony. Previn (both the EMI import and domestic Angel pressings are nominated); Orff Trionfo Di Afrodite, Leipzig Radio Chorus and Orchestra, Kegel (Philips): Puccini. "Gal Of The Golden West, "Covent Garden, Mehta (DG): Puc cini. "Turandot," Strasbourg Philharmonic, Lombard (Angel), "Rachmaninoff Symphony No. 1," St. Louis Symphony, Slatkin (Vox), Schoen berg "Ino," L.A. String Ino (Desmar), Walton "Belshazzar's Feast," London Philharmonic. Solti (London); Charles Wuorinen "Percussion Symphony," New Jersey Percussion Ensemble. Woormen (Nonesuch)

The six classical audiophile nominated at bums are

Frederick Fennell Conducts The Cleveland Symphonic Winds" (Telarc) digital, Stravinsky, Firebool Suite, "Atlanta Symphony, Shaw (Telarc) digital Malcolm Frager Plays Chopin (Telarc) digital, Chopin: "Piano Sonata No. 1." Edward Auer (RCA Japan) direct to disk, Janacek "Sinfosietta Grech Philharmonic," Kosley (Denon) digital Copland "Appalachian Spring, St. Paul Chamber Orchestra, Davies (Sound all) digital

## STEREOS TOP BEDS IN U.S.

NEW YORK-Stereo systems. rank higher than beds in the affections of the American people, a survey by R.H. Bruskin Associates discloses.

The national study reports 13% of all persons polled naming stereo as the "most important thing" in their homes, while only 8% placed beds in that preferred category. Television sets, however, topped all with 32% of first-place mentions.

# **Airlines Recognizing Growth Potential For Contemporary Music**

Continued from page 3

hardware and software sectors of this industry.

Record company personnel among the 150 participants included Casablanca's Pete Jones; CBS' Sheila Chlanda and Dr. P. Zwarych; Atlantic's Paul Cooper; Elektra/ Asylum's Jerry Sharell and Sherry Goldsher; and Motown's Derek Church

According to Cindy Tarver, conference director, a similar conference is slated to be held next year. Another development of this year's conference is the formation of an Airlines Entertainment Assn. made of various representatives of the industry which will meet to examine new technological developments for the related industries.

"Meetings will begin towards the end of May," says Tarver.

In addition to record label participation, the conference featured representatives from major airlines as well as hardware and software suppliers in this industry, many of which were panelists on various seminars.

The growth of the airline entertainment industry was not keeping pace with state-of-the-art technology or in programming, according to Tarver.

"What we were lacking," she says, "was a feeling of togetherness for a common good. We needed the music industry, the hardware manufacturer and the airlines to see and hear each other's problems in order to develop meaningful solutions. This is what our conference took the first step toward accomplishing."

With new youth and discount fares, airlines are seeing more of their passengers falling into an 18-34 age neighborhood.

Up until now, indicates Tarver, instrumental/mood music, easy listening and classical had been strong favorites among a more businessoriented traveler. But with younger passengers proliferating, there's a feeling among airlines and programmers that contemporary programming will become more important in the future, she adds.

Pete Jones, newly appointed mar-(Continued on page 53)

#### RECORD 173 EXHIBITORS

# 63d AES In L.A. To Highlight Digital, Broadcast & Consumer

BY STEPHEN TRAIMAN

NEW YORK—What is shaping as the biggest Audio Engineering Society convention in the group's 30-year history will highlight progress and innovative developments in digital recording, broadcast technology and consumer products, May 15-18 at the Los Angeles Hilton.

With additional exhibit space opened by the hotel, another 30-plus companies have been squeezed into the main area and expanded sound room locations, with more than 173 to be represented, according to Jacqueline Harvey, exhibits coordina-

In addition to highlight sessions on digital techniques, broadcast audio and consumer audio, with a record 71 papers to be read, other symposia are set for magnetic and disk recording, signal processing, transducers in two parts, sound reinforcement and acoustics in two parts, measurements and instrumentation. Approximately 40% of all papers are from overseas speakers, with 17 by Japanese representatives.

- · An update on digital techniques, chaired by Norman Schwartz of Filmways-Heider Recording, will feature presentations on a new format for digital audio processors for home-use VTRs (Sony) and performance of some coding systems for professional digital audio equipment (EMI Ltd.)
- Also slated: a code-word controlled multistandard recorder design for digital application/new approach to program editing (Polygram Record Operations), stationary-head digital audio tape recorder with multiple sampling tates (Sony), plus more technical topics by representatives of Bell Labs, Deltalab Research, Systems Concepts and Star Instruments.

Broadcast audio developments

will be chaired by Doug Howland. KMPX-FM, San Francisco, with AES past president Emil Torick reading a paper by his late colleague, Ben Bauer, on a unified SQcompatible system of recording and FM-broadcasting

Also set are a comparison of the five proposed AM stereo systems, Joe DeAngelo, Harrison Corp.; a satellite communication compander and improving television audio at the transmitter-receiver interface, two papers by Dan Talbot, dbx; computer-assisted audio dubbing system, Derek Tilsey, Neve Electronics, and a new approach to digital-level compression, Takashi Wakuri, Japan Broadcasting Corp.

 In consumer audio progress. marketing consultant Bill Bauer will chair the session, featuring a reversible 8-track cartridge, K. Rev Smith, KRS Industries: tape recorder bias oscillator design and a "respectable" single-band expander. two papers by dbx; linear motor drive tangential tracking tonearm and new photo motor with stable hanging rotor, two presentations by Pioneer Electronics: a new record cleaning machine, Keith Monks (U.K.), and amplifier-loudspeaker interfacing. Univ. of Wisconsin, Madison.

 Stan Ricker of the JVC Cutting Center, a leading figure in audiophile disk mastering will chair the magnetic and disk recording session. featuring papers by Audio Media Recorders, Koss Corp., Martinsound Studios, Agfa-Gevaert, JVC. Matsushita Electric and Zuma Industries.

Other sessions and chairmen include signal processing, consultant Keith Johnson; transducers I and II. Clifford Hendrickson, Altec Corp., sound reinforcement and acoustics I and II. Ron Fuller, Northwest Sound; measurement and instrumentation, Dick Cabot, Tektronix,

Of the more than 173 exhibitors, approximately one of every four is either at a West Coast AES for the first time, or making an initial appearance at the international audio expo. Harvey points out. More sound rooms are reserved as well, as (Continued on page 52)

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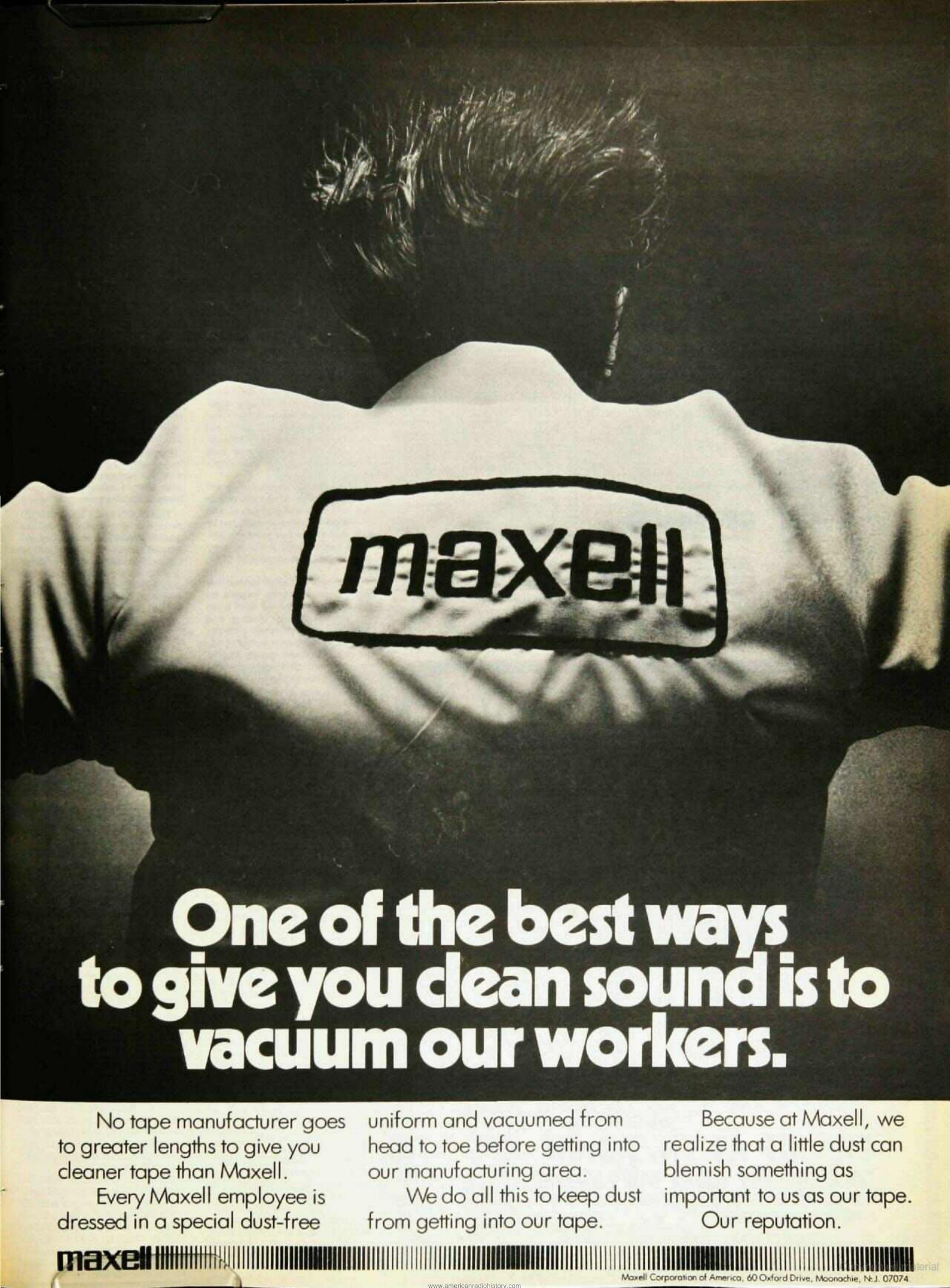
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APRIL 21

# ITA AUDIO FOCUS Sound, Duping Technology Is Betting More Attention

By STEPHEN TRAIMAN

NEW YORK-Although home video may have taken the lion's share of attention at the recent ninth annual seminar of ITA (formerly International Tape Assn.), new breakthroughs in better sound for television, and dramatic potential for high-speed tape duplication and new quality standards for prerecorded tape also made news at the recent Hilton Head, S.C., meeting.

The promise of stereo broadcasting was offered by Bill Enders of GTE Consumer Electronics, with a provocative presentation of the firm's ongoing "SST" or stereo sound for tv research, that has full industry cooperation and is the first serious effort by a hardware company to document the practicality of such improvement.

GTE market research began with five focus groups last October of color tv/stereo system owners, to determine the level of demand for stereo tv. and prices consumers

would pay. This was followed by recent quantitative interviews with 600 persons.

More than half would watch a lot more (14%) or a little more (36%) if tv was broadcast in stereo. Most important, 89% would pay an average \$155 (44% definitely and 45% probably would buy) for a console model with stereo, and 84% would pay an average \$118 for a portable unit (45% definitely and 49% probably would buy).

Analysis of three prospective stereo ty systems is currently underway by GTE, with field tests planned for later this year. Enders says. Development of an industry consensus will be followed by a petition to the Federal Communications Commission next spring, with the possibility of formal rulemaking by late 1980, he believes.

While the GTE presentation was part of the home video portion of the program, separate audio seminars focused on the overall upgrading in quality of prerecorded tapes, particularly cassettes, and new technology for high-speed duplicating as well as winding and loading developments.

George Preston of CBS Tape Duplication highlighted a two-part duplicators update, initially tracing the development of high-speed duping and the shift from a 5 to 18-track to cassette ratio just five years ago to less than 2 to 1 in 1978. He sees metal tapes as the first major step on the imminent horizon to improve the quality and performance of both blank and prerecorded product.



Billboard photo by Stephen Traiman

TOP HONOR-Irwin "Skip" Tarr, left, Panasonic corporate technical liaison division general manager, accepts the TIME/ITA Man of the Year Award from the magazine's Fred Richards. Citing Tarr's long service and dedication to ITA and the industry, the presentation was a highlight of the recent ninth ITA seminar at Hilton Head, S.C.

He acknowledges that metal tapes will not be introduced into highspeed duping in the near future, but observes 10 years ago the same was said about the high energy ferric oxides and chrome tapes now used more and more by premium dupli-

Introduction of metal duping will require redesign of the electronics system, record and play heads, and in-process testing equipment, but he feels that within five years the new metal oxides could be fairly common in prerecorded cassette prod-

Other new technical innovations in high-speed duping forecast by Preston include 64:1 in 8-track process, automation of loading and threading, microprocessor electronics to control production over or under-runs, electronic quality control per copy and electronic-controlled equipment maintenance.

Preston sees a combination of metal tapes and digital mastering techniques improving the audio quality of a tape to such a degree it may delay high-speed digital duping. But these digital concepts being developed now for tape and record mastering are seen as the first step toward what could be a totally new product concept for the music indus-

"Consider a rectangular magnetic disk about 3 by 5 inches that has gone through the high-speed duping process with a complete album duplicated in microseconds. This is inserted into a small microprocessorcontrolled playback machine. smaller than today's cassette deck, to produce 60 to 120 minutes of music that has the same quality of a concert hall," he forecasts as feasible in 10 to 15 years, or earlier.

Covering the sophistication in winding cassettes in his second presentation, Preston traced the development of machinery to the present. Among units in process, or just introduced, are King Instrument's new model 770 winder claimed to be 30% faster than the model 760, with the possibility of an automatic C-O feed system from a hopper or conveyor; the Italian-developed Telefunken Tachos 12, billed as the only electronic logic-controlled automatic cassette loading machine, operating at 480 r.p.s. with automatic defective cassette rejection, and designed to work independently or connected to an automatic production operation. Also, the Italian Fapemaster, with fewer automatic features than the Fachos 12 but retaining the auto C-O feeding concept, and a new cassette winding machine being modified from a King loader by Domain Communications, Wheaton, Ill.

The modified unit winds a C-36 in 4 seconds and a C-60 in 6.6 segonds, operating at about 2,000 i.p.s. to produce about 3,500 cassettes per shift per machine. It will be available this September for King loader models 750, 760 and 770. All operations and functions are microprocessor-controlled and two vacuum columns are used for tension control, offering both ease of operation and maintenance. Preston notes.

Tied closely to the equipment updates was a session of increasing quality demand on prerecorded cassette product, with Joe Kempler of Capitol Records, and the relationship between the studio and duplicator to produce quality product, by Joe Wells and Frank Polomski of RCA Records.

All three agree that the timing is right for a better cassette product, with Kempler stressing that there are no mysteries any more.

"Design parameters overall will make the difference and provide the best compromise in tape for the duper and final user," he believes, in talking about the increasing use of better formulations, and the potential for metal tape duping in the future.

Both Wells and Polomski believe (Continued on page 52)

#### TAPE PLANT FOR EGYPT

NEW YORK-The first magnetic tape manufacturing plant in Egypt, and believed the first in the Mideast, will be built as a joint venture of Santa Monica, Calif.-based Inter-Magnetics Corp. and Mohamed Abdulmohsin Kharafi, a Kuwait manufacturing/trading conglomerate.

Set for Alexandria, the new International Cassette and Tape Co. Ltd. will be managed by InterMagnetics, which has a 20% equity interest, and controlled by the Kuwaiti firm. The plant, to be operational by mid-October, will produce bulk cassette tape for music duplicators and assemble packaged consumer products for sale in Egypt and for export to the Midwest and North Africa.

According to InterMagnetics president Terry Wherlock, his firm will build the tape production machinery, provide management and technical assistance, and train personnel to operate the multimilliondollar facility.

Jack Landis, currently the company's international technical operations director, is general manager of the Egyptian firm, which becomes an InterMagnetics licensee. Robert Harris, formerly with Audio-Magnetics and Dubbings Electronics, is joining as marketing manager for the new venture.

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# RepRap

JBL is forming company sponsored rep and retailer advisory councils, Ed Hart, executive vice president marketing, reports, with membership on a rotating basis to provide continuing feedback on a regular basis.

Charter rep members include Carl Weisse, Alpha Marketing, Mid-Atlantic, Lonnie Kaplan, Third Century Marketing, Florida, Martin Charles, C&W Marketing, Upstate New York, Rick Selvage, RMS Sales, Ohio, Kentucky, Indiana, Jerry Iggulden, Southern California Audio Team, Bruce Lambert, Lambert Sales, Pacific Northwest, and Ken Kingdon, Ken Kingdon & Assoc. Southwest.

Initial dealer council includes Gary Thorne,
Sam Goody, Carroll Jacob, Davison's, Stu Mills,
Hi Fi Warehouse, Ed Meyer, Myer Emco. Dale
Santa Maria, Tokyo Shapiro, Ben Murray, Custom Sound, Shelley Miller, United Audio Center,
Jim Peak, Tech Hi Fi; Dick Schaak, Schaak Electronics, John MacFarland, Thomson Sound; Dick
Rein, Macy's-California; Wil Schwartz, Federated Group: John Valvo, Thrifty Electronics, Jim
Chambers, JEJ/Systems Warehouse, and Tom
Boniour, Sound Idea.

Norm Schneider of Technical Systems Reps, Chamblee, Ga., was awarded the second annual JBL "Rock" for outstanding sales performance and dealer service in 1978 by Peter Horsman, pro division manager, Schneider's ferritory covers Alabama, Florida, Georgia, North & South Carolina and Eastern Tennessee, and he has handled the line since the pro group was started in 1969.

Chicagoland Chapter of Electronic Representatives Assn.'s April 16 meeting will feature Dave Dolan of D. Dolan Sales on "Securing Lines Identifying New Markets." Ed Crockett of G.C. Electronics with an Electronic Distribution Show (formerly NEWCOM) update and a general membership meeting with a report on the National ERA conference in Monte Carlo. Program starts at 4.45 p.m. with dinner to follow at the Fountain Blue Restaurant. 2300 S. Mannheim Rd. Des Plaines, III. Pre-registration through April 13 was \$20 for the first and \$18 for added company attendees, or \$22 at the door, to ERA. Chicagoland, 221 N. LaSalle St. Chicago 50601.

Recent organizational changes announced by Paul White at Market Reps, Norwood, Mass., in-

# Vs. French Chain On Discounting

By HENRY KAHN

PARIS—Danish audio manufacturer Bang & Olufsen and its French agent Vibrasson seek \$100,000 damages in an action brought here against hifi retail chain FNAC, alleging disloyal competition.

In French law, comparative advertising is illegal. FNAC publishes a monthly magazine carrying reports on the quality of different audio equipment in much the same way that consumer papers do.

The reports are intended as a guide for clients, but since FNAC is a seller of audio the reports might also be regarded as publicity of the my product is better than X, Y and Z kind, which is inadmissible.

Bang & Olufsen has no reason to complain about the substance of the reports, which always find their product to be excellent. Their action is actually seen as a protest against FNAC's policy of 20% discounts.

With its strong reputation and nationwide network of stores, the chain has considerable muscle in the audio marketplace, but many manufacturers are unhappy with the dis-

FNAC itself claims it has the greatest difficulty getting hold of Bang & Olufsen product. The French agent will not sell, and supplies are only available by going ourside the country to buy, from Bel-

clude Ed Denn as key accounts manager for retail firms in the six New England states, and Saul Levine as general sales manager. TDK Electronics has named Centennial Marketing, Englewood, Colo., to rep the entire consumer tape/accessory line in Colorado, Wyo-

ming, Utah, New Mexico, Eastern Montana. Eastern Idaho and El Paso, Tex. Paul Seaman Co., San Leandro, Calif., which had audiotage

and accessories in Northern California and Northern New Mexico, added TDK videotape products for those territories as of March 1



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# Biggest AES Shaping For L.A. Run

Continued from page 48

indication of more sophisticated equipment and the need to demonstrate the performance and applications, she notes, including a special Matsushita/Panasonic lab show,

Additions since the original list was announced include Audio Concepts, BASF, Cetec Vega, Computer System Store, Cross & Co. (Switzerland), Delta IV Ltd., Eastern Acoustic Works, El Toch, EXR Corp., Formula Sound, GLI/Integrated Sound Systems, Grandy Inc., ITAM.

Also: Loft Modular Devices, Mo-

torola Communications Electronics, National Research Development Council, Neotek, Network, Pace Electronics, Eolydax Speaker Corp., Publison Audio Professional (France), Rolandcorp, U.S., Roundhouse Recording Studios, Sagamore Publishing

Also: Seattle Fiberglass Works, Selco Products, Shape Symmetry & Sun, Solid State Logic Ltd., Sound Spectrum, TEAC Corp. of America, Synton Electronics (Netherlands) and the Assn of Sound & Commu-

(Continued on page 53)

# Tape Duplicator

Tentel of Campbell, Calif., is offering a new, revised 16 page Tape Tips manual, incorporating its instruction manual for the Tentelometer tape tension gauge. Tape Tips include an audio diagnosis section, plus information on half inch Beta and VHS home VTRs, an updated % inch U Matic section, basics on the newer 1 inch VTRs and a quad update, copies are available at \$1 from Tentel, 50 Curtner Ave., Campbell, Calif. 95008

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175 sources of prerecorded programs which can be rented, traded or purchased. Some 461 categories of program offerings are listed in a special index, including entertainment headings. Listed formats include %-U-Matic, Beta-1, Beta-2, VHS 2. Quasar VX, V-Cord II and 1/2-inch EIAJ, with added into in free loan, free duplication and off-air recording indices. Order with pay ment of \$5 for complete third edition and two movie/entertainment supplements to Video Programs/Index, 923 6th St., S.W., Washington, D.C. 20024

Time-Life Multimedia Video Entertainment

Catalog for purchase by schools, libraries and other institutions has its new-36-page catalog out with 10 music concerts available, nine produced by the BBC Included are 40-minute color tapes at \$100 each in half-inch Beta or VHS. \$150 in U-Matic, of Chick Corea/Return To Forever, Janis Ian, Jackson Browne, Ry Cooder and the Chicken Skin Band, Manhattan Transfer, Bonnie Raitt and the Kinks. Also at the same prices are a 45 minute Johnny Mathis and 24 minute Leo Sayer from BBC, and a 59-minute Billy Joel tape by Home Run Productions. For in formation: Time-Life Multimedia, Room 32-48. Time & Life Bldg., New York 10020.

# Focus On Audio Technology

Continued from page 50

that the growing demand for quality has established the need to improve cassette performance for the audio-

#### Salon du Son Reflects French Hi Fi Mart Gain

PARIS-The U.S. and Japan, with 40 exhibiting companies from each, topped the foreign attendance roster at the recent 21st, Salon du Son staged here, the U.K. in third place with 34. But France, predictably, beat all visitors with a total 63 firms participating.

France today has new manufacturing standards which assure that quality reaches genuine high fidelity limits. With much market expansion still possible, prospects for the industry here are rated very good.

Last year some 68% of hardware sold was up to accepted hi fi standards, as against 63% the previous

But still only 19% of French homes have hi fi equipment, substantially lower than in most territories.

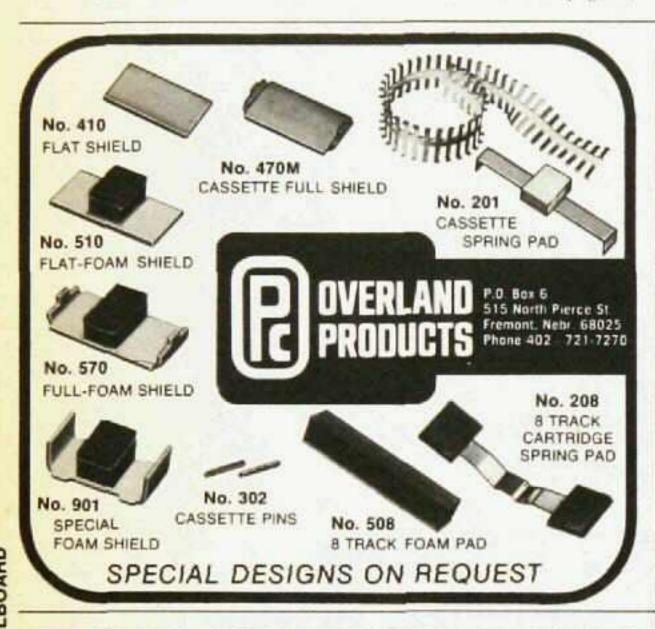
The hi fi industry grew by 15% through 1978, compared with 1977, (Continued on page 53)

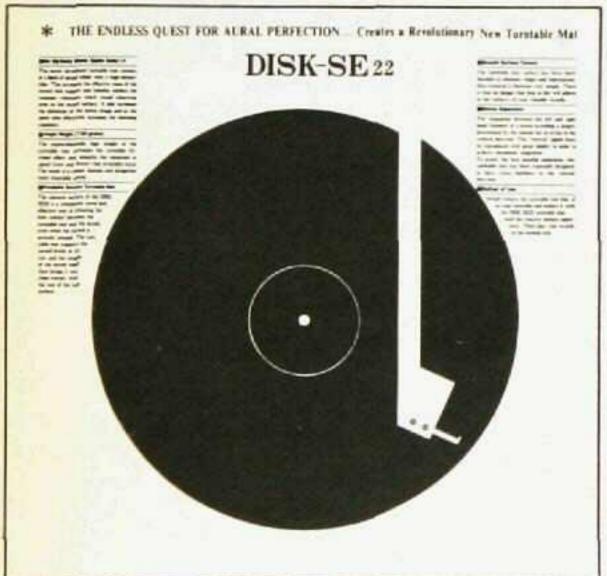
phile market. "Many home users can make copies from records almost as good as the original using the new premium blank tapes, so why should they buy an inferior prerecorded product?" Wells asks.

He says the consumer market is getting all the attention from the tape companies, while the duper market is not. Both RCA execs acknowledge there are two valid points of view-music producers who want a bigger share of the premium market will have to pay more, while duper progress will come only when the custom firms review the potential of the new processes.

"We're all working on better grades of duper tapes," Wells says, "but the industry was offered chrome back in 1969 with no takers, and companies like Capitol have been sitting on 'hotter' duping tape for some time, but there's been no real demand from the industry."

The general feeling among the label brass and the custom duplicators and suppliers on hand is that growing consumer demand for a better tape product-and the willingness to pay more for that better cassette as with the audiophile disks-will be the strongest argument to get a better grade of tape accepted by the duping industry and the record companies.





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Everyone who listens to records has heard extra sounds — hums. growls, rumble and screeches that emanate from the motor and drive mechanism and creep into the cartridge. Audio experts agree that the Osawa Diskmat minimizes most record-playing problems

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APRIL 21, 1979

Continued from page 48

keting and sales vice president of Casablanca Records at a audio programming panel, urged airlines of their increasing need to be more attuned to the new youth market introduced by discount fares.

Paul Cooper, Atlantic's national promotion director, indicates that he felt airlines are perhaps too conservative in their censoring of comedians, pointing out that radio is playing some of the hit comedy material that airlines censor.

On the technology side, Tarver indicates, panels on state-of-the-art hardware technology agreed that video is the wave of the future.

The advantages of video include lighter weight and greater flexibility, particularly on shorter flights.

Video shorts of various lengths and subjects also give airlines a competitive edge among passengers.

"Many of the airlines are converting to video," Tarver states. "The state-of-the-art-technology is there from various companies as well as duplicators."

Up until now, audio on airlines

# **CBS & ATLANTIC**

# **Pioneer Awards At Airlines Meet**

LOS ANGELES-Columbia Records and Atlantic Records were among the first 10 recipients of Pioneer Awards presented at the inaugural Airline Entertainment Conference, sponsored by the Music In The Air division of Billboard Publications, March 18-21 at Palm Springs, Calif.

Columbia was cited as the first label to supply music for airline programs, with Sheila Chlanda accepting while Atlantic was honored for being the first record company to record customized audio material especially for airlines, with Paul

Cooper accepting.

Other citations went to Inflight Services, first to develop and service inflight entertainment, C. Bruce Newberry; TWA, first domestic airline to offer inflight movies, Harriet Korn; United Artists, first studio to offer movies on that initial TWA movie flight in 1961; Pakistan International Airways, first international movie flight, F.R. Khan.

Also, American Airlines, first to introduce video for airline entertainment, E.J. Grewe accepting for Bill Hannan; Bell & Howell, developing the first airline video system, E.J. Moscaret; Samuel Gilman Associates, development of the first airline audio equipment, Dr. Sam Gilman, and Avid Inc., developing headsets for audio airline entertainment, John Walsh.

## **Biggest AES**

Continued from page 52

nications Engineers, joint sponsor with the British Overseas Trade Board for an expanded group of 19 individual U.K. audio companies.

Cancellations from the initial exhibitor lineup include Biamp Syslems, Grampian Reproducers, Industrial Tape Applications and Studio Maintenance.

STEPHEN TRAIMAN

## Salon du Son

Continued from page 52

fair enough in the general economic climate, with the French public generally preferring to build individual hi fi systems rather than buy readymade one:

had been principally cartridge but is now shifting to the cassette medium, again made more feasible technologywise.

An advantage also of both videocassette and audio cassette mediums

for airlines, is the ease of handling and usage by airlines personnel. And both video and audio tapes can be specially treated so they can't be illegally duplicated.

Other new developments in hard-

ware, as evidenced by the conference, according to Tarver are newer. more comfortable headphones for passengers as well as wireless video systems.

One airline, Braniff, is experi-

menting with uptempo, disco-flavored boarding music finding it picks up the pace of boarding.

Other airlines, according to Tarver are also paying more attention to boarding music.



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# Disco Beats Its Way Into Rock's Stronghold

Jersey Club Owners Go With The Trend By MAURIE ORODENKER

ASBURY PARK, N.J.-After years of dragging its feet, disco is finally showing promise of being an entertainment force in this Jersey seashore resort community where, until now, rock music reigned su-

Disco buffs admit that this area has been a hard nut to crack because of rock's long successful entrench-

The area had gained nationwide recognition as being a spawning ground for outstanding rock 'n' roll The Stony Pond club here holds the reputation as being the place where Bruce Springsteen and Southside Johnny and the Ashbury Jukes built their reputations.

As Bob Enright, manager of Jan Wertz's Jersey Shore Headliner club in nearby Neptune City explains. club owners in the area have been doing so well with the rock music crowd that until now they had seen no logic in changing to disco.

However, indications are that a growing number of club operators are beginning to have a change of heart, and the months ahead promise an increasing commitment to the disco phenomenon.

Among them are the Headliner which will soon begin a disco entertainment policy, although rock will remain its main entertainment fare. Enright explains that this approach is in keeping with the club's policy of being in step with what the public

To accommodate this expanded policy, the club has installed a fashionable disco light show and upgraded its sound system. A deejay has also been hired.

Biggest boost for disco will come from Ezra Rickey owner of the highly successful Stoney End Club in Long Branch, N.J. He has purchased Giulio's here and plans to put a lot of money into renovations and reopen on Memorial Day as the Stoney End Disco Palace. Rickey

says that the new Stoney End will be a "very plushy place," holding about 1,000 persons, featuring a game room, a clam bar and live entertainment. He says he will try to feature some of the hotter disco acts like Donna Summer.

The Stoney End in Long Branch is one of the Jersey Shore's most impressive discos. Once the music stops at 2-a.m., patrons can walk across the street to the Stoney End Cafe and continue to dance and eat a hearty breakfast.

The disco has created a total environment of genteel sophistication. A dress code is strictly enforced. If jeans are worn, they must be dress only. There's a \$3 cover charge on weekends. The 30 square foot sunken dance floor takes up about onequarter of the room and speakers are located at each corner of the floor.

The continuous music is loud, but never loud enough to drown out conversation. According to Jason Reilly, the clubs manager, the sound system cost \$125,000, and the com-

plete light and laser show ran about \$180,000. The lighting and sound board is operated by Tommy Massone, the house deepay Stoney End has continuous promotions. Daily Happy Hours are offered from 5-8 p.m. The rest of the week has specials each night.

Monday is ladies night, on Tuesday the charge is \$1 for drinks; on Wednesdays there is a New Year's Party with free champagne and favors; Thursday, an on-going 10week dance contest with prizes valued up to \$1,000; Friday brings free long-stemmed roses for the ladies; Saturday brings on the Gene Oritz dance extravaganza with semi-pro dancers performing and teaching customers basic disco steps.

Sunday is a repeat of dollar night, On Sunday afternoons, from 2 to 7 the bar is closed and Vicki Nichols, the club's hostess, runs a teen disco. for the 13-to-17 year old set.

Big feature of the teen disco is that the show is taped for showing on the town's Channel 8 cable television outlet on Tuesdays and Fridays. The club is also used for tv commercials shown on "Rock Concert." "Soul Alive" and the "Dinah" show.

Co-owner Rickey doesn't depend on the immediate area to keep the room full. He makes heavy use of newspapers and 10 radio stations throughout New Jersey and in New

He expects to draw from a wide area for the Stoney End here as well. He points out that his rooms are not just bars with disco. "We are disco!"

In addition to Stoney End, Checkmate Lounge II in Lakewood and Charley 5's in Spring Lake Heights share responsibility for starting the disco ball rolling along the Jersey Shore. Doris George and her son, Arthur, spent about \$300,000 renovating their Lakewood Tavern before reopening it as Checkmate Lounge II last February. The club attracts people of all ages, and features an exclusive, specially built state-of-the-art sound and light sys-

The 65 foot by 48 foot club boasts a champagne waterfall, fog and bubble machines, a 24 square foot dance floor with its own light show. and several mirrorballs, starbursts, corner screen projections, and four 12 foot by 16 foot wall projections with more than 5,500 separate patterns which pulsate with the music

Twenty two dimmer pacs, programmed to handle up to 1,000 amps, control the lights. The entire show is orchestrated by the club's decjay.

George advertises the club on six radio stations including outlets in New York City and Philadelphia. She also features a teen disco on Saturdays, and disco dance lessons for adults. She plans the occasional use of live disco bands.

There is no dining at Checkermate but sandwiches are available. and drinks average \$1.50. No jeans are allowed and George plans on adding a \$3 cover charge on weekends. The teen disco will have a \$2 charge which will include one soda. and the possibility of eash prizes for a dance contest. Ladies are admitted free on Wednesdays, and there is no

(Continued on page 56)

# Arista Plunging Into Disco Mart, Opens New Division

By DICK NUSSER

NEW YORK-Arista Records is expanding into the disco market and has tagged Audrey Joseph as director of its new department of national disco promotion.

Commenting on the label's disco expansion, president Olive Davis

"We certainly intend to pursue this direction further, but only as part and parcel of being full-line diversified label and always with an ear for long-range artistry rather than the fabrication of immediate, disposable product. If the song, the

performance, the production all click, then category becomes redundant," he says.

The former national director of MK Dance Promotions comes to Arista shortly after handling promotional chores for the label's recent disco hit, "Disco Nights (Rock Freak)" by the group GQ. (See Executive Turntable.)

Josephs is a proponent of putting disco mixes of tunes directly on the album, rather than relegating the usually longer, hotter cuts only to a 12-inch disco single.

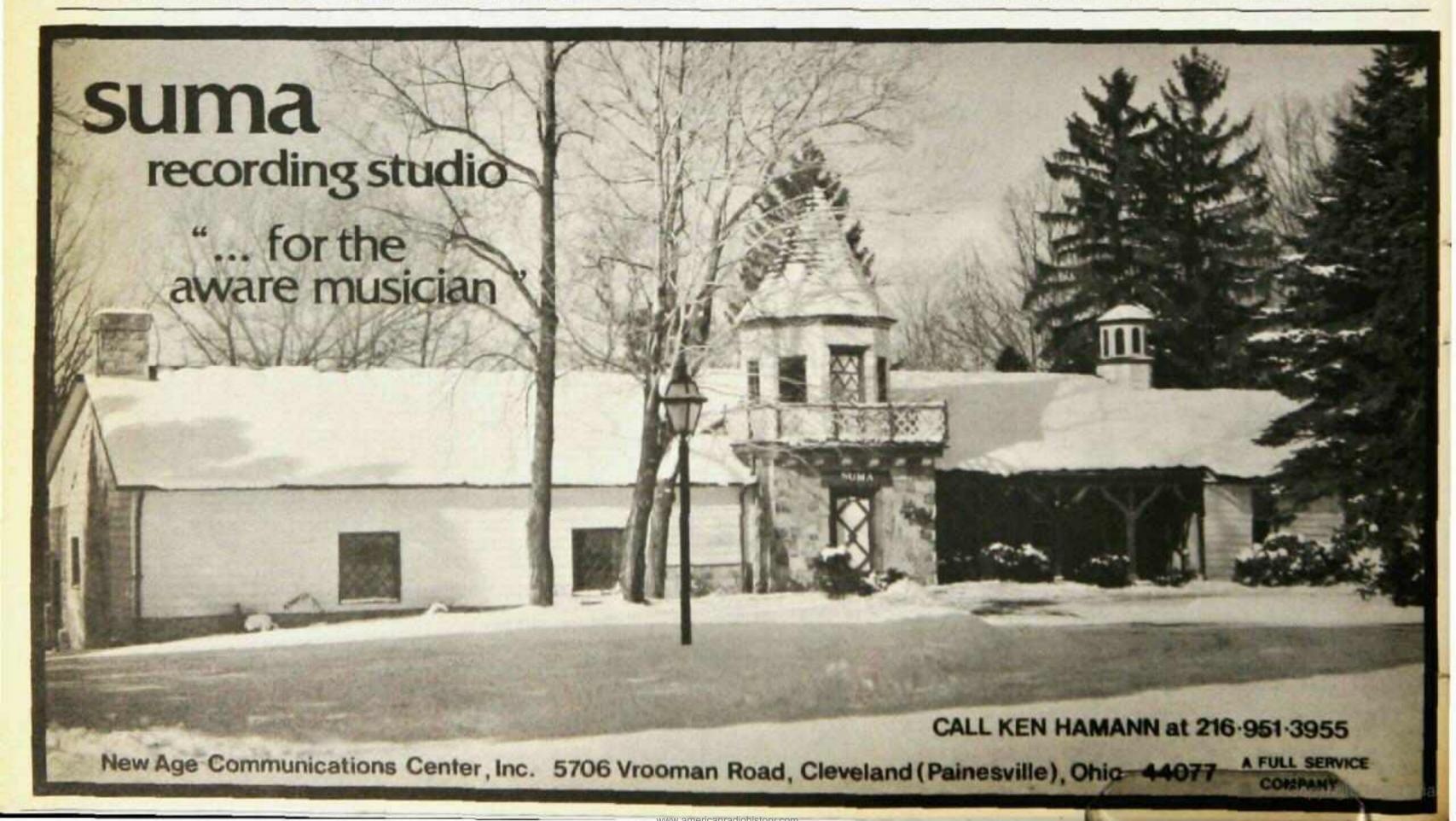
"When the consumer hears a record on the radio or in a club that's the sound they want to hear when they buy the album," she believes, "I've had too many complaints from retailers concerning that, so we're trying to give the customer what he wants."

In her new job Josephs will take charge of all facets of disco promotion, ranging from clubs and pools to

"Among her responsibilities," a label spokesman says, "will be the

opening of channels and servicing of product to the disco network of disk jockeys and DJ pools, clubs, publications and radio stations, the monitoring of activity on Arista disco records in clubs and record stores, and working in conjunction with other Arista departments in the creation and implementation of marketing campaigns on disco product."

She will work with Richard Palmese. Arista's vice president of national promotion, and Hank Talbert, vice president of the label's national r&b promotion.



# PRIL 21, 1979, BILLBO

# -Paco Will Host International Expo

NEW YORK-Paco, top disco deejay at WKTU-FM here, has been retained by promoters Stephen Metz and Joseph Rapp to host all events at the upcoming International Disco Exposition.

The four-day event will run from June 21 through June 24 at the New York Coliseum. Metz describes the proposed show as a "four-day happening with everything under one roof."

He states the consumer-oriented show will allow patrons for a \$5 admission fee to spend an entire day at the coliseum viewing "everything which in any way relates to the disco phenomenon."

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There will be disco fashions, beauty and makeup seminars, the latest in audio and video equipment, a vast array of sound and lighting systems for disco applications and live entertainment every night with a major record label presenting one of its top disco acts in concert.

In addition to Paco, air personalities from WBLS-FM will make appearances at a special booth leased by the station for the duration of the exposition.

Cue Magazine, a leisuretime-oriented publication, will help in the promotion of the exposition. It will also release a special disco issue to (Continued on page 56)



GOLD MEMENTO—Gloria Gaynor is presented a commemorative gold coin by Polydor International president Werner Vogelsand in Hamburg. Gaynor later performed at the Trinity disco.

# Warner-RFC Gears To Solid Foundation

NEW YORK-Warner/RFC Records is moving to eliminate what it calls "the dangerous disco syndrome of overnight success" and replace it with a solid foundation such as has been enjoyed by the great rock acts of the 1960s, states Ray Caviano, label president.

Caviano, who has put the wheels of this new modus operandi into motion with the careful grooming of Gino Soccio, states that too many of discos' overnight successes who rocketed to fame on the basis of a formula disco concept have faded into oblivion.

This, he states, is dangerous and if allowed to go unchecked, can sound the death knell of this vital industry.

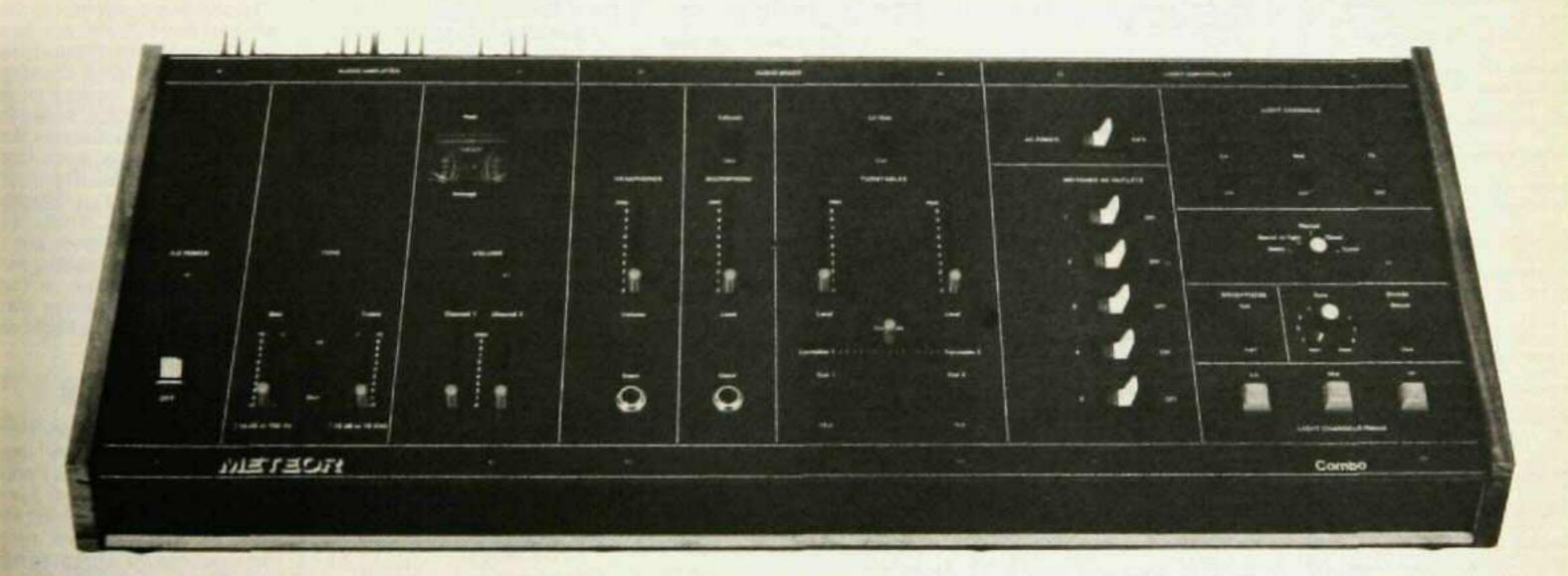
Instead of going the way of much of the industry and relying on what he sees as a fragile "formula" concept, Caviano is seeking out talented acts like Soccio, and building their careers through a careful step-by-step program which includes quality and professionalism in the music and calculated exposure to the press and the public.

"What we are doing," he explains,
"is using some of rock's successful
(Continued on page 58)

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Lighting facilities include three channel sound-to-light and three channel sound or auto chase with rate control. Static light facility with twin level selection, manual operation, over-ride and cancel on all channels, five outlet switch bank. Power availability 480W/ch (110V), 900W/ch (240V).

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#### ATLANTA

- DANCER DANCE TO DANCE Ging Soccial Warner Bress
- 2 I WHO HAVE NOTHING-Sylvester-Fantasy (12 snch)
- MAKIN' IE-David Naughton-RSD (12 inch)
- TAKE ME HDME-Cher-Casablanca (LP/12 inch)
- 5 MY BABY'S BABY-Liquid Gild-Parachule (12 inch)
- 6 FIRE NIGHT DANCE-all cuts-Feler facques Band-
- FORBIDDEN LOVE-Madleen Kane-Warner Bros. (12)
- & WE ARE FAMILY/HE'S THE GREATEST DANCER-Sister
- Sledge-Atlantic (LP/12 inch)
- DANCE WITH YOU-Carrie Lucas-Solar (12 inch) PICK ME UP, I'LL DARCE-Melba Moure-Epic 112
- ULTIMATE LP-all cuts-Ultimate-Casabiance (LF)
- 12 DISCO MIGHTS-G 0 Arista (12 mch)
- IN THE RAVY/MARHATTAR WOMAR-Village People-Casablanca (LF:12 inch):
- BANG & GONG/ALL RIGHT NOW-Witch ()ueen-Roadshow (LP/12 inch)
- IT MUST BE LOVE-Alten McClain & Destiny Polydor

#### BALT./WASHINGTON

#### Thu Week

- DANCER/DANCE TO DANCE-Gine Soccie-Warner Brm. (LP/12 ench)
- 2 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC-Sister Sledge-Catillian (LF/12 inch) DISCO MIGHTS-G.Q.-Arista (12 inch)
- 4 FORBIDDER LOVE-Madleen Kane-Warner Brits (17)
- 5 TAKE ME HOME-Cher-Casablanca (LP/12-inth)
- 6 BY THE WAY YOU DANCE-Bunny Sigler Gold Mind (12-inch)
- 7 I GOT MY MIND MADE UF-Instant Funk-Salsoul
- # HOLD YOUR HORSES-all cuts-First Chaice-Salsoul
- 9 KNOCK ON WOOD-Amii Stewart -Ariota (12 inch)
- 10 THERE BUT FOR THE GRACE OF GOD GO !-Machine-Hologram/RCA (12 inch)
- 11 (EVERYBODY) GET DANCIN'-Bombers-West End (12-
- 12 I WHO HAVE MOTHING-Sylvester-Fantasy (12-inch)
- 13 WORK THAT BODY-Tsans Gardner-West End 112
- 14 MY LOVE IS MUSIC-Space-Catablanca (LP/12 inch)
- 15 LET ME BE YOUR WOMAN-all cuts-Linda Clifford-RSQ (LP/12-inch)

#### BOSTON

#### This Week

- 1 HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC-Sister Stedge-Cotillion (LP/12 inch)
- 2 DANCER/DANCE TO DANCE-Ging Soccio-Wather
- 3 THERE BUT FOR THE GRACE OF GOD GO !-
- Machine -- Hologram / RCA (12 inch)
- DISCO NICHTS-G Q -Arista (12-nch)
- 5 I GOT MY MIRD MADE UP-Instant Funk-Saluoul
- (EVERYBOOY) GET DANCHY'-Hombers West End (12)
- HOLD YOUR HORSES-all cuts-First Choice-Saltoul
- DANCE WITH TOU-Carrie Lucas-Solar (12 moh) WORK THAT BODY-Teams Gardner-West End (12)
- IT MUST BE LOVE-Alten McClain & Destina-Philythur (1.2-inch)
- TAKE ME HOME-Cher-Catabianca (LP/12 mch)
- 12 FORBIDDEN LOVE-Madleen Kane-Warner Brits (12
- 13 LET ME BE YOUR WOMAN-all cuts-Linda Clifford-RSO (LP/17-inch)
- FIRE MIGHT DAMCE-all cuts-Peter Jacques Band-
- 15 HOT FOR YOU-Brainstorm-Table (12 inch)

#### CHICAGO

#### This Week

- 1 DANCER/DANCE TO DANCE-Gins Soccio-Warner Bros (LP/12 inch)
- 2 WE ARE FAMILY/HE'S THE GREATEST DAMCER/LOST IN MUSIC-Sister Stedge-Cutillion (LP/12 inch)
- DISCO MIGHTS-G.Q.-Aresta (17 inclo)
- 4 DANCE WITH YOU-Carrie Lucas-Solar (17 mch)
- HOLD YOUR HORSES-all cuts-first Charle-Salscul
- & BANG & CONG-ALL RIGHT NOW-Witch Queen-Roadshow (LP/12 inch)
- TAKE ME HOME-Cher-Catablanca (LF/12 inch)
- # ANOCK ON WOOD-Amir Stewart-Ariola (17 inch)
- THERE BUT FOR THE GRACE OF GOD GO !-
- Machine Hologram/RCA (12 inch)
- RSO (LP/12 inch) 11 (EVERYBOOT) GET DANCIN'-Bombers-West End (12)

LET ME BE YOUR WOMAN-all cuts-Linds Citized-

- 12. I GOT MY MIRD MADE UP-Instant Funk Selsout (12 inch)
- 13 FORMIDDEN LOVE-Madleen Rank-Warner Brus, CIZ
- 14 MUSIC IS MY WAY OF LIFE-Parti Labelle-Epic (LP) 17-inch)-
- 15 MT BABY'S BABY-Ergund Gold-Parachula (12 mch)

#### DALLAS/HOUSTON

- 1 DANCEN/DANCE TO DANCE-GIOD SOCOIO-Warner Bres. (LP/12 mgh)
- 2 FORBIDDEN LOWE-Madless Kane-Warner Bron. (12)
- 3 MAXIN' IT-Dravid Naughton-(12 inch)
- 4 DANCE WITH ME-Carrie Locas-Solar (12 erch)
- 5 BANG & GONG/ALL RIGHT NOW-WICH QUEEN-Woodshow (LPVTZ inch)
- & WE ARE FAMILY/HE'S THE GREATEST DANCER-Section Sledge - Exhibitor (LP212 mch)
- 7 FIRE NIGHT DANCE-all cuts-Peter lacques fland-
- Pivlade (LP)
- # TARE ME HOME-Cher-Casablanca (CP/12-inch)
- 3: MY BABY'S BABY-Liquid Gold-Parachule: (12-inch)
- 10 DISCO MIGHTS-G.Q -Aruta (17 mch)
- II THERE BUT FOR THE GRACE OF GOD GO !-Machine - Hologram: MCA 112 inchi 12 LET ME BE YOUR WOMAN-all cyts-Linds Clifford-
- RSD (LF/17 mch) 13 ONE MORE MINUTE/FILL MY LIFE WITH LOVE-SI
- Tropes-Butterfly (LF/12 inch) 14 HOT FOR YOU-Branchum-Tabe (17 mch)
- 15 MMG MY BELL-Anta Ward-TA (12 mch)

#### DETROIT

#### That Week

- 1 FILL MY LIFE WITH LOVE-ORE MORE MINUTE/BELLE OU JOUR-IR Tropez-Butterfly (LP/12 rech)
- 2 HOLD YOUR HORSES-all carts-First Chance-Salsaul
- 3 DANCER/DANCE TO DANCE-Gies Soccio-Warner Sims. (LP/12-mch)
- 4 FORBIDDEN LOVE-Madleen Kane-Warnel Bros. (12)
- 5. DANCE WITH YOU-Come Eucas-Solar (12 inch)
- 6 I WHO HAVE NOTHING-Sylvester-Fantacy (12 inch)
- 7 WORK THAT BOOY-Taana Gardney-West End (12)
- I LET ME SE YOUR WOMAN-all cuts-Linda Clifford-RSO (LF/12 inch)
- 9 MAXIN' IT-David Naughton-RSD (12 inch)
- 10 IT MUST BE LOVE-Alter McClaim & Deshiny-Polyder
- 11 WE ARE FAMILY/HE'S THE GREATEST DANCER-Sister Sledge-Colilian (LP/12 mch)
- 12 EVERY BODY HERE MUST PARTY-Direct Current-TCC
- 13 PANIC-French Krts-Polydor (LF)
- 14 SPANK-Jimmy Bo Horne-Sanchine (TK) (12 meh)
- 15 MY BABY'S BAST-Liquid Gold-Parachute (12 inch)

#### LOS ANGELES

- This Work
- 1 DANCER/DANCE TO DANCE-Gine Soccio-Warner Bras. (LP+12-inch)
- 2 DANCE WITH YOU-Carne Lucas-Sinter (12 inch)
- 3 (EVERYBODY) GET DANCIN'-Sombers-West End (12inchi
- 4. FIRE RIGHT DARCE-all cuts-Peter Jacques Sand-Preliade (LP)
- 5 TAKE WE HOME-Cher-Casablanca (CP/17 ench)
- WE ARE FAMILY/HE'S THE GREATEST DANCER-Sister Siedge-Cutifion (LP/13 inch)
- 7 FORBIDDEN LOVE-Maillean Kate-Warner firm. (12)
- # DISCO NIGHTS-G.Q -Arrita (12 inch)
- 9 BANG A GONG/ALL RIGHT NOW-Witch Queen-Roadshow (LP/11-inch)
- 18 WORK THAT BODY-Taxing Gandines West End (12-
- 11 DME MORE MINUTE FILL MY LIFE WITH LOVE-St.
- roper-Butterfly (LP712-mch) 12 LET ME BE YOUR WOMAN-all cuts-Linda Clifford-
- K50:112-millio
- 13 ULTIMATE LP-pill cuts-Ultimate Catablanca (LP)
- 14 THERE BUT FOR THE GRACE OF GOD GO !-
- Machine -- Helogram/RCA (17 sects) 15 MY MARY'S BABY-Liqued Gold-Parachute (12 inch)

#### MIAMI

#### This Week

- DAMCER / DAMCE TO DAMCE -- Gimo Sincolo -- Warner Hros.
- (LP/12 inch) 2 FORBIDDEN LOVE-Madless Nane-Wasner Bros. (12.
- FIRE WIGHT DANCE-all cuts-Peter langues Band-
- Pretude (LF) 4 THERE BUT FOR THE GRACE OF GOD GO !-

Machine - Hologram: HEA (12 inch)

- WE ARE FAMILY HE'S THE CREATEST DANCER-SITE Sledge - Cutilion (I.P/12 inch)
- 6 I WHO HAVE MOTHING-Sylvester-Fantacy (17 mch) BARG A GONG/ALL RIGHT NOW-Witch Queen
- Buadshow (LP/12 inch) I FILL MY LIFE WITH LOVE ONE MORE MIRITE/BELLE

DU JOUR-St. Teaper-Butterfly (LP/17 inch)

- KNOCK ON WOOD-Ami. Stewart Armin (17-roch) 16 WORK THAT BODY-Tapha Gardner-West End (17
- m(h) 11 MIGHTIME FRMFRSY-Vicks See Midnisson-MCA (12)
- 52 TREE ME HOME-Chen-Catablanca (LF:12 mch) 13 CLIMB RUSHING TO MEET YOU - Midnight Rhythm-
- Mantie: 1LP/12 inch) 14 IETIMATE LP-all rata-Ultimate-Casatianca (17)
- 15 BAO, BAD, BOY-all rule-their Vancus-Freiude (LF) 12 with)

#### **NEW ORLEANS**

- 1 DANCER/DANCE TO DANCE-GIOR SOCCIO-WATTER Bros. (LP/17 anch)
- WE ARE FAMILY/HE'S THE GREATEST DANCER-Sister
- Sledge-Citillian (LP/17 inch)
- 3 MY BABY'S BABY-Liquid Gold-Patachule (12 inch)
- 4 FORBIDDEN LOVE-Madlesn Rane-Watter Bros. (12
- 5 (EVERYBOOY) GET DANCIN'-Bombers-West End (12
- 6 TAKE ME HOME-Cher Casablanca (LP/32 inch) BANG A GONG! ALL RIGHT HOW-Witch Queen-
- Huadshow (LPV12 snch) 8 ULTIMATE LP-all carts-Ultimate-Cetablanca (LP/1)
- 5 LET ME BE YOUR WOMAR all cuts-Linds Chilland-
- RSG (LP/12 inch)
- 10 DISCO MIGHTS-G () -Arista (12 inch) II THERE BUT FOR THE CRACE OF GOD GO !-
- Machine Hologram: RCA (17 inch) 12 WORK THAT BODY-Tourn Gardner-West End (12
- 13 POUSSEZ-all cuts-Poussez-Vanguard (LP)
- 14 I WHO HAVE NOTHING-Sylvester-Fantisty (12 mch)

#### 15 BAD, BAD, BOY-all cuts-Then Vancos-Prelude (LP)

#### **NEW YORK** This Week 1 DANCER DANCE TO DANCE-Gins Soccio-Warner

- Brox. (LP/13 mch) 2 FORBIDDEN LOVE-Madicen Kann-Warner Bris. (12)
- 3 MY BARY'S BARY-Liquid Gold-Parachute (12 inch)
- 4 TAKE ME HOME-Cher-Casablanca (LP/12 inch) WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST
- IN MUSIC-Sister Sledge-Catillion (LP/12-inch) 6 (EVERYBODY) GET DANCIN'-Bombers-West End (1)2
- HOLD YOUR HORSES-All cuts-First Choice-Salsoul
- # FIRE WIGHT DANCE-all cuts-Peter lacques Band-Prelude (LP)
- 5 I GOT MY MIND MADE UP-Instant Funk-Satsoul (12 inch)
- 10 WORK THAT BODY-Taxes Cardner-West End (12)
- 11 I WHO HAVE NOTHING-Sylvester-Fasters (12 mch) 17 THERE BUT FOR THE CRACE OF GOD GO !-Machine-Hologram: BCA (12 inch)
- 13 DISCO MIGHTS-G.Q -Anata (12 inch) 14 BANG A GONG/ALL BIGHT HOW-Witch Queen-

15 HAPPINESS-Punter Sinters-Planet (17 onch)

#### PHILADELPHIA

Roadshow (LP/17-inch)

- This Week 1 EVERYBODY HERE MUST PARTY-Direct Content-TEC
- DARCER/DARCE TO DANCE-Gino Soccio-Warner
- Bros. (LP) 12 inch) HOLD YOUR HORSES-all cuts-First Choice / Sabaut
- 4 DISCO MIGHTS-E.Q.-Anota (12 inch) 5 AIN'T NO STOPPIN US NOW-McFadden &
- Whitehead-PIR (12-inch) MUSIC IS MY WAY OF LIFE-Patts Laffelle-Epic (LP)
- TAKE ME HOME-Cher Catablanca (LP/12-inch) A JAMMIN' AT THE DISCO-Philly Comme-WMDT/

Fantasy (12 inch)

- PICK ME UP, I'LL DANCE-Meita Moure-Epic (12-
- 10 WE ARE FAMILY/HE'S THE GREATEST DANCER-Sister Sledge-Catillian (LP/17 inch)
- 11 POUSSEZ LF-all carb-Poussez-Vanguard (LF)
- LET ME BE YOUR WOMAN-all cuts-Linds Clifford-RGO (LP/17 inch)
- HAPPINESS-Painter Sisters-Planet (12 snch) 14 ROCK IT TO THE TOP/MIDNIGHT ENERGY-Mantico-SMI (12 inch)

15 PARTY SONG/TAXIN' A CHANCE/RIGHT TIME-STICKY

Fingers-Pielude (LP)

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.

- The Work 1 DANCER/DANCE TO DANCE-Gins Soccis-Warner
- Bres. (LP/12-inch) 2 ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE

PHOENIX

DU JOUR-St. Traper-flufterfly (LF/12 inch) 3 BANG A GONG/ALL RIGHT NOW-Witch Quenn-

Roadshow (LP/12.inch)

- 4 FORMODEN LOW -- Madieen, Kann -- Warner Britt. (12)
- TAKE MC HOME-Ches-Cacabianca (LEVIZ such). RWOCK OR WOOD/LIGHT MY FIRE-Amii Street-Artella (EF: 12-inch)

J WE ARE FAMILY/HE'S THE GREATEST DANCER-Sinter

# MAKIN' IT-David Naughton-RSD (12 inch) NIGHTTIME FANTASY-Vicky See Robinson-RCA (12)

Stedge - Cotilion (LP: 12 mch)

- 10 1 WHO HAVE NOTHING-Squester-Funtary (12 inch)
- 12 IN THE NAVY-Village People Casabiance (LP712 13 WITHERING HEIGHTS-all cuts-ferrira-Midwing (LP)

14 LET ME BE YOUR WOMAN-all cuts-Linds Clifford-

HOLD YOUR HORSES LF-all cuts-First Chinca-

950 (LP/17-lach) 15 MY BARY'S BARY-Liquid Gold-Parachute (12 inch)

#### PITTSBURGH

- 1 MAUN IT-David Naughton-RSD (12-inch)
- 2 DANCE WITH YOU-Same Lucas-Solar (17 inch)
- HOLD YOUR HORSES-All cuts-First Choice-Salsoul
- 4 DANCER/DANCE TO DANCE-Gino Socrio-Warner
- 5 TAKE ME HOME-Cher-Casablanca (LP/17 inch)
- 6 FORBIDDEN LOVE-Madleen Kane-Warner firm. (12)
- Readshow (LP/12-inch)
- 10 (EVERYBOOT) GET DANCIN'-Bombers-West Ent (17)
- 14 MIGHTTIME FANTASY-Vick/ Sun Robinson-RCA (12)

- This Week 2 DANCER DANCE TO DANCE - Gino Soccio-Warner
- fivos (LP/17-inch)
- 6 ONE MORE MINUTE/FILL MY HEART WITH LOVE-SI
- Risidshow (LP/12 inch)
- 17-inch1 9 SUMSHINE HOTEL-Richard T. Bear-RCA (17-inch)
- 11 WORK THAT BODY-Taxes Gardner-West End (12

12 FIRE NIGHT DANCE-all cuts-Peter Jacques-Prelude

Siedge-Cotilion (1P/17 inch) 14 (EVERTBOOT) GET DAMCIN'-Bombers-West End [12]

- SEATTLE/PORTLAND
- Bres. (LP 12 mch)
- 5 WE ARE FAMILY/HE'S THE GREATEST DANCER-
- 6 FORBIDDEN LOVE-Madieen Kane-Warner Brtts. (12

9 QCCO NIGHTS-G.Q.-Arrsta (12 inch).

Gasabianca (LP/12 inch)

- 10 FOR YOUR LOVE-Chilly-Polydor (LP/12-ech)
- 12 IN THE NAVY/MANHATTAN WOMAN-Village People-
- 13 KNOCK ON WOOD-Amii Stewart-Acida (12 inch) 14 (EVERYBOOT) GET DANCIN'-Bombers-West End (17-

- This Week
- ? THERE BUT FOR THE GRACE OF GOD GO !-Machine RCA (17-inch)
- 5 I GOT MY MIND MADE UP-Instant Funk-Salsoul (72-inch)

(EVEXTHOOY) GET DANCIN'-Bombers-Loodon (12)

- 5 TARE ME HOME-Chei-Polydor (LP) 10 FIRE NIGHT DANCE-all cuts-Peter Jacques Band-
- AAM (LP/12-inch):

Quality (LF)

- Bros. (LP/12 inch)
- 7 ROCK IT TO THE TOP-Mantus-SMI (12 inch)

- Casablanca (LP/12 inch) 12 ONE MORE MINUTE/FILL MY LIFE WITH LOVE-SI
- Trapes-Butterfly (12 inch)
- 1 MY BASY'S BASY-Liquid Gold-Parachutz (12 inch)
- 3 DANCE WITH YOU-Came Lucas-RCA (12 inch)
- # MUSIC IS MY MAY OF LIFE-Patti LaBelle-Epic (LP/
- RSO (LF/12 (ech)

#### 15 OUR LOVE IS MUSIC-Space-Casabianca (LP/12) Inch.

- 2 MY BARY'S BARY-Liquid Gold-Parachute (12 inch) 3 DANCE WITH YOU-Carrie Lucas-RCA (12 inch)
- 4 BANG A COME/ALL RIGHT NOW-Witch Queen-Readshow (LP/17-inch)
- Sister Sledge-Cutillion (LP/12 inch)
- # MAKIN IT-David Naughton-RSO (12-inch)
- 11 HAPPINESS-The Pointer Sisters-Planet ()2-inch)

#### Tropez-Butterfly (LP 12 min)

- 1 DANCER DANCE TO DANCE-Gine Soccie-Quality (LP)
- 4 KNOCK ON WOOD-Amii Stewart-Quality (12 inch)
- # FORSIDDEN LOVE-Mailten Kane-WEA (12-och)
- 11 IT MUST BE LOVE-After McClain & Destroy-Polydon (12 lech).
- 13 AT MIDNIGHT-T Connection-CBS (LP) 12 inch) 14 ULTIMATE LP-all cuts-Ultimate-Polydor (LF)

- I SANG A GONG/ALL RIGHT NOW-Witch Queen-
- 5 LET ME BE YOUR WOMAN-all cuts-Linds Clifford-
- 11 IN THE NAVY/MANHATTAN WOMAN-VILLER People-
- 11 PARIC-French Kins-Polydor (LP)

15 WUTHERING HEIGHTS LP-all cuts-Ferrary-Midling

- SAN FRANCISCO
- 4 | WHO HAVE NOTHING-Sylvester-Funtary (12 inch) 5 FORBIDDEN LOVE-Madleen Kane-Warner Bros. (12)
- Tropez-Butterfly (LF/17 inch) 7 BANG A GONG/ALL MIGHT MOW-Witch Queen-
- 10 LET ME BE YOUR WOMAN-off cuts-Linds Clifford-
- 13 WE ARE FAMILY/HE'S THE GREATEST DANCER-Sitter
- DANCER DANCE TO DANCE-Gine Socoo-Warner

- 7 TAKE ME HOME-Chen-Gasabianca (12-inch)
- 15 OME MORE MINUTE/FILL MY LIFE WITH LOVE-SE
- MONTREAL
- 3 WE ARE FAMILY HE'S THE GREATEST DANCER-SINTER Sledge-WEA (12 inch)
- 2. BANG A GOME:ALL RIGHT MON-Witch Queen TO
- 12 1 DALY WANT TO GET UP AND DANCE-THE REEL-
- 15 I WHO HAVE NOTHING-Sylventer-GT (12 inch)

LIMIN MINUSTRALL

With the Trend

Club Owners Go

Disco

 Continued from page 54 charge for them during the happy

hour on Tuesdays.

Charley 5's has been redecorated in the style of New York's classier discos, and Gene Mintz, one of the new co-owners, hopes to attract people in the area who go off to Emerald City in Cherry Hill, N.J., or to the Royal Manor North, in New

Brunswick, N.J. Charley 5's boasts two dance floors and a complex lighting system. The sound system incorporates Technics turntables, BGW power \_\_ amps, and other components representing state-of-the-art quality. Mintz is confident that there are enough people into disco in the area

to pack his club every night. Mintz says it would have been easier and probably cheaper to have rock bands coming in four or five nights a week and then offer disco. in the rock setting the rest of the time, rather than going all out for

However, he adds, the serious

disco devotee wants to dance in a

disco atmosphere, not a rock envi-

ronment. Charley 5's reaches out for

disco as he did.

an adult crowd and advertises itself as an "Elegant Adult Disco." The club is closed on Mondays. Charley 5's is open for dinner from 5 to 9 p.m. For the disco crowd. a free buffet is provided on Tuesday nights along with the Lee Cole disco revue; free corned beef and cabbage on Friday nights with a show featur-

ing Millie D and dancers; and for

Singles night on Sunday, there is

that provide entertainment and

With more than 60 bars and clubs

free admission and a free buffer

mouth counties that make up the Jersey Shore, Stoney End, Checkermate II and Charley 5's have been the only three until now totally committed to the disco trend. In addition to the Stoney End being readied here, two new discos have joined the scene. Studio 34 had its grand opening March 17, taking a \$3 admission and reaching for the over-21 crowd, in the Strathmore Shopping Center in Aberdeen. And on March 23 Teddy Bear's Disco was opened at the Hightstown

Country Club in East Windsor.

However, Thursday, Friday and

Sunday evenings are given over to

teen disco, and even a kiddie disco

for fourth-to-12th graders on Tues-

BALLSTON SPA, N.Y.-Disco

Beats, the "beats-per-minute" disco

music programming directory, origi-

nally designed as a how-to hand-

book for disco decjays is being uti-

# **Booklet Helpful**

lized by disco-oriented radio stations around the country, according to Tom Lewis, its publisher. Lewis states that the book lists more than 2,000 disco hits from the

titles that have, at one time or an-

other, made the National Disco

# Paco To Host

Charts.

correspond with the running of the show

ing the event with record retail outlets in the area, will arrange for the sale of tickets through these stores.

A special four-day tick a is being made available for \$15.

#### day, Saturday and Sunday afternoons. Teddy Bear's, has a \$3 admis-

# early 1970s to the present time. Lewis recently added more than 500

#### Continued from page 55

Mike Gensler, who is coordinat-

# night life in the Ocean and Mon-

# Billboard Disco Top 80

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MUSIC BOX - Evelyn "Champagne"

OUR LOVE IS INSANE-Descripted Child

& Rnoge-Capitol (12 inch) 8506

Munro-Atlantic (12-inch) 55418

BOOGIE UP, ROCK DOWN—Carlos

King-RCA (LP) AFL1 3033

		apying recording or otherwise withou	at the	prior	
TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
4	1	DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP) RFC 3309	由	56	RING MY BELL—Anita Word—TK (12 inch) TKD 124
4	3	TAKE ME HOMENCher - Casabianca (LP) 7133	仚	58	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412
4	5	DISCO NIGHTS—G. Q.—Arista (12-inch) SP 38	43	43	SUNSHINE HOTEL—Richard T Bear— RCA (12 inch) JD 11492
4	6	FORBIDDEN LOVE Madieen Kane- Warner Bros. (12-inch) WBSD 8772	44	44	WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12 inch) WBSD 8778
5	2	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12 inch) SD	由	52	CUBA—Gibsen Brus.—Mangn (12-inch) MLPS 7779 A
4	8	HOLD YOUR HORSES—all cuts—First	由	51	AIN'T NO STOPPIN' US NOW- McFadden & Whitehead - PIR (12
7		GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch) SG 207	由	57	I ONLY WANNA GET UP AND DANCE— Raes—A&M (LP/12-inch) SP
4	10	DANCE WITH YOU - Carrie Lucas - Solar (12-inch) YO 11483	48	50	4754/12017  SPANK – Jimmy "Bo" Horne — Sunshine
*	11	BANG A GONG/ALL RIGHT NOW-Witch Queen - Roadshow (LP) EXL1 3312			Sounds (TK) (12-inch) (Remix) SS 206
4	12	MY BABY'S BABY-Liquid Gold- Parachute (Casablanca) (12 inch)	T	54	HOT NUMBER-Foxy-TK (LP/12- inch*)300-10
+	13	RRD 20523 MAKIN' IT - David Naughton - RSD	50	35	DO YA THINK I'M SEXY—Red Stewart— Warner Bros. (12-mch) WBSD 8727
4	14	(12-inch) RSS 300 I WHO HAVE NOTHING—Sylvester—	51	53	HERE COMES THE NIGHT—Beach Boys—Caribou (12-inch) AS 557
由	15	Fantasy (12-inch) D-129  ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR - St. Tropez -	由	55	STREET SENSE/212 NORTH 12th— Salsoul Orchestra—Salsoul (LP) SA 8516
14	7	Butterfly (LP) FLY 016  (EVERYBODY) GET DANCIN'— Bombers—West End (12-inch)	23	49	WHOLE LOTTA LOVE/WONDERFUL MEDLEY—The Wonder Band—Atco (LP/12-inch) DSKO 158/SD 38-111
15	9	WES 22115  KNOCK ON WOOD—Amii Stewart—	54	48	CRAZY—The Glass Family—JDC Records (12 inch) JDC 12 1
16	16	Ariola (12-inch) AR 9000 ULTIMATE LP—all cuts—Ultimate—	由	59	KEEP YOUR BODY WORKIN' - Kleer - Atlantic (12 inch) 4715
17	17	Casablanca (LP) NBLP 7128  BY THE WAY YOU DANCE—Bunny	56	46	WUTHERING HEIGHTS LP—all cuts— Ferrara—Midsong (LP) MSI 008
由	20	Sigler - Gold Mind (12 inch) GG 403 WORK THAT BODY - Taana Gardner - West End (12 inch) WES 22116	57	47	LIKE AN EAGLE/N.Y. BY NIGHT—Dennis Parker—Casablanca (LP/12-inch*) NBLP 7140
士	21	LET ME BE YOUR WOMAN—all cuts— Linds Clifford—RSO (LP/12 inch*)	58	38	AT MIDNIGHT—T Connection—TX (LP/12 inch) DASH 30009 X
20	18	RS2 3902 THERE BUT FOR THE GRACE OF GOD GO	59	45	LET THE MUSIC PLAY—all cuts— Arpeggio—Polydor (LP) PD 16180
		I-Machine - Hologram / RCA (12 inch) RCA 11457	60	42	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—
21	22	RIGHTTIME FANTASY—View Sue Robinson—RCA (12-inch) PD 11442	61	70	Motown (12-inch) M-100013  HEART OF GLASS—Blondie—Chrysalis
22	23	STAR LOVE—Cheryl Lynn—Columbia (LP/12-inch*) JC 35486	62	65	(12-inch) CDS 2275  MIDNIGHT RENDEVOUZ—Tasha
23	19	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163	63	68	Thomas—Atlantic (LP) SD 19223  BOOGIE WOOGIE DANCIN' SHDES— Claudja Barry—Chrysalis (12-inch)
24	24	CLIMB/RUSHING TO MEET YOU/ MIDNIGHT RHYTHM - Midnight Rhythm - Atlantic (LP) SD 19216	64	66	CDS 2316  JAMMIN AT THE DISCO-Philly Creme-
由	33	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	65	71	WM0T/Fantasy (12 inch) D 124  MY LOVE IS MUSIC — Space —
亩	28	IN THE NAVY/MANHATTAN WOMAN— Village People—Casablanca (LP/12	66	64	Casablanca (LP/12 inch) NBLP 7131 I DON'T WANT NOBODY
27	27	shake your body (down to the			ELSE-Michael Narada Walden- Atlantic (12-inch) 4714
1		GROUND)—The Jacksons—Epic (12 mch) 28-50657	67	67	I'M GONNA DANCE—Asha—TK (LP/12- inch) DASH 30011/TKD 138
28	29	IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12 inch) (LP/12 inch*) PD1 6163	68	72	GOOD, GOOD FEELING—War—MCA (12 inch) MCA 13913
由	31	ROCK IT TO THE TOP—Mantus—5.M.I. (LP) SM 601	69	69	(LP/12-inch) NBLP 7143
血	32	PICK ME UP, I'LL DANCE—Melha Moore—Epic (12-inch) 28-50665	70	-	I CAN TELL—Chanson—Ariota (12 inch) AR 9006
由	36	HAPPINESS—Pointer Sisters—Planet (12-inch) AS-11407	71	61	STANDING RIGHT HERE—Melha Moore—Buddah (12 inch) DSC 128
32	25	PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prefude (LP)	72	62	DON'T YOU NEED—Linda Evans—Ariola (12 inch) 2739 A/S
33	34	PRI. 12164  EVERYBODY HERE MUST PARTY—Direct	73	76	HAVE A CIGAR—Rosebud—Warner Bros. (12-inch) WBSD 8784
34	25	KEEP ON DANCIN'/DO IT AT THE DISCO-Gary's Gang-SAM/Columbia	74	74	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch)
由	39	(12-inch) 23-10885 PANIC—French Kiss—Polydor (LP)	75	75	T7-360/M-00021  CAPTAIN BOOGIE - Wardell Piper - Midsong (LP/12-inch) MS1-009
36	37	PD 1-6197 HOT FOR YOU - Brainstorm - Tabu	76	79	KISS YOU ALL OVER/SO STRANGE— Phyllis Hyman—Arista
由	40	(12 inch) 228-5515 LA BAMBA—Antonia Rodriguez—	77		(12 inch) SP 42
R		Buddah (12 inch) DSC 138	n	5	HOT STUFF—Donna Summer — Casablanca (32 inch*)

BAD, BAD BOY-Theo Vaness-Prelude

FOR YOUR LOVE-Chilly-Polydor (LP)

PARTY/I SAID YES-Gloria Gaynor-

I WILL SURVIVE ANYBODY WANNA

Polydor (LP) PD 16184

(LF) PRL 12165

PD 1-6191

30

\*non-commercial 12-inch

78

79

80

78

73

Disco Mix

NEW YORK-Dee Dee Bridgewater has a 12inch 33% r.p.m. on Elektra titled "Bad For Me" taken from the album of the same name. This performer's voice shines through the 8:29 minute cut with a lunky beat that is melded with brassy orchestration and piano accents.

Her energy and vitality gives this release a new area for Bridgewater to show her versatility. Searing guitar licks punctuated with strong percussion have been maintained by producer George Duke and remix artists Earry Levan and Billy Kesster.

Interesting response has been received from the Shirley Bassey 12 inch "This Is My Life" on United Artists. This 6:15 minute sizzler has taken this classic tune and given it a beat that pulsates with a vibrant urgency

Also receiving notable attention is the Warner Bros. 12-inch "Have A Cigar" by Rosebud. This tune is high level energy flavored with a rock beat. The special disco mix is by Michael Graber.

TEC Records has its first release in Direct Current's "Everybody Here Must Party." The record was mixed by Billy Kennedy from the Second Story in Philadelphia. He who is the city's best deejay of the year as voted by Billboard's Disco V Forum. Key club reaction has been encouraging on this release which has a vocal and instrumental side. This spirited first effort is distinctive in both production and ar-

Funk is the message from Edwin Birdsong's release on Philadelphia International. The 12inch 33% r.p.m. "Goldmine" is a special disco version taken from the artist's new LP. This 10:43 minute cut is reminiscent of "I've Got My Mind Made Up" with a more laidback tempo in rhythm tracks as well as a slow teasing break

Burning guitar instrumentation and wailing vocals by Birdsong contribute to a disk which deepays might want to speed up. Two of the cuts from the album worth noting are "Cola Bottle Baby" and "Phiss-Phizz" which is the flip side of the 12 inch. Producer/arranger Birdsong has returned with disco material that should find an audience

There is something magical about Sylvester His transition from the Cockettes of San Francisco years ago to his recent appearance at the city's opera house has made him a disco star of merit

His latest album on Fantasy contains four uptempo cuts including his current hit "I Who Have Nothing

"Stars" leads off side one at 8 06 minutes. A strong synthesizer introduction is followed by the uplifting quality of the artist's voice with fine background arrangements and orchestration. The pulsating beat is builtup with electronic effects and nonstop momentum.

"Body Strong" has a feel similar to "Disco Heat" but more on the funky side. This cut does not live up to some of the other material on the album. "I Need Somebody To Love Tonight" is a slow uptempo tune that manages to pull itself together with a basic melody line and mellow mood that pervade this change of pace tune for the talented Sylvester.

Giorgio Moroder and Pete Bellotte have given Donna Summer refreshing material to work with as exemplified in her 12-inch 33% r.p.m. titled

### Philly's Elan Starting Trend

PHILADELPHIA-The successful conversion of Elan, the new discotheque in the Warwick hotel here, into an exclusive private club with a \$150 a year membership fee is prompting other area restaurants with disco operations to go "semiprivate."

Richard Toll, head of C.C. Charlie's, the disco-restaurant in the Northeast section of the city, has changed the room's name to Chaz, and is asking a \$50 a year membership fee from the disco crowd.

Several other area disco operators also admit to being in various stages of a similar conversion.

According to Toll, members of Chaz will get valet parking, "free" admission through their own no-line entrance and free access to all open bar and open buffet parties. Members will have reserved tables and will be allowed to bring in four

"Hot Stuff." Taken from her forthcoming Casa blanca album "Bad Girls," this cut is already re-

Disco

Atlantic artists Dalton and Dubarn have crossed over to the disco arena with "Dance By Myself." This 12 inch 33% r.p.m. has a slow introduction but picks up momentum as the cut moves along. The group's harmonizing churns out a steady heat and is matched with tight percussion and guitar tracks. Although somewhat rock-oriented, this cut is heighten by bongo breaks which contribute to a well rounded production.

Special test pressings in white jackets of a mystery record were given to key deejays across the country recently. Only the title of the tunes were known as the artists and label were kept a secret. Only after a few weeks was it discovered that the album was the new Mike Theodore release on Westbound called "High On Mad Mountain.

All cuts are uptempo and a step above the artist's first album, "Cosmic Wind." The title cut "High On Mad Mountain" will be available as a 12 inch disk and is certainly the highlight of this disco funk extravaganza that relies heavily on riveting electronics, a chanting chorus and dynamic orchestration.

A dramatic intensity is the result of the arrangement by Theodore which is matched with female vocals that weave in and out of the tune. Other selections include "Wonder Man," "Disco People" and "Dragon Of Midnight" that are strong instrumentals but don't carry the momentum of the title cut.

Ariola has released a 12-inch 33% r.p.m. of "I Can Tell" by Chanson. This tune has been remixed by John Luongo and is from the artist's first album. Cut hotter and brighter, additional breaks are added for broader dimension.

War has come out with a two sided 12-inch of cuts from the group's last album. "Galaxy" which was remixed by Manny Slali, is reminis-

#### Blackstone Has **Projection Unit**

AUSTIN, Tex.-Blackstone Productions has developed what it calls a state-of-the-art multi-image projections system which reportedly transforms any discotheque into an entertainment showcase, according to Lowell Fowler, president of the company

The system, designated "Atmospheres," features 162 motion murals. To utilizes six Kodak Ektagraphic slide projectors, three dissolve modules and the new Avtec Master III Programming System. Using these components, any wall or screen area can be made to dissolve/cut and program animate in perfect synchronization with the music, states Fow-

The Blackstone executive continues, "Atmospheres is a matched screen panoramic wall show in the development stages for six years which provides a totally surrounding image environment."

It is claimed to be the first such show on the market to utilize professional multi-image slide production techniques.

Sweeping scenic matched screen photography includes the New York City skyline, fields of sunflowers, Hawaiian landscapes, the Rocky Mountains and any other images the disco's owner may desire.

A portion of the show consists of polarized animation, a technique which allows simple slide projectors to create a variety of moving images. pulsating patterns and constantly changing environments. These animated images blend with any music and always maintain synchronization, states Fowler.

# Filmways Handling An Hour Of 'Kicks'

 Continued from page 16 as host of "Kicks." Among his tasks are to teach the studio and home audiences how to disco dance.

Walton's budget for each episode show is \$60,000, he says. The demographic target is women 18 to 35. followed by women 14 to 18 and men over 35.

As for "Hot City," Walton says: "We were the first disco show on the air. We were probably a little too early."

Walton notes that such long-running shows as "American Bandstand," "Soul Train" and "Midnight Special" are also adding large doses of disco to their music mix.

He likens this proliferation to the spread of late-night rock shows like "Midnight Special," "Rock Concert" and "In Concert" six years ago and before that the explosion of prime-time dance shows like "Hullabaloo," "Shindig" and "Shivaree" in the mid-'60s.

Walton says he has been doing rock'n'roll on tv for 20 years. He directed "Midnight Special" for awhile and mantled specials for Diana Ross and the Jackson Five while he was onstaff at Motown in 1970. His most recent project was codirecting (with Joe Layton) Hal Linden's ABC-TV variety special which aired last week.

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cent of War's funk style with the accent on percussion, guitar and brass sections.

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APRIL 2

# Eliminating 'Overnight Success'

Continued from page 55

promotional and production tools to break disco."

Obviously the strategy, which began with Voyage, when Caviano was still associated with TK Records, is working. According to Caviano, that group, even without the help of radio, sold in excess of 250,000 copies of its first album, and its second has already crossed the 400,000 mark.

Caviano stresses that too many disco artists today are little more than faces in a crowd. Unlike rock

acts, few can readily be identified on the street or in a club. "This is dangerous, not only for the act, but for the industry as a whole," states Cav-

The Warner/RFC executive contends that disco labels must begin the challenging task of giving their acts an image to ensure longevity at all levels.

He continues: "The long-term effect of imageless acts on the industry must be seriously considered.

"To do this successfully, we must

first work to eliminate redundancy in the music. This can be achieved by working toward the development of a progressive disco sound, which utilizes elements of all the successful music formats which have gone before it."

Caviano feels that many record labels fall into and remain trapped in the formula disco mold because they will not take the time to keep abreast of what is happening and what the people want.

The Warner/RFC executive feels that to successfully capture the essence of the progressive disco format, label executives should get out of their offices and visit discos, talk to spinners, and discophiles, and acquaint themselves with all that's happening.

"This is essential if we are to successfully dispel the ongoing impression that disco music is mindless and banal," he states

Caviano also takes to task label executives who are indiscriminately signing every performer who lays even the remotest claim to being a disco artist.

"This is resulting in too much waste in the industry," he warns. "We must avoid the mistakes that rock made in the 1960s, when signings were getting out of hand and the industry was being hurt."

To emphasize that he pays more than lip service to his ideas, Caviano states that Warner/RFC will release no more than eight records this year. "These will be carefully selected and pre-tested before they are released," RADCLIFFE JOE he assures.

# Firm Develops Circular Sound Idea

PHOENIX-Tetra-Disco, a sound firm based here, has developed Tetra-D, an electronic circuit which is said to expand stereo's 180-degree sound field into a 360-degree listening experience.

According to Jim Fosgate, president of Tetra-Disco, the system in development seven years, and demonstrated at Billboard's Disco Forum V, utilizes "an advanced cancellation technique to surround dancers with music, thereby giving them the sensation of being on a stage during a live performance."

Adds Fosgate: "Highly sophis-

ticated circuitry recognizes musical instruments and vocalists and assigns them to fixed positions within the listening area."

The Tetra-Disco executive claims that his product will provide disco owners with a quality of sound which, until now, had not been technically feasible.

The firm will begin marketing about 200 of the units this spring. Fosgate states that they are designed to replace existing consoles, and can be installed in any disco in less than an hour.



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# International

# **FLAPF** Hones Antipiracy Plan; Legislation Is Key

· Continued from page 3 annual congress in Rio de Janeiro Sept. 12-14.

The International Federation of Producers of Phonograms and Videograms (IFPI) will hold a directors' meeting there Sept. 11, as a prelude to the FLAPF gathering.

Summarizing the March Confab, the Latin American association's executive secretary, Miguel Angel Emery, spoke of closer FLAPF ties with the Composers' Society (SACM) and another official group. SOGEM, all aimed at combatting record and tape piracy in the region.

"We're out to get more flexible antipiracy legislation," added Emery, who bases in Buenos Aires, "and we think we're pretty much on course through our additional efforts with the Secretary of Education and the Authors' Rights agency of the Mexican government."

The law that FLAPF and the Mexican disk industry association, AMPROFON, are lobbying for in the Mexican congress is to be styled after legislation passed in Ecuador

recently. That called for stiff penalties for pirate offenders.

"We believe that if such measures are passed in this country," continued Emery, "it will surely check what is considered the worst of the piracy situations in all of Latin America."

One of the statistics which emerged from the conference here is that piracy has cut into sales in the Northern Mexican states to the tune of 60%-80%.

To bolster its battle plan, FLAPF also held a joint meeting recently with the Recording Industry Assn. of America's attorney, Jules Yarnell, and others in Miami. It was sponsored by the InterAmerican Copyright Institute.

Earlier this year, the RIAA joined in similar sessions with the U.S. Latin association (ALARM) in San Antonio (Billboard, March 17, 1979).

Commenting on the pitch for the blank tape levy, Emery said that this should be payable "to the association, authors, performers and the industry at large." He withheld comment on what percentage was thought appropriate.

Some "encouraging news" announced at the Camino Real confab was that El Salvador has become a signatory to the Rome Convention. In the Latin American bloc, it joins Brazil, Chile, Uruguay, Colombia, (Continued on page 61)

\*\*\*\*\*\*\*\*\*\*

MORNING CALL-A&M Europe's managing director, Marcus Bicknell, right, and CBS Geneva staffer, Margareth Siebold, present breakfast and Supertramp's "Breakfast In America" album to the program director of Radio Suisse Romande, Jean-Pierre Allenbach. It's part of the A&M European launch for the disk, which shipped to the tune of 450,000 copies in major

# markets on the Continent, where A&M is distributed by CBS.

# New Rentals For U.K. Radio

LONDON-Britain's Independent Broadcasting Authority has reassessed the rental rates, both primary and secondary, paid by the 19 independent commercial radio stations to finance upcoming needs of the Authority.

In general, the larger and more profitable stations have to pay substantially more, to help pay for the envisaged increase in stations within the network.

But at the same time, some stations, such as Forth, Plymouth, Pennine, Victory, Orwell and Downtown, have their rentals reduced, most by small amounts, but Plymouth by some \$11,500.

At the top end of the scale, London's Capital Radio, now five years old, will have to provide \$850,000 under the new system, which takes effect Oct. 1. The station had a turnover of some \$16.6 million during the year ended Sep. 30, 1978. Its primary rental will be virtually doubled-but it is the country's most successful commercial station.

BECAUSE OF ISRAEL

# Yugoslavs Stay Out Of **Eurovision 1980 Event**

By MITJA VOLCIC

BELGRADE-After the non-appearance of Yugoslavia in this year's Eurovision Song Contest, expect the same situation to prevail in 1980.

This nation's absence from the event is rooted in a series of political problems, not least that it has no diplomatic relations with Israel, Eurovision winner this year and lastand that Jerusalem, contest host center, is regarded here as "an occupied

The 1979 Eurovision show marked the first time, since 1961 when Yugoslavia entered the event, that it was given no local television coverage.

But this withdrawal is seen as a far-from-popular move. In 1978, the main music magazines here initiated a survey as to whether Yugoslav artists should take part. More than 100,000 said "yes," just 2,600 disagreeing.

And the artists and composers are unanimous in believing that they've been deprived of a rare and valuable opportunity to display talent on an international level.

In 1978 EMI launched the most exciting disco dance contest ever, which was welcomed by the entertainment industry and TV audience throughout the world as a fantastic success.

Organisations in the following countries have expressed interest in their continued association for the 1979 Championship:-

Austria, Belgium, Canada, Denmark, Finland, Hong Kong, Iceland, Israel, Japan, Kenya, Malta, Norway, Puerto Rico, Singapore, South Africa, Sweden, Thailand, Trinidad, USA.

Applications are invited from other countries to become International Licensees for the 1979 Championship to be televised in December 1979.

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# Canada

SAYS TORONTO RETAILER

# **Buffalo's WBLK-FM** Is Disco Pacesetter

By DAVID FARRELL

TORONTO-The burgeoning disco market in Toronto is being heavily influenced by Buffalo station WBLK-FM, claims a leading disco retailer in this city.

Peter Frost, co-owner along with Fred Goshine of Disco Sound, claims that Toronto stations have shown an unfavorable bias against black music, and that the acceptance of disco and r&b by radio in this market is only just starting to surface.

"I don't want to be quoted naming names," Frost says, "but there are definitely a few radio people in this market that have impeded the development of black music here. The introduction of CHIC (AM, a disco format in the Toronto vicinity) and the rapid expansion of discotheques in the city has changed the buying habits of album buyers on a large scale, however."

Front says that the Buffalo FM was long the major outlet for new black music here and Frost's small retail establishment still uses the station as an advertising medium for his Toronto customers.

"A lot of Americans don't realize the proximity of Toronto to the Buffalo market; they think of Montreal and Toronto in the same area, but that impression is beginning to change," he adds.

The black music store opened four years back, largely due to an open market situation, created by established record outlets then disinrerested in disc Frost explains. terested in disco and r&b product,

"The market has changed dramatically since then. Now we have to and with the rest of the stores, and with the record companies here releasing U.S. material a lot quicker. compete with the rest of the stores, in order to stop importing, we have

and Brazilian imports

"A lot of people haven't picked up on Brazilian disks yet, but we can buy them at a lower cost than European imports, in some cases, and the pressings are clean. They release a lot of European stuff that comes out ahead of U.S. schedules," Frost reports.

While the store can't move tonnage, its ability to break new disks has accorded it a great deal of respect from the record industry here recently.

"Yes, a lot of the labels send people down with material they are considering releasing to see what we think of the idea, or even to see how our imports are moving. We cater to a clientele that wants to be the first on the block with a new sound and we work hard at providing that service."

Disco Sound daily phones stores in New York and Los Angeles to keep tabs on new product and trends: "The stereo I use most consistently are Allan Rand's Disco World in Los Angeles and Macho Disc in New York.

One of the tricky areas for Frost and partner Goshine in running the store is dealing with the local Ontario Record Pool. Frost is reluctant to discuss the matter, but the fact is that with its ever-expanding network of spinners being supplied free records, so his potential clientele shrivels.

"It has hurt us," he replies on being questioned about the situation, "but we've learned to cope with it and promote ourselves to the market the discotheques are drawing from."

Frost has also acted as a consultant and mixer on several disco releases in Canada, has involved himself in the Ontario Record Pool to the point of co-hosting the first awards show, slated for June 3, and is just readying the release of a monthly "nightlife" magazine, Dancing In The Moonlight.

"It's a giveaway newsprint magazine that covers disco and nightlife areas and is to be distributed free of charge in discotheques, record stores and bars."

Frost reveals that close to 40% of sales in his store today are on 12inch releases, which vary in price from \$3.98 on a Canadian pressing to \$6.98 on European versions. U.S. pressings are tagged at \$5.98, with albums selling at \$8.98 and \$7.98 for Canadian pressings.

TV Show For

Fall Schedule

this fall, titled Hot Pops.

TORONTO A new weekly pop-

program is in the making here, for

airing by the Canadian Broad-

casting Corp.'s television network

Loosely based on the British Top

Of The Pops format, Hot Pops is

being produced by Nielsen-Firms In-

ternational in association with the

Canadian Recording Industry Assn.

Vancouver, using a mix of live enter-

tainment and video materials. The

one hour program aired March 26

and March 29 in different time slots

designed to establish whether the

fall series should run prime time or

late at night.

The pilot for the series was shot in

#### LAUNCH NEW HIFI PRODUCT TORONTO-At least 16 new hift

ANGEL, A&M

pressings are to be released in Canada in May, and one series is targeted at the classical buff with a mid-price tag.

Capitol's Angel line bows a tenrecord Sonic Series next month with a \$9.98 list price. Said to have a spectacular dynamic range, the Sonic Series is cut at 45 r.p.m. and manufactured at the Wakefield pressing plant in Arizona.

Each of the 10 disks present classic orchestral performances acclaimed for their superb sound on Angel LPs already in the catalogue

The 12-inch pressings are being released on an SS 45000 series with packaging that clearly states that the Sonic Series is a 45 r.p.m. configuration. The first 10 releases include three London Symphony works ("The Planets," "Rhapsody In Blue" and "The Pines Of Rome"), the Berlin Philharmonic with "Karajan Conducts Wagner" among others.

A&M will release six new titles in its JVC line next month with a \$16.98 list. Titles include Chuck Mangione's "Feel So Good." "Pieces Of Eight" by Styx, "Breakfast In America" and "Even In The Quietest Moments" by Supertramp, "Brother To Brother" by Gino Vannelli and "Cat Stevens Greatest Hits!" A sampler LP is also planned.

started to specialize in European

MOSCOW-B.B. King's fourweek tour of Russia, arranged through the current U.S.-U.S.S.R. cultural exchange plan, was an unprecedented success, with the veteran bluesman expressing himself surprised at how familiar audiences were with his work.

In an exclusive interview, King said he found audiences in Leningrad and Moscow were predictably more aware and mature in blues matters than in Baku, Yerevan and Thilisi centers, but that everywhere on the trek produced great rapport between artist and audience.

He played the same kind of set in Russia as in other countries but said he was surprised that, in Moscow, he was asked to show the program content to cultural officials prior to this debut appearance. "This was a first for me," he confessed, "but everything I laid out for them was accepted with no questions asked."

King worked with a 10-piece band, with conductor-trumpeter Kalvin Owens and outstanding singer Mildred Jones consistently well received by Russian blues ad-

During his stay here, King and his musicians built up informal and friendly contacts with local jazz musicians. In Tbilisi, fans and jazzmen got together to honor King and a film of the national jazz festival "Tbilisi-78" was shown, showcasing national jazz talent

And in Leningrad, the U.S. team met with the members of the Leningrad Dixieland Jazz Band, and multi-instrumentalist David Goloshchenkin, at a reception in the U.S. Consulate-General's office.

# PRS Helps More With \$

LONDON-The Performing Right Society has increased its 1979 donations to various music organizations to some \$56,000, an increase of 50% over last year's hand-outs to deserving causes.

The society is empowered to make donations for purposes "conducive to the improvement or advancement of the composition, teaching or performance of music. Preference traditionally goes to organizations concerned largely with the performance and recording of contemporary, especially British, music and with the commissioning of new works.

Help is also given with concerts involving a range of modern music rather than single performances of concerts of works by one composer.

While the largest amounts go to major bodies such as the Composers' Guild of Great Britain and the Songwriters' Guild, 1979 aid also goes to more than 50 organizations including three song contests, one being the first International British Song Contest, staged recently (Billboard, April 7, 1979) at Shrewsbury.

By virtue of special donations, the society this year is a Friend of the National Festival of Music for Youth and of the Schools Prom, and a patron of the special concert to celebrate the 100th birthday of Sir Robert Mayer, in aid of Youth And Music. The society has also given a grant to provide bursaries at the Britten-Pears School for Advanced Musical Studies in memory of Benjamin Britten.

ALBUM FOR RELEASE?

# Bluesman King Is Hit With Soviets

By VADIM YURCHENKOV

King's manager, Sidney A. Siedenberg of SAS Inc., revealed that Melodiva Records here has signed a deal with ABC Records for a license deal over a B.B. King album release in Russia. Georgian television produced a special on King's Tbilisi shows, for national viewing. Press response everywhere was highly favorable and King is now center of a tremendous post-tour surge of inter-

Negotiations went on with Gosconcert, the booking agency, for another visit from King, plus possible trips from other SAS acts such as the Temptations and Gladys Knight and the Pips.

The B.B. King tour was even more successful than that of Boney M last December and can best be compared, in terms of prestige and enthusiasm, with that of Duke Ellington's band in 1971.

B.B. King repeated here his theory: "I don't class myself as other than just a blues singer." His kind of true blues clearly cut through any language barriers in the Soviet Union.

# Country Klee For EMI Push

ZURICH-Swiss singer Suzanne Klee has released here what's claimed to be the first U.S.-produced country album by a local girl

It is "Sayin' I Love You," out on EMI, produced by former Capitol country producer, Steve Stone, at the Devonshire Sound Studios in Los Angeles.

Klee links with EMI in spearheading what is expected to be a boom in country music interest here and through Europe this year. Her album is due for release soon in the U.S. and the singer will support promotion there via a series of transatlantic phone interviews for radio; television and press.

A one-time "schlager" singer. Suzanne Klee now starts a second career with an album on which such key sessioneers as John Hobbs and Billy Walker give support. In fact. Klee did well on stage in the Nashville, Tenn. Fan Fair last year and appeared on the Ralph Emery

Capitol U.S. senior management executives Don Zimmermann and Rupert Perry are behind the Klee sales drive in the U.S.

### .....IN SWITZERLAND

# Soaring Currency Leads To **Record Industry Problems**

By PIERRE HAESLER

ZURICH-The skyrocketing bly increased export prices. value of the Swiss franc on inter- Nevertheless, wholesale prices & national currency markets has provided more headaches than profits to the record industry here, say leading executives.

During 1978, the government and the Central Bank several times intervened in efforts to maintain a reasonable exchange rate balance between the francand foreign currencies such as the dollar.

However, competitiveness on world markets was greatly affected, export volume of Swiss manufacturers dropped, and Swiss importers of consumer goods were accused of pocketing windfall profits by not lowering retail prices on imported prod-

Record companies have found themselves among those defending this charge. Dr. Dimenstein of Musikvertrieb (RCA, Decca, WEA), for instance, repudiates the argument on the grounds that the largest portion of record and tape costs are not those for raw materials and packaging, but the royalties paid to artists and producers, and copyright payments to authors, composers and pub-

These fees, of course, are calculated on the retail price expressed in Swiss francs. As a result it it only the pirate importers, who can take advantage of weakness in foreign currency without contributing royalty and copyright payments, that have benefited, while the cost structure of orthodox Swiss record distributors remains effectively un-

EMI's Guy Deluz and CBS's Norman Block add that higher inflation rates in the countries of foreign suppliers have consideca-

in Switzerland have generally decreased by a remarkable 25% since 1976, and the record companies have followed suit, lowering prices to combat the increasing volume of pirate imports which account now for an estimated 40% loss on local turnover in the popular music field.

All companies agree that this unwelcome development has meant lower profit margins, and marketing efforts have been stepped up simply to maintain turnover and secure adequate profits. Guy Deluz opines that no margins mean no investments, means no new products, means stagnation.

In response to this cycle, a counterattack has been mounted by the industry. Promotional efforts to break new artists have been intensified, and more advantages in the form of credit, advertising aids, faster deliveries, prompt service and availability of complete repertoires are now offered to retailers. Strict control of the stock situation and aggressive marketing are now top prior-

The specific problems faced by Swiss-affiliated companies have been brought to the attention of foreign suppliers, and international support has not been lacking

First indications are that the record companies have not lost control over the market and that turnover and margins are once again on the upturn. There is no doubt though, that the overvalued Swiss franc still keeps local costs high and produces more headaches than profits. A mood of cautious optimism seems in order.

Province and the second second

# Springfield Comeback Bid Stumbles; Cancel Shows

By PETER JONES

LONDON-The comeback bid here of Dusty Springfield, top British female singer through the mid-Sixties, suffered a drastic setback when seven of 10 bookings in a major provincial tour were cancelled because of lack of action at the boxoffice.

The tour was linked with the release of her new album, "Living Without Your Love," backed by a

#### Crosby Album Is Beefed Up

LONDON-Phonogram has carmarked \$400,000 for television promotion of a new Bing Crosby compilation album, featuring recordings from the period 1954-60 with contemporary orchestral backings added.

The 36-track double album is the work of producer Ken Barnes, who obtained the tapes, originally made for CBS Radio, brought them to London, and, with partner Chris Harding and arranger Pete Moore, undertook the task of adding full stereo arrangements to the original backing of the Buddy Cole Quartet.

Phonogram is marketing the result as "Songs of a Lifetime," released April 13 at \$14 retail. The tv campaign runs for three weeks in the Midlands area, and could then be rolled nationally with appropriate dealer support and press advertising. major Phonogram sales push, with in-store retail tie-ups in the towns she was to visit.

Additionally, the singer has been appearing on top television and radio plug spots in the U.K.

While the provincial dates collapsed—cities where disinterest nixed the shows include Manchester, Birmingham, Edinburgh, Oxford and Bristol—Springfield's three London appearances (April 19-21) are self-out successes.

Once a member of the Springfields' trio, which had British hits such as "Bambino," "Island Of Dreams" and "Say I Won't Be There" in immediate pre-Beatles days, she left for a solo career which brought success on both sides of the Atlantic with hits like "I Only Want To Be With You," "You Don't Have To Say You Love Me" and "Son Of A Preacher Man," plus top-selling albums.

But from 1973, she settled in Los Angeles for five years, to "take stock and sort out contractual problems."

In February of last year, she released an album, "It Begins Again," and visited Britain for 10 days, during which time she was inundated with media requests for interviews.

"Living Without Your Love" is first Springfield product since then. Though she's been signed to Phonogram (Philips) in Britain throughout her career, the singer's recordings have been released through Atlantic, ABC/Dunhill and, most recently, United Artists in the U.S.



FIRST 45—Ian Walker, marketing projects manager of WEA U.K., "rides" in support of the Nonesuch label's premier single release, "Black Denim Trousers And Motorcycle Boots." Disk is a Leiber-Stoller song performed by classical artists, Joan Morris (mezzo soprano) and

William Bolcom (piano).

#### **Public Protest**

PARIS—Top French groups performed in Villerbane, an outer suburb of Lyons, during a major public protest against the French government's monopoly of radio broadcasting here. The demonstration drew thousands of local people, to hear speakers urge an ongoing program of protest.

# Latin Companies Look To Beef Tape Levy Lobbying

· Continued from page 59

Paraguay, Costa Rica, Ecuador and Mexico.

The selection of Rio de Janeiro as the upcoming site for the FLAPF congress marks the first time that it has chosen to return to a prior host center. The organization previously met there in 1961.

Mexico is the frontrunner as the congress site in 1981.

Among those sitting in on the basic board sessions of FLAPF last month included: Henry Jessen, legal consultant for EMI-Odeon (Brazil); Ernesto Aue, El Palacio (Venezuela); Nestor Selasco, Sicamericana (Argentina); attorney Guillermo Zea, INS (Colombia); Eduardo Soto, CBS/Indica (Costa Rica); Ricardo Gioscia, El Palacio (Uruguay).

Other executives joining some of the sessions, mostly all from Mexican companies, were attorney Jose Bustillos (CBS), Carlos Camacho (Gamma), Luis Baston (Polygram), Guillermo and Jesus Acosta (Gas), Jorge Acosta (Rex), attorney Enrique De Noriega (Melody), Guillermo Infante (RCA), Roberto Lopez (EMI-Capitol), Fernando Hernandez (Ariola), publisher Rogelio Brambilia and attorney Juan Larequi, managing director of AMPROFON.

Peter Ulrich, vice president and general manager of Peerless, who organized the sessions and participated in most-including a combined banquet with FLAPF and AMPROFON members—substituted for Heinz Klinckwort, FLAPF president, who was in Houston, Texas, undergoing emergency sur-

Among noted guests at the banquet were Carlos Gomez Barrera, general director of SACM; Venus Rey, head of the Mexican recording union (SUTM); Bernardo Gonzalez, vice president of Son Art; and Jose Cruz, who runs Beechwood publishing.

#### Eire Contest Ups Prize \$

DUBLIN-The 14th Castlebar International Song Contest (Oct. 1-6), staged in the Traveller's Friend Hotel in the County Mayo center, this year has a prize fund in excess of \$20,000, some 20% over the 1978 fig-

Top award is \$10,000 for the composer of the most outstanding entry, highest ever sum for a European songwriting competition. The runner-up song wins \$2,000.

The event is sponsored by Berger Paints Ltd., the Irish Tourist Board Bord Failte and Radio Telefis Eireann. Included is a light music orchestral composition section with a top prize of \$2,000.

Entries, from anywhere in the world, to Mrs. Gisela O'Connor, Castlebar Contest, 10 St. Helen's Road, Boosterstown, County Dublin, by June 16.

# WARMEST CONGRATULATIONS

TO THE MAN WITH THE 'GOLDEN TOUCH' - JAMES LAST
TO THE FINE PERSON - JAMES LAST
TO THE GREAT WRITER - JAMES LAST
ON HIS 50TH ANNIVERSARY

THANK YOU JAMES!

PANORAMA SONG GMBH and and FRANCIS, DAY&HUNTER GMBH

Harvestehuder Weg 21 2000 Hamburg 13

www.americanradiohistorv.com

# Billboard's Top Album Picks.

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Billboard SPECIAL SURVEY For Week Ending 4/21/79

Number of LPs reviewed this week 15 Lost week 46



Fuqua, Sylvester. Sylvester happened big discowise on the strength of his last album which produced two Top 40 hits, not to mention greater disco penetration with "You Make Me Feel Mighty Real" and "Dance Disco Heat." His newest LP contains only four cuts, two per side, with only one of those under seven minutes. Hodges, James & Smith contribute background vocals on the title cut and "Body Strong," while Sylvester's vocals are center stage on the other two. Each track is highlighted by a pulsating beat, a heavy bottomed rhythm section, synthesizers and horn and string arrangements. The outstanding track is Lieber and Stoller's "I (Who Have Nothing)" which is already climbing the Hot 100.

Best cuts: "I (Who Have Nothing)," "Stars."

Dealers: Sylvester's appeal is no longer confined only to disco lovers.

RON WOOD—Gimme Some Neck, Columbia JC35702. Produced by Roy Thomas Baker. First Columbia solo by the one time Rolling Stones guitarist is packed with biting rock n'roll energy. Wood's guitar riffs are complemented by vocal contributions by Mick Jagger and Keith Richards on two cuts, the steady drumming of Charlie Watts on all but one cut on which Mick Fleetwood handles drum chores and fan McLagan excels on keyboards. Wood's rough vocal style is highlighted on self-penned compositions as well as on Bob Dylan's "Seven Days" and Jerry Williams "Worry No More" on which Williams plays piano and helps with the vocals. Roy Thomas Baker's production ties the package together. Most cuts are fast and uptempo.

Best cuts: "Worry No More," "Seven Days," "Breakin' My Heart," "Buried Alive."

Dealers: Pitch to Rolling Stones fans.

## Billboard's Recommended LPs

#### ρορ

TARNEY/SPENCER BAND—Run For Your Life, A&M SP4757.

Produced by David Kershenbaum. Alan Tarney and Trevor Spencer return with more dynamic, melodic rock n'roll on their second album. All but one of the songs are originals on this goodtime sounding album, which features Tarney's guitar, bass and keyboards, and Spencer's solid drumming. Best cuts: "No Time To Lose," "Won'tcha Tell Me," "Run For Your Life," "Don't," "I'm Alive."

CHRIS DEBRUGH—Crusader, A&M SP4746. Produced by Andrew Powell. To fully appreciate DeBurgh's talent, one must pay attention to his insightful lyncs which dwell upon such unconventional themes as myths, the Crusades, preservation of endangered species and even Othello Intricate melodies and harmonies prevail throughout. The Irish writer/singer plays six and 12 string acoustic guitars and is backed by former members of the group Pilot. Best cuts: "Carry On," "I Had The Love in My Eyes," "Crusader," "The Devits Eye."

SQUEEZE—Cool For Cats, A&M SP4759. Produced by John Wood, Squeeze. The five man group formerly known as U.K. Squeeze again emphasizes hard edged power pop on its second album for A&M. All of the songs are originals and all feature guitar, keyboards, drum and bass. The new wave inroads made by such acts as Elvis Costello could aid this hard-rocking album. Best cuts: "Slap And Tickle," "Hop, Skip And Jump," "Up The Junction," "It's So Dirty."

PAUL WILLIAMS-A Little On The Windy Side, Portrait JR35610 (CBS). Produced by Mentor Williams. Though uni-

versally known through his songwriting and to work. Williams has never been a major LP seller. This might change with this Portrait debut, containing a mellifluous mix of melodies and arrangements, from the slightly discofied "Moonlight Becomes You" through the melancholy "Save Me A Dream" to the reggae tinged title cut. Williams' wavering quavering voice is appealing, though a little tedious across an entire album, and the instrumentation is appropriately economic or fulsome, depending on the song. Best cuts: Those cited.

Pere Ubu, Ken Haman. This is the second LP by this Cleveland new wave band that has so far found its most lucrative market in Britain. The five-man band plays a nervous sort of music, akin to Talking Heads. The band reflects an urban jungle sensibility with a metallic, through not heavy metal approach. The debut LP was impressive. This one is better. Best cuts: "Thriller," "Cagliari's Mirror," "(Pa) Ubu Dance Party," "Dub Housing."

DOWNCHILD—So Far, Adelphi AD4114. Various producers. This is a collection of 12 cuts representing a sort of best sample of straight ahead boogie and blues from one of Canada's most enduring bands devoted to that music. This is the first American release and it shows a tight, well-oiled sextet pumping out the sort of raucous rhythms you'd expect to hear from a group that favors the music of Willie Dixon, Elmore James and Arthur Crudup. The sax work is a plus and Jane Vasey is a killer on piano. Don Walsh's guitar holds it all together. Best cuts: "Flip, Flop & Fly," "For Pete's Sake," "Caledonia."

#### soul

ROCKIE ROBBINS, A&M SP4758. Produced by Richard Evans, Johnny Pate. Newcomer Robbins debuts with a satisfying set of mainstream r&b, pop flavored ballads and a few instances of out and out funk. Robbins' multi-faceted vocals stand out over the accompanying instrumentation which boasts plenty

of horns and strings in addition to the rhythm unit. Two sets of players were utilized as part was recorded in Chicago and the other half in Los Angeles. Best cuts: "I Can Hardly Wait," "If I Ever Lose You," "Don't Deny Me."

BUSTER BENTON—Spider In My Stew, Ronn LPS7536. Producer unlisted. Arkansas blues belter reels off 10 tracks, all but the title tune his own compositions, with a vigor and approach which could find a wide market. His guitar plucking also is attractive. Unlike most blues programs, not all of Benton's tracks sound alike. Best cuts: "Spider In My Stew," "Sorry."

#### jazz

by Mike Mainieri. Larry Coryell is the guest sideman with this group, comprised of the producer, Michael and Randy Brecker, Warren Bernhardt, Steve Kahn. Tony Levin and Steve Jordan. Seven songs were taped at the Montreux Festival last July, some acceptable, some unmemorable. Best cuts: "I'm Sorry." "Floating."

BEN SIDRAN—Live At Montreux, Arista AB4218. Produced by Ben Sidran. Michael and Randy Brecker, Mike Mainieri, Steve Kahn, Tony Levin and Steve Jordan accompany Sidran's piano and voice through this six song program taped last July in Switzerland. But for all the big names involved, little quality jazz results. Best cuts: "Midnight Tango," "Walking With The Blues."

HORACE SILVER-Sterling Silver, Blue Note LA945H. Produced by Alfred Lion, Michael Cuscuma, Horace Silver. Some of the nine tracks collated here go back to the 1950s when Blue Mitchell and Donald Byrd played trumpet with Silver's combo. But dated or not, it's a welcome reissue of pianist Silver's skills in a boppish vein, much of the output preferable to today's heavily synthesized, plodding jazz. Best cuts: "Senor Blues," "Cool Eyes."

# Billboard's To Singles reviewed Whis week 71 Lost week 88 Billboard's PECIAL SURVEY For Week Ending 4/21/79 Singles reviewed Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced stored in a refrieval system, or transmitted. In any form or by any means, electronic, mechanical photocopyring, recording, or otherwise, without the prior written permission of the publisher.



BEE GEES-Love You Inside Out (3:27); producers The Bee Gees, Karl Richardson, Albhy Galuten, writers. Barry, Robin, Maurice Gibb, publisher. Stigwood BMI. RSO RS925. The Bee Gees go after its sixth consecutive No. 1 single with this disco-flavored hook laden tune that is paced by its patented falsetto and harmonies.

BILLY JOEL—Honesty (3:50); producer. Phil Ramone, writer B Joel, publisher. Impulsive/April ASCAP. Columbia 310959. Joel returns in a more ballad fashion this time out, a style he excels at. The melody is catchy and Joel's vocal evokes much warmth and feeling.

Paich, publisher Hudmar ASCAP Columbia 310944 Toto's latest is an easy flowing, catchy pop disk which contains some jazz and soul elements. The piano, bass and vocal line is strong, lending itself well to the upbeat rhythm change.

QUEEN—Jealousy (3:11); producers: Queen, Roy Thomas Baker, writer: Mercury, publisher: Queen/Beechwood BMI. Elektra E46039A. Mystic Indian sitar instrumentation evoking memories of the Beatles is the primary hook on this midtempo ballad, the third single from "Jazz."

ROCKETS—Can't Sleep (3:04); producer Johnny Sandlin, writer J. Badanjek, publisher. Gear ASCAP. RSO RS926. First single by this Detroit based band off its new album is an uptempo rocker that undergoes multiple tempo changes. The cut is paced by strong instrumentation and equally powerful lead vocal.

#### recommended

THE JAM-The Butterfly Collector (3:11); producer Vic Coppersmith Heaven; writer Paul Weller, publisher Front Wheel BMI Polydor PD14553.

BROWNSVILLE—Love Stealer (3:07); producer: Tom Werman, writers: P. Wainman, R. Myhill, publishers: Dejamus/8, Feldman ASCAP, Epic 350695.



HEATWAVE—Eyeballin' (3:53); producer Phil Ramone, writer R Temperton, publisher Almo ASCAP, EPic 850699. The outfit which hit gold with its first three U.S. singles returns with another catchy midtempo number which should score in soul, pop and adult contemporary markets.

#### recommended

SHALAMAR—Stay Close To Love (3:20); producers: Dick Griffey, Leon Sylvers, writers: L. Sylvers, H. Brown, publisher: Rosy ASCAP, Solar JH11542 (RCA).

SYDNEY JOE QUALLS—So Sexy (3:37); producer: Sonny Sanders, writers: Levi Tripplett, Sonny Sanders, Leon Tripplett, publishers: Gaetana/Tripp BMI, 20th Century TC2406.

JERRY BUTLER—Let's Make Love (3:40); producers. Kenneth Gamble, Leon Huff, writers. K. Gamble, L. Huff, J. Butler, publishers. Mighty Three BMI/Fountain ASCAP. Philadelphia International ZS83683 (CBS).

DON DOWNING—Doctor Boogie (3:35); producers: Tony Bongiovi, Lance Quinn, writers: Gary Knight, Gene Allan, publishers. Don Kirshner BMI/Kirshner ASCAP. Roadshow JH11544 (RCA).

JAMES WALSH GYPSY BAND—Love is For The Best in Us (3:25); producer James Walsh; writer Scott Fronsoe, publisher Gypsy Family RCA JH11480.

THE FORCE-Rock Your Baby (3:50); producer Jerry Ross, writers T Trovis, J Ross, publishers Mighty Three/Blackwood BMI. Philadelphia International ZS83685 (CBS).



SUSIE ALLANSON—Two Steps Forward And Three Steps Back (2:57); producer Ray Ruff, writers. Jerry Crutchfield, Molly Ann Leikin, publishers. Duchess, BMI/World Song/Hot Cider, ASCAP. Elektra E46036. Allanson's second culling from her LP is a bouncy number spiced with uptempo arrangements attributable to piano, steel and drums while strings add an airy quality. Vocals blend with production for a solid effort.

CRISTY LANE—Simple Little Words (3:22); producer: Charlie Black, writer: Douglas Johnson, publisher: Cristy Lane, ASCAP, LS LS17Z, Lane's soft delivery is bracketed with electronic instrumentation adding a nice effect for this uptempo rendering. Other production arrangements concentrate upon a driving drum line coupled with electric guitar and electric piano.

RAZZY BAILEY—If Love Had A Face (2:39); producer Bob Montgomery, writers. Steve Pippin Steve Jobe, publisher. House of Gold, BML RCA JH11536. Bailey lends a warm and tender interpretation to this Pippin and Jobe ballad. Strings and bass line are predominant while electric guitar accentuates.

KENNY DALE-Down To Earth Woman (2:31); producer: Bob Montgomery, writers: S. Pippin, J. Slate; publisher House of Gold, BMI. Capitol P4704. The love of an everyday, down to earth woman apparently agrees with Dale, who renders possibly his best effort to date. All elements of production and vocals blend effortlessly lending a warm and glowing sound to this ballad.

BOBBY BORCHERS—I Just Wanna Feel The Magic (2:40); producer Eddie Kilroy, writers: R. Bourke M. McDaniel; publisher. Chappell, ASCAP. Epic 850687. A catchy uptempo number gets a spirited ride by Borchers. Heavy percussion and bass join with keyboards, guitar and strings to power the instrumental thrust.

#### recommended

LINDA RONSTADT—Alison (3:20); producer Peter Asher, writer Elvis Costella: publisher Plangent Vision, ASCAP, Asylum E46034A.

TOMMY OVERSTREET—I'll Never Let You Down (3:24); producer: Bob Millsap, writer: Dennis B. Payne, publisher. Gary S. Paxton Publications, BMI. Elektra E46023A.

writers Neil Sedaka Philip Cody, publishers Don Kirshner, ATV, BMI/Kirshner Songs, Welbeck, ASCAP, RCA JB11533, FLIP Are You Sincere (2:00), writer, Wayne Walker, publisher, Cedarwood, BMI.

RICK NELSON—Dream Lover (3:08); producer Larry Rogers writer Bobby Darin; publishers Hudson Bay Music Co., Rightsong, Screen Gems-EMI, BMI, Epic 850674.

LEONA WILLIAMS—Good Nights Make Good Mornings (3:07); writer: Naomi Martin; publisher: Cedarwood, BML MCA 41006.

DALE McBRIDE—Getting Over You Again (2:41); producer Bill Walker, writer: Eddie Rabbitt, publisher: Briar Patch, BMI, Con Brio CBK151A.

LEE DRESSER-Let's Love Tonight (3:12); producer Glenn Sutton, writer Lee Dresser, publishers. Starship, Galleon, ASCAP Capitol P4708.

DAWN CHASTAIN—Love Talks (2:23); producer: Ray Ruff, writers: Curley Putman Rafe Van Hoy, publisher: Tree, BMI SCR SC164.

KATHLEEN CASA—I Don't Like To Sleep Alone (2:39); producer: Tommy Lee Reid; writer Paul Anka; publisher Spanka, BMI NSD NSD17

HUGH X. LEWIS-What Can I Do (To Make You Love Me) (2:41); producer: Aubrey Mayhew, writer: Hugh X. Lewis; publisher: Dream City, BMI Little Darlin' LD7913A.

TOMMY O'DAY-Accentuate The Positive (2:30); producer Mike Borchetta; writers: Johnny Mercer-Harold Arlen; publisher Famous, ASCAP, Nu Trayl NT929A.

LEON RAINES—Tonight I Took Your Memory Off The Wall (2:15); producer J. Whiting, writers: Milton Brown Steve Dorff, publisher. Bill Lowery, ASCAP, Caprice CA2055.



T-CONNECTION—Saturday Night (6:52); producer: Cory Wade, writer: T. Coakley, publishers: Sherlyn/Decibel BMI. T.K. 134: A driving beat underlines this pop/disco effort high-lighted by brass and violins. The jumpy melody and a mid-section instrumental showcase some funky guitar stylings complementing the group's clear vocals.

#### recommended

MIQUEL BROWN—Dancin' With The Lights Down Low (3:20); producers. Alan Hawkshaw, Barry Mason, writers. B. Mason. A. Hawkshaw, publisher. Pennine. BM. Polydor PD14556.

CITY STREETS—Livin' In The Jungle (3:35); producer Ron Haffkine, writer Dennis Locorriere, publisher Horsehairs, BMI RCA JH11566.

JAMES BRADLEY—I'm In Too Deep (8:20); producer: Frederick Knight, writer: Frederick Knight: publisher: Two-Knight, BMI T.K. 133.

ALMA FAYE—It's Over (3:39); producers: Dominic Sciscente. Michel Daigle, writers: D. Sciscente, M. Daigle, A.F. Brooks, publisher: Carrousel CAPAC/Lady Capella PRO. Casablanca

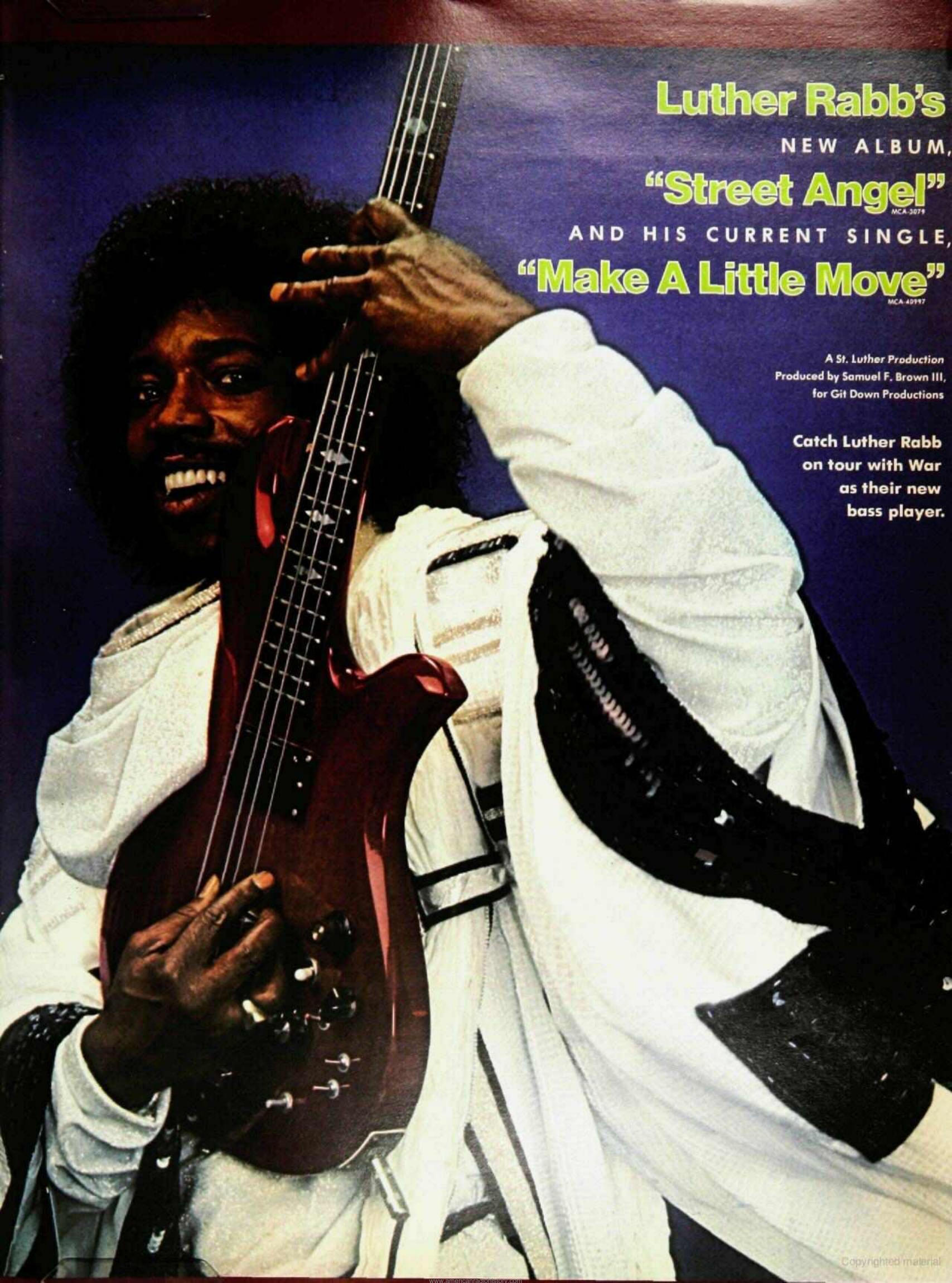
ASHA-I'm Gonna Dance (6:26); producer: Jean Van Loo, writers: M. Procureur, J. Van Loo, Slim, J.L. Drion; publisher: April S.I.A.E. T.K. 138.



NEW ENGLAND—Don't Ever Wanna Lase Ya (3:28); producer: Paul Stanley, writer: John Fannon; publishers: Infinity/Rock Steady, ASCAP. Infinity INF50013. Paul Stanley of Kiss fame produced this hard rocking debut that boasts a solid lead vocal and numerous lyrical and instrumental hooks. The pulsating beat is backed with a strong melody line.

HELLFIELD—Toe Long (3:05); producer Bob Gallo; writers M. Hellfield, R. Lamb, publisher April/Village Ventures, ASCAP, Epic 850697. A solid hook, strong guitar and keyboard work and textured harmonies highlight this catchy uptempo rocker.

THE BOOMTOWN RATS—Rat Trap (4:59); producer Robert John Lange, writer B. Geldof, publisher Athlone, BMI. Colwabia 3109b0. This is the first single from this Irish bred pointed's recent Columbia LP. The flavor is fresh uptempo rock 'n' roll with stylish touches and lyrics.



# Billboard Filts Of The World

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### BRITAIN

(Courtesy of Music Week) As Of 4/14/79

SINGLES This Last Week Week BRIGHT EYES, Art Gartunkel, CBS 3 COOL FOR CATS, Squeeze, A&M

SOME GIRLS, Racey, RAK IN THE NAVY, Village People, Mercury I WILL SURVIVE, Gloria Gaynor, Polydor

HE'S THE GREATEST DANCER, Sister Sledge, Atlantic SILLY THING/WHO KILLED BAMBI, Sex Pistols/Ten Pole Tudor,

Virgin. SULTANS OF SWING, Dire Straits, Vertigo

SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons, Epic THE RUNNER, Three Degrees, Ariola SOMETHING ELSE/FRIGGIN' IN THE RIGGIN', Ses Pistols, Virgin

I WANT YOUR LOVE, Chic, Atlantic TURN THE MUSIC UP, Players, 13 Association, Vanguard WOW, Kate Bush, EMI

STRANGE TOWN, Jam, Polydor 15 DON'T STOP ME NOW, Queen, EMI OLIVER'S ARMY, Elvis Costello & 17 The Attractions, Radar

MONEY IN MY POCKET, Dennis Brown, Atlantic LUCKY NUMBER, Lene Lovich, Stiff QUESTIONS & ANSWERS, Sham 69. 20

Polydor WAITING FOR AN ALIB!, Thin Lizzy, Vertigo I DON'T WANNA LOSE YOU.

Kandidate, RAK JUST WHAT I NEEDED, Cars. THE LOGICAL SONG, Supertramp,

A&M GOODNIGHT TONIGHT, Wings, Parlophone

FOREVER IN BLUE JEANS, Neil 26 Diamond, CBS REMEMBER THEN, Showaddywaddy, Arista

29

2

31 NEW

28 NEW POP MUZIK, M, MCA VALLEY OF THE DOLLS, Generation X. Chrysalis THE STAIRCASE, Sioussie & The

Banshees, Polydor KNOCK ON WOOD, Amii Stewart, Ariota HAVEN'T STOPPED DANCIN' YET,

Gonzales, Capitol 33 CAN YOU FEEL THE FORCE, Real Thing, Pye 34 34 FIRE, Pointer Sisters, Planet HALLELUJAH, Milk & Honey, 35 NEW

Polydor 36 19 INTO THE VALLEY, Skids, Virgin OFFSHORE BANKING BUSINESS.

Members, Virgin KEEP ON DANCING, Gary's Gang

IMAGINATION, Rocky Sharpe & The Replays, Chiswick LET'S FLY AWAY, Voyage, GTO/

LPS BARBRA STREISAND'S GREATEST HITS, VOL. 2. Barbra Streisand.

THE VERY BEST OF LEO SAYER. Leo Sayer, Chrysalis C'EST CHIC, Chic, Atlantic SPIRITS HAVING FLOWN, Bee Gees,

MANILOW MAGIC, Barry Manilow, Arista BREAKFAST IN AMERICA,

Supertramp, A&M DIRE STRAITS, Vertigo PARALLEL LINES, Blondie, Chrysalis ARMED FORCES, Elvis Costello &

The Attractions, Radar **COLLECTION OF THEIR 20** GREATEST HITS, Three Degrees, Epic

THE GREAT ROCK 'N' ROLL 11 SWINDLE, Sex Pistols, Virgin LION HEART, Kate Bush, EMI IMPERIAL WIZARD, David Essex, 13

Mercury COUNTRY PORTRAITS, Various, Warwick FEEL NO FRET, Average White

Band, RCA DISCO INFERNO, Various, K.Tel. MARTY ROBBINS COLLECTION,

Marty Robbins, Listus MANIFESTO, Roxy Music, Polydor BAT OUT OF HELL, Meat Loaf,

Epic/Cleveland International 18 SQUEEZING OUT THE SPARKS. Graham Parker & The Rumour, Vertigo

THE BEST OF EARTH, WIND & FIRE VOL I, Earth, Wind & Fire. CBS

DESOLATION ANDTES, Said Chimpeny, Swall borie

JAZZ. Gyorn, 190. EIVEN DISIDE YOUR LOVE, Genige Bergen, Water Bres.

TOU DON'T BRING ME FLOWERS. Net Dursons, CDS. 26 21 WAR OF THE WORLD'S, July

27 25 EQUINOXE, Jean Michel Jarre. Polydor S2ND STREET, Billy Joel, CBS 28

CARS, Elektra 33 29 THANK YOU VERY MUCH REUNION 28 30 CONCERT AT THE LONDON PALLADIUM, EMI

LOVE TRACKS, Gloria Gaynor, Palydor NEW BOOTS & PANTIES, Ian Dury.

OVERKILL Motorhead, Bronze SCARED TO DANCE, Skids, Virgin 22 NIGHTFLIGHT TO VENUS, Boney M. **35 NEW** Atlantic/Hansa THE KICK INSIDE, Kate Bush, EMI

INFLAMMABLE MATERIAL SHIT 40 Little Fingers, Rough Trade ANGEL STATION, Manfred Mann's Earthband, Bronze

TRB TWO, Tom Robinson Band, EMI 40 NEW OUT OF THE BLUE, Electric Light Orchestra, Jet

CANADA

(Courtesy Of Canadian Recording Association) As Of 4/4/79 SINGLES

This Last

Week Week 1 DO YA THINK I'M SEXY, Rod Stewart, Warner Bros. TRAGEDY, Bee Gees, R50 Y.M.C.A., Village People, Casablanca I WILL SURVIVE Gloria Gaynor, Polydor LE FREAK, Chic. WEA HEART OF GLASS, Blondie, Chrysalis RASPUTIN, Boney M. Atlantic BOOGIE WOOGIE DANCIN' SHOES, Claudia Barry, London FIRE, Pointer Sisters, Planet 11 SULTANS OF SWING, Dire Straits. Mercury **HEAVEN KNOWS, Donna Summer,** Casablanca MACHO MAN, Village People,

Casablanca KNOCK ON WOOD, Amii Stewart, Ariola SHAKE YOUR GROOVE THING, Peaches & Herb, Polydor

WHAT A FOOL BELIEVES, Doobie Brothers, Warner Bros. DON'T CRY OUT LOUD, Melissa Manchester, Arista INSTANT REPLAY, Dan Hartman,

LADY, Little River Band, Capitol TOO MUCH HEAVEN, Bee Gees,

20 NEW FOREVER IN BLUE JEANS, Neil Diamond, CBS LPs

1 SPIRITS HAVING FLOWN, Bee Gees. BLONDES HAVE MORE FUN, Rod Stewart, WEA

DIRE STRAITS, Dire Straits, Mercury CRUISIN, Village People, Casabianca NIGHTFLIGHT TO VENUS, Boney M. Atlantic

MINUTE BY MINUTE, Doobie Brothers, WEA MACHO MAN, Village People, Casabianca BREAKFAST IN AMERICA.

Supertramp, A&M BAT OUT OF HELL, Meatloaf, Epic 52ND STREET, Billy Joel, CBS TOTO, Tato, CBS

A MILLION VACATIONS, Max Webster, Capitol LOVE TRACKS, Gloria Gaynor, **13 NEW** Polydor

THREE HEARTS, Bob Welch, Capitol NEW KIND OF FEELING, Anne. Murray, Capitol

ENERGY, Pointer Sisters, WEA 17 THE CARS, Cars, WEA 16 PARALLEL LINES, Blondie, Capital **18 NEW** 

BRIEFCASE FULL OF BLUES, Blues Brothers, Atlantic BEST OF EARTH, WIND AND FIRE.

CBS

WEST GERMANY

(Courtesy Of Media Control/Musikmarkt) As Of 4/2/79 SINGLES

This Last Week Week 1 **HEART OF GLASS, Blondie,** Chrysalis (Phonogram TRADEGY, Bee Goes, RSO/DGG CHIQUITITA, Abba, Polydor/DGG 23 IN THE NAVY, Village People, Metronome.

BORN TO BE ALIVE. Patrick Hernandez, Aquarius/Teldec M.C.A., Village People, Metronome

LE FREAK Chic Atlantic WEA TROUBL HORSE, Low, Carrere DGG. BREY IT'S YOU Promises CMI CMI Electrola

I WAS MADE FOR SAMERY LOS Sarriett, Seattl Brand WEA' DATE HE, Francis Miller, Chrysalts,

17 IV HALL TEDOTHAN DING VIEW, Joney

PUBLISHES.

13 10 TOO MUCH HEAVEN, Bee Goes, RSO/DGG 15 BLUE BAYOU, Paola, CBS NO TIME FOR A TANGO, Snoopy, 15

CNR/Teldec BULLDOZER, Oliver Onions, 12 Polydor/DGG

DU SCHAFFST MICH, Jurgen Drews. Warner Bros / WEA BALLADE POUR ADELINE, Richard Clayderman, Telefunken/Teldec

DA YA THINK I'M SEXY, Rod Stewart, Warner Bros. I WILL SURVIVE. Gloria Gaynor, Polydor/DGG ONE WAY TICKET, Eruption, Hansa

Int. / Ariola DER HAMSTER, Timmy, Odeon/EMI Electrola 17 YOU THRILL ME, Exile, RAK/EMI

Electrola DSCHINGIS KHAN, Deshingis Khan, Jupiter Anola WE'LL HAVE A PARTY TONITE

NITE, The Teens, Hansa Int. Ariola 20 SEPTEMBER, Earth, Wind & Fire,

CBS

SONG FOR GUY, Elton John, 22 Rocket/Phonogram BABY MAKE LOVE, La Blonda, Ariola DU. DIE WANNE IST VOLL. Heiga 21 Feddersen & Dieter Hallervorden,

Philips/Phonogram 30 NEW LAY YOUR LOVE ON ME, Racey, RAK/EMI Electrola

TRAUMEREIEN, Richard Clayderman, 2 SPIRITS HAVING FLOWN, Bee Gees. RSO/DGG

HAFEN TRAUME, Lale Andersen. Arcade DIRE STRAITS, Dire Straits, Vertigo

Phonogram ANGEL STATION, Manfred Mann's Earth Band, Bronze/Ariola BREAKFAST IN AMERICA.

Supertramp, A&M / CBS PYRAMID, The Alan Parsons Project. Arista/EMI Electrola DAS GOLDENE SCHLAGERALBUM. Peter Alexander, Ariola

PARALLEL LINES, Blandie, Chrysalis / Phonogram 3 TRUMPET DREAMS, Nini Rosso,

11 NEW SHEIK YERBOUTI, Frank Zappa, CB5 THE KINKS THRE 20 GROBTEN HITS, The Kinks, Arcade TIME PASSAGES, AI Stewart, RCA CRUISIN', Village People. 14

Metronome NINA HAGEN BAND, Nina Hagen Band, CBS 12 WISH YOU WERE HERE, Pink Floyd.

Harvest/EMI Electrola BALLADE POUR ADELINE, Richard Clayderman, Telefunken/Teldec A SINGLE MAN, Ellon John, Rocket/

Phonogram 19 NEW | ROBOT, The Alan Parsons Project. Arista EMI Electrola 13 C'EST CHIC, Chic, Atlantic/WEA

JAPAN

(Courtesy Of Music Labo, Inc.) As Of 4/2/79 SINGLES

This Last Week Week 1 YOUNG MAN (YMCA), Hideki Saijou.

ZIPANGU, Pink Lady, Victor HERO, Kai Band, Express/Toshiba-

BE-SILENT, Momoe Yamaguchi, CBS YUME-OI ZAKE, Jiro Atsumi, CBS/ MONKEY MAGIC, Godiego, Columbia

KITAGUNI NO HARU, Masao Sen, Minoruphone CASABLANCA DANDY, Kenji

Sawada, Polydor KIMI WA BARA YORI UTSUKUSHII. Akira Ruse, King

MADO, Chiharu Matsuyama, Canion Y.M.C.A., Village People, Catablanca I WAS MADE FOR DANCING, Leif Garrett, Atlantic 13 OMOIDE NO SCREEN, Junko

Yagami, Disco GANDHARA, Godiego, Columbia 15 CHAMPION, Alice, Express/Toshiba DO YOU THINK I'M SEXY, Rod

Stewart, Aardvark WATASHI NO HEART STOP MOTION, Tomoko Kuwae, SMS MISERARETE, Juddie Ongue, CBS/

HANAMACHI NO HAHA, Tatsue Kaneda, Columbia 20 NEW AME NI NAITERU, George Yanagi, Beurban

> HOLLAND (Courtesy Of Billboard Benefux) As Of 8/14/79

> > SINGLES.

Thin List Week, Week 1 2 IN THE NAVY, Village People, Philips

SHAKE YOUR BODY, Jacksons, Epic FIRE. Pointer Sisters, Elektra 3 LAY YOUR LOVE ON ME. Racey.

LUCKY NUMBER, Lene Lavich, Stiff STIR IT UP, Bob Marley & The 6 NEW Wallers, Island IT'S A HOLIDAY, Boney M, Hansa BORN TO BE ALIVE. Patrick 8

Hernandez, Aquarius EQUINOXE, Jean Michel Jarre, Polydor TRAGEDY, Bee Gees, RSO

BREAKFAST IN AMERICA. Supertramp, CBS EQUINOXE, Jean Michel Jarre. Polydor

McGUINN, CLARK & HILLMAN, Capitol PHANTOM OF THE NIGHT, Kayak,

REGGAE, Various Artists, K-tel 5 NEW SPIRITS HAVING FLOWN, Bee Gees,

**ENERGY**, Pointer Sisters, Elektra DESTINY, Jacksons, CBS NINA HAGEN BAND, CBS 5 MANIFESTO, Roxy Music, Polydor

> SWITZERLAND (Courtesy Of Musikmarkt)

> > As Of 4/1/79

SINGLES

This Last Week Week CHIQUITITA, Abba, Polyder YMCA, Village People, Barclay HEART OF GLASS, Blondie. 3 NEW Chrysalis / Phonogram DARLIN', Frankle Miller, Chrysalis / Phonogram

TOO MUCH HEAVEN, Bee Gees, RSO / Polydor MY LIFE, Billy Joel, CBS 7 LE FREAK, Chic, Atlantic Musikvertrieb NO TIME FOR A TANGO, Snoopy. CNR/Musikvertrieb

BORN TO BE ALIVE, Patrick Hernandez, Aquarius/DisquesDL TROJAN HORSE, Luv', Philips/ Phonogram LPs.

1 NEW TRAUMERELER, Richard Clayderman, K-tel TRUMPET DREAMS, Nini Rosso, Arcade/Phonog

BREAKFAST IN AMERICA Supertramp, A&M/CBS SPIRITS HAVING FLOWN, Bee Gees. RSO / Polydor ANGEL STATION, Manfred Mann's Earth Band, Bronze/Ariota CRUISIN', Village People, Barclay ROMANTIC DREAMS, Beny Rehmann, K-tel FEELINGS, Various Artists, K-tel LACH MIT!, Kliby & Caroline. Polydor C'EST CHIC, Chic, Atlantic/ Musikvertrieb

### ITALY

(Courtesy Of Germano Ruscitto) As Of 4/3/79 SINGLES

This Last Week Week 1 SPIRITS HAVING FLOWN, Bee Gees. LUCIO DALLA, Lucio Dalla, RCA

. E IO CANTO, Riccardo Cocciante, RCA E TU COME STAIT, Claudio Baglioni,

SONO UN PIRATA SONO UN SIGNORE Julio Iglesias, CBS BANDIDO, La Bionda, Baby Records BLONDES HAVE MORE FUN. Rod

Stewart, WEA GREASE, Frankie Valli, RSO ALDEBARAN, New Trolls, WEA UNA DONNA PER AMICO, Lucio Battisti, Numbero Uno-RCA

> SOUTH AFRICA (Courtesy Of Springbok Radio) As Of 3/31/79

SINGLES This Last Week Week LE FREAK, Chic, Atlantic TOO MUCH HEAVEN, Bee Gees. RSO. HOLD THE LINE, Toto, CBS 3 MY LIFE, Billy Joel, CBS

SONG FOR GUY, Elton John, Rocket I WANT TO SEE THE BRIGHT LIGHTS, Julie Covington, Virgin WELL ALL RIGHT, Santana, CB5 9

DARLING, Frankie Miller, Chrysalis YOU NEVER DONE IT LIKE THAT, Captain & Tennille, A&M 10 NEW LITTLE ROSA, Tommy Dell, Plum

# From The Music Capitals Of The World

### LONDON

Pink Lady, claimed biggest selling female recording act in the world, in for interviews and promotion for its debut Elektra single "Kiss Me In The Dark" and to tape a Leif Garrett tele vision special at Ronnie Scott's Club.

Short May June tour here for Harry Chapin. ... Magnet signed ex Darts singer Den Hegarty working as presenter of "Talkabout," BBC Radio One pop current affairs show Bonnie Tyler, touring Scandinavia for the first time from April 21, having new stage act produced by leading tv director-producer Mike Mansfield, ... Rick Wakeman's "Birdman of Alcatraz" adopted as theme for BBC TV drama senal "My Son My Son" and out as a special sleeve single via A&M.

New group managing director of EMI Limited here is Roger Brooke ... Magnet's deal with RPM in South Africa means that it will have its own label product release in that territory for the first time. Linda Lewis now signed to Ariola worldwide, with Mike Batt producing her debut single and album.

Paul McCartney currently studying a film script, "Band On The Run," about a rock group hunting success, written by Willie Russell, who penned 'John, Paul, George, Ringo Bert HMV retail chain here importing Japanese produced album "Story of Genesis," history of the group, selling at \$30 PETER JONES

### BUCHAREST

New product from Electrecord includes: an EP of tolk music by Mircea Bodolan; an album of Dorina Draghici; "Bop Conexions" with the Vocal Jazz Quartet and Radu Ghizasan bands, and an LP of love songs by Tudor Gheorghe.

The annual "Days Of Friendship And Culture" linking Romania with East Germany ended with a show in the Deutsches Theater in Werlin by the Gheorghe Dima Chamber Orchectra, led

by Ilarion Ionescu-Galati, with violinest Mihaela Martin as soloist

Local group the Romantics has a long-term contract to play in the United Arab Emirates. Symphony orchestra, conducted by Paul Staicu, formed in Constanza, biggest Romanian Black Sea harbor. On the Columbia "20 French Hit Singles of Edith Plat, one song, in the French Johnny Tu N Es Pas Un Ange. is by Romanian composer Richard Stein, now 70, and it was

originally known as "Sled With Bells." Baritone Dan Iordachescu, violinist Mihaela Martin and planist Ferdinand Wess have been on concert tours of the U.S. and Mexico. And in West Germany is the Alexandre lare Orchestra, with soloist Stela Enache, and the Mihai Dumbrava Band, featuring Mihaela Dumbrava.

OCTAVIAN URSULESCU

### BELGRADE

Highly successful concert appearances in Belgrade, Zagreb and Ljubljana for the guitar trio package of John McLaughlin, Paco de Lucia and Larry Coryell. And U.K. band Stade in for eight days, followed by Jose Feliciano.

Local rock scene in Yugoslavia again high lighting the popular White Button band first group here to sell 200,000 albums. The group quit for a year as two members went into the army, but now has a new album, backed by a 100 gig Yugoslav tour, working in some centers with a symphony orchestra and huge chorus.

Among the biggest selling licensed albums here Blondie's "Parallel Lines," The Band's "Last Waltz" and the soundtrack of "Grease."

Can't Stop Records finalizing a licensing deal here with RTV Ljubljana Records, which will provide a fast release on the Village People album "Cruisin'," eagerly awaited here following the success of the big hit "Y M.C.A." MCJA VOLCIC





The spirit surrounds us.
"Love You Inside Out,"

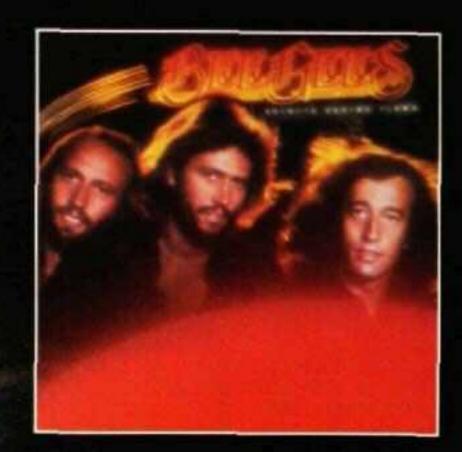
the new single.

Inevitably on its way to #1,
in the tradition of its companion singles "Tragedy" and "Too Much Heaven."
From the 4,000,000-selling album Spirits Having Flown.



TOO MUCH HEAVEN RS-913 TRAGEDY RS-918 LOVE YOU INSIDE OUT RS-925 SPIRITS HAVING FLOWN RS-1-3041





# Closeup

IAN HUNTER-You're Never Alone With A Schizophrenic, Chrysalis CHR1214. Produced by Mick Ronson, Ian Hunter.

The ex-leader of Mott the Hoople makes a splashy surface for Chrysalis with as fiery and atmospheric a rock album as has come off the presses in some time.

Hunter, an important figure in '70s rock, made his initial impact with a debut "Mott the Hoople" LP on Atlantic in late 1969 with the group going on to have four LPs on the label.

In 1972, David Bowie produced its now legendary "All The Young Dudes" album for Columbia as Hunter continued for a while with that label while the band dissolved

That association additionally saw a solo LP called "lan Hunter" which was also co-produced by Ronson, formerly a sideman for Bowie.

Hunter's last album was "All American Alien Boy" in 1976. Since that time he's been quiet on disks.

And like that last effort where he had the help of such standout session players as Aynsley Dunbar, Jaco Pastorius, David Sanborn and Chris Stainton, Hunter "borrows" a few more stellar sidemen this time out-Gary Tallent on bass, Max Weinberg on drums and Roy Bittan on keyboards, the core of Bruce Springsteen's E Street Band

"I wanted to use a rhythm section used to each other," Hunter says. "They were great. Max was super on drums and the drum sound was amazing, the best drum sound I've ever heard. We recorded at the Power Station in New York City and Bob Clearmountain worked with us as engineer."

Ronson, himself, who will be in Hunter's touring band, contributes guitars, vocals and percussion. Other musicians include John Cale on piano and ARP, George Young on tenor sax and Lew Delgatto on baritone sax.

Ellen Foley (from Meat Loaf), Rory Dodd and Eric Bloome add harmony vocals. Hunter adds piano, guitars, Moog, ARP, organ and percussion.

Except for one Hunter/Ronson collaboration-"Just Another Night"all the songs are written by Hunter.

### Returns Factor

Continued from page 42

a disco program now, while an overall catalog offering would just worsen an already heavy returns situation," Frisoli notes. The company also is offering a special 1 for 10 deal for all Casablanca 12-inch disco singles and the label's 7-inch 45s as

"Unless we all make some fundamental changes to adjust to dramatically changing market conditions. we're all in trouble," the Polygram boss emphasizes.



Ian Hunter

Overall, the album is a surging, hard hitting anthem to rock 'n' roll, mixing in the flavor of Mott the Hoople's keyboard dominated, English blues rock sound with a taste of David Bowie and new wave freshness. The studio sound can only be described as "hot."

Only three ballads are on the work with Hunter commenting, "I was known as a rock 'n' roll writer but I've always liked the slow stuff. Everybody types me as a guy that writes hard rock songs but I've always liked to write ballads. The three slow songs on this album are the best songs I've written."

Hunter's Dylan-like voice is also intact on the LP and he continues to use Dylan phrasing and intonation at times.

The standout ballad on side one is "Ships (That Pass In The Night)." Eerie and dreamlike thanks to some clever Procol Harum-like Moog and ARP synthesizer work, the tune captures memories of Hunter's father.

The other four cuts on that side are pure rock. "Just Another Night," the opening track begins with a catchy drum intro, accelerating with Ronson's strong guitar.

"Wild East" is a track with a Bruce Springsteen flavor-uptempo, energetic and melodic. It benefits from punchy horn fills as well.

"Cleveland Rocks" begins with a spoken word deejay intro and literally explodes into a demonic, fastpaced rocker with the "Cleveland rocks" phrase repeated over and over again in hammering fashion.

Ronson and Hunter share duet lead vocals on the closing and hard rocking "When The Daylight Comes.

"The Outsider" on side two is another ballad and it employs an arresting echo sound on drums as well as Hunter's voice for a strong and moody effect."

"The Bastard" is a powerful rocker with pounding percussion and could be characterized in a new wave vein.

"Life After Death" finds Hunter exploring metaphysical issues (he's an acknowledged heady lyricist) while "Standing In My Light" is effective as it shifts moods and tempos in a ballad fashion.

JIM McCULLAUGH

### Black Concert Promoters Concerned

Continued from page 35

are many black promoters who can last much longer than another year. We've nothing to promote. We'll have to quit; we just can't last."

Meachum reflects Powell's pessimism. "The way things are going." he says, "There's a good chance the black promoter is going to disappear from the scene, unless something can be done."

He puts forward a suggestion. Meachum thinks the black promoter's salvation might lie in some sort of bending together. "In the nact" he explains "we were all on

our own. With the white promoters taking over, we're going to have to establish some kind of nationwide network of black promoters where we can work together."

Two years ago, he talked it over with Powell and with Quentin Perry of Atlanta's Taurus Productions. Nothing came of the discussion at that time, but Meachum feels things might be different now. "If we could make this happen, we might open somebody's eyes and start getting a larger percentage of the big acts."

"If we can't, though," he concluded "then it's probably all over Lifelines

### Births

Girl, Sarah Dodd, to Ellen and Glenn Hart. He is executive with Columbia Magnetics, New York.

Boy, Abram David Michael, to Melody and Dugg Duggan in Denver March 30. Father is producer-engineer at American Recording Studios in Denver.

Boy, Robin Eric, to Nancy and Ric Seaberg in Fresno, Calif., March 12. Father is manager-chief engineer of Kenjo Recording Studios.

### Marriages

Dene Hofheinz, ASCAP-affiliated songwriter, to Ron Anton, BMI vice president, April 7 in Beverly Hills, Calif. The new Mrs. Anton quickly switched her performing rights society membership to BMI.

Rod Stewart, rock performer, to Alana Collins Hamilton April 6 in Beverly Hills, Calif.

### Deaths

Zillah Young, 33, director of the Honolulu Symphony Chorus, March 29 in Honolulu of a heart attack.

# Stereo TV Hits

Continued from page 1

the Vienna Philharmonic Orchestra on "Great Performances." The program will include Mahler's "Eighth Symphony."

The catch to all of this is that while pure high fidelity stereo will be delivered to PBS stations across the country, this transmission will go no farther and viewers will pick up these broadcasts in mono and listen to them through their generally small tv set speakers. Those who want to hear the programs in stereo will have to tune in FM receivers of simulcast broadcasts.

So why is PBS going to the trouble? "Our dream is to make stereo tv a reality. We have to start somewhere," a PBS spokesman comments. Before stereo tv can become a reality the Federal Communications Commission must set new broadcast standards and tv stereo sets must be manufactured.

Presumably PBS or anyone else, for that matter, could ask the FCC to develop tv stereo standards. No one has asked them yet, but the move by PBS could increase interest in such a step.

In the meantime, the stereo transmissions will facilitate stereo FM simulcasts of the PBS programs. Both National Public Radio and commercial radio stations are expected to do simulcasts of these shows.

With PBS feeding stereo audio to the ty stations, all a FM simulcast station has to do is book up high quality matched phone lines from the tv station to its own transmitter.

Actually, the PBS satellite system has four channels, which could even permit quad tv. For now, two of these channels will be used by NPR until the public radio system has its own satellite system working in about 18 months.

Stations wishing to simulcast the program on FM decode the signal locally and feed it to the FM station taking part in the simulcast. So far, more than 70 public tv stations have purchased the DATE decoding

Harmond A. Farr, 68, who led a popular Pennsylvania dance band for 50 years, March 29 in Doylestown,

Chuck Casell, 34, editorial director at A&M Records, jumped from the roof of the 21-story Otani Hotel in Los Angeles April 5 despite efforts of L.A. police to restrain him.

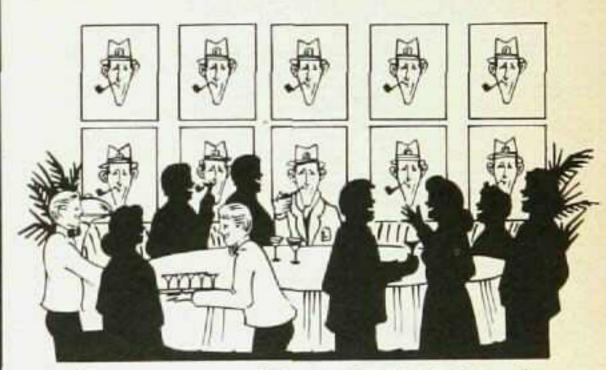
Nino Rota, 68, April 10 in Rome. He composed music for all of Federico Fellini's motion pictures and for

Francis Coppola's "The Godfather," and also was credited with symphonies, operas and church music, Death was caused by a blood clot.

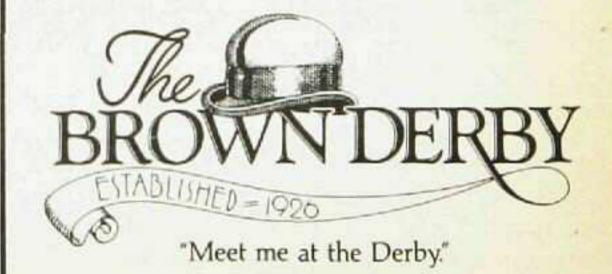
Leonard Whitcup, 75, long-time composer, author and publisher who was active over the years with ASCAP and AGAC, April 6. Among his song credits are "I Couldn't Believe My Eyes," "Take Me Back To My Boots And Saddle," "Heaven Help This Heart Of Mine," "Frenesi," "March Winds And April Showers" and "I Am An American."

If it's just another lunch, any restaurant will do.

If it's a lunch that counts, say, "Meet me at the Derby."



When a group of Bing Crosby's friends wanted to honor the velvet voiced crooner, they met him for lunch at The Hollywood Brown Derby. And had all 1,100 caricatures of Hollywood stars that adorn the walls replaced by 1,100 copies of Bing's caricature.



RESERVATIONS:

Hollywood & Vine HOllywood 9-5151. Wilshire & Rodeo BRadshaw 6-2311

# 

### \*Chart Bound

GEORGY PORGY-Tota (Columbia 310944) JEALOUSY-Queen

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WITH	HIGH STEE	PRES CON	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)		1765 RDM	100	OHART CHART	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)		THIS	USST	OWNT OF	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
Ar	3	13	KNOCK ON WOOD-Amii Stewart *	ALM	仚	39	6	HAPPINESS-Pointer Sisters (Richard Perry), A. Toussaint, Planet AS902 (Elektra/Asylum)	WBM	由	76	3	LOVE IS GONNA COME AT LAST—Badfinger (David Malicy), J. C. Molland, Elektra 46025
2	2	19	I WILL SURVIVE—Gleria Gayner ● (Dine Fekarts), D. Fekarts, F. Perren, Polyder 14508	ALM	仚	38	8	ROLLER-April Wate (Myles Goodwyn), M. Goodwyn, Capital Abba	CPP	廿	80	3	THE DOCK OF THE BAY-Sammy Hegar (Carter), S. Cropper, O. Redding, Capital 4699
4	8	10	HEART OF GLASS-Blunds		血	pi(m t	HAT	LOVE YOU INSIDE OUT-Ber Gers (Ber Gers, Karl Michardson, Albhy Galuten), B. M. R. Gibb.		由	ntw t	111	HONESTY—staty loci
4	5	13	(Mike Chapman), D. Harry, L. Slein, Chrysalis 225%  MUSIC BOX DANCER—Frank Mills.   (F. Mills), Frank Mills, Polydor 14517	CHA	由	50	5	JUST WHEN I NEEDED YOU MOST—Randy Vanuarmer		72	74	4	(Phil Ramone), S. Joel, Calumbia 3-10959  YOU SAYS IT ALL—Randy Srown (Horner Banks, Chuck Scooks), H. Banks, C. Brooks,
5	1	14	WHAT A FOOL BELIEVES—Dooble Brothers (Ted Templeman), M. McDonald, N. Loggins, Warner Bros. 8725	WBN	☆	43	6	(Dell Newman), R. Varwarmer, Bearsville 0334 (Warner Brss.)  SWEET LUI LOUISE—Iron Herse	ALM	由	MEN C		Parachute 525 (Casablance)  AIN'T LOVE A BITCH—Rad Stewart
4	7	6	REUNITED-Peaches & Herb (F. Perren), D. Fekaris, F. Perren, Polydor MNP 14547	ALM	40	30	16	(Randy Bachman), R. Bachman, Scotti Brothers 406 (Atlantic)  I DON'T KNOW IF IT'S	CPP	由	83	3	(Ton Dowd), & Stewart, G. Grainger, Warner Briss, 8810 HIGH ON YOUR LOVE SUITE—Rick James
	9	13	STUMBLIN' IN-Suzi Quatru & Chris Norman (Mike Chapman), M. Chapman, N. Chinn, RSO 917	WBM	41	42	5	RIGHT—Evelyn "Champagne" King   C. Lifej, J.H. Fitch, NCA 11386  BRIDGE OVER TROUBLED WATER—Linda Climord	CLM	由	84	2	GONE LONG GONE—Chicago
8	6	11	TRAGEDY—Bee Gees  (Bee Gees), Karl Richardson, Albhy Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	СНА	4	47	6	(Gil Askey), P. Simon, Curtom 921 (RSO) SUCH A WOMAN—Typoson	WBM	76	34	12	(Phil Ramone), P. Cetera, Columbia 310935  BUSTIN' LOOSE—Chuca Brown & The Soul Searchers
4	11	11	I WANT YOUR LOVE—Chic . (Nite Rodgers, Bernard Edwards), B. Edwards,	100.000	白	48	6	(Robert John Lange), M. Kreider, M. Mershon, Morning Dew, 8MI DON'T WRITE HER OFF-McGuinn, Clark & Hillman	CPP	由	85	2	(James Purtie), C. Brown, Source 40967 (MCA)  STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407
10	4	11	N. Rogers, Atlantic 1557 SULTANS OF SWING—Date Straits	WBM	由	49	6	(Rose, Howard Athert), R. McGuinn, R. J. Hippard, Capital 4693  GOOD TIMES ROLL—Cars (Roy Thomas Baker), R. Ocasek, Elektra 46014	CPP	由	87	2	ONE CHAIN-Santana (Dennis Lambert, Brian Potter), D. Lambert, B. Potter,
1	13	4	(Mult Winwood), M. Knopfler, Warner Bros. 8736 GOODNIGHT TONIGHT—Wings	ALM	45	46	12	OH, HONEY-Delegation (Ken Gold), Gold, Denne, Shadybrook 1948 (Janus)	CPP			_	Columbia 310938
-	14	6	(Paul McCartney), P. McCartney, Columbia 310939 IN THE NAVY—Village People	B-3	仚	51	5	FEELIN' SATISFIED—Boston (Tom Scholz), T. Scholz, Epic 8-30677	Sec.	W	nter to		HOT STUFF—Donna Sommer (Giorgio Moroder, Pete Bellette), P. Bellette, H. Faltermeier, N. Forsey, Casabianca 978
-	15	11	(Jacques Morali), J. Morali, M. Belolo, V. Willis, Casablanca 973  HE'S THE GREATEST DANCER—Scalar Sledge	CPP	台	65	3	1 WHO HAVE NOTHING—Selector Olaves Funga, Selvester), Lieber, Straller, Fantasy 855	CPP	廿	88	2	DANCIN' FOOL—Frank Zappa (Frank Zappa), F. Eappa, Zappa 10 (Mercury)
-	17	11	(B. Edwards & N. Rodgers), D. Paich, Cetillism 44245 (Attactic)  TAKE ME HOME—Cher	WBM	由	55	5	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Duries, R. Hodgson, ALM 212	ALM	81	81	4	I NEED YOU-Exclid Beach Band (Enc. Cartese), E. Carmen, Cleveland International 850676 (CBS)
5	16	13	(Bob Esty), M. Allen, B. Esty, Casabianca 965 LIVIN' IT UP—Bell & James	ALM	血	56	5	I NEED YOUR HELP BARRY MANILOW—Ray Stevens (Ray Stevens), D. Stevens, Warner Brox. 8785	ALM	82	82	4	I'LL COME RUNNING—Livingston Taylor (Nick De Care), L. Taylor, Epic 850667
-	20	10	(L. Bell, C. James), LeRoy Bell, Casey James, A&M 2069 SHAKE YOUR BODY—Jacksons	CPP	台	57	6	(Ray Stevens), D. Sderyca, Warner Bros. 8785  IF LOVING YOU IS WRONG—Barbara Mandrell (Tam Cellins), H. Banks, R. Jackson, C. Humpton, MCA 1245)	ALM	仚	90	2	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN-Dr. Noon
,	10	16	(The Jacksons), R. Jackson, M. Jackson, Epic 50656  LADY—Little River Band		51	54	6	GET USED TO IT—Roger Fandours: (Michael Omartian), M. Omartian, R. Voudouris.				-	(Ron Haffkine), E. Stevens, Capital 4705 YOU TAKE MY BREATH AWAY—Rex Smith
1		7	(John Boylan & Little River Band), G. Goble, Capitol 4667  LOVE IS THE ANSWER—England Dan & John	WBM	52	53	9	Warner Bros. 8762 CAN YOU READ MY MIND-Maureen McGovern	WBM	m	nite to	-	(Charles Calello, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908
			Ford Coley (Myle Lahming), t. Rundgren, Big Tree 16131	ALM	由	60	2	(Michael Lloyd), J. Williams, L. Bricusee, Warner/Curb 8750 (Warner Bros.)  OLD TIME ROCK & ROLL—Bob Seger	WBM	山	ntw t		TOUCH ME BABY—Utimate (Johano Salerni, Bruce Weeden), J. Salerni, Casabilanca 966.
9	12	13	(Jim Ed Mortean), Bortl, Sklerov, Lloyd, Herbstritt, Capital 4675	CPP		100	2	(Bob Seger, Muscle Shoals Rhythm Session), G. Jackson, T. Jones III, Capital 4702	CPP	86	89	4	I NEVER SAID I LOVE YOU—Onse Lie (Hall David & Archie Jordan), H. David, A. Jordan, Infinity 50004 (MCA)  ALI
1	22	9	(Tommy Lipums). Scarborough, Warner Bros. 8759	CHA	山	78	3	DANCER - Gine Socces (Mix Machine), G. Socces, NFC 8757 (Warner Bros.)	B-3	87	67	16	EVERY TIME I THINK OF YOU-The Baltyn (Rose Mercoon), R. Kennedy, J. Genrad, Chrysalis 2279
1	23	11	PRECIOUS LOVE—Bob Welch. (Carter), B. Welch, Capital Alias	CPP	面	63	4	RHUMBA GIRL—Nicolette Larson (Ted Tempelman), J. Weichester, Warner Brus. 8795	ALM	88	61	14	CRAZY LOVE—Poce (Richard Santord Orshoff), R. Young, MCA 13435
7	24	8	BLOW AWAY — George Harrison (George Harrison, Russ Titelman), G. Harrison, Dark Horse 8763 (Warner Bros.)	WBM	56	59	5	CALIFORNIA DREAMIN'—America (Gerry Beckley, Lee Bunnell), I. Phillips, M. Phillips, American International 1700 (Casablanca)	CPP	89	91	2	BOOGIE WOOGIE DANCIN' SHOES-Cleanity Barry (Jurgen 1, Barduletisch), M. Beerkland, J. Evers, E. Farsen, J.S.
1	25	10	(Bunny Sigler), K. Miller, S. Miller, E. Earl, Salsoul 72076 (BCA)	CPP	血	72	4	(Fory, Jerry Masters), L. Ledesma, Dash 5050 (TK)	CPP	90	NEW E	111	Kardulettath, Chrysalis 2312 CAN'T SLEEP—Reckets
4	18	19	SHAKE YOUR GROOVE THING-Feather & Herb . (Freddie Perzen), D. Fekant, F. Perren, Polydor 14514	ALM	58	31	13	MAYBE I'M A FOOL—Endie Money (E. Money, L. Chiate, L. Garrett, W. Taylor), Bruce Botnick, Columbia 3-10900	ALM	91	92	6	(Johnny Sandin), L. Badanina, RSD 926 HARD TIME FOR LOVERS—Judy Collins
6	28		(Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA)	CPP		1	3	(Frank Wéson), J. Footman, J. Wiesler, Polydor, 14532		92	93	2	(Gary Klein), H. Prestwood, Elektra 46026  ONE MORE MINUTE—St. Trapez (W. Michael Lewis, Laurin Rinder), D. Jordan, B. Blue.
7	27	15	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), J. Soto, Atlantic 3547  DO VA THINK I'M SEVY	CPP	60	62	5	MORNING—Theima Houston (Hall Davis), N. Helms, M. Better, Tamila \$4297 (Motown)	CPP	93	94	2	Butterfly 10 (MCA)  WALK ON BY-Average White Band
+	32	18	OD YA THINK I'M SEXY—Rod Stewart (Tom Down), R. Stewart, C. Appice, Warner Bros. 8724  DISCO NIGHTS—E. Q.	WBM	由	73	2	LITTLE BIT OF SOAP-Wigel Obsort (Paul Davis), B. Berns, Bang 84800 (CBS)	Crr		5615	-	(Average White Band, Gene Paul), H. David, B. Bacharach, Atlantic 3563
		0	(Jimmy Simpson, Beau Ray Flemming), E. Raheim, Le Blanc, Arista 0388	CPP	62	64	3	DIAMONDS - Chris Rea (Gus Dudgenn), C. Rea, United Artists 1785	CLM	94	58	11	BIG SHOT—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10913
1	33	6	RENEGADE—Styx (Styx), T. Shaw, ALM 2110	ALM	由	70	4	MAKIN' IT - David Raughton (Freddie Ferren), D. Fekeris & F. Perren #50 916		95	41	10	KEEP ON DANCIN'—Sary's Sang (Eric Matthew), E. Matthew, G. Turnier, Columbia 3-10884
0	26	15	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams * (Giorgin Minuder, Pete Bellette), D. Summer, G. Moroder, P. Bellette, Casabianca 959	ALM	由	71	3	JUST THE SAME WAY—Journey (Ray Thomas Baker), G. Rolle, M. Schor, B. Valory, Columbia 310928	CPF	96	44	8	HERE COMES THE NIGHT—Beach Bern (Brock Johnston, Cart Becher), B. Wilson, M. Leen. Carthee 20025 (CBS)
1	29	18	WHAT YOU WON'T DO FOR		65	66	4	HEART TO HEART-Errol Soder (Mike Port, Error Philips), B. Mann, C. Weil		97	37	8	RUBBER BISCUIT—Blues Brethers (Bob Trichler, Paul (Shaffer), C. Johnson, Atlantic 3564
7	40	6	(Ann Holloway), Caldwell & Reftner, Cloud 11 (TK)  ROCK 'N' ROLL FANTASY—Bad Company	CPP	66	68	4	Number One 215 (Atlantic)  I DON'T WANT NOBODY	MBM	98	52	23	DON'T CRY OUT LOUD-Molissa Manchester (Harry Manin), C.B. Sager, P. Allen, Arista 0273 AL
	35	5	(Rad Company), P. Rodgers, Swan Song 70119 (Atlantic)  CRAZY LOVE—Aliman Brothers		_	76		ELSE—Narda Michael Walden (Narda Michael Walden), N. M. Walden, Atlantic 3541	WBM	99	45	8	ELENA-War: Tanner Band (Nat Jeffrey), M. Tanner, N. Jeffrey, J. Manday, Elektra 46203
1	36	9	(Tom Dowell, D. Betts, Capricorn 0320) ROXANNE—Felica	CPP	白人	75 79	3	GIVE ME AN INCH—Ian Matthews (Sandy Robertson, Ian Matthews), R. Palmer, Mashroom 7040 DEEPER THAN THE NIGHT—Divia Rewton John	WBM	100	77	6	THERE BUT FOR THE GRACE OF GOD
1	1		(Police), Sting, A&M 2096	CPP	面	13	- 6	(John Farrar), T. Snow, J. Vastano, MCA 41009	CPP	100			(August Darnell), K. Nance, A. Darnell, Heingram 11456 (RCA)

tions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions are maintained without a star if the product is in a holding period. This will, in some cases. block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Pecording Industry Assn. Of America seal of certification as "million seller" (Seal indicated by bullet) A Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano vocal sheet music copies and do not purport to represent mixed publications. A.R. - Acutt Rose, B.M. - Belwin Mills, BB = Big Bells: B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cha PSP = Peer Southern Pub., PLY = Plymouth Music; PSI = Publishers Sales Inc., WBM = Warner Bros. Music

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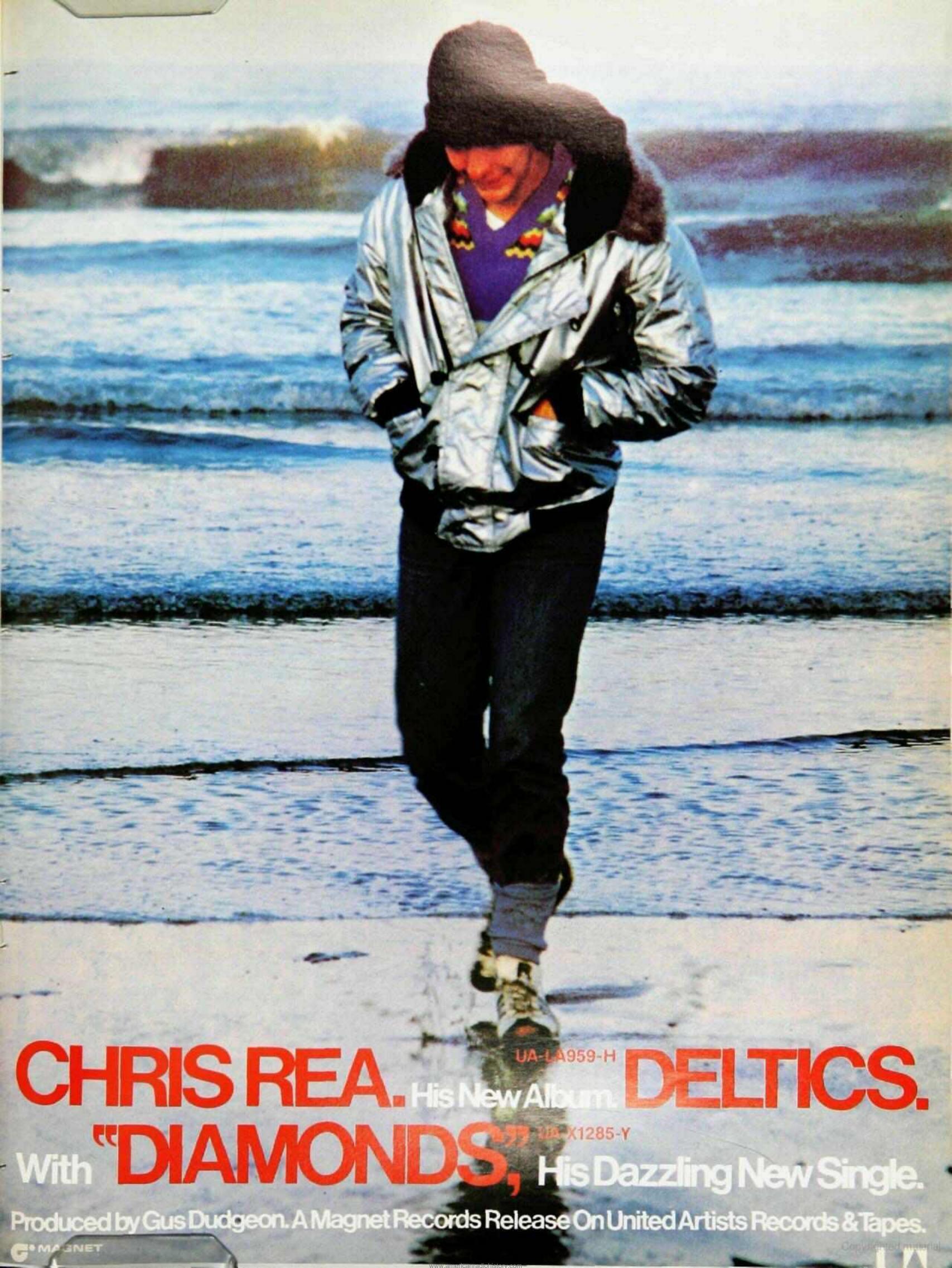
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# Inda Ronsladt Alison E-46034 A brand new single from her triple platinum album \*Living in the U.S.A\* 6E-155 Produced by Peter Asher

Produced by Peter Asher Engineered by Val Garay On Asylum Records & Tapes.



# BILLOGO PLPS & TAPE

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Part	-			Parallel Lines	7.98	7.98	7.98	山	50	2	Evolution	8.00	9.09	9.60				Bustin' Loose	7.98	7.98	7.98
10   10   10   10   10   10   10   10	4	9	6	Enlightened Rogues	-	2.05	0.00	血	58	3	AVERAGE WHITE BAND	0.30	0.30	0.70	血	88	4	Remote Control	7.98	7.98	7.98
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Part	11	11	19	Polydor PD 1 6184	1	7.98	7.98				Three Hearts		7.98	7.98	81	71	21	EARTH, WIND & FIRE		13.98	13.98
7.38			74.1	Destiny Epic JE 35052	7.98	7.98	7.98	47	48	10	Angie	7.98	7.98	7.98	82	82	11	Columbia PC 35647	8.98	8.98	8.98
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Second Continues   1.75   1.	1			Salsoni SA RS13 (RCA)	7.98	7.98	7.98	ш	90	2	Music Box	7.98	7.98	7.98	85	85	10	DELEGATION	7,98	7.98	7.98
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18   12   72   MILLIE PROPE   18   18   18   18   18   18   18   1	16	- 10	9	Chean Trick At Budokan	Carolina I	8.98	8.98	52	52	23	NICOLETTE		2000		au		40	Stranger in Town		7 90	7.98
18   18   22   MILLAGE FEORE   8.38	曲	21	9	We Are Family	7.00			53	23	10	ANNE MURRAY	100	7.98	7.98	87	87	4	DEVADIP CARLOS SANTANA		7,30	
13   12   75   Containes NET / TILL   1.8   2.9   2.9   2.9   2.9   2.9   2.9   2.9   2.9   2.9   2.9   2.9   2.9   2.9   2.0   2.	18	18	27	VILLAGE PEOPLE		7.98	7.98		74	2	Capitol SW 11649	7.98	7.98	7.98	4	104	3	JOE JACKSON	7.98	7.98	7.98
Solid Street   Soli	19	12	26	Casabtanca NBLP 7118	-	8.98	8.98				Inspiration	7.98	7.98	7.98	90	01	21	ASM SP 4745		7.98	7.98
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27   14   22   POCO	由	46	2	Van Halén II	7.98	7.98	7.98	56	56	6	GEORGE DUKE		1.20	7,30	90	75	11	Let The Music Play	7.98	7.98	7.98
22 22 13 8ABST   13 8A	21	14	22	POCO				40	73	3	Epic JE 35701	7.98	7.98	7.98	91	94	23	CHERYL LYNN Got To Be Real	•		-
Common Circums (1971)   17.98   7.9	22	22	13	BABYS	7.98	7.98	7.98		1000		Rickie Lee Jones Warner Bios. 858-3296	7.98	7.98	7.98	92	99	74	SOUNDTRACK		7.98	7.98
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Part	H	21	0	Knack On Wood		7.98	7.98	血	66	3	NATALIE COLE							Jefferson Starship "Gold" Grant BZL1 3247 (BCA)	8.98	8.98	8.98
The Camble   Th	24	24	11	Busting Out Of L. Seven	7.09	7.00	7.00	60	55	19	KENNY ROGERS		7.98	7.98	94	95	25	Inner Secrets		8.98	8.98
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CEST Chic Case 1 1509 7.98 7.98 7.98 7.98 7.98 7.98 7.98 7.9	*	29	21	A&M 5P 4753	Violation .	7.98	7.98	仚	68	6	Hard Time For Lovers	7.00	2.00	2.00	4	109	59	VAN HALEN	_	12.98	12.98
Brief Case Full Of Blues   Rither 50 19717   Republic 1971				C'Est Chic Atlantic SD 19299	7.98	7.98	7.98	63	39	20	OLIVIA NEWTON-JOHN	-	7.98	7.38	98	98	11	JOE SAMPLE	7.98	7.98	7.98
→ 38 6 FRANK MILLS         FRANK MILLS (Music Box Dancer Paycher PD16/22         7.98	28	19	18	Brief Case Full Of Blues	7.98	7.98	7.98			67	MCA 3067		7.98	7.98	*	131	2	RAYDIO	7.98	7.98	7.98
## 45 3 G.Q. Disco Night Areata All 4225  ## 36 9 CHER Take Me Home Casuabaca Assign P133  ## 7.98 7.98 7.98 7.98 7.98 7.98 7.98 7.98	由	38	6	FRANK MILLS Music Box Dancer				64	04	3/	Macho Man		8.98	8.98	BAL	Here		Rock On Arcsta Alt 4213	8.98	8.98	8.98
Disco Night   Ansta & #225   7.98	<b>p</b>	45	3	Folydor PD3 6192 G.O.	7.98	7.98	7.98	65	62	20	Don't Cry Out Loud	7.98	7.98	7.98	100	102	4	CHICK COREA An Evening With Herbie			
Take Me Home   Cestablasca NeLP 7133   7.98   7.9		26		Ansta AB 4225	7.98	7.98	7.98	仚	77	5	SUZI QUATRO				101	96	10	Hancock & Chick Gorea Columbia PCZ 35663	13.98	13.98	13.98
37   12   BELL & JAMES   7.98   7.9	M	36		Take Me Home	7.98	7.98	7.98	67	67	19	RSO RS1 3044	7.98	7.98	7.98	101	au	13	Touch Down	7.98	7.98	7.98
35   4   MANIFESTO   Come Down To Earth   Come Down To Earth   Available SD 19222   7.98	由	37	12	Manager St. Co. Co. Co. Co. Co. Co. Co. Co. Co. Co	7.98	7.98	7.98				Fly Away Marin 2225 (FK)		7.98	7.98			13	Dash 30009 (TK)	7.98	7.98	7.98
34 34 20 GEORGE THOROGOOD Move It On Over Reunder 3024 7.98 7.98 7.98 7.98 7.98 7.98 7.98 7.98	血	35	4	Come Down To Earth	7.98	7.98	7.99	68	72	29	Dog And Butterfly	16501	8.98	8.98	103	105	7	Awakening	7.98	7.98	7.98
7.98 7.98 7.98 7.98 7.98 7.98 7.98 7.98	34	34	20	GEORGE THOROGOOD	Tall.			血	78	45	LITTLE RIVER BAND Sleeper Catcher		2.00	7.00	104	96	20	PEABO BRYSON Crosswinds	•		
Let Me Be Your Woman the Stranger 7 as 7 as 7 as 7 as 7 as	*	59	3	Rounder 3024 LINDA CLIFFORD	7.98	7.98	7.98	70	54	81	BILLY JOEL	1	7.98	7.98	105	107	16	Capital ST 11875 MARVIN GAYE	7.98	7.98	7.98
A STAR DEDECORMEDS: Stars are awarded on the Ton I Die & Tons about housed on the following unward movement 1-10 Strong increase in sales / 11-20 Howard movement of 4 positions / 21-30 Howard movement / 2	1			RSO RS 2 3907 (RSO)							Columbia JC 34987							Tamia T 364 (Motown)		NL	NL

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions/ 21-30 Upward movement of Provided in a star of the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. 

Recording Industry Assn. Of America seal for mally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. sales of 500,000 units. (Seal indicated by ballet.) A Recording Industry Assn. Of America seal hudit available and optional

# Attorneys Advise On Vidcassette-Disk Music

LOS ANGELES—Music publishers must proceed cautiously in the embryonic stages of establishing precedents governing synchronization rights for projected video-cassette/videodisk usage, a battery of local industry-involved attorneys advised the Assn. of Independent Music Publishers' function meeting here recently.

Sync rights must be negotiated gingerly at the start so that while compositions are protected, the A/V industry is allowed enough fiscal leeway so it can emerge profitably stressed Vince Perone, vice president and general counsel of Screen Gems here.

Abortive litigation in the preliminary stages of formulation of licensing fees can establish damaging precedents. Al Schlesinger stated

"Hang tough. Don't give sync rights away. We now have a Copyright Tribunal watching. They'll be watching what the industry does," Schlesinger added. He was echoing an admonition given earlier this year at the organization's copyright forum here by Al Berman of the Fox Agency to tread lightly.

Warner Bros. Music has been trying to establish a formula for new technology sync rights since the start of the 70s, Leonard Golov, vice president and general counsel of that firm, said.

All five attorneys generally agreed later with his early statement that WB. Music won't grant specific rights, but is willing to negotiate, and that failing, will arbitrate. Some filmmakers, Golov said, are trying to use the cost of the music portion of the film against the total cost of production as a ratio for fees, while others attempt to use as a gauge that the composition is three minutes long in a 90-minute feature so the fee should be set on a 1/30th basis.

So far, there is a move afoot to arbitrarily set the sync rate at two times the statutory rate, he said.

Videocassette and videodisk augur healthy profit and exploitation opportunities and therefore must be recognized and carefully studied. Perone urged "We set a time period in which to negotiate a sync license at Screen Gems. If the deadline is not met, we submit to arbitration." Perone said.

The more knowledgeable a negotiator is about the film usage of a composition the better his/her bargaining position, Perone and his daix cohorts agreed.

By JOHN SIPPEL

The number of units of a/v material the manufacturer feels he'll make initially, the overall or negative cost of the film and the particular cost of the music portion of the feature, the type and number of usages of the composition in the film and the nature and use of the song are essential bases for working out a workable fee, Perone felt.

At present, a publisher in negotiation can ask (1) a flat fee: (2) a percentage of retail or wholesale cost, as is the case in most record/tape contracts with artists (3) gross rental from the rental or lease of a tape and (4) or a multiple of statutory rate, Perone noted.

Fred Ansis, the Assn.'s general counsel, elaborated on Perone's advice. In obtaining a proper perspective for negotiating film rights, he urged one know the movie's cast, exactly how do the song or songs figure in the movie, whether it's background or up-front vocal music, how often the song is used in the movie and even the national releasing agency.

"Arbitration of the rate may not be the best sometimes. Often when both parties are submitted a list of six arbitrators, they turn the first three experts down and the fourth on whom they agree might be an attorney steeped in sports but knowing little or nothing of our business.

"You own the song. You must control the right to act and set the deal." Ansis cautioned.

Moderator Martin Cohen backed this up. He pointed out he got \$3,000

MCA Pushing Black Acts

Continued from page 3

no problems because the transition for us was smooth, but factually, there were some records hurt such as releases by Shotgun and Rufus.

\*\*On another level, retailers didn't know where they would return product and if the price structure would be different. They didn't know what the commitment would be from the companies. Therefore, they didn't buy product the way they would normally."

In its effort to fully expose black product, in addition to maintaining some of its own black music staff and bringing on several former ABC staffers, MCA has created new positions in the department.

One such slot is local Florida promotion manager, black product, which was filled by Martha Thomas (Miami based). She comes from ABC. Also new is the position of New Orleans promotion manager, black product, filled by Stepheny Johnson, who also comes from ABC. Johnson also will work portions of Alabama.

Others joining MCA from ABC are Jan Barns, national director of

promotion, black product. She was national LP director at ABC Bill Williams is Southeast regional promotion manager based in Memphis. He was local promo rep in that area for ABC A.D. Washington handles the Southwest regional position based in Houston Bernie Hayes is Midwest regional promo director working out of St. Louis. Larry Farmer handles the local chores in Cleveland, and John Hudson is local promotion manager in Detroit.

Laura Mimms, who worked closely with Smith at ABC, becomes West Coast regional promotion manager.

Already at MCA in the black product department is Earl Sellers, former national promotion director of black product who has become national director of LPs, based in New York.

Also: Wanda Dunn moves from Southern regional r&b coordinator, Atlanta, to that city's local promotion manager; Richard Evans has the same position in Charlotte; and Mike Kidd is Northeast regional promotion manager based in Washington.

### **Publishers Move**

Continued from page 10

ations as Beechwood, Central and Glenwood Songs, reflecting "the continued concentration of the music publishing industry within a few firms."

"Our Nashville operation, our new international department, our building of a major New York operation in anticipation of the music business revival in New York coupled with the new technologies such as the videodisk and videocassette and constant surveillance of the new copyright laws require longer meetings to communicate and exchange information with key personnel."

Screen Gems/EMI holds semiannual meetings in the spring and summer, although "spontaneous" professional meetings are held on a regional basis by Paul Tannen, vice president and director of professional activities.

A reversal of the annual meeting concept takes place at United Artists Music, where Harold Seider, president, switched the firm's annual meeting to at least four regional meetings, held in Los Angeles, New York or Nashsille.

"We try to keep them to no more than three days to minimize the disruption of business. They're helpful because I feel they create a greater cohesiveness in the organization and allow us to be more involved in the writer activities of each office."

UA has held two meetings so far this year and will meet again in September and December Meetings with international personnel are conducted at MIDEM and IMIC

Scider feels the 12 days or so of quarterly meetings enable the staff to absorb more information than would be absorbed at a single anmual consention. for the rights to use "Happy Birthday" in a recent film because he knew the producers required it.

"The old law of supply and demand should hold until a better principle comes along," Cohen stated. Ancillary rights in areas we don't even know about today must be safeguarded. Cohen counselled.

Warner Bros, studios now have a provision in their music contracts in which they want arbitration six months after they get a song and negotiation fails. "I scratch that out Let's bargain before they get on the horse, not after," Cohen stressed. Publishers should try to get an ad-

vance before a videocassette release, he advised.

Mary Williams, veteran liaison between publishers and producers in negotiating rights, asked that publishers be lenient in granting rights to producers because often a motion picture is made and never sold or sold after several years of waiting. She also talked down the specific time period for negotiation, noting some films run only once on

Querying publishers friends about what kind of deals they are working out for sync licenses was recommended by Cohen to get a fix on the going rate.

### Casablanca, Epic Benefit

· Continued from page 3

adaptation score on "The Buddy Holly Story" may benefit the Epic soundtrack, which peaked in the top 100 last September, as did MCA's "Buddy Holly Lives" repackage, which may also be aided by the award.

"Last Dance" won what is believed to be a close contest with "Ready To Take A Chance Again" from "Foul Play" and "Hopelessly Devoted To You" from Robert Stigwood and Allan Carr's production of "Grease."

Likewise "Holly" bested Quincy Jones' adaptation of "The Wiz," a Motown/Universal Pictures production, which also lost in three other awards bids. Jones has now come up as an Oscar bridesmaid four times.

A highlight of the ABC-TV production was a medley of 38 classic songs which were not even nominated for Academy Awards. It featured Steve Lawrence and Sammy Davis Jr., with special music material by Fred Ebb and Larry Grossman.

The music branch of the Motion Picture Academy was reportedly not pleased with the idea of showcasing Oscar's oversights, especially since viewers may have missed the explanation that many of the songs were either released before the Oscars began honoring music in 1934 or were ineligible because of voting procedures at the time.

According to an Academy spokes-

woman, from 1934-40 a composer or lyricist could submit only one song each year, and from 1940-46 a studio could submit only one song from each film Seven or eight evergreens might appear in one Fred Astaire movie, but only one could be entered in the Oscar race.

The songs in the medley were:
"You Were Meant For Me," "A Fine
Romance," "Let's Call The Whole
Thing Off," "They All Laughed,"
"Our Love Is Here To Stay," "Love
Walked In," "When I Fall In Love,"
"The More I See You," "You Are
My Lucky Star," "You Make Me
Feel So Young," "Too Marvelous
For Words:"

Also: "The Candy Man." "It
Seems To Me (I've Heard That Song
Before)," "Let It Snow," "Have "
Yourself A Merry Little Christmas,"
"Singing In The Rain," "I Don't
Want To Walk Without You Baby,"
"You Must Have Been A Beautiful
Baby," "One For My Baby," "My
Baby Just Cares For Me," "Steppin'
Out With My Baby," "Top Hat,
White Tie And Tails;"

Also: "Let's Face The Music And Dance," "I Won't Dance," "It Only Happens When I Dance With You," "Shall We Dance," "The Anniversary Song," "Let Yourself Go," "Puttin On The Ritz," "Shuffle Off To Buffalo," "Flying Down To Rio," "A Foggy Day," "San Francisco," "Hooray For Hollywood," "New York, New York," "Stayin' Alive," "Start All Over Again" and "That's Entertainment,"

### Search For Retail Sites

Continued from page 3

mer in Merriville, Ind.

At Laury's Discount Records, managers Jon and Art Shulman, brothers, are scouting for 7,000 to 9,000 square feet. The chain's last big move was into its Niles superstore.

"We're looking down in the city, on the north side and in the western suburbs," Art Shulman reveals, "It'll be a Laury's, all our things will be emphasized," he relates.

The Hear Here Records chain will resume its growth this year, following a slow down in 1978 as fire gutted the biggest of owner Max Tuchten's three outlets.

According to Tuchten two openings are in progress, one in the western suburbs nearest to completion.

The owner says sagging winter sales concerned him, but believes they are not part of an overall economic downturn.

At the Rose Records Sounds Good skein, manager Jim Rose says he is aware of 50 to 60 possible locations for new openings. Rose and associates are considering their seventh Sounds Good outlets.

"We're looking but there's nothing definite yet," he says, "Uncertainty over the economy has to be one big factor."

Rose, part of the oldest and strongest retailing establishment in the city, agrees that there's still plenty of terrain. 'The companies keep saying that more business is done through the racks. Certainly the area is underrepresented with retail stores.'

Retail strength also will be increased by the Flip Side chain, a source of major growth in the last two years. Owners Carl and Larry Rosenbaum, who double as concert promoters, have targeted Wheaton, Ill., for store number 10.

Other chains into expansion here include Rainbow Records and Dog Far Records, which has its seventh outlet on the drawing boards.

ALAN PENCHANSKY



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WEEK	5	Record Market Research De- partment of Bulboard ARTIST	200	PACK	SSET	136	116		NEIL YOUNG					-	-	CHOCOLATE MILK			
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117		HCA AQL 1 3075 TYCOON	8.98	8.98	8.98	138	118	13	SAD CAFE	7.98	7.98	7.98	由	977	-	PETER ALLEN	1.36	1.30	7+340
117	•	Aruly AB 4215	7.98	7.98	7.98	144			Misplaced Ideals	7.98	7.98	7.98				1 Could Have Been A Saltur Asix 4739	7.98	7.98	7.98
108	5	ROBERT GORDON Rock Billy Boogle				139	135	31	CHUCK MANGIONE Children Of Sanchez				查	100		JAY FERGUSON Real Life Am't This Way			
NO IN		GINO SOCCIO	7.98	7.98	7.98	140	140	-	BEE GEES	12.98	12.98	12.98				Against 158 BREAKATER	7.98	7.98	7.98
ata ia		Outline RFC 3309 (Warner Bren.)	7.98	7.98	7.98	140	240	1	Here At Last Live	11.98	11.98	11.98	业	=		Arida AB 4208	7.98	7.98	7.98
146	2	GRAHAM PARKER				咖	200		APRIL WINE First Glance				174	176	5	DESMOND CHILD & ROUGE Capital ST 11908	7.98	7.98	7.98
		Squeezing Out Sparks Anola Alli #223	7.98	7.98	7.98		150	2	BUNNY SIGLER	7.98	7.98	7.98	175	143	30	ALICIA BRIDGES	7.98	7.98	7.98
120	3	BEACH BOYS L.A. Light Album		10.00	24	血	130	3	I've Afways Wanted To Sing Not Just Write Songs				血	186	2	WHISPERS	7.38	7.36	7.36
113	8	Cartou (2 35/52 (CR1) BOOMTOWN RATS	7.98	7.98	7.98	183	133	26	Gridmind GA 9503 (RCA)  AL STEWART	7.98	7.98	7.98	344			Whisper In Your Ear Salar BSL1 3105 (RCA)	7.98	7.98	7.98
11.0		Tonic For The Troops	7.98	7.98	7.98	143	133	6.7	Time Passages	7.98	7.98	7.98	177	139	14	GONZALEZ Haven't Stopped Dancin'			
110	30	GIND VANNELLI	_			曲	156	2	MANHATTANS Love Talk	170			700			Gepful SW 11855	7.98	7.98	7.98
		Brother To Brother	7.98	7.98	7.98		100	4	Calumbia III. 35493	7.98	7.98	7.98	178	166	7	Our Memories Of Elvis	7.98	2.60	7.98
103	21	ERIC CLAPTON Backless			L <sub>w</sub> E	查	199	1	ROCKETS RSO RSI 3042	7.98	7.98	7.98	179	159	74	ERIC CLAPTON	7,58	7.98	7.98
119	H2	VILLAGE PEOPLE	8.98	8.98	8.98	146	136	19	RICHARD PRYOR Wanted Live In Concert	14.09	14.00	14.00				Slowhand RSS RS2 3038	7.98	7.98	7.98
1000	O.E.	Caratienca NELP 7064	8.98	8.98	8.98	147	138	26	BARRY WHITE	14.98	14.98	14.98	180	183	24	IAN MATTHEWS Stealin' Home		B J	
123	3	SPYRO GYRA Morning Dance	7.00	* 0.0	7.00				The Man V5TV (2006/963)	7.98	7.98	7.98				Myderien MES SI12	7.98	7.98	7.98
124	5	DWIGHT TWILLEY BAND	7.98	7.98	7.98	148	147	78	MEAT LOAF Bat Out of Hell	-	7.00	7.00	血	. 40	Times of	Let It Roll behard, IN 9005	7.98	7.98	7.98
		DWight Twilley Shelter Arists 48: 4214	7.98	7.98	7.98	149	148	6	Epic/Cleveland Intersubmust PE 38978.  ENCHANTMENT	7.98	7.98	7.98	182	144	14	EDWIN STARR	7.28	7.36	7.90
122	3	SOUNDTRACK						-17	Journey To The Land Of Enchantment	200	7.00					Clean 20th Century 1555 (RCA)	7.98	7.98	7.98
	W.	Hair - Original Soundtrack sca cell 2 274	14.98	14.98	14.98	150	155	3	TYRONE DAVIS	7.98	7.98	7.98	183	181	5	NIGEL OLSSON Bang 17 (S297 (CRS)	7.98	7.98	7.98
121	45	BRUCE SPRINGSTEEN Darkness At The Edge Of Town	-	7.00	WAR.	333			In The Mood Catumbia IC 35723	7.98	7.98	7.98	血	-	-	COUCHOIS	241744		
101	16	Calumbia IC 35318  LAKESIDE	7.98	7.98	7.98	151	153	5	BROOKLYN DREAMS Sleepless Nights				-			Warner Stor. 808 3299	7.98	7.98	7.98
101	**	Shot Of Love Salar BIL 1-2937 (RCA)	7.98	7.98	7.98	152	152	12	Catablenca NBL® 7125 HEAD EAST	7.98	7.98	7.98	185	185		MARC TANNER BAND No Escape	7.98	7.98	7.98
81	12	PHYLLIS HYMAN Somewhere In My Lifetime							LIVE AAM 6007	9.98	9.98	9.98	186	167	5	THE RAES	7.30	1.30	
	- 22	Anda Ali 4392	7.98	7.98	7.98	153	149	21	TANYA TUCKER							Dancin' Up A Storm	7.98	7.98	7.98
132	2	TIM WEISBERG BAND Night Rider	7.98	7.98	7.98	154	154	32	DAN FOGELBERG &	7.98	7.98	7.98	血			SOUNDTRACK Ice Castles		(Maradan)	
142	2	MCA 2004 ENGLAND DAN &	1.30	7.30	1.30	1			TIM WEISBERG Twin Sons Of Different Mothers		to range	120,400	199	190	78	CHUCK MANGIONE	7.98	7.98	7.98
		JOHN FORD COLEY Dr. Heckle & Mr. Jive				155	151	38	Full Moon Epic II (35379 (CMS) SYLVESTER	7.98	7.98	7.98	100	103	10	Feels So Good	7.98	7.98	7.98
1 125	14	Big Tree 67 76015 (Arlannic) SOUNDTRACK	7.98	7.98	7.98	100			Step II Fantaty F-9566	7.98	7.98	7.98	189	187	27	MARSHALL TUCKER BAND		1,15.6.	11.12.
163		Every Which Way But Loose Electro SE 503	8.98	8.98	8.98	156	128	22	THIRD WORLD Journey To Addis				- 8		1	Greatest Hits Expense CPN 5014	7.98	7.98	7.98
5 115	29	LINDA RONSTADT	•						MILLIE JACKSON	7.98	7.98	7.98	曲	-		LONDON SYMPHONY ORCHESTRA			
		Living In The U.S.A. Appen 6E 155	7.98	7.98	7.98	血		-	A Moment's Pleasure	7.98	7.98	7.98				Classic Rock RS0 1 3943	7.98	7.98	7.98
127	5	BADFINGER Airwayes	200		-	158	160	8	ULTIMATE Carabteres NRLF 7125	7.98	7.98	7.98	191			TATA VEGA Try My Lose			
97	77	CHICAGO	7.98	7.98	7.98	由	169	2	KENNY ROGERS & DOTTIE WEST	1.30	1.20	1.30				famile 17 360 (Motows)	7.98	7.98	7.98
31	2.1	Hot Streets Columbia PC 35512	8.98	8.98	8.98				Classics United Artots (IALA 948 (EMI)	7.98	7.98	7.98	192	157	20	PETER TOSH Bush Doctor	7.98	7.98	7.98
129	19	J. GEILS BAND				160	162	. 5	Seawind	7.98	7.98	7.98	193	191	19	DAN HARTMAN	1.38	7.35	7.38
		Sanctuary (Mi America SD 37008	7.98	7.98	7.98	161	161	7	HORSLIPS	7.38	1.39	7.36				lestant Replay the Sky /2 35441 (CRIS)	7.58	7.98	7.98
130	4	JUDAS PRIEST Hell Bent For Leather	757760	=300	127.74		The same		The Man Who Built America DIM 20 (Melculy)	7.98	7.98	7,98	194	190	255	PINK FLOYD Dark Side Of The Moon	_		
137		Columbia IC 34796  ALTON McCLAIN & DESTINY	7.98	7.98	7.98	血	172	4	PATTI LABELLE It's Alright With Me		7.00	19/9/81	444		1	Harvest SMAG 31.163 (Capitul)	7.98	7.98	7.98
1000	*	Felydor PD1 6163	7.98	7.98	7.98	163	163	34	Epic H 25772 BOSTON	7.98	7.98	7.98	195	et.		MARILYN SCOTT Dreams Of Tomorrow Alex SD 18 109 (Attended	7.98	7.98	7.98
171	2	OHIO PLAYERS Everybody Up	700	7.00	7.00		ne l		Don't Look Back Epc Ft 350(4)	8.98	8.98	8.98	196	164	12	NAZARATH	1.30	7.38	7.30
112	39	Anne Murray	7.98	7,98	7.98	由	174	4	FIRST CHOICE Hold Your Horses	Page 1	5,4815	EUO	2777	THE .		No Mean City Asm 4741	7.98	7.98	7.98
	-	Let's Keep It That Way Saproi SW (1143)	7.98	7.98	7.98		175	3	GA 9502 (RCA) B.T.O.	7.98	7.98	7.98	197	182	28	AL JARREAU Ali Fly Home			
106	37	THE TALKING HEADS More Songs About				由	THE STATE OF		Rock & Roll Nights Menury SAM 1 1748	7.98	7.98	7.98	400	14 34 10		Warner Broz. RSK 3229	7.98	7.98	7.98
		More Songs About Buildings And Food See SRA 2058 (Warmer Bros.)	7.98	7.98	7.98	166	145	25	STEVE MARTIN A Wild And Crazy Goy				198	158	9	THE CLASH Give Em Ennugh Rope	7.98	7.98	7.98
141	2	LOWELL GEORGE			1111	163	168	6	Warrer Bios. HS 1238 ORIGINAL CAST	8.98	8.98	8.98	199	179	16	HOT CHOCOLATE	7.78	7.38	7.30
		Thanks I'll Eat It Here Warner Bros. RSK 7194	7.98	7.98	7.98	107	4190		They're Playing Our Song Cesahlanca NBLF 7141	8.98	8.98	8.98			liex.	Every 3's A Winner Infinity (NV 9002	7.98	7.98	7.98
1 T 1 T 1 T 1	22	SOUNDTRACK Midnight Express	8.98	8.98	0.00	168	165	91	STYX The Grand Illusion	•			200	197	54	SOUNDTRACK The Rocky Horror Picture Show		T, T	
114		Caublinca NBLF 7714	40 43 50	6.38	8.98				ASM SP 4637	7.98	7.98	7.98			1	DOE OUR 2552 DEM:	8.98	8.98	8.98

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RECORDING INTRICATE ASSOCIATION OF AMERICA ASSOCIATION

MERCHANDISING PLOY

# WB Aims 2-Front Country Campaign

NASHVILLE-Warner Bros. is launching the largest and most aggressive merchandising campaign in the history of its country operation, according to Stan Byrd, national sales and promotion manager for the

"This will be a two-front attack." Byrd explains, "involving both retail accounts and the entire WEA domestic operation."

The thrust centers around four country artists and will be targeted specifically toward markets where these acts will be touring

"The major push," says Byrd, "will support new LP releases by Emmylou Harris and Rex Allex Jr., with a secondary campaign designed to break two new artists, Con-Hunley and Big Al Downing, into the market."

The first prong of the strategy focuses on in-house promotional displays, initial quantity placement and initial placement percentage, notes Byrd involving more than 325 WEA company sales and marketing staff.

Week-end trips to Disneyland, tickets to the 1980 Kentucky Derby and custom pairs of Tony Lama boots will be awarded to WEA salesmen, display specialists and company promotion people originating the most successful merchandising ideas in support of the two LPs.

### NARAS L.A. Gala

LOS ANGELES-Guitarist Tommy Tedesco, singer Sue Raney and the David Mackay Trio will entertain members of the local chapter of the National Academy of Recording Arts & Sciences in the hinety ton Hotel Saturday (28).

The occasion will be the chapter's annual most valuable player awards. Also billed is the Crystal Palace group. Tickets are \$22.50, including dinner, to be preceded by a no host bar starting at 7 p.m.

The second tie-in will be aimed at the retail level. Incentive prizes for the best regional promotions sparking sales of the Harris and Allen product will be given in WEA's eight regional territories. Prizes in this category will include tickets to the Derby and a grand prize of a weeklong visit to Disneyland.

"We will be using life-size standups of Emmylou for the first time in any of our promotional campaigns. Byrd adds, "along with teaser post cards to our retail accounts, radio and press.

"Additionally, we'll have color poster blow-ups of the cover to her latest album, 'Blue Kentucky Girl' in four by four foot and two by two foot sizes, with full catalog listed on the bottom of a two by three foot poster for in-store use."

Blow-ups on Allen will include two by two foot posters from his new album. "Me And My Broken Heart," and a two by three-foot size with his catalog listings.

In its effort to establish solid country bases for newcomers Downing and Hunley, the label will have Downing embark on an extensive personal cross-country radio tour. And Hunley's promotion comes in the form of a series of showcases in national venues that include the Bijou in Philadelphia, the Bottom Line in Chicago, the Great Southeastern Music Hall and other premier dates.

In the six week period that Hunley will be showcased on the road, the label plans to coordinate press junkets for media, radio and retail account personnel to provide maximum exposure for the singer.

Another label artist, Buck Owens, will be on a three-week radio station tour west of the Mississippi, notes Byrd, and will make personal appearances at the Hunley dates.

"This entire marketing and promotional campaign evolved from April 5-6 in Las Vegas," Byrd adds

# our national promotion meetings

**Third Pablo Label Coming** Continued from page 3

Vaughan duets with Nascimento on the LP made in Brazil

The second Brazilian LP is a leased master from Polydor Brazil and features vocalist Jorge Ben in a quasi-disco setting. The third Latin LP features percussionist Paulinho Da Costa within a discoish setting which was recorded in L.A.

The fourth LP is Oscar Peterson and an all star quintet performing his score from the movie "Silent Partner." On the date are Benny Carter, Clark Terry, Zoot Sims, Milt Jackson, Grady Tate and John Herd. Peterson's score for this film, which is just now opening in the U.S., recently won the Juno Award in Canada as the top original film score.

Granz says the Pablo Today line will utilize four-color covers; the other two logos use black and white photography.

Artist photos will be inserted within a deep purple frame with the words Today printed in white on all four sides of the frame.

LPs will carry an \$8.98 suggested list tag. Pablo is a studio session line and Live offers disks cut during actual performances.

RCA handles U.S., Canada and French distribution with Polydor and also market and

Granz estimates he'll have upwards of 12 LPs a year. In the tape field the material is only duplicated on cassette by RCA and Polydor

On another matter, Pablo and RCA are cooperating in a fourmonth sales stimulus contest ending in May in which two couples will earn a week's vacation in Europe

An RCA branch manager, his lady and a salesman and his lady will win first class plane tickets to Europe for the week of July 8, culminating with three days (July 13-15) at the Northsea Jazz Festival in The Hague

The initial part of the trip for the two couples can either be had in London or Paris. RCA is paying for the plane fare. Granz the rest of the expenses. The executive estimates the contest will involve \$15,000.

The winners who exceed their Pablo sales quotas will upon arrival at their destination be picked up by limousine and taken to a first class hotel and given \$100 a day in expenses. They will be flown to Amsterdam and then taken to The Hague for the jazz bash. They can return to the U.S. after the festival or stay longer in Europe. "The tickets are good for one year." Granz says.

Wryly Granz notes: "Twe been told some of these guys are really bet at linear theory were coff, for more ?

Inside Track

ASCAP is formulating a three-hour prime time television special with John Strong Productions, Los Angeles. Allen Levy, West Coast publicity director for the licensing organization, is the liaison with the tv producer. Strong has done "McCloud," "Search" and many movies for tv. The special, which would celebrate ASCAP's 65th birthday, is titled. "It Starts With A Song." ... Rumor out of Chicago way has Irv Rothblatt, the former WEA branch manager and last buyer with Goldblatt's stores' record/tape department, joining Howard Rosen, Mid-America racks and Downtown Record stores, in a giant one-stop venture.

At last count, Gerry Gladieux, ad chief for Stark Record & Tape Service, had corralled more than 45 suppliers to participate in the April 19 one-to-ones between vendors and Camelot/Grapevine store folk at the plush Tangiers in Akron, Ohio, Thursday (19)..... Steve Cook, vice president, Pipe Dreams, Green Bay, Wis., and Ed Cook, Green Bay Store manager, collaborated on a display that won the CBS Records' Midwest Trillion merchandising contest. They flipped for the prize, a trip for two to San Diego. Ed won. ... Is another ex-ABC-ite moving to Ariola? John Barbis is hinted ready to replace Scott Shannon as national promo chief. Shannon recently returned mikeside.

Artie Mogull denies he's forming a label that will have Fabian on its roster. ... Jack Thayer, one-time DJ who rose to station chain manager in less than a decade, resigned as executive vice president of NBC Radio Friday (13). Thayer, whose meteor started its rise in Minneapolis in the late '50s, says he negotiated his way out of his contract because "after six months on the new job I was not getting any gratification from my contribution to the company." Thayer, who until September 1978 was president of NBC Radio, was shifted to a slot where he was primarily seeking new NBC radio station acquisitions. Thayer says he's looking for a new job, but "I don't want to be tied to a desk again. I'm a nuts and bolts guy. I didn't relish studying p and I's of stations we were considering buying." Thayer joined NBC Radio as president five years ago.

Look for Chrysalis Records to announce soon its acquisition of Takoma Records. The subject was the prime talk at last weekend's NAIRD convention in Boston. . . . FilmWays/Heider Recording, Los Angeles, is field testing a new digital recorder from Ampex, which that firm will demonstrate at the upcoming AES meet in May in Los Angeles. The important timing of returns by Record Shack of Los Angeles, in defending its position legally in Superior Court (Billboard, April 14, 1979) was overlooked. The 600 Bobby Hutcheson albums, bought Oct. 16, 1978, were returned Nov. 10, 1978, for a 50-cent additional credit for each album

Track tardily applauds the excellent job done by Showco throughout the NARM convention recently in presenting the audio/visuals. . . Talk about class, the sheath of the mike which Donna Summer used during her rendition of "Last Dance" at the Academy Awards on ty was encased in the same red-sequined material as her gown. The management of Peaches and the striking employes of the Dayton store reached a stipulated injunction over the six-picket maximum and it was not a management win as reported previously (Billboard, March 14, 1979).

Tis said that Barbra Streisand has the pole position for the title role in the film version of "Evita." Does that mean that CBS and MCA Records will hassle over the soundtrack album rights? ... Roy Clark at the Mayo Clinic, Rochester, Minn., for treatment of a chronic bronchial ailment.... Ask Neil Bogart whether he'll sign Quiet Riot after a crowd of the L.A. group's aficionados staged a holler underneath his Sunset Blvd. office window last week. Former Phonogram/Mercury executive vice president Charlie Fach got the surprise of his career last week in Lafayette, La., at the Goin' West there. One of the acts he showcased at the club was the Fire Ants, who turned out to be the five children of Phil Phillips, who did "Sea Of Love" on Mercury 20 years ago when Fach first joined the label. The children range in age from 12 to 19.

Word is that Frederick Fennell, the conductor who pioneered American band music in hi fi on the Mercury 40000 series in the mid-50s, is retiring from the music school at the Univ. of Miami this summer. ... Herb Cohen, the crstwhile personal manager, and frau chaperoned California Gov. Jerry Brown and Linds Ronstadt on that trip to the African veldt. Does this mean he's back managing some of Ronstadt's affairs?

Elton John's 1977 recordings with producer Thom Bell, originally believed not good enough for release, will surface in Britain later this month on the Rocket label as a three-track 12-inch single. It will not be released on seven-inch.... If you want to hear the funniest industry recorded phone answering message, call (213) 851-5092.... Is the price of Canadian-manufactured LPs slipping on the U.S. market now that a growing number of sources are appearing? Grapevine has the \$7.98 list stuff offered as low as \$3.25, while \$8.98's are well below \$4.

The future of video production, especially videotape (versus videodisks), gets another boost amid reports that Kodak is getting together with Japanese film and tape manufacturer Fuji in the development of a lightweight home taping system that uses 4 inch tape compared to the bulkier and more expensive 12-inch tape now used in home VTR systems.

Jimi Hendrix and Janis Joplin are being "theatrically re-created" nightly at New York's Entermedia Theatre.

ASCAP is offering free ducats to any Broadway musical affiliated with it as a door prize to the Monday (16) hash at the New York, New York disco for the benefit of the U.S. Olympic Team.

Friday (13) was declared "Irwin H. Steinberg Day" in Chicago in conjunction with a four-day conference outlining career opportunities in the music business. The Phonogram/Mercury chairman of the board was honored at a reception hosted by outgoing mayor Michael Bilandic. Also getting involved in the city-sponsored youth conference were ASCAP, BMI and performers Sammy Davis Jr., Jerry Butler and Van McCoy. ... UCLA's Extension's first annual Music Industry Symposium will feature the recording contract at its daylong seminar May 12 at the Bonaventure Hotel, Los Angeles. For \$95 you can hear about the inside of the industry from Elektra/Asylum's Joe Smith and attorneys David Braun, Paul Marshall and Daniel Alef. Program chairmen are Jay L. Cooper and George Short. (213) 825-7031 for details.

## Nashville Has Its First Sony Digital Date

Continued from page 8

with a pulse code modulated recorder. Woodland's in-house equipment used on the session included the Neve 8078 24-track console, Studer 2-track stereo tape machine and MDM-4 time-aligned monitor speakers.

"The purpose of the session," notes Semmes, "was to record a fully digital album on percussionist Farrell Morris who is signed to our label. This album will be released through our distribution network in the U.S., as well as in 18 foreign countries."

In the initial planning stages of the project, Semmes contacted Sony in California, which referred him to Digital Recording Systems who acted as an independent service company, sending its Sony digital equipment directly to Nashville from Philadelphia

Semmes also contacted Getz and Carter, who were in town appearing at Vanderbilt Univ's annual spring jazz festival, and invited them to sit in on the sessions, which consisted of area jazz sessionmen behind Morris. . Resides Getz on tenor sax and

Carter on bass, the album will feature Randy Goodrum on keyboards, Billy Puet on soprano sax, bass flute and recorder, Kenny Malone on drums, Morris on percussion and arranger George Tidwell on flugel-

"Additionally, we ran tie lines from the board to our in-house disk mastering lathe during the session." notes engineer Collier. "This was done to provide us with reference lacquers for audio quality comparison."

Two more digital sessions at Woodland are scheduled to complete the LP project by the end of the month.

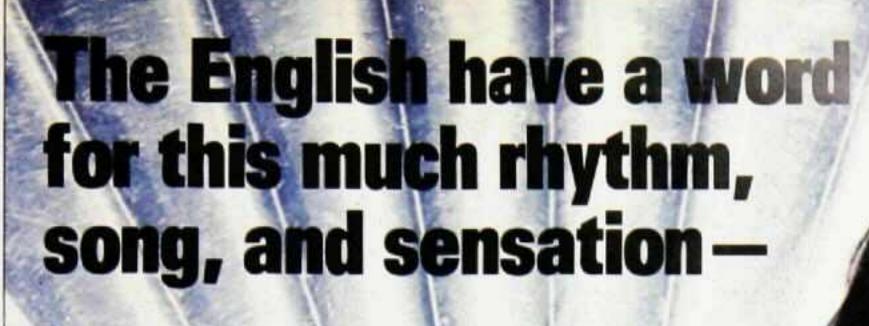
### **TDK Readies 1st Metal Shell Cassette**

NEW YORK-TDK will offer the industry's first metal shell for its new Metal Alloy Cassette. The shell is a diccast aluminum case claimed less sensitive to warpage and deformation than the standard polystyrene shell, with no discernible A and B side recording/playback differences

The new shell and tape, introduced in Tokyo April 12 and bowing in the U.S. at the Summer Consumer Electronics Show this June, features a highly stable and reliable tape already adopted as a reference standard by a number of leading leck manufacturers.

The aluminum transport mechanism, tape pack and transparent friction-free slipshields are sandwiched between two transparent sheets of acrylic plastic in the sixscrew shell, which also has a new low-mass pressure pad

According to TDK's Bud Barger. the new cassette will be introduced here as a C-60 initially, with a C-90 to follow. "It will be competitively priced, but at a premium over plastic-shell products just introduced by 3M, Fuji and Nakamichi, "within the affordable range of coesumers." he says.







At one time, Nigel Olsson's distinct drums were heard on five of the Top-20 albums in America. His background vocals created the hooks for other artists' number-one songs. But despite his work behind the scenes, he's got a face recognized around the world.

Now Nigel Olsson has two hits that are becoming just as sought after as he is—and an album that's put him at the brink of a sensational solo career.

"Dancin' Shoes," his first Top-20 single, introduced him. His new version of the classic "Little Bit of Soap" is cleaning up all over again. His album, including Nigel's own compositions, is going to take him all the way.

"Nigel." An intimate look at an artist at work, working wonders. On Bang Records and Tapes.

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