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# Billboard

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## FBI Bursts Alleged Pirate Consortium In 4-State Raid

By DICK NUSSER

NEW YORK—Operation "Turntable," the latest in a series of FBI crackdowns on alleged record and tape pirates, has quashed what authorities claim was an illegal tape duplicating consortium costing the recording industry an estimated \$40 million per year.

"It was a helluva haul," says an FBI source of the 18-month, four-state operation that netted an estimated \$800,000 in illegally manufactured and distributed 8-track cartridges and cassettes. "It was at least as good as the five-state haul in New York," the source adds, referring to the crackdown last December that busted counterfeit plants and distributors in New York, New Jersey, Connecticut, North Carolina and Georgia (Billboard Dec. 16, 1978).

The recent raids involved sites in North and South Carolina, Florida and Maine, with the heaviest production concentrated in Florida and the Carolinas.

Although federal search warrants were obtained in order to make the seizures, federal authorities note that no arrests have been made thus far, pending completion of the—

(Continued on page 20)

## IFPI Battle Groups Fight Global Piracy

By IRV LICHMAN

NEW YORK—A "battle group" strategy is being set up worldwide to wage continuing anti-piracy war.

This territorial approach, designed to curtail the illegitimate siphoning off of at least \$800 million from the global music industry, is the brainchild of Gerry Oord, the veteran music man who is anti-piracy coordinator of the International Federation of Producers of Phonograms and Videograms.

Already functioning in Rome and Malta, each "battle group" will consist of a lawyer and an investigating team.

The lawyers, drawn from the top ranks of their profession, will maintain direct contact with governmental authorities for the purpose of establishing anti-piracy legislation where it does not presently exist. The investigating team will attempt to uncover the sale and/or sources of bogus recordings.

(Continued on page 67)

## NATIONAL CANVASS

# Turnaround In Sales Lifts Dealer Hopes

By STEPHEN TRAIMAN

NEW YORK—After a first quarter the industry as a whole would rather forget, many retailers are seeing some signs of life—with a general feeling of cautious sales optimism for the months ahead.

While sales for some chains like Durham, N.C.-based Record Bar are as much as 20% ahead for the year, and Licorice Pizza in L.A. found "April like Christmas," others like Sam Goody found the recent Easter Week the first to top the prior year's sales, while Stan's Record Service in Shreveport, La., (both retail and one-stop) reports business off 40% from a year ago.

Easter vacation brought the first noticeable burst of 1979 business, but all agree the best remedy for a continued upswing is hot product, with mixed reports even on the Bee Gees and Village People albums, two of the few big releases since January.

Expected releases from Donna Summer—just shipped, Paul McCartney, Meat Loaf, Peter Frampton, Earth, Wind & Fire and Dolly Parton, among others—are looked to eagerly as much needed spring tonic.

Among factors emerging from a cross-country survey of major chain and indie dealers, one-stops and distributors are the continuing lack of a noticeable number of traffic-building

(Continued on page 19)

## Cassettes Gaining In Classical Music Area

By ALAN PENCHANSKY

CHICAGO—The number of classical labels actively releasing on cassette has mushroomed in the past year, and executives are talking about a "boom" in demand for classics in this format.

The trend sees a record high proportion of new product appearing simultaneously on disk and tape, with labels regularly dipping into their catalogs for special cassette releases.

According to label executives surveyed, advances in tape hardware design and tape formulation have broadened the medium of age for classical music.

The cassette, originally introduced as a voice recording medium, in the past often lacked the fidelity required by classical listeners.

At the same time that cassettes are booming, classical 8-tracks continue to decline in popularity, though some sustained interest in Southern markets is witnessed.

And the veteran open reel format has fallen almost entirely from sight except for the activity of direct response marketers who work under license.

(Continued on page 38)

## Plight Of Small Labels Probed See Commentary Dept., Page 22



You really feel it when Blackfoot strikes. It's the power and energy of great rock 'n' roll. "Blackfoot Strikes." On Atco Records and Tapes: SD 38-112. Produced by Al Nalli and Henry Weck. (Advertisement)

## IMIC Agenda Spotlights Key Issues

NEW YORK—The pressing issues preoccupying the music business this year—the effects, domestic and international, of recent U.S. corporate mergers, new twists and turns in the anti-piracy conflict, the shadow of home taping, and the promise of emerging markets, including China—will be aired in Monte Carlo next month when Billboard sponsors its ninth annual International Music Industry Conference.

Senior executives and industryites from around the world will gather in summit at the Mediterranean oceanside resort's Loews Hotel, June 11-14.

(Continued on page 75)

## U.S. Stars In Tokyo Fest

By HARUHIKO FUKUHARA

TOKYO—Leading American recording stars, including Rita Coolidge and A Taste Of Honey, will participate in the eighth Tokyo Music Festival which this year takes place June 17 in the Japanese capital's Budokan Hall.

The A&M solo star and the Capitol soul group (which recently picked up a Grammy as best new artists) will be competing with fellow Americans Al Jarreau, Kathy Barnes and the Brothers Four—thus, the U.S. contingent almost completely spans the contemporary music spectrum, across pop, soul, country.

(Continued on page 90)



SWITCH! Switch to the "Best Beat In Town"—the hot new single (G-7168F) and 12" disco (M 00025D1) from the brand new Switch album "Switch II" (G7-988R1). Switch—Turn 'em on, on Motown Records & Tapes! (Advertisement)

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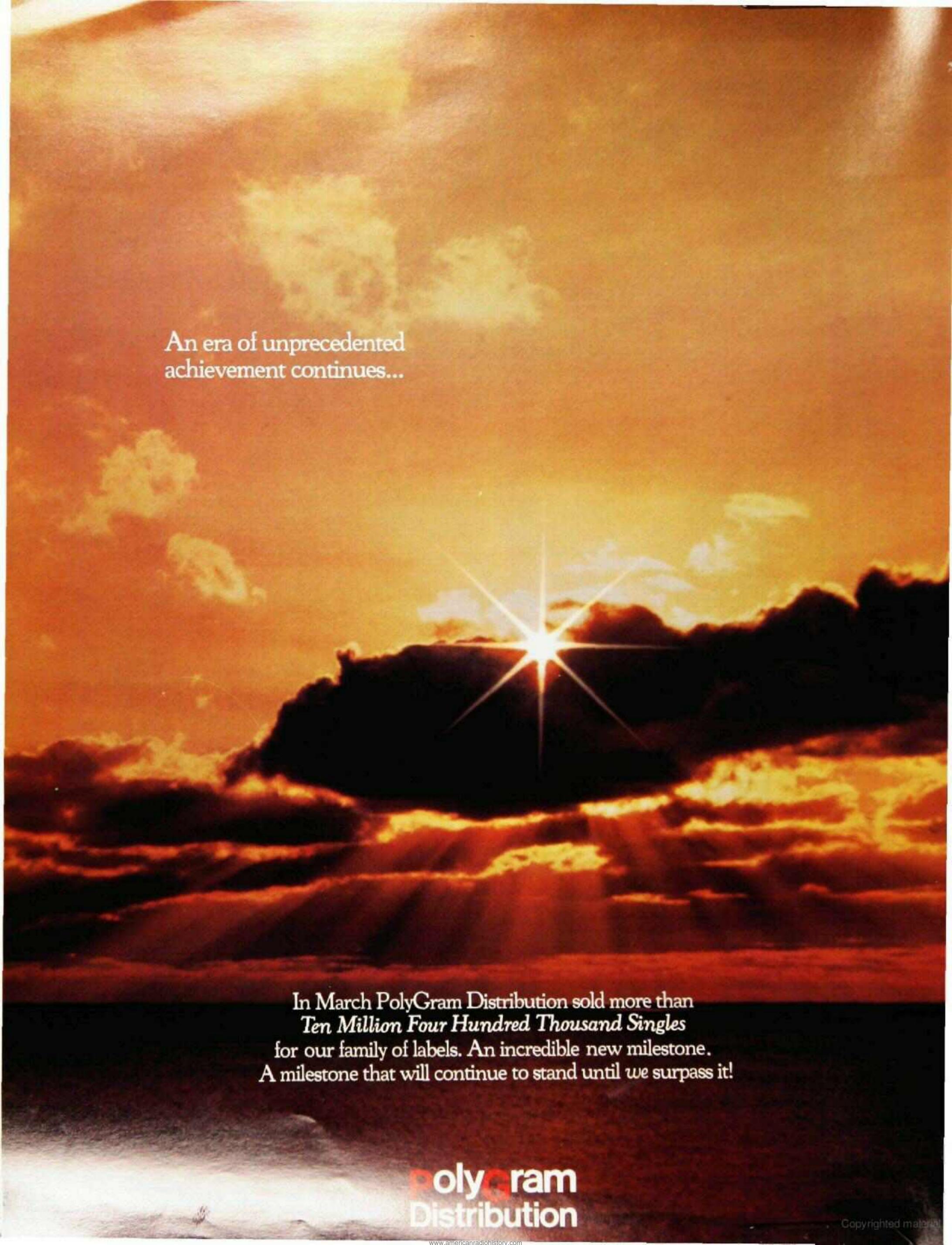
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Distribution

# Labels Let Radio Pick Out Singles From LPs Programmers Are Determining Hits

By ED HARRISON

LOS ANGELES—When it comes to deciding on which single to release, many labels are leaving the decision to radio.

Though not a new trend, the decision to go with a consensus cut determined by radio programmers is happening more frequently and is found usually in the case of a new or yet established artist.

At Warner Bros., where radio has influenced many recent singles choices, examples can be seen with Rickie Lee Jones' "Chuck E's In Love," Nicolette Larson's "Rhumba Girl," "Minute By Minute" by the Doobie Brothers, Van Halen's "Dance The Night Away" and Rod Stewart's "Ain't Love A Bitch" as well as "Do Ya Think I'm Sexy."

The Rickie Lee Jones single was released nearly seven weeks after the album's release, with no single in mind at that time. Album stations picked up on "Chuck E's In Love" with a reported 30 stations on the record within a few weeks.

Charlie Lake, national promotion director, says that radio's reaction to the music prompted Warner's to release that song as the single.

"We'll let the album go out without a single and monitor reaction from the album and let radio decide," says Lake. "It's a nice thing to have happen when radio tells you what they'll play instead of shoving something at them."

"Radio is stepping out more," continues Lake. "It's putting us in the position of reacting instead of acting. When radio gets a single it expresses interest in, the artist benefits from getting more airplay."

Says Steve Meyer, national promotion manager at Capitol: "If it's an unknown artist that we're not sure about, we'll let AOR radio pick a consensus cut. On known acts we'll establish one track in which the company feels is 'the track such as with a Bob Seger or Steve Miller."

"We don't let radio dictate us, but guide us.

More often than not programmers are right in their choice for second or third single."

Meyer illustrates with the McGuinn, Clark & Hillman album where the label felt there

## Not a New Trend, But Acceleration Is Noted

were two strong tracks, "Don't You Write Her Off" and "Surrender" up for single consideration.

Initially, "Surrender" was slated as the single, but reports from the field heralded "Don't You Write Her Off" as the single since all formats were going on it.

"Second and third singles are also dictated by radio on both established and unestablished acts. Nine out of 10 times the consensus products at AOR and Top 40 emerge as singles," says Meyer.

(Continued on page 20)

# MCA Music: Disco Label

By IRV LIGHTMAN

NEW YORK—MCA Music has formed a disco-oriented label, Panorama Records, to be manufactured and distributed by RCA Records.

The label will make its market introduction in several weeks with a recording, "Rock Me," by Frank Hooker & Positive People.

Cory Robbins, an associate director of creative services at the publishing wing of MCA Inc., will also serve as a&r chief of Panorama.

Robbins explains that the label formation was "a natural extension of our strong position as a publisher of disco material, including such hits as 'In The Bush,' 'Doin' The Best That I Can,' 'FireNight Dance,' 'Fill My Night With Love,' 'One Of Those Songs,' among others."

The Panorama debut product was produced by James Purdie, currently hot with "Bustin' Loose" by Chuck Brown & the Soul Searchers.

While a label off-shoot of a publishing company is not new, it's been the practice to hand over distributing rights to an affiliated label or distribution operation, as was the case with Warner Bros. Music's Pacific Records, handled by Atlantic Records and WEA.

Panorama was a topic of discussion.

(Continued on page 88)

# N.Y. Fire Dept. Establishes New Club Task Force

By ROMAN KOZAK

NEW YORK—The New York City Fire Dept. has established a rock club and disco task force of 12 captains and lieutenants to conduct surprise inspections of the city's discos and rock clubs for possible fire violations.

The Fire Dept.'s action stems from a flash pot explosion at the Great Gildersleeve's rock club recently (Billboard, April 28, 1979) where eight persons were seriously injured. One 24-year-old woman is still in critical condition with burns on 70% of her body.

The task force will look for obstructions of exits, overcrowding, irregular lighting, loft or uncommercial residency and high noise (re: music) levels.

"We know perfectly well that a high noise level does not constitute a

(Continued on page 56)



**MUSIC MART**—Irwin Steinberg, left, chairman of the board of Phonogram/Mercury, receives a plaque from Robert Joseph, executive director of the Les Turner ALS Foundation, recognizing Mercury's donation of 10,000 records to last year's ALS Mammoth Music Mart. A total of 15 labels contributed more than 50,000 albums to the fund-raising resale event held in Chicago. The Les Turner Foundation plans to stage the Music Mart again this fall.

## JINGLE BELLS!

# CBS Starting Pre-Christmas Program

NEW YORK—It's Christmas in April at CBS as the label offers, at the earliest date in memory, a special "Holiday Sounds" program on all standard holiday product, which lists at \$4.98 per LP or tape.

Orders placed before May 11 are entitled to a 10% discount off the invoice, with payment due on Feb. 10, 1980. The label has told its accounts that product will be shipped before Sept. 17.

The program began April 15, almost a month earlier than last year's, which got underway May 8.

According to Bob Campbell, director of sales for promotional product and classics, "we lost about

\$500,000 in sales last year because we couldn't manufacture enough product with the later start. The earlier program gives us the lead time we need. It's nice to get it out of the way."

There are about 50 albums in the program, including classical product like the "Messiah."

**Life for Joe Cohen, NARM's executive vice president during the association's recent national convention, is the subject for our day in the life series. Go backstage with him on pages 24-25.**

# Jive Talking N.Y. DJs Rapping Away In Black Discos

By ROBERT FORD JR.

NEW YORK—Rapping DJs reminiscent of early r&b radio jocks such as Jocko and Dr. Jive are making an impressive comeback here—not in radio but in black discos where a jivey rap commands as much attention these days as the hottest new disk.

Young DJs like Eddie Cheeba, DJ Hollywood, DJ Starski and Kurtis Blow are attracting followings with their slick raps. All promote themselves with these snappy show business names.

Many black disco promoters now use the rapping DJs to attract young

fans to one-shot promotions and a combination of the more popular names have filled this city's largest hotel ballrooms.

The young man credited with reviving the rapping habit in this area is DJ Hollywood, who started gabbing along with records a few years ago while working his way through school as a disco DJ.

Hollywood is now so popular that he has played the Apollo with billing as a support act. It is not uncommon to hear Hollywood's voice coming from one of the countless portable

# Adams Reelected To ASCAP Presidency

NEW YORK—Stanley Adams was reelected president of ASCAP Thursday (26) following a reported commitment to the society's board of directors that he would not seek a further term next year.

Adams has served as the rights organization's president continuously since 1959, and before that from 1953 to 1956. His unanimous elections in 1977 and 1978, also came after reported promises to step down this year.

Although ASCAP declined to disclose details of the election, sources nevertheless insist that it was preceded by moves to unseat Adams, largely on the part of a dissident group of publishers.

The compromise reached, these sources indicate, is that Adams' step-down in 1980 would be followed by the election of songwriter Hal David as president.

David was elected vice president, as was Sal Chiantia, MCA Music

chief. Also elected by the board were composer Morton Gould, secretary; writer Gerald Marks, assistant secretary; Ernest Farmer, president of Shawnee Press, treasurer; and Leon Brettler, executive vice president of Shapiro-Bernstein, assistant treasurer.

## MCA, Curb Reported Bowing Gospel Wing

By ED HARRISON

LOS ANGELES—MCA Records, realizing the vast potential of the gospel market, is reported about to launch a new contemporary gospel wing via a label deal with California Lt. Gov. Mike Curb.

MCA president Bob Siner admits to talks with Curb and others and expects "the label's pieces to be put together within three or four weeks"

(Continued on page 16)

# Latin Repertoire Stressed By RCA

By MARV FISHER

MIAMI—RCA Records' Latin American convention here at the Doral Beach Hotel April 23-27 turned into a product presentation from around the world, a possible key to the company's ambitious plan for increased penetration into the respective markets.

"We planned it in such a manner," explained division vice president, Arthur Martinez, "so as to give our affiliates and licensees in this hemisphere a better look and listen

to what is happening internationally."

Martinez did not anticipate a surge of product interchange as a result of the conclave, but did see something beneficial coming out of it "by crossing a few borders here and there."

Overall, RCA had a smashing display of new product at the five-day session, which began with torrential rains (one of the worst in this area in years) for the initial 72 hours, but ended up in sunshine.

(Continued on page 70)

MAY 5, 1979, BILLBOARD

# Analog Taping—Digital Mix

By ALAN PENCHANSKY

CHICAGO—The move to digital recording needn't be made by album producers in one giant leap. This fact is being proven by a string of recent LPs.

Many pop record producers are eager to step into a bug-proof, multi-track digital recording facility today. But while they wait for this next stage, digital is being applied to current projects where possible.

A recent mainstream album from CBS has been mixed down with the use of digital recorders, though the original studio work was accomplished with analog tape machines.

Digital mixdown, following taping and final editing in the production process, is being looked to as an intermediary stage in the transition to an all-digital production state. This application also holds

great promise for manufacture of catalog product.

Digital machines capable both of complex editing and multi-track work still are in the trial stages. However, mix-down is accomplished after editing and involves recording on only two audio tracks for stereo.

See related digital story on page 6.

You'll find the "digitally mastered" (or mixed down) banner affixed to the recent "Evening With Herbie Hancock And Chick Corea" album on CBS.

This phase of production is easily handled on digital equipment today.

Digital mixdown reportedly also was used by CBS in the production

of a special Kenny Loggins AOR radio sampler.

Even broader implications of digital mixdown pertain to catalog product.

Because each copy of a digital tape is identical with the master, affiliates and licensees can be provided tapes of first generation audio quality.

This limited application of digital has an appeal to CBS' international classical operation, says a&r head Paul Myers.

According to Myers, two-track digital mastering machines will go into use in all international production facilities.

"Wherever possible or feasible we're trying to make a digital copy for storage," explains the producer.

Myers believes a new standard of

(Continued on page 20)

## AFTER VISIT

# Peking Seen Backing Rule On Copyright

By IS HOROWITZ

NEW YORK—A favorable climate toward working out a reciprocal copyright agreement between the People's Republic of China and the U.S. is reported in Peking by Prof. Chou Wen-chung, recently back from a cultural mission to the Chinese capital.

Chou, chairman of the Center for U.S.-P.R.C. Arts Exchange headquartered at Columbia Univ. here, says the Chinese ministry of culture is now studying the problem.

The issue is gaining urgency, he notes, as the flow of materials exchanged between the two countries increases. Particular priority is being placed on the protection of printed materials, including music, he adds.

The question of a copyright agreement emerged during a visit to China earlier this year by Chou and a delegation of Americans active in the arts (Billboard, March 10, 1979). Such an agreement, which is expected to develop initially out of informal bilateral "understandings," is considered essential if music business is to be transacted between the two nations to any significant degree.

Chou states he has been in contact with executives of ASCAP, BMI and SESAC, with each rights organization indicating a desire to meet with appropriate Chinese authorities.

With Chou on his latest trip to Peking were a number of music personalities, including the composer Vladimir Ussachevsky, Jassmobile director David Bailey, James Mason, head of the Music Educators National Conference, and basso Sze Yi-kuei. In all, 34 persons from various art disciplines were in his delegation, Chou himself is a BMI-affiliated composer.

Chou believes that early steps for probing the market in China for Western records will involve classical product. The interest in such material is strong, he says, with interest also expressed in jazz. Pop will come later, in his judgment.

His center has arranged for batches of records to be sent to cultural groups in China, with CBS already having contributed two sets of more than 500 classical and jazz records. Other labels have also indicated desires to cooperate, Chou says.



VIDEO MERCHANDISER—Patrons at Sam Goody's Sixth Avenue store in Manhattan gather beneath television monitor mounted over the front door to view part of a recent day-long video promotion involving Arista Records' artists GQ, Graham Parker, Phyllis Hyman and Angela Bofill. Label backed up the video display with posters, mobiles and 3X3s.

## WCI Buys 2nd Of 3-Plant Objective

NEW YORK—Warner Communications Inc. has moved a step closer to its stated goal of owning three pressing plants within the next 3½ years with the announcement that it has reached an agreement in principle to buy the Allied Record Co. of Los Angeles.

Allied Pressing will become WCI's second pressing plant. The first one, Specialty in Olyphant, Pa., was acquired last November (Billboard, Nov. 4, 1978).

The Allied plant, housed in a four-year-old building, occupies 60,000 square feet, with the potential of expanding to 300,000 square feet. It currently employs about 80 persons. Primarily a singles pressing plant, it expanded into album pressing last year.

"WCI is buying the plant not so much for its capacity today, as for its reputation as a quality custom pressing plant, and for its potential capacity," says Sam Broadhead, the present vice president and sales manager of the plant who will be taking over the presidency once the deal becomes finalized, about mid-May.

Daken N. Broadhead, who has been the president of the plant since it started in 1945, will continue in a senior consulting capacity.

The Allied plant currently presses Warner Bros. and Elektra/Asylum product as well as doing custom work for Disney, RCA, UA, Poly-

gram, Cream and Crescendo Records. Despite the WCI takeover, Allied will continue to custom pressing for other record companies, Broadhead promises.

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## Distributor Moves

CHICAGO—MCA Distributing Corp. offices have been moved to 10700 W. Higgins Rd., Rosemont, Ill., 60018. The new phone number is (312) 298-6600.

# Executive Turntable

## Record Companies

Gene Froelich named vice president of MCA Inc., Los Angeles. He joined the company in 1968 and has served as motion pictures division controller and more recently as assistant treasurer. ... Tex Weiner appointed branch manager for MCA Distribution, New York. Previously he was sales manager with ABC Records. ... Gail Sparling promoted export coordinator for MCA Records International, Los Angeles. She has been with the international department for two years. ... R. Rand Ross tabbed vice president of wholesaling administration for Pickwick International, Minneapolis. He was affiliated with Revlon Inc. New York in a variety of positions. ... Carol McNichol selected national publicity director for Polydor Inc., New York. She was East Coast publicity director for Elektra/Asylum Records. ...



Weiner

Peggy Crisalli appointed manager of DJ/Custom Services at Arista Records, New York. She formerly had a similar job with Polydor Records. ... Nevin St. Romain named branch regional sales manager for WEA, Dallas. He was general manager of Western Merchandiser's Denver branch. ... Steve Keator promoted to vice president of media relations for Casablanca Records, Los Angeles. He was the label's national media director. ... Jody Raithe named marketing coordinator while Mark Goldstein was transferred from San Francisco to L.A. as a sales representative, both in the WEA Los Angeles branch. They joined the company in 1971. ... Mary Cooney appointed general manager of Butterfly Records, Los Angeles. She formerly headed up Segueway Services. ... Ariola Records reports the following marketing appointments: John Connor, national marketing director, Los Angeles. He previously was ABC Records director of national accounts. Don Kamerer, West Coast marketing director. He was branch manager at ABC Records Marketing & Distribution. Henry Moyer, Northeast marketing director, New Jersey. He was ABC Records East Coast marketing director. Steve Powell, Southeast marketing director, Atlanta. He served the same capacity with ABC Records. Bill Mack, Southwest marketing director, Dallas. He formerly was Southwest sales director with ABC Records; and Art Liberator, Midwest marketing director, Cleveland, also formerly with ABC Records. ... David Porter resigns as vice president of Stax Records, Memphis. ... Al Bramy has left Pablo Records as executive vice president where he worked more than a year. He previously co-partnered Melody Sales, San Francisco. ... Harry Handsome appointed national promotion director for Country Green Records, Nashville. He previously was a staff writer with the company. ... Deborah Pardee named artists development director of the Southern region for Elektra/Asylum Records, Nashville. She was an assistant development manager for Warner Bros. Records in the Southeast since 1978. ... Lynn Kelleman appointed East Coast artist development manager of special projects for MCA Records, New York. He formerly was East Coast publicity director for MCA. ... Suzi Oxley promoted to East Coast publicity director for MCA Records, New York. She was East Coast publicity manager for the firm the last year. ... Sophie McBride named manager of national r&b and jazz for Arista Records, New York. She recently was with Solters & Roskin's theatre division. Robert John Jones appointed staff producer for Ovation Records, Nashville. He was a staff writer with the company. ... Gale Sparrow named associate director of tour publicity, East Coast for Epic, Portrait, Associated Labels, New York. She has held the position of manager, East Coast publicity with the company.



Connor

Steve Powell, Southeast marketing director, Atlanta. He served the same capacity with ABC Records. Bill Mack, Southwest marketing director, Dallas. He formerly was Southwest sales director with ABC Records; and Art Liberator, Midwest marketing director, Cleveland, also formerly with ABC Records. ... David Porter resigns as vice president of Stax Records, Memphis. ... Al Bramy has left Pablo Records as executive vice president where he worked more than a year. He previously co-partnered Melody Sales, San Francisco. ... Harry Handsome appointed national promotion director for Country Green Records, Nashville. He previously was a staff writer with the company. ... Deborah Pardee named artists development director of the Southern region for Elektra/Asylum Records, Nashville. She was an assistant development manager for Warner Bros. Records in the Southeast since 1978. ... Lynn Kelleman appointed East Coast artist development manager of special projects for MCA Records, New York. He formerly was East Coast publicity director for MCA. ... Suzi Oxley promoted to East Coast publicity director for MCA Records, New York. She was East Coast publicity manager for the firm the last year. ... Sophie McBride named manager of national r&b and jazz for Arista Records, New York. She recently was with Solters & Roskin's theatre division. Robert John Jones appointed staff producer for Ovation Records, Nashville. He was a staff writer with the company. ... Gale Sparrow named associate director of tour publicity, East Coast for Epic, Portrait, Associated Labels, New York. She has held the position of manager, East Coast publicity with the company.



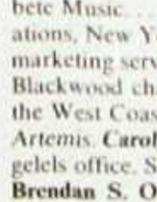
Cooney

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Bly

Mel Bly named president of Warner Bros. Music, New York. He has been executive vice president of the company since 1971. Former president Ed Silver's new position is board chairman. ... Robin C. Taylor appointed general manager of United Artists Music Ltd., London branch. He held key executive positions as managing director of Pye and Casablanca Records. He recently was associated with NEMS Records. ... David DeBolt named public relations coordinator for the Nashville division of SESAC. He was personal manager for the Four Guys and Jean Shepard prior to his new post. C. Dianne Petty tabbed director of SESAC's country music division, Nashville. She formerly was vice president of ABC Music Companies Inc. ... Frank Costa appointed standard exploitation coordinator for United Artists Music, New York. He was a consultant to the company's Big 3 Music Corp. ... Danny Strick has joined the West Coast professional department of United Artists Music, Los Angeles. He recently was on the staff of Jobete Music. ... Harvey Markovitz named director of development and operations, New York for April-Blackwood Music Publishing. He was director of marketing services for CBS International Publishing previously. Other April-Blackwood changes include Martin Kiteat tabbed professional manager for the West Coast office. He formerly was a repertoire manager for Intersong/Artemis. Carol Cassano is named general professional manager to the Los Angeles office. She was director of Jobete Music's professional department. ... Brendan S. Okrent appointed professional manager of the Special Music Group, Los Angeles. She previously was assistant to the general manager. ... Carl Prager set to head up the newly formed Air Time Music, Inc., New York, as vice president. He was president of Allied Artists Music Co.



Taylor

Mel Bly named president of Warner Bros. Music, New York. He has been executive vice president of the company since 1971. Former president Ed Silver's new position is board chairman. ... Robin C. Taylor appointed general manager of United Artists Music Ltd., London branch. He held key executive positions as managing director of Pye and Casablanca Records. He recently was associated with NEMS Records. ... David DeBolt named public relations coordinator for the Nashville division of SESAC. He was personal manager for the Four Guys and Jean Shepard prior to his new post. C. Dianne Petty tabbed director of SESAC's country music division, Nashville. She formerly was vice president of ABC Music Companies Inc. ... Frank Costa appointed standard exploitation coordinator for United Artists Music, New York. He was a consultant to the company's Big 3 Music Corp. ... Danny Strick has joined the West Coast professional department of United Artists Music, Los Angeles. He recently was on the staff of Jobete Music. ... Harvey Markovitz named director of development and operations, New York for April-Blackwood Music Publishing. He was director of marketing services for CBS International Publishing previously. Other April-Blackwood changes include Martin Kiteat tabbed professional manager for the West Coast office. He formerly was a repertoire manager for Intersong/Artemis. Carol Cassano is named general professional manager to the Los Angeles office. She was director of Jobete Music's professional department. ... Brendan S. Okrent appointed professional manager of the Special Music Group, Los Angeles. She previously was assistant to the general manager. ... Carl Prager set to head up the newly formed Air Time Music, Inc., New York, as vice president. He was president of Allied Artists Music Co.

Dec Kostor named to the newly created position of marketing manager for Polygram Distribution Inc., Atlanta. She most recently served as sales rep. ... (Continued on page 70)



St. Romain



Kamerer



McNichol



Ross

## Marketing

Dec Kostor named to the newly created position of marketing manager for Polygram Distribution Inc., Atlanta. She most recently served as sales rep. ... (Continued on page 70)

# McFADDEN & WHITEHEAD

*Ain't no stoppin'  
them now.*



Gene McFadden and John Whitehead started behind the scenes in Philadelphia. Writing hits like "Back Stabbers" for the O'Jays, "Bad Luck" and "Wake Up Everybody" for Harold Melvin & the Blue Notes, and "The More I Get, the More I Want" for Teddy Pendergrass. Also, they've helped build careers with their production skills. Like with Melba Moore's smash hit "You Stepped into My Life." And they've also written and produced for people like The Jacksons and Lou Rawls.

But now McFadden and Whitehead have finally stepped into the spotlight themselves. With a debut album that shows that's just where they belong. It's called "McFadden & Whitehead." And it features their first hit single, "Ain't No Stoppin' Us Now"—a song that's quickly becoming an anthem. It's already exploding on both R&B and Top-40 stations across the country.

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On Philadelphia International  
Records and Tapes.  
Distributed by CBS Records.

Produced by John Whitehead,  
Gene McFadden and Jerry Cohen.

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**MARTELL AWARD**—T.J. Martel, vice president and general manager of CBS and Associated Labels and president of the T.J. Martel Memorial Foundation for Leukemia Research, left, addresses the Foundation's third annual humanitarian award dinner at New York's Waldorf-Astoria. Above, Ahmet Ertegun, chairman and chief executive officer, Atlantic Records and the 1978 honoree, congratulates A&M president Gil Friesen, who was bestowed with the Foundation's 1979 humanitarian award.

If it's just anyone, anyplace will do.

If it's someone important, say, "Meet me at the Derby."



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## CHARTS CONFIRM MOR Artists Go To Funkier Sound

By PAUL GREIN

LOS ANGELES—The middle of the road is moving to the left, with such easy listening veterans as Olivia Newton-John, the Carpenters, the Captain & Tennille, England Dan & John Ford Coley and Helen Reddy cutting funkier, more rock-oriented tracks to broaden their acceptance.

The move parallels the shift of many MOR stations to adult contemporary formats, eschewing show tunes and soft pop for playlists that are often nearly indistinguishable from the Top 40 listings.

Ironically, MOR's embrace of rock comes at a time that much rock music is edging toward a slick MOR approach, suggesting that both forms are borrowing from each other.

For two of the '70s top female vocalists, image-expanding film soundtracks provided a transition from MOR to more rock-oriented material. That was the case with Newton-John and "You're The One That I Want" from "Grease" and with Barbra Streisand and some of the harder material on "A Star Is Born."

Streisand's subsequent albums have contained even rockier cuts: "Don't Believe What You Read" from "Superman" and "Prisoner" from "Songbird" and the "Eyes Of Laura Mars" soundtrack, both produced by Gary Klein. Before that, in her early-'70s "Jearning of Barbra" period, Streisand had three rock-slanted albums produced by Richard Perry, including "Stoney End."

John Denver took a break from his Rocky Mountain musings on his latest RCA album, with hotter, funkier tracks like a remake of "Johnny B. Goode" and his own midchart single "Downhill Racer."

The Carpenters made a big departure with their 1977 album "Passage," which netted a Top 40 single with a remake of Klaatu's galactic "Calling Occupants Of Interplanetary Craft." The album received the most favorable reviews of the Carpenters' career but was their first in seven years to miss gold certification.

Now Karen Carpenter will cut a solo album for A&M with Phil Ramone producing. Explains Ramone: "We're going to go a totally different direction with Karen, more into rock and funky stuff."

In a recent radio interview,

A&M vice chairman Herb Alpert stressed that Richard and Karen will still record as the Carpenters, but Richard, who had produced the duo's LPs for the past six years, wanted to take some time off, leading to Karen's matchup with Ramone.

Olivia Newton-John has made the most effective musical transition, shifting from her former mix of soft MOR ballads and peppy countrified hits to a bolder, rockier style on "A Little More Love" and "Deeper Than The Night."

Actually she had been experimenting with rock rhythms for several years, including hot versions of '50s hits "Summertime Blues" and "Ring Of Fire" on earlier albums. But it took "Grease" to gain audience acceptance for the new style.

"Totally Hot" is the first album in which she really stretched herself vocally," says manager Lee Kramer.

England Dan & John Ford Coley have also moved to a harder sound over the past three years, easing from the appealing but basically lightweight "I'd Really Love To See You Tonight" to the harder, more complex "Love Is The Answer," a Todd Rundgren song which is looking to become their fourth top 10 single.

"It's not that they've really changed," says Susan Joseph, the duo's manager. "They have always done harder stuff onstage. It just so happened that the softer songs were our Top 40 hits. We finally wanted the albums to catch up with the stage show; to show that they come from harder stock."

Helen Reddy was one of the first easy listening acts to lean to a more rock-oriented approach on "Ear Candy," her 1977 album produced by pop eccentric Kim Fowley. The LP, described by manager Jeff Wald at the time as "punk MOR," broke a five-year string of gold albums but did produce a top 20 single with a booming remake of "You're My World."

Fowley, who also got to the discussion stage with Andy Williams about teaming on an album, is pleased with this cross-pollination of MOR and rock.

"It's good artistically for people to look over the fence and see what the other side is doing," he says.

### NET LOSS: ONE DOZEN

## Profit Dip Sparks RCA Staff Shakeup

NEW YORK—In what it terms a "repositioning" of its marketing department and a "reduction of overhead consistent with current industry conditions" (alluding to the recent first-quarter profit dip), RCA Records has terminated some two dozen staffers.

At the same time, additions to the promotion, merchandising, manufacturing and sales areas should keep the net loss to about a dozen overall, according to Dick Carter, division vice president, marketing.

Among the best known exits are those of product managers Mort Weiner and Ron Ross, and Glenn

Landon, West Coast press manager who was the label's most visible contact in L.A. activities.

The repositioning of Carter's division, under discussion for some time with label chief Bob Summer, includes promotion (with the ascendancy of John Betancourt to division vice president, pop promotion) merchandising, artist development and the addition of marketing of Associated Labels.

Mel Ilberman continues to have responsibility for the acquisition, administration and brand policy di-

(Continued on page 90)

## CBS Firms 3M, Sony Digital Gigs

By STEPHEN TRAIMAN

NEW YORK—CBS Records is accelerating its digital recording activities with three or four major projects in the works over the next couple of months.

In addition to the previously confirmed use of the 3M system for the New York Philharmonic with Zubin Mehta, now set for Saturday (5) at Avery Fisher Hall to cut Stravinsky's "Petroushka," three sessions involve the Sony PCM-1600 two-track digital recording system acquired by CBS Records International earlier this year.

Ornette Coleman and Prime Time were in CBS Studio B here last week for their first digital session, following an abortive direct disk try at RCA recently.

In other action: Paul Myers will have use of the new Sony 24-track digital recorder to record the Cleveland Symphony at Severance Hall there Wednesday (9), and John McClure is considering taking the PCM-1600 to London for a session with Leonard Bernstein later this month.

The Coleman tapes, featuring a series of jazz compositions involving his harmonologic improvised music theory, will be edited with the new Sony digital equipment after it is demonstrated at the West Coast Audio Engineering Society convention May 15-18.

The 3M Mehta tapes will go to St. Paul, where they will have the use of the new ITX-built computer editing system for the 3M digital recorder that also will be previewed at the AES, after a prototype was shown last November at the New York meeting.

### Two Are Elected

NEW YORK—Henry Rosenberg, president of Henry Rosenberg Assoc., and George Levy, president of Sam Goody Records, have been installed as the chief officers of the Music & Performing Lodge of the B'nai B'rith. Rosenberg was named president and Levy vice president of the lodge.

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- MAY 1 Tarrant County Convention Ctr.,  
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- 4 Coliseum, Lubbock, Tex.
- 5 Hemisphere Arena, San Antonio, Tex.
- 6 L.S.U., Baton Rouge, La.
- 8 Univ. of Okla., Norman, Okla.
- 9 Mid-South Coliseum, Memphis, Tenn.
- 10 Civic Ctr., Huntsville, Ala.
- 12 Coliseum, Knoxville, Tenn.
- 13 Riverfront Coliseum, Cincinnati, Ohio
- 15 Richfield Coliseum, Cleveland, Ohio
- 16 Cobo Hall, Detroit, Mich.
- 18 Fairgrounds, Louisville, Ky.
- 19 Roberts Stadium, Evansville, Ind.
- 20 Market Square Arena, Indianapolis, Ind.
- 23 Stadium, Chicago, Ill.
- 24 Kiel Auditorium, St. Louis, Mo.
- 26 Kemper Arena, Kansas City, Mo.
- 27 Civic Auditorium, Omaha, Neb.
- 30 Coliseum, Seattle, Wash.
- 31 Coliseum, Portland, Oregon
- JUNE 2 Coliseum, Oakland, Calif.
- 4 Forum, Los Angeles, Calif.

# Market Quotations

As of closing, April 26, 1979

1978 High	1978 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
37 1/2	32 1/2	ABC	8	284	36%	36 1/2	36 1/2	+ 1/4
38 1/2	34 1/2	American Can	6	196	38%	38 1/2	38 1/2	+ 1/4
17 1/2	14	Ampex	11	356	16 1/2	15 1/2	15 1/2	- 1/4
3 1/2	1 1/2	Automatic Radio		4	2%	2%	2%	Unch.
24	21	Beatrice Foods	9	319	21%	21 1/2	21 1/2	- 1/4
55 1/2	44 1/2	CBS	6	197	45%	45 1/2	45 1/2	+ 1/4
26 1/2	18 1/2	Columbia Pictures	4	155	23%	22 1/2	23 1/2	+ 1/4
13 1/2	9 1/2	Craig Corp.	7	16	10%	10%	10%	+ 1/4
44 1/2	36 1/2	Disney, Walt	12	389	38%	37 1/2	38 1/2	+ 1/4
3	2 1/2	EMI	21	425	2%	2%	2%	Unch.
23 1/2	15 1/2	Gates Learjet	7	126	17	16	17	+ 1/4
15 1/2	13 1/2	Gulf + Western	3	475	14%	14%	14%	Unch.
17	13	Handleman	5	109	13%	13%	13%	- 1/4
8 1/2	3 1/2	K-tel	19	25	7%	7%	7%	+ 1/4
3 1/2	2	Lafayette Radio		10	2%	2%	2%	- 1/4
37 1/2	30 1/2	Matsushita Electronics	9	1	33%	33%	33%	- 1/4
46 1/2	38 1/2	MCA	7	108	38%	38%	38%	- 1/4
39	28 1/2	Memorex	7	353	37%	36 1/2	37	- 1/4
66	55 1/2	3M	11	473	56%	56 1/2	56 1/2	- 1/4
42 1/2	36	Motorola	10	72	42%	42	42 1/2	+ 1/4
30	24 1/2	North American Philips	6	29	30	29 1/2	29 1/2	- 1/4
22 1/2	18	Pioneer Electronics	17	7	21%	21%	21%	- 1/4
25 1/2	14 1/2	Playboy	29	1064	24%	23	23 1/2	+ 1/4
28 1/2	25	RCA	7	559	27%	26 1/2	27	Unch.
10 1/2	7 1/2	Sony	17	472	9%	9%	9%	- 1/4
8 1/2	5 1/2	Superscope		22	5%	5%	5%	- 1/4
29 1/2	22 1/2	Tandy	7	312	23	22 1/2	22 1/2	- 1/4
11	8 1/2	Telecor	8	33	11	11	11	Unch.
7 1/2	4 1/2	Telex	63	63	5%	5%	5%	Unch.
3 1/2	2 1/2	Tenna		19	2%	2%	2%	+ 1/4
18 1/2	16 1/2	Transamerica	5	412	18	17 1/2	17 1/2	- 1/4
42 1/2	30	20th Century	6	311	41%	40%	40%	- 1/4
37 1/2	32 1/2	Warner Communications	7	150	35%	35%	35%	- 1/4
15 1/2	12 1/2	Zenith	12	15 1/2	15%	14%	15%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Koss Corp.	7	34	4%	4%
Electrosound	-	-	-	-	Kustom Elec.	-	-	2%	2%
Group	5	8	5%	5%	M. Josephson	8	8	16%	17
First Artists	-	-	-	-	Orrox Corp.	22	58	6%	6%
Prod.	31	29	5%	6	Recoton	6	5	2%	3
GRT	-	22	1/4	1	Schwartz	-	-	-	-
Integrity Ent.	5	30	2%	3%	Bros.	4	-	3%	4%

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

## ADD 439,400 SQ. FEET

# New Space Triggers Pickwick Reshuffle

MINNEAPOLIS—Pickwick International has expanded its headquarters here by adding 439,400 square feet for office and warehouse space.

The increase in size totals 529,400 square feet in the metropolitan area and includes the acquisition of three major new facilities.

Part of two years' growth, the expansion began with 48 of 64 corporate offices and warehouse merchandise moved to 7500 Excelsior Blvd.

That move from the original headquarters at 7600 Wayzata Blvd., included Pickwick's corporate administration, Pickwick Records, retail and rack divisions as well as Minneapolis branch personnel and several accounting departments.

The new building provides 95,000 square feet of office and 305,000

square feet of warehouse space, making it the largest record and sound accessory warehouse in the world.

Remaining at the first site are seven operations which contain accessories, sound services, tickets, premiums and electronic departments.

The rest of the 90,000 square foot structure will be used for a premiums warehouse.

Eight corporate departments have been moved into a new 25,000 square foot building at 4848 Excelsior and include accounts payable and receivable, credit, corporate purchasing, retail inventory and traffic.

Expansion was completed with the moving of the print shop which triples its operational space from 5,000 to 14,400 square feet.

## \$1 Mil Tax Bonanza For GRT Corp.

SUNNYVALE, Calif.—Approximately \$1 million in sales and use tax and interest is being refunded to the GRT Corp. by the California State Board of Equalization in a settlement reached between the two.

GRT filed suit to recover approximately \$1.5 million paid in 1976 and

1977. Including interest on the amount previously paid by the company, the total amount reportedly is about \$2 million.

GRT was assessed on amounts paid to record companies, including advances and royalties, under tape license agreements in the tax years 1969-1975.

In its lawsuit, GRT maintained the amounts involving tape license agreements were exempt from taxation under the California Sales and Use Tax Law as it existed during the years in question.

The State Board, however, claimed that until the legislature changed the law, effective Jan. 1, 1976, all such payments to labels were subject to sales and use taxes.

The settlement reportedly will be taken into income during GRT's fiscal year ending March 29, 1980.

## Pavillion To CBS

NEW YORK—Pavillion Records, headed by producer/mixer John Luongo, has joined the CBS Associated Labels family. First release will be an album by singer Barbara Law, produced by Luongo and Harry Hinde, which CBS will release this summer.

Luongo's production credits include work with Cheap Trick, Sly Stone,atti Labelle, Melba Moore, Chasson, Real Thing and others.

# ABC Claims Revenue Up, Profit Down

NEW YORK—American Broadcasting Companies has reported record first quarter 1979 revenue and earnings.

For the quarter ended March 31, ABC's revenue rose to \$451.6 million, an increase of 9% over \$415.1 million reported a year before. Earnings from continuing operations increased 19% to \$25.5 million and earnings per share from continuing operations increased 17% to 91 cents per share in the 1979 first quarter.

In a similar period last year, the company reported earnings from continuing operations of \$21.4 million or 78 cents per share, income from discontinued operations of \$1.5 million or six cents a share, and net earnings of \$22.9 million or 84 cents per share.

ABC cited an increased operating loss in the first quarter for ABC Records prior to its sale to MCA, Inc. on March 5.

According to Leonard Goldenson, chairman, and Elton Rule, president, ABC's revenues rose in the first quarter, but profit declined slightly due to "softness in the radio marketplace during the period, and to competitive conditions in certain markets."

# Josephson Posts Quarterly Gains

NEW YORK—Third quarter earnings for Marvin Josephson Associates were \$1,105,400, up from \$590,000, a jump of 87%. The third quarter ended March 31, 1979.

Third quarter revenues climbed 29% to \$9,342,100, up from last year's \$7,256,000. Earnings per share of 43 cents were up 87% from 23 cents per share on 2,560,200 and 2,511,500 common shares and equivalents, respectively.

Nine-month earnings, revenues and earnings per share also reached record levels with the nine-month earnings exceeding earnings for the entire 1978 fiscal year.

Nine-month earnings were up 34% to \$4,376,200 from \$3,269,600; revenues were up 19% to \$28,745,300 from 24,204,900; and earnings per share were up 30% to \$1.71 from \$1.32 (on 2,557,800 and 2,486,000 shares and equivalents, respectively).

All prior year share and per share figures are adjusted for the December 1978 five-for-four stock split.

# Coco Records Files Bankruptcy Petition

NEW YORK—Coco Records is filing a petition for an arrangement under Section 322 of Chapter XI of the Bankruptcy Act.

"The onslaught of 'disco music' popularity has made substantial inroads in (Coco's) sales volume over the past year," declared Harvey Averne, president of the Latin music label, in an affidavit filed at the U.S. District Court, Southern District of New York.

In the affidavit, Averne lists his 10 top creditors, including Abkco Industries, from whom Coco subleases its offices for \$2,000 a month. Abkco has instituted dispossession proceedings.

Coco has a weekly payroll of \$2,250 and in his affidavit Averne contends that through reduced overhead and improved quality product, he will be able to file a plan that will realize more for his unsecured creditors, than if he shut down.

# 10 Million Polygram 45s Sold In March

NEW YORK—Reported sales of more than 10 million singles in March has set a new record for Polygram Distribution.

This has led the company's singles sales chief to speculate that one reason may be that as the price of singles has remained constant for nearly five years against the continuing rise in LP prices, the single has become a more attractive bargain for the consumer.

The March singles flow showed an increase by more than 30% over the seven million figures for January and February, the previous highs for the company.

Besides his contention that "the general trend is leaning toward greater singles sales," Rick Bleiweiss says the company's policy is to "emphasize the full life of a single in order to take it as far as it will go."

"Other companies will take a single to X number of sales and let it go on its own after the LP on which the cut appears starts to take off."

The distribution firm's other asset in bringing singles to their full sales potential, the executive states, has been the implementation of new sys-

tems in the past 1 1/2 years, including keeping singles in stock at the retail level to avoid no-stock situations.

Bleiweiss' other general view of current singles activity is that the "big selling singles are selling more, while the mid-chart sellers are selling less. It's no big deal anymore to sell two, three or four million of a top seller."

Evidently, Polygram-associated labels are among the top sellers. This year so far, singles handled by the company represent 60% of all Recording Industry Assn. of America-certified platinum singles audited and 33% of all gold singles certified.

This compares to 60% of all platinum singles certified and 31% of all gold singles certified during the entire year of 1978. The company's leading singles seller of late is the Village People's "Y.M.C.A.," approaching the four million mark, says Bleiweiss.

Both the Polydor and Casablanca labels registered their highest singles totals ever in March, while Capricorn enjoyed its largest singles month since joining Polygram distribution in 1977.

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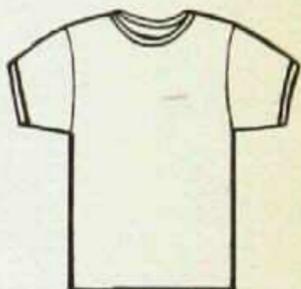
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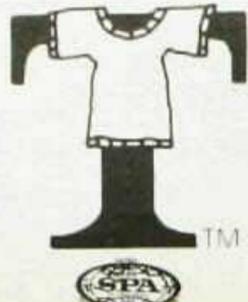
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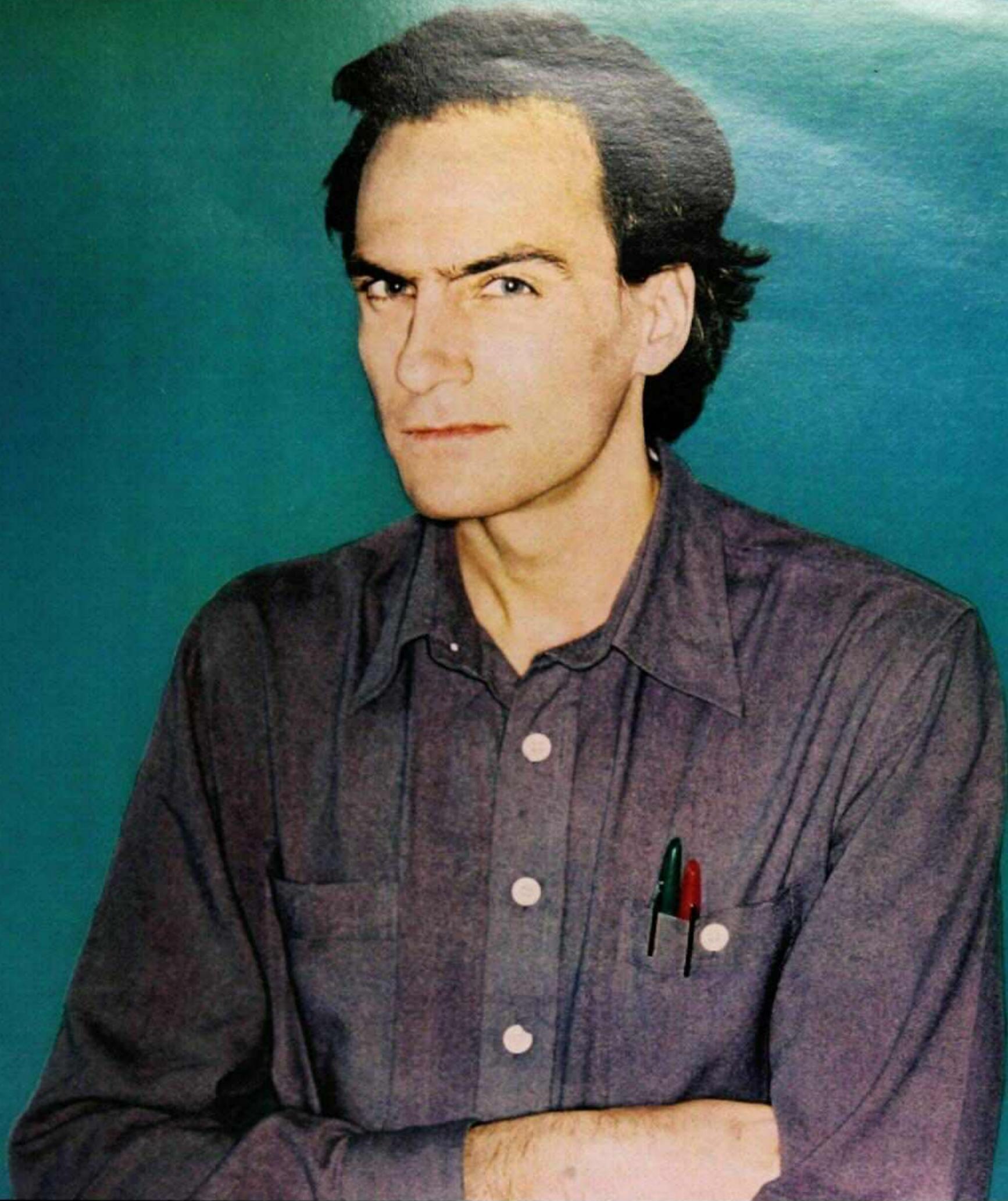
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On Warner Bros. Records & Tapes (BSK 3318)  
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# Flag



# James Taylor

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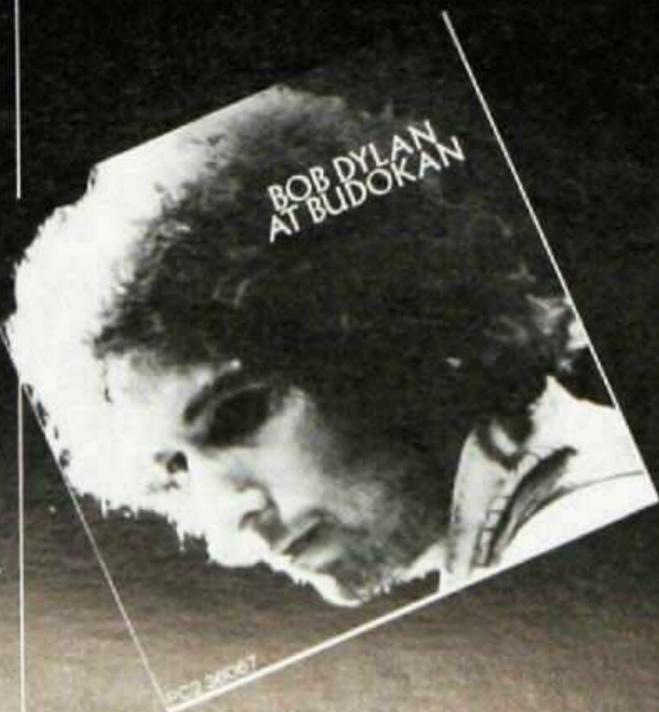
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UNEMPLOYMENT RANKS THINNED

# Ariola Adds 11 Ex-ABC Staffers

By HANFORD SEARL

LOS ANGELES—Ariola has expanded its sales and promotion staffs with 11 former ABC Records personnel, a positive result of recent label-distributor mergers.

The staffers support the label's program of enlarging its repertoire of black, crossover, disco, pop and rock'n'roll music.

"We're gaining prepared professional people rather than breaking in new personnel," maintains Jay Lasker, Ariola president. "It's just a coincidence that I once worked for ABC Records and that this happened after the recent mergers."

Some 10 years ago ABC Records' president, Lasker lists several key executives who have come over from that camp, namely Howard Stark, executive vice president, who held the same position at ABC.

B.J. McElwee, national sales head, was an associate of Lasker at ABC

Records where for six years he was vice president of field sales.

Other top Ariola officials include Otis Smith, vice president of r&b, the same job he held at ABC, and Ed Tawil, vice president of finance. At ABC Records he was in charge of international financial matters.

According to McElwee, Ariola's five regional marketing directors all were former ABC employees and include Northeast director Henry Mower, who had some five years with ABC as an independent regional director.

With ABC for three years, Art Liberatore has been placed in charge of the Midwest, Bill Mack in the Southwest, formerly with ABC 18 months, and Steve Powell, six years at ABC, now based in Atlanta.

Don Kamerer is now West Coast regional marketing director. He was

formerly with ABC 6½ years where he was a regional director and salesman.

John Conner has been appointed McElwee's assistant. At one time he was a branch manager for ABC in both Chicago and L.A.

And Robin Kravitz has been pegged to handle Ariola product in Boston, another former ABC employee.

The regional marketing directors are in charge of assisting Capitol, visiting national accounts, staying aware of stock situations and keeping in touch with service representatives.

As a catalyst for the follow through of product flow, McElwee adds that directors are responsible for promotion and becoming familiar with radio stations in their respective markets.



Billboard photo by Chuck Pulin

**BLOOMIE RABBITT—E/A** artist Eddie Rabbitt performs at New York's Bloomingdale's department store which was turned into a branch of the Lone Star Cafe for a gala western benefit for the National Committee Arts for the Handicapped.

# PALACE DISCO Overhaul Hollywood Theatre; To Have Private, Public Areas

LOS ANGELES—The Palace Disco Theatre, a reported \$5.2 million multi-media entertainment complex in the restored Hollywood Palace here will open in midsummer.

The sole owner and investor in the 50,000 square foot, seven-story facility is Dennis Lidtke, chief executive officer in Gribbitt, a top graphic design firm, and partner with Bob Wiener and Christopher Whorf in TKO Graphics Inc., an engraving company, and Bench Press, a printing concern.

In addition to a disco, the complex will house a television video production and transmission facility, a legitimate theatre and a variety of restaurants, salons and boutiques.

"It's the first facility in Hollywood to showcase all the crafts that Hollywood is famous for," says Lidtke, "including tv, lasers, movies, slides, sound, special effects and lighting."

The disco will have both private and public sections. The initial annual membership fee is \$1,000. Per-visit admission will be \$10-\$12. Sound for the disco is designed by

Jerry Laidman of Sound Chamber; lighting is by Scott Kroopf of Wavelength.

There is a staff of 16 under contract, including general manager Jim Miller, Ron Hays of Music Images, a consultant in video arts, and Richard Klein of World Stage, a tv consultant.

Lidtke notes that the building has been restored to its appearance in 1926, the year it opened. He sees this as another step in Hollywood revitalization, something he has been involved in for a number of years.

The Palace Disco Theatre will be utilized by Billboard's Disco VII next February as a location for artist appearances during the convention which will take place at the Century Plaza Hotel.

# Music Jobbers Welcoming Retailers

NEW YORK—The Music Jobbers Assn., formed by print distributors a year ago, is preparing to expand its membership roster to include retailers.

"We are turning to retailer membership with the feeling they are the ultimate tool for sales," explains president George Bielo, sales manager of Charles Dumont & Son Inc.

While final details of retailer participation in the organization await the association's annual meeting June 9 at the Omni in Atlanta, Bielo says a preliminary concept calls for an annual convention of "at least

several days" to coincide with the annual gathering of the National Assn. Of Music Merchants starting next year.

Also on the boards are quarterly seminars at which subscriber publisher members would provide input on the successful merchandising of print at the retail level.

"We'll be setting up committees to create agendas and a calendar for the seminars," Bielo adds.

# 3 Platterpusses Free After Arrest

LOS ANGELES — Criminal charges have been dropped against Raymond Hoffman Valencia, Robert Barris Matos and Gary Lee Heltsley, all members of the local Platterpuss chain (Billboard, April 28, 1979).

The three were arrested by Los Angeles police for allegedly attempting to receive stolen property. They posted \$1,000 bail and were scheduled to appear in Municipal Court here Tuesday (24).

No charges were filed, however, according to attorney for the chain, Jerome Levine.

# Peaches Asked To 'See' Union

LOS ANGELES—Cincinnati regional director Emil C. Farkas of the National Labor Relations Board has recommended the management of Peaches record stores recognize the Retail Clerks Union local 1552, Dayton, as official bargaining agent for its employees in the store there.

The recommendation followed an NLRB dismissal of charges by Peaches' management that the Feb. 17 election (Billboard, March 7, 1979) was held unfairly.

Still on the picket line are a maximum of six of 14 employees still out on strike there.

Yet to be determined by the NLRB are alleged unfair practices filed by strikers against management with the NLRB approximately six weeks ago.

The Dayton Peaches' employees are the first known to have ever struck in the industry.

# Chain, Label Link

LOS ANGELES—The Record Bar retail chain is teaming with Talisman Records on a campaign for Lisa Dal Bello's "Pretty Girls" single and album.

A slick carrying a four-color reproduction of the album cover on one side and rules for a consumer contest on the other will be inserted into bags of all records sold during the promotional period. The chain is also offering a discount on the album and displaying merchandising aides supplied by the fledgling label.

# Baseball Theme Key To Free Flight 'Hustle' Promotion

NASHVILLE—Free Flight Records is hooking into the baseball season.

The locally-based pop label, under the RCA Records corporate umbrella, has released "Charlie Hustle." Recorded by Pamela Neal, the single is a disco tribute to major league baseball great Pete Rose.

Free Flight officials have also initiated a grand slam promotional thrust, including tie-ins with the Philadelphia Phillies broadcast.

work, dance contests, picture disks and servicing of disco pools with 12-inch blue vinyl singles.

The song, written by producer Mark Glabman and Neal, who has signed an exclusive contract with Free Flight, is being worked from both music and sports angles. The picture disks feature a photo of Neal in satin shorts with bat in hand. The other side of the disks is a giant baseball, autographed, "Pete Rose, Charlie Hustle."

Picture disks are being serviced to sportscasters and sports editors of television and radio stations.

Rose, whose nickname is Charlie Hustle, has cooperated with the promotion.

Winners of the Charlie Hustle Dance Contests will be flown to Philadelphia for a Phillies game. Free Flight officials will meet this week with the ball club's management in efforts to stage a Charlie

# MCA-Curb Go Gospel

Continued from page 3

although other sources claim the Curb deal has already been finalized.

Reported set to head the new label are Stan Mosher, an executive with Word Records, and Doug Corbin, an executive of Pat Boone's Lamb & Lion Records, both prominent religious-oriented labels. Neither was available for comment at presstime.

There is speculation that Debby Boone might record for the new MCA/Curb label.

Curb's involvement with this label comes on the heels of a close scrutiny of his business affairs. A recent Los Angeles Herald-Examiner story claims that Curb is still very much involved with his Curb Records, contrary to the Lt. Governor's pledge to remain "uninvolved" in the record business if elected.

In his campaigning, Curb was quoted as saying that he would put his holdings in a "blind trust or liquidate."

"If I'm elected, I will reorganize my assets, whether it's a trust or whatever, so that I am no longer involved," Curb said during his campaign.

Curb now maintains that his involvement is only in a "consultory" capacity on all major decisions and what he said previously about blind trusts are "options" that are still open to him.

Just prior to Curb's inauguration in January, he made a new record deal with Elektra/Asylum Records

whereby two of his Warner/Curb artists, Susie Allanson and Hank Williams Jr. were transferred to E/A creating Elektra/Curb Records.

Curb also recently acknowledged that he purchased the rights to "You Light Up My Life" while running for office.

In California, there is no law prohibiting an elected official from consulting on his private business affairs. However, the law does require that an official disqualify himself from any political decisions affecting his own financial interests.

Curb contends he has reorganized his business affairs by putting Dick Whitehouse, executive vice president of Mike Curb Productions, in charge.

# 20% Returns Handled Well By Lieberman

NEW YORK—"No matter how well you do on the rack level, you'll still have a 20% return on product," says Harold Okinow, president of Lieberman Enterprises.

This is justification alone for Lieberman Enterprises' National Returns Center, which opened in Indianapolis last January.

The 96,000 square feet facility, with more than 140 employees, processes returns from the entire country.

The 20% returns factor, notes Okinow, translates to close to \$30 million a year for the \$130 million operation.

Okinow adds, "We could justify the Center if we only took the January-February returns factor into account and were idle the rest of the year."

Okinow says returns this year are up, but he can't offer a precise percentage. One of this year's problems is "the other element of ABC accounts requesting a clean-out. We have ABC product with 1977 dates, which means they haven't pulled out product for some time."

The National Returns Center is ideally located, Okinow maintains. RCA's returns are processed in Indianapolis; Columbia's in Terre Haute, Ind.; Capitol's in Illinois and WEA's in Chicago. "When Polygram opens its new facility in Indianapolis in the first quarter of 1980, about 40% of the company's returns will end up here," Okinow notes.

"We might as well bring returns here. It's about as close as you can get."

# L.A. Distributor Lawsuit Defendant

LOS ANGELES — California M.S. Distributing Corp., an Illinois company which took over some rights and liabilities from M.S. Distributing, a California corporation when the Milt Salstone operation here was acquired by Pickwick Distributing, is suing Record Merchandising, doing business as Record Rack Service, a local distributorship which had a rackjobbing wing.

Hustle Night, featuring record giveaways and an appearance by Neal.

The single is being released as a seven-inch 45, 12-inch 45 and the two-sided 12-inch picture disk.

Meanwhile, Free Flight officials are preparing for a busy May that features the release of the label's first two LPs—releases from Mychael and the Future Communications Commission Band. A launching party in Atlanta is being planned for May.

# CARRIE ON...



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# L.A. Album Artist Sues, Claims Contract Breached

LOS ANGELES—Joe David Taylor wants Superior Court here to award him an amount to be court-determined to compensate him for the loss of wages and a business he claims he lost to Nehi Record Distributing and Tom Heiman.

His suit alleges that he worked out a buy-and-sell agreement in October 1975 with the defendants for his Album Art Co. here, which specialized in painting giant album blowups.

He was to get \$10,000 to be paid in weekly installments of \$200 for 50 weeks for the firm. Taylor contends the deal additionally called for him to receive \$265 weekly salary along with a \$15 cut for every six-by-six-foot enlargement produced.

Taylor alleges he was paid \$9,540

and then the payments halted. Between October 1976 and the end of January 1977, Frank Miko, Steve Nieman and Marshall Glick pushed him to sign a settlement agreement and release. Taylor stated, so that early in March of that year, he signed a paper in which he was paid \$500 for release from future payments and \$250 for transfer of a logo design.

Taylor claims he, too, was under personal economic duress at the time. Taylor's suit alleges that had he not signed the paper under duress he would have been paid more than \$35,000 in 1977 and \$50,000 annually as long as the Nehi sign painting division existed.

# 'MAMA' Rodgers, Jessel Team For Show

NEW YORK—Writer/lyricist Ray Jessel is the fifth professional collaborator with composer Richard Rodgers as a result of an unusual move.

Rodgers, 76, has penned three new melodies with lyrics by Jessel for the musical, "I Remember Mama," which started previews here Thursday (26) at the Majestic Theatre. The remainder of the score has lyrics by Martin Charnin, originally assigned to pen the words.

But, with out-of-town problems for the Liv Ullman-starred vehicle, including conflict between the star and Charnin, Jessel was called in on the show.

Many musicals have received aid from "show doctors," including lyricists, but they are rarely made known publicly. Jessel's Broadway credits include 1961's "Baker Street."

In addition to Charnin for "Mama" and "Two By Two," Rodgers has also written with Larry Hart, Oscar Hammerstein and Stephen Sondheim over a span of 60 years. Rodgers has been his own lyricist for the remake of "State Fair," "No Strings" and several songs in the film version of "Sound Of Music," all following the death of Hammerstein in 1960.

"I Remember Mama" officially opens at the Majestic Theatre on May 24.

# Class Action Names L.A. Integrity Web

NEW YORK—In a class action complaint in U.S. District Court here, Integrity Entertainment, the 100-store West Coast retail chain, and its officers are being charged with violations of Section 10(b) of the Securities Exchange Act.

The plaintiff, The Partners Fund, representing hundreds of class members, alleges that the defendants "prepared or participated in the preparation and dissemination of false and misleading documents, statements and records, including annual reports, concerning the inventories, sales profits, operation expenses and growth projections of Integrity."

The plaintiffs further charge that during the period Oct. 16, 1978, through March 20, 1979, they acquired Integrity stock at prices artificially inflated because of "false and misleading statements knowingly or recklessly circulated by or acquiesced in by each of the defendants," who include Leon C.

Hartstone, president and director; William Steinbach, treasurer, and Gary Leonhard, vice president in charge of store operations.

The action contends that in the fiscal 1978 year-end annual report dated Oct. 16, 1978, Integrity stated that "inventory obsolescence" was not a significant factor in retail operations, which the plaintiff describes as "false and misleading" in that Integrity was not effectively able to use the "exchange privilege" to reduce merchandise inventory, and in fact was forced to mark down sales prices to dispose of old inventory.

The defendants, the action charges, "all knew or should have known that Integrity was afflicted with merchandise inventory obsolescence that it had to mark down this inventory to dispose of it, and these factors were contributing to a deterioration of the financial condition of Integrity."

Also, the suit alleges, in the first (Continued on page 75)

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## BROADWAY REVIEW

# Vets Lane, Lerner Present Mediocrity

NEW YORK—The problem of establishing standards of excellence in one's career is that once the precedent has been established, the person or persons establishing it becomes a victim of his own lofty ideals.

Such is the situation that exists with "Carmelina," the new Burton Lane/Alan Jay Lerner musical at the St. James Theatre here.

The show, based on the 1968 movie, "Buona Sera, Mrs. Campbell," with Gina Lollobrigida, is not a dud. However, it is not the outstanding production one would expect from such musical theatre giants as Lane and Lerner either.

Its problem is that it is simply mediocre, it never really grabs the audience, nor involves it with the action onstage.

Lerner and Lane, together and individually have been responsible for such memorable Broadway musicals as "On A Clear Day You Can See Forever," "My Fair Lady," "Camelot," "Brigadoon," "Paint Your Wagon," and "Gigi," among others. "Carmelina" cannot hold a candle to those past successes.

The show dates itself. It is too predictable, too pedestrian, too slow moving. Looking at it is like looking at a relic of some bygone era unfold before the eyes. It is interesting, but hardly breathtaking.

The music too is pleasing Neapolitan. It matches and complements the book, but with the exception of a couple of pretty well-orchestrated numbers—"One More

Walk Around The Garden," and "It's Time For a Love Song," it is hardly memorable.

The impression which "Carmelina" conveys it that its creators may have grown gun-shy from past failures—"1600 Pennsylvania Avenue" being the most notable—and opted for staying on safe, proven ground. If this was the case, they have succeeded.

Among its more interesting aspects, "Carmelina," as a situation comedy does evoke some giggles and even a couple of chortles. It is the story of an Italian woman, living for 17 years as a widow of impeccable reputation in a small Southern Italian community, while receiving child support checks from three American G.I.s, all of whom labor under the impression that they are the father of the woman's teenage daughter.

The situation comes to a climax when the G.I.'s for nostalgia sake, decide to return to the village, and in the process pay their respects to their "daughter" and her mother.

The role of Carmelina is played with polish by Georgia Brown, last seen on Broadway in "Side By Side By Sondheim."

Cesare Sepi, a 30-year veteran of opera, is effective as a singing cafe owner, trying to win the hand of the reluctant widow. His voice contains a quality of richness not often heard on the Broadway stage.

"Carmelina" was produced by Jujameyn Productions and directed by Jose Ferrer. **RADCLIFFE JOE**

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\*Conference registration deadline: May 15th

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# Black Assn. Ploy Eyes Small Dealers

NEW YORK—Former CBS marketing vice president Jim Tyrell has been retained by the Black Music Assn. as a sort of "visiting doctor" for small black retailers. Tyrell will head up a pilot project in which the organization will channel its energies into helping the mom and pop retailers with sophisticated marketing and merchandising know-how.

The program will begin soon with Tyrell and merchandising board

chairmen Calvin Simpson choosing a retailer to begin the project. By starting with one store, the association hopes to be able to identify the most urgent problems and treat them later on a national basis.

Announcement of the first retailer to participate in the program is expected in the next couple of weeks and a progress report on the project is planned for the organization's **Founders' Conference**, to be held in Philadelphia June 8-11.

MAY 5, 1979, BILLBOARD

# Spring Business Upturn Sighted

Continued from page 1

super albums, the mixed impact of 12-inch disco singles on overall business, and the growing importance of cutouts in the general product mix—encouraging multiple buys in the face of some price resistance to \$8.98 product.

Along the Eastern Seaboard, reports range from a decided pickup in the last few weeks at the Kovettes chain and at Franklin Music in Hartford, Conn., to an Easter week-only burst for Atlanta-based Turtles, good sales for Record Bar and generally stable sales for the Sam Goody chain.

“The last couple of weeks have seen a decided increase in business, partly due to the Easter holiday,” claims Dave Rothfeld of Korvettes. “With the number of strong albums due for release soon, I find it very encouraging.”

The chain is doing well with 12-inch disco singles but he's a little disappointed when they're deleted in favor of moving more of the album versions—a complaint shared by virtually every other retailer contacted. Cutouts are not a big factor for the chain, but Rothfeld believes the poor first quarter and heavy returns should bring some strong cutout material soon.

Alan Levenson of the 10-store, Atlanta-based Turtles reports a pickup over Easter vacation, but “it flattened out when the kids returned to school.” He can't wait for summer vacation, “because when kids are on the street, they buy records.”

Turtles went from four to 10 stores over the past year, with four catering basically to black traffic, “where business couldn't be better,” Levenson says.

Sales of 12-inch disco singles have particular impact with black buyers, while white traffic is on the “weak side” due to lack of strong product. Turtles' cutout business “is the best,” as the chain is a big user “and we don't buy junk.” One-price policy is two for \$4.99, with cassettes doing well “but harder to come buy,” and strong rock business from artists like Deep Purple, James Taylor, Manfred Mann and a Doobie Brothers import.

Voicing optimism on the indie distribution level as the result of solid sales over the past few weeks, Joey Grippo of New York's Malverne notes particularly strong disco singles business with Blondie, Claudja Barry, Anita Ward and Laura Taylor.

Disco albums also are doing well, he says, citing Theo Vaness and Peter Jacques, “and you can't forget other things” like rocker Ian Hunter, and jazz and gospel lines like Savoy, Nashboro, Word/Light and Fantasy.

“We think we're living a charmed existence, since everything we read is not favorable,” declares Record Bar patriarch Harry Bergman. He claims sales are up 20% for the 29-week fiscal year from last Oct. 1, with the addition of 10 new stores a factor, and April revenues up a similar figure. Taking a conservative view on cutouts, the chain cherry-picks here, with “no real space for schlock merchandise,” he says.

“If one or two albums really break in the next few months, we're going to look awfully good.” The chain will have six more outlets by September, for a total of 96 and has remodeled 10 completely. “And we don't give product away to make our sales look good,” Bergman emphasizes. “The profit motive is still strong around here.”

Easter week was the first to top last year's business, notes Sam Goody president George Levy, claiming a “fairly level” sales pattern for the mostly New York metro and Philadelphia metro area stores. He finds disco sales “a substantial thing” and believes there's “a narrowing of the gap now in relation to last year's sales, but that's basically because the booming sales of ‘Satur-

Assistance in preparing this story provided by Ed Harrison, Alan Panchansky, Irv Lichtman, Sally Hinkle and Gerry Wood.

day Night Fever’ and ‘Grease’ began to wear off around this time.”

Even with a weak March, Al Franklin of Hartford's Franklin Music had a better first quarter than last year. “Business definitely picked up in April, which I attribute to the fact that tax refunds are starting to come through and basic consumer psychology says they ought to buy now before inflation brings prices up.” Disco music including 12-inch singles is very strong, as are classical sales due to the nearby Bushnell Theatre attractions.

He also notes steady cutout business over the last three years, including such present big sellers as Deep Purple, Sex Pistols, the “New York, New York,” two-LP soundtrack and “25 Years Of Comedy” three-disk set. He is worried about higher list prices, making the business less able to overcome its “recession-proof” tradition. Franklin will expand to a second outlet “when the right location presents itself,” but dropped his 12 to 5 p.m. Sunday business “since it was just too much for our people.”

In the Western states, business reports shift from a solid April-long sales binge for Licorice Pizza to a definite upswing after a soft January-March for Denver's Big Apple and relatively stable figures for the Bay Area's Tower Records chain and Seattle's Budget Tapes & Records.

The chain's month-long 10th birthday sale made April “like

Christmas” for Licorice Pizza, says advertising director Lee Cohen, with three times the normal product sold at \$4.39 for all \$7.98 list albums, “surpassing anything we thought it would,” spurred by heavy media ads and in-store incentives. A huge disco ad push on radio and television also called attention to that music.

In addition to hot sellers like Van Halen, Cheap Trick, the Doobie Brothers and Supertramp, there was a lot of catalog sold on multiple purchases, as “we stocked heavily in both hits and catalog,” he says. Emphasizing “have to do it yourself,” Cohen says such a sale is something every April needs, and he is looking at various promos for May and June, which he projects as strong months due to upcoming releases.

After a first-quarter increase of 5% to 10% over 1978, April business was about on par, says Stan Goman, Tower Records Bay Area regional vice president. Propelling sales are hot 12-inch disco singles by Sister Sledge, Peaches & Herb, Ami Stewart and Blondie, with hot moving albums by Rickie Lee Jones, George Benson, Dire Straits, Michael Franks, Rod Stewart and Van Halen. He calls the rock sales “significant” since this category doesn't usually do well in the area.

Goman expects May “to be kind of soft, though the Donna Summer album may help and CBS just released the ‘Dylan At Budokan’ album after we sold 500 to 600 imports.” But he sees June “to be a killer.”

At Seattle's Budget Records & Tapes, assistant manager Laurel Murel claims recent business “fair to good,” with strong sales on Van Halen, Supertramp and Dire Straits, and equally good action from 12-inch disco singles by the Kings and Sister Sledge.

Tape sales are also up and cutouts are moving well, due to the location next to the university where students seek cheaper prices than the regular \$5.89 for \$7.98 list and \$6.69 for \$8.98 list items.

After soft business in February and March, April business is on the (Continued on page 47)



UFO SIGHTING—Morris Sullivan, left, marketing rep for Pickwick in Los Angeles; Lee Cohen, center, advertising director of Licorice Pizza; and Brendan Bourke, national merchandising coordinator for Chrysalis check some 15,000 entry blanks from a joint consumer promotion for the label's UFO album. 200 winners received “flying 45s.”

## EXPANDS BASE

# RBR Builds Music Complex, Adds Label

By IRV LICHTMAN

NEW YORK—Two former executives of Columbia Pictures Publications have started to build a music complex around their highly active print division.

RBR Communications, formed two years ago by Richard Bradley, president, and Bill Radics, vice president and general manager, is expanding its music print base with a new record company, Aurum Records, and two music publishing firms, Asilomar (ASCAP) and Dreena (BMI).

The label, currently seeking distributors or a branch operation, will debut next month with a disco album featuring Silver Spurz Orchestra.

At present, Bradley Publications is the main thrust at RBR Communications. Having developed first in the classical and serious music field, the print company moved into the pop area as exclusive distributor for CBS' April/Blackwood Publications.

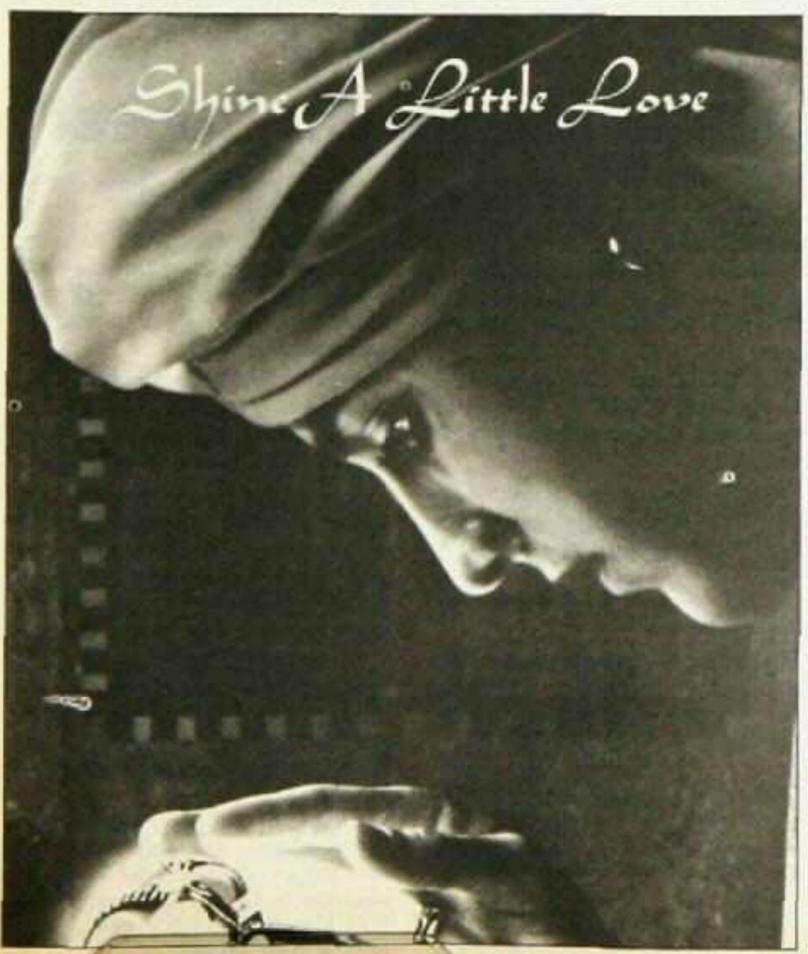
Success here centers around two Billy Joel song folios and a single sheet, Joel's “Just The Way You Are.”

According to Radics, Joel's “The Stranger Folio” has gone through six printings of 25,000 to 35,000 copies each, while the followup folio, “52nd Street,” is in its third printing at about a total of 75,000 copies. “Just The Way You Are,” he reports, has sold more than 200,000 copies.

Bradley is not neglecting its classical and educational market, notes Bradley.

“Under the direction of Mark Dunham, head of our production department, we intend to continue developing our classical and educational material for piano, organ, and guitar while maintaining the pop catalog.

“We've found that classical folios, like our ‘Joyce Jones Collection,’ can sell as strongly as some pop folios.”



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# Radio Programmers Pick Singles From LPs

• Continued from page 3

At Columbia, Don Ellis, vice president of a&r, points to Billy Joel's "Stranger" album where radio influenced the first single.

Originally, "Anthony's Song" was touted as the single "because promotion felt strongly about an upfront single and didn't want to confuse radio and have it playing a myriad of tunes," says Ellis.

"When the album shipped, radio jumped on 'Just The Way You Are'

and we went back to 'Anthony's Song' as the next single."

Ellis says that in all cases it really depends on the record. "If you have a number of candidates and can't make a decision, you let radio decide. It depends on the record, not an artist's sales record."

In the case of Toto's "Hold The Line," Ellis says that everyone in the company felt strongly about it and with black music there's always a single ahead of an album.

Polydor's Jerry Jaffe points to Gloria Gaynor's No. 1 record "I Will Survive" as a case where radio's enthusiasm prompted its release.

The first single from the album was "Substitute," he says. "I will Survive" wasn't planned for release until radio flipped over it."

Jaffe agrees that deciding singles via radio input happens more often with new artists, but it also depends heavily on the record.

Elektra/Asylum's Ken Buttice, vice president of promotion, says the label's singles choices sometimes depend on radio and in other instances

there is an obvious single that stands out without giving anyone a choice.

"On the other hand, there are a lot of albums hitting the streets where the record company puts a single out but radio hits on another. Then we'll let radio choose it," says Buttice.

Examples where radio dictated singles can be found with Warren Zevon's "Werewolves of London," Jay Ferguson's "Thunder Island" and Andrew Gold's "Lonely Boy."

At A&M, recent decisions have been on the consensus of promotion, a&r and other company departments. In the past however, the label went with radio choices with newer artists.

T.J. Lambert, Casablanca national promotion, says that many times the label will lead with a single, come with an album and then let radio decide on the second single. "We'll let radio tell us what's good for its audience," he says.

Although the Village People's "In The Navy" is already a solid hit, Lambert says that radio is already asking when the label is coming with

"Go West" as the next single. "There's a couple other things on the album, but radio's asking for 'Go West' which will be it."

Lambert adds that a forthcoming album by the Beckmeir Brothers is going out without a single so that radio will choose the lead cut.

"We have ideas about what the single should be but instead of playing judge and jury, we'll let radio decide," Lambert says.

AOR radio is influencing RSO's decision to release "Gold" as the first single from John Stewart's just released LP.

Jimi Fox, West Coast national promotion at Mercury, says that feedback from radio is frequent but final decision to go with a consensus track varies on that feedback and the level it's coming from.

He adds that most decisions come from the label's Chicago headquarters. In the case of the Osmonds' "You're Mine," Fox says it was a label decision to release it, although Mercury is monitoring feedback on subsequent followup cuts.

Atlantic's Vince Faraci, vice president of pop promotion, points to the Blackfoot album on Atco which he reports as one of the five most requested cuts on the Superstar network. "Highway Song," he says is being edited for possible release as a single, the first from the album.

Generally the label will release a single simultaneously with the album or before, based on in-house feelings, then let radio pick the subsequent singles.

Such is the case with the Rolling Stones' "Beast Of Burden," Foreigner's "Double Vision," Ironhorse's "Tumble Weed" which will be the next single from its Scotti Brothers LP, Bad Company's "Gone, Gone, Gone" and others.

However, Faraci says that the record has to fit "the mold and image" of Top 40 formats. AOR stations responded enthusiastically to "Don't Kill The Whale" by Yes, but when it was released as a single, Top 40 snubbed it.



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# FBI Slaps Hard Via 'Operation Turntable'

• Continued from page 1

investigation and presentment of evidence to grand juries.

This doesn't rule out the possibilities of arrests on a local level, it was added, since the investigation turned up evidence of criminal activity beyond tape piracy in many instances.

A partial inventory of goods and material seized includes 177 "pancakes," or 7,200-foot reels of blank or recorded tape ready to be wound onto 8-track reels; three mastering machines valued at approximately \$9,000 each, four vans loaded with tape and equipment; 33,215 finished 8-track tapes; 319 cassettes; an assortment of duplicating and winding equipment, and assorted invoices and bills of sale indicating sources of supply and resale.

sortment of duplicating and winding equipment, and assorted invoices and bills of sale indicating sources of supply and resale.

Financed by a \$250,000 grant from Congressionally funded Law Enforcement Assistance Administration, FBI agents once again assumed undercover roles as part of the operation, this time posing as distributors and bulk buyers of illegal tape product. For the last series of raids they had set up a bogus retail outlet on Long Island.

One FBI agent estimated that the undercover operation alone was grossing \$8,000 a week in alleged pirated tape sales to distributors as far west as Texas. The undercover agents were buying the tapes for about \$1 each from the pirate sources.

Artists whose recordings were allegedly pirated include the Bee Gees, Dolly Parton, Olivia Newton-John, Kenny Rogers, Crystal Gayle, the Statler Brothers, Ray Price, Tanya Tucker and Charlie McCoy. No attempt was made to tag the

alleged pirated tapes with counterfeit labels resembling legal product. Rather, homemade labels were affixed, branding them as illegally duplicated tapes to all but the most innocent consumer.

At one South Carolina location, agents say they spent 10 hours loading seized material and carting it away.

Authorities wouldn't divulge exact locations or identify by name the commercial establishments involved in the raids since they're trying not to divulge leads pending further investigation.

Interestingly, the investigation also turned up evidence of criminality ranging from hijacking to a burglary ring in addition to the alleged piracy, and 13 arrests have already been made in connection with these other crimes.

The undercover operation was coordinated from the FBI's Jacksonville, Fla., office, with agents John W. O'Rourke and Frank Burns taking charge of the project.

# Digital Mixing On Upbeat

• Continued from page 4

quality can be achieved on an international basis through this hybrid application of digital. Such a move would be of particular importance to CBS, with its many production centers.

Cassette duplicating operations, it's observed, often work from third and fourth generation analog masters.

Romar Productions, a small Salt Lake City label, was the very first to employ a digital mixdown of analog tapes. The Soundstream digital recorder was used for that folk-rock production.

According to Thomas Stockham, head of Soundstream, each application of digital technology brings an increment of improved audio fidelity.

Microphoning and signal processing in addition to recording and mixdown, all will be accomplished with digital systems, Stockham believes.

A Sony two-track digital master recorder was used to record the final

mix of the Chick Corea/Herbie Hancock disk.

At Sony's digital audio division, manager Roger Prior sees the company's PCM-1600 two-track machine as a first foot into digital, for many studios.

Prior believes mixing down onto digital two-track machines will begin at studios before the eventual move to all-digital is completed.

Sony's PCM-1600 was the first digital machine from Sony to turn up at recording sessions in the U.S. A 24-track digital Sony system reportedly is going to be used at several upcoming tapings.

While origination of studio tracks on digital machines is just being explored by pop mainstream producers, classical and jazz product recorded digitally already is available at retail.

Almost all of the jazz and classical digital records were cut directly on two tracks using available digital equipment. Of course overdubbing isn't a prerequisite for making records in these idioms.

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## Commentary

### Editorial

# The Rule Of Reason Prevails

There is no gainsaying the overriding importance of the recent Supreme Court decision upholding the validity of the blanket license as a contractual medium for music use. Whatever reservations may remain with respect to smaller issues, the ruling holds landmark significance for the music industry.

Paradoxically, the very challenge that threatened to dismantle time-tested relationships between rights societies and music users has only served to reinforce them. The blanket license has been given new vigor to resist later attacks by surviving this one.

True, CBS Inc. can still attempt to pursue its nine-year-old

case in the Appeals Court, focusing on specific antitrust allegations charged to BMI and ASCAP under the "rule of reason." But it can no longer dispute the basic concept. Nor is anyone else likely to do so in the predictable future.

The Supreme Court has spoken, and in developing the rationale for its decision has buttressed the legal underpinning for the blanket license. It is a reasonable way of bringing music to the marketplace while insuring the rights of writers and publishers, said the Court.

The rule of reason has prevailed.

# Little Labels & Their Survival

By CHARLIE MITCHELL

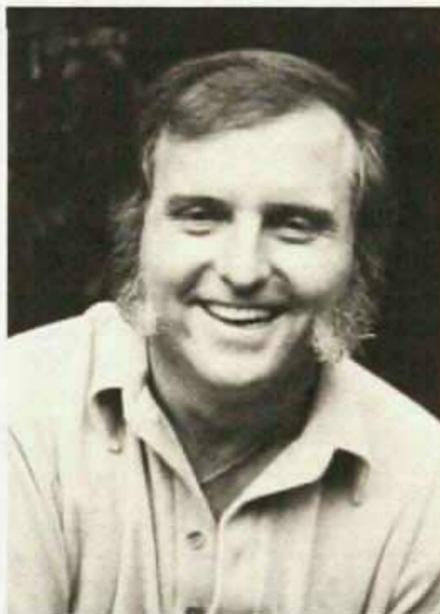
Considering all the changes we've had in the record industry lately, maybe it's time to step back and appreciate our origins.

With a handful of exceptions, today's major labels were little labels only 10 or 20 years ago. By today's standards a little label might be defined as one which grosses less than \$1 million a year. In most instances, the gross is much, much less than that, but since \$1 million today is the equivalent of half a million a decade ago, it seems a fair place to start.

Little labels—there are more than 200 of them. Such facts are what Walt Whitman called "the dumb, blind ministers" of our lives. He was suggesting that facts have a subtle but irresistible function, partly educational, partly spiritual. It's a function that has to do with how we look at facts. The fact of 200 plus little labels might be viewed as an exciting prospect for the record business. Again, it might be viewed with concern in light of another fact: these are the only little labels we have, and they are threatened with extinction.

We need not look far to understand the plight of the hip-pocketsize record company. The industry is, and has been for two or three years, stratifying. Biggies become giants, giants become supergiants. Like stars feeding on hydrogen, as they grow they swallow up worlds, moons and asteroids. There's no mystery about it, just a dumb, blind fact. An educational fact. We may be nearing the time when we can hang a sign on the record industry. This Space Occupied.

Yet for most of us, our origins were in an age where there was plenty of room to move. There was no question of shelf space for records, no concern that there would be enough enterprising distributors to go around. A guy with a hot horn and a couple of friends could pool a few hundred dollars and slide into the wide-open record business. If that time is past, what do we project in the way of a future for those 200 plus little labels? And where do we think we'll find replacements for them?



Charlie Mitchell: "Freedom is the sine-qua-non for an innovative little label."

## 'Biggies become giants, giants become supergiants'

The assumption behind such questions is that the industry needs its little labels. And indeed it does. Little labels have traditionally provided a springboard for talents which had previously gone unnoticed. Additionally, there is the fact that many beginning talents are unpolished, not "ready" to present themselves to the critical scrutiny of the big-time record business; among the small companies, their rough edges get knocked off. They are ready to be discovered.

Finally, little labels are always ready to take absurd chances. And mostly they come up craps. But once in a while an unusual, haunting talent finds its way to public acclaim only because of a foolish risk which wasn't so foolish after all.

Fortunately, there are still some risk takers out there. Recently I got a call from some friends who were attending the NAIRD convention in Boston (The National Assn. of Independent Record Distributors is the business forum and trade show for small indie distributors and manufacturers). They asked me to talk to a fledgling record man who was about to launch a new label. I did, practicing positive thinking, and I got a barrage of questions.

How do you get good distribution in all the various markets? (Pray) Should I sell directly to the major chains? (Sure, think of all the work you'll save your distributors.) Which distributors are the most solid? (You mean this week?) How can I make sure I get paid? (Prayed.)

Actually, it turned out that the new entrepreneur owned a

recording studio, had a management interest in his acts, had written some of their songs and owned all their publishing. Good start. It takes considerable business savvy just to start out these days.

For better or worse, the industry has outgrown its origins. It is altogether possible that it can live without them, but it's equally possible that without them we will stagnate, producing more and more of less and less variety. We may ship as many records out the door as ever, since retail outlets persist in multiplying like bunnies, but we're already in the age of platinum returns.

We probably can't afford to allow even one source of new ideas to dry up.

Maybe record companies are destined to behave like stars, sucking up all the available fuel till they flame out and collapse into black holes. Maybe. But companies are made up of people, and people can think their way past the laws of nature. People can find a way to make hydrogen out of nothing more than water. All they need is a good reason.

It seems to me there's a good reason for major labels to keep in touch with the origins of so much of the record business. It would be a mistake, and probably fatal to the cause, if a major were to create, or take an interest in, a little label as an act of altruism or out of charity. As an act of self-renewal, however, it might be a splendid idea.

It would surely be challenging. Consider this. In the true spirit of self-renewal, CBS creates Electric Duck Records. Electric Duck is run by an innovative entrepreneur somebody recommended between oysters Rockefeller at a NARM reception. The Duck gets a budget of between \$2,000 and \$10,000 per LP to produce whatever the hell it wants. Freedom, pure freedom. Electric Duck has to deliver camera-ready cover and liner art, and two-track masters to CBS. And that's it—artists' advances and all incidentals come out of this budget.

It's an exciting idea till the Duck spends \$5,000 on an album of "contemporary sounds" the owner swears was created by a mutant frog from Pennsylvania. Just like that, somebody pulls the plug on the Electric Duck.

The point, of course, is that freedom is the sine-qua-non for an innovative little label, yet freedom can be downright troublesome where there's a parent (or guardian) involved. It would be a delicate relationship, this corporate socialism I'm describing. But maybe something like it is the only answer we are soon to come up with, given the ever-tighter noose of today's record market.

## 'The industry will suffocate if it runs out of space'

The little labels are faced with awesome problems: rising costs, distributor fatalities, dwindling shelf space, increased artist demands and the stratified industry itself... on and on and getting worse. Tomorrow's record business will probably not look back for its origins to the little labels. At least, the facts of today's record business all point this way.

But facts are Whitman's dumb, blind ministers. Maybe these facts about the little labels will have their quiet function, generating ideas, creating openings where none were before. Something of that sort is surely in order, for the record business is bound to suffocate if it runs out of space.

Charlie Mitchell is the former president of Los Angeles-based Takoma Records, now owned by Chrystals.

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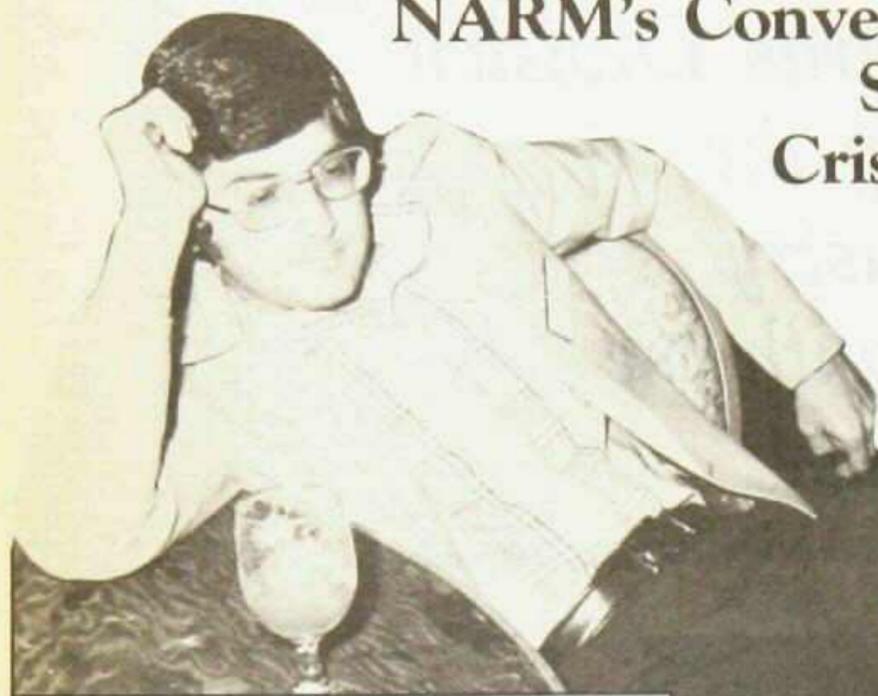
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# A Day In The Life Of JOE COHEN

## NARM's Convention Produces Some Backstage Crisis & Explosive Moments



It is already 7:45 and Cohen and his aides are getting more and more frantic. But the presentation is still not ready. Cohen is back and forth between the small room where Schwartz and company are still working on the presentation, and the larger hall where various of the principals and speakers during the morning are arriving for final instructions.

At 7:55 Cohen decides that he will hold the 9:30 start of the morning's session until 10 o'clock if Schwartz can move his equipment into the larger hall and have it ready for screening by 8:30. But first he wants assurance in front of witnesses that moving the equipment does not imply that Cohen has taken legal possession of the show. That can only happen after it has been screened. Schwartz agrees.

"So move it now," Cohen orders.

But another snag develops. The other three scheduled presentations are to be projected from the back of the stage, with the film and slide projectors mounted on wooden scaffolds. To add the weight of 24 more projectors to these scaffolds means that all the other projectors will have to be realigned. And there is just no time for that.

Billboard photos by Bill Johnson

The rigors of putting on a convention are felt by NARM's Joe Cohen, resting during an artist's sound-check, left, hearing heart-breaking news, above, and taking a breather in his suite.

**R**UNNING A CONVENTION requires an eye for detail and the ability to withstand the unexpected. Joe Cohen, the National Assn. of Recording merchandisers executive vice president, faced a number of crisis at the recent gathering. Billboard's Roman Kozak was there to observe them. This is his report.

The rosy fingers of dawn are still groping their way out of the dark Atlantic and Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, is already in the middle of a crisis.

It is 6 a.m. on a Monday, at the beginning of the fourth day of the NARM convention at the Diplomat Hotel. While most of the 2,500 attendees are still sleeping off Casablanca's gala disco presentation with the Village People the previous night, Cohen is in the middle of urgent consultations with two of his assistants. Carmine Santandrea of Spotlight Productions, his stage manager, and Patrick Gorlick, director of special projects at NARM.

Cause of their concern is in a little room just off the Regency North room, where the morning's business session is due to begin in 3½ hours. Inside, a NARM audio/visual presentation is being put together by Bob Schwartz and his small and young staff from Tally John Inc.

The complex presentation is not yet ready. Using 2,800 slides in 24 slide projectors, the 40-minute presentation is to be guided by two small computers. But all the slides are not yet in place, it has not yet been previewed by Cohen, and all the machinery has yet to be moved to the larger hall, set up, and synchronized.

The slide presentation is to open the merchandising awards to the year's top one-stop and retailer. The show is about creative merchandising. It has already cost NARM \$35,000.

Meanwhile, three other presentations: on store security, the tape market, and another one on merchandising are being set up on schedule within the hall.

Dressed casually in a T-shirt and slacks, Cohen awaits his first opportunity to see the slide show. While waiting, he goes over the schedule of speakers for the morning session and checks on the progress of the other presentations.

Then, with three hours to go, sitting on the floor of the small room, Cohen gets his first look at the presentation, projected on the wall. But it is still no good. As the presentation unfolds it is obvious that there are still problems. The show is not properly synchronized, sections of words and pictures are mismatched and there is a buzz within the dissolve unit.

Ten minutes into the presentation it is obvious that more work is needed. Cohen tells Schwartz to call him when he is ready, and leaves the room. "We can't show it like this," he tells Schwartz "with the words beginning and not ending."

Outside the room, Santandrea reminds Cohen that NARM has not yet taken possession of the presentation and until Cohen does, the producer of the presentation (Schwartz) is legally liable if it is not ready.

"As a producer I live in fear," explains the burly Santandrea. "I would rather deliver dead than not deliver at all."

As time passes the men get more and more nervous. Talk of taking Schwartz to court surfaces. Legal options are discussed. At the same time Cohen doesn't want to disturb the other participants in the morning session and he attempts to hide his concern. But little things bother him.

"It's the fourth day of the convention and you want me to sign for coffee," he snaps at a waiter. "Who signed for it all the other days?"

He occupies himself with the tasks of checking that the right names are on the right awards, and that the air conditioning is not on too high. But the endangered presentation is never far from his mind.

"Bob Schwartz is saying that all the slides are in place and he is ready, but the equipment is failing," he tells a supplier. "You may be involved in a suit as well if he blames you for the problems."

The day's events are set to run on a tight schedule. The other events cannot be delayed for one presentation. "The rest of the show is more important," Cohen decides, giving Schwartz the bad news as the man is wheeling in the first of his banks of projectors into the hall.

It is an unpleasant moment for the two men, both of whom have invested a great deal in the presentation.

"It's a great, great show," protests a shaken Schwartz. "Which nobody ever will see," concludes Cohen.

That resolved, Cohen has yet another unpleasant task to perform. He must tell the breakfasting NARM board of directors what has happened. This happens behind closed doors in a private conference room. It's not a pleasant meeting.

"He's about ready to slit his throat," says one board member, emerging from the meeting.

"You don't know what I've been through. The board is about ready to fire me," Cohen tells Stan Marshall of Elektra/Asylum who prepared the second merchandising presentation. This one will now be used to introduce the winners of the two awards.

"It probably will be forgotten except to make a point once in a while," replies Marshall to cheer up the young NARM executive.

Cohen goes up to his suite to change his clothes before coming down to the hall, where the first of the delegates are beginning to arrive. He chats briefly with Polydor's Harry Anger, who will present one of the awards, and with Jay Jacobs, of Knox Records, who is the chairman of that day's session.

He briefly disappears into the darkness behind the stage, where he sits, his head down, getting back his energy after the day's disastrous beginning. Though few if any in the audience know or care that they have one less audio/visual presentation to sit through, the incident weighs heavily on Cohen.

"The board wanted to know why I didn't notify them sooner there would be a problem. But how could I? I asked Schwartz two weeks ago if he would be ready on time, and he said he would. Was I supposed to tell him not to go on with it then?" Cohen asks a sympathizer.



Joe Cohen goes over planning with assistants Carmine Santandrea, left, of Spotlight Presents and Patrick Gorlick, NARM's special projects head.



Chatting with Pickwick's Chuck Smith....



...with Polygram's Coen Solleveld and, right, with Irwin Steinberg....



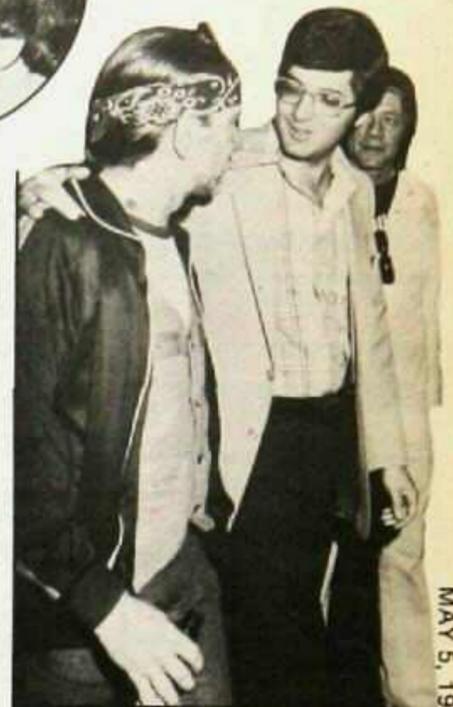
...with Infinity's Ron Alexenburg....



...with Kenny Gamble of Philadelphia International.



Cohen greets country performer Lynn Anderson.



Willie Nelson gets an escort to his dressing room.

MAY 5, 1979, BILLBOARD

Though court action had been threatened earlier, as the convention goes on, a compromise is reached. The presentation will see the light of day after all. It will be used by NARM in Europe, Cohen says.

"I am demanding of anybody who works for me. I set high standards for myself, and I cannot stand it if anybody cannot match those standards," says Cohen.

As the lights go down and the morning session finally begins, Cohen sits to the side, next to his stage manager. He gets up and checks the sound around the room. CBS is in the middle of its presentation about the tape market when Cohen has to move on to check preparations for lunch.

The room where the presentations are held is next to a ballroom where there will be a cocktail reception later, and also adjacent to the L-shaped main banquet room where lunch and dinner will be served. The hotel's kitchen is in between.

"I don't even want to think how many times I have been in this kitchen," Cohen observes during transit.

The banquet room is buzzing with waiters preparing the tables for a country luncheon (short ribs, chicken and corn) sponsored by CBS. A stage at the bend of the room's L is being set up by roadies for a post-lunch appearance by Willie Nelson.

As soon as Nelson finishes the stage will have to be struck down and a new one set up for Lou Rawls who will perform after dinner. Since Rawls will be playing with an orchestra and will need a sound check there is not that much time. Nelson is playing without a sound check.

Cohen checks on the progress of the preparation and instructs the head waiter to serve lunch as quickly as possible and not wait for stragglers. The NARM convention meals are prodigious events, costing up to \$40,000 each. A steak dinner the previous Saturday consumed 1,800 pounds of filet mignon, Cohen estimates.

Convinced all is going well, Cohen heads back to the business session, leaving instructions that a place be found for Olivia Newton-John at the final night's banquet, and turning down a request from comedian Professor Irwin Corey's manager to find a spot for his client in the entertainment.

By 11 a.m. the morning business session is over and Cohen chats with the awards winners (Lieberman and Record Bar), poses for photos with them, thanks Joan Griewank and Al Shulman of the CBS market research department for their participation, and wincing at a union bill.

Back at the dining room, Cohen goes over last-minute details, making sure that CBS and the Country Music Assn. get reserved tables, and members of the band and entourage of Willie Nelson get a supply of beer and soda up onstage.

He even checks such details as making sure that the steps to the stage are clearly marked so that the new members of the NARM board, who will be introduced during lunch, will not trip and fall.

He commiserates with John Cohen, the outgoing president of NARM, over the morning's audio/visual disaster, but remembers to remind him to include in his speech mention of the merchandising awards. Many more NARM members and relatives arrive for food than for the morning sessions.

When lunch begins, Cohen doesn't eat—he table hops. During the whole day he eats a couple of shrimp in the afternoon and dessert at dinner. For the rest of the day he runs on en-

ergy accumulated through a year of clean living. Cohen neither drinks or smokes. He jogs.

He also politics, pressing flesh at table after table during lunch and then through the day at the lobby, the pool, the halls and everywhere else NARMers are to be found.

After lunch the new board and new president are installed, and Cohen sits in the front row of tables as new president Barrie Bergman promises more rock'n'roll entertainment at the next convention. Then country star Willie Nelson (the most rock'n'roll of all of this convention's entertainers) plays.

Nelson and his band, with Leon Russell on keyboards, captivates the hard-to-please audience. Though it is a beautiful Florida spring afternoon outside, nobody leaves. Cohen, too, remains at his front row seat until it is time to arrange Nelson's departure (through the kitchen).

The performance seems to give Cohen second breath. The morning's problems are forgotten for the rest of the day and he seems genuinely thrilled to meet not just Nelson and later Lynn Anderson, but also actor James Garner who is filming nearby and who came to see Nelson's set.

"NARMers are the guys who sell the records," he tells the performers.

As Nelson and his band go down to their dressing room, Cohen remains in the Regency reception room where Showco, under the direction of Kirby Wyatt, is reworking the room. The evening before it was a disco for Casablanca Records with a Navy-motiff stage for the Village People. Later the room will be used for a Polygram reception, with a stage in the middle for four professional disco dancers.

"This is the first time we have used Showco and they are incredible," says Cohen. "They have to do the sound for three rooms. They came in with three tractor trailers, and we have had no problems at all.

It is nearing 3 p.m. and Cohen returns to the now clear dining room where a stage is being prepared for Rawls. Then he heads down to Willie Nelson's dressing room for a brief appearance.

"Every year you try to get bigger artists to perform, which means more excitement and more delegates wanting to come. With more delegates you can get bigger artists. This is one of the ways to build successful conventions. It is not the only way, but it is a way," explains Cohen.

Back at the reception room, Cohen is held up a bit when he learns Polygram wants to scatter tables and chairs around the room. There is not enough room for that, and Cohen recommends that they be kept to a minimum. They are.

That accomplished, Cohen leaves the area, crossing the ho-

tel lobby to the Crystal Room where MCA is hosting a product presentation. On the way he checks with a hotel representative to see if there are any problems (there aren't) and checks to see how the flow of limos to other hotels in the vicinity is going (smoothly).

At the Crystal room Cohen checks a video reply unit on an ascending stage to see if the technical problems which delayed a Phonogram presentation the day before are cleared up. They should be, he is told, and the next day Polygram's presentation follows Casablanca's without a hitch.

As the MCA presentation begins, Cohen pays his first visit of the convention to the poolside exhibition area. On the way he finds the new NARM president relaxing by the water, and then moves on to complete his survey and hear whatever complaints the exhibitors may have.

"Did you see that? I have to find a wheelchair for people," he complains after he is asked for just that.

On the way back into the hotel, Cohen runs into Chuck Ruttenberg, NARM's legal counsel, who shows him a draft copy of a NARM board resolution urging the swift adoption of bar coding.

"If that doesn't move them, I don't know what will," remarks Cohen. He returns to the Crystal Room where the MCA presentation is over, pausing to chat with MCA and Infinity executives. Then it's back to the reception room and the dining room where Lou Rawls and his orchestra are preparing for a sound check.

By now it is nearing 5:30 p.m. and Cohen has to go up to his \$1,000-a-night suite where he is hosting a party for Lieberman Enterprises, who won the one-stop of the year award. When he arrives the party is in full swing with about 30 people.

Cohen stops at the nearby CBS suite where he is asked to make sure the Black Music Assn. gets a reserved table for the night's reception. Then he goes down to the reception hall where the Polygram reception has begun and a string quartet is playing.

After an hour or so of this it is back through the kitchen and on to the giant dining room where Cohen sees that all the right tables are reserved.

"When I get back to my suite, I sit down with a Tab and stare at the ceiling for half an hour before going to sleep. Only then can I settle down," he says.

Bright and early the next morning he is up and running his convention.

Graphic layout: Bernie Rollins

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/26/79)

## TOP ADD ONS - NATIONAL

- BILLY JOEL—Honesty (Columbia)
- ROD STEWART—Ain't Love A Bitch (Warner Bros.)
- SISTER SLEDGE—We Are Family (Cotillion)

### D—Discotheque Crossover

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

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

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

## Pacific Southwest Region

### TOP ADD ONS:

- RICKIE LEE JONES—Chuck E.'s In Love (Warner Bros.)
- (D) SISTER SLEDGE—We Are Family (Cotillion)
- (D) G.Q.—Disco Nights (Arista)

### PRIME MOVERS:

- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- BEACH BOYS—Good Timin' (Caribou)
- (D) CHIC—I Want Your Love (Atlantic)

### BREAKOUTS:

- FRANK ZAPPA—Dancin' Fool (Zappa)
- CHEAP TRICK—I Want You To Want Me (Epic)
- KENNY ROGERS—She Believes In Me (UA)

### KHJ—L.A.

- FRANK ZAPPA—Dancin' Fool (Zappa)
- (D) SISTER SLEDGE—We Are Family (Cotillion)
- (D) CHIC—I Want Your Love (Atlantic) 20-13
- BEACH BOYS—Good Timin' (Caribou) 30-24

### KRTH (FM)—L.A.

- FRANK ZAPPA—Dancin' Fool (Zappa)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- (D) CHERYL LYNN—Star Love (Columbia) 14-8
- SUPERTRAMP—The Logical Song (A&M) 28-20

### KFI—L.A.

- KENNY ROGERS—She Believes In Me (UA)
- CHILLY—For Your Love (Polydor)
- BEE GEES—Love You Inside Out (RSO) 22-11
- (D) DONNA SUMMER—Hot Stuff (Casablanca) 13-2

### KCBQ—San Diego

- CHICAGO—Gone With A Wind (Columbia)
- SPYRO GYRA—Morning Dance (Infinity)

### KFXM—San Bernardino

- POINTER SISTERS—Happiness (Planet)
- SUPERTRAMP—The Logical Song (A&M)
- ROGER VOODOURIS—Get Used To It (WB) 20-16
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 10-6

### KERN—Bakersfield

- ROD STEWART—Ain't Love A Bitch (WB)
- ROGER VOODOURIS—Get Used To It (WB)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA) 28-24
- (D) DONNA SUMMER—Hot Stuff (Casablanca) 30-19

### KOPH—Phoenix

- CHEAP TRICK—I Want You To Want Me (Epic)
- G.Q.—Disco Nights (Arista)
- (D) DONNA SUMMER—Hot Stuff (Casablanca) 27-22
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 17-11

### KTKT—Tucson

- G.Q.—Disco Nights (Arista)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- (D) SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 26-16
- ORLEANS—Love Takes Time (Infinity) 20-11

### KQEO—Albuquerque

- KENNY ROGERS—She Believes In Me (UA)
- JAY FERGUSON—Shakedown Cruise (Asylum)
- RANDY VANWARMER—Just When I Needed You The Most (Bearsville) 23-18
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 33-21

### KENO—Las Vegas

- JOURNEY—Just The Same Way (Columbia)
- BILLY JOEL—Honesty (Columbia)
- SUPERTRAMP—The Logical Song (A&M) 13-8
- ORLEANS—Love Takes Time (Infinity) 21-46

### KFMB—San Diego

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- CHEAP TRICK—I Want You To Want Me (Epic)
- (D) SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 22-10
- PEACHES & HERB—Reunited (MVP/Polydor) 17-4

### KFPP—Salt Lake City

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- NIGEL OLSSON—Little Bit Of Soap (Bang) 24-17
- BEE GEES—Love You Inside Out (RSO) 15-9

### KRSP—Salt Lake City

- G.Q.—Disco Nights (Arista)
- KENNY ROGERS—She Believes In Me (UA)
- (D) THE JACKSONS—Shake Your Body (Epic) 12-5
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 16-7

### KIMN—Denver

- BILLY JOEL—Honesty (Columbia)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- WINGS—Goodnight Tonight (Columbia) 18-6
- VILLAGE PEOPLE—In The Navy (Casablanca) 23-14

### KJR—Seattle

- TOTO—Georgy Porgy (Columbia)
- BEACH BOYS—Good Timin' (Caribou)
- GEORGE HARRISON—Blow Away (Dark Horse) 13-10
- EVELYN "CHAMPAGNE" KING—I Don't Know What's Right (RCA) 14-10

### KYYX—Seattle

- POINTER SISTERS—Happiness (Planet)
- NIGEL OLSSON—Little Bit Of Soap (Bang) 24-17
- GEORGE HARRISON—Blow Away (Dark Horse) 11-7
- SUPERTRAMP—The Logical Song (A&M) 12-6

### KCBN—Reno

- JOE JACKSON—Look Sharp (A&M)
- VAN HALEN—Dance The Night Away (WB)

### KFRG—San Francisco

- VAN HALEN—Dance The Night Away (WB)
- EDDIE MONEY—Can I Keep A Good Man Down (Columbia)
- PEACHES & HERB—Reunited (MVP/Polydor) 9-2
- SAMMY HAGAR—The Dock Of The Bay (Capitol)

### KYLA—San Francisco

- VAN HALEN—Dance The Night Away (WB)
- EDDIE MONEY—Can I Keep A Good Man Down (Columbia)
- PEACHES & HERB—Reunited (MVP/Polydor) 9-2
- SAMMY HAGAR—The Dock Of The Bay (Capitol)

### KLVJ—San Jose

- TOTO—Georgy Porgy (Columbia)
- DALTON & OUBARRI—You Can Dance (Hi/Black)
- GEORGE HARRISON—Blow Away (Dark Horse) 12-8
- WINGS—Goodnight Tonight (Columbia) 11-9

### KROY—Sacramento

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- SISTER SLEDGE—We Are Family (Cotillion)
- WINGS—Goodnight Tonight (Columbia) 18-4
- BEE GEES—Love You Inside Out (RSO) 31-19

### KYNO—Fresno

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- NEW ENGLAND—Don't Ever Want To Lose You (Infinity)
- BARBARA MANDRELL—If Loving You Is Wrong (MCA) 26-21
- DONNA SUMMER—Hot Stuff (Casablanca) 30-24

### KGW—Portland

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- RANDY VANWARMER—Just When I Needed You The Most (Bearsville) 15-10
- BLONDIE—Heart Of Glass (Chrysalis) 12-8

## PRIME MOVERS - NATIONAL

- DONNA SUMMER—Hot Stuff (Casablanca)
- BEE GEES—Love You Inside Out (RSO)
- SUPERTRAMP—The Logical Song (A&M)

### KING—Seattle

- ROGER VOODOURIS—Get Used To It (WB)
- BEACH BOYS—Good Timin' (Caribou)
- BILLY JOEL—Honesty (Columbia) 26-16
- SUPERTRAMP—The Logical Song (A&M) 22-18

### KJRB—Spokane

- JAY FERGUSON—Shakedown Cruise (Asylum)
- SISTER SLEDGE—We Are Family (Cotillion) 20-11
- SUPERTRAMP—The Logical Song (A&M) 20-11
- DONNA SUMMER—Hot Stuff (Casablanca) 22-12

### KTAC—Tacoma

- KENNY ROGERS—She Believes In Me (UA)
- RYDIO—You Can't Change That (Arista)
- SUPERTRAMP—The Logical Song (A&M) 28-23
- BEE GEES—Love You Inside Out (RSO) 16-11

### KCPX—Salt Lake City

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- NIGEL OLSSON—Little Bit Of Soap (Bang) 24-17
- BEE GEES—Love You Inside Out (RSO) 15-9

### KRSP—Salt Lake City

- G.Q.—Disco Nights (Arista)
- KENNY ROGERS—She Believes In Me (UA)
- (D) THE JACKSONS—Shake Your Body (Epic) 12-5
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 16-7

### KIMN—Denver

- BILLY JOEL—Honesty (Columbia)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- WINGS—Goodnight Tonight (Columbia) 18-6
- VILLAGE PEOPLE—In The Navy (Casablanca) 23-14

### KJR—Seattle

- TOTO—Georgy Porgy (Columbia)
- BEACH BOYS—Good Timin' (Caribou)
- GEORGE HARRISON—Blow Away (Dark Horse) 13-10
- EVELYN "CHAMPAGNE" KING—I Don't Know What's Right (RCA) 14-10

### KYYX—Seattle

- POINTER SISTERS—Happiness (Planet)
- NIGEL OLSSON—Little Bit Of Soap (Bang) 24-17
- GEORGE HARRISON—Blow Away (Dark Horse) 11-7
- SUPERTRAMP—The Logical Song (A&M) 12-6

### KCBN—Reno

- JOE JACKSON—Look Sharp (A&M)
- VAN HALEN—Dance The Night Away (WB)

### KFRG—San Francisco

- VAN HALEN—Dance The Night Away (WB)
- EDDIE MONEY—Can I Keep A Good Man Down (Columbia)
- PEACHES & HERB—Reunited (MVP/Polydor) 9-2
- SAMMY HAGAR—The Dock Of The Bay (Capitol)

### KYLA—San Francisco

- VAN HALEN—Dance The Night Away (WB)
- EDDIE MONEY—Can I Keep A Good Man Down (Columbia)
- PEACHES & HERB—Reunited (MVP/Polydor) 9-2
- SAMMY HAGAR—The Dock Of The Bay (Capitol)

### KLVJ—San Jose

- TOTO—Georgy Porgy (Columbia)
- DALTON & OUBARRI—You Can Dance (Hi/Black)
- GEORGE HARRISON—Blow Away (Dark Horse) 12-8
- WINGS—Goodnight Tonight (Columbia) 11-9

### KROY—Sacramento

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- SISTER SLEDGE—We Are Family (Cotillion)
- WINGS—Goodnight Tonight (Columbia) 18-4
- BEE GEES—Love You Inside Out (RSO) 31-19

### KYNO—Fresno

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- NEW ENGLAND—Don't Ever Want To Lose You (Infinity)
- BARBARA MANDRELL—If Loving You Is Wrong (MCA) 26-21
- DONNA SUMMER—Hot Stuff (Casablanca) 30-24

### KGW—Portland

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- RANDY VANWARMER—Just When I Needed You The Most (Bearsville) 15-10
- BLONDIE—Heart Of Glass (Chrysalis) 12-8

### CKLW—Detroit

- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.)
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)
- DONNA SUMMER—Hot Stuff (Casablanca) 27-20
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 28-16

### WRDQ—Detroit

- GARY'S GANG—Let's Lovendence Tonight (Columbia)
- SYLVESTER—Stars (Fantasy)
- DONNA SUMMER—Hot Stuff (Casablanca) 22-12
- McFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.) 18-3

### WTAC—Flint

- REX SMITH—You Take My Breath Away (Columbia)
- NEW ENGLAND—Don't Ever Want To Lose You (Infinity)
- WINGS—Goodnight Tonight (Columbia) 9-5
- BEE GEES—Love You Inside Out (RSO) 16-11

### Z-96 (WZZR-FM)—Grand Rapids

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- GEORGE HARRISON—Blow Away (Dark Horse) 10-6
- CHER—Take Me Home (Casablanca) 24-14

### WKY—Louisville

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- RANDY VANWARMER—Just When I Needed You The Most (Bearsville) 28-21
- SUPERTRAMP—The Logical Song (A&M) 29-20

### WBGW—Bowling Green

- JOURNEY—Just The Same Way (Columbia)
- KENNY ROGERS—She Believes In Me (UA)
- NICOLETTE LARSON—Rumba Girl (WB) 19-10
- BEE GEES—Love You Inside Out (RSO) 25-15

### WGCL—Cleveland

- ROXY MUSIC—Dance Away (Atco)
- CHEAP TRICK—I Want You To Want Me (Epic)
- EUCLED BEACH BAND—I Need You (Cleveland Int'l) 12-8
- POLICE—Roxanne (A&M) 19-15

### WZWP—Cleveland

- ST. TROPEZ—One More Minute (Butterfly)
- LEIF GARRETT—Feel The Need (Scotti Brothers)
- DONNA SUMMER—Hot Stuff (Casablanca) 28-15
- EUCLED BEACH BAND—I Need You (Cleveland Int'l) 20-9

### Q-102 (WKRQ-FM)—Cincinnati

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- GEORGE HARRISON—Blow Away (Dark Horse) 14-8
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 12-5

### WNCI—Columbus

- SUPERTRAMP—The Logical Song (A&M)
- OOBIE BROTHERS—Minute By Minute (WB)
- STYX—Renegade (A&M) 15-8
- TYCOON—Such A Woman (Arista) 17-10

### WCUE—Akron

- McGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- BILLY JOEL—Honesty (Columbia)
- G.Q.—Disco Nights (Arista) 25-12
- DONNA SUMMER—Hot Stuff (Casablanca) 35-25

### 13-Q (WXTQ)—Pittsburgh

- McGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- SUPERTRAMP—The Logical Song (A&M)
- SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 21-9
- DONNA SUMMER—Hot Stuff (Casablanca) 23-8

## BREAKOUTS - NATIONAL

- RICKIE LEE JONES—Chuck E.'s In Love (Warner Bros.)
- CHEAP TRICK—I Want You To Want Me (Epic)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)

### WPEZ—Pittsburgh

- RANDY VANWARMER—Just When I Needed You The Most (Bearsville)
- ORLEANS—Love Takes Time (Infinity) X-23
- PEACHES & HERB—Reunited (MVP/Polydor) 19-10

### WTIX—New Orleans

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- CHERYL LYNN—Star Love (Columbia)
- STYX—Renegade (A&M) 15-5
- DANNY PEARSON—What's Your Sign Girl (Unlimited Gold) 12-3

### WVOE—New Orleans

- BEACH BOYS—Good Timin' (Caribou)
- BLONDIE—One Way Or Another (Chrysalis)
- STYX—Renegade (A&M) 18-11
- DANNY PEARSON—What's Your Sign Girl (Unlimited Gold) 25-15

### KEEL—Shreveport

- DONNA SUMMER—Hot Stuff (Casablanca)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- INSTANT FUNK—I Got My Mind Made Up (Salsoul) 25-21
- THE JACKSONS—Shake Your Body (Epic) 9-3

## Southwest Region

### TOP ADD ONS:

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- ROD STEWART—Ain't Love A Bitch (Warner Bros.)

### PRIME MOVERS:

- STYX—Renegade (A&M)
- (D) VILLAGE PEOPLE—In The Navy (Casablanca)
- (D) DONNA SUMMER—Hot Stuff (Casablanca)

### BREAKOUTS:

- JAY FERGUSON—Shakedown Cruise (Asylum)
- RICKIE LEE JONES—Chuck E.'s In Love (Warner Bros.)
- (D) CHERYL LYNN—Star Love (Columbia)

### KILT—Houston

- JAY FERGUSON—Shakedown Cruise (Asylum)
- ROD STEWART—Ain't Love A Bitch (WB)
- VILLAGE PEOPLE—In The Navy (Casablanca) 11-5
- THELMA HOUSTON—Saturday Night, Sunday Morning (Tama)

### KRBE—Houston

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- ORLEANS—Love Takes Time (Infinity)
- DONNA SUMMER—Hot Stuff (Casablanca) 29-18
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol) 18-12

### KLIF—Dallas

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- WINGS—Goodnight Tonight (Columbia) 30-27
- INSTANT FUNK—I Got My Mind Made Up (Salsoul)

### KNUS—Dallas

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- JAY FERGUSON—Shakedown Cruise (Asylum)
- NICOLETTE LARSON—Rumba Girl (WB) 30-26
- GEORGE HARRISON—Blow Away (Dark Horse) 16-10

### KFJZ (2-97)—Fl. Worth

- PEACHES & HERB—Reunited (MVP/Polydor)
- BLONDIE—Heart Of Glass (Chrysalis) 14-5
- STYX—Renegade (A&M) 15-6
- SUPERTRAMP—The Logical Song (A&M)

### KINT—El Paso

- SUPERTRAMP—The Logical Song (A&M)
- HEMLOCK—Disco Bread (WB)
- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)

### WYK—Oklahoma City

- OLIVIA NEWTON JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- RAY STEVENS—I Need Your Help Barry Manilow (WB) 25-19
- BEE GEES—Love You Inside Out (RSO) 24-16

### KELI—Tulsa

- POINTER SISTERS—Happiness (Planet)
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol)

# June Is Black Music Month...

In The Business. And In Billboard's  
**SPOTLIGHT ON BLACK MUSIC**

**Ad deadline: MAY 19, 1979**

**Issue date: JUNE 9, 1979**

Black-oriented music is the basic growth factor in today's music/record business.  
And the place to show your support is *Billboard's* SPOTLIGHT ON BLACK MUSIC.

It's the official one.

A collaboration with The Black Music Association... as part of the celebration of  
Black Music Month... keyed to The B.M.A.'s Founders Conference (June 8-11).

*Billboard's* SPOTLIGHT ON BLACK MUSIC.

The most complete and authoritative overview ever to hit the trades.

More than an annual wrap-up. It's a total black music history.

Citing and celebrating black contributions in all recording/music fields:

**Blues ■ Broadway ■ Classical ■ Country  
Disco ■ Folk ■ Gospel  
Hollywood ■ International ■ Jazz  
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No matter who you are in black and black-oriented music,  
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**Billboard**

# Billboard Singles Radio Action

Based on station playlists through Thursday (4/26/79)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 26

## WNDE—Indianapolis

- BEE GEES—Love You Inside Out (RSO)
- REX SMITH—You Take My Breath Away (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol) 25-15

## D+ DONNA SUMMER—Hot Stuff (Casablanca) 18-12

## WOKY—Milwaukee

- ★ GEORGE HARRISON—Blow Away (Dark Horse) 26-22
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 24-20

## WZUU-FM—Milwaukee

- BARBARA MANDELL—If Loving You Is Wrong (MCA)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- ★ BEE GEES—Love You Inside Out (RSO) 17-14
- ★ TYCOON—Such A Woman (Arista) 13-10

## KSLQ-FM—St. Louis

- NEW ENGLAND—Don't Ever Want To Lose You (Infinity)
- JAY FERGUSON—Shakedown Cruise (Asylum)
- D+ G.Q.—Disco Nights (Arista) 35-26
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 26-16

## KXOR—St. Louis

- BARBARA MANDELL—If Loving You Is Wrong (MCA)
- NIGEL OLSSON—Little Bit Of Soap (Bang)
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 16-7
- ★ ORLEANS—Love Takes Time (Infinity) 19-11

## KIOA—Des Moines

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- D+ THE JACKSONS—Shake Your Body (Epic)
- ★ GEORGE BENSON—Love Ballad (WB) 22-16
- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 24-18

## KDWB—Minneapolis

- FRANK ZAPPA—Dancin' Fool (Zappa)
- SUPERTRAMP—The Logical Song (A&M)
- ★ MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 16-10

## KSTP—Minneapolis

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- TOTO—Georgy Porgy (Columbia)
- ★ WINGS—Goodnight Tonight (Columbia) 11-8
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 15-10

## WHB—Kansas City

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- BEE GEES—Love You Inside Out (RSO) 22-13
- SUPERTRAMP—The Logical Song (A&M) 14-7

## KBEQ—Kansas City

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- JOURNEY—Just The Same Way (Columbia)
- ★ CHEAP TRICK—I Want You To Want Me (Epic) 17-9
- ★ MOLLY HATCHET—Dreams I'll Never See (Epic) 24-17

## KKLS—Rapid City

- BILLY JOEL—Honesty (Columbia)
- REX SMITH—You Take My Breath Away (Columbia)
- PEACHES & HERB—Reunited (MVP Polydor) 13-7
- ★ BLONDIE—Heart Of Glass (Chrysalis) 6-2

## KQWB—Fargo

- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- KENNY ROGERS—She Believes In Me (UA)
- D+ THE JACKSONS—Shake Your Body (Epic) 26-16
- BEE GEES—Love You Inside Out (RSO) 3-28

## KLEO—Wichita

- DONNA SUMMER—Hot Stuff (Casablanca)
- ART GARFUNKEL—In A Little While (Columbia)
- D+ EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA) 18-9
- BILLY JOEL—Honesty (Columbia) 25-13

## Northeast Region

### TOP ADD ONS

- ROD STEWART—Ain't Love A Bitch (Warner Bros.)
- BILLY JOEL—Honesty (Columbia)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)

### PRIME MOVERS

- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- PEACHES & HERB—Reunited (MVP Polydor)
- (D) SISTER SLEDGE—We Are Family (Cotillion)

### BREAKOUTS

- KINKS—(I Wish I Could Fly Like) Superman (Arista)
- KENNY ROGERS—She Believes In Me (UA)
- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)

## WABC—New York

- ROD STEWART—Ain't Love A Bitch (WB)
- BILLY JOEL—Honesty (Columbia)
- MCFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.) 18-7
- PEACHES & HERB—Reunited (MVP Polydor) 15-9

## 99-X—New York

- SUPERTRAMP—The Logical Song (A&M)
- REX SMITH—You Take My Breath Away (Columbia)
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 30-22
- D+ SISTER SLEDGE—We Are Family (Cotillion) 22-14

## WPTR—Albany

- ROD STEWART—Ain't Love A Bitch (WB)
- ROGER VOUDORIS—Get Used To It (WB)
- VILLAGE PEOPLE—In The Navy (Casablanca) 7-4
- D+ THE JACKSONS—Shake Your Body (Epic)

## WTRY—Albany

- ROD STEWART—Ain't Love A Bitch (WB)
- POINTER SISTERS—Happiness (Planet)
- VILLAGE PEOPLE—In The Navy (Casablanca) 7-4
- ★ POLICE—Roxanne (A&M) 23-13

## WKBW—Buffalo

- ★ PEACHES & HERB—Reunited (MVP Polydor) 12-2
- ★ SUPERTRAMP—The Logical Song (A&M) 20-10
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville)

## WYSL—Buffalo

- BEACH BOYS—Good Timin' (Capitol)
- JOE JACKSON—Is She Really Going Out With Him (A&M)
- ★ GEORGE HARRISON—Blow Away (Dark Horse) 17-10
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville)

## WBBF—Rochester

- WINGS—Goodnight Tonight (Columbia)
- DOOBIE BROTHERS—Minute By Minute (WB)
- BILLY JOEL—Honesty (Columbia) 30-17
- ★ ORLEANS—Love Takes Time (Infinity) 27-20

## WRKO—Boston

- THE KINKS—(I Wish I Could Fly Like) Superman (Arista)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 22-18
- D+ SISTER SLEDGE—We Are Family (Cotillion) 0-21

## WBZ-FM—Boston

- MCFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.)
- STYX—Renegade (A&M)
- ROD STEWART—Ain't Love A Bitch (WB)
- D+ SISTER SLEDGE—We Are Family (Cotillion)

## F-105 (WVBF)—Boston

- ★ PEACHES & HERB—Reunited (MVP Polydor) 6-1
- D+ THE JACKSONS—Shake Your Body (Epic) 21-12

## WDRC—Hartford

- ROD STEWART—Ain't Love A Bitch (WB)
- ROGER VOUDORIS—Get Used To It (WB)
- ★ BELL & JAMES—Livin' It Up (A&M) 23-18
- ★ POLICE—Roxanne (A&M) 24-15

## WPRO (AM)—Providence

- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- KENNY ROGERS—She Believes In Me (UA)
- ★ WINGS—Goodnight Tonight (Columbia) 11-3
- ★ BEE GEES—Love You Inside Out (RSO) 17-12

## WPRO-FM—Providence

- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- KENNY ROGERS—She Believes In Me (UA)
- ★ TOTO—Georgy Porgy (Columbia) X-30
- ★ WINGS—Goodnight Tonight (Columbia) 11-3

## WICC—Bridgeport

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ★ PEACHES & HERB—Reunited (MVP Polydor) 13-4
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 27-15

## Mid-Atlantic Region

### TOP ADD ONS

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- (D) SISTER SLEDGE—We Are Family (Cotillion)
- BILLY JOEL—Honesty (Columbia)

### PRIME MOVERS

- (D) DONNA SUMMER—Hot Stuff (Casablanca)
- BEE GEES—Love You Inside Out (RSO)
- VAN HALEN—Dance The Night Away (Warner Bros.)

### BREAKOUTS

- KENNY ROGERS—She Believes In Me (UA)
- CHEAP TRICK—I Want You To Want Me (Epic)
- DOOBIE BROTHERS—Minute By Minute (Warner Bros.)

## WFIL—Philadelphia

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- RAYDIO—You Can't Change That (Arista)
- BEE GEES—Love You Inside Out (RSO) X-19
- ★ BILLY JOEL—Honesty (Columbia) 8-20

## WZZD—Philadelphia

- D+ DAVID NAUGHTON—Makin' It (RSO)
- THE JONES GIRLS—You Gonna Make Me Love Somebody Else (P.R.)
- ★ MCFADDEN & WHITEHEAD—Ain't No Stoppin' Us Now (P.R.) 18-2
- D+ CARRIE LUCAS—Dance With You (Solar) 22-15

## WIF-FM—Philadelphia

- D+ DONNA SUMMER—Hot Stuff (Casablanca) 24-18
- ★ PEACHES & HERB—Reunited (MVP Polydor) 10-5

## WPGC—Washington

- KENNY ROGERS—She Believes In Me (UA)
- CHEAP TRICK—I Want You To Want Me (Epic)
- VAN HALEN—Dance The Night Away (WB) 27-21
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 15-5

## WGH—Norfolk

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- D+ SISTER SLEDGE—We Are Family (Cotillion)
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 11-6
- ★ REX SMITH—You Take My Breath Away (Columbia) HB-18

## WCAO—Baltimore

- D+ SISTER SLEDGE—We Are Family (Cotillion)
- DOOBIE BROTHERS—Minute By Minute (WB)
- D+ AMII STEWART—Knock On Wood (Arista) 11-5
- ★ NIGEL OLSSON—Little Bit Of Soap (Bang) 29-25

## WYRE—Annapolis

- D+ SISTER SLEDGE—We Are Family (Cotillion)
- VAN HALEN—Dance The Night Away (WB)
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 21-13
- ★ STYX—Renegade (A&M) 13-8

## WLEE—Richmond

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- BILLY JOEL—Honesty (Columbia)
- ★ ORLEANS—Love Takes Time (Infinity) 24-15
- ★ BEE GEES—Love You Inside Out (RSO) 21-13

## WRVQ—Richmond

- CHRIS REA—Diamonds (UA)
- SUPERTRAMP—The Logical Song (A&M)
- ★ ROD STEWART—Ain't Love A Bitch (WB) 21-16
- D+ G.Q.—Disco Nights (Arista) 22-13

## WAEB—Allentown

- D+ DONNA SUMMER—Hot Stuff (Casablanca)
- JUDY COLLINS—Hard Times For Lovers (Elektra)
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 27-18
- ★ BEE GEES—Love You Inside Out (RSO) 29-19

## WRBD—Harrisburg

- D+ POINTER SISTERS—Happiness (Planet)
- BILLY JOEL—Honesty (Columbia)
- D+ G.Q.—Disco Nights (Arista) 26-11
- ★ WINGS—Goodnight Tonight (Columbia) 11-6

## Southeast Region

### TOP ADD ONS

- SUPERTRAMP—The Logical Song (A&M)
- ROD STEWART—Ain't Love A Bitch (Warner Bros.)
- ROGER VOUDORIS—Get Used To It (Warner Bros.)

### PRIME MOVERS

- BLONDIE—Heart Of Glass (Chrysalis)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- (D) G.Q.—Disco Nights (Arista)

### BREAKOUTS

- RICKIE LEE JONES—Chuck E.'s In Love (Warner Bros.)
- REX SMITH—You Take My Breath Away (Columbia)
- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)

## WQXI—Atlanta

- ROD STEWART—Ain't Love A Bitch (WB)
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- D+ VILLAGE PEOPLE—In The Navy (Casablanca) 4-2
- D+ SISTER SLEDGE—We Are Family (Cotillion) 6-3

## Z-93 (WZGC-FM)—Atlanta

- D+ SISTER SLEDGE—We Are Family (Cotillion)
- VAN HALEN—Dance The Night Away (WB)
- ★ BARBARA MANDELL—If Loving You Is Wrong (MCA) 15-7
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 20-10

## WBBQ—Augusta

- BILLY JOEL—Honesty (Columbia)
- D+ SISTER SLEDGE—We Are Family (Cotillion)
- D+ G.Q.—Disco Nights (Arista) 21-6
- ★ BARBARA MANDELL—If Loving You Is Wrong (MCA) 17-3

## WFOM—Atlanta

- CHEAP TRICK—I Want You To Want Me (Epic)
- REX SMITH—You Take My Breath Away (Columbia)
- STYX—Renegade (A&M) 9-3
- BEE GEES—Love You Inside Out (RSO) 24-17

## WGA—Savannah

- SUPERTRAMP—The Logical Song (A&M)
- REX SMITH—You Take My Breath Away (Columbia)
- ★ STYX—Renegade (A&M) 16-11
- D+ G.Q.—Disco Nights (Arista) 13-6

## WFLB—Fayetteville

- JOURNEY—Just The Same Way (Columbia)
- SUPERTRAMP—The Logical Song (A&M)
- ★ REX SMITH—You Take My Breath Away (Columbia) 35-29
- D+ G.Q.—Disco Nights (Arista) 13-9

## WQAM—Miami

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- ORLEANS—Love Takes Time (Infinity)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 17-9
- D+ CHER—Take Me Home (Casablanca) 13-5

## WMJX (96X)—Miami

- WINGS—Goodnight Tonight (Columbia)
- KC & THE SUNSHINE BAND—Do You Wanna Go Party (TK)
- D+ GINO SOCCIO—Dancer (RFG) 5-2
- D+ G.Q.—Disco Nights (Arista) 4-1

## Y-100 (WHYI-FM)—Miami

- ROD STEWART—Ain't Love A Bitch (WB)
- REX SMITH—You Take My Breath Away (Columbia)
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 21-12
- ★ BLONDIE—Heart Of Glass (Chrysalis) 10-5

## WLOF—Orlando

- ROGER VOUDORIS—Get Used To It (WB)
- D+ NARADA MICHAEL HALEN—I Don't Want Nobody Else (Atlantic)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 15-7
- ★ PEACHES & HERB—Reunited (MVP Polydor) 7-1

## Q-105 (WRBQ-FM)—Tampa

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- SUPERTRAMP—The Logical Song (A&M)
- ★ BOB SEGER & THE SILVER BULLET BAND—Old Time Rock & Roll (Capitol) 22-18
- ★ WINGS—Goodnight Tonight (Columbia) 20-13

## BJ-105 (WBJW-FM)—Orlando

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- ROGER VOUDORIS—Get Used To It (WB)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 23-13
- D+ CHER—Take Me Home (Casablanca) 31-21

## WMTJ—Daytona Beach

- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- D+ SISTER SLEDGE—We Are Family (Cotillion)
- D+ G.Q.—Disco Nights (Arista) 40-30
- ★ ORLEANS—Love Takes Time (Infinity)

## WVJL—Jacksonville

- D+ SISTER SLEDGE—We Are Family (Cotillion)
- JAY FERGUSON—Shakedown Cruise (Asylum)
- ★ STYX—Renegade (A&M) 11-6
- D+ G.Q.—Disco Nights (Arista) 9-3

## WAYS—Charlotte

- D+ RICKIE LEE JONES—Chuck E.'s In Love (WB)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- D+ G.Q.—Disco Nights (Arista) 19-12
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 21-13

## WKIX—Raleigh

- BARBARA MANDELL—If Loving You Is Wrong (MCA)
- STYX—Renegade (A&M)
- ★ RAY STEVENS—I Need Your Help Barry Manilow (WB) 24-18
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 26-16

## WTMA—Charleston

- D+ SISTER SLEDGE—We Are Family (Cotillion)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ★ NICOLETTE LARSON—Rumba Girl (WB) 19-10
- D+ DAVID NAUGHTON—Makin' It (RSO) 21-12

## WORD—Spartanburg

- ROD STEWART—Ain't Love A Bitch (WB)
- QUEEN—Jealousy (Elektra)
- ★ FRANK ZAPPA—Dancin' Fool (Zappa) 20-11
- ★ BEE GEES—Love You Inside Out (RSO) 15-6

## WLAC—Nashville

- BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)
- DOOBIE BROTHERS—Minute By Minute (WB)
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 23-11
- D+ DAVID NAUGHTON—Makin' It (RSO) 33-18

## (WBQ) 92-Q—Nashville

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- SUPERTRAMP—The Logical Song (A&M)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 13-6
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville)

## WHBQ—Memphis

- D+ ALTON McCLAIN & DESTINY—It Must Be Love (Polydor)
- ★ BEE GEES—Love You Inside Out (RSO) 27-12
- ★ BAD COMPANY—Rock 'N' Roll Fantasy (Swan Song)

## WFLJ—Chattanooga

- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- KENNY ROGERS—She Believes In Me (UA)
- D+ G.Q.—Disco Nights (Arista) 14-4
- D+ SISTER SLEDGE—He's The Greatest Dancer (Cotillion) 20-11

## WRJZ—Knoxville

- OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA)
- MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol)
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 33-18
- ★ RANDY VANWARMER—Just When I Needed You Most (Bearsville) 15-7

## WGOW—Chattanooga

- RANDY VANWARMER—Just When I Needed You Most (Bearsville) 15-8
- ★ ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree) 16-5

## WERC—Birmingham

- NIGEL OLSSON—Little Bit Of Soap (Bang)
- SUPERTRAMP—The Logical Song (A&M)
- D+ G.Q.—Disco Nights (Arista) 25-15
- D+ DONNA SUMMER—Hot Stuff (Casablanca) 27-21

## WGSN—Birmingham

- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- JAY FERGUSON—Shakedown Cruise (Asylum)
- ★ OLIVIA NEWTON-JOHN—Deeper Than The Night (MCA) 27-21
- ★ BEE GEES—Love You Inside Out (RSO) 26-16

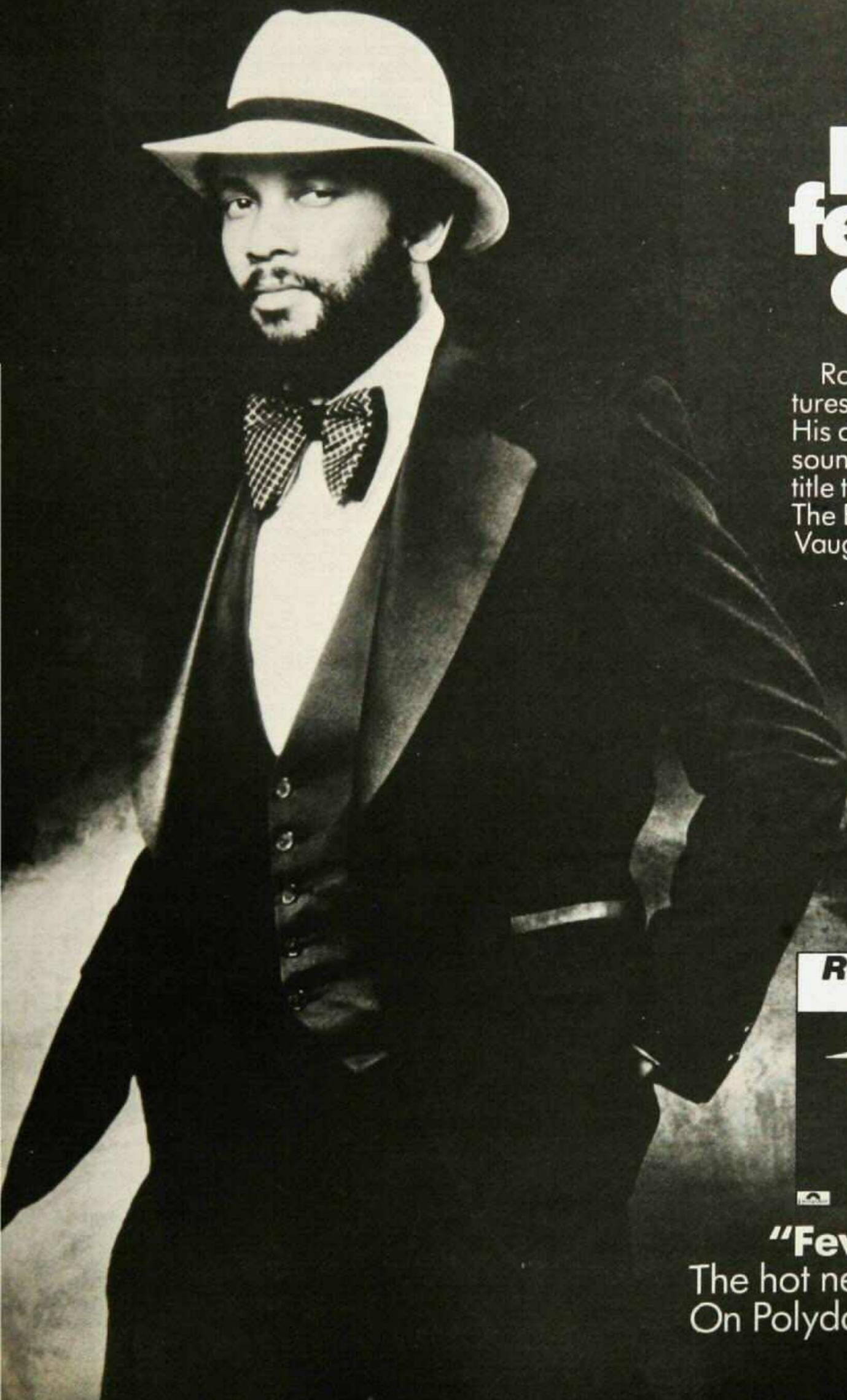
## KAAY—Little Rock

- BILLY JOEL—Honesty (Columbia)
- RANDY VANWARMER—Just When I Needed You Most (Bearsville)
- ROGER VOUDORIS—Get Used To It (WB) 23-18
- D+ CHIC—I Want Your Love (Atlantic) 15-7

## WSZZ (Z-93)—Winston-Salem

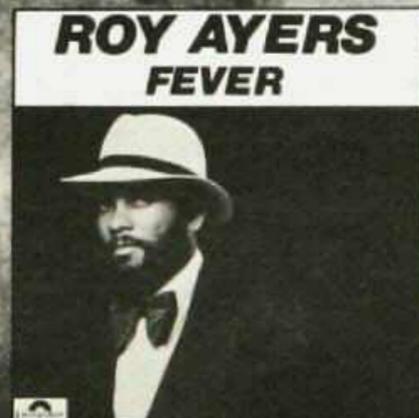
- RICKIE LEE JONES—Chuck E.'s In Love (WB)
- BILLY JOEL—Honesty (Columbia)
- D+ G.Q.—Disco Nights (Arista) 22-14
- ★ MCGUINN, CLARK & HILLMAN—Don't Write Her Off (Capitol) 24-19

## WAVY—Jacksonville



# He's feverishly cool.

Roy Ayers is raising temperatures with his new album, "Fever." His cool Jazz/disco/funk flavored sound heats up classics like the title track and "Take Me Out To The Ball Game," and Carla Vaughn adds searing vocals.



**"Fever."** PD-1-6204

The hot new album from Roy Ayers.  
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# Billboard Album Radio Action

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

Based on station playlist through Wednesday (4/25/79)

### Top Add Ons-National

- PAT METHENY—New Chautauqua (ECM)
- FLASH & THE PAN—(Epic)
- JAMES TAYLOR—Flag (Columbia)
- MARSHALL TUCKER BAND—Running Like The Wind (WB)

### Top Requests/Airplay-National

- SUPERTRAMP—Breakfast In America (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)
- VAN HALEN—(WB)
- DOOBIE BROTHERS—Minute by Minute (WB)

### National Breakouts

- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- HENRY PAUL BAND—Grey Ghost (Atlantic)
- RON WOOD—Gimme Some Neck (Columbia)
- NEW ENGLAND—(Infinity)

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

**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay, as determined by station personnel.

**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

- AFML FM—Denver (Larry Bruce)**
- CHRIS REA—Deltics (UA)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - JOHN STEWART—Bombs Away Dream Babes (RSD)
  - LEAH RUNKEL—(Columbia)
  - HERMAN BROOD & HIS WILD ROMANCE—(Arista)
  - AL STEWART—Time Passages (Arista)
  - SUPERTRAMP—Breakfast In America (A&M)
  - GEORGE BENSON—Livin' Inside Your Love (WB)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
- KZLZ FM—Eugene (Chris Kovarik)**
- PAT METHENY—New Chautauqua (ECM)
  - EMMYLOU HARRIS—Blue Kentucky Girl (WB)
  - NEW ENGLAND—(Infinity)
  - JOHN STEWART—Bombs Away Dream Babes (RSD)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - DOUCETTE—The Douce Is Loose (Mushroom)
  - RICKIE LEE JONES—(WB)
  - VAN HALEN—(WB)
- KSLD FM—San Jose (Paul Wells)**
- SPARKS—No. 3 In Heaven (Elektra)
  - FLASH & THE PAN—(Epic)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - ALVIN LEE TEN YEARS LATER—Ride On (RSD)
  - NEW ENGLAND—(Infinity)
  - RON WOOD—Gimme Some Neck (Columbia)
  - THE TUBES—Remote Control (A&M)
  - GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
  - BAD COMPANY—Desolation Angels (SwanSong)

- KLRI FM—Austin (W. Bell/T. Qualls)**
- RON WOOD—Gimme Some Neck (Columbia)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - PAT METHENY—New Chautauqua (ECM)
  - SWEET—Cut Above The Rest (Capitol)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - DANNY O'KEEFE—The Global Blues (WB)
  - RICKIE LEE JONES—(WB)
  - ELVIS COSTELLO—Armed Forces (Columbia)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - SUPERTRAMP—Breakfast In America (A&M)
- WRNO FM—New Orleans (Rod Gino)**
- HERMAN BROOD & HIS WILD ROMANCE—(Arista)
  - JAY FERGUSON—Real Life Ain't The Way (Arista)
  - SUPERTRAMP—Breakfast In America (A&M)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - BEE GEES—Spinnin' Havin' Flavin' (RSD)
  - BLONDIE—Parallel Lines (Chrysalis)
  - THE CARS—(Elektra)
- KTIQZ FM—Kansas City (Max Floyd)**
- FLASH & THE PAN—(Epic)
  - NEW ENGLAND—(Infinity)
  - MISSISSIPPI—Welcome Two Missions (Polydor)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - SUPERTRAMP—Breakfast In America (A&M)
  - VAN HALEN—(WB)
  - THE WARRIORS—Soundtrack (A&M)

- WMMF FM—Cleveland (John Goran)**
- JOHN STEWART—Bombs Away Dream Babes (RSD)
  - BOB DYLAN—At Budokan (Columbia)
  - JAMES TAYLOR—Flag (Columbia)
  - FLASH & THE PAN—(Epic)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - RON WOOD—Gimme Some Neck (Columbia)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
- WYDD FM—Pittsburgh (J. Robertson/M. Kirven)**
- JAMES TAYLOR—Flag (Columbia)
  - BOB DYLAN—At Budokan (Columbia)
  - ALVIN LEE TEN YEARS LATER—Ride On (RSD)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - NEW ENGLAND—(Infinity)
  - VAN HALEN—(WB)
  - SUPERTRAMP—Breakfast In America (A&M)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - BAD COMPANY—Desolation Angels (SwanSong)
- WQFM FM—Milwaukee (Paul Kelly)**
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - SWEET—Cut Above The Rest (Capitol)
  - JOHN HALL—Power (ARC/Columbia)
  - SUSAN—Falling In Love Again (RCA)
  - SUPERTRAMP—Breakfast In America (A&M)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - DIRE STRAITS—(WB)
  - BAD COMPANY—Desolation Angels (SwanSong)
- KSHE FM—St. Louis (Ted Harbeck)**
- DOUCETTE—The Douce Is Loose (Mushroom)
  - RON WOOD—Gimme Some Neck (Columbia)
  - FANDANGO—One Night Stand (RCA)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - NEW ENGLAND—(Infinity)
  - ALVIN LEE TEN YEARS LATER—Ride On (RSD)
  - WCSOURI—Welcome Two Missions (Polydor)
  - SUPERTRAMP—Breakfast In America (A&M)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - JOURNEY—Evolution (Columbia)
  - VAN HALEN—(WB)

- WQYM FM—Tampa (Nick Van Cleave)**
- TAINIEY/SPENCER BAND—Run For Your Life (A&M)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - SUPERTRAMP—Breakfast In America (A&M)
  - CHEAP TRICK—At Budokan (Epic)
- ZETA 4 (WINZ) FM—Miami (Gary Martin)**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - BOB DYLAN—At Budokan (Columbia)
  - JAMES TAYLOR—Flag (Columbia)
  - DOUCETTE—The Douce Is Loose (Mushroom)
  - TOM ROBINSON BAND—TRB Two (Harvest)
  - CHRIS REA—Deltics (UA)
  - JOURNEY—Evolution (Columbia)
  - SUPERTRAMP—Breakfast In America (A&M)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - RICKIE LEE JONES—(WB)
- WQSR FM—Tampa (Steve Huntington)**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - EMMYLOU HARRIS—Blue Kentucky Girl (WB)
  - PAT METHENY—New Chautauqua (ECM)
  - GROVER WASHINGTON JR.—Parade (Elektra)
  - GEORGE HARRISON—Dark Horse
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - SUPERTRAMP—Breakfast In America (A&M)
  - BOB WELCH—Three Hearts (Capitol)
- WHFS FM—Washington, D.C. (David Entfem)**
- TMC—Disabling The Peace (RCA)
  - FANDANGO—One Night Stand (RCA)
  - NEW ENGLAND—(Infinity)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - BRIAN ENO—Ambient 1 Music For Airports (PVC)
  - DOUCETTE—The Douce Is Loose (Mushroom)
  - RICKIE LEE JONES—(WB)
  - LOWELL GEORGE—Thanks, I'll Eat It Here (WB)
  - FRANK ZAPPA—Sheik Yerbout (Zappa)
  - RON WOOD—Gimme Some Neck (Columbia)

- WSAB FM—Babylon (Bernie Bernard)**
- FLASH & THE PAN—(Epic)
  - DIXIE DRESS—Night Of The Living Dregs (Capricorn)
  - BOB DYLAN—At Budokan (Columbia)
  - JAMES TAYLOR—Flag (Columbia)
  - EMMYLOU HARRIS—Blue Kentucky Girl (WB)
  - DOUCETTE—The Douce Is Loose (Mushroom)
  - SUPERTRAMP—Breakfast In America (A&M)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - U.K.—Singer Monkey (Polydor)
- WMMR FM—Philadelphia (Dick Hengst)**
- RON WOOD—Gimme Some Neck (Columbia)
  - PAT METHENY—New Chautauqua (ECM)
  - JEAN LUC PONTY—Live (Atlantic)
  - BOB DYLAN—At Budokan (Columbia)
  - JAMES TAYLOR—Flag (Columbia)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - SUPERTRAMP—Breakfast In America (A&M)
  - ROD STEWART—Blondes Have More Fun (WB)
- WCRQ FM—Buffalo (John Veitch)**
- APRIL WINE—First Glance (Capitol)
  - JAY FERGUSON—Real Life Ain't The Way (Arista)
  - RICKIE LEE JONES—(WB)
  - IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
  - NEW ENGLAND—(Infinity)
  - SUPERTRAMP—Breakfast In America (A&M)
  - CHEAP TRICK—At Budokan (Epic)
  - VAN HALEN—(WB)
  - BAD COMPANY—Desolation Angels (SwanSong)
- WLIR FM—New York (D. McKenna/L. Klemmer)**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - FANDANGO—One Night Stand (RCA)
  - DIXIE DRESS—Night Of The Living Dregs (Capricorn)
  - JAMES TAYLOR—Flag (Columbia)
  - NEW ENGLAND—(Infinity)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - JOE JACKSON—Look Sharp (A&M)
  - THE POLICE—Callers Of D'Amour (A&M)

### Western Region

- TOP ADD ONS**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - SWEET—Cut Above The Rest (Capitol)
  - SPARKS—No. 3 In Heaven (Elektra)
  - CHRIS REA—Deltics (UA)
- TOP REQUEST / AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
  - VAN HALEN—(WB)
  - CHEAP TRICK—At Budokan (Epic)
  - GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
- BREAKOUTS**
- RON WOOD—Gimme Some Neck (Columbia)
  - NEW ENGLAND—(Infinity)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)

- KSAN FM—San Francisco (Kate Ingram)**
- ATLANTICS—Big City Rock (MCA)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - NEW ENGLAND—(Infinity)
  - SPARKS—No. 3 In Heaven (Elektra)
  - SWEET—Cut Above The Rest (Capitol)
  - RON WOOD—Gimme Some Neck (Columbia)
  - ELVIS COSTELLO—Armed Forces (A&M)
  - GRAHAM PARKER & THE RUMOUR—Squeezing Out Sparks (Arista)
  - THE POLICE—Callers Of D'Amour (A&M)
  - ROXY MUSIC—Manfred (Arista)
- KWST FM—Los Angeles (Patricia May)**
- JAMES TAYLOR—Flag (Columbia)
  - BOB DYLAN—At Budokan (Columbia)
  - SUPERTRAMP—Breakfast In America (A&M)
  - GEORGE HARRISON—(Dark Horse)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - JOURNEY—Evolution (Columbia)

- KPMS FM—San Diego (Jesse Summers)**
- NEW ENGLAND—(Infinity)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - RON WOOD—Gimme Some Neck (Columbia)
  - DUNCAN BROWNE—The Wild Places (Arista)
  - SUPERTRAMP—Breakfast In America (A&M)
  - BLONDIE—Parallel Lines (Chrysalis)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - CHEAP TRICK—At Budokan (Epic)
- KOWE FM—San Jose (Dana Lang)**
- AMERICAN STANDARD BAND—(Arista)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - LAKE—Paradise Island (Columbia)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - RON WOOD—Gimme Some Neck (Columbia)
  - CHRIS REA—Deltics (UA)
  - CHEAP TRICK—At Budokan (Epic)
  - JOURNEY—Evolution (Columbia)
  - SUPERTRAMP—Breakfast In America (A&M)
  - VAN HALEN—(WB)

- KZAP FM—Sacramento (Chris Miller)**
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - NEW ENGLAND—(Infinity)
  - RON WOOD—Gimme Some Neck (Columbia)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - SWEET—Cut Above The Rest (Capitol)
  - VAN HALEN—(WB)
  - CHEAP TRICK—At Budokan (Epic)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - THE CARS—(Elektra)

### Southwest Region

- TOP ADD ONS**
- FLASH & THE PAN—(Epic)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - JAMES TAYLOR—Flag (Columbia)
  - PAT METHENY—New Chautauqua (ECM)
- TOP REQUEST / AIRPLAY**
- VAN HALEN—(WB)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - SUPERTRAMP—Breakfast In America (A&M)
  - RICKIE LEE JONES—(WB)
- BREAKOUTS**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - NEW ENGLAND—(Infinity)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - JOHN STEWART—Bombs Away Dream Babes (RSD)

- KZEW FM—Dallas (Doris Miller)**
- FLASH & THE PAN—(Epic)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - JOHN STEWART—Bombs Away Dream Babes (RSD)
  - FANDANGO—One Night Stand (RCA)
  - FRANK MARINO & MAHOGANY RUSH—Tales Of The Unexpected (Columbia)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - VAN HALEN—(WB)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - RICKIE LEE JONES—(WB)
  - BILLY THORPE—Chances Of The Sun (Capricorn)
- KRST FM—Albuquerque (Bob Shalman)**
- JAMES TAYLOR—Flag (Columbia)
  - BOB DYLAN—At Budokan (Columbia)
  - NEW ENGLAND—(Infinity)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - PAT METHENY—New Chautauqua (ECM)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - TYCOON—(Arista)
  - THE WARRIORS—Soundtrack (A&M)
  - VAN HALEN—(WB)
  - SUPERTRAMP—Breakfast In America (A&M)

- KLJN FM—Houston (Paul Blann)**
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - JOHN STEWART—Bombs Away Dream Babes (RSD)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - NEW ENGLAND—(Infinity)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - JAMES TAYLOR—Flag (Columbia)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - VAN HALEN—(WB)
  - SUPERTRAMP—Breakfast In America (A&M)

### Midwest Region

- TOP ADD ONS**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - ALVIN LEE TEN YEARS LATER—Ride On (RSD)
  - JAMES TAYLOR—Flag (Columbia)
  - BOB DYLAN—At Budokan (Columbia)
- TOP REQUEST / AIRPLAY**
- DOOBIE BROTHERS—Minute by Minute (WB)
  - SUPERTRAMP—Breakfast In America (A&M)
  - VAN HALEN—(WB)
  - BAD COMPANY—Desolation Angels (SwanSong)
- BREAKOUTS**
- RON WOOD—Gimme Some Neck (Columbia)
  - MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - NEW ENGLAND—(Infinity)

- WWW FM—Detroit (Joe White)**
- MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - JOE JACKSON—Look Sharp (A&M)
  - BLACKFOOT—Shades (Mercury)
  - SWEET—Cut Above The Rest (Capitol)
  - RON WOOD—Gimme Some Neck (Columbia)
  - SAMMY HAGER—Icy On The Ball (Capitol)
  - CHEAP TRICK—At Budokan (Epic)
  - VAN HALEN—(WB)
  - SUPERTRAMP—Breakfast In America (A&M)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - BILLY THORPE—Chances Of The Sun (Capricorn)
- WERT FM—Chicago (Bob Selby)**
- MANFRED MANN'S EARTH BAND—Angel Station (WB)
  - TOM ROBINSON BAND—TRB Two (Harvest)
  - ALVIN LEE TEN YEARS LATER—Ride On (RSD)
  - MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - RON WOOD—Gimme Some Neck (Columbia)
  - PAT METHENY—New Chautauqua (ECM)
  - SUPERTRAMP—Breakfast In America (A&M)
  - RICKIE LEE JONES—(WB)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - ELVIS COSTELLO—Armed Forces (Columbia)

- WLVO FM—Columbus (Steve Werner)**
- MARSHALL TUCKER BAND—Running Like The Wind (WB)
  - TRUMPET—(Arista) (RCA)
  - NEW ENGLAND—(Infinity)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - DOOBIE BROTHERS—Minute by Minute (WB)
  - CHEAP TRICK—At Budokan (Epic)
  - VAN HALEN—(WB)

### Southeast Region

- TOP ADD ONS**
- DOUCETTE—The Douce Is Loose (Mushroom)
  - RON WOOD—Gimme Some Neck (Columbia)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - NEW ENGLAND—(Infinity)
  - ALVIN LEE TEN YEARS LATER—Ride On (RSD)
  - WCSOURI—Welcome Two Missions (Polydor)
  - SUPERTRAMP—Breakfast In America (A&M)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - JOURNEY—Evolution (Columbia)
  - VAN HALEN—(WB)
- TOP REQUEST / AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - RICKIE LEE JONES—(WB)
  - GEORGE HARRISON—(Dark Horse)
- BREAKOUTS**
- HENRY PAUL BAND—Grey Ghost (Atlantic)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - RON WOOD—Gimme Some Neck (Columbia)
  - TOM ROBINSON BAND—TRB Two (Harvest)

- WELV FM—Atlanta (Rick Pembane)**
- IAN HAMMER—Black Sheep (Arista)
  - RON WOOD—Gimme Some Neck (Columbia)
  - FABULOUS POODLES—Minn Stars (Epic)
  - SUPERTRAMP—Breakfast In America (A&M)
  - MOLLY HATCHET—(Epic)
  - CHEAP TRICK—At Budokan (Epic)
  - VAN HALEN—(WB)
- WYAS FM—Atlanta (Debra White)**
- PAT METHENY—New Chautauqua (ECM)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - JOHN HARTY—Slugg (MCA)
  - DOUCETTE—The Douce Is Loose (Mushroom)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - BILL EVANS—(WB)
  - IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)
  - TOM ROBINSON BAND—TRB Two (Harvest)
  - ROXY MUSIC—Manfred (Arista)
  - SPYROGTRA—Morning Dance (Infinity)

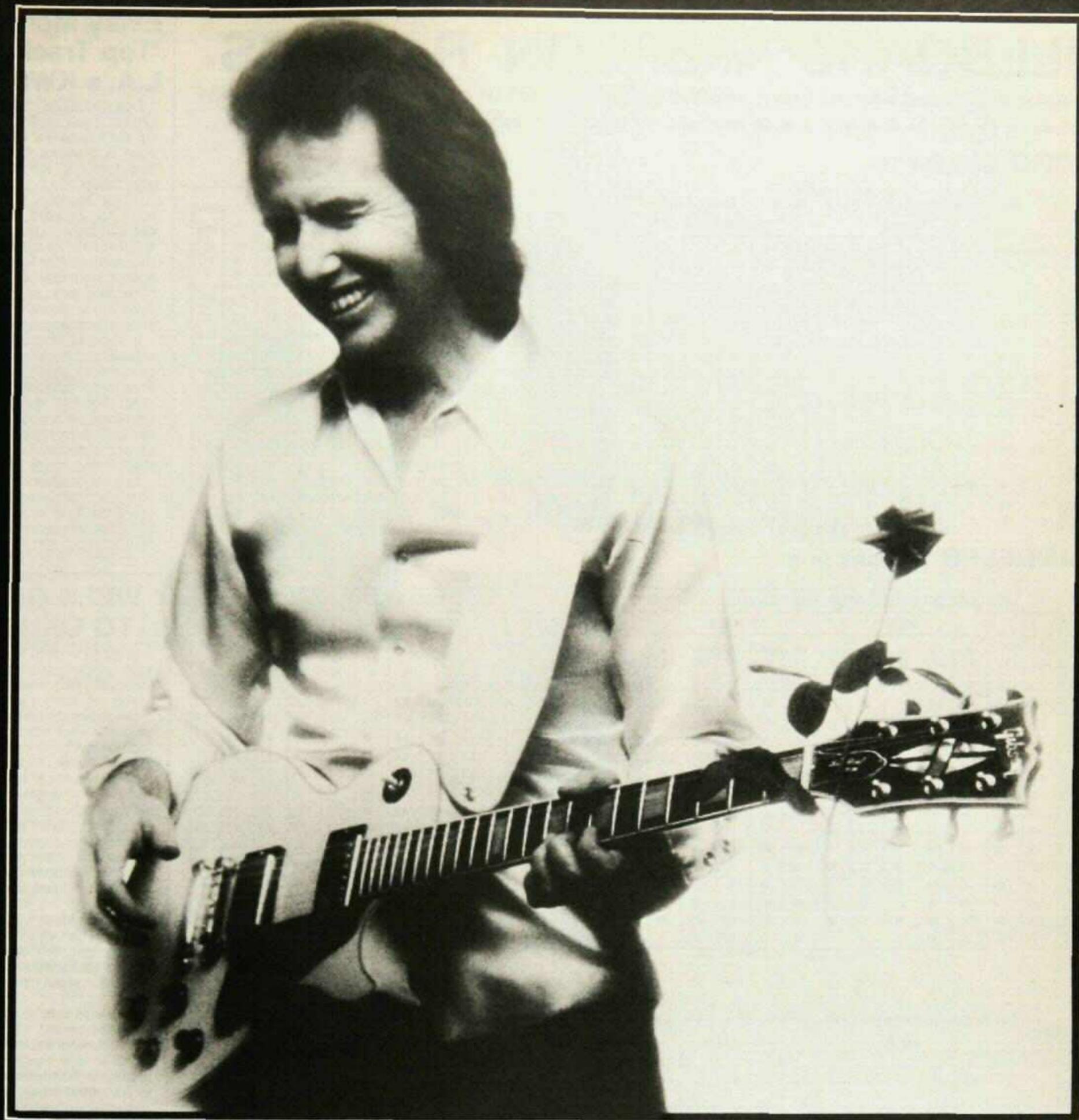
- WCMR FM—Rochester (Gary Whipple)**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - FLASH & THE PAN—(Epic)
  - JEAN LUC PONTY—Live (Atlantic)
  - JAMES TAYLOR—Flag (Columbia)
  - BOB DYLAN—At Budokan (Columbia)
  - SUPERTRAMP—Breakfast In America (A&M)
  - MCGUINN, CLARK & HILLMAN—(Capitol)
  - VAN HALEN—(WB)
  - CHEAP TRICK—At Budokan (Epic)

### Northeast Region

- TOP ADD ONS**
- FLASH & THE PAN—(Epic)
  - DIXIE DRESS—Night Of The Living Dregs (Capricorn)
  - PAT METHENY—New Chautauqua (ECM)
  - JEAN LUC PONTY—Live (Atlantic)
- TOP REQUEST / AIRPLAY**
- SUPERTRAMP—Breakfast In America (A&M)
  - JOE JACKSON—Look Sharp (A&M)
  - BAD COMPANY—Desolation Angels (SwanSong)
  - DOOBIE BROTHERS—Minute by Minute (WB)
- BREAKOUTS**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - JAMES TAYLOR—Flag (Columbia)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - BOB DYLAN—At Budokan (Columbia)

- WNEH FM—New York (Tom Marvaca)**
- HENRY PAUL BAND—Grey Ghost (Atlantic)
  - CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - LINX WRAY—Bullshit (RCA)
  - TMC—Disabling The Peace (RCA)
  - JOE JACKSON—Look Sharp (A&M)
  - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
  - FABULOUS POODLES—Minn Stars (Epic)
  - ROXY MUSIC—Manfred (Arista)
- WCMR FM—Rochester (Gary Whipple)**
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
  - HENRY PAUL BAND—Grey Ghost (Atlantic)
  - FLASH & THE PAN—(Epic)
  - JEAN LUC PONTY—Live (Atlantic)
  - JAMES TAYLOR—Flag (Columbia)
  - BOB DYLAN—At Budokan (Columbia)
  - SUPERTRAMP—Breakfast In America (A&M)
  - MCGUINN, CLARK & HILLMAN—(Capitol)
  - VAN HALEN—(WB)
  - CHEAP TRICK—At Budokan (Epic)

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# John Stewart

bombs away dream babies  
RS-13049

John Stewart has combined his extraordinary songwriting ability, an impressive array of guest musicians and a style all his own to create this exciting new album. "BOMBS AWAY DREAM BABIES" is John Stewart like you've never heard him before.

# Radio-TV Programming

## BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by Arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people.

### CHICAGO JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						18-24 %	25-34 %	35-44 %	45-54 %					
AOR	551	405	152	102	7	0	3	88	43	5	4	0	146	AOR	5.1	21.0	10.1	1.0	0.0	10.3	4.5	9.6	0.5	12.3		
BEAUTIFUL	1322	1303	14	60	90	145	160	36	77	112	165	208	19	BEAUTIFUL	12.3	1.9	6.0	13.3	20.5	4.2	8.0	15.0	19.9	1.7		
BLACK	1063	778	127	95	73	44	12	147	138	62	31	35	285	BLACK	9.9	17.5	9.4	10.7	6.2	17.1	14.5	8.4	3.7	24.0		
CLASSICAL	211	209	7	12	19	20	24	8	34	18	28	17	2	CLASSICAL	1.9	1.0	1.2	2.8	2.8	0.9	3.6	2.5	3.4	0.2		
CONTEMP	1609	1272	135	255	110	48	24	198	201	126	74	29	337	CONTEMP	15.0	18.5	25.2	16.2	6.7	21.1	21.1	16.9	8.9	28.3		
COUNTRY	956	923	25	96	93	123	89	47	86	81	62	71	33	COUNTRY	8.9	3.4	9.5	13.8	17.2	5.5	9.0	10.9	7.5	2.8		
DISCO	326	252	39	53	21	2	0	82	37	13	3	2	74	DISCO	3.0	5.4	5.3	3.1	0.3	9.6	3.8	1.8	0.3	6.2		
MELLOW	220	182	26	32	8	1	3	59	25	10	7	0	38	MELLOW	2.1	3.6	3.2	1.2	0.1	6.9	2.6	1.3	0.8	3.2		
MOR	1580	1555	23	70	102	147	154	32	85	135	225	195	25	MOR	14.8	3.2	7.0	15.0	20.6	3.7	8.9	18.2	27.0	2.1		
NEWS	781	765	9	55	45	72	85	2	34	41	81	66	16	NEWS	7.3	1.2	5.4	6.6	10.1	0.2	3.6	5.5	9.8	1.3		
PROG ROCK	219	195	65	45	2	0	0	51	26	1	1	0	24	PROG ROCK	2.0	9.0	4.5	0.3	0.0	5.9	2.7	0.1	0.1	2.0		
TALK	497	485	5	13	25	28	54	10	23	29	43	110	12	TALK	4.6	0.7	1.3	3.7	3.9	1.2	2.4	3.9	5.2	1.0		
TOP 40	216	108	17	23	4	2	0	17	28	11	5	1	108	TOP 40	2.0	2.3	2.3	0.6	0.3	2.0	2.9	1.5	0.6	9.1		

### LOS ANGELES JANUARY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						18-24 %	25-34 %	35-44 %	45-54 %					
AOR	1224	892	322	242	17	15	1	177	87	14	9	3	332	AOR	10.0	33.9	18.4	2.1	2.0	16.1	6.7	1.5	0.9	26.7		
BEAUTIFUL	2048	2025	7	72	162	192	179	32	158	183	268	276	23	BEAUTIFUL	16.8	0.7	5.5	19.9	25.3	2.9	12.2	20.4	28.6	1.9		
BLACK	613	472	61	74	29	11	3	85	98	58	22	11	141	BLACK	5.1	6.3	5.6	3.5	1.4	7.7	7.7	6.5	2.4	11.3		
CLASSICAL	257	256	1	21	36	20	13	2	33	28	31	18	1	CLASSICAL	2.1	0.1	1.6	4.4	2.6	0.2	2.6	3.1	3.3	0.1		
CONTEMP	1686	1407	199	270	96	56	12	254	234	127	72	31	279	CONTEMP	13.8	20.8	20.5	11.8	7.3	23.2	18.3	14.0	7.7	22.5		
COUNTRY	386	375	14	41	34	49	28	12	17	49	68	32	11	COUNTRY	3.1	1.4	3.1	4.1	6.5	1.1	1.3	5.4	7.2	0.9		
DISCO	756	593	94	81	36	20	2	182	134	26	10	4	163	DISCO	6.2	9.8	6.2	4.4	2.6	16.5	10.5	2.8	1.0	13.2		
JAZZ	178	176	12	27	33	4	12	12	34	13	18	7	2	JAZZ	1.5	1.3	2.1	4.0	0.5	1.1	2.7	1.4	1.9	0.2		
MELLOW	528	502	55	119	17	10	8	134	100	28	14	4	26	MELLOW	4.3	5.8	9.1	2.1	1.4	12.2	7.9	3.1	1.4	2.1		
MOR	505	491	9	41	59	74	45	9	47	64	45	37	14	MOR	4.2	0.9	3.2	7.2	9.8	0.9	3.6	7.0	4.7	1.1		
NEWS	1139	1128	19	59	92	112	147	16	42	72	117	109	11	NEWS	9.3	2.0	4.5	11.3	14.7	1.4	3.3	8.0	12.5	0.9		
SPANISH	683	658	42	90	55	37	10	88	151	71	43	34	25	SPANISH	5.5	4.5	6.9	6.6	4.8	8.0	11.9	7.9	4.6	2.0		
TALK	834	831	15	59	44	56	98	12	31	49	98	93	3	TALK	6.8	1.6	4.5	5.4	7.3	1.1	2.4	5.4	10.5	0.2		
TOP 40	353	180	44	19	20	8	1	41	17	22	8	1	173	TOP 40	2.9	4.6	1.4	2.4	1.0	3.7	1.3	2.4	0.6	13.9		

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	18-24 %	MEN				WOMEN				12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						18-24 %	25-34 %	35-44 %	45-54 %					
AOR	1132	803	208	208	16	8	20	191	105	23	11	2	329	AOR	4.5	12.0	9.5	1.1	0.5	10.0	4.1	1.1	0.5	14.0		
BEAUTIFUL	3827	3798	16	115	214	350	577	36	268	330	451	613	29	BEAUTIFUL	15.1	0.9	5.3	13.9	21.8	2.0	10.5	16.0	22.0	1.1		
BLACK	415	356	39	28	34	26	1	41	65	61	14	22	59	BLACK	1.6	2.2	1.3	2.2	1.6	2.1	2.5	3.0	0.7	2.5		
CLASSICAL	736	734	12	54	54	75	103	14	39	67	69	86	2	CLASSICAL	2.9	0.7	2.4	3.5	4.6	0.8	1.5	3.2	3.4	0.1		
CONTEMP	2968	2299	245	292	167	93	42	426	380	281	157	88	669	CONTEMP	11.8	14.3	13.4	10.7	5.7	22.3	15.0	13.6	7.6	28.2		
COUNTRY	899	864	22	70	123	96	35	29	83	88	134	57	35	COUNTRY	3.6	1.3	3.2	8.0	6.0	1.5	3.3	4.3	6.6	1.5		
DISCO	3564	2742	556	400	191	81	2	565	527	224	130	46	822	DISCO	14.1	32.2	18.4	12.4	5.1	29.6	20.8	10.9	6.4	34.8		
JAZZ	280	274	41	64	21	13	3	45	62	6	7	5	6	JAZZ	1.1	2.4	2.9	1.4	0.8	2.4	2.4	0.3	0.3	0.3		
MOR	1509	1485	128	82	105	125	48	106	142	244	144	75	24	MOR	6.0	7.3	3.7	6.8	7.8	5.6	5.6	12.0	7.1	1.0		
NEWS	2630	2588	43	171	179	205	357	41	126	203	234	314	42	NEWS	10.5	2.5	7.9	11.6	12.7	2.2	4.9	9.9	11.5	1.8		
OLDIES	668	627	90	122	75	36	10	53	154	25	25	13	41	OLDIES	2.6	5.2	5.6	4.9	2.2	2.8	6.1	1.2	1.2	1.7		
PROG ROCK	553	488	129	142	16	10	19	71	78	4	16	0	65	PROG ROCK	2.2	7.5	6.6	1.0	0.6	3.7	3.1	0.2	0.8	2.8		
SPANISH	1176	1128	37	153	91	57	38	88	193	179	119	107	48	SPANISH	4.7	2.2	7.1	5.8	3.5	4.6	7.6	8.7	5.8	2.0		
TALK	2162	2145	16	100	109	213	226	19	63	121	308	275	17	TALK	8.6	0.9	4.6	7.1	13.2	1.0	2.4	5.9	15.1	0.7		

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

### Beautiful Music Reigns In N.Y.

NEW YORK—Beautiful music is still the number one radio format in New York, according to an exclusive analysis of the January Arbitron report. In fact it has climbed from a 14.9 share in October/November to a current 15.1 share.

Disco continues to be the second most popular format, but has edged

down from the 14.4 share it enjoyed last fall. It now has a 14.1 share.

Contemporary is down from 13.4 in the fall to a current 11.8, while MOR is up from a 2.5 to 6.0.

Disco's share has doubled in Los Angeles, up from a 2.6 in the fall to a current 5.2. But country has fallen off. It is down from 5.2 to 3.1.

### 2,500 Listeners Attend Faire

LOS ANGELES—More than 2,500 disco fans turned out for seven hours of continuous dancing and disco acts at the KIIS-FM first annual Disco Faire.

Held recently at the Hollywood Palladium, every major record label displayed new disco products and gave away albums, posters and other

music-related gifts at respective booths.

Such disco celebrities, who performed for free, included Arpeggio, Alton McClain & Destiny, Tuxedo Junction, GQ, Linda Clifford, David Naughton, the Glass Family and Carrie Lucas.

### Every Monday: 'Top Tracks' On L.A.'s KWST-FM

LOS ANGELES—"K-WEST Top Tracks," a new weekly show featuring the countdown of the top 10 songs in Southern California, has been added to KWST-FM's program lineup.

Airing Mondays 8-9 p.m., the songs are compiled by telephone and mail requests, local retail sales, the station's programming staff and chart sources. The host is program director Steve Downs.

The new show, which first aired April 7, is sponsored without commercial interruption.

It is part of the station's series of specially, locally-oriented programs, according to Monte Gast, KWST-FM general manager.

Also, 106-FM is continuing its live broadcasts of concerts with Roxy Music Saturday (21) from the Pasadena Civic Auditorium, the fifth in a series of such events.

Past live shows have included Van Morrison in January, Tanya Tucker and Peter Tosh in February and McGuinn, Clark and Hillman in March.

### WBLK GOING TO CHURCH

BUFFALO—WBLK-FM, a contemporary soul station which uses a blend of disco music, is making doubly sure it never loses its soul.

The station is set to move its operation into what now is the Blessed Sacrament Church rectory of the Roman Catholic Diocese of Buffalo.

Though about 30 residents of the station's new neighborhood spoke out against the sale at a public hearing of the Buffalo Common Council's legislative committee, the move is scheduled to take place this summer. "Our tentative closing date is July 15," says Frank Lorenz, WBLK president.

"We have about 4,000 square feet of space where we are now and this sale will give us 15,000. We'll add another production studio, giving us two, and in about a year, we'll add a third.

"We need more space for our offices and studios," Lorenz elaborates. "Between \$40,000 and \$50,000 worth of new equipment will be brought in. But there'll be no change in our style of music."

### Musician Ringwald A KCSN-FM DJ

LOS ANGELES—Jazz takes another step forward on radio in the Southern California area with Bob Ringwald's new 90-minute Friday program aired over KCSN-FM.

Ringwald, a pianist since he was nine, has recorded three jazz LPs and appeared twice on National Public Radio's "Jazz Alive." His "Bourbon Street Parade" stanza emphasizes dixieland jazz.

### Add New Zealand

LOS ANGELES—Westwood One's "The Great American Radio Show" has been added to five New Zealand markets, a first step toward wide international sales adding to the 150 top American markets.

The two-hour weekly special will be carried by 12-50-12M Auckland, 13-20-32M Christchurch, Radio 22M Wellington, Radio 42B Dunedin and Radio 60P-12D Bay of Plenty.

MAY 5, 1979, BILLBOARD

## Oldtimer Of Underground DJs Bob Reitman Is Midwest's Original Rock Music Guru

By MARTIN HINTZ

MILWAUKEE—Mention Bob Reitman's name here and it will bring almost immediate recognition from any kid who spins the radio dial.

Reitman is the oldtimer of the city's rock DJs, a guru among personalities. He is the Midwest's original underground rocker, starting when album rock was just moving beyond the gleam in the record marketer's eye.

"There wasn't anything else like it when I started," recalls Reitman now, looking back to 1968 when he

sal experience, when a mass of people share the same thing. It's been that way since I first heard 'Rock Around The Clock.' I just couldn't get away from music," says Reitman.

Even through all these years, Reitman's English training shows through. He talks in terms of music and words interrelating like "a tapestry instead of being individual threads."

"I like lyrics. If poet Walt Whitman was alive today, he'd have a rock band," asserts Reitman. "To be

an educator. I think kids learn from music and I can help them along with the stuff I play, from Springsteen to Dylan. The best form of education is entertaining and since kids are plugged into the electronic community, they share and learn from the common experience of music. Just as I did," says Reitman.

Working within the station's upbeat format, Reitman attempts to develop his themes by using an even flow of sound, tied together by his mellow voice. "Once you know your limits, you can be pretty free. In fact, my limitations come more from the audience than from the station. Listeners are getting conservative; they've come to want more familiar things and will switch around until they find them," says Reitman.

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Billboard photo by Martin Hintz

Vet DJ: Bob Reitman at work at his WQFM-FM mike.

went commercial after two years doing a rock show for WUWM-FM, the local university radio station.

"We called that show, 'It's All Right, Ma,' which was a mixture of poetry, music and a magazine sort of format—a bit of everything," Reitman says about his days as an English major DJ.

He was set to begin teaching when a local radio promoter and salesman named Jack Fox saw the ratings the Reitman show as pulling down. Fox talked to Ron Amann of WZMF-FM Menomonee Falls, Wis. about doing a similar show on the commercial station. Amann agreed and offered a contract.

So far, Reitman's teaching career. He plunged headlong into radio, spending the next years at such stations as WAMA AM/FM Washington, WTOF-FM Canton, Ohio, back to WZMF, over to WQFM-FM Milwaukee around again to WZMF and now back on WQFM where he handles the 6 to 10 p.m. shifts on Mondays to Fridays and a midnight to 3 a.m. stint on Saturdays-Sundays.

"I grew up listening to Top 40 on the radio. Rock was kind of a univer-

honest, though. I didn't think rock was going to keep up with the times. But I've been constantly amazed, even today."

Reitman points out the changes in the music that he has noticed over the past decade, from the '60s which were, as he says, "the 'they' generation" where young people were getting outside their personal lives to demonstrate against the Vietnam War, racism and the host of other issues. Today, according to Reitman, the '70s have become the "me" generation with more emphasis on interpersonal relationships. "Music has been reflecting all this," says Reitman.

"My shows demonstrate this element, also. You can tell where my head is on any particular night, by the music I play. Besides, rock is an attitude like age. By its very nature, it has to be challenging and exciting, to change with the times. If it doesn't do that, it's Muzak," says Reitman. "I've been 19 now for 18 years. Rock is the fountain of youth."

He's become the credible voice on the dial for many of Milwaukee's younger set. "I still think of myself as

## Westwood 1 Selling 9 Syndicated Shows

LOS ANGELES—Four-year-old national radio syndicator Westwood One has marked its growth with new program additions and expansion plans.

Preparing a third move into a permanent home at 9540 Washington Blvd. in Culver City, the 45-member-staffed firm offers nine syndicated programs.

"I got into syndication by accident although my background mainly was radio and television production," says Norm Pattiz, Westwood president.

That informal introduction to the world of radio syndication, listening to a 48-hour Motown special, has led to "The Great American Radio Show," a weekly two-hour stanza hosted by Mike Harrison.

A competitor to Watermark's "American Top 40," the new show which was added to the Westwood roster last January, features a countdown of top 20 tracks on an air-play radio basis rather than sales.

Considered by Pattiz as the most successful money maker as well as a creative venture for his company, Harrison, who produced the recent 48-hour "Album Greats" show, also interviews about 8-10 artists and includes contemporary vignettes.

Aiming for both the Top 40 and AOR markets, Westwood, according to Pattiz, packages and advertises its product on 60% FM and 40% AM stations.

Of those stations, about 1,100 in all, some 700 radio clients are represented by Pattiz. "Syndication isn't a

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## Drake-Chenault Announces the Top 100 of the '70s



James Kefford,  
Executive Vice President  
and General Manager

Drake-Chenault this week announced two more Special Features to be released this year, THE TOP 100 OF THE '70s and a multi-hour Christmas Show.

THE TOP 100 OF THE '70s will feature the most popular songs of the decade with artists such as the Bee Gees, Donna Summer, Rod Stewart, Glen Campbell, Paul McCartney and Wings, Linda Ronstadt and scores of others. THE TOP 100 OF THE '70s is designed as a sequel to Drake-Chenault's highly successful recap of the '60s. The show is scheduled to be released worldwide for broadcast New Year's Eve 1979.

Drake-Chenault's Christmas Show will be a modular program designed as both a holiday sales and program event, complete with an exciting local merchandising kit.

Reservation requests for both shows are being taken. Rates and scheduling information will be available later this year.

The announcement of the two new shows continues the ambitious Special Feature programs being developed by James Kefford, Executive Vice-President and General manager.

Scheduled for release this summer is Drake-Chenault's contemporary music countdown show, THE WEEKLY TOP THIRTY, already signed for scores of stations.

Drake-Chenault organized its Special Feature division a little more than a year ago. According to James Kefford, "We felt that radio stations everywhere needed a vehicle to positively respond to increased competition and a more discerning listener. Special Features have proven to be that successful vehicle."

Drake-Chenault Special Features consists of programming units each built around a single, special theme. The in-

ital entry was the much heralded, HISTORY OF ROCK & ROLL, a 52-hour special which spanned the 25-year history of rock. "The success of the HISTORY was very rewarding. It showed that Special Features, when properly planned and developed, could help stations increase ratings and time sales," said Mr. Kefford.

What Drake-Chenault did was to follow-up with a full array of Special Features for various markets. They included ELVIS: A 3-HOUR SPECIAL, a tribute to the King of Rock and Roll, the GOLDEN YEARS OF COUNTRY, a twenty-four hour retrospective of country music from 1955-1978, NIGHT FEVER, eight hours of weekend disco programming, THE GOLDEN YEARS, a fifteen-hour reflection of changing America from 1964-1978, THE #1 RADIO SHOW, featuring every #1 hit in order from 1964 into 1979, and the soon-to-be-released WEEKLY TOP THIRTY.

Additionally, Drake-Chenault is also marketing new jingle imagery by the CLIO-award winning Otis Conner. Essentially, this jingle is logged as a part of a day's programming and, thus, becomes not only a jingle ID, but a promotional vehicle which helps establish a positive station identity.

Last year, the total new advertising dollars generated by radio stations from all of Drake-Chenault's Special Features was upwards of \$3.5 million. And anticipating even larger sales for this year, Drake-Chenault is moving ahead, continuing to research and test other specials.

Each special is expressly designed to yield at least 300% return on an investment. Judging from the results, the specials have been successful in

building listener excitement and sponsor involvement. According to Mr. Kefford, "each participating station is supplied with a comprehensive sales kit with proven profit plans and sales presentations." Additionally, Drake-Chenault helps stations demonstrate to potential sponsors how the special will help them sell. Drake-Chenault supplies on-air contests, promotions, posters, ad slicks for newspaper advertising, programming advice, complete produced promos and a full press kit to aid stations along the way in building listener appeal and sponsor excitement.

"Special Features are simply that — SPECIAL. And because they're special, the radio station sales people can sell it at a special price. Our experience has shown that special programming can command at least a 50% premium rate," Mr. Kefford emphasized.

So far, the Specials have managed to gain such advertisers as the U.S. ARMY, BASKIN-ROBBINS, BUICK, BURGER KING, CHEVROLET, COCA-COLA, DATSUN, McDONALDS, PEPSI, FORD, PIZZA HUT, PONTIAC, SCHLITZ, 7-ELEVEN, TOYOTA, DODGE.

The prospects are so good that a radio event such as THE TOP 100 OF THE '70s will also help capture a larger market share. With the backing of Drake-Chenault and their track record in this kind of promotion, it looks as though THE TOP 100 OF THE '70s will be another winner for everyone involved.

Demonstration kits for all Drake-Chenault Special Features are available by calling TOLL FREE 800-423-5084. (California, Alaska and Hawaii, call 213-883-7400.) Australia, New Zealand, Hong Kong, Fuji sales are handled through Grace Gibson.

## Classical Outlets Get Sales Pitch For Satellite System

By DOUG HALL

NEW YORK—Classical station operators, gathered here for their annual Concert Music Broadcasters Assn. convention, were given a solid sales pitch Tuesday (24) to put their various syndicated concerts on Mutual Broadcasting's yet-to-be-approved satellite system.

Gary Worth, executive vice president of Mutual, called upon the association to "set up a committee to work with us to plan programming that could go on our satellite network."

Worth, noting that Mutual's satellite plan has been stalled before the

Federal Communications Commission "for more than a year" explained that Mutual is about to file a new application with the Federal Communications Commission to break the log jam. The old application was for 500 10-foot receiving stations (dishes) to be placed at sites of participating stations.

The new application is for 200 15-foot dishes and 450 10-foot dishes. Ten-foot dishes do not comply with current FCC standards while 15-foot dishes do. The thinking is that the 200 15-foot dishes can be in-

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(left to right) Mark Ford, Technical Production, Host/Narrator, Mark Elliott Producer/Director Bill Watson

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# Coffee And Jazz

By VINCENT DITINGO

NEW YORK—"From the first night I was on the air (Sept. 24, 1978), people started calling to say they liked the show and how good it was to hear jazz for a change," says Bob Coffee of "Coffee & Jazz," a weekend show heard on WNBX-FM, Keene, N.H. Basically a beautiful music format, the station covers most of New Hampshire and Vermont and gets well into Massachusetts.

"What I was looking for was a listening audience 25 to 50 years old, that way I could play a good spread of music, from the early bop era to the now sounds of Chuck Mangione, Chick Corea and the ever-young big band ideas of Woody Herman, Buddy Rich and Maynard Ferguson," states Coffee.

To answer the question if there's a viable market for jazz in the heart of old New England, Coffee claims: "The consistent number of phone calls and mail gives that question a definite yes. And you know better than half of the calls I get are toll calls. They come anywhere from Worcester, Mass., 75 miles south, to the heart of the Vermont ski area, 80 miles west of Keene."

The DJ assumes all the duties of putting together his show. "I guess you can call me an independent producer. I secure my own sponsors, write and produce all my commercial spots and started off playing records from my own collection." Station management has given good exposure to Coffee's promos. His cleverly produced spots have created as much comment as the show itself.

Being an ex ad man, civil engineer, salesman and newspaperman, he's trying to iron out arrangements to feature a live group on "Coffee & Jazz." "The studio I broadcast from is big enough for a quartet. In fact, I bring in my electric piano and synthesizer to cut my own promos."

Coffee is a professional musician, specializing on keyboards, and does

occasional gigs. "I got my ASCAP card last year when I put a couple of my songs on record and managed to get airplay on some 35 small stations around the country," says Coffee. The songs, "She's All Girl" and "Why Don't We Stop" he describes as commercial jazz with a good "hook." "I'm convinced the time is here again for a solid melody and lyric with jazz overtones, to make it big."

The most rewarding calls the DJ gets are the ones from listeners who like his jazz commentary. "I tell them what to look for in the tune that makes it 'cook.' Like a strong bass man or drummer, or maybe the arrangement. People dig information," he says.

Coffee points out that "I avoid heavy atonal and obscure meter jazz. I try to appeal to the younger listener who's just discovering jazz, and the older listener who supported jazz through the lean years, and I give equal time to big bands, small groups and vocals. Like I tell the record distributors, if it 'cooks' I'll play it."

## 'Luncheon Special' On Pasadena KROQ

LOS ANGELES—A weekly "Lunchtime Special" has been added to Pasadena's KROQ-FM lineup and recently featured Supertramp and the Tubes in hourly interview formats.

Set for Fridays noon-1 p.m., the new program is hosted by DJ Mike Ritto, who has been with the station a year. DJ Brent Kahlen, the afternoon drive personality 3-7 p.m., interviewed Dwight Twilley recently.

The station program ties in artist interviews with concerts at nearby venues. Supertramp was at the Forum and Twilley appeared at the Whiskey.

## Westwood 1 Selling

• Continued from page 33

fly-by-night business as it used to be and with the advent of satellite transmission in the next couple of years, it'll really open up," says Pattiz.

Other program mainstays in the Westwood stable include "The Dr. Demento Show" added to the roster in early 1977 and "Star Trak," a short rock/news Top 40 effort.

Other Westwood shows are "The Sound Of Motown," begun in 1976; "American Disco," released in mid 1978 and "Twelve Hours Of Christmas" picked up in 1977.

The last two programs, produced by Kriss Stevens, are only distributed by Westwood One, adds Pattiz, 36.

Originally with KCOP-TV here, Pattiz adds, the importance of landing 60% of the nation's markets, including New York, Chicago and

L.A. as essential to a syndicator's success.

The firm produces, duplicates and ships product on a timely and seasonal basis, finding most time-newsy creations going out within 10 days and two weeks.

Heading for an excess of \$3 million profits in 1979, Westwood is considered in the top three syndicators nationally with DIR and Watermark.

The relatively young company, which operates on a diversified programming basis and numerous weekly deadlines, is set to move business operations near the old MGM movie studio lot.

Two 12-track studios, radio production facilities and expansion areas are found within the 9,000 square foot facility, which used to be an old auto dealership.

HANFORD SEARL

## Original Midwest Rock Music Guru

• Continued from page 33

"It seems that a whole generation which grew up under Watergate really got battered and is looking for new stability in everything, including music," he adds.

Reitman sees a musical trend that he considers unfortunate. "A lot of music today deals more with form than content. Those orchestrated rock groups, like David Bowie started, have become nothing more

than music of form, with the classical example being disco.

"As my first reaction, I probably had an aversion to disco much like my parents had with rock. But now I find there are some things in it that I like," he goes on.

Yet, Reitman can detect a return to the basics of rock. "There are groups that can still come in to play, put their amps on a folding chair and pack 'em in: Just like in 1957," he asserts.



REAL RADIO—"WKRP Cincinnati," the television show comes alive on WAXY-FM Miami as stars of the show Gary Sandy, left and Loni Anderson visit WAXY program director Rick Shaw as he holds down the afternoon drive air shift.

# Drake-Chenault Welcomes the Triumphant Return of the Big Bands: DANCIN' COMES FULL CYCLE



Frank Proctor, Drake-Chenault National Program Consultant

Something different is happening to radio. Something right out of the 1940s, yet something new and exciting. All over the country, Americans are re-discovering the sounds of a Golden Age. And once again, they're crowding around the radio and kicking up their heels in a rousing display of unabashed delight!

The Big Bands are back, courtesy of Drake-Chenault. By the looks of things, much more powerfully, much more memorably, and much more romantically than ever before. Surprised? You needn't be because apparently there has always been — and probably always will be — a market for the sounds of Glenn Miller, Benny Goodman, Ella Fitzgerald, et al. A market that was virtually untapped before Drake-Chenault stepped in.



Buddy Scott, Vice President and General Manager Drake-Chenault Program Services

Buddy Scott, Vice-President and General Manager of Program Services, explains. "When we examined the 35-64 demographic, we realized there were a lot of people who would be receptive to this music. But, keep in mind, Big Band means entertainment. And that's why the younger people have also responded so positively. Everyone is really into dancin' and having a good time."

Actually, the Big Band wave is nothing short of a phenomenon. Starting at KMPX in San Francisco, the movement headed East, where it has captured the listeners of WAYE in Baltimore. Station President of WAYE

quickly and decisively also. Business boomed for the station. In just eight days, WAYE closed more sales than in the prior seven weeks. But the most important and significant change was the quality of the sponsors.

"Sure, we lost a couple of motorcycle accounts real quick. But we immediately replaced them with a lot of Oldsmobile, Cadillac and Mercedes Benz accounts," said Mr. Frankel.

According to Buddy Scott, the power of Drake-Chenault's hot new format is felt in other ways, too. "The response from the various advertising agencies has been very gratifying. They like the way the station sounds. They like the way the music sounds. And they like the choice of music. In fact, thus far there has not been one single negative comment about anything that WAYE is doing. Everyone is more than satisfied with the success."

"The Drake-Chenault people have given us a great deal of support. They have done everything they said they would do for us. We were able to put on the format only four weeks from the day we signed a contract and that includes jingles, rotation and training our personnel. Drake-Chenault is there to monitor everything, from our on-air sound to the contests and promotions," relates Mr. Frankel.

The Big Band fervor is spreading and industry people are starting to liken its rise to the Top 40 or Disco movements. In Stu Frankel's words, "people seem starved for this music."

What can we deduce from the success of KMPX and WAYE? Certainly that the Big Band format is producing a station awareness that's nothing short of startling. And one look around at the dance halls reveals the swinging and swaying that highlighted the gala ballrooms of the 1940s.

Yes, dancin' has now come full cycle. Thanks to Drake-Chenault — and those wonderful Big Bands!



Stu Frankel, President and General Manager WAYE, Baltimore — BIG BAND 86

Stu Frankel could hardly have anticipated the results. "We went to the format and immediately received a tremendous amount of publicity. The NBC and ABC television affiliates both carried the news. The two major newspapers in the area each wrote three or four articles about the format."

The response was indeed electric as the switchboard at WAYE lit up with calls from excited listeners. According to Mr. Frankel, the station received 280 calls the first day. And for the next week, "our biggest problem was getting outside lines because we had so many incoming calls."

The comments were varied. But all reflected the same enthusiasm and sentiment. "We love it... You make us feel young again." Generally, the entire city has reached out to embrace not only the music, but the station as well.

The advertisers — many of whom had never been on WAYE — reacted



## Vox Jox

By DOUG HALL

**NEW YORK**—Rick Dees has joined KHJ-AM in Los Angeles as morning drive personality. He moves from WHBQ-AM Memphis. He also received national acclaim in 1976 when his recording of "Disco Duck" reached number one on the Billboard Hot 100. Both KHJ and WHBQ are RKO General stations.

**Kris Kelly** has been promoted to p.d. at WXQR-FM Jacksonville, N.C. Kelly also handles the 3 to 7 p.m. air shift on the station.

**Bob McLean** is on from 5 to 10 a.m., music director **Marc Valero** is on from 10 a.m. to 3 p.m., **Mark Lapidus** is on from 7 p.m. to midnight and **Jackie Harris** is on from midnight to 5 a.m.

**Lloyd Parker** has moved from p.d. at WNYG-AM Babylon, N.Y., to WLIX-AM Islip, N.Y., which has just shifted from a contemporary format to "contemporary Christian." ... **Bob Bishop** leads off the new daytime lineup on WAOP-AM

Kalamazoo. He is on from 6 to 11 a.m. and is followed by **Joe Suglia** from 11 a.m. to 3 p.m. **Lance Parish** is on from 3 to 8 p.m.

**WIVI-FM** Christiansted, St. Croix, V.I. has a new lineup with **Dick Stevens** on from 6 to 10 a.m., **Danny McGackin** from 10 a.m. to 2 p.m., **Nancy Purcille** from 2 to 7 p.m. and **Carol Seymour** on from 7 p.m. to midnight. **Mack Welsh** and **Ernest Mondorf** work weekends.

**WSIR-AM** Winter Haven, Fla., p.d. **Stacey Taylor** injured his shoulder in a fall from his motorcycle. ... **Tom Lloyd** has joined the on-air personalities at **KCSN-FM** Northridge, Calif. He is on from 10 p.m. to 1 a.m. ... **Diane Prior** has been added to the on-air staff at **WAVY-FM** Atlantic City from 7 p.m. to midnight.

**WRKI-FM** Danbury, Conn., p.d. **Tom Zarecki** has put together a new on-air lineup with Zarecki handling morning drive. **Jim Schultz** is on from 10 a.m. to 2 p.m., **Buzz Knight** is on from 2 to 7 p.m., **Ethan "The Cooker" Carey** is on from 7 p.m. to midnight and **Pamela Brooks** is on from midnight to 5 a.m. Brooks is also the new promotion coordinator. General manager **Chris Caggiano** is leaving the station to join **WBNS-AM-FM** Columbus, Ohio.

**WRQX-FM** Washington morning personality **Stoney Richards** has been cast in two productions of the New Playwrights Theatre Dramathon in Washington. ... **Martin Schneider** has been named director of programming for **WHIL-FM** Mobile. He had been music director for **WQED-FM** Pittsburgh.

**KQFM-FM** (Q-100) Portland, Ore., is looking for a "sharp AOR talent for the station's hottest time period—8 p.m. to midnight." Those interested should contact p.d. **M.L. Marsh** at the station at 4949 S.W. Macadam Ave., Portland, Ore. 97201. ... **WAZY-AM-FM** Lafayette is accepting "tapes and resumes for a possible future opening." They should be sent to **Jeffrey Jay Weber**, operations manager, at the station, Box 1410, Lafayette, Ind. 47902. ... **WRJZ-AM** Knoxville is looking for an afternoon personality for its Top 40 format. Tapes and resumes should be sent to **Bob Kaghan**, p.d., at the station at Box 3367, Knoxville, Tenn. 37917.

**Jane M. Reino** has been named assistant program director at **WMAL-AM** Washington, D.C. Formerly in the same capacity at **WHDH-AM** Boston, she will be in charge of music programming.

**Dick McKee**, general manager at **KPKE-AM** and **FM** Albuquerque, reports he is taking over music duties until program director **Chuck Logan** can clear away community/promotion activities or someone knowledgeable enough is found to program the music. **Sherie Kennedy** is assisting McKee.

**Kenny Jason** has been signed with **WDAI-FM** Chicago to produce hot disco mixes for the station. Previously a record spinner at **Foot Loose and Fancy Free**, Jason also will produce a weekly **Disco Hot Mix Dance**

(Continued on page 36)



**MARKS ANNIVERSARY**—Peter Rodman, left, celebrating his first year on **KCBO-FM** Boulder, Colo., as an interviewer of rock talent, put together his latest show with an interview with **Roger McGuinn** of **McGuinn, Clark and Hillman**. Rodman does a weekly six-hour rock/talk show on the station.

## Pro-Motions

By HANFORD SEARL

**LOS ANGELES**—**WQAM-AM** Miami Beach reports recent week-long promotions for **Arista Records' Melissa Manchester** and **A&M's Styx**. According to afternoon DJ **Ron Eric Taylor**, about 20 listeners were station guests for Manchester's booking at the **Diplomat Hotel's Cafe Cristal** and included her appearance at the station where she signed her latest LP "Don't Cry Out Loud."

The **Styx** contest included concert tickets, two complete **Styx** LP libraries, coffee mugs, jigsaw puzzles and passes to join the "Come Sail Away Party" on the 130-foot sailship **Young America**. Program director **Tom Birch**, morning drive DJ **John Forsythe** and Taylor were in charge of the **Styx** promotion, a local program.

**Rock Allen Dibble** has been named **Atlantic Records' local pop promotion representative** in Los Angeles. Prior to joining the label, Dibble was with **San Francisco's BAM Magazine** as advertising and promotion coordinator. He also was affiliated with **KSJO-FM** in the Bay Area.

**A&M Records' Sad Cafe** recently spent an hour as guest announcers at **WAAF-FM** Worcester, Mass. to promote its latest LP "Misplaced Ideals." Three band members joined program director **John Duncan** and played music of their choice including the LP cuts while promoting their performance the next night at **Boston's Paradise Theatre**.

**Eva Wood** has jumped from **WLAC-AM** Nashville to do local promotion in the Carolinas under the **EMI/UA** umbrella while **Bob Alou** now covers the **Tennessee/Arkansas** area for the same group. **Bob Kaghan**, publisher of **Radio & Music**, Nashville, also reports an **Eric Clapton** concert kit weekend in association with **Concerts West** for an

upcoming **Clapton** date. **Tommy Teaguelette** with **RSO**, Nashville, helped on the promotion.

White shoe-horns, about 1,000 reading "his and her" heel identifications, have been shipped out by **Columbia Records** New York to radio, retailers and press across the nation to promote **Massenet's Cendrillon**, which is translated "Cinderella." According to **Ernie Gilbert**, director of artist development for **CBS Records** New York, specific stations such as **KFAC-FM** Los Angeles and **WFMT-FM** Chicago as well as stations in the **Houston/Dallas** and **Atlanta** markets have been sent the wedges. The LP is a distinctly French opera which retells the **Perrault** fairy tale and is part of **Columbia Masterworks** series.

**Mike Brannen** has been named head of promotion for **Infinity Records** in Denver where **Sharon White** is the new promotion person for **United Artists/EMI**. ... **MCA Records** has issued a seven-inch picture disk of **Olivia Newton-John's** latest single release "Deeper Than The Night" and sent it to numerous program and musical directors at stations across the country. Included in the package, which is protectively wrapped in plastic, is the playable single cut.

**Tom Jodka** has been promoted to **New England promotion manager** for **Ariola Records**, based in Boston. He replaces **Bob Perry** who has moved South to work as an independent. ... To launch the disco act **Southern Exposure**, **RCA Records** reserved two cars on the **Amtrack** train heading south from **L.A.** to **San Juan Capistrano** April 20 for a round trip promotion. About 100 radio, disco DJs and press representatives made the excursion by rail, stopping for dinner at the **Capistrano depot**. The festive outing lasted six hours.

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

### CHATTANOOGA:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
<b>WDEF-AF</b>	44.3	40.6	39.7	36.5	34.4	<b>WDEF-AF</b>
Luther Maningil Format: contemporary						
<b>WDOD-AF</b>	13.6	15.1	15.5	15.0	14.8	<b>WDOD-AF</b>
Jerry Pond Format: country						
<b>WFLI-AM</b>	7.2	11.7	10.3	14.0	10.2	<b>WFLI-AM</b>
Jim Pirkle Format: Top 40						
<b>WGOW-AM</b>	5.2	4.9	5.0	3.4	7.7	<b>WGOW-AM</b>
Johnny Douglas Format: Top 40						
<b>WSKZ-FM</b>					6.1	<b>WSKZ-FM</b>
David Carroll Format: contemporary						

### JACKSONVILLE:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
<b>WAIV-FM</b>	5.5	6.1	2.5	4.6	6.3	<b>WAIV-FM</b>
Tom Charles Format: Top 40						
<b>WAPE-AM</b>	16.5	12.8	11.8		15.2	<b>WAPE-AM</b>
Grease Man Format: Top 40						
<b>WIVY-FM</b>	2.9	6.9	8.7	13.9	13.3	<b>WIVY-FM</b>
Ben Cain* Format: Top 40						
<b>WJAX-AM</b>	5.4	10.9	4.5	5.1	3.5	<b>WJAX-AM</b>
Cochran Keating Format: MOR						
<b>WJAX-FM</b>	1.0	2.8	2.3	.5	5.2	<b>WJAX-FM</b>
Jamie Brooks Format: AOR						
<b>WKTZ-FM</b>	15.4	12.5	16.2	12.0	15.6	<b>WKTZ-FM</b>
Jim Byard Format: beautiful						
<b>WQIK-FM</b>	6.1	4.4	8.8	8.6	7.2	<b>WQIK-FM</b>
Rusty Walker Format: country						
<b>WVOJ-AM</b>	8.1	8.2	8.0	8.7	5.6	<b>WVOJ-AM</b>
Tom Allen Format: country						

\*Cain was succeeded in February by **Bwana Johnny & Roger Cary**

### PORTLAND, Ore.:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
<b>KEX-AM</b>	15.6	12.4	10.0	10.1	9.2	<b>KEX-AM</b>
Barney Keep Format: contemporary						
<b>KGW-AM</b>	16.8	16.9	12.8	13.9	18.8	<b>KGW-AM</b>
Craig Walker Format: contemporary						
<b>KINK-FM</b>	3.7	2.4	4.3	2.6	3.9	<b>KINK-FM</b>
Jeff Douglas** Format: AOR						
<b>KPAM-AF</b>	6.3	11.1	7.7	5.1	3.5	<b>KPAM-AF</b>
Michael O'Brien Format: contemporary						
<b>KWJJ-AM</b>	9.6	10.3	11.3	9.7	10.3	<b>KWJJ-AM</b>
Bruce Myers*** Format: country						
<b>KXL-AM</b>	9.9	7.1	9.2	9.8	8.2	<b>KXL-AM</b>
Larry Roberts Format: beautiful						
<b>KXL-FM</b>	4.6	3.0	4.0	5.3	3.2	<b>KXL-FM</b>
Alan Budwill Format: beautiful						
<b>KYTE-AM</b>			5.1	6.0	4.2	<b>KYTE-AM</b>
Format: Top 40						
<b>KYTE-FM</b>			2.2	1.7	3.3	<b>KYTE-FM</b>
Gardner Scott Format: country						

\*\*Keefe retired in February and has been succeeded by **Jim Hollister**

\*\*\*Douglas left in January and has been succeeded by **Alan Lawson**

\*\*\*Myers left in January and has been succeeded by **John Wesley Gibson** Copyrighted material



CONCERT KICKOFF—Epic's Molly Hatchet initiates the WRXL-FM live concert series in Richmond, Va. with, from left to right, Duane Ronald, Danny Brown and Banner Thomas. A cooperative effort with Whisper Concerts, future acts will feature Supertramp and Atlanta Rhythm Section.

## Vox Jox

Continued from page 35

Party Saturdays 8-11 p.m. without commercial interruption.

\*\*\*

**Jere Sullivan** joins WYNY-FM New York to fulfill the dual roles of music director and on-air personality. He will anchor the 5-10 p.m. Saturday slot and 6-10 a.m. Sundays. Sullivan will review and select music from the station playlist. Prior to his new post, Sullivan was a DJ at WCAU-FM Philadelphia.

\*\*\*

**William S. Sanders** is named senior vice president of broadcasting for Sunbelt Communications Inc. Presently vice president and general manager of KQEO-AM and KZZX-FM Albuquerque, he will continue to oversee these Sunbelt stations as well as the operations of KVOR-AM and KSPZ-FM Colorado Springs. **Lawrence H. Kirby**, formerly general manager of WSAI-FM Cincinnati, has joined KQEO-AM in the same capacity.

\*\*\*

**Jed Gold** has been added to KROQ-FM Pasadena for the 7 p.m.-midnight shift. Known as "The Fish," he joined the staff last September as music director. The remainder of the Saturday lineup finds Al Ramirez midnight-4:30 a.m., Dusty Street 10 a.m.-3 p.m., program director Darrell Wayne 3-7 p.m. and Ramirez again 7 p.m.-midnight. **Debra Clay** moves from weekdays at KRDR-AM Gresham, Ore., to mid-days at KDOL-AM Mojave, Calif., starting May 14.

\*\*\*

**Tawnya Townsend** is the new music director at WRIF-FM Detroit. The ABC outlet is building new offices as is WPON-AM Pontiac. WSDS-AM has added **Larry James** to its weekend lineup. **Bryan J. Conners** has left WFTC-AM Kingston, N.C., to join WISP-AM/WQDW-FM Kingston to handle production. **Jerry Clark** of WASH-FM Washington has been named president of the Washington-Baltimore AFTRA local.

\*\*\*

**Chuck McCartney**, formerly of WLAC-AM Nashville, has joined WHKW-FM Fayette, Ala. as p.d. **Bud McGuire**, who had been both

p.d. and music director, continues as music director. KBBC-FM Phoenix has completed a 45-minute interview with RCA recording artist **Shawn Phillips** and is making the program available free to other stations.

\*\*\*

**Ronnie Hersey** has been promoted from music director to p.d. at WAXE-AM Vero Beach, Fla. He has hired **Leo Laney** to handle from noon to signoff. Hersey says he will include more emphasis on album cuts and add a phone-in show. **David Chaney** has left a weekend post at KLOS-FM Los Angeles for a job at KEZY-AM Anaheim. KEZY switched from Top 40 to AOR.

\*\*\*

**Chuck Walker**, music director at WZNG-AM (Zing-13) Winter Haven, Fla., has resigned and p.d. **Bob Ryan** has taken over his morning drive position. Ryan reports he needs record service for the Spanish programming the station runs on Saturdays. **WXLO-FM (99-X)** New York, which sometime ago pioneered "No Bee Gees Weekends" is running "No Disco Weekends."

**Jack Snyder**, formerly music director at KMET-FM Los Angeles, is named assistant program director there. He replaces afternoon drive personality **Bob Coburn** on the 2-6 p.m. shift. Snyder was p.d. for KEZY-FM Anaheim in 1977. Meanwhile, Coburn will take over the p.d. duties at KMET-FM's sister station in Chicago, WMET-FM. WMET has changed its format from Top 40 to more rock-oriented programming like KMET.

\*\*\*

**Dusty Street** has been assigned the 6-10 a.m. shift Mondays-Friday at KFOQ-FM Pasadena. One of the original female DJs, she's formerly associated with KSAN-FM San Francisco. **Barry Chase** has been added to WMC-FM Memphis in the 3-7 p.m. time slot. Formerly with WNDE-AM Indianapolis, Chase also has worked for WDRQ-FM Detroit.

\*\*\*

**M.L. Marsh** has been promoted to program director of Q100/KQFM Portland. He recently was a/d/r music research coordinator at the station and worked the 8 p.m.-midnight shift. Marsh was at Portland's

## Questions Hang As AM Stereo Waits In Wings

DALLAS—Two sessions at the National Assn. of Broadcasters convention pointed to a number of problems to be overcome before AM stereo can become a reality.

At a session on "The Manufacturer's Viewpoint" such speakers as Bart Locanthi of Pioneer North America readily admitted that AM receivers were better 20 and 30 years ago, "but we can get back to the good quality of the past," he added.

Locanthi said that although AM had been neglected "it will be possible to get quality nearly as good as FM."

Consultant Jon Grossjon pinpointed the problem: "The prelude to AM stereo must be high fidelity. Who wants stereo if its not hi fi?" He foresaw complicated expensive AM radios with switches for variable band widths.

Some of the speakers were critical of the quality of AM signals sent out by radio station transmitters, a chicken and egg argument that brought grumbling from the mostly radio engineer audience.

Further problems for AM stereo were introduced at another session in which several experts warned that there will not be sufficient channels available to carry AM stereo broadcasts from studios to remote transmitters. An alternative to these channels—known as STLs, studio transmitter links—is use of high quality matched phone lines, but some speakers foresaw technical and quality problems for these connectors, too.

**KINK-FM.** **John Streatly** is named new program director at KTTB-AM Tyler, Tex. Formerly with KRYS-AM Corpus Christi as music director, Streatly replaced acting p.d. Jack Monroe who is a DJ at the 24-hour, 1,000 kw facility.

\*\*\*

**WGTO-AM** Cypress Gardens, Fla., went to a long-awaited, 24-hour status March 30 and will continue its "Great Country Music" format. **Bob Fuller**, from 7 p.m.-midnight and **Rick Roberts**, midnight-6 a.m., have been added to the DJ lineup.

\*\*\*

**WCKO-FM** Ft. Lauderdale switched from semi-automation to a live operation April 2 with a new lineup of DJs which include **Gred Buedell** on morning drive, **Bill Johnson** in the mid-day slot and **Mitch Ryder** on the evening show. **Dave Lawrence** and **Kathleen Fear** handle the nighttime slots and weekends. **John Galanes**, who will do afternoon drive, is named program director. He has been affiliated with numerous stations including WIFL-FM Philadelphia.

**CFAX-AM** Victoria, B.C., and **KXFD-FM** Boise are the first two stations to sign up for the "We Play Your Songs" jingle imagery package distributed by Drake-Chamault. The 37-cut package was created by **Otis Conner** for WIP-AM Philadelphia.

\*\*\*

**Chip Binder** has joined **WGAR-AM** Cleveland in the midnight to 6 a.m. slot. He comes from **WOKO-AM** Albany, N.Y., but he is a native of Cleveland. **WGAR** is also conducting its annual basic training sessions for high school senior and college freshmen interested in broadcasting careers. Among those who are lecturers in the sessions are

## Bubbling Under The HOT 100

- 101—GOOD, GOOD FEELING, War, MCA 40995
- 102—DANCE WITH YOU, Carrie Lucas, RCA 11482
- 103—SHINE, Bar-Kays, Mercury 74078
- 104—PICK ME UP, I'LL DANCE, Melba Moore, Epic 8 50663
- 105—KEEP YOUR BODY WORKING, Kleer, Atlantic 3559
- 106—NIGHTTIME FANTASY, Vickie Sue Robinson, RCA 11441
- 107—ACCIDENTS WILL HAPPEN, Elvis Costello, Columbia 3-10919
- 108—LOVER GOODBYE, Tanya Tucker, MCA 41005
- 109—ROCKIN' MY LIFE AWAY, Jerry Lee Lewis, Elektra 46030
- 110—SONG FOR GUY, Elton John, MCA 40993

## Bubbling Under The Top LPs

- 201—AMERICAN STANDARD BAND, Island ILPS 9540 (Warner Bros.)
- 202—SKYY, Salsoul 8517 (RCA)
- 203—BLACKFOOT, Striker, Atco SD 38112 (Atlantic)
- 204—TONY WILLIAMS, Joy Of Flying, Columbia JC 35705
- 205—TONIO-K, Life In The Food Chain, Epic JE 35545
- 206—THE JAM, Mod Cons, Polydor PD 1-6188
- 207—HERMAN BROOD AND HIS WILD ROMANCE, Arista SW 50059
- 208—MASS PRODUCTION, In The Purest Form, Atlantic 5211
- 209—BILLY PRESTON AND SYREETA, Fast Break, Motown M7 915
- 210—DUNCAN BROWNE, The Wild Places, Sire SRK 6065 (Warner Bros.)

p.d. **Chick Watkins**, music director **Chuck Collier** and air personality **Bob James**.

\*\*\*

**KEWI-AM** Topeka, Kan., is looking for an all-night announcer with a third class license. Applicants should contact p.d. **J.R. Creeley**. Recording artists **Roger McGuinn**, **Gene Clark** and **Chris Hillman** recently visited **John Ogle** at WPIX-FM New York. **WASH-FM** Washington is running Sunday night specials of the week at 7 p.m. Each hour-long rock documentary features one musician, band, producer or composer.

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# Rain Hampers Start Of New Orleans Festival

By KELLY TUCKER

NEW ORLEANS—The New Orleans Jazz and Heritage Festival got off to a disappointing start this year, as rain hampered or cancelled the latter part of the first weekend events.

The festival, expanded from two to three weeks for its 10th anniversary, consists of outside weekend concerts at the New Orleans Fair Grounds race track and evening performances at local concert halls and aboard the S.S. President Mississippi steamboat. This year's activities began April 20, with 52 different acts performing at the race track.

More than 16,000 spectators (a record Friday attendance at the Fair Grounds) showed up for the day's festivities, which included concerts by Spencer Bohren, the Key West Junkanoos, the Storyville Ramblers and 11 gospel ensembles.

All sets at the Fair Grounds, where musicians play simultaneously on nine different stages from 11 a.m. to 7 p.m., are approximately 50 minutes long.

The 1979 evening concerts also began April 20 with Ella Fitzgerald and the New Orleans Philharmonic Symphony Orchestra giving a two-

hour benefit show at the Theatre of the Performing Arts.

Before Fitzgerald performed, conductor Leonard Slatkin led the symphony through Berlioz's "Roman Carnival Overture, Opus 9;" Grieg's "Peer Gynt Suite No. 1, Op. 46;" Copland's "Hoe Down" from "Rodeo," and Bauduc-Haggard's "South Rampart Street Parade."

Then Fitzgerald appeared and received a prolonged standing ovation. Overwhelmed, she remarked to the audience, "I just hope you feel that way at the end of the show."

It did. Fitzgerald's forceful voice reached remarkable heights and depths throughout the performance, leaving the audience stunned at her still-incredible talent.

Fitzgerald's balanced 70-minute set consisted of songs such as "From This Moment On," "Our Love Is Here To Stay," "I Got It Bad And That Ain't Good," "Satin Doll," "Smoke Gets In Your Eyes," "Hard-Hearted Hannah" and an encore, "St. Louis Blues."

Tickets to the jazz festival benefit, which attracted more than 2,100 to the 2,379-seat hall, were \$12.50 to \$75.

During festival events of the following day, April 21, weather problems began. The Fair Grounds' segment of the festival wasn't cancelled, but because of cloudy skies and scattered showers only 8,300 out of a projected 25,000 spectators showed up to see the 60 different acts.

Those who braved the weather were rewarded for their courage with performances by Jerry Lee Lewis, Earl King, Jean Knight, the Dixi-Cups, Billy Gregory, Oliver "Who Shot The La La" Morgan, Li'l Queenie and the Percolators and Tony Bazley, to name a few.

Obviously, it is impossible to see all of the acts, but the sets this reviewer witnessed were most always rousing and inspiring.

Jerry Lee Lewis drew the largest

crowd, and kept it dancing and cheering with "Sweet Little Sixteen," "Whole Lotta Shakin' Going On," "Tell Me What I Say," "Great Balls Of Fire" and several other rock'n'roll and country tunes.

The Dixi-Cups, still a New Orleans favorite, also drew a large audience, mixing some of its old hits like "Chapel Of Love" and "Iko Iko" with uptempo renditions of other artists' tunes such as the Pointer Sisters' "Fire," the Fifth Dimension's "Aquarius/Let The Sun Shine In" and the McCrarys' "You."

Another excellent but unsigned disk act which performed at the festival was the Electric All Girl Band. The eight black female musicians are adept at singing and dancing as well as playing their instruments, which include saxophone, bongos, electric piano, bass, drums and cornet.

Other acts this reviewer heard

were Jean Knight, who included her hit "Mr. Big Stuff" in a well-received set, and Li'l Queenie and the Percolators, which surprised the audience with a clever version of the Jackson Five's "ABC." (The latter act, currently the most popular local rock-jazz ensemble, recently signed a publishing contract with A&M Records).

Continued rain cancelled all concerts scheduled at the Fair Grounds April 22. Booked to appear were Professor Longhair, Lightnin' Hopkins, Chocolate Milk, the Flying Burrito Brothers, Ernie K. Doe, Marcia Ball and 56 other acts.

Weather permitting, the remaining lineup at the Fair Grounds will include:

May 5—Dizzy Gillespie, Doug Kershaw, Lee Dorsey, Germaine Bazzle, Huey "Piano" Smith and Irma Thomas among the 66 acts.

(Continued on page 39)

## 86-PIECE L.A. UNIT

# The Orchestra Ties Jazz And Classical

By ELIOT TIEGEL

LOS ANGELES—The Orchestra is the newest American aggregation attempting to blend jazz with classical idioms. In the 1950s the third stream movement made a feeble attempt to legitimize jazz by marrying it with classical in formal concert hall settings. That didn't work.

The Orchestra fares better. Having been seen on the recent Oscar awards telecast, the 86-piece orchestra's formal concert debut Tuesday (24) at the Music Center was a solid blending of jazz with classical influences—with the addition of some crossover jazz to bring it all together under a modern banner.

Cofounders Allyn Ferguson and Jack Elliott chose compositions by Pat Williams, Dick Grove, Claus Ogerman, Antonio Carlos Jobim, Lee Ritenour and Ferguson himself for this "birthday party" bash as Quincy Jones, one of the hosts, called it.

The symphonic size of the orchestra allows it to present tonal textures and variations plus rhythmic combinations from one idiom to the other with careful ease.

The six compositions performed during the 111 minutes of music presented a full spectrum of jazz with ample dashes of Hollywood movie-typed ballads and classically orchestrated arrangements which gave the large string, cello and bass sections a wide spectrum of space to develop their rich, deep sonorities. The one fault, however, was the tunes lacked challenge.

Ferguson's own "Statements" opened the concert with the author conducting the orchestra. Like three

of the other works, this one began with slow strings which set a foundation for the other parts of the orchestra, the drums injecting a rockish back-beat and the piece pulsating with a gospelish flavor via the trumpets, with Bud Shank's alto sax adding a moody coloration and Jerome

Richardson's soprano sax soaring over the orchestra which by this time had dipped into a dixielandish beat which was how the piece ended.

Pat Williams' 1977 Pulitzer-nominated "An American Concerto For Jazz Quartet And Symphony Orchestra" blended a septet with the orchestra, with the French horns initiating a New Orleans funeral dirge-type mood plus: swing era band sounds, dixieland and call and responses from Bud Shank and trombonist Bill Watrous. Pianists Ralph Grierson and Michael Lang and bassists Chuck Berghofer and Chuck Dominico infused a variety of subtle and hard-driving textures.

As Johnny Mathis, another host, noted, many of the members of the orchestra have worked on his record dates over the years, so this aggregation is composed of the musicians who know how to sight read and can play anything put before them.

Dick Grove's "El Camino," the first of three pieces conducted by Jack Elliott in the second half, is a sad song about street urchins in Bogota, Colombia, and as such promoted dark, foreboding tones with Chuck Findley playing a moody flugelhorn and contrasting that with a fiery open trumpet.

Claus Ogerman's "Three Symphonic Dances" was the most classical of the works. It was slow, beautiful, and emphasized the strings. Its restfulness was contrasted by the closing set featuring the jazz fusion band of Dave Grusin, Harvey Mason, Lee Ritenour, Tom Scott and Abraham Laboriel.

Backed by the Orchestra, the quintet played Jobim's "Wave" and Ritenour's "French Roast." Unfortunately, its efforts fell short of being successful. The tunes plodded rather than propelled and the attempt to mix fusion jazz with the orchestral backdrop was not as creatively funky as it could have been.

## 11 Female Acts For Inner City

LOS ANGELES—Inner City has 11 female jazz acts on its roster, thus claiming to have the most distaff jazz of any company.

These performers include vocalists Helen Merrill, Jane Harvey, Abbey Lincoln (making her return to disks after 12 years), Ursula Dudziak, plus the late Teddy King and Irene Kral; pianists Mary Lou Williams, Connie Crothers, Joanne Brackeen, Aerial, an instrumental quintet and guitarist Monnette Sudler.

Inner City feels that having so many women on the roster is a timely development and with such events as the Kansas City Women's Jazz Festival and with the Newport Festival in New York involving the Universal Jazz Coalition's second annual salute to women in jazz, the role of women in jazz music takes on greater significance.

## Parker Album Tops Little Darlin' Issue

NASHVILLE—Charlie Parker product heads the list of repackaged jazz albums slated for release this month on the Little Darlin' Records label, according to its president, Aubrey Mayhew.

This will tie-in with the inception of Little Darlin's progressive and economy jazz lines, with the special budget-priced product retailing at \$3.98.

Mayhew, who claims former ownership of the Charlie Parker Records line, plans an initial shipment to include albums by Parker, Cecil Payne, Sly Hampton and Duke Jordan. Additionally, the May package will include product by the All-Star Big Band, which Mayhew says is comprised of major name artists such as Clark Terry, Ed Shaughnessy, Eddie Costa, Bernie Green, Doc Severinsen, Barry Galbraith and Mundell Lowe.

## College Celebrates

BRANCHBURG, N.J.—The musical spotlight will resound to jazz Friday-Saturday (4-5) for the celebration here marking the 10th anniversary of Somerset County College. Highlight of the festival, which begins with a dinner dance, will be a Saturday night concert in the college gym featuring pianist Marian McPartland.

The McPartland concert will also have the jazz pianist appearing with the 60-piece Somerset County College Community Orchestra.

Billboard SPECIAL SURVEY For Week Ending 5/5/79

# Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. ZB5K-3277	26	25	32	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
2	15	2	PARADISE Grover Washington Jr., Elektra 6E-182	27	22	29	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
3	5	8	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	28	28	5	EQUINOX Red Garland Trio, Galaxy 626 5115 (Fantasy)
4	4	5	MORNING DANCE Slyva Gyra, Infinity INF 9004 (MCA)	29	27	31	REED SEED Grover Washington Jr., Motown M7 910
5	3	21	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	30	32	6	ARCADE John Abercrombie Quartet, ECM ECM-1-1133 (Warner Bros.)
6	8	3	LAND OF PASSION Hubert Laws, Columbia JC-35708	31	31	6	STUFF IT Stuff, Warner Bros. BSK-3262
7	2	13	CARMEL Joe Sample, MCA AA-1126	32	29	12	ME, MYSELF & EYE Charles Mingus, Atlantic SD-8803
8	7	8	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK-2394	33	30	24	PATRICE Patrice Rushen, Elektra 6E-160
9	6	8	FOLLOW THE RAINBOW George Duke, Epic JE-3570 (CBS)	34	34	25	INTIMATE STRANGER Tim Scott, Columbia JC-35557
10	10	3	BRAZILIA John Williams, MCA AA-1116	35	33	10	SUPER MANN Herbie Mann, Atlantic SD-19221
11	9	17	ANGIE Angela Bofill, GRP/Arista GRP-5000	36	36	29	MR. GONE Weather Report, Columbia JC-35358
12	11	40	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	37	NEW ENTRY		WHEN LIGHTS ARE LOW Kenny Burrell, Concord Jazz CJ-83
13	12	7	LIGHT THE LIGHT Seawind, Horizon SP-734 (A&M)	38	39	3	RAW SILK Randy Crawford, Warner Bros. BSK-3283
14	19	3	ELECTRIC DREAMS John McLaughlin With The One Truth Band, Columbia JC-35785	39	37	21	PASSING THRU Heath Brothers, Columbia JC-35573
15	14	8	AWAKENING Narada Michael Walden, Atlantic SD-19202	40	40	81	FEELS SO GOOD Chuck Mangione, A&M SP-6658
16	21	3	CHAMPAGNE Wilbert Longmire, Columbia JC-35754	41	NEW ENTRY		THE THREE Joe Sample, Ray Brown & Shelly Manne, Inner City IC-6007
17	13	5	THE JOY OF FLYING Tony Williams, Columbia JC-35705	42	42	36	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD-19189
18	16	7	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC-235663	43	43	2	MONUMENTS Jackie McLean, RCA AFL-13230
19	17	7	HOT DAWG David Grisman, Horizon SP-731 (A&M)	44	41	9	RED HOT Mungo Santamaría, Columbia/Tappan ZEE JE-35696
20	26	3	GROOVIN' YOU Harvey Mason, Arista AB-4227	45	44	4	FINE AND MELLOW Ella Fitzgerald, Pablo 2310-829 (RCA)
21	20	13	EXOTIC MEMORIES Lonnie Liston Smith, Columbia JC-35654	46	45	42	IMAGES Crosaders, Blue Thumb BA-6030 (MCA)
22	35	2	TO TOUCH AGAIN John Tropea, Marlin 2222 (TK)	47	47	2	NICE GUYS Art Ensemble Of Chicago, ECM EDM-1-1126 (Warner Bros.)
23	23	29	FLAME Bonnie Lewis, United Artists UALA-881	48	46	48	MAGIC IN YOUR EYES Earl King, United Artists UA LA-877
24	24	5	STROKIN' Richard Tee, Tappan Zee JC-35695 (CBS)	49	49	4	ON A MISTY NIGHT John Coltrane, Prestige P-24084 (Fantasy)
25	18	18	IN CONCERT Milestone Jazzstars, Milestone M-55006 (Fantasy)	50	38	8	IRAKERE Irakere, Columbia JC-35655

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MAY 5, 1979, BILLBOARD

# Classical

## IMPROVED SOUND QUALITY CITED

# Classical Cassettes Mushroom

Continued from page 1

A check of recent classical release sheets shows up to 80% of new titles from major labels coming out in cassette today. There's also a growing eagerness

of new releases are offered simultaneously in disk and tape configurations. This average is true for Philips as well.

Festive and Privilege, the Polygram mid-price classical lines, offer

ings is quickly enlarging its series of premium cassettes duplicated from Connoisseur and EMI masters. The company is manufacturing from special 15 i.p.s. duplicating masters on a new chrome formulation tape, and aiming the \$10.98 list titles at the "audiophile" segment of the cassette market.

The line, manufactured in conjunction with In Sync Labs, is being distributed by Frank Cooke Enterprises on the West Coast and has gone into several large classical accounts nationally, according to Alan Silver of the Connoisseur Society.

The "Klassik Box," a specially packaged assortment of six classical cassettes, is being introduced to the U.S. from Germany. U.S. importation of the product is being handled by Ted Sievers, German businessman who will represent OppSound, Cologne, the manufacturer.

Popular titles such as Beethoven's "Fifth Symphony," Mozart's "Eine Kleine Nachtmusik" and Tchaikovsky's "Violin Concerto" are contained in attractively decorated laminated packages that includes built-in carrying handle.

The cassettes are individually No-reloco-boxed. Sievers is taking the product, \$25 list, to several U.S. distributors and large retail chains.

At RCA Records, the Gold Seal budget cassette series is due for expansion, relates Irwin Katz, marketing director. "We're going full (Continued on page 61)



SILVER SOUND—Lorin Maazel raises the symbol of ATT's new \$10 million orchestra touring support program—a silver baton. The presentation is made by John A. Koten, vice president of Illinois Bell, prior to a Chicago area concert under Bell system sponsorship. Seven major American orchestras are involved in the program including the Cleveland Orchestra.

to have catalog product on cassette, and lines are being scrutinized for special update releases.

CBS, DG, Nonesuch, RCA, Angel, London and others have been active culling catalogs to expand cassette offerings.

Sales of budget classical cassettes are reported to be particularly strong, with Odyssey, Vox, Quintessence, Seraphim, Nonesuch and Gold Seal among active lines. As increasing numbers of cassettes at \$4.98 list are appearing, executives believe buyers previously uninterested in classics are being lured.

A check of classical record labels finds these recent key developments in the growing cassette market:

Nonesuch Records has announced a new commitment to cassettes, with a release of 10 of its best selling catalog titles this month. The release also bring several \$4.98 list new releases, as the company has begun issuing simultaneously in tape and disk. A total catalog of 75 cassettes are expected by year's end.

"We're very actively interested in cassettes, it's an explosive market," comments Bill Berger, Nonesuch national sales manager.

Berger says Nonesuch is reclaiming a group of titles licensed to Advent Corp. for Advent's series of chromium dioxide cassettes.

At CBS Records, a release of 60 catalog titles is anticipated over the next year, according to Ernie Gilbert, artist relations director. Gilbert says many performances issued prior to the boom in cassette sales will be brought out, including recordings by pianists Murray Perahia and Vladimir Horowitz.

Several releases of 15 or 20 catalog titles are expected, Gilbert indicates.

Lorin Maazel's complete Beethoven symphony cycle is scheduled for cassette release and the Odyssey budget cassette line also will be broadened.

Deutsche Grammophon, exploring its catalog for cassette issues, is shipping a special release of six Boston Pops titles. The releases coincides with the celebration of Arthur Fiedler's 50th anniversary with the Pops. At Polygram, approximately 75%

cassettes on almost all releases, including monaural recordings of historical interest.

Connoisseur Society Record-

# Classical Stations Urged To Beam Concerts On Satellite

Continued from page 32

stalled in major markets while the FCC considers the feasibility of the 10-foot dishes.

Prime targets of the Mutual sales pitch are WCLV-FM's Cleveland Seaway Productions, which syndicates performances by the Cleveland Orchestra, the Cleveland Pops and "Adventures In Good Music," WCRB-FM's Boston Charles River Broadcasting, which offers the Boston Symphony, the Boston Pops, "Music From Marlboro" and the New York Philharmonic; WFMT's Chicago syndication of the Chicago Symphony, the Lyric Opera, the Houston Grand Opera and the Milwaukee Symphony; and Parkway of Washington, which offers the St. Louis Symphony, the Baltimore Symphony, the San Francisco Symphony, plus BBC and WQXR-AM-FM New York programs.

While Worth's audience was composed of classical station operators, he pointed out that the Mutual satellite system could carry rock concerts and country music programs.

Presumably Mutual would offer via satellite various country music performances now carried live by Mutual's new acquisition, WHN-AM New York.

Not to be outdone, RCA Ameri-

can Communications vice president Harold Rice announced that RCA would furnish without charge receiving dishes to any radio station requesting one. This is an extension of an offer first made to television stations last month (Billboard, March 24, 1979) at the annual convention of the National Assn. of Television Program Executives.

At that convention it was pointed out that RCA had struck a deal with Viacom to put its syndicated tv shows on satellite. Presumably RCA would have to come up with a similar radio deal to make the free dish offer meaningful.

RCA could sign up a Drake-Chenault or a Bonneville and cut down such a syndicator's tape and shipping costs. Worth spoke of offering a full music service, which might come from an established program syndicator.

At the same Concert Music Broadcasters session Bill Oxley of National Public Radio said that construction would start for the NPR satellite system next month.

This system calls for 204 receiving dishes with 16 uplink or broadcast access points. The system will offer four channels of programming on a 24-hour basis. But NPR stations will be prepared to eventually receive 12 channels.

# Classical Notes

The West German government has presented its highest cultural award, the Officer's Cross of the Order of Merit, to keyboardist Rosalyn Tureck. The medal was bestowed in recognition of Tureck's services to the music of J.S. Bach. The Leopold Stokowski Conducting Award has been conferred upon Calvin Simmons, newly appointed music director of the Oakland Symphony. This honor will be presented annually by the American Symphony Orchestra to perpetuate the memory of Stokowski and further young conductor's careers.

EMI International made a gift of an original 1908 gramophone to conductor Riccardo Muti. The "Doric" acoustic phonograph was presented upon the signing of a new five year recording agreement under which Muti will tape with the Philadelphia and London Philharmonia orchestras. ALAN PENCHANSKY

# Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 15131 (Earmark/Fiction, BMI)
2	4	10	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
3	1	11	I NEVER SAID I LOVE YOU Gracie Laundy 50004 (Cass David/Cheer, ASCAP)
4	5	8	BLOW AWAY George Harrison, Dark Horse 8763 (Gang, BMI)
5	3	16	CRAZY LOVE Poco, ABC 12435 (Pirooting, ASCAP)
6	6	12	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner-Tamerlane, BMI)
7	8	6	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren-Vibes, ASCAP)
8	25	2	SHE BELIEVES IN ME Henry Rogers, United Artists 1273 (Angel Wing, ASCAP)
9	7	11	STUMBLIN' IN Suze Quatro & Chris Norman, RSO 917 (Chinnichap, BMI)
10	10	6	WHAT'S ON YOUR MIND John Denver, RCA 11535 (Cherry Lane, ASCAP)
11	14	6	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
12	25	2	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (Braintree/Snow, BMI)
13	16	5	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Demos, Earl-Music/Mother/Pearl, ASCAP), Columbia 3-10533
14	11	6	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
15	19	7	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
16	17	7	HARD TIME FOR LOVERS Judy Collins, Elektra 45020 (Careers, BMI)
17	9	9	I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Cotillion, BMI)
18	13	10	I'LL COME RUNNING Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
19	20	11	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
20	18	15	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Paso/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
21	21	16	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
22	22	14	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappel, BMI)
23	12	8	LOVE BALLAD George Benson, Warner Bros. 8759 (Unichappel, BMI)
24	40	2	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
25	23	15	FOREVER IN BLUE JEANS Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
26	15	11	THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP)
27	33	4	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
28	24	14	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sheryl/Lindbergh, BMI)
29	31	2	LITTLE BIT OF SOAP Nigel Olsson, Bang 84800 (CBS) (Robert Leilin, BMI)
30	29	22	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
31	28	12	WHAT A FOOL BELIEVES Donnie Bras, Warner Bros. 8725 (Snug) (BMI/Milk Honey, ASCAP)
32	35	4	DREAM LOVER Rick Nelson, Epic 850674 (The Hudson Bay/Rightsong/Screen Gems, BMI, BMI)
33	30	7	SUPERMAN Barbra Streisand, Columbia 3-10931 (Emanuel/Music Of Koppelman-Bandier/Megusta, ASCAP)
34	32	4	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
35	36	5	DON'T WRITE HER OFF McGuinn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693
36	27	15	I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP)
37	39	2	LOVE TAKES TIME Orleans, Infinity 50006 (MCA) (Orleansongs, ASCAP)
38	46	2	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappel, BMI)
39	41	2	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crossed Bear, BMI)
40	37	10	OH, HONEY Delegation, Shadybrook 1048 (Screen Gems, BMI, BMI)
41	38	4	ALL I EVER NEED IS YOU Kenny Rogers & Dottie West, United Artists 1276 (United Artists/Racer, ASCAP)
42	44	2	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
43	45	2	RHUMBA GIRL Nicolette Larson, Warner Bros. 8795 (Fourth Floor, ASCAP)
44	42	8	PRECIOUS LOVE Bob Welch, Capitol 4685 (Glenwood/Digal, ASCAP)
45	NEW ENTRY		ALISON Linda Ronstadt, Asylum 46034 (Plangent Vision, ASCAP)
46	48	2	THIS TIME I'LL BE SWEETER Angela Bofill, GRP-Arista 2500 (Perumbra, BMI)
47	NEW ENTRY		CAN'T HELP FALLING IN LOVE Engelbert Humperdinck, Epic 8-50692 (Intersong/Glady, ASCAP)
48	49	2	GET USED TO IT Roger Vadouris, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
49	50	2	STAR-CROSSED LOVERS George Duffell, GRP 103 (George Rose/Kenwater, BMI)
50	47	2	OH BOY Starbabies, 20th Century 2400 (RCA) (Melody Lane, BMI)

MAY 5, 1979, BILLBOARD

unpublished material



Billboard photo by Zowie Photos

**DEVOTED FANS**—Supertramp buffs in Buffalo line up to buy ducats for the group's May 21 Buffalo Memorial Auditorium concert at Festival East Concerts office. The 13,500-seat auditorium was reportedly soldout in four hours.

## BOOKINGS BY NEOSPACE

### Old K.C. Uptown Theatre Switching To Live Talent

KANSAS CITY—Daniel Socolof's NeoSpace Productions here has signed an exclusive five-year agreement with the new owners of the Uptown Theatre to produce live entertainment in the 1,500-seat facility.

The deal is contingent upon finalization of the sale of the building which is being purchased from the Mann Theatre chain by a group of Kansas City investors.

Craig Clements, a real estate agent, confirms the investment group will be managing the building when the deal goes through.

The former movie house, built in 1927, was once the flagship of the Fox-Midwest chain. In recent years the theatre has been the home of rock and jazz concerts but has been closed since Jan. 1. Socolof says the facility could be ready to reopen as early as June 1.

The decor of the domed theatre suggests an Italian Renaissance courtyard with a simulated starry sky. Socolof says the remodeling plans will preserve and enhance this motif, restoring the theatre to its original mint condition.

According to Socolof, the lower level of the Uptown will be con-

verted into a nightclub, seating 600 to 700 persons. This will be a permanent arrangement, open to those 21 and over. When more seats are needed, or when an act has a special appeal to a younger audience, the balcony will be opened for those under 21, providing an additional 1,200 seats.

"Our idea," says Socolof, "is to create a first-class club to showcase national entertainment of all sorts. The venue will be a stepping stone for acts that might not be ready to sellout a larger hall."

Socolof explains that although he and his partner in NeoSpace, Richard Melzer, will be responsible solely for the entertainment at the theatre, they will have an influence on the concept of the room itself as well as arranging for sound and lighting.

"We're looking for a state-of-the-art production system," Socolof says. "We're aiming for something that will be an example, not just for the Midwest, but for the entire country."

Socolof reports that bids are being taken from representatives of Pink Floyd's sound company and Bill Graham's FM Productions.

NANCY BALL

### Chicagofest Execs Feted By NARAS

CHICAGO—Producers of the Chicagofest outdoor music festival were honored here by the board of governors of NARAS for contributing to the development of the Chicago music scene.

Joel Gast, entertainment director of Festivals Inc. was presented with a special Governor's Award by the NARAS chapter.

## Wichita Police Seek Tighter Controls At Rock Concerts

By PAUL HOHL

WICHITA—Police Chief Richard LaMunyon plans to submit a series of recommendations to Wichita City manager Gene Denton Monday (30) calling for tighter controls on the use of city park facilities for the promotion of outdoor rock concerts.

LaMunyon told Billboard, however, that he would not call for an outright ban on future outdoor concerts, as had been rumored earlier.

"I don't want to disband rock concerts altogether," LaMunyon says. "I think most people go to them to enjoy themselves. Only a small percentage of persons want to create problems."

The recommendations are part of a series of measures being taken by

### Catamaran Moves In Contemporary Music Environs

SAN DIEGO—The Catamaran, an elegantly furnished lounge overlooking Mission Bay, has undergone a significant change over the past two years.

Once frequented only by such jazz stalwarts as Stan Getz, Dizzy Gillespie, Freddie Hubbard and Ronnie Laws, the 400-seat lounge has broadened its horizons and adopted what booker Tony Kampmann calls "a policy of more contemporary entertainment."

This means that besides jazz acts, the Catamaran now regularly hosts shows by a variety of rock, pop and other contemporary music artists. In fact, since Kampmann, 23, joined the facility two years ago as "an independent promoter with exclusive booking rights," more than 120 different acts a year have played there. These include such a diversity of talent as Blood, Sweat & Tears, Lee Michaels, Country Joe & the Fish, John Mayall, Paul Butterfield, B.B. King and Oscar Peterson.

When the Catamaran started featuring live shows five years ago, the person in charge of booking shows, Joe Morillo, was a devout jazz enthusiast. He instituted a policy of bringing name jazz acts to the lounge, offering a comfortable facility, competitive prices, and a selective clientele (then, as now, the club caters only to customers over 21).

As a result, the Catamaran earned a reputation as the finest jazz club in San Diego, with many artists requesting dates there simply because they had heard of it from other artists.

"Under Joe, it had a different orientation than it does now," Kampmann says. "He brought the milestone of jazz, historic figures."

(Continued on page 40)

## RADIO CITY MUSIC HALL

### Jani Liberalizing Act Booking Policy

NEW YORK—Music will be a key ingredient in Radio City Music Hall's new booking policy, now under the direction of former Disneyland entertainment director Robert F. Jani.

Jani, who formed a new company, Radio City Music Hall Productions Inc. in order to implement the new policy, claims the proposed series of variety shows, concerts and musical extravaganzas will be "the greatest employment center for musicians in New York."

Under the new deal, Jani is free to use any number of musicians, rather than employ a full orchestra, as was the case previously. The old Music Hall employed upwards of 40 musicians in its orchestra, which at one time was the size of a symphony, and was forced to utilize them at every performance.

Jani, who is credited with introducing a contemporary music booking policy at Disney's theme parks in California and Florida, says he plans to use rock and pop acts on a regular basis providing they fit his criteria of being suitable for family fare.

He also says he's interested in

working with independent promoters in staging shows.

"We're open to discussions with anyone at this moment," he says.

The appointment of Jani recently ended months of speculation about the future of the opulent, 6,500-seat landmark, built in 1932 and hailed for its acoustics and technically sophisticated stage area, 144 feet wide and 66 feet deep.

In addition, Plaza Sound Studios is a tenant of the Music Hall, strategically located in the space directly above the stage.

During the 14-week summer season, which gets underway May 31, every Thursday night will feature a different musical concert. The main feature, however, will be an elaborate stage musical with a cast of 100. There will be two shows a day and tickets will run from \$7.50 to \$10.50 for reserved seating.

Restoration work began Thursday (26), with one of the prime targets being the hall's Wurlitzer pipe organ, the world's largest.

Other programs set include a Broadway type staging of Walt Disney's "Snow White," which will open there in the fall.

### Beamers Bag 5-Year Pact

HONOLULU—Keola and Kapono Beamer, whose "Honolulu City Lights" LP on Paradise Records has reportedly sold more than 50,000 copies since its release less than a year ago, have signed a five-year contract with Cinerama Hotels and will begin appearing in the renamed Ocean Showroom of the Cinerama Reef Hotel in Waikiki.

The duo—one of the most popular musical acts in the Islands—has also formed Keola & Kapono Enterprises Ltd., and will financially operate in partnership with promoter Tom Moffatt (of Tom Moffatt Pro-

ductions) and manager Kimo Wilder McVay.

The Ocean Showroom, being renovated to seat 400, was used for the recent Don Ho daytime television series.

"This is the first Waikiki hotel—to my knowledge—to sign on a major young act as a regular performer in 10 years," says Moffatt.

The Beamers' show, which begins June 1, will offer a Hawaiiana theme, and will feature a string orchestra under the direction of Dennis Graue.

### Atlantic City Festival Acts Tagged

ATLANTIC CITY—Elzie Street of Street and Street Productions, Baltimore, is handling the lineup for the Atlantic City Jazz Festival July 6, 7, 8 at Gardner's Basin.

The lineup for July 6 is: Nancy Wilson, Roy Ayers, Freddie Hubbard, Les McCann, Herbie Mann and Stanley Turrentine. The performers for July 7: Sarah Vaughan, Art Blakey, Bobby Caldwell, Hugh Masekela, Buddy Rich and Lonnie Liston Smith. The final day's roster will include: the Ray Charles Show,

Maynard Ferguson, McCoy Tyner and Dexter Wansel.

The master of ceremonies for all performances will be Voice of America veteran deejay Willis Conover.

Tickets will be \$10, \$12 and \$15 per show.

Street expects crowds of 8,000 to 10,000 a day. "We're looking for this to be the biggest festival in the history of New Jersey," proclaims Street.

boring residential and business developments, and the time of day in which the concerts are held.

At the present time, permits to hold rock concerts in Herman Hill Park are issued by the Wichita Parks and Recreation Dept. in a "rubber stamped" fashion.

"I'm going to call for some kind of control by this department over the concerts when they occur," LaMunyon says. "I'll be dealing with some kind of requirement so that the people sponsoring the concert have some kind of responsibility in terms of maintaining order and control. The way it is now, there is none."

LaMunyon also indicates he is going to recommend that the concerts

be moved to a city park which is larger, has more parking space, and is located farther from residential areas. Although no site has been selected, LaMunyon says his office is studying several of the city's newer parks located near the outskirts of Wichita.

LaMunyon blames much of the violence which resulted from the confrontation at Herman Hill Park to overcrowded conditions within the park Easter Sunday. Crowd estimates at the time of the concert ranged around 3,500 people, more than three times as many persons as LaMunyon estimates the park can comfortably contain.

(Continued on page 40)

## Rain Hampers New Orleans Jazz Festival

• Continued from page 37

May 6—The Neville Brothers Band, James Booker, Roosevelt Sykes, Professor Longhair, Olympia Brass Band, Doc Watson, Vassar Clements, Henry Butler and 57 other acts.

Scheduled evening concerts were:

April 25—Teddy Wilson, Alberta Hunter, Percy Humphrey and his Preservation Hall Jazz Band with Sweet Emma and the Alvin Alcorn Jazz Band at the Hyatt Regency New Orleans Grand Ballroom.

April 26—"Fire On The Bayou" with Allen Toussaint, the Meters and Clifton Chenier aboard the S.S. President riverboat.

April 27—"Blues Boat Boogie" with Bobby "Blue" Bland, Etta James and Professor Longhair aboard the S.S. President riverboat.

April 29—"First Annual Gospel Boatride" with the Dixie Hummingbirds and the Violinaires aboard the S.S. President riverboat.

May 2—"Raggin' And Jazzin'" with Eubie Blake, Earl "Fatha" Hines and Danny Barker and his Jazz Hounds at the Hyatt Regency New Orleans Grand Ballroom.

May 3—The Lionel Hampton All Star Big Band aboard the S.S. President riverboat.

May 4—The Dizzy Gillespie Quintet aboard the S.S. President riverboat.

May 5—The Staple Singers, Roy Ayers and Chocolate Milk at the New Orleans Municipal Auditorium.

## Talent In Action

## DIANA ROSS

Memorial Auditorium, Buffalo

The entrance was spectacular, the packaging was spotty and her famed songs of the 1960s with the Supremes were the main delight as Ross made Buffalo the fifth stop on her current tour April 13.

More than 12,000 welcomed one of the features of Harvey & Corky's production season, but found themselves dazzled more by the performer than by all the glitter and five costume changes, which were less dazzling than promised.

Ross overcame a laser light show that spluttered, a backdrop which needed a good cleaning and a monitor which threatened to blast listeners in the first 10 rows from their seats. Finally, Ross had the sound turned down—to noticeable sighs of relief.

She entered to gasps. A film of her descending a long white staircase was projected on a rear screen while she sang "Ain't No Mountain High Enough." Without missing a beat, the visual effect switched to Diana in person as she stepped through the screen and descended a real staircase in a stunning costume of silver sequins and white fur.

"How'd you like that opening—was it okay?" she kidded. "I wanted it simple and intimate with polaroids and an old gown. They told me it would snow here."

Diana, backed by a large orchestra, sang 22 selections in a 90-minute performance, but one of the best features came when she had the house lights go up and stepped into the audience for her "favorite part of the show." She wound her microphone cord through those seated near the stage, sang "Reach Out And Touch" and found a few melodic Buffalo voices.

"Listen to what you're saying," she implored the swaying sing-a-long audience: "Reach out and touch somebody's hand—make this world a better place, if you can." She had virtually the entire audience swinging together, hands joined.

When she began belting out her most recognizable hits—"Baby Love," "Stop-In The Name Of Love" and "I Hear A Symphony," the big crowd roared in delight as screen projections showed the original Supremes.

There were eight choreographed dancers, including her brother. But they seemed more exuberant than effective. And there were the Eddie Kenrick Singers, who were excellent in the backdrop. But the show belong to Diana and she had no difficulty winning the audience.

After the '60s review, she went into her routine from "Lady Sings The Blues," offering "Good Morning Heartache," "Them There Eyes" and "My Man." Next came "The Wiz," with Diana singing "When I Think Of Home."

Another minor costume change brought her back for "Mahogany" and extended applause. Closing with "I Believe In Fairy Tales" and a lively dance number—"I Don't Want To Grow Older"—the star exited on the shoulders of her dancers to standing accolades. They were richly deserved. **JIM BAKER**

## DUSTY SPRINGFIELD

Theatre Royal, Drury Lane, London

All seven provincial dates on Springfield's "comeback" tour of the U.K. were called off because of lack of boxoffice action. Yet the first of three soldout, excitingly successful (April 19) gigs at this new pop-rock venue, hitherto known for the staging of show business musicals in the "My Fair Lady" genre, proved that she retains a fanatical, emotional and faithful following.

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She worked a 90-minute routine which mixed in the old hits with new readings of new songs. She included a gracious tribute, via the "outstanding lyrics" of "The Man With The Child In His Eyes," a big hit for Kate Bush, who is now arguably as successful in the U.K. as Dusty was a few years back.

She inspired fervent audience responses by working white soul intensity with an 11-piece band, led by keyboard man Brian Gascoigne, and with backup singers Doreen Chanter, Simon Bell and Barry St. John in tremendous form.

The vagaries of popularity, of queries about how Dusty Springfield has a cult following in London but apparently slow ticket sales elsewhere, is unimportant when put opposite the sheer triumph of this evening.

With some 2,300 fans crammed into the theatre, Springfield opened to a standing welcome, and ended with a standing ovation. In between had come obviously high-charged emotional moments such as on "I'm Coming Home Again," plus comedy as in a roller-skating situation, plus uptempo gospel-angled fire as on "Son Of A Preacher Man," plus a medley of old hits, plus the odd philosophical spoken link.

Dusty was preaching her blue-eyed soul, as it used to be known, to the converted. But that detracts not one iota from the complete, remarkable success of her evening "back home."

That fans in Manchester, Birmingham, Edinburgh and other centers chose not to buy tickets early enough to save show cancellations is their loss. For Londoners, Dusty in Drury Lane was a memorable mix of talent, warmth, appreciation, devotion and, finally, a half-hour of standing-only hand-clapping fervor.

**PETER JONES**

PEABO BRYSON  
PHYLLIS HYMAN

Avery Fisher Hall, New York

One must admire the courage of Bryson for going against all current industry logic by making love ballads at a time when the rest of the world is getting up to disco. While there is little original about what Bryson is doing today, it sounds fresh.

Bryson has obviously found an audience for his sound as this April 16 gig was soldout and a late show was about 90% full. Due to a delay in setting up, the show was almost 90 minutes late but the romantically inclined house took the delay with surprising good humor.

Despite his apparently tender age, Bryson is a skilled professional and his seven-song, 55-minute set ran with the precision one would expect from a veteran of the r&b wars. Bryson's 10-piece band went through its paces, without a note or a step misplaced.

Beyond the sameness of his material, Bryson's set is interesting and well paced as he turns up the tempo just enough to keep things from getting dull. His staple is love ballads and he has written quite a few good ones.

Highlight of the show was the finale, "Feel

The Fire," and intense and intriguing grinder that has recently been covered by Gladys Knight and Stephanie Mills.

Opening the show was Phyllis Hyman, a gorgeous woman with an equally gorgeous voice who has a strong following in this area. During her eight-song, 45-minute set Hyman, backed by a 10-piece band displayed a warm likable stage manner and pleasant material. Unfortunately Hyman's voice has yet to find songs with the distinctive musical point of view needed to separate Hyman from the myriad of pretty women with pretty voices who sing pretty songs.

**ROBERT FORD JR.**

## BOBBY DOROUGH

Blue Wisp, Cincinnati

Jazz vocalist, pianist and composer Dorough thoroughly entertained his small but capacity audience of 100 at this jazz club on the last set of his four-night engagement.

This club has started booking top name jazz on a semi-regular basis. In most cases the four-piece house band River, backs up the talent and fills in between sets as it did for this show.

Dorough's 17-song, two-hour show April 7 was chock full of satirical oneliners, quick lyrical changes and nonsense dialog with band members and audience. He is a friendly performer whose stage presence emotes his love for entertaining and the music he sings and plays.

Dorough's popularity is obscure but he is recognized for his witty lyrical compositions like "The Yardbird Suite," which he dedicates to the late Charlie Parker, and for his popular children's song "Multiplication Rock."

Both these tunes were performed as well as a variety of standards including "I Can't Get Started," "You Make Me Feel So Young" and "Sentimental Journey." **VICTOR HARRISON**

GEORGE THOROGOOD  
PAUL WARREN &  
EXPLORER

Royce Hall, UCLA, Los Angeles

Rounder Records' claim to fame, Thorogood, held forth at this hall April 12, and not only jammed the 1,800-seater to the rafters but forced the promoters, Avalon Attractions, to open up a second show that night. It too was a sellout. Ducats reportedly were gobbled up the minute they went on sale. And Thorogood was thoroughly good.

It was the 27-year-old singer-guitarist's utter non-conformity that caused the crowd to give him a standing ovation when he first came out to start his 85-minute, 18-tune set.

His refusal to go with a major label, his disdain of high-powered promo gimmicks and his showmanly approach to performing were what did it. It had to have been his hard-won reputation, as the majority of the crowd was seeing him for the first time.

Thorogood, who is used to jumping into crowds and dancing on table tops in the more intimate clubs, evinced annoyance at the re-

straints the mike chords were putting on him.

He was like a caged animal, his flashy moves obviously inhibited, the first 25 minutes of the show, till he decided to do something about it. One hint to the crowd—"Where the hell's the dance floor?"—was all it took. Instantly, hundreds got out of their seats and raced down the aisles to the lip of the stage where they stood and swayed for the duration.

And the duration was an hour's worth of sparkling entertainment, comprised almost entirely of songs by others—Johnny Cash's "Cocaine Blues," Bo Diddley's "Who Do You Love?," Hank Williams' "Move It On Over," John Lee Hooker's "Back Rent Blues—One Bourbon, One Scotch, One Beer," Elmore James' "Madison Blues" and a bevy of ditties by Chuck Berry: "House Of Blue Lights," the opener, "Oh, Cow," "There's No Particular Place To Go," "It Wasn't Me," among others.

The only original he served up during the set was "Delaware Slide," a humor-charged piece in which Thorogood shone both on slide guitar and vocals. Sidemen Jeff Simon on drums and Billy Bough, bass, provided excellent backup throughout.

Opening act, Paul Warren & Explorer, a local threesome, put on a 40-minute, 10-tune set, and did a fair-to-middling job of prepping the crowd for the main attraction. **JOE X. PRICE**

JACKSONS  
McCRARYS

Valley Forge Music Fair  
Valley Forge, Pa.

Though they played only 55 minutes, the brothers Jackson managed to give their Philadelphia fans a satisfying show that featured most of the group's best material. This impressive 12-song set moved like a well-oiled machine as the animated brothers did everything from their first hit "I Want You Back," to the most recent, "Blame It On The Boogie," and "Shake Your Body," April 19.

There was none of the Las Vegas style meanderings that marked Jacksons shows of recent years. Just a lot of spirited singing and dancing and a healthy chunk of the group's strong bag of hits.

The Jacksons are now back with a most accomplished four-piece rhythm section augmented by brother Tito's solid lead guitar and younger brother Randy splitting his time between congas and keyboards.

The focal point of the group is still lead singer Michael, and while his intensity may have waned, his voice's strength has survived puberty and his stage cavorting is still fun to watch.

The set ended with the 90%-full house on its feet, satisfied with the brief but tight set.

Opening was the McCrarys, a two-brother, two-sister vocal group that has improved greatly in the last year of touring. The group delivered an entertaining and efficient eight-song 30-minute set that accentuated its strong gospel rearings. **ROBERT FORD JR.**

## Contemporary Acts At Catamaran

• Continued from page 39

When Morillo left in 1976 to pursue other interests (he had formed the Society for the Preservation of Jazz and wanted to become more active in the local jazz scene), the club owners decided to handle bookings by themselves. This experiment was largely unsuccessful, and a year later, the owners were anxious to once again have quality bookings. That's where Kampmann—and the change in the club's direction—came in.

"Before I started booking shows, I had already been involved with the Catamaran as a booking agent," Kampmann says. "As a result, I was familiar with the club's operations, and already knew what I wanted to do with it."

"When I was contracted to book shows, I was given creative control, and at that point I decided I wanted to transform the facility into a concert showcase, rather than a club, that would be representative of contemporary entertainment. My goal was not to maintain a club, but to develop a concert showcase."

Kampmann says he books an average of 10 to 15 acts into the Catamaran every month. Each act plays anywhere from one to four nights, and therein lies another change.

"When Joe was bringing only jazz acts here, he was booking them for a week at a time," Kampmann says. "Most contemporary acts don't want to do that, and besides, it usually isn't financially feasible."

"So most acts play here for one to four nights, depending on their price and drawing power."

Kampmann claims that since the Catamaran drifted away from its jazz-only policy, attendance at the shows has increased.

"We're doing a lot more business, a lot more soldout shows," he says. "There's only a certain number of people in San Diego who are into jazz, and if you're in that format, you only appeal to this limited part of the population."

"With our shows, we now draw from every segment of the population. We're not limiting ourselves anymore." **THOMAS ARNOLD**

## Wichita's Rock Audiences

• Continued from page 39

More than 60 persons were injured, including 28 Wichita police officers, and 88 persons arrested as a result of the disturbance.

A group calling itself the Herman Hill Involvement Group Tuesday morning (24) requested the City Commission to establish an impartial review board to investigate the incident and disseminate its findings to the people of Wichita.

Eleven persons spoke before the City Commission at that same meeting to lodge protests over the incidents surrounding the riot.

Following public discussion, the Commission adopted a resolution calling for the City Attorney to establish an independent review committee to study the incident and report its findings within the next four weeks.

A number of formal complaints alleging police misconduct have been filed with various law enforcement agencies. According to LaMunyon, only three complaints against specific officers in his de-

## JOE ELY

Other End, New York

Ely is a hard-playing advocate of rockabilly and country swing. At the opening show here April 7 (the last of his three-night headliner engagement), many of the 14 tunes felt the snap of a rock'n roll whip.

In 65 minutes, Texas-born Ely and his five-piece band covered the familiar country territory of small town bars and hotels, railyards and midnight shifts, tinged occasionally with a heartbreak or a hot romance. As a vocalist, Ely projects with a rural nasality. Drenched in sweat, he sang out his heart on vehicles such as "West Texas Waltz," "Down On The Drag," and a punchy rendition of "Hesitation Blues."

But in this outfit, vocals take back seat to the band's musicianship and its obvious enthusiasm for the material.

A furious strummer on acoustic guitar with pick-up, Ely kindled the fires on the uptempo blasts, though sometimes he was lost in the mix (which was too loud for this small club).

Much of the spotlight was shared by guitarist Jesse Taylor and pedal steel guitarist Lloyd Maines, who both offered consistently solid, colorful accompaniment and burning solo breaks.

Taylor's strong-wristed technique took command at each opportunity, while Maines captured the sound of a swing band horn section on several songs, and cut through the rhythms of others like a red-hot buzzsaw.

For the last tune of the three-song encore, Maines and Taylor gave a show of dazzling teamwork with their solo trade-offs and spunky interplay to the delight of the packed club.

**BOB BIEDINGER JR.**

## DESMOND CHILD &amp; ROUGE

El Mocambo  
Toronto

New York's rhythm and pop strutters, Desmond Child and three female singers comprising Rouge, did their stuff April 2. The audience didn't quite know what to expect when it arrived, but it was plain when it left that it was enthused.

But what it was that spurred the moments, so to speak, may not have been Desmond Child so much as Rouge and ace lead guitarist George Smith. Currently buoyed by the hit single, "Our Love Is Insane," plus a key number on the "Warriors" soundtrack, the group's current club tour promises to return it to larger venues.

It is a well paced 10-tune, 70-minute set the group performs, hung around a six-piece band with Desmond and his ladies each taking solos at the mikes and acting out the lyrics with enough precision to indicate proper rehearsals.

Unfortunately, Child lacks the charisma of his three vocalist attachments and it is unsettling to watch. He also sounds too much like he is copying Bruce Springsteen's phrasing and vocal intonations, and this becomes aggravating because it is not the real thing. A good writer he is, but for this reviewer, he spoiled an otherwise good show. **DAVID FARRELL**

partment remained to be investigated and he expects a report on those charges from the Division of Internal Affairs within the next two weeks.

The State Attorney General's office has issued a statement saying that it will not conduct its own investigation until all other investigations are completed. The office is, however, "keeping an eye" on the situation.

Undersheriff Sam Davison, second in command of the Sedgwick County Sheriff's Dept., who was in command of deputies assisting Wichita officers at the park, has admitted that he issued an order to at least one other police officer to fire at the legs of a crowd of persons wielding clubs and bricks who were reportedly threatening Davison and about four other officers.

Davison had earlier denied repeatedly that he had issued any orders to fire. He did admit, however, that he had fired two shots from his own service revolver at the ground in the direction of the advancing crowd.



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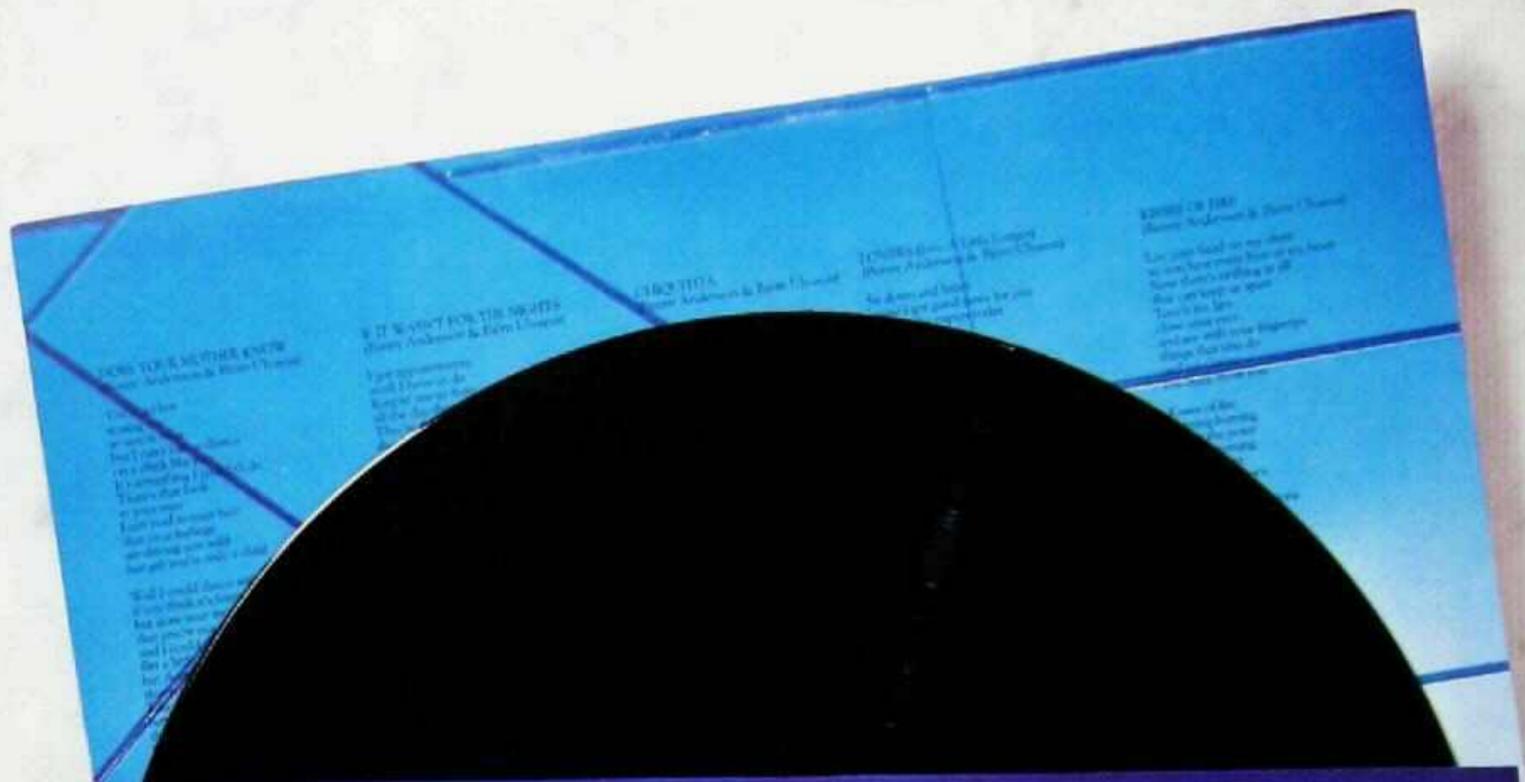
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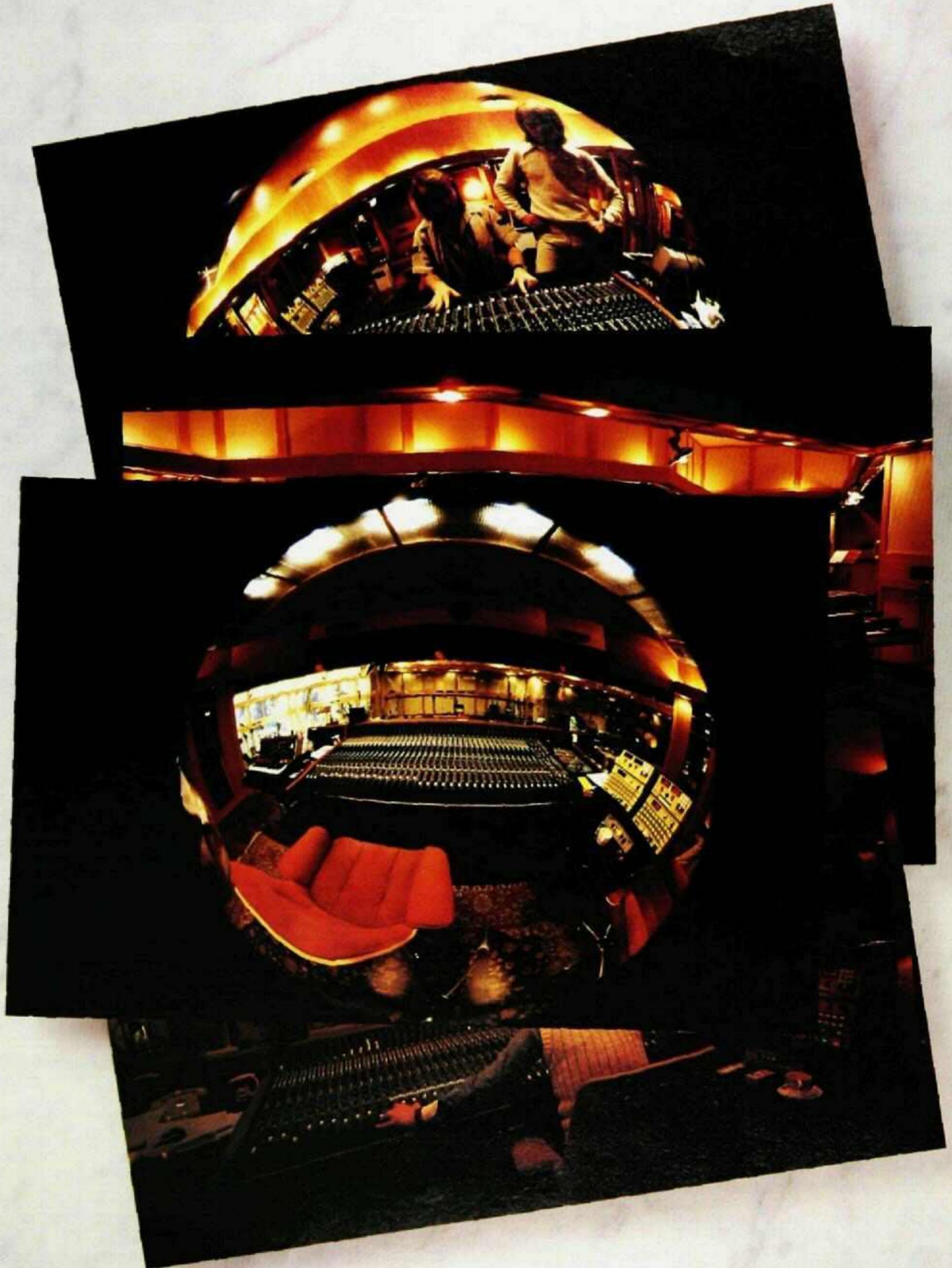
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# Campus

## Student Hi Fi Survey Keys Retailer Guide

LOS ANGELES—Student purchasing habits of hi fi equipment are based on a combination of sound, price, manufacturer reputation and features, according to a National Student Study on buying habits.

The study highlights are a key feature of an updated edition of "How To Sell Hi-Fi To College Students," a dealer's guide to college marketing produced by 13-30 Corp. of Knox-

ville, Tenn., in conjunction with a merchandising program to the audio trade.

The study was compiled from 1,200 interviews with students on 20 college campuses. The interviews were equally divided among males and females as well as by year in school. The data compiled is based on research from 1976-1978.

(Continued on page 61)

## Student Editors Vote Beatles Tops

LOS ANGELES—More than 50 Southern California college newspaper editors surveyed in a music poll by Los Angeles' KLOS-FM have voted the Beatles as favorite album rock artists of the past 15 years.

The student editors, representing university, state and junior colleges from Los Angeles, Orange and Riverside counties, were asked to vote for their three favorite rock artists of the past 15 years. The Rolling Stones placed second, followed by Jackson Browne, Bruce Springsteen, Fleetwood Mac and Led Zeppelin.

The poll was conducted at a recent college newspaper editors forum hosted by KLOS, when the students assembled to preview "KLOS Album Greats Weekend: A History of Album Rock" which airs April 20-22.

In naming their three all-time favorite rock albums, the students chose the Beatles' "White Album" and Fleetwood Mac's "Rumours" as top choice, followed by Jackson Browne's "Running On Empty," Queen's "Jazz," Bruce Springsteen's "Darkness On The Edge Of Town," the Beatles' "Abbey Road," and Jefferson Airplane's "Surrealistic Pillow."

"Album Greats" will feature more than 500 album cuts, combined with rare interviews with artists, managers and producers.



**FABULOUS POODLE** — Sherry Miller, winner of Ithaca College's "WICB wants to find the most Fabulous Poodle" contest, is flanked by her escort after the final judging in the school student union. Miller won 92 CBS albums of her choice, corresponding with the station's number. The contest was jointly sponsored by WICB-FM and CBS Records.

## Banjo Festival At Long Beach

LOS ANGELES — California State Univ., Long Beach's seventh annual 49er Banjo, Fiddle and Guitar Festival featured the John Price Band, Rodney Crowell, Byron Berline, the Cache Valley Drifters and Penn and Murphy.

Slated for Sunday (29), the festival began with advanced amateurs in competition in banjo, fiddle, guitar, miscellaneous instruments and bluegrass band categories.

The event has been previously received with enthusiasm, reportedly selling out all 7,000 tickets each of the last four years.

Student tickets are priced at \$4 with general admission seating at \$5.50. The Festival is sponsored by the associated students of Cal State Long Beach.

## Jazz History Explored

LOS ANGELES—The Univ. of San Diego is offering a summer course on the history of 20th century jazz.

The class will cover the entire history of jazz in America, beginning with early African and European influences, the blues, work songs, ragtime, Dixieland, swing, jazz and electronic rock, and modern jazz.

Students will also participate in live music study with an emphasis on how to listen to jazz.

The course will meet every Tuesday and Thursday, from 10 a.m. to 12:30 p.m. through August 2. Tuition is \$200 through August 2. Tuition is \$200 through August 2.

# Talent

## Signings

Van Morrison re-signs to Warner Bros. Records, continuing an 11 year association with the label. Roy Ayers re-signs to Polydor Records. Travis Biggs to Source Records. Currently touring as featured violinist with Isaac Hayes, Travis' talents include writing, arranging, producing and playing five instruments.

Bruni Pagan to Elektra/Asylum Records, with a disco LP slated for the spring. Carlene Carter and John Serry to Chrysalis Records, Serry in his first venture as a solo artist. He was a member of the jazz band Auracle. His debut LP "Exhibition" is due this month. Face Dancer, a five-member rock'n'roll band to Capitol Records.

Singer/composer Turley Richards to Limited Management for personal management. Richards, recently signed to Atlantic Records is working on his first LP to be released this summer.

Bad News Travels Fast, a new group comprised of three Frenchmen, to Casablanca Records, with a new LP "Look Out" produced by Alec R. Costandinos. 20/20, a rock'n'roll band to Portrait Records. Elektra/Asylum takes on the British group Voyager with a tentative June date set for release. Songwriter/recording artist Osiris to Careers Music (BMI).

Capricorn recording group the Dixie Dregs to Lloyd Segal & Associates for personal management, worldwide. The group also has signed to Variety Artists International for booking. Vision, rock band, to cream with its debut LP due later in April.

## Talent Talk

More and more rock groups are playing in New York's no rock discos. Most recently the new wave Model Citizens played at the legendary Cotton Club in Harlem. The Cutthroats played the Copacabana on April Fool's day. And the no wave Contortions were due to play at New York, New York, but a last minute dispute over money scotched that gig.

Though not listed on the LP jacket cover, some of the musicians who appear on Ron Wood's solo "Gimme Some Neck" LP include Mick Jagger, Charlie Watts, Keith Richard, Ian McLagen, and Mick Fleetwood. . . . MCA Records will release a 12-inch single of three tunes Elton John recorded with Thom Bell two years ago.

Some other upcoming disco releases include Fred Astaire doing "You're Never Too Young," and Engelbert Humperdinck redoing Elvis' "Can't Help Falling In Love."

Max's Kansas City Records will release an LP of the bands appearing in its Easter festival (Billboard, April 28, 1979). A Daryl W. Craiger was arrested in Kentucky charged with second degree forgery and theft by deception for impersonating Rod Stewart. Craiger allegedly had credit cards with Stewart's name on them.

Rick Willis has joined Foreigner as the new bass player. Willis has played with Peter Frampton, Roxy Music, Small Faces and others. Joining the Grateful Dead for its current tour is keyboardist/singer Brent Mydland, who has played with Bob Weir's touring band.

Joe Jackson judged a Joe Jackson look alike contest at the Intercollegiate Broadcasting Seminar in Washington recently. The winner got \$250. In New York, A&M Records sponsored a Jackson "look sharp" contest where fans were asked to send pictures of themselves "looking sharp." To look even sharper the winner was given a \$500 gift certificate to a clothing store.

Judas Priest did a surprise live set at the Mudd Club in conjunction with its New York headline appearance at the Palladium. Also making surprise club visits recently has been Dwight Twilley, who played at Trax and Hurrah's after opening for the Jam at the Palladium.

Rick Pierce, guitarist for TKO, was charged with poor driving when the group's van, which he was driving, overturned on an icy road in Washington State. After the accident, the group was picked up by two undertakers who were cruising the road looking for business.

## Set Crosby Tribute In Tacoma May 5

TACOMA—The Bing Crosby Historical Society and the Club Crosby will present "A Tribute To Bing" May 5 at Aquinas Academy here.

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	ROD STEWART—Pace Concerts, Summit, Houston Tx., April 21 & 22 (2)	28,724	\$11.50-\$12.50	\$356,589*
2	BILLY JOEL—Brass Ring Productions, Cobo Arena, Detroit, Mich., April 21	11,776	\$10-\$15	\$158,060*
3	ROD STEWART—Avalon Attractions, McNichols Arena, Denver, Co., April 17	18,618	\$8.50-\$11	\$146,528*
4	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Regal Sports, Inc., Checker Dome, St. Louis, Mo., April 21	17,167	\$7.50-\$8.50	\$138,731
5	DOOBIE BROTHERS/AMBROSIA—Concerts West Presents, Col., Seattle, Wa., April 17	14,567	\$8.50-\$9.50	\$124,701
6	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Present, Omni, Atlanta, Ga., April 21	13,788	\$8-\$9	\$116,777
7	BILLY JOEL—Brass Ring Productions, Ohio Univ., Athens, Ohio, April 18	12,696	\$8.50-\$9.50	\$116,620*
8	VAN HALEN/EDDIE MONEY/ROBERT FLEISCHMAN—John Bauer Concerts, Col., Vancouver, B.C., April 18	13,200	\$8.50-\$9	\$112,195
9	BILLY JOEL—Brass Ring Productions, Notre Dame, S. Bend, Ind., April 20	12,351	\$8.50-\$10	\$108,775*
10	SUPERTRAMP—Albatross Productions, Col., Seattle, Wa., April 16	12,299	\$8-\$9	\$108,129
11	SUPERTRAMP—Albatross Productions, Col., Seattle, Wa., April 18	12,377	\$8-\$9	\$107,689
12	BEACH BOYS/IAN MATTHEWS—Concerts West Presents, Mt. Sq. Arena, Indianapolis, Ind., April 20	12,247	\$7-\$9	\$102,890
13	DOOBIE BROTHERS/AMBROSIA—Concerts West Presents, Salt Palace, Salt Lake City, Utah, April 21	12,613	\$7.50-\$8.50	\$101,632*
14	DOOBIE BROTHERS/AMBROSIA—Concerts West Presents, Col., Portland, Oreg., April 18	12,000	\$8.50-\$9.50	\$101,218*
15	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Turning Pt. Productions, Expo Center, Louisville, Ken., April 20	11,808	\$7.50-\$8.50	\$96,898
16	VILLAGE PEOPLE/GLORIA GAYNOR—Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., April 19	12,405	\$7.75	\$96,223*
17	ROD STEWART—Pace Concerts, Convention Center Arena, San Antonio, Tx., April 19	10,792	\$8-\$9	\$85,842
18	BEACH BOYS/IAN MATTHEWS—Concerts West Presents, Riverfront Col., Cincinnati, Ohio, April 21	10,608	\$7.75-\$8.75	\$85,098
19	STATLER BROS./BARBARA MANDRELL—Varnell Enterprises, Met. Sport Center, Minneapolis, Minn., April 20	12,194	\$5.50-\$7.50	\$84,782
20	BILLY JOEL—Sunshine Promotions, Col., Ft. Wayne, Ind., April 22	9,090	\$8.50-\$9.50	\$83,566*
21	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Presents, Municipal Aud., Mobile, Ala., April 22	10,760	\$7.50-\$8.50	\$82,442
22	BEACH BOYS/IAN MATTHEWS—Concerts West Presents, Hall, Univ., Toledo, Ohio, April 22	9,156	\$8.50-\$9.50	\$81,373*
23	ALLMAN BROTHERS/JAMES MONTGOMERY BAND—Ruffino & Vaughn/Frank J. Russo, Inc., Civic Center, Providence, R.I., April 21	10,065	\$8-\$8.50	\$78,860
24	ERIC CLAPTON/MUDDY WATERS BLUES BAND—Jerry Weintraub/Concerts West Presents, Col., Knoxville, Tenn., April 18	9,185	\$7.50-\$8.50	\$71,809*
25	ALICE COOPER/BABYS/LEGS DIAMOND—Pace Concerts/Int'l Tour Consultants, Centroplex, Baton Rouge La., April 17	9,214	\$7.50-\$8.50	\$71,344
26	DOOBIE BROTHERS/AMBROSIA—Feyline Presents/Martin Wolff Productions, Moby Gym, St. Univ., Ft. Collins, CO., April 22	8,820	\$7-\$8	\$67,554*
27	VAN HALEN/ROBERT FLEISCHMAN—John Bauer Concerts, Col., Spokane, Wa., April 19	7,457	\$8.50-\$9.50	\$63,482

## Auditoriums (Under 6,000)

1	LIZA MINNELLI—Frank J. Russo, Inc., Ocean St. Thea., Providence, R.I., April 20 & 21 (3)	9,157	\$10.50-\$12.50	\$104,971*
2	VAN HALEN/ROBERT FLEISCHMAN—Feyline Presents/C.U. Program Council, C.U., Boulder, Co., April 21 & 22 (2)	10,898	\$8	\$87,184
3	VAN HALEN/EDDIE MONEY/ROBERT FLEISCHMAN—John Bauer Concerts, Jantzen Beach Arena, Portland, Oreg., April 16 & 17 (2)	8,000	\$8.50-\$9.50	\$68,000*
4	B.B. KING/BOBBY BLUE BLAND—Reiss Todd & Assoc., Palace Thea., Cincinnati, Ohio, April 20 & 21 (3)	6,623	\$7.50-\$8.50	\$53,261
5	TUBES/APRIL WINE/SQUEEZE—Brass Ring Productions, Masonic Aud., Detroit, Mich., April 17 & 18 (2)	6,066	\$7.50-\$8.50	\$50,854
6	BARRY WHITE & LOVE UNLIMITED ORCHESTRA—Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., April 18	2,988	\$11.75	\$34,592
7	GEORGE BENSON/SEAWIND—Bill Graham Presents, Selland Arena, Fresno, Calif., April 19	4,033	\$7.50-\$8.50	\$33,380
8	ALLMAN BROTHERS/DELBERT MCCLINTON—Monarch Entertainment, Capitol Thea., Passaic, N.J., April 20	3,506	\$8.50-\$9.50	\$32,103*
9	CRUSADERS—Crest Productions, Avery Fischer Hall, N.Y.C., N.Y., April 20	2,800	\$8.50-\$11.50	\$28,000*
10	TUBES/APRIL WINE/SQUEEZE—Brass Ring Productions, I.M.A., Flint, Mich., April 15	3,329	\$7.50-\$8.50	\$27,889

# Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	17	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive II, Light LS-5735
2	3	22	<b>JAMES CLEVELAND &amp; THE SALEM INSPIRATIONAL CHOIR</b> I Don't Feel Noways Tired, Savoy DBL 7024
3	20	5	<b>FOUNTAIN OF LIFE JOY CHOIR</b> Gospel Roots, 5034 (TK)
4	11	13	<b>THE JACKSON SOUTHERNAIRES</b> Malaco 4357
5	8	35	<b>MYRNA SUMMERS</b> I'll Keep Holding On, Savoy 14483
6	5	44	<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
7	7	154	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive, Light LS 5686 (Word/ABC)
8	2	22	<b>GOSPEL KEYNOTES</b> Gospel Fire, Nashboro 7202
9	4	17	<b>JAMES CLEVELAND &amp; THE NEW JERUSALEM BAPTIST CHURCH CHOIR</b> Everything Will Be Alright, Savoy 14499
10	10	95	<b>SHIRLEY CAESAR</b> First Lady, Hob HBL 500
11	<b>NEW ENTRY</b>		<b>JACKSON SOUTHERNAIRES</b> Legendary Gentlemen, Malaco 4362
12	6	26	<b>SHIRLEY CAESAR</b> From The Heart, Hob HBL 501
13	13	77	<b>ARETHA FRANKLIN WITH JAMES CLEVELAND</b> Amazing Grace, Atlantic 2 906
14	14	22	<b>REV. MACEO WOODS</b> Dwell In Me, Savoy 14501
15	9	35	<b>ANDRAE CROUCH</b> Live In London, Light LSX 5717
16	28	5	<b>DOROTHY LOVE COATES</b> A City Built Four Square, Savoy 14500
17	16	77	<b>JAMES CLEVELAND</b> Live At Carnegie Hall, Savoy 7014
18	18	48	<b>INEZ ANDREWS</b> Chapter 5, ABC/Songbird SB 269
19	19	73	<b>GOSPEL KEYNOTES</b> Tonight Is The Night, Nashboro 7187
20	15	52	<b>DONALD VAILS CHORALEERS</b> Live, He Decided To Die, Savoy 7019
21	12	189	<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7805 (Arista)
22	<b>NEW ENTRY</b>		<b>REV. CLAY EVANS</b> Everything Will Be Alright, Jewel 0146
23	29	26	<b>JAMES CLEVELAND &amp; ALBERTA WALKER</b> Reunion, Savoy 14502
24	24	5	<b>WILLIE BANKS &amp; THE MESSENGERS</b> For The Wrong I've Done, HGE 1521
25	25	131	<b>GOSPEL KEYNOTES</b> Ride The Ship To Zion, Nashboro 7172
26	17	103	<b>WALTER HAWKINS</b> Jesus Is The Way, Light 5705 (Word/ABC)
27	27	44	<b>GOSPEL KEYNOTES</b> Reach Out, Nashboro 7147
28	22	26	<b>ANDRAE CROUCH</b> Take Me Back, Light 5637
29	<b>NEW ENTRY</b>		<b>JAMES CLEVELAND/ESSENCE</b> Sinner Man, Savoy 14494
30	<b>NEW ENTRY</b>		<b>THE SWANEE QUINTET</b> Dr. Jesus, Creed 3088
31	21	5	<b>BETHEL PENTECOSTAL CHOIR OF GRAND RAPIDS</b> Nobody Can Turn Me Around, Savoy 14478
32	34	127	<b>EDWIN HAWKINS &amp; THE EDWIN HAWKINS SINGERS</b> Wonderful, Birthright BRS 4005 (Rainwood)
33	35	68	<b>SARA J POWELL</b> When Jesus Comes, Savoy 14465
34	31	10	<b>JAMES CLEVELAND/MARVA HINES &amp; CO.</b> Hands Of The Lord, Savoy 14491
35	30	5	<b>DANNIBELLE</b> Live In Sweden With Choralema, Sparrow 1019

# Gospel

## Word Workers Are Told 'Get Out There And Sell'

By SALLY HINKLE

NASHVILLE—Word, Inc., the Waco, Tex., Christian record and music distribution firm, recently met with its 25 field representatives in Atlanta and Phoenix to outline its strategy calling for an aggressive approach to retail outlets coupled with a push for in-store merchandising.

In the last five years, Word has doubled its sales volume to become one of the largest religious communication firms in the U.S. Through its 14 labels and publishing operations, it is estimated the company supplies more than half of the Christian recorded music.

The Atlanta meet hosted regional sales managers and representatives from Philadelphia, Nashville and the Atlanta area, while the regional sales staff from Los Angeles, Chicago and Dallas gathered in Phoenix.

At these meetings, Roland Lundy, vice president of sales for Word, indicated the firm would no longer be satisfied with simply taking orders from the nearly 6,000 outlets it services.

"We're interested in the salesmen becoming service-oriented. We want the dealer or store owner to know we're extremely interested in their product turnover as well as how they merchandise product."

Lundy pointed to bookstores that were aggressive in their in-store merchandising and advertising, and the fact that they were highly successful in moving product.

"If we can walk the extra mile and help other stores see the value of in-store merchandising, by our staff physically putting up displays, many more stores will increase their sales."

Centered around a "Merchandising For Dollars" theme, the Word sales representatives will be working with local stores on merchandising, store layout, co-op advertising and inventory control.

"Our salesmen will be putting on their merchandising arts and putting up a wall full of record jackets, or cutouts, mobiles and stand-ups, or even installing a window display," notes Lundy. "I don't want our sales staff to leave anything up to someone else to do. I want them to take care of it for the dealer."

As additional incentive for Word's representatives, Lundy notes that a contest will run through June for salesmen to come up with the best in-store merchandising campaign.

As part of its approach, Word is also departing from its normal 50-50 co-op advertising plan for retail outlets.

"In the past, we've offered 75-25 on a few specific products, but now we're offering a 75-25 co-op advertising allowance on a series of projects," says Lundy, "including album of the month, record and tape club, the Gospel Fever promotion and a series of artists such as Dan Peek, David Meece, Rusty Goodman, the Bill Gaither Trio, Chuck Girard,

Tennessee Ernie Ford, Tom Nether-ton and others."

This new co-op plan will also be available for printed music, such as the Scripture Praise Song Book and the 100-plus song books from Lexicon Music.

With 40% of record buys in stores considered as impulse purchases, Stan Jantz, merchandising manager for Word, indicated during the meetings that an emphasis on in-store displays could have a major effect on purchases.

In alignment with this, new merchandising aids in the process of distribution include an Andrae Crouch 4 foot by 4 foot double-sided color banner, a 2 foot by 2 foot Walter Hawkins poster, a Pat Boone miniature stand-up, a Dan Peek 24 inch by 24 inch banner and a 12 inch cube for Evie Tornquist's new "Never The Same" LP scheduled for release May 20.

Jantz also noted that Word had spent more on radio buys to support its product in the last two months than all last year, and that the pace would continue.

Echoing Lundy's comments on salesmen assisting local stores, Jantz said that many stores are not completely keyed into just exactly what needs to be done.

"We intend to show them how to do a progressive job of promoting and merchandising that will be significant."

Other areas reviewed at the meetings included future plans for the album of the month promotion, an automatic merchandising plan where dealers receive either 25 or 50 albums automatically, along with a floor dump or counter display with four-color posters, radio spots and news slicks.

More areas included inventory control, which Word introduced a year ago to ensure an even flow of product to outlets, and new record and music product.

In addition to Tornquist's new LP, there is a new Amy Grant LP, "My Father's Eyes," which recently shipped.

From Maranatha Records, Word has released new albums from Kelly Willard, Leon Patillo and the Praise III LP. Also from Maranatha will be a "Maranatha Current" sampler featuring cuts from recent releases retailing at \$1.99.

Word will be announcing a contest based on the "Maranatha Current" LP and other Maranatha product for the best in-store merchandising display. The winner wins

a free two day trip for two to Los Angeles and dinner on the Queen Mary.

Other new albums reviewed included Dale Evans, the Archers, Chuck Girard, Children of the Day, the Boone Girls, DeMarco & Key and Chris Christian, all set for May 20 release. Others were Jon Byron, Dino, Bill Thedford and the Florida Boys.

Of particular importance was the new "PUSH For Excellence" LP, released by Word with the Reverend Jesse Jackson. The LP features Andrae Crouch, Walter Hawkins, Edwin Hawkins, Bill Thedford, Jessy Dixon, Tramaine Hawkins, Danniebelle Hall and the Operation PUSH choir. Royalties from this album go to Operation PUSH.

New printed music from the second quarter previewed included a new choral book from Sunny Salisbury. "A Song For All Seasons;" "Carols For Christmas," featuring 40 songs for \$1; a new Chris Christian song book from three of his albums; "Extra! Sing All About It" from Lexicon Music featuring 20 songs from such composers as Ralph Carmichael, Kurt Kaiser, Jimmy Owens and Dan Burgess; a new Dan Burgess musical, "Celebrate His Love," and a new outer space Christmas musical from Flo Price, "Christmas 2001," plus a new Maranatha Praise III song book.

## 150 ATTEND 'ENCOUNTERS'

NASHVILLE—The first in a series of nine "Music Encounters" scored a solid success at Houston's Tallowood Baptist Church recently with 150 area choir and musical directors in attendance.

Designed as an outgrowth of "MUSICalifornia," the three-day event offered reading sessions, workshops, seminars and concerts, plus three meals and a special delegates' package with added tips and materials, for a registration fee of \$80.

Future dates for this non-profit joint venture, sponsored by Lexicon Music, the Benson Co., Good Life Productions, the Hope Publishing Co., Lillenas, Lorenz Industries, Manna, Sparrow, Tempo, Triune and Word Music, include Seattle, Thursday-Saturday (3-5); Atlanta, May 17-19, and Norfolk, Va., June 26-29.

## 15 Groups For Kerrville Jubilee

KERRVILLE, Tex.—Some 15 gospel groups and a 40-voice chorus will be brought together for two evening concerts, a free gospel showcase and an old fashioned brush arbor service at the third annual Kerrville Gospel Jubilee, slated for July 27-29.

Evening concerts and the brush arbor service will be held at the Quiet Valley Ranch, located nine miles south of Kerrville, while the Saturday afternoon Southwestern Gospel Music Showcase will take place on the courthouse square in Kerrville.

Among the showcase groups chosen by the Kerrville Music Foundation for performances on the court-

house square are Janie White and Son-Light, the New Harbinger Singers, the Singing Packs, the Final Touch and Daybreak. In addition, the groups will open the Saturday night concert at the ranch.

Slated for performances on Friday evening are the Sounds of Praise, the Travelers Quartet, the Eternal Hope Singers, the Wills Family, the Kerrville Community Chorus, the Mid-South Boys and the Galileans.

Saturday's "all-night sing" will feature the Masters Four, Allen Damron and Vicki, Buck White and the Downhome Folks, Wendy Bagwell and the Sunliters and Canaan recording artists, the Singing Christians.

## Looks For Talent

NASHVILLE—Little Darlin' Sound and Picture Co., a Nashville-based independent label, is looking to expand its gospel music operations and has opened its doors for new talent in the gospel music field.

The full-line label's current roster of artists includes Dori Helms and the Foggy River Boys.

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# Business Improving

Continued from page 19

upswing at Big Apple Records in Denver, according to Angie Morgan. Product by George Benson, Supertramp, Journey, Bad Company, Rickie Lee Jones and Marshall Tucker is moving well. With the clientele mostly rock and jazz oriented, disco singles aren't a major sales factor, and with the exception of artists like Traffic, cutouts aren't a big mover either. April through the summer are generally better months, so she is optimistic over a continued upswing.

Retailers in the Midwest aren't talking about any major sales upswing—but they also aren't complaining about too severe a first quarter slump. A few Midwest chains posted slight real gains over 1978. Retailers in Illinois, Wisconsin and Indiana aren't voicing complaints about the lack of "superstar" product, but instead are working with "super product" that awaits uncovering in the market every day.

Disco is major retail trend, with Disco Records, Karma Records, Sound Warehouse and Laury's Disco Records gaining from its stimulus. And cutouts and mid-priced lines are being exploited increasingly, with a new pattern of multiple sales emerging.

At Wisconsin's four Galaxy of Sound Stores, plus parent company Rapid Sales into rackjobbing as well, "we've slowed down a bit in April since we had some decent weather," explains operations manager El Santos. Catalog business is up and mid-price lines are being stressed heavily as higher prices cut into secondary sales of front-line merchandise, he declares. "The only time we see a multiple purchase of new product is when we run a super sale."

Art Schulman of Chicago-

based Laury's credits his chain's promotional and advertising aggressiveness for its relatively good first quarter showing. "We decided not to sit back after we took a look at things in January." The six-store chain emphasizes catalog, with big classical and import selections, making it less vulnerable to fluctuations in hit supply, he believes. Disco has been a big boost despite Shulman's annoyance about the "ephemeral supply" of 12-inch singles, subject to the labels' whims. "I don't see last year's magic in the next few months," he says, sounding a pessimistic note.

The 11 Midwest Disc Records stores have rebounded from the heavy snows and icy conditions in January and February, according to regional manager Gary Arnold. The trend of disco helped his business and he characterizes as an "easy excuse" the complaint of a lack of "superstar product." "Albums like 'Saturday Night Fever' are nice, but retailers are surrounded with potential hit product" he says, citing albums by Blondie and Ian Hunter (Chrysalis), and Cheap Trick as filling last year's role of "Fever."

"Dollars are up marginally, units are probably down a little bit and in real terms we're probably just about equal with last year," says Randy Scott, manager of Indiana's Karma Records chain. Saying that Eddie Money, Elvis Costello, the Doobie Brothers and Rod Stewart brought excitement to the web, "we felt there was excellent product out and we worked with what was available."

Disco product shows "tremendous movement" throughout the chain and Karma is heavily into cutouts due to consumer price resistance, with Scott claiming the chain is the only one in the area to fully merchandise this category. "With the increase in list price, multiple unit purchases are hurt with front-line product and we're blowing cutouts out the door as a result."

The Illinois Sound Warehouse chain, with promotion and advertising coordinated by the Sound Unlimited one-stop, has seen an upswing since late February, reports Stan Meyers. "March has been great and April is zooming along," he enthuses, pointing to Dire Straits, Doobie Brothers and Peaches & Herb as sales leaders, with disco (Continued on page 90)

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# Soul Sauce

## KACE-FM Aces Out a Racy Lyric

By JEAN WILLIAMS

LOS ANGELES—Willie Davis, owner of L.A.'s KACE-FM and WAWA-AM/WLUM-FM both 50,000 watts stations in Milwaukee, claims his L.A. outlet has come under fire from several record companies.

He contends they are harassing him because he refuses to play records with suggestive lyrics or overtones on the air.

"Some of the 'national hits' we won't play because of their lyrical content, however, we do play other cuts from their LPs, which we feel are suitable for our format," says Davis.

Some of the records KACE will not air are: Instant Funk's "Got My Mind Made Up;" Cher's "Take Me Home;" Tasha Thomas' "Shoot Me With Your Love" and "Hot Buttered Boogie," and others.

According to Alonzo Miller, KACE's music director, "We played Donna Summer's 'Heaven Knows' but we won't play her new 12-inch single 'Hot Stuff'."

"On the other hand," he continues, "We would not play Blondie's 'Heart Of Glass' because it had the line in it saying 'once I had a love with a heart of glass that turned out to be a pain in the ass.'"

"The record is on Chrysalis and I told the company that if it would somehow omit that line we would play it. The company did just that and I believe we were the only station in town playing the record with that line omitted."

According to Davis, the harassment started with some record promotion people but there seems to be a groundswell to include some persons from the community.

"Some label representatives come in with records and when we tell them that we won't play a certain cut, but we'll play others, we're often told that our competition is playing them and that they feel our responsibility is. We've even been accused of censorship."

He notes that these label representatives are not tossed out on their ears because "we're in this business together, the record companies and stations. But we made a vow at the very beginning to be responsible to the community which we serve and at the same time try to be competitive," says Davis.

He points out, however, that one promotion man, with a record he would not play, "came back to me and said, 'I am glad to see you taking this position because I have kids who are subjected to these records on radio.'"

"If more stations would adopt this attitude we could get away from these types of records. After all people only request them because generally they hear them on radio."

"He further explained, and I believed this all the time anyway, that promotion people are caught in the middle."

"Many of them really don't like pushing these records because they don't want their own kids listening to them."

"But they are pressured from their superiors and they must put pressure on us to play the records. For many of them it's an economical situation. And once they get the records aired on one station, then the pressure is

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	7	REUNITED—Peaches & Herb (D. Fakas, F. Perren), MFP/Polydor 34547 (Perren/Vibes, ASCAP)	★	44	6	DO YOU WANNA' GO PARTY—KC & The Sunshine Band (H. W. Casey, R. French), TK 1033 (Sherly/Harrick, BMI)	★	79	3	LET ME BE GOOD TO YOU—Law Roach (A. Gamble, L. Huff), P.R. 3684 (Mighty Three, BMI)
	2	13	DISCO NIGHTS—G.G. (E.R. LaBlanc), Avista 0388 (G.G./Avista, ASCAP)	35	34	9	IT'S ALRIGHT WITH ME—Patti LaBelle (S. Scarborough), Epic 8-50653 (CBS)	70	72	3	RUMPOFSTEELSKIN—Parliament (G. Clinton, W. Collins), Casablanca 976 (Rubberband, BMI)
	3	10	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8758 (Unichappell, BMI)	★	46	5	READY OR NOT—Herbie Hancock (R. Parker, J. Cohen), Columbia 3 10936 (Raydio, ASCAP/Polo Grounds, BMI)	★	NEW ENTRY		ANYBODY WANNA' PARTY—Gloria Gaynor (D. Fakas, F. Perren), Polydor 34558 (Perren/Vibes, ASCAP)
★	5	12	HOT NUMBER—Foxy (I. L. Edwards), Dash 5050 (TK) (Sherly/Lindsay/Lane/Buckano, BMI)	37	37	7	BY THE WAY YOU DANCE—Bunny Sigler (L. Davis, D. Richardson, G. Bell), Gold Mind 4018 (RCA) Henry Sarmay/Unichappell	72	74	3	I'M IN SO DEEP—James Bradley (F. Knight), Malaco 1056 (TK) (Two-Right, BMI)
★	14	9	YOU CAN'T CHANGE THAT—Rozell (R. Parker Jr.), Avista 0399 (Raydio, ASCAP)	★	47	5	I WHO HAVE NOTHING—Sylvester (Liber Stollen), Fantasy 855 (Yellow Dog/Walden/ S.D.R.M. ASCAP)	★	84	5	DANCER—Gino Soccio (G. Soccio), RFL 8757 (Warner Bros.) (Good Flavor Songs, Inc./San Clotes/Shebaci, ASCAP)
	6	15	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 85066 (Freaky, BMI)	★	51	5	ANY FOOL CAN SEE—Barry White (B. White, P. Politi), Unlimited Gold 35763 (Columbia) (Seven Songs SA/Duke, BMI)	74	76	4	SHOW TIME—Undisputed Truth (N. Whitfield, Whitfield 878) (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
★	8	11	IN THE MOOD—Tyrone Davis (P. Richmond, B. Ellis, R. Locke Jr.) Columbia 3 10994 (Content/Toronto, BMI)	40	24	13	KEEP ON DANCIN'—Gary's Gang (Matthew, Turner), Sam/Columbia 3 10884 (Mide/Tric Matthew, ASCAP)	★	NEW ENTRY		EYEBALLIN'—Heatwave (R. Temperton), Epic 8-50699 (A&M, ASCAP)
★	23	10	FEEL THAT YOU'RE FEELIN'—Maz (F. Beverly), Capitol 4586 (Amazement, BMI)	★	64	5	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, G. McFadden, J. Cohen), P.R. 3681 (CRS) (Mighty Three, BMI)	★	85	2	NIGHT DANCIN'—Tina Turner (P. Summerlin, L. Macaluso), Avista 7748 (Home Wood/Philly West, ASCAP)
★	11	10	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4630 (Jay/Chappell/Cole Arana, ASCAP/BMI)	★	52	6	WALK ON BY—Average White Band (H. David, B. Bacharach), Atlantic 3563 (Blue Seal/Inc, ASCAP)	77	80	3	SAY WONT CHA—Chocolate Milk (J. Smith III, A. Costello, D. Richards, F. Richard, K. Williams, M. T. R. Dobson, RCA 11547 (Mersey, BMI)
	10	7	KNOCK ON WOOD—Anni Stewart (B. Long), Avista 3736 (Warner Bros., ASCAP)	★	53	6	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drummond), Cotillion 44248 (Atlantic) (Two Pepper, ASCAP)	★	87	2	DOUBLE CROSS—First Choice (N. Harris, E. Tyson), Gold Mind 5502 (RCA) (Not Listed)
	11	10	IT MUST BE LOVE—Alton McClain & Destiny (I. Fuadman, I. Warden), Polydor 34532 (Specialite/ Traco, ASCAP, BMI)	★	59	5	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Millie Jackson (K. Farley, M. Bookland, F. Jay), Spring 132 (Polydor) (Ivan Regill, ASCAP)	★	88	2	MEMORY LANE—Winnie Borton (M. Ripperton, K. St. Lewis), Capitol 4706 (Minnie's/Bull Pen, BMI)
	12	9	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden), Atlantic 3541 (Gretelade/Columbia, BMI)	45	48	8	STRAIGHT TO THE BANK—Bill Summers (Charles Summers, Washington, Miller), Prestige 768 (Fantasy) (Bilsum/Hey Skimo, BMI)	★	90	2	HOLD ON TO LOVE—Seawind (B. Wilson), Horizon 120 (A&M) (Seawind/Sopran, BMI)
	13	6	I WANT YOUR LOVE—Chic (B. Edwards, N. Holzman), Atlantic 3557 (Chic/Columbia, BMI)	★	55	5	CAN'T SHAKE THE FEELING—Beck Family (B. Greene, T. Life, G. Sokolow), Leiford 34055 (London) (M/I & Mills, BMI)	★	NEW ENTRY		CHASE ME—Can Funk Show (M. Cooper, F. Platte), Mercury 74055 (Valkyrie, BMI)
	14	12	HIGH ON YOUR LOVE SUITE—Rick James (R. James), Gordy 7144 (Motown) (Jobete, ASCAP)	★	56	5	YOU SAYS IT ALL—Randy Brown (H. Banks, C. Brooks), Parachute 523 (Casablanca) (Ivring, BMI)	82	85	2	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mims, R. Lacey), 20th Century 2402 (RCA) (Scars, BMI)
★	23	4	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Nock 82275 (CRS) (Bovina, ASCAP)	★	57	5	LOST IN LOVING YOU—McCrary (L. McCrary, A. McCrary, S. Tucker), Parade 6-70029 (Epic) (Island, BMI)	83	83	4	THIS FUNK IS MADE FOR DANCING—Broodway (R. Henderson), Hilltop 7805 (Atlantic) (Eight Nine/Conay, BMI)
	16	16	SHINE—Bar-Kays (J. Alexander, L. Dodson, H. Henderson, J. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart), Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI)	49	49	6	BRIDGE OVER TROUBLED WATER—Linda Clifford (P. Smith), Curtin 521 (RSO) (Paul Simon, BMI)	★	94	2	IF YOU WANT IT—Aloha (S. Toranzo, H. Johnson), Avista 7747 (Face, BMI)
	17	15	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Saboul 2078 (RCA) (Lucky Three, BMI)	★	61	4	MR. ME, MRS. YOU—Creme De Coco (R.C. Young, H.B. Barsum), Venture 106 (Arista Arts, ASCAP/Madeba, BMI)	★	NEW ENTRY		I JUST WANNA' DANCE WITH YOU—Dramatics (C. Womack, D. Davis), MCA 41017 (Grovesville, BMI/Conquest/Inc, ASCAP)
	18	17	STAR LOVE—Cheryl Lynn (J. Fuadman, J. Wicks), Columbia 3 10907 (Galgemo/EMI-Spec-0-Info, ASCAP/Screen Geno/EMI/Traco, BMI)	★	81	2	HOT STUFF—Donna Summer (P. Bellotte, K. Fatemeyer, K. Farley), Casablanca 978 (Rick/J-Stop, BMI)	★	NEW ENTRY		JAM FAN—Bootsy's Rubber Band (W. Collins, G. Collins, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)
	19	19	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler), Janta 54257 (Motown) (Galgemo-EMI/Jobete, ASCAP)	★	53	8	ANY WAY YOU WANT IT—Enchantment (L. Johnson), Roadshow 11481 (RCA) (Desert Rain/Sky Tower, ASCAP)	★	NEW ENTRY		STRAIGHT FROM THE HEART—Taurus (L. Banks, Z. Gray), Capitol 4702 (Medat/Ivring, BMI)
★	25	8	HAPPINESS—Painter Sisters (A. Toussaint), Planet 45902 (Elektra) (Warner-Tamerlane/Marsoul, BMI)	★	54	13	DON'T YOU WANNA MAKE LOVE—Shotgun (E. Lattimore, T. Steels, L.W. Talbert), MCA 12458 (Home Fire/Funk Rock/ABC-Dunhill, BMI)	★	NEW ENTRY		LOVE YOU INSIDE OUT—Bon Cam (B. Gibb, M. Gibb, R. Gibb), RSO 525 (Cliffwood/Unichappell, BMI)
	21	21	TAKE ME HOME—Cher (M. Allen, R. Eddy), Casablanca 965 (Rick's BMI)	★	55	14	SAY THAT YOU WILL—George Duke (G. Duke), Epic 850660 (Mycena, ASCAP)	89	89	2	THE VERY THOUGHT OF YOU—Albert King (R. Nobles, Tomato 10009 (Not Listed)
	22	18	HE'S THE GREATEST DANCER—Sister Sledge (N. Rodgers, B. Edwards), Columbia 44245 (Chic, BMI)	★	56	21	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 4095 (Newness/Accent, BMI)	★	NEW ENTRY		I CAN TELL—Chanson (D. Williams, J. Jamerson Jr.), Avista 7742 (Nichele-Jameson/Arca Co., ASCAP)
	23	20	DANCE, LADY DANCE—Crown Heights Affair (F. Neasegus, B. Britton), De Lite 912 (Deightful/Crown Heights/Cabini, BMI)	★	57	10	WOMAN IN LOVE—Three Degrees (D. Bugati, F. Mucker), Avista 7742 (Chappell, ASCAP)	★	NEW ENTRY		GOING THROUGH THESE CHANGES—Joe Simon (P. Mitchell), Spring 154 (Polydor) (Muscle Shoals, BMI)
★	24	22	OH HONEY—Delegation (Gold & M. Benson), Shadybrook 1048 (Janus) (Screen Geno/EMI, BMI)	★	68	3	RAISE YOUR HANDS—Brick (R. Hays, R. Banton, J. Brown), Bang 4402 (CRS) (Warner Bros./Good High, ASCAP)	92	62	9	KEEP YOUR BODY WORKING—Kleeer (N. Durban), Atlantic 3550 (Kleeer, BMI)
★	31	7	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)	★	59	13	I WANNA' WRITE YOU A LOVE SONG—David Oliver (M. Gaddys, D. Oliver), Mercury 74043 (Dales/Grandmaga, BMI/R Home, ASCAP)	93	93	2	ALL FOR YOU—Bonnie Lynn (R. Lynn, L. Dunn), United Artists 1276 (EMI) (At Home/Fizz, ASCAP/Rosenack, BMI)
★	32	6	GOOD, GOOD FEELIN'—Wai (Allen, Brown, Jordan, Miller, Oskar, Rabb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)	★	60	8	AM I TOO LATE—Gladys Knight (J. Hurt, L. Kedi), Columbia 310922 (House of Gold/Wendume, BMI)	★	NEW ENTRY		DO YOU THINK I'M SEXY—Bud Stewart (R. Stewart, C. Appice), Warner Bros. 8724 (Riva, ASCAP)
★	33	12	I BELONG TO YOU—Rance Allen (R. Allen), Star 3214 (Fantasy) (Dona/Doctor Jack, ASCAP)	★	61	14	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith), Columbia 3 10892 (Ivring, ASCAP)	★	NEW ENTRY		BABY, YOU REALLY GOT ME GOING—Brothers By Choice (B. Williams, E.J. Gurne, L.C. Lynum, T.A. Wargo), ALA 104 (E.J. Gurne, ASCAP)
	28	28	CROSSWINDS—Peabo Bryson (P. Bryson), Capitol 4634 (Warner Bros./Peabo, ASCAP)	★	72	2	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	95	65	12	LOVE AND DESIRE—Applegate (G. Sossan, S. Barnes, J. Cash), Polydor 34535 (A&M/Orshon/On Beat/BMI/ASCAP)
	29	30	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Guffee, P. Grant), Avista/GRP 2500 (Personalia, BMI)	★	73	7	YOU CAN DO IT—Al Hudson & The Soul Partners (A. Myers, K. McGee), MCA 12459 (MCA) (Parks, BMI)	★	NEW ENTRY		LONG DISTANCE LOVE—Lattimore (B. Lattimore), Glade 1752 (TK), (Sherly, BMI)
★	45	6	SHAKE—Gap Band (C. Wilson), Mercury 74053 (Tata Experience, BMI)	★	NEW ENTRY		WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44251 (Atlantic) (Chic, BMI)	96	66	9	FLASHBACK—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8775 (Nick-O-Vol, ASCAP)
★	32	29	HERE COMES THE HURT—Manhattans (F. Johnson), Columbia 3 10921 Close Diamond Music Corp./Sine Tators Music Co., Inc. (BMI)	★	65	4	FIRST COME, FIRST SERVED—Rose Royce (N. Whitfield, Whitfield 8789 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	NEW ENTRY		WORK IT OUT—Breakwater (A. Williams Jr.), Avista 0404 (Breaknagt, BMI)
★	40	7	IN THE NAVY—Village People (J. Moritt, H. Bololo, V. Wilis), Casablanca 971 (Can) (Stop, BMI)	★	NEW ENTRY		DON'T GIVE IT UP—Linda Clifford (G. Nkay, L. Clifford), RSO 927 (Wayfield/Andrak, BMI)	★	NEW ENTRY		GET DANCIN'—Bambas (M. Jones, M. Thomas, West End 1215 (Mandingo, BMI)
★	41	7	SATURDAY NIGHT—I Connection (T. Coakley), Dash 5051 (TK) (Cheryl/Rebel, BMI)	★	78	3	EVERYBODY UP—Ohio Players (Ohio Players), Avista 0408 (O.P.O., BMI)	★	NEW ENTRY		
				★	78	3	BAD FOR ME—Doo Dee Bridgewater (J. Thomas, C. Year Jr.), Elektra 4603 (Harrah/Chas, ASCAP)				

MAY 5, 1979, BILLBOARD

(Continued on page 30)

**“Undisputed Truth is a Norman Whitfield dream group and the new Smokin’ LP is a natural. And probably the most innovative Disco record I’ve ever done is the ‘Nytro Express’ single.”**



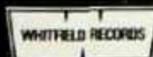
—Norman Whitfield  
President of Whitfield Records\*  
Talking about his latest productions:

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**Nytro**  
**Return To Nytopolis**

(WHK 3275)  
featuring the single “Nytro Express”  
(WHI 8780 and Disco WHID 8782)



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\*Also known for producing (and usually writing) every Undisputed Truth and Rose Royce hit, along with hits for The Temptations, Marvin Gaye, Gladys Knight & The Pips, Rare Earth, David Ruffin, Edwin Starr, X-1000, Earth, Wind & Fire, and many others.

LINKS BETWEEN ARTIST & LABEL

CBS & Capricorn Concentrate On Artist Development Action

By JEAN WILLIAMS

LOS ANGELES—CBS has three separate artist development wings. In addition to Columbia and Epic, Sandra Trim-DaCosta heads up artist development for CBS' black music marketing division. This division not only takes in the firm's black artist roster but all acts generally geared to the black market, including jazz and disco acts. According to DaCosta, her department was formed in early 1978 with Vaughn Thomas as director. She comes from the company's publicity wing, taking over as director of artist development, black music, several months ago. Like most artist development departments at other labels, DaCosta's division works with the act from signing to stardom. However, her division consists of former personal managers. Bob Golden is East Coast associate director and Myrna Williams takes care of the West Coast. Golden managed the late Diana Sands, Jon Lucien and George Carlin, while Williams handled Roy Ayers and others. "We wanted people who would have a sensitivity to the acts and who would understand the everyday problems confronting performers. What better persons to

have in artist development than former personal managers? "We get totally involved in tour support when needed; working with clubs and promoters; furnishing talent for benefit performances such as the Southern Christian Leadership Conference, NAACP, Operation PUSH, and we furnished talent for the National Assn. of Black Dentists. "We help the artists secure management or booking agents if they don't have them, and in another area, we're involved in grooming the acts, their staging, lighting, sound and costuming." She notes that her department is the liaison between the company and artists and managers, "plus we're like the in-house manager for the artists. "We deal with all other departments and make suggestions concerning touring schedules. This department is in a good position to do this because we're getting feedback in terms of where the product is selling. We give the act as much information as possible to develop that performer." According to DaCosta, her department also is concerned with securing television stints for its acts, and with its jazz roster, "we try to work with the colleges. We may suggest to the artist that he guest

lecture at the schools to gain exposure." DaCosta, who reports to LeBaron Taylor, the company's vice president, black music marketing, says her division works in conjunction with the artist development departments at Columbia and Epic. At Capricorn Records, Carole Kinzel, director of artist development, says that in addition to tour support and being a liaison between the artists, their managers and agents, her department designs special campaigns for acts while on tour. Kinzel, a former personal manager, is assisted at the Macon-based company by Jan Hood, who is tour manager. "Because Capricorn is a small label, most people here take on several duties. We in the artist development department work closely with Jon Scott, vice president, special projects, Phil Rush, who heads up the promotion department and Don Schmitzerle, vice president and general manager of the company." Zinzel reports to Schmitzerle. She notes that a vital part of her function now is to involve the acts with promo videotapes and placing acts on tv. The 1½-year-old department works closely with the label's 16 acts.

MAY 5, 1979, BILLBOARD

New Name For Jazz Fraternity

PHILADELPHIA—The Penn Jersey Jazz Friends, the new name for what used to be known as the Delaware Valley Jazz Fraternity, launched its first concert promotion Feb. 25 at the Mallard Inn at nearby Mount Laurel, N.J. Originally founded by jazz concert producer Joe Seigle, the new name was taken on since it was felt Delaware Valley Jazz Fraternity sounded too elitist for a voice that is supposed to represent ordinary folks banded together because of their interest in jazz music. With tickets at \$6, the first concert of the new year featured Kenny Da-

vern, one-time saxophonist with Ralph Flanagan and Jack Teagarden and his Soprano Summit orchestra featuring pianist Dick Wellstood and drummer Panama Francis. Also on the stand was Tony DeNicola's Trenton (N.J.) State College Jazz Band.

Mathis Helps U.N.

LOS ANGELES—Johnny Mathis has dedicated his single "When A Child Is Born" to the International Year of the Child for the United Nations at the request of the L.A. Steering Committee.

Chicago Pumpkin Lights Up Again

CHICAGO—The Pumpkin Room, a familiar local jazz spot of a decade ago, has been brought back to life by original owner Josephine Artus. Traditional jazz is being presented five nights per week by Artus, working out of a new location.

Artus, who promoted jazz from 1966 to 1973, has moved to 247 E. Ontario St., a few blocks east of Michigan Ave.

The club is located within Dingbat's discotheque. Patrons reach the jazz room by passing through the main complex for dancing.

The John Young Trio and singers Ben Fernandez, Joann Henderson and Paul Greer are being booked on a regular basis. All are alumni of the original Pumpkin Room.

"It started out with more traditional jazz people, but we'll be bringing in more avant-garde and contemporary," explains Jean Castleberry, assistant to Artus.

Artus' original room, located on the south side, was a proving ground for many local talents and site of jam sessions involving touring performers.

The Pumpkin Room was forced to close its doors six years ago when the building was purchased for conversion to a shopping center.

Award To Menees

ST. LOUIS—Long-time jazz writer and radio commentator Charlie Menees will receive the first "outstanding contributions to jazz education" award from the National Assn. of Jazz Educators April 26 at the 10th anniversary concert of the St. Louis Community College at Meramec jazz lab band.

Soul Sauce

Continued from page 48 really put on to get the rest of the stations in the market. "But the problem for us is that some of the community people have gotten in on it. It's to the point where we can almost tell when a listener calls, that that listener has been programmed. "We have always maintained a certain policy and these calls from the community only recently started and some of the people are asking us about the station censoring what the public wants to hear. They often use the terminology used by music industry people. "We even tried to play some borderline suggestive songs and received genuine calls from listeners telling us that they were surprised to hear these types of records on KACE. "We're advertising to be all appointed owners of what we've had, but we have set certain standards for ourselves in terms of

the music we play. And we must continue to refuse cuts that are suggestive. "But the thing is that we're a community-oriented station and I personally belong to a lot of civic groups and I have to face these people, who also listen to my station, every day. \* \* \* Roland Lundy, Word, Inc. vice president of sales, at the Waco, Tex., based christian record and music distributing firm, is particularly pleased with the "PUSH for Excellence" LP released by the company with the Rev. Jesse Jackson. The album features Andrae Crouch, Walter Hawkins, Edwin Hawkins, Bill Theford, Jessy Dixon, Framame Hawkins, Danmichelle Hall and the Operation PUSH Choir. Royalties from the album go to Operation PUSH. Remember, we're in community service, so let's communicate.

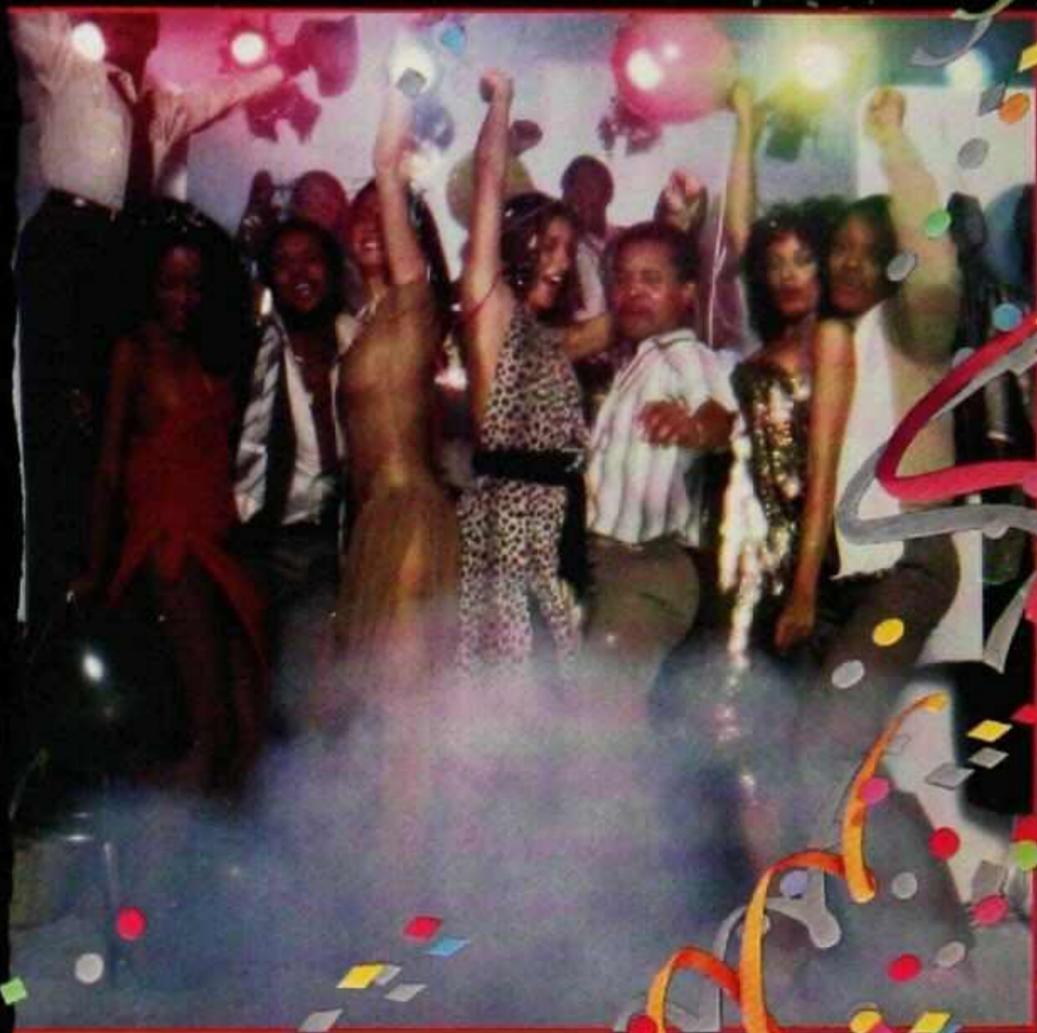
Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). It lists 50 soul LPs with their chart positions and details.

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# Disco

## 15,000 Square Foot Disco Opens Chicago's New 'Apple' One Of Biggest In Midwest

By ALAN PENCHANSKY

CHICAGO—One of the biggest discotheques in the Midwest—or anywhere—has been built from the ground up here.

The club, called the Apple, is part of a giant development project on Chicago's outskirts called Pointe East.

Developers are working on a 17-acre plot of land that includes a small lake. In the works is said to be a sprawling entertainment complex for the 1980s.

The 15,000 square foot discotheque, at the core of the development, is currently drawing crowds of 1,500 on weekends.

The facility was opened by Hugh Buchanan and Paul Hoffman, former owners and franchisers of the Poison Apple discotheques in the Midwest.

The two are principals of Apple Properties, parent firm for the new building project.

The club is situated about 30 minutes south of Chicago's Loop by expressway, in Lynwood, Ill. Visitors see a huge structure in a farm area on land that's still wooded.

The room is being used for live talent presentations, and its owners hope to build one of the premier entertainment spots in the Midwest.

The Chicago area boasts of no larger disco, and many of the large clubs here weren't designed originally as discotheques—factors adding to the impressiveness of the new room.

A reported \$180,000 in sound and lighting equipment went into the huge room. The developers began work more than a year ago with the barren site in a still partially rural area.

Included in the light show arsenal is a one watt krypton laser supplied by Laser Presentations.

The light system also makes extensive use of neon tubing suspended from the ceiling of the multi-story club.

A separate private disco, as large as many existing Chicago clubs, overlooks the main room.

Both sound and lighting installations were handled by Apple Properties, with components supplied by Lytelab and General Engineering.

Dynaco, Technics, Showco and Pioneer components were used in the sound system, with an array of Cerwin-Vega speakers suspended from the ceiling.

According to owner Paul Hoffman, Apple Properties will begin actively promoting the facility in mid-summer. Hoffman says the company is concentrating on Pointe East development and has divested itself of all interests in Poison Apple discos.

The huge nightclub is drawing crowds from the south suburbs, but it has yet to be advertised and promoted to city residents.

Hoffman says many improvements await finishing including interior touches, landscaping and finishing of the parking lot.

The disco has been operating since early winter.

"A lot of things are incomplete in the light show itself and we want to add video," Hoffman explains.

Additional building at the site is



Apple Corps: Dancers surround the light and sound control station at the Apple discotheque, heart of a planned 17-acre entertainment complex in Lynwood, Ill.

planned by Apple Properties. Hoffman says the group hopes eventually to create "an entertainment complex of the future," linking up a variety of facilities.

A health club with swimming pool, tennis courts and sauna is expected to go into construction this summer.

Developers also say they will transport a large private yacht to the lake to be moored behind the disco.

Spice, the private club, includes

several bars and a sun deck overlooking the lake.

The main room is being run under a disco format six nights per week. Spinners are Mike Gora and Denise Ganz.

A separate lighting technician, John McNaughton, is in charge of the laser and other effects.

Hoffman and associates recently have begun staging live acts on Sunday nights, converting one of the room's big balconies into a stage.

## Canadian Acts Win Acceptance South Of Border

By DAVID FARRELL

TORONTO—Disco fever is not only sweeping Canada, it's moving back across the border to the U.S., much to the delight of the music community here.

The success of Canadian-based acts such as Gino Soccio, Witch Queen, the Bombers, St. Tropez, THP Orchestra and emerging talent such as Alma Faye Brooks, Sherrill and Robbie Ras, Mighty Pope, Denise McCann and Domenic Troiano and vocalist Roy Kenner are credited with a healthy surge in production deals and licensing agreements here.

"American labels are definitely looking to Canada for disco product," notes John Driscoll, a&r director for Quality Records, which has been associated with Soccio and, through its Ariola affiliation, with Amii Stewart's "Knock On Wood."

"What we're seeing is a breakthrough that was inevitable," claims Jackie Valasek of the Ontario Disco Pool. "Nobody wanted to listen here, but once a few of our artists started getting U.S. chart action they quickly changed their tune."

The change was from rock to disco, and that trend seems more prevalent here than elsewhere. Rockers such as Buster Jones and Marty Simon of the Chris Spedding band Sharks joined with rock guitarist Walter Rossi to form the Bombers, a Montreal band clicking with the current disco hit, "Everybody Get Dancing."

Others who followed in their footsteps include Michel Pagliaro, Nannette Workman and the session players who formed THP Orchestra and Sticky Fingers, the latter having made a deal with New York's Prelude Records for a master.

Rossi also backs up fellow Montrealer Gino Soccio on his debut album, recorded in that city with Buster Jones on bass. Prior to signing with Quality in Canada and RFC worldwide, he had been involved in a progressive Montreal Eurodisco aggregation known as Kebekelektik which had one LP released stateside via Salsoul with Tom

(Continued on page 70)

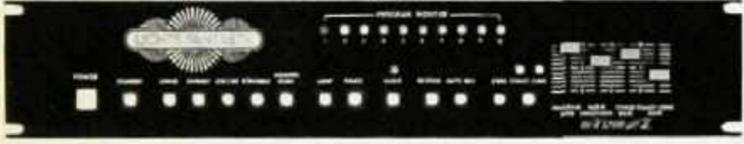
# Disco

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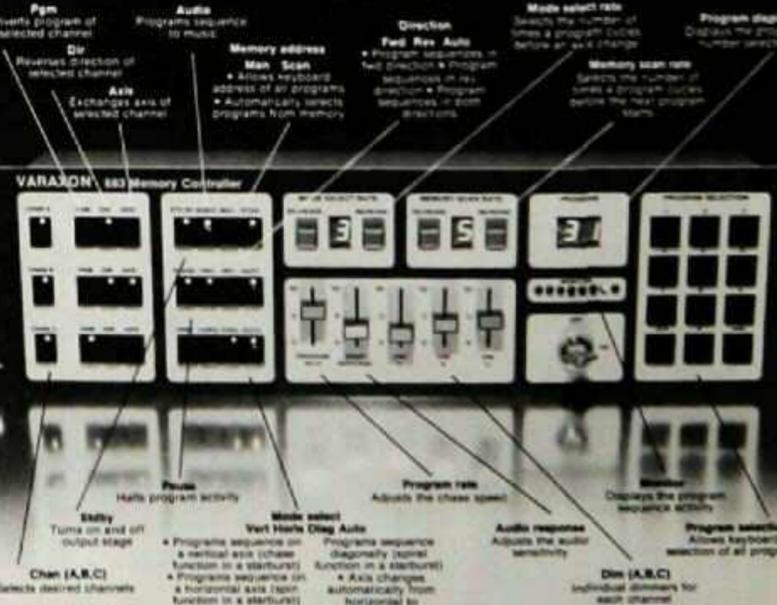
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Lansing, New York 14882  
607-533-4264

varaxon

MAY 5, 1979, BILLBOARD

# Another command from Gary's Gang... "Let's Lovedance Tonight."

Gary's Gang told America to "Keep on Dancin'," and America listened. "Keep on Dancin'" went to #1 on the disco charts and became a national Top-40 hit. Now, from the Gary's Gang



album, here's another command performance: "Let's Lovedance Tonight." It's got the same magic quality that's kept "Keep on Dancin'" around forever. From SAM Productions on Columbia Records.



# Billboard's Disco Action

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## Disco

### Jive Talking Deejays Rap Away In N.Y.

Continued from page 3

As DJ Starski puts it, "Most of the records the labels send us won't go up here anyway, so I'd rather buy what I want."

Starski is one of the most popular DJs with high school and college age blacks in the Bronx and Manhattan. He has played almost every major black club and ballroom in the area. He generally works with Cool DJ AJ, who does not rap but is a master of B-beats. B-beats are series of short rhythm breaks strung together to sound like one song.

Starski is proud of his ability to excite a crowd with his rapping. "It's a beautiful thing to see a dance floor full of people dancing to your music and answering your rap," Starski says.

Kurtis Blow, the most popular rapping DJ in Queens, hopes disco will be a springboard into broadcasting for him. Blow, a student at CCNY, has been working about a year and got his first break at the now defunct Small's Paradise. Blow built a following at Small's and is now booked solid for weeks.

Cheeba already had a shot at radio during a fill-in run last summer at Fordham's WFUV-FM.

### NASHVILLE STARTS POOL

NASHVILLE—The first disco pool for Nashville has been established.

The Music City Record Pool will serve Tennessee, Kentucky, Alabama, Arkansas and Southern Indiana. The pool services club disco deejays and mobile deejays.

Hal N. Fuquay is director of the pool; the firm's coordinator is Mark Jackson.

"We're going to cut off membership at 75," states Fuquay, who expects that total within six months. "We'll increase sales of disco product in the Nashville area alone by 35%."

Mailing address for the pool is Music City Record Pool, P.O. Box 22236, Nashville 37203.

### Low Bids Mark Olympic Auction

NEW YORK—Some 1,500 turned out at the New York New York disco April 16 to help raise money for the U.S. Olympic Committee. Billed as "An Olympic Event," the event spread out over the disco's three floors and ranged from an intimate jazz trio performance on the club's top floor by pianist Billy Taylor to a lively auction of stars' mementos in the club's restaurant. It was disco dancing as usual downstairs.

In addition, a variety of stars and local DJs tended bar. The drinks were free to anyone who paid the \$50 admission. Among the barkeeps were WNEW-AM's Stan Martin, WKTU-FM's Paco Roberta Flack and Suzy Chaffee.

The auction started at a lively pace with Superman's Clark Kent glasses being bid up to \$400, but interest waned and it became difficult after awhile to elicit a \$25 bid on anything.

#### ATLANTA

- This Week**
- 1 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 3 MAKIN' IT—David Naughton—RSD (12 inch)
  - 4 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 5 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 6 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 7 I WHO HAVE NOTHING—Sylvester—Fantasy (LP/12 inch)
  - 8 PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch)
  - 9 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
  - 10 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
  - 11 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
  - 12 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 13 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 14 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Capitol (LP/12 inch)
  - 15 ROCK IT TO THE TOP—Mantus—S.M.I. (12 inch)

#### DALLAS/HOUSTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 4 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 5 RING MY BELL—Anita Ward—TK (12 inch)
  - 6 MAKIN' IT—David Naughton—RSD (12 inch)
  - 7 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 8 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
  - 9 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
  - 10 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 11 HOT STUFF—Donna Summer—Casablanca (12 inch)
  - 12 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
  - 13 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
  - 14 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
  - 15 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)

#### NEW ORLEANS

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 3 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
  - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 5 (EVERYBODY) GET DANCIN'/PISTELLERO—Bombers—West End (LP/12 inch)
  - 6 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 7 RING MY BELL—Anita Ward—TK (12 inch)
  - 8 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
  - 9 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 10 I WHO HAVE NOTHING/STARS—Sylvester—Fantasy (LP/12 inch)
  - 11 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
  - 12 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 13 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
  - 14 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 15 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)

#### PITTSBURGH

- This Week**
- 1 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 2 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 3 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (12 inch)
  - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 5 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 6 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
  - 7 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
  - 8 MAKIN' IT—David Naughton—RSD (12 inch)
  - 9 ROCK IT TO THE TOP—Mantus—S.M.I. (12 inch)
  - 10 PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch)
  - 11 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 12 PANIC—all cuts—French Kiss—Polydor (LP)
  - 13 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
  - 14 I CAN TELL—Chanson—Anita (12 inch)
  - 15 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)

#### BALT./WASHINGTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 3 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 4 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch) (R)
  - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
  - 6 DISCO NIGHTS—G.Q.—Arista (12 inch)
  - 7 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 8 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 9 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 10 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 11 I WHO HAVE NOTHING—Sylvester—Fantasy (LP/12 inch)
  - 12 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 13 HOT STUFF—Donna Summer—Casablanca (12 inch)
  - 14 MAKIN' IT—David Naughton—RSD (12 inch)
  - 15 SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic (12 inch)

#### DETROIT

- This Week**
- 1 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 2 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (12 inch)
  - 3 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 5 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
  - 6 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 7 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
  - 8 SHOULD A GONER DANCIN'—Hi Energy—Motown (12 inch)
  - 9 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 10 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
  - 11 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 12 RING MY BELL—Anita Ward—TK (12 inch)
  - 13 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch) (Rena)
  - 14 I CAN TELL—Chanson—Anita (12 inch)
  - 15 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)

#### NEW YORK

- This Week**
- 1 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 4 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 5 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 6 I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch)
  - 7 RING MY BELL—Anita Ward—TK (12 inch)
  - 8 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 9 CUBA—Gibson Bros.—Mango (12 inch)
  - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
  - 11 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 12 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  - 13 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 14 HAPPINESS—Pointer Sisters—Planet (12 inch)
  - 15 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)

#### SAN FRANCISCO

- This Week**
- 1 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 2 I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch)
  - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 4 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
  - 5 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 6 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 7 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 8 SUNSHINE HOTEL—R.T. Beas—RCA (12 inch)
  - 9 RING MY BELL—Anita Ward—TK (12 inch)
  - 10 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 11 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 12 HOT STUFF—Donna Summer—Casablanca (12 inch)
  - 13 OUR LOVE IS MUSIC—Space—Casablanca (12 inch)
  - 14 BANG A GONG/ALL RIGHT NOW—Witch Queen—RCA (12 inch)
  - 15 CUBA—Gibson Bros.—Mango (12 inch)

#### BOSTON

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 DISCO NIGHTS—G.Q.—Arista (LP/12 inch)
  - 3 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 4 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 5 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
  - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (LP/12 inch)
  - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 8 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 9 CUBA—Gibson Bros.—Mango (12 inch)
  - 10 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
  - 11 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (LP/12 inch)
  - 12 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 13 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 14 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 15 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)

#### LOS ANGELES

- This Week**
- 1 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 2 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 4 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 5 RING MY BELL—Anita Ward—TK (12 inch)
  - 6 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 7 CUBA—Gibson Bros.—Mango (12 inch)
  - 8 HOT STUFF/BAD GIRLS/DIM ALL THE LIGHTS/JOURNEY TO THE CENTER OF YOUR HEART—Donna Summer—Casablanca (LP/12 inch)
  - 9 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 10 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 11 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 12 HAPPINESS—Pointer Sisters—Planet (12 inch)
  - 13 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
  - 14 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 15 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)

#### PHILADELPHIA

- This Week**
- 1 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
  - 2 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
  - 3 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 4 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 5 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 6 JAMMIN' AT THE DISCO—Philly Cream—WMDT/Fantasy (12 inch)
  - 7 HAPPINESS—Pointer Sisters—Planet (12 inch)
  - 8 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)
  - 9 HOT STUFF—Donna Summer—Casablanca (12 inch)
  - 10 PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch)
  - 11 DISCO NIGHTS—G.Q.—Arista (LP/12 inch)
  - 12 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 13 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
  - 14 ROCK YOUR BABY—Fuoco—PIR (12 inch)
  - 15 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)

#### SEATTLE/PORTLAND

- This Week**
- 1 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 4 HAPPINESS—Pointer Sisters—Planet (12 inch)
  - 5 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 6 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 7 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
  - 8 BODY TALKIN'—Cathy Barnes—Republic (12 inch)
  - 9 MAKIN' IT—David Naughton—RSD (12 inch)
  - 10 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 11 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
  - 12 HOT STUFF—Donna Summer—Casablanca (12 inch)
  - 13 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 14 IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12 inch)
  - 15 FOR YOUR LOVE—Chilly—Polydor (LP/12 inch)

#### CHICAGO

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 3 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 4 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 5 DISCO NIGHTS—G.Q.—Arista (12 inch)
  - 6 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
  - 7 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP)
  - 8 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 9 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 10 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 11 RING MY BELL—Anita Ward—TK (12 inch)
  - 12 I WHO HAVE NOTHING/STARS—Sylvester—Fantasy (LP/12 inch)
  - 13 HOT STUFF—Donna Summer—Casablanca (12 inch)
  - 14 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch)
  - 15 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)

#### MIAMI

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 3 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
  - 4 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch)
  - 5 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Capitol (LP/12 inch)
  - 6 WORK THAT BODY—Tiana Gardner—West End (12 inch)
  - 7 BAD, BAD BOY—Theo Vanees—Prelude (LP)
  - 8 RING MY BELL—Anita Ward—TK (12 inch)
  - 9 PICK ME UP, I'LL DANCE—Melba Moore—Epic (12 inch)
  - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
  - 11 HOT STUFF—Donna Summer—Casablanca (12 inch)
  - 12 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 13 CUBA—Gibson Bros.—Mango (12 inch)
  - 14 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
  - 15 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)

#### PHOENIX

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12 inch)
  - 3 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
  - 4 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP/12 inch)
  - 5 I WHO HAVE NOTHING—Sylvester—Fantasy (12 inch)
  - 6 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
  - 7 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch)
  - 8 IN THE NAVY—Village People—Casablanca (LP/12 inch)
  - 9 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
  - 10 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
  - 11 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
  - 12 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
  - 13 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
  - 14 DANCE WITH YOU—Cameo Lucas—Solar (12 inch)
  - 15 POUSSIEZ—all cuts—Poussiez—Vanguard (LP)

#### MONTREAL

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12 inch)
  - 2 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
  - 3 BANG A GONG—Witch Queen—TC (LP)
  - 4 KNOCK ON WOOD—Amii Stewart—Quality (12 inch)
  - 5 (EVERYBODY) GET DANCIN'—Bombers—London (12 inch)
  - 6 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—WEA (12 inch)
  - 7 DISCO NIGHTS—G.Q.—Arista (12 inch)
  - 8 FORBIDDEN LOVE—Madleen Kane—WEA (12 inch)
  - 9 BAD, BAD BOY—Theo Vanees—Quality (LP)
  - 10 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
  - 11 IN THE NAVY—Village People—Polygram (LP)
  - 12 FIRE NIGHT DANCE—Peter Jacques Band—Quality (12 inch)
  - 13 IT MUST BE LOVE—Alton McClain & Destiny—Polygram (12 inch)
  - 14 MUSIC IS MY WAY OF LIFE—Patti LaBelle—CBS (12 inch)
  - 15 NEVER TRUST A PRETTY FACE—Ananda Lewis—CBS (LP)

MAY 5, 1979, BILLBOARD

# Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
1	1	DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP) RFC 3309	45	45	HOT NUMBER—Foxy-TK (LP/12-inch*) 300-10
2	2	TAKE ME HOME—Cher—Casablanca (LP) 7133	42	35	HOT FOR YOU—Brainstorm—Tabu (12-inch) 278-5515
3	3	DISCO NIGHTS—G. Q.—Arista (LP) AB 4225	43	34	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12-inch) 23-10885
4	4	FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12-inch*) BSK 3315	44	32	CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 19216
5	6	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP) SD 5209	45	46	STAR LOVE—Cheryl Lynn—Columbia (LP/12-inch*) JC 35486
6	7	DANCE WITH YOU—Came Local—Solar (12-inch) YD 11483	46	31	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163
10	10	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12-inch) F-9579/D 129	57	57	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12-inch) M 100013
8	9	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12-inch) RRD 20523	48	48	HERE COMES THE NIGHT—Beach Boys—Caribou (12-inch) AS 557
9	5	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP) GA 9502	49	47	I ONLY WANNA GET UP AND DANCE—Roes—A&M (LP/12-inch) SP 4754/12017
10	11	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	50	38	FOR YOUR LOVE—Chilly—Polydor (LP) PD 1 6191
18	18	RING MY BELL—Anita Ward—TK (12-inch) TKD 124	51	44	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP) NBLP 7128
14	14	WORK THAT BODY—Taana Gardner—West End (12-inch) WES 22116	56	56	WUTHERING HEIGHTS LP—all cuts—Ferrara—Midsong (LP) MSI 008
15	15	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12-inch*) RSD 3902	53	51	STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516
19	19	BAD, BAD BOY—all cuts—Theo Vanness—Prelude (LP) PRL 12165	54	52	PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP) PRL 12164
15	8	BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXL1-3312	55	49	SPANK—Jimmy "Bo" Horne—Sunshine Sounds (TK) (12-inch) (Remix) SS 206
20	20	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) IE 35772	56	54	KEEP YOUR BODY WORKIN'—Kleeer—Atlantic (12-inch) 4715
17	16	BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12-inch) GG 403	73	73	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12-inch) T7-360/M 00021
18	12	MAKIN' IT—David Naughton—RSD (12-inch) RSS 300	58	59	HEART OF GLASS—Blondie—Chrysalis (12-inch) CDS 2275
19	17	(EVERYBODY) GET DANCIN'/Pasteleros—Bombers—West End (LP/12-inch) WES 106/22115	59	60	MY LOVE IS MUSIC—Space—Casablanca (LP/12-inch*) NBLP 7131
20	21	HAPPINESS—Pointer Sisters—Planet (12-inch) AS-11407	60	50	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP) PD 16184
21	13	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12-inch) SA 8513/SG 207	61	41	SUNSHINE HOTEL—Richard T. Bear—RCA (12-inch) JD 11492
22	22	THERE BUT FOR THE GRACE OF GOD GO I—Machete—Hologram/RCA (12-inch) RCA 11457	62	63	JAMMIN AT THE DISCO—Philly Creme—WMOT/Fantasy (12-inch) D 124
23	24	IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12-inch*) NBLP 7144	63	64	GOOD, GOOD FEELING—War—MCA (12-inch) MCA 13913
27	27	PICK ME UP, I'LL DANCE—Melba Moore—Epic (12-inch) 28-50665	64	65	LIKE AN EAGLE/N.Y. BY NIGHT—Dennis Parker—Casablanca (LP/12-inch*) NBLP 7140
28	28	ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601	65	66	I DON'T WANT NOBODY ELSE—Michael Narada Walden—Atlantic (12-inch) 4714
25	26	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12-inch*) IE 35552	66	68	DON'T YOU NEED—Linda Evans—Ariola (12-inch) 7739 A/S
43	43	HOT STUFF—Donna Summer—Casablanca (LP/12-inch*) NBLP2-7150	67	67	AT MIDNIGHT—T Connection—TK (LP/12-inch) DASH 30009 X
30	30	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12-inch) #59	68	69	IT'S OVER—Alma Faye—Casablanca (LP/12-inch*) NBLP 7143
29	29	NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12-inch) PD 11442	69	—	BODY TALKIN'—Kathy Barnes—Republic (12-inch) 037 D
53	53	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12-inch) CDS 2316	70	—	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) M00020
33	33	PANIC—French Kiss—Polydor (LP) PD 1 6197	71	—	STAY WITH ME—Charo—Salsoul (12-inch) SG 212
36	36	CUBA—Gibson Bros.—Mango (12-inch) MLPS 7779 A	72	—	BOOGIE BUSINESS—Lamont Dozier—Warner Bros. (12-inch) WBSD 8792
39	39	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	73	—	ONE CHAIN (DON'T MAKE NO PRISON)—Santana—Columbia (12-inch) 23-10957
34	23	KNOCK ON WOOD—Amii Stewart—Ariola (LP/12-inch*) SW 50054	74	76	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12-inch) G 7987/M00019
72	72	HAVE A CIGAR—Rosebud—Warner Bros. (12-inch) WBSD 8784	75	—	BAD FOR ME—Dee Dee Bridgewater—Elektra (12-inch) AS 11409
36	37	LA BAMBA—Antonia Rodriguez—Buddah (12-inch) DSC 138	76	78	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014
58	58	I CAN TELL—Chanson—Ariola (12-inch) AR 9006	77	61	CRAZY—The Glass Family—JDC Records (12-inch) JDC 12-1
42	42	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch) ZS8-3675	78	74	CAPTAIN BOOGIE—Wardell Pigeon—Midsong (LP/12-inch) MSI 009
39	25	IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12-inch) (LP/12-inch*) PD 1 6163	79	62	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP) PD 16180
40	40	WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12-inch) WBSD 8778	80	75	KISS YOU ALL OVER/SO STRANGE—Phyllis Hyman—Arista (12-inch) SP 42

\*non-commercial 12-inch

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

## Disco

AT LAS VEGAS MAY 1-3 POWWOW

# Skate Men Mull Club Potential

By DAVID DEARING

LAS VEGAS—How much disco programming is enough will be a major topic when 1,500 roller skating operators meet at Caesars Palace here May 1-3 for the annual convention of the Roller Skating Rink Operators Assn.

The convention, which will also feature a 150-booth trade show, will have three sessions devoted to disco programming, according to association executive director George Pickard of Lincoln, Neb.

outdoor skating as well as the "discovery" of skating by television and movie personalities and the resulting publicity for skating as important factors.

But, he says, roller skating rinks have been playing popular songs for years and the switch to disco music is a form of "enhancing the programs we used previously."

He adds: "Sure, we are taking advantage of the popularity of disco. But we consider rinks entertainment

simply a continuation of the rink's longstanding format of playing Top 40 music.

He says Playland, which operates three Vegas rinks, has changed its operations by moving the record stand out into view and hiring a deejay for weekend sessions and playing requests from the skaters.

"I'd have to say disco has increased our business some," Stephenson says, "but I'd also say we've increased their record sales."



CHERRY HUSTLE—Derrick Allen puts his partner Lilia Parra through some improvisational paces during the finals of the Cherry's Discotheque dance contest. The slick, professional moves won the couple a pair of 1979 cherry red Corvettes.

"We've previously had sessions on disco techniques and equipment at other conventions," Pickard said. "What we want to deal with now is how much disco is enough."

He says the confab will feature an idea fair in which delegates will participate in discussions concerning their experiences with disco roller skating.

"We want to discuss how they use it and share what they have gained from their experiences," Pickard says.

"While disco fits in very well with roller skating, we are also concerned about traditional skaters and older people. Not everyone is 23 and metropolitan. We have to be sure about our clientele and be able to judge what is the right measure of disco programming. It's a distinct business decision."

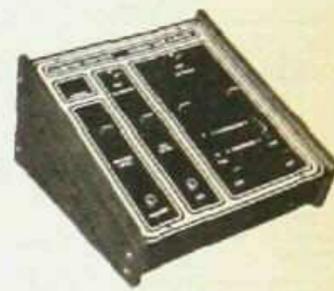
Pickard says sessions will also be held on disco dance skating lessons and modern techniques for teaching beginning skaters. A third disco-related session will deal with programming and operational considerations for black patrons.

Pickard says that his group is "100% in favor of disco" but does not attribute a current upsurge in the popularity of roller skating exclusively to disco music.

"There are pros and cons on the subject of whether the boom is because of the disco phenomenon or other entertainment factors," he adds. "As for discos, I would say 'yes, with qualifications.' Other factors have had major impacts."

He cites the rise in popularity of

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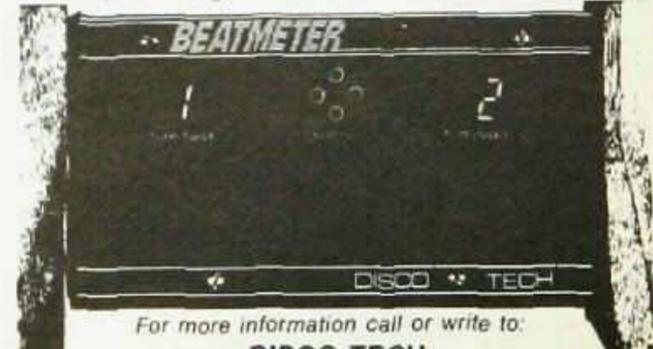
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# Disco Mix

By BARRY LEDERER

NEW YORK—Ted Currier, who has been providing New York City radio listeners with a Friday and Saturday night party via his WKTU FM "Studio 92 Show," featured several import records worth noting. On the Unidisc label from Canada is the "Stranger" at 10:53 minutes, out as a 12-inch 45 r.p.m.

Also from Canada is the Valverde Bros. version of "After Midnight," a disco rocker which has been around for some time but not been picked up by a U.S. label. It is presently available on Interglobal Music as a 12-inch 33-1/2 r.p.m. From RCA comes "Living In the Jungle" by City Streets. The fact that Currier is playing this brassy tune from a seven-inch 45 r.p.m. gives it merit and potential for a 12-inch release.

Midsong has reworked two songs from the

Wuthering Heights LP by Ferrara. "Shake It Baby Love" runs a little longer (7:10 minutes) as compared with the album version. The result is a hotter and brighter mix with a synthesizer break that stands out. "Love Attack" has been extended to 5:49 minutes and should prove quite strong with its infectious melody, electronic tracks and interphasing effects that make it a smoker.

Recently Casablanca Records hosted the premiere of the soundtrack of "Love At First Bite" at New York's Flamingo Disco. Appearances were made by actor George Hamilton, as well as other people associated with the Parachute release.

Sydney Barnes sang "Dancing Through The Night" and Pat Hodges performed "Fly By Night." Both tunes are somewhat disco oriented

and are from the album. A "Midnight Mix" by Richie Rivera does not seem to help these selections which wander aimlessly and are much too long. Perhaps a remix is in order.

Philly Cream's first LP for Fantasy, "WNOT," contains one cut that should be released as a 12-inch pressing. Titled "Motown Review," this 5:25 minute selection has an easygoing tempo that blends well with the group's vocalization. Lead vocals for Philly Cream include Sweet Thunder, David Simmons, Damon Harris, FLP, Breeze and Len Barry. The silky and smooth harmonies are coordinated with lush arrangements and a feel for '60s music.

Producers Michael Zager and Jerry Love have come up with another disco favorite, this time on Columbia for Ronnie Dyson. His 12-inch 33-1/2 r.p.m. is titled "Couples Only" and runs 6:38 minutes. A light and breezy mood is portrayed as the record describes a roller disco queen. The lyrics are catchy and go along with the lively spirit captured by the artist's voice that's blended with sound effects of actual roller skating that lead into a timely break.

This easy to play record should gear Dyson further into disco and possibly crossover into pop as the record's theme is currently the nation's fad. The selection is taken from his upcoming album, "If The Shoe Fits."

Channel Records has a new group called Bob-A-Rella which is also its LP title. "Spend The Night" at 7:56 minutes leads off with a drum and timpani introduction laced with strong electronic effects before the vocals appear. A pulsating percussion break maintains the energy level on this heavily orchestrated cut.

The total feel is European-oriented in its haunting melody. "Why Does It Rain" at 7:15 is not as driving but relies more on a string and synthesizer combination that has a steady backbeat flowing with smooth harmonies. Products George Lagies and Pat Desario have brought into focus different material for clubs. However, deejays might want a remix as the other cuts are not fully realized.

The Trammps have returned with a new album from Atlantic called "The Whole World's Dancing." This effort is not as intense as previous releases. Side one is highlighted with "Love Insurance Policy" at 7:02. The "Teaser" at 6:16 and "The Whole World's Dancing" at 6:03 are both characteristic of the group's harmonizing as well as providing an upbeat tapestry of hot rhythm tracks.

Disco Disc/Mail Disc owner Bob Miller reports strong response for several imports. Its location in Queens, N.Y., does not stop local deejays from picking Bryan Adam's "Let Me Take You Dancing," Brenda Mitchell "Don't You Know" and the D.D. Sound "Cafe" album.

# N.Y. Forms Fire Brigade

Continued from page 3

fire hazard in itself, but coupled with other violations, it may prevent patrons from hearing warnings in case there is a fire," explains department spokesman John Mulligan.

Mulligan says the task force will work with the police department in locating unlicensed loft discos and clubs as well as the licensed clubs in the city. It will issue summonses and citations and in case of major or repeat violations the task force will have the power to close the violating club.

"We are not against show business in New York," explains Mulligan. "It brings in the tourists and each tourist means about \$100 a day. And we are certainly not against that."

"But we do have a responsibility to the public. We do not want another Coconut Grove or Beverly Hills Supper Club fire here," says Mulligan.

Following the Great Gildersleeve incident, Norman Finnegan of Ten Productions Inc., which runs the club, was served with three citations for unauthorized storage of fireworks and for the use of fireworks by someone other than a certified pyrotechnist. Conviction would result in a \$500 fine and six months jail.

The Gildersleeve explosion happened when what has been since identified as an explosive propellant ignited as David Lehman, manager of the Brats, was pouring it into flash pots onstage.

Some of the burning powder spilled onto the patrons of the club. The blaze was quickly extinguished, and damage to the club, which has remained open, was minimal.

Atlantic Starr's "Let's Rock And Roll" 12-inch 33-1/2 r.p.m. takes a few plays to get into. Its somewhat harsh instrumentation lends itself to a funk/rock manner. However, the hard edge works with this group with an accent on the brass section and a conga break interwoven with guitar backbeat. Out on A&M this cut runs 7:36 and is taken from the group's album "Straight To The Point," produced by Bob Ely.

# Indianapolis Hotel Getting With It

INDIANAPOLIS—The Sheraton Inn East here has added a disco to its operation as part of a million dollar renovation program for the eight-year-old hotel.

The club, geared to the needs of a business and professional clientele which previously sought entertainment at the hotel's Matador Lounge cabaret, is part of an extensive entertainment complex which also features the Bleu Roaster Piano Bar & Lounge, and the Rue 42 restaurant.

According to Sunny Moon director of public relations and promotions for Crickets, the disco, designed to feature both live and recorded music, boasts a 15 foot by 25 foot polished oak dance floor, and has a total capacity of more than 400.

The sound system is powered by four Dynaco model 416 amplifiers, model 5234 JBL crossovers, JBL speakers installed in a canopy over the dance floor. Technics model SL 1800 turntables, Stanton cartridges, Dynaco equalizer, Sound & Light mixer, Akai model 730D auto-reversing tape deck, Shure model 588SA mikes.

The club's light system features a starburst over the dance floor. This is encompassed by a plex mirror canopy. At the apex of the starburst is a suspended 12-inch mirrorball focused by 40 rainlights.

A series of four inter-connected tivo lighting squares accent a six mirrorball cluster lighted by eight amber and rust spots in the center of the room. Cross faders illuminate opposing sections in the canopies, as well as the side mirrored walls with amber and rust alternating lights.

The lights are programmed through a four-channel light controller from Cosmic Lights, Ltd. Cosmic Lights model 415 unit controls the tivo lighting, while the firm's model 4012B controller manipulates the starburst and dance floor rainlights.

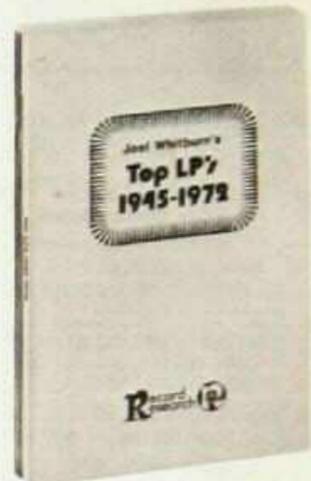
The music, described as "current and progressive," is spun by deejays Joy Brett and Moon. The format is designed to include live bands with alternating recorded disco sounds.

The club itself is built along a three-tiered design, and includes a stage for live acts.

Special promotions include fashion shows, dance competitions with winners being eligible for vacations at any one of Sheraton's more than 400 Inns around the world. The room's operators also work closely with local charity and other groups on special fund raising events.

Crickets is open to the public seven nights a week. A \$1 cover charge is asked on weekends.

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Billboard photo by Steven Finestone

**PENSIVE MOOD**—Mick Fleetwood listens to a playback behind the console at the Village Recorder's Studio D. Fleetwood Mac has been working on its follow-up to "Rumours"—a double LP—at the West Los Angeles facility for several months.

## FACILITIES UPGRADED

# Hawaii's Studios Seek Mainlanders

By DON WELLER

HONOLULU—Recording studios in the 50th state have been improving their facilities and services in an attempt to lure mainland artists and producers.

Studio owners cite equipment comparable to that on the mainland, relatively lower recording costs, Hawaii's idyllic climate and their services in arranging for room and board as motivational factors for attracting major recording artists to come here for their sessions.

Commercial Recording Hawaii, owned by Donn Tyler, has just completed a six-month expansion and renovation program designed to make its aesthetic and acoustic qualities among the best in the 50th state.

Established 13 years ago as a small 8-track facility primarily producing radio and television commercials (and some local records), the studio has grown significantly. It now is a two-studio complex, with additional areas for editing, dubbing, and tape duplication.

The small studio, used for radio and tv audio production, has the capability of recording small demo groups on a battery of 1/4-inch and 1/2-inch Ampex ATR and TEAC Recorders.

Commercial Recording's larger studio has two more 1/2-inch ATRs and an Ampex MM-1200 24-track, which is also capable of conversion to 16-track. State-of-the-art micro-processor control units, analog and digital delay lines, parametric equalizers, stereo synthesizers, and similar equipment give flexible capability to both control rooms.

Tyler has invested much time and money in the aesthetic properties of Commercial Recording. In the large studio, one entire wall is solid lava rock, while another wall features movable wooden louvers with insulation behind, allowing the sound properties of the wall to be instantly varied.

The Tangent 32-input board has transformerless inputs, parametric equalization and vertical LED metering. Video lines are wired to interconnect all sound rooms for cameras, monitors and possibly future video production work.

Commercial Recording is not only aiming for a larger share of the growing Hawaii music industry, but is also hoping to attract mainland recording sessions.

According to Tyler, studio owners in Hawaii have their own unique problems: higher location costs, air freight on all equipment and overstocking on tape because of long de-

livery time.

"Our type of studio would be renting for at least 50% more an hour in Los Angeles," he says. "The larger studios here in the islands can offer the same technical capability and expertise at lower cost than comparable mainland studios. "Another motivating factor to record here is the absence of a New York/L.A./Nashville haste, and the sheer laidbackness of a small city in the tropics."

Nationally-known musicians are already using Hawaii's studios. Recently at Sounds of Hawaii Studios, local artist Henry Allen cut an LP for Rainbow Records with producer Wayne Henderson, Bobby Lyle, Bruce Carter, Nathaniel Phillips, Vance "Mad Dog" Tenort and George Benson.

Owned and operated by Herb Ono (who also owns Rainbow Records), Sounds of Hawaii has been one of the better known studios in the islands since it began its operations in 1961.

The main studio equipment includes a Neve 24-track console, a new 24-track Lyrec tape recorder, a speaker system custom built by Allan Sides of Santa Monica, Calif., two ATR 100 2-track tape machines, two EMT 140 plates and EMT goldfoil chambers. The studio also has a new drum booth which provides a tight punchy drum sound.

Sounds of Hawaii is presently in the process of constructing a new studio onto the existing one (which will also be reconstructed). The designs for both studios were done by Jack Edwards of Hollywood. They will be isolated from one another, but tied together with video recorders.

The recent recording session involving Allen, Benson, Henderson, Lyle, Carter, Phillips and Tenort came about after Benson came to Hawaii and became friends with Allen. Allen had cut an LP last year for Ono's Rainbow label, and asked Benson if he'd assist him on his latest recording.

Before long, Ono had contacted Henderson on the mainland, who flew over and brought the other musicians with him.

Notes Ono: "If a producer or artist can assemble the talent he needs, I feel that our constant temperature makes Hawaii an ideal place to record. And if anyone does wish to come here to record, we'll help arrange room and board for their stay."

## 16-Track Available At San Rafael Firm

SAN RAFAEL, Calif.—Hun Sound, which previously had been available primarily as a rehearsal studio, is now offering 16-track recording in the two largest of its four rooms.

The studio has installed an MCI 16-track recorder and a Speck 800 C console with Ashley limiters and equalizers, White and Crown equalizers and Delta Lab digital delay. Sony 1/2-track and 4-track machines are also available. The control room monitors are by JBL with Big Red monitors in the studios.

The control room can record from either Studio A or B, although there is no visual connection to B. Studio A measures 50 by 24, with a 12-foot ceiling. The entire room floats on a 4-inch to 6-inch shield of neoprene. Studio B measures 35 by 25, 35 by 24, while C and D—purely rehearsal spaces—measure 20 by 14. All likewise have 12-foot ceilings.

Design and installation were done by engineers Grover Boaz and David Brown. Hun is owned by Thomas Harney III and Donald Podesto. The studio is managed by Alan Podesto, assisted by Robert Blackmore and Michael Kerby.

The studio has a service department with test equipment from Sound Technology, Phillips Instruments, Amber and Hewlett-Packard. It also makes custom cabinetry, rents individual PA components and does remote recording.

JACK McDONOUGH

## Bay Area Studio B Entirely Automated

SAN FRANCISCO—Studio B, part of David Rubinson's Automatt Recording Studios complex here, is now fully automated.

A new board is a Harrison 3624 automated console interfaced with an Allison 65K automation system.

In addition, Studio B has also undergone a complete room tuning for improved acoustics.

## Seattle Studio Improves Sound

SEATTLE—Kaye-Smith recording studios here has remodeled its Studio A to be more of a "live" sounding room.

The monitoring system now consists of Altec 604Es with Mastering Lab crossovers. The studio is also employing new reversible wall panels with one live side and one dead side to provide multiple acoustic environments.

## Studio Track

LOS ANGELES—Roy Thomas Baker and engineer Geoff Workman are completing the Cars' second LP for Elektra/Asylum at Cherokee. Marty Balin also producing Jesse Barrish there.

Bill Champlin working on a Full Moon project at Brian Elliot Recording with Michael Stewart.

Spencer Proffer producing a new Allan Clarke LP for Atlantic at his own Pasha Music House, Larry Brown engineering. Other activity there sees Brown doing vocals with MCA artist Arlan Greene and Polydor's Buckeye finishing up an LP with Ronn Price producing and Brown at the board.

Robin "Mork" Williams putting the finishing touches on a Casablanca album at the Record Plant, Brooks Arthur producing, Deni King at the board. Also at the Plant: the Dirt Band overdubbing tracks, Bud Edwards producing/engineering, Stephen Stills producing himself for CBS, Andy Johns at the board, Dave Mason producing Mark Stein for CBS, Michael Braunstein engineering, Blue Oyster Cult overdubbing, Tom Werman producing, Gary Ladinsky at the board, Ron Nevison producing Survivor for Atlantic, and Brooks Arthur producing Debby Boone.

The Kinsman Dazz Band recording a 20th Century-Fox LP at Filmways/Heider, Tom Vacari and Les Cooper engineering, Mike Post also producing instrumental tracks for Linda Dillard's album there with Geoff Howe and Cooper behind the console, while Eddie Harris finishes his RCA LP there, Scott Pollard and Michael Carnevale engineering.

REO Speedwagon finishing a new LP at Sound City, Kevin Cronin and Gary Richrath producing, Kevin Beamish, Gary Lebow and D.C. Snyder engineering.

\* \* \*

Activity at New York's RPM Sound Studios sees: George Duke producing Dee Dee Bridgewater, Billie Kessler engineering, helped by Vic Mano; Kessler mixing Ubiquity Star Booty for Elektra, Manno assisting, Chin Suzuki recording for CBS, David Baker and Eddy Small handling engineering, and Inner City recording Jane Harvey, produced by Aimee Chiariello, engineering by Mark Friedman and Adam Nonas.

Bunny Sigler producing Curtis Mayfield for Curtom at Blank Tapes, Inc., N.Y. Patrick Adams also producing Musique 2 there for Prelude. Bob Blank and Joe Arlotta behind the board. Producer John Ryan on the road with the Record Plant mobile unit recording Doucette for Mushroom at the Refinery, Calgary, Alberta. Bill Dresher engineering. Bruce Iglauer producing blues guitarist/vocalist Lonnie Brooks at Chicago's Curtom Studios for Alligator Records.

Producer Brad Shapiro overdubbing James Brown at Nashville's Soundshop, Bob Montgomery also producing Lobo there.

Roy Orbison finishing up an Elektra/Asylum LP at Wishbone, Muscle Shoals, Ala., with Terry Woodford and Clayton Ivey producing, Leslie King engineering with help from Mary Beth McLemore. Ivey and Woodford also producing 20th Century-Fox's Wayne Newton there, Ron Lagerlof at the board. Producer Buddy Killen at Nashville's Sound Shop wrapping up Ronnie McDowell's first Epic LP.

David Kershbaum producing A&M's the Reds at Veritable Recording Co., Ardmore, Pa., Joe McSorley acting as associate producer and engineer.

At Le Studio, Morin Heights, Quebec, Andre Perry producing Wilson Pickett for Big Tree, Pickett followed into the studio by Chicago and its producer Phil Ramone.

Tony Reale mixing Nantucket for Epic at the Chicago Recording Co., Chicago, Hank Neuberger engineering, assisted by Tom Hanson.

Three members of the Broadway cast of "The Runaways" in at Sudden Rush, Riverdale, N.Y., with writer/producer Emmett Walker, Michael Berman at the controls.

At Trod Nessel, Wallingford, Ct., Thomas Cavalier producing the Scratch Band and Roger C. Reale for Big Sound Records. Turley Richards producing Mary Welch for 20th Century-Fox at Bee Jay, Orlando, Fla. Gene Eichelberger engineering. Larry Butler producing the Earl Scruggs Revue at Jack Clement recording studios, Nashville, Billy Sherrill engineering.

JIM McCULLAUGH

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Billboard photo by Steve Peterka

**HONG KONG PREVIEW**—K.K. Ng, right, resident manager of Infonics' new Hong Kong facility, Phoenix Audio, Ltd., gets a run-through on the firm's in-cassette duplicator from Arnold Bos at Michigan City, Ind., headquarters. Asian service center officially opens May 25-26, also as agent for GE software, Agfa-Gevaert tape, Data Packaging C-Os and loaders, Garner degaussers and Instructional Industries Learning Systems.

## EMI Tape In U.S. Bow Via Empire Link

By STEPHEN TRAIMAN

**NEW YORK**—The lure of the lucrative U.S. blank tape market has brought London-based EMI into the battle, with the naming of Empire Scientific here as exclusive U.S. and Canadian distributor for audiotape initially, and videotape eventually.

The announcement by Ted Naef, head of EMI Tape operations in the U.K., and Ken Busch, general manager of Garden City, L.I.-based Empire, comes after an earlier decision by Philips to launch its blank audiotape lines here at the Summer CES via Fort Wayne, Ind.-based Philips Hi Fi Labs.

Last November, Agfa-Gevaert revealed it would test the U.S. market for both its branded audio and videotape lines which share the European market with Philips, EMI and BASF, the latter being the first to cross the Atlantic with its blank tape.

In going with Empire, a leading manufacturer of phono cartridges and record care accessories, and distributor of the U.K. Cecil Watts disk care line, EMI bypassed Capitol Magnetics, the blank tape arm of Capitol Industries-EMI here.

A Capitol spokesman explains that the company, which has withdrawn from virtually all the consumer tape market except for low-end promotional product in the mass merchandiser and rackjobbing area, has no nationwide distribution network in the U.S.

As for Canada, no satisfactory network exists there for Capitol, and EMI had the option to go anywhere for the best setup, it was emphasized.

Empire's existing sales and distribution channels will handle the EMI cassettes, open-reel and professional tape products, according to Milton McNally, international division marketing director, responsible for

(Continued on page 61)

## Normal Playback On 1/4 Speed Tape Deck With a New Cassette

By JIM McCULLAUGH

**LOS ANGELES**—A portable cassette deck that can record at one-quarter the normal 1 1/2 i.p.s. speed, allowing four times as much information storage, and no distortion in playback at normal speed?

That's what newly formed Cassetex Corp. here says it will introduce on the consumer market by midsummer, along with specially produced prerecorded and blank software.

After that comes a portable AM/FM radio model with the feature, as well as an in-dash AM/FM car stereo unit.

According to Hal Jansen, executive vice president of Cassetex, his firm has acquired exclusive marketing rights to an electronic circuit which provides this feature. The circuitry was designed and developed by Salt Lake City-headquartered Norwood Industries.

"We will be offering a portable cassette recorder," explains Jansen, formerly a vice president of sales for InterMagnetics Corp., "that will be like most other portable, Philips-type, cassette recorders. It will have the same type of features, fast forward, rewind and condenser microphone, in addition, however, there will be this unique feature."

The circuitry is engaged by a special "third" tab on the side of a cassette shell. Typically cassettes have two tabs on their sides.

Only cassette software, both prerecorded and blank, will engage the feature electronically. Cassetex plans to market both types of software to go along with the hardware.

Initial blank software includes a C-60 at a \$1.49 suggested list, a C-90 at \$1.99 suggested list and a C-120 at \$2.49 suggested list. Software will be manufactured by a major U.S. blank tape firm.

According to Jansen, the addition of a third tab does not require special tooling, simply a minor adjustment for a cassette shell production run.

Prerecorded software will range from \$5.99 to \$9.99 depending on royalties negotiated with book publishers. A separate tape duplicating firm, also located in the U.S., will handle the account.

Blank tapes will feature various types of packaging and Jansen also expects them to be handled by major music rackjobbers.

When a "normal" cassette is used in the hardware, it will record and play back at the typical 1 1/2 i.p.s.

Jansen acknowledges that the applications for the Cassetex tape recorders will be primarily spoken word.

Cassetex hopes to have 50 book titles, many current best sellers, available to go along with the hardware.

"The advantage, of course," explains Jansen, "is that you can get a lengthy novel without distortion onto one cassette. You won't need half a dozen cassettes for a book like 'War And Peace.'"

Jansen adds that Cassetex is negotiating for book titles of various sorts.

The Cassetex portable tape recorder will list for approximately \$139.95. The portable AM/FM radio unit will list for approximately \$169.95 with the car stereo unit at under \$200.

Prerecorded book titles will be under the \$10 mark while blank software will be comparable with blank

(Continued on page 62)

## TECHNICS PRO DEBUTS

**NEW YORK**—Continuing its thrust in professional audio, Technics is to preview the prototype of a one-inch digital master recorder with 64-channel capability at the upcoming Audio Engineering Society meet May 15-18 in Los Angeles.

Also on the pro side, dealers at the May 4-6 Las Vegas sales meet will see the SP-15 quartz synthesizer turntable at \$600 list with three-speeds (including 78 r.p.m.) and fast startup (0.4 seconds), eventual successor to the SP-10 Mk II at \$900; a companion SP-25 two-speed model at \$400; two new pro cassette decks, the full-feature RS-M95 metal-capable unit with dual memory at \$1,300, and the slimline RS-M65, also rack-mountable at \$550.

Also due are the firm's low-priced metal-capable three-head deck, the RS-M63 at \$450, its first micro-computer locator model, RS-M56 at \$500, and its initial auto-reverse unit, RS-M68 at \$550.

## 'THEFT-PROOF' CASSETTE UNIT

### Canadian Firm Boosting New Open-Tape Display

By DAVID FARRELL

**TORONTO**—Canada's biggest tape display merchandiser is touting a new theft-proof cassette dispenser claimed to boost tape sales through open-display methods.

Trobee Marketing is looking for a U.S. distributor to carry the new modular rack designed by Bill Elliott of Roger's Plating Ltd., in Perth, Ont. Trobee is the exclusive Canadian agent.

The rack is a modular design, with the recent display for local retailers at the Chelsea Inn here racking 350 cassettes on a three-foot-wide, 5-foot 4-inch-high nickel-plated setup.

Gary Troke of Trobee explains that the rack is a fairly traditional structure, with the addition of 20 1/2-inch "appendages" that harness the

cassette with a recessed tamper-proof locking screw.

The customer can remove the appendage from the rack with ease, look over the cassette, and take it to the cash desk where the clerk releases the lock with a patented socket screwdriver in a couple of seconds. The socket release is not commercially available, but fits on any standard 1/4-inch socket screwdriver.

While it is possible for a shoplifter to put the entire appendage under a coat, it is awkward and presents no small problem when attempting to leave the store. Troke points out in an effective demonstration.

"What we have is a display rack that is color-coded for repertoire rec-

(Continued on page 62)

## SHURE ON COMMERCIAL SOUND

### Disco Demo For Distrib Expo

**LAS VEGAS**—The tentacles of disco are reaching more deeply into commercial sound, with a special on-site demonstration of the market potential a special feature of the Electronic Distribution Show (formerly NEWCOM) that opens its four-day run here Tuesday (1).

Al Groh, manager for Shure Brothers hi fi products market group, leads a seminar on "Practical Applications: On Site Disco Demonstration" at the local Jubilation club here.

It is designed to show how electronic distributors and commercial sound installers can use their technical expertise and sound reinforcement components to turn the still expanding disco craze into profit, he points out.

A team of Shure engineers will demonstrate how to handle the particular demands of disco such as maintenance of high volume, acoustical environment, additional head room necessary on the power amps, and precautionary tips such as providing for typical rough handling of disk playback equipment with extra styl.

The demo is part of a daylong commercial sound workshop Thurs-

day (3), winding up the afternoon session. Groh also will conduct a "Sound Theory Refresher Course," and Bob Davis of Altec Lansing will present "Selling To Design and Designing To Sell," on designing, selling and making a profit on sound equipment.

The morning session is directed to the typical small to medium size sound contractor primarily involved with intercom, life safety, church, school and restaurant installations, the latter also encompassing a growing number of disco conversions.

Focusing on both product selection and effective cash management for successful business operations, it will be conducted by Ron Means and moderated by Jim Morrison, both with Altec Sound Products division.

Lewis Shuler of Dixie Electronics, sound marketing division vice president for the sponsoring Electronic Industry Show Corp., also notes the renamed EDS is making an even stronger commitment to the sound installer contractor with a larger area for demonstrations.

More than 30 firms in the commercial sound field are represented,

mostly in the special Las Vegas Hilton exhibit hall demo area. Included are Acoustone, Aiphone U.S.A., Arista, Astatic, Fanon/Courier, Fen-Tone, GC Electronics, Herald Electronics, Don McGohan, McMartin Industries, Mid-America Co., Oaktron, Panasonic, Paso, Perma Power, Philmore, Quam-Nichols, Saxton, SPECO, Switchcraft, Taco/Herrold, Tape Athon, Telematic, Telephone Extension, Trutone, Universal Security and University Sound.

Taking Hilton executive suites are Argos Products, Atlas Sound and Shure Brothers. The latter is featuring its first entry in the professional condenser microphone market with the SM81, a cardioid unit at \$225 net user price, and the compact Pro Master portable sound system incorporating a model 700 power console with twin 200-watt amps and two model 701 speakers, at \$1,980 complete.

With a theme "The Olympics Of Electronic Distribution," the successor to NEWCOM has more than 265 manufacturers on hand, with future Olympics stars in demonstrations as an added highlight.



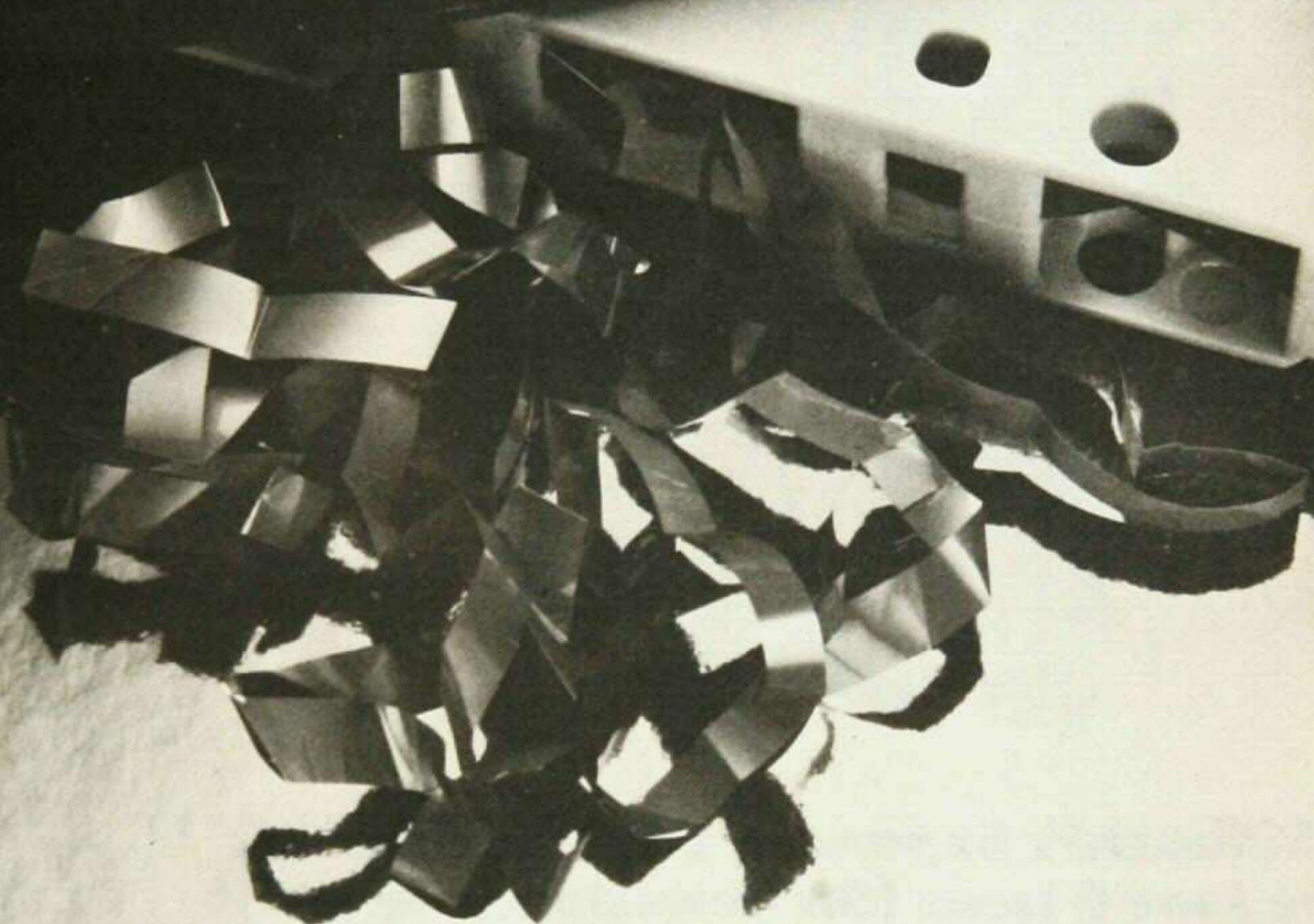
Billboard photo by Irv Lichtman

**PEACHY IDEA**—Howard Aronson, right, Columbia Magnetics national consumer sales director, and Rog Gussman, regional sales manager, view the company's private label-only consumer line at the recent NARM convention. Peaches promo offered a free miniature wood peach crate—the chain's symbol—with purchase of four cassettes.

A

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So if you're looking for a 120, why look for trouble.

Try Maxell. The two hour cassette that's guaranteed to work. Forever.

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**BTX On West Coast**

LOS ANGELES—BTX Corp., Weston, Mass., manufacturer of SMPTE time code systems for studios, has a new West Coast office under manager Jerry Hudspeth at 6255 Hollywood Blvd., L.A., phone (213) 462-1506.

**PHILA. AREA BOOM****Audio Moving Into More Diversified Outlets**

PHILADELPHIA—As if the competition among audio dealers in the Greater Philadelphia area wasn't keen enough, now a growing num-

ber of camera shops are crossing over into the audio market.

Just as more music, record and tape stores are taking on audio and

video lines, along with blank audio and videotapes and prerecorded videocassettes, more and more camera shops in this area are coming up as

"sight and sound spectaculars."

Companion selling of camera and audio equipment is not exactly new here, but now the "sight and sound" approach is beginning to make a sales impact. In the recent past, Gimbel Bros. department store staged a highly-promoted "Sight and Sound Show and Sale." Then Hess's, department store in nearby Allentown, Pa., had an even more elaborate show and sale.

And last month, the Philadelphia Bulletin featured a special supplement for "Sights and Sounds in Home Entertainment," and among things to come, highlighted the arrival of digital audio and video disks with cartridges that use laser beams for playback.

An increasing number of camera dealers are recognizing that the profile of the hi fi buff matches the camera bug very closely—both looking for high quality merchandise and both compatible to high ticket values. While a customer is buying a zoom lens, that customer may be in the market for a pair of Technics speakers or some Maxell blank tapes as well.

More and more area camera stores are adding brand-name audio lines and identifying the store as handling both sight and sound equipment and giving the new line visible window and counter display space.

- It's now Cutler Camera & Hi-Fi, one of the largest retail chains of photo supply houses with seven stores all located in major shopping malls in the tri-state area. While the emphasis is still on cameras, Cutler highlights specials on Panasonic cassettes and recorders, and record changers and 8-track recorders under the Imperial name by Super-scope. Even among the lower-priced items like a compact light meter for \$14.95 and a \$14.95 special for a starter darkroom kit, there will be a \$12.95 Imperial pocket radio by Marantz special.

- The chain of eight Viking Stores, half of them in center city, have become Viking Cameras and Audio, offering "The Best in Sights and Sounds." Viking just opened its first store across the river in New Jersey at the Clover Square mall at Cinnaminson, and another in the Clover Square at Center Square, Pa. Along with name cameras, the Audio Departments feature such names as Sanyo, Pioneer, Pearlcoorder, Onkyo, Bose, Technics, Dynaco, Sony, JBL, Dual and Maxell tapes.

For the opening of Viking's two newest stores, the promotion was sound-oriented rather than sight. Carl Weisse, JBL factoryman, presented shows at each store highlighting JBL's new L-19 speakers, with free demonstrations, album set giveaways and refreshments.

- On the New Jersey side, the three Rand's Stores in the Asbury Park (Monmouth Mall and Ocean County Mall) and in Toms River, are now Rand's Camera & Stereo. Along with its many camera specials, Rand's will offer a \$259.88 special of an FM/AM/FM stereo with front loading cassette deck, automatic record changer and the "Sharp Eye" (SG-181); or AM/FM/FM stereo with 8-track record/playback deck, built-in automatic changer and the "Sharp Eye" (SG-151); or choice of a hi fi speaker system with double-driver bass section and featuring the sharp tri-bass accelerator (SP-4000).

- Nor is it the chain operations alone putting the sound merchant

(Continued on page 62)

# CATCH THE TRADEWIND OF SUMMER C.E.S.



## Billboard's Expanded C.E.S. Section in the June 9 Issue (On Newsstands June 4)

**BILLBOARD'S EXPANDED SUMMER C.E.S. SECTION** will take your marketing message directly to your customers. If your business is Tape/Audio/Video, your advertising message in this expanded section will be seen and read in the most influential trade magazine in the industry.

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C.E.S. Issue Date: June 9, 1979

Advertising Deadline: May 25, 1979

**Billboard**

The Weekly Authority in Tape/Audio/Video Coverage.

## 1,200 INTERVIEWED

Students On 20 Campuses  
Bare Hi Fi Buying Habits

• Continued from page 44

• Related recent sales indicate that 63% of all students own 20 or more albums and more than half of those own 40 or more records. Twenty-seven percent purchase records at least twice a month.

• Male students make up 60%-70% of the component market, although purchases by women increase each year.

• Female students represent a better compact market than males. Approximately 30% of all coeds own compacts compared with 23% of the males.

• Employment status does not significantly influence the decision to buy.

• Freshmen own slightly less equipment during the beginning quarter but catch up quickly. Seniors and graduate students own more equipment, acquired through-

Classical  
Cassette  
Push On

• Continued from page 38

steam ahead with cassettes," notes Katz.

At Red Seal, 80% of new material is issued simultaneously on disk and tape today, Katz estimates. The executive says more prime stereo recordings from the past are being lined up for the Gold Seal series.

• At the Moss Music Group, cassettes stand virtually on an equal footing with disks today, according to chief Ira Moss.

"We're getting to the point where cassettes can sell 50% of total sales," Moss states.

Merchandising and display of cassettes lacks the clear-cut organization and sophistication afforded disks, Moss points out. The cassette has gained on the disk in spite of this drawback, he notes.

"Based on what's going on we feel the market will continue to grow," says Moss.

• Sonic quality of the London Records imported cassette line is being emphasized, according to the label's Dick Bungay. The new London digital recording of the Vienna Philharmonic has been transferred to the cassette format. Bungay says the line is being promoted with quotes from reviews stressing the hi fi characteristics of the import tapes.

• At Quintessence Records all new releases are appearing simultaneously in cassette, with a \$3.98 list for the disk and tape. Cassettes today are accounting for between 25% and 30% of total Quintessence sales, it's reported.

Because of disk quality problems, customer allegiance is being switched to cassette in some cases, label executives believe.

"I'd say the classical listener is fed up with the quality of domestic pressings," a Pickwick executive explains. "Cassettes are one avenue that the quality conscious consumer can take, aside from buying import pressings."

Says a CBS executive: "We know the market is there. We see it from our sales figures and from what retailers tell us."

"In some cases people are sick of the clicks and pops, and there's no problem with warpage."

out their college careers. The survey further indicates that 70% of all students purchasing hi fi equipment for the first time did so as freshmen or sophomores.

• The study further indicates that 63% were influenced in the purchase by friends who already owned equipment. Dealers and salesmen accounted for 22% of the purchasing decisions with advertising influencing an additional 15%.

• The study indicates that 50% of the students intended to buy a new system as their next purchase; 29% intended to replace or add components to their present system and 21% had no plans to buy or upgrade. As to when these purchases are to be made, 26% said within the next year and 65% within the next two years.

• Now 49% of intended purchases by males are between \$400 and \$800 compared to 42% a year ago. There was also a noticeable increase in intended purchases over \$1,000 as figures increased from 19% to 22%. Male purchases of equipment \$200 and less hit 3%; \$201-\$400 were nearly 13% and equipment between \$801 and \$1,000 was just above 13%.

• Women buyers continue to be interested in purchases of systems under \$600, although there is an increase in intended purchases over



**NARDA HONOR**—Jack Wayman, right, EIA/CES senior vice president, accepts Man of the Year Award from Bill Fisher, past president of the National Assn. of Retail Dealers of America, at the recent annual convention in Dallas.

\$800. Sixty percent of the females intend to purchase between \$201 and \$600. Only 10% intended to purchase over \$1,000.

• Stereo specialty stores proved the most preferred place for purchases. Some 90% of all surveyed preferred the specialty outlet; 33% said discount stores; 23.5% said department stores; and about 16% responded to mail-order catalogs.

A complimentary dealer copy of the 36-page booklet is available from 13-30 Corp., 505 Market St., Knoxville, Tenn. 37902.

ED HARRISON

## Are Prerecorded Cassettes Poor?

NEW YORK—Although sales and distribution of cassettes—particularly classical—are expanding rapidly (see separate story in classical section) Consumers Union claims the quality seems variable, and can't recommend them as class.

In what seems a ridiculously limited test linked to its May 1979 analysis of cassette tape decks, Consumers Union bought seven cassette and disk versions, playing the tapes through the top-rated Onkyo TA630D, to compare with the quality of disks or homemade dubs on blank tape.

Only the imported "Flamenco Music," Pepe Romero, Philips 7300672, and "Bach Cantatas," Richter and the Munich Bach Or-

chestra, Archive 3310329, sounded as good as the disks, or the blank tape dubs, according to the publication.

The five "below par tapes" cited by the publication, included two imports and three U.S. manufactured cassettes. Imports were "Beethoven Symphony No. 5 in c minor," Kleiber and the Vienna Philharmonic, DG 3300472, and "Pavarotti: Verdi And Donizetti Arias," London OS526087. Domestic tapes were "On The 20th Century," Broadway soundtrack, Columbia JST35330; "Handel: Water Music," MacKerras and the Prague Chamber Orchestra, Angel 4XS37532 and the only pop tape, "Some Girls," Rolling Stones on Rolling Stones (Atlantic) CS9108.

## VHS, 3-SPEED, 6 HOURS

TOKYO—As anticipated at the Winter Consumer Electronics Show, Matsushita is adding a third speed to its VHS format VTRs, expanding recording time on the current two/four-hour cassette to six hours.

A spokesman for TDK, the major supplier of four-hour tapes to all Matsushita licensees including RCA, Magnavox, Panasonic, Quasar and GTE, confirms this is not the "new" three-hour thinner tape in development, but its existing Super Avilyn.

With the new circuitry and better heads, there apparently is no significant loss in recording or playback quality at the slower speed, with the new tape eventually giving a capability of nine hours of recording.

As it did with the programmable capability for VHS, RCA is expected to announce the first new three-speed models at its upcoming dealer distributor meeting in Las Vegas May 14. Similar

to the recently announced Beta-format X3 speed that offers up to five hours for the competition, the new VHS recording is one-third slower than current half-speed.

Sources here confirm that the first three-speed VHS models should be available in the U.S. by early fall, with the new mechanical and electronic circuitry added to other VHS models by Matsushita at a cost of about \$8 a unit.

While all Matsushita-built models will offer all three speeds in versions from now on, other VHS manufacturers including JVC and Hitachi, both with models in the U.S., and Sharp, Mitsubishi and NEC, with anticipated American debuts this year, will make their own decisions on using the Matsushita circuitry.

But with the battle for the key U.S. market shares building steadily, it's doubtful that any manufacturer is willing to lose a significant edge for consumer sales.

## EMI Tape To U.S. Via Empire

• Continued from page 58

the U.S. and Canadian introduction.

Dealer shipments begin this month with three grades of EMI audiocassettes initially—Standard, Super and High Fidelity, each in C-60, C-90 and C-120 lengths. They will be priced "competitively" with other "good, better, best" premium brands, according to Empire.

Videocassettes may come later, as EMI just began to market TDK-manufactured VHS tapes in the U.K. (Billboard, April 14, 1979). U.K. product comes in four lengths,

from 30 minutes to three hours, ranging from \$14 to nearly \$30 retail. EMI claims the cassettes will give more than 100 playbacks, or 60 minutes in the "pause" mode, with no noticeable picture quality loss.

The new EMI audio line will be featured at the Empire Scientific display at the upcoming Summer CES in Chicago. Busch notes that Empire "is embarked on a program of offering our customers a broader range of products in the audio field, and EMI tape dovetails perfectly with our existing product lines."

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'BLONDIE' TAPES—Chrysalis group Blondie inks an exclusive product endorsement pact for Ampex blank tapes that will launch "Tape Of The Stars" campaign this summer (Billboard, April 28). Watching guitarist Ohri Stein sign, from left, are Jimmy Destri, keyboards; Joe Uhlan, Bozelle & Jacobs/Pacific ad agency; Frank Infante, guitar/vocals; lead vocalist Deborah Harry; Pete Cain, Ampex market development manager, and Clem Burke, drums. Not pictured is bassist Nigel Harrison.

## New Open Tape Displays

• Continued from page 58  
ognition, offers stock control through display cards attached to each dispenser, and boosts sales since the customer can feel and scan the cassette case, at the same time preventing pilferage," he says.  
Trobee, headquartered in Perth, claims to handle about 80% of the Dominion's growing tape display merchandising business, and is increasingly busy with expanding U.S. sales. Troke notes the company also does custom displays for such major labels in Canada as RCA, CBS and A&M.

While the system is not inexpensive—the showcase 350-cassette rack displayed is \$743.44, with each additional cassette arm with lock at \$2.12—Troke claims that the added sales coupled with reduced pilferage make it a fast profit return on investment.  
The company was unable to get its display model completed in time for the recent NARM convention in Miami, missing by a couple of days, according to Troke, but hopes to have a U.S. distributor soon to handle anticipated sales inquiries.

## Audio Into Diversity Of Phila. Stores

• Continued from page 60  
disc beside the sight hardware. At nearby Allentown, Pa., K-Photo Service Inc., promoted a Superscope by Marantz Night to help dispel the notion among customers that "K-Photo is just your camera store." Pat Drabent, audio-visual/video manager, was on hand to answer questions and Superscope specials covered portable cassette recorders, AM/FM radio cassette recorders, and 8-track record/playback deck.

• Interestingly enough, there's an instance of crossover trade in reverse, with an audio store taking on camera equipment. With the CB market in which it specialized a far cry from its heyday, Muller's Communication Center, with outlets in Quakertown and East Stroudsburg, Pa., has opened a new photo department in the East Stroudsburg store only. Along with camera equipment, Muller's is also handling color print, slide and movie film.

In spite of "sight and sound" sales couplings, the trend is not viewed by alarm on the part of some key audio retailers. While not fully aware as to what extent audio hardware is being pushed in camera shops, a number of dealers do not view the movement as competition—yet.

They feel that since the inventory is limited in the camera stores, the crossover will not take customers away. Moreover, they contend, there's enough audio business around today for everybody and the "little piece of the pie" that camera stores are getting will not make any real dent into their own business.

These retailers point out that even the competition from the spreading mail-order catalog stores, which promote audio merchandise heavily with emphasis on price, has made very little impact on their sales.

The catalog stores, like the camera shops, draw a different breed of customers. There are many people who like to buy only from a catalog house. Likewise, those who may buy some audio equipment where they buy their camera will only find out that if they want the combination of quality equipment and especially service, they'll have to turn to the store that specializes in audio equipment.

MAURIE ORODENKER

## New Cassette

• Continued from page 58  
tape software on the market today.  
According to Jansen, the firm is in the process of setting up a rep network that will include both consumer electronics specialists as well as reps who will serve the education and audio/video markets. He expects the industrial applications to be far ranging.

The product, which will be manufactured "in substantial quantities" offshore has been quietly test marketed in a number of cities around the country, indicates Jansen, with ample positive feedback.

Cassetex will maintain a suite at the upcoming Consumer Electronics Show in Chicago beginning June 3.

## BASF In PBS Ties

BEDFORD, Mass.—BASF Systems is participating in more than 70 Public Broadcasting Service telethons this year with a donation of \$167 value blank tape auction packages.

## JAPANESE SURVEY

# Shift To Car Components: More Driving, Better Tape

By HARUHIKO FUKUHARA

TOKYO—More and more drivers in search of "hi fi on wheels" are turning to component car stereo, according to a fact-finding survey conducted by Clarion, a major car sound equipment manufacturer and OEM supplier.

In turn, car components are doing much to change driving and tape purchasing habits.

In-car sound equipment which had been installed prior to the switchover to components, Clarion found, broke down into 76.3% for car stereos, 17.6% for car radios, 3.2% for portable radio/cassette units and 2.8% for other products. This underscores the booming replacement demand.

Car components appear to be tempting drivers to the road more—16.2% said they were driving "much longer and further" while 47.3% said they were driving "a little more." Better autosound was leading them to switch on more often—53.6% said "much more often" and 35.6% "more often than before."

Some 82.5% of the buyers questioned between the ages of 18 and 23 are switching over to components, compared with 87.5% for the 24-29 age group and 90.9% for the over 30s.

The prime objective for the switch was "to listen to music with a high power output"—this accounted for 72.5% of the total. It was followed by "to replace an old car stereo," 11.3%; "to make the car more attractive as an accessory," 10.8%, and "to keep up with my friends," 3.6%.

Car component installations are also helping to sell more tapes, particularly quality tapes. Clarion found that 48.2% of those interviewed said that number of tapes in their collection had increased "quite a lot," while 44.6% said this number

had risen "a little." Some 69.4% of the total said that they were buying better quality tapes in order to make the most of their components' performance.

Clarion also found that 40.5% of all buyers install the components in the dashboard next to the driver's seat, 31.1% above the gear lever and 10.4% underneath the steering

## Patent Suit To Shure

EVANSTON, Ill.—Shure Brothers has won a final judgment in U.S. District Court in Baltimore upholding patents covering its moving magnet stereo styli. The court said Shure patents 3,077,521 and 3,077,522 were valid and infringed by Peeltone, Inc., Silver Spring, Md., seller of Japanese-made replacement styli. It dismissed with prejudice Peeltone's countersuit for alleged violations of antitrust laws.



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# Country

## Feist's Copyright Workshop Makes Nashville Tour Stop

By GERRY WOOD

NASHVILLE—The problems and potentialities of the new copyright laws received a thorough airing here April 20.

Leonard Feist, president of the National Music Publishers Assn., brought his copyright revision roadshow to Nashville for the second stop in a three-city swing that started in Los Angeles March 15 and ends in New York June 26.

The structure, style and outcome of the organization's Copyright Workshop '79 were similar to the earlier L.A. meet (Billboard, March 31, 1979), but with a slightly different cast of characters.

Gone were most of the L.A. publisher panelists as the afternoon session featured Nashville names. Encouraging from his Hollywood appearance was Jon Baumgarten, chief counsel of the Copyright Office.

"The process of revising and re-

fining the U.S. copyright law is still with us," he commented in a luncheon speech. "Particularly for us in the Copyright Office and you in the affected industries, we're still at the very threshold of that process."

Baumgarten defined the state of copyright revision as a combination of completed legislative activity and a substantial amount of unfinished business. He focused on domestic legislation, international copyright developments, activities of the Copyright Royalty Tribunal and the regulatory actions of the Copyright Office.

Referring to bills pending in Congress, Baumgarten added, "In each of these areas, however, I suggest that Congress will be examining an entirely new form of subject matter of federal protection, rather than amending or revising the conclusions expressed in the Copyright Act of 1976."

Immediate changes in the cable television and jukebox areas appear remote, advised Baumgarten. The cable system, important to the music industry since many cable operators retransmit FM broadcasts, is working, according to Baumgarten's perspective. He noted some \$13 million has been collected from cable operators for distribution to copyright owners in 1980 by the tribunal.

Approximately 100 Nashville or Southern region publishing company representatives, attending the event at Nashville's Hyatt Regency Hotel, learned that the process of revision is still in its infancy on an international basis. "The international scene... may well give us pressures for additional changes in our law in the near future, particularly in the area of notice, and perhaps less so in the area of jukebox and compulsory licensing," claimed Baumgarten.

The tribunal is "an experiment whose success is yet to be determined" in the eyes of Baumgarten, who added that the remainder of 1979 and all of 1980 will be crucial in assessing the success of that experiment.

"More important, it'll be a crucial period as a test for whether the copyright system works in the area of cable tv and jukebox."

(Continued on page 66)



LEWIS LOVERS—Three newcomers to Elektra records/Nashville confer backstage following the Jerry Lee Lewis SRO engagement at Nashville's Possum Holler club. Left to right are Mike Hyland, Elektra/Asylum Nashville press manager; Deborah Pardee, E/A's artist development coordinator; and Lewis.

## E/A Erecting 16 Outdoor Signs

NASHVILLE—Elektra/Asylum is launching a multi-faceted advertising campaign which includes erection of 16 outdoor signs throughout the local area and a 13-week series of ads in the Nashville Tennessean's Sunday Showcase.

The Showcase profile ads will feature Jerry Lee Lewis, Susie Allanson, Vern Gosdin, Hargus "Pig" Robbins, Eddie Rabbitt, Tommy Overstreet, Stella Parton, Bobby Braddock, Hank Williams Jr., Wood Newton and Roy Orbison.

"In addition to the local campaign, we plan to increase our con-

sumer-oriented advertising," advises Ewell Roussell, director of sales and marketing. The slant will be toward more consumer music magazines—both country and pop.

## 11TH CONSECUTIVE YEAR

# Another Conn Triumph In U.K.

By TONY BYWORTH

LONDON—The 11th International Festival of Country Music, staged here at the Wembley Arena over the Easter weekend, April 14-16, presented yet another triumph for promoter Mervyn Conn.

As with previous years, the event added up to three days of continuously crammed activities, commencing in the mornings with the opening of the festival's exhibition area and concluding each evening with more than six hours of concert time.

Throughout the three days the festival attracted more than 31,000 country enthusiasts, with ticket prices ranging from \$7-\$18 per day and a program that featured 30 U.S. and Canadian acts as well as a dozen or more British and European entertainers.

Deserving top accolade for his weekend appearances is Ronnie Prophet who finely held down the role of the festival's host.

Amounting to what can be best considered as a 19-hour gig, Prophet mixed his duties as emcee with that of entertainer, superbly filling all gaps between changing acts as well as, on several occasions, displaying his own artistic capabilities with hu-

mor, impersonations, musicianship, vocals and conversations with members of the Wembley audience. After this, Prophet is guaranteed to build his following substantially within these shores.

The festival had a succession of headlining attractions throughout its duration. On Saturday, the regularly visiting Marty Robbins once again established himself as a masterful entertainer with a 40-minute set that deserves to win out with all manner of audiences—and one wonders why he isn't being given the opportunity of British television work, especially in the light of a recent top five album entry—while Billie Jo Spears pleased her listeners with attractive songs and a distinctive vocal styling.

Following the recent criticism of some of his recent singles by British country fans, one may have well believed that Ronnie Milsap would have bombed on his Sunday night appearance.

But quite the opposite. He built his all too brief 30-minute set skillfully, commencing with the more country titles and moving into his "roots" segment, which ranged from country to classics, and from rock

back to country. The audience loved him, and Milsap encored with "Honky Tonk Women."

Tammy Wynette is already well established here, and once again her material which revolved around the themes of the Southlands and womanhood, won out with her followers, being given an additional bonus with the appearance of her daughters onstage and a lengthy walk around the arena to the strains of "Stand By Your Man."

And, also fast finding friends on this side of the Atlantic, is Moe Bandy, whose second visit showed him as an exceptional exponent of honky tonk, barroom songs. A British tour seems the next logical step.

Crystal Gayle, sadly, failed to win convincingly the affection of the majority of the hardcore country devotees, although her success is already very well established with the pop record buyers.

A stylist performer with a song repertoire that takes in country, blues and rock—and backed with a free ranging band—the highlight of Gayle's 40-minute, nine song set came with a fine, bluesy revival of Willie Nelson's "Night Life," though none of her songs could be faulted in any way.

Conway Twitty, in a tight, fast paced, 30-minute set, lent his driving, forceful vocals to a selection of his No. 1 hits and confirmed, once again, that he can meet competition from one and all in the realms of country.

Likewise with Bobby Bare, the real showstopping act of the evening. During his 30-minute set, Bare retraced the oldies as well as giving a brief insight into his workings with Shel Silverstein and the current day Billy Graham situation. The crowds loved his warm, easeful approach and eventually got him back to encore with "Hot Afternoon (Arizona Desert)."

Among the other U.S. acts to appear at the festival were Joe Stampley, Sleepy LaBeef, Randy Barlow, Terri Holloway, Jim & Jesse, Laney Smallwood, Freddie Fender, Don Gibson, Barbara Fairchild, Jana

## See Record Attendance For Fair

NASHVILLE—The eighth annual International Country Music Fan Fair, jointly sponsored by the Country Music Assn. and the "Grand Ole Opry," is slated this year for the week of June 4-10.

Last year's event drew more than 13,000 persons, and registration for the 1979 fair already exceeds 11,500, according to Jerry Strobel, "Opry" public relations manager. This figure represents an increase of approximately 13% over registrations last year at this time. Additionally, more than 300 requests for booth space have been received by the CMA.

A tentative entertainment schedule has been drawn up for June 6-9. Following the independent labels show, talent presentations will take place at CBS, Hickory, Elektra, RCA, Monument, MCA, and the

Nashville Songwriters Assn., along with a special Cajun music program, an international show and the annual reunion show.

The celebrity softball tournament precedes these showcases, as in previous years, with teams made up of recording artists and music industry staffers. Admission to the tournament, being held at Cedar Hills Park in Nashville, is free.

Applications for booth rental space should be sent to the Fan Fair booth coordinator, c/o Country Music Assn., 7 Music Circle North, Nashville, Tenn. 37203.

Fan Fair enrollments should be accompanied by a check for \$30 per person and the name and address of each registrant to Fan Fair, 2804 Opryland Dr., Nashville, Tenn. 37214.

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OLD CONLEE SINGLE

Stiff Now Tops Chart

By KIP KIRBY

NASHVILLE—When is a stiff not a stiff?

When you wait 2½ years to reissue it and precede it with double consecutive No. 1 hits.

At least, that's the strategy that MCA Records (formerly ABC Records) has used with John Conlee's "Backside Of Thirty."

The song was originally Conlee's debut release for ABC in the fall of 1976. Little fanfare accompanied its arrival upon the country music scene—although it did become a top 10 hit at WINN-AM in Louisville, WSLR-AM in Roanoke and KFDI-AM in Wichita—and the song became, in the trade jargon, a stiff.

Meanwhile, Conlee continued to write songs and develop his career. In the spring of 1978, he put out "Rose Colored Glasses," which immediately shot straight to the top of the national country charts.

Proving his success to be no fluke, Conlee duplicated his track record several months later with his second No. 1 single, "Lady Lay Down."

And now, less than one year after "Rose Colored Glasses"

launched the success of Conlee, comes his third No. 1 song... his old friend, "Backside Of Thirty."

The song is virtually the same in every respect as when Conlee first sang it in 1976, with only the addition on strings altering the basic instrumental and vocal tracks.

Then how does Conlee account for the popularity of his self-penned tune the second time around.

Conlee, a former deepy himself, can only laugh and say, "This happens all the time. Good records get lost just like bad ones."

Adds Ery Woolsey, MCA's national promotions director: "This just goes to show when you've managed to get a couple of hits under your belt, people take you a lot more seriously."

With three back-to-back No. 1 singles, a debut album that's been a resident of the Billboard Country LP chart for 25 weeks, and sales on "Backside" nearing the 250,000 figure, it's a cinch that everyone's taking Conlee seriously these days.

Nashville Scene

By SALLY HINKLE

Johnny Cash recently performed with the Carter Family at the Carter Family Fold building—built in honor of A.P. Sara and Maybelle, the Original Carter Family—in Hiltons, Va. Tom T. Hall previewed his latest children's LP on RCA, "Saturday Morning Songs," on NBC's "Today Show" Wednesday (25).

George Hamilton IV has been picking, singing and acting as master of ceremonies for the International Festivals of Country Music in Sweden, Finland, Holland and Germany, and is set for a nationwide concert tour of England, Ireland and Scotland, which will include 17 cities this month. During the summer months, Hamilton will be appearing at the Winter Garden Theatre in England's seaside resort of Blackpool Colony with Pete Sayers.

Buck Trent has a string of early summer solo dates lined up in the Midwest and Southwest, which he'll be sandwiching between bookings with Roy Clark. Jody Miller returned from her three-week engagement at the Silverbird in Las Vegas to tape a guesting on "Good Old Nashville Music" for syndicated television recently.

Roy Clark's first network special, "Flying Down to Provo," will air Saturday (5) on ABC. The 60-minute musical/variety format will feature Cheryl Tiegs, Marie Osmond, Flip Wilson and Tammy Wynette.

Randy Curley is on the road again, now opening a series of shows for the Oak Ridge Boys. Their tandem concert dates began Sunday (29) for a month's duration. John Hartford's recent concert at the Univ. of Louisville's Red Barn proved to be a twofold success. Not only did it raise money for the Louisville Paddlewheel Alliance, a "No Nukes" anti-nuclear power organization, but it also served to confirm the consensus of the need to further study the impact of nuclear power structures.

RCA's Kelly Warren recently performed with the LeGarde Twins and "Grand Ole Opry" members Del Wood and the Wilburn Brothers for a reception in Seminole, Okla. honoring Stuart Hamblin's 50th year in country music. During the ceremonies, Warren was made an honorary governor of Oklahoma by Gov. George Nigh, and was presented an award in the shape of an oil well by the Seminole Chamber of Commerce.

Dottsy is now traveling with her own band, Two Way Street, comprised of two women and three men. Instrumentation includes piano, guitar, steel, bass and drums. Dottsy has additionally formed her own international fan club with her two sisters, Betty Reiley and Carla Mergele, agreeing to serve as co-presidents. Gloria Wormell will act as regional coordinator with John Gorry from Connecticut, Tom and Ann Dentato from Florida, Jim Rogers from Pittsburgh and Bill Oakley from Austin serving as regional representatives.

In an effort to promote a conjugal prison vs. its bill now pending in Tennessee's General Assembly, Sherri Jerrico—a registered lobbyist—and Glenn Norris have cowritten a song on the topic, "Prisoners Need Loving, Too," which has been released on Heartbreak Records featuring Jerrico as the vocalist.

Moe Bandy has experienced a string of sold-out performances since the first of March, including dates in Salt Lake City, Albuquerque, Amarillo, Dallas, San Antonio, Tallahassee, Fayetteville and Bear, Del.

Ovation Acts At NARAS Event

NASHVILLE—The Kendalls, Joe Sun, Sheila Andrews and the Cates will headline a NARAS-sponsored showcase Tuesday (8) at the Opryland Hotel, marking the first time all four Ovation country acts have performed on the same bill.

The Kendalls, who won the 1978 Grammy for best country duo, have reportedly already sold more than 250,000 copies of its new LP, "Just Like Real People," while Sun's "Blue Ribbon Blues" checks in at number 30 on Billboard's Hot Country Singles chart. Ovation plans to ship Andrews' debut LP and a new single by the Cates shortly.

Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 5/5/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	21	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★	2	11	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
	3	22	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35642
★	10	3	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 548H
	5	24	TNT—Tanya Tucker, MCA 3066
	6	7	SWEET MEMORIES—Willie Nelson, RCA AHL 3243
	7	8	STARDUST—Willie Nelson, Columbia JC 35305
	8	4	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
	9	6	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
★	12	4	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
	11	11	EXPRESSIONS—Don Williams, MCA AY 1069
★	16	45	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
	13	9	TOTALLY HOT—Olivia Newton-John, MCA 3067
★	NEW ENTRY		GREATEST HITS—Waylon Jennings, RCA AHL 3378
★	23	3	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
	16	13	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1735
	17	20	MEL TILLIS—Are You Sincere, MCA 3077
	18	15	LEGEND—Poco, MCA RA 1099
	19	19	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35775
	20	17	THE BEST OF BARBARA MANDRELL, MCA AY 1119
	21	24	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 935-H
	22	22	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 12743
	23	26	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
	24	25	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 32258
	25	27	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
	26	18	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MC 7628
	27	21	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1 2579
	28	28	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
	29	14	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
	30	29	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSA 3258
★	47	4	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 35776
★	40	2	HEART TO HEART—Susie Allison, Elektra/Curb GE 177
	33	33	MOODS—Barbara Mandrell, MCA AY 1088
	34	34	CON HUNLEY, Warner Bros. K 3285
	35	31	JOHN DENVER, RCA AQL 1 3075
	36	32	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
	37	38	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
	38	41	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1 2963
	39	30	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1 2780
★	NEW ENTRY		JERRY LEE LEWIS, Elektra GE 184
	41	43	REDHEADED STRANGER—Willie Nelson, Columbia KC 32482
	42	44	VARIATIONS—Eddie Rabbitt, Elektra GE 127
	43	35	DUETS—Jerry Lee Lewis & Friends, Sun 1011
	44	37	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
	45	45	CONWAY—Conway Twitty, MCA 3063
	46	39	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA OPL 1 3062
	47	36	A WOMAN—Margo Smith, Warner Bros. K 3286
	48	49	GREATEST HITS—Linda Ronstadt, Asylum TE 1092
	49	NEW ENTRY	HALF & HALF—Jerry Reed, RCA AHL 1 3359
	50	46	NATURAL ACT—Kris Kristofferson & Rita Coolidge, AAM 4690

She's 8 Months Pregnant, But Anderson Still Works

NASHVILLE—"Lynn Anderson's ability to expand her base has been obvious from the last couple of albums," comments Mary Ann McCready, director of artist development for CBS Records, Nashville.

A special showcase tour, arranged in conjunction with the artist development departments of CBS Records in New York and Nashville, took the artist to prominent showcase venues. She played the Palomino in Los Angeles, Park West in Chicago, the Palladium in Dallas, Capri in Atlanta and the Bottom Line in New York.

Major accounts, radio personnel and media members were hosted at the regional shows where Anderson performed selections from "Outlaw Is Just A State Of Mind." In each city, Anderson talked with radio personnel and met with members of both national and local country and pop press.

A television veteran, Anderson appeared on local and national tv programs during the tour, including "AM Chicago" and NBC-TV's "Today Show." She diverted from the tour long enough to fly to Miami where she joined fellow Columbia acts Moe Bandy and Willie Nelson with Leon Russell on stage at the 1979 NARM convention.

Anderson's Bottom Line set was typical of the five-city blitz: Dressed in silver-spangled white chiffon that made it nearly impossible to believe she was eight months pregnant, Anderson played a 55-minute, 16-song set, an energetic blending of pop and country.

She established her crossover pop credentials satisfactorily through strong vocal performances on songs ranging from Karla Bonoff's "Isn't It Always Love," her current Columbia single, to a power-packed Van Morrison rocker, "Come Running."

Sandwiched in-between were selections from her new LP and a medley of older, more familiar, tunes, including Randy Newman's "Louisiana," "Desperado," "Heartbreak Hotel" and the obligatory "I Never Promised You A Rose Garden."

Her 10-piece band consisted of three backup singers, pedal steel, two guitars, bass, drums and two keyboards. Especially brilliant were Buddy Skipper, who doubled on keyboards and sax, and the female background singers who generated steam vocally.

She concluded the set with a stunning song, "I Am Alone," which brought the house down as its final notes faded into the smoky air.

Fete Tunsmiths At Fame Museum

NASHVILLE—A "Songs And Songwriters" exhibit, which will honor dozens of country hits and their creators, will be installed in Nashville's Country Music Hall of Fame and Museum this month.

The new exhibit will occupy 800 square feet and will feature original written versions of songs by such songwriters as John D. Loudermilk, Harlan Howard, Felice and Boudleaux Bryant, Billy Sherrill, Joe South, John Schweers and Bill Anderson.

Designed to give the public an idea of the creative process behind

composing songs, the exhibit will be divided into three sections.

One will include quotes by a dozen songwriters describing the ways in which they create tunes. A rare manuscript area will display the "stage one" versions of well-known country songs, and a third area will include games in which the public may test its song knowledge in push-button quizzes.

The Country Music Hall of Fame plans to install other major exhibits this summer, including a "See Yourself In Costume" and "How Stripped Instruments Work."

Musexpo Lures Tenn. Attendees

NASHVILLE—For the first time in its five-year existence, Musexpo has installed a permanent representative in Nashville to coordinate registration and attendance for area companies at an annual inter-

national music industry conference. Roddy S. Shashoua, president of Musexpo, has named Ervan James to assist first-time participants and stimulate return business from Tennessee.

# Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week			
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	10	BACKSIDE OF THIRTY—John Conlee (J. Conlee), MCA 12455 (House Of Gold/Pompadour, BMI)
★	3	8	DON'T TAKE IT AWAY—Conway Twitty (T. Seals, M. Barnes), MCA 41002 (Dann/Irving, BMI)
3	1	11	WHERE DO I PUT HER MEMORY—Charley Pride (J. Weatherly), RCA 11477 (Koca, ASCAP)
★	7	8	LAY DOWN BESIDE ME—Don Williams (D. Williams), MCA 12458 (Jack, BMI)
★	8	7	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (D. Bellamy, Warner/Curb 8790 (Bellamy Brothers, ASCAP)
★	9	6	LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius (D. Rutherford, G. Hanson), RCA 11532 (Pi Gem, BMI)
7	5	12	FAREWELL PARTY—Gene Watson (L. Williams), Capitol 4680 (Western Hills, BMI)
★	10	9	DOWN ON THE RIO GRANDE—Johnny Rodriguez (J. Rodriguez, B. Bink, D. Tinsley), Epic 8-50671 (Hallmark/House Of Gold/Dark Stream, BMI)
★	12	5	SAIL AWAY—Oak Ridge Boys (R. Van Hoy), MCA 12463 (Tree, BMI)
10	4	12	ALL I EVER NEED IS YOU—Kenny Rogers & Dottie West (J. Holiday, E. Reeves), United Artists 1276 (United Artists/Racer, ASCAP)
★	17	9	ISN'T IT ALWAYS LOVE—Lynn Anderson (K. Bonoff), Columbia 3 10909 (Sky Harbor, BMI)
★	18	6	HOW TO BE A COUNTRY STAR—The Statler Brothers (H. Reid, D. Reid), Mercury 55057 (American Cowboy, BMI)
13	6	11	SLOW DANCING—Johnny Duncan (J. Tempchin), Columbia 310915 (WB/Jazz Bird, ASCAP)
★	24	4	WHEN I DREAM—Crystal Gayle (S.M. Theoret), United Artists 1288 (Lands, ASCAP)
★	19	8	JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley (J. Foster, B. Rice), Epic 8-5067 (April, ASCAP)
16	14	10	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE—Janie Fricke (J. MacRae, B. Morrison), Columbia 310910 (Music City, ASCAP)
★	21	8	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY—Vern Gosdin (M. C. Johnson), Elektra 46021 (Garage/Sea Dog, ASCAP)
★	20	10	DARLIN'—David Rogers (D. S. Blandemer), Republic 038 (September/Yellow Dog, ASCAP)
★	23	9	WHAT A LIE—Sammi Smith (T. Skinner, J. Wallace), Cyclone 100 (GRT) (Hall Clement, BMI)
★	28	4	RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard (M. Haggard), R. Lane, MCA 41007 (Shade Tree, BMI) (Tree, BMI)
★	25	9	NEXT BEST FEELING—Mary K. Miller (D. Rice, C. Hardy), RCA 11554 (Hick Haus, ASCAP)
★	27	5	SWEET MELINDA—Randy Barlow (R. Barlow, F. Kelly), Republic 039 (Freder, BMI)
★	29	4	ME AND MY BROKEN HEART—Rex Allen Jr. (C. Allen), Warner Bros. 8786 (Boner, BMI)
★	46	3	SHE BELIEVES IN ME—Kenny Rogers (C. Gibb), United Artists 1273 (Angel Wing, ASCAP)
★	36	5	ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickers), G. Throckmorton, Elektra 46030 (Tree, BMI) (Tree, BMI)
26	26	9	I LOST MY HEAD—Charlie Rich (J. Slate, S. Pappin, L. Keith), United Artists 1280 (House Of Gold/Wandsworth, BMI)
★	40	3	YOU FEEL GOOD ALL OVER—T. G. Sheppard (G. Throckmorton), Warner/Curb 8808 (Cross Keys, ASCAP)
★	37	2	NOBODY LIKES SAD SONGS—Bonnie Milsap (B. McDill, W. Holyfield), RCA 11553 (Hall Clement/Maplehill/Vogue, BMI)
★	38	4	SEPTEMBER SONG—Willie Nelson (M. Anderson, C. Weil), Columbia 3 10929 (Chappell & Co./Tro Hampshire House, ASCAP)
30	31	7	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe San (J. Hemphill, J. San), J. Rushing, W. Holyfield, Ovation 1122 (Hemphill, BMI) (Vogue, BMI)
★	39	5	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker (T. Tucker, J. Goldstein), MCA 45 1807 (Milwaukee/Tanya Tucker/Far Out/L.A.I.M., BMI/ASCAP)
★	35	7	I WANT TO SEE ME IN YOUR EYES—Peggy Sue (T. Stanton, A. Kent), Door Knob 9094 (Wig) (Chip 'N' Dale, ASCAP)
33	34	10	TAKES A FOOL TO LOVE A FOOL—Barton Cummings (B. Cummings), Portrait 579024 (Shillelagh, BMI)
★	47	3	IF LOVE HAD A FACE—Razzy Bailey (S. Pappin, S. Jinn), RCA 11556 (House Of Gold, BMI)
★	45	4	WHAT IN HER WORLD DID I DO—Eddy Arnold (D. Wayne, B. Fischer), RCA 11537 (First Lady, Broken Lance, BMI/Bobby Fischer, ASCAP)
★	48	3	DOWN TO EARTH WOMAN—Kenny Dale (S. Pappin, J. Slate), Capitol 4704 (House Of Gold, BMI)
★	42	6	LO QUE SEA (WHATEVER MAY THE FUTURE BE)—Jesa Garzon (R. Ruiz, Charta 131 (NSD) (Mr. Most/Music Craftshop, ASCAP)
★	44	6	HOLD WHAT YOU'VE GOT—Sonny James (J. Tex), Monument 45-280 (Tree, BMI)
★	51	2	TWO STEPS FORWARD AND THREE STEPS BACK—Susie Allison (J. Dutchfield, M.A. Laskin), Elektra/Curb 46036 (Duchess, BMI/World Song/Hol Cider, ASCAP)
40	43	7	MAY I—Terri Hollowell (K. Bowman), Con Bro 150 (Con Bro, BMI)
41	41	7	MY PLEDGE OF LOVE—John Anderson (J. Stafford Jr.), Warner Bros. 8770 (Wednesday Morning/Dur Children's, BMI)
★	59	3	ARE YOU SINCERE/SOLITAIRE—Elvis Presley (W. Walker), (H. Seboka, P. Coby), RCA 11553 (Cedarwood, BMI) (Don Kirshner, ATV, BMI/Kirshner/Welbeck, ASCAP)
43	11	13	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gail Davies (G. Davies), Lifesong 81784 (CBS) (Beechwood/Dickerson, BMI)
44	13	12	WISDOM OF A FOOL—Jacky Ward (A. Silver, R. Alfred), Mercury 55055 (Planetary, ASCAP)
45	15	12	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandrell (H. Banks, R. Jackson, C. Hampton), MCA 12451 (East Memphis/Kiondike, BMI)
46	30	10	THERE'S ALWAYS ME—Ray Price (D. Robertson), Monument 45-277 (Gladys, ASCAP)
47	50	5	WHAT'S ON YOUR MIND/SWEET MELINDA—John Denver (J. Denver), (S. Gillette, D. MacKachro), RCA 11535 (Cherry Lane, ASCAP) (Cherry Lane, ASCAP)
★	60	3	I WILL SURVIVE—Billie Jo Spears (D. Fekans, F. Perrie), United Artists 1292 (Freen Vibe, ASCAP)
★	61	2	I DON'T LIE—Joe Stampley (D. Ruzon, D. Puett), Epic 8-50694 (Muller/Darson, BMI)
★	62	3	FADED LOVE AND WINTER ROSES—David Houston (F. Rose), Elektra 46028 (Milene, ASCAP)
★	NEW ENTRY		JUST LIKE REAL PEOPLE—The Kendalls (B. McBride), Ovation 1125 (Hall Clement, BMI)
52	52	11	MUSIC BOX DANCER—Frank Mills (F. Mills), Polydor 14517 (Unichappel, BMI)
★	63	3	STEADY AS THE RAIN—Stella Parton (D. Parton), Elektra 46029 (Owepar, BMI)
★	64	4	THE GIRL ON THE OTHER SIDE—Nick Noble (N. Noble, L. Douglas), TMS 601 (Maryon, KAT, ASCAP)
★	NEW ENTRY		SIMPLE LITTLE WORDS—Cristy Lane (D. Johnson), LS 172 (Cristy Lane, ASCAP)
★	71	3	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Big Al Downing (A. Downing), Warner Bros. 8787 (ATV, BMI)
★	67	3	RUNAWAY HEART—Reba McEntire (P. Harrison), Mercury 55058 (Green Gems/EMI, BMI)
★	73	3	MOMENT BY MOMENT—Harvel Felts (J. L. Wallace, T. Skinner), MCA 41011 (Hall Clement, BMI)
59	33	8	LOVE LIES—Mel McDaniel (C. Black, S. Barrett), Capitol 4691 (Tri Chappel/Cindy Lee, SESAC)
★	70	4	STAY WITH ME—Dandy (J.P. Pennington), Warner/Curb 8771 (Chinnchap, BMI)
★	75	2	WORLD'S MOST PERFECT WOMAN—Bonnie McDowell (R. McDowell), Epic 8-50698 (Bonnie McDowell, SESAC/Tree, BMI)
★	NEW ENTRY		I CAN'T FEEL YOU ANYMORE—Loretta Lynn (T. Beatz, M. Stewart), MCA 41021 (Coal Miners, BMI) (King Coal, ASCAP)
63	16	13	SWEET MEMORIES—Willie Nelson (M. Newbury), RCA 11465 (Acuff/Rose, BMI)
64	32	9	MEDICINE WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0317 (Hungry Mountain, BMI)
★	77	3	SHE'S BEEN KEEPIN' ME UP NIGHTS—Bobby Lewis (S. Larber, J. R. Potts, J. Silber), Capricorn 0318 (Bobby Goldstone, ASCAP)
66	66	4	SHADY STREETS—Gary Stewart (B.R. Reynolds, D. Betts, D. Toller), RCA 11534 (Onknown, Pangola, BMI)
67	68	5	THE GREAT CHICAGO FIRE—Faron Young (D. Kirby, B. Fischer), MCA 41004 (Cross Keys/Bobby Fischer, ASCAP)
★	83	2	MY MAMA NEVER HEARD ME SING—Billy "Crash" Craddock (I. Adrian), Capitol 4707 (Pick A Hit, BMI)
69	53	12	TOUCH ME WITH MAGIC—Marty Robbins (S. Bogard, M. Utley), Columbia 310905 (Lyn Lou/Algen, BMI)
★	NEW ENTRY		IF I GIVE MY HEART TO YOU—Margo Smith (J. Crane, A. Jacobs, J. Brewster), Warner Bros. 8806 (Miller, ASCAP)
71	55	12	THIS IS A LOVE SONG—Bill Anderson (J. Weatherly), MCA 40992 (Koca, ASCAP)
★	82	2	MY HEART IS NOT MY OWN—Mundo Earwood (M. Earwood), GMC 106 (Music West Of The Pecos, BMI)
73	22	12	WALKING PIECE OF HEAVEN—Freddie Fender (M. Robbins), MCA 12453 (Marquesa, BMI)
74	74	6	THE PIANO PICKER—George Fichoff (G. Fichoff), Drive 6273 (TK) (United Artists/Kimlyn/George Fichoff, ASCAP)
★	NEW ENTRY		ONLY DIAMONDS ARE FOREVER—Zella Lehr (R. Leigh, C. Hardy), RCA 11543 (United Artists, ASCAP)
76	56	11	SECOND-HAND SATIN LADY (And A Bargain Basement Guy)—Jerry Reed (D. Fellers), RCA 11472 (Guitar Man, BMI)
★	87	2	BEDTIME STORIES—Pia Zadora (V. Stevasson), Warner/Curb 8786 (House Of Gold/BMI)
78	54	13	THEY CALL IT MAKING LOVE—Tammy Wynette (B. Beaddock), Epic 850061 (Tree, BMI)
79	57	8	I WANT TO WALK YOU HOME—Porter Wagoner (M. Gayden), RCA 11491 (Whispering Wings, BMI)
★	NEW ENTRY		I'LL NEVER LET YOU DOWN—Tommy Overstreet (D. B. Payne), Elektra 46023 (Gary S. Paxton, BMI)
81	69	15	I JUST FALL IN LOVE AGAIN—Anne Murray (Duff Skerov, Lloyd Herbott), Capitol 4675 (Paso/Hobby Horse/Cotton Pickin' Songs/BMI/ASCAP)
★	NEW ENTRY		SPARE A LITTLE LOVIN' (On A Fool)—Arnie Rue (A. Amaru), NSD 19 (Arnie Rue, BMI)
83	86	5	NIGHT TIME MUSIC MAN—Judy Aron (T. Grant), ASI 1019 (Jidoh, BMI)
84	90	3	DREAM LOVER—Rick Nelson (B. Davin), Epic 8-50674 (The Hudson Bay/Rightsong/Screen Gems/EMI, BMI)
★	NEW ENTRY		I JUST WANNA FEEL THE MAGIC—Bobby Borchers (R. Bourke, M. McDowell), Epic 8-50687 (Chappell, ASCAP)
86	88	2	I CAN FEEL LOVE—Linda Cathoon (J. Hayner), Grape 2004 (Cedarwood, BMI)
★	NEW ENTRY		DISNEYLAND DADDY—Paul Evans (P. Evans, P. Farnes), Spring 193 (Polydor) (September, ASCAP)
88	49	6	TO LOVE SOMEBODY—Hank Williams, Jr. (B. Gibb, R. Gibb, M. Gibb), Elektra/Curb 46018 (Casterline, BMI)
89	65	15	IT'S A CHEATING SITUATION—Moe Bandy (C. Putnam, S. Throckmorton), Columbia 310889 (Tree, BMI)
90	93	3	JUST BETWEEN US—Bill Woody (M. Newbury), MCA/Hickory 54043 (Milene, ASCAP)
91	NEW ENTRY		LOVE TALKS—Dawn Chastain (C. Putnam, R. Van Hoy), SCR 164 (Tree, BMI)
92	96	3	WHAT CAN I DO (TO MAKE YOU LOVE ME)—Hugh E. Lewis (H. E. Lewis), Little Darlin' 7913 (Dream City, BMI)
93	NEW ENTRY		DEEPER THAN THE NIGHT—Olivia Newton-John (T. Snow, J. Vestam), MCA 41009 (Bramtree/Snow, BMI)
94	NEW ENTRY		ACCENTUATE THE POSITIVE—Tammy O'Day (J. Mercer, H. Arles), No Trax 929 (Famous, ASCAP)
95	95	3	I STILL LOVE HER MEMORY—Hoot Hester (D. Hester), Little Darlin' 7911 (Dream City, BMI)
96	98	2	CHAIN GANG—Michael Murphy (S. Cooke), Epic 8-50686 (Rags, BMI)
97	97	2	MIDNIGHT FLYER—Charlie McCoy (P. Crall), Monument 45-282 (Ricky Top, BMI)
98	99	2	FIRST CLASS FOOL—Jimmy Peters and Lynda K. Lance (B. Larkin), Vista 106 (Merlark, ASCAP)
99	91	4	LOVE ME BACK TO SLEEP—Jessi Colter (Z. Van Arsdale), Capitol 4696 (Denny, ASCAP)
100	94	2	SHE LOVES MY TROUBLES AWAY—Mickey Jones (M.P. Barnes, R. Anthony), Bayshore 5-100 (Screen Gems, EMI/Welbeck, BMI)

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MAY 5, 1979, BILLBOARD

# Copyright Laws Aired On 3-City NMPA Trek

• Continued from page 63

Baumgarten addressed the problem of backlog in processing copyright forms in saying, "It's no secret to anyone in this room that we've ex-

perienced a slight backlog."

Some publishers would question Baumgarten's definition of "slight," as the problem remains a major annoyance, with some publishers say-

ing the backlog has ranged up to five months.

What caused it? And is it being resolved?

"The backlog was serious and it

still is," Baumgarten later told Billboard. He cited the tremendous influx of applications at the end of 1977 when the provisions of the old copyright law were in effect. "We

suggest it was, at least in part, people trying to get the benefit of the old fee."

Other problems causing the backlog were the unfamiliarity of the public—and the Copyright Office staff—in dealing with the new forms. The Copyright Office cleared 85% of all applications immediately, stated Baumgarten, and only corresponded on 15% under the old system. For the first six months of 1978, the percentage turned around: clearing 15% and writing on 85%.

The counsel waxed optimistic, noting both the public and the office staff are becoming more accustomed to the new system. He expects the situation to be back to 1976 normality within the next few months. "It has moved from a substantial backlog in examining itself to a clerical backlog—typing letters and getting them mailed."

Baumgarten took advantage of the Nashville site to use some Tom T. Hall lyrics to explain what has been happening in the copyright field: "Faster horses, younger women, older whiskey and more money."

The faster horses was the rapid development of the new technologies which the new law could not keep up with. Younger women represent the new devices of that new technology. The older whiskey represented what the courts were trying to do under the old statute in adapting it to new problems, "like some philosophers call pouring old wine into new bottles."

And the "more money" lyric? "That's what it was all about," said Baumgarten laughing.

Marybeth Peters, chief of the information and reference division of the Copyright Office, chaired an informal discussion of formalities affecting publishers' copyright administration. Helping her were Baumgarten, Mildred Henninger, head of the performing arts section, examining division; and James Vassar, examiner, music section.

This was a nuts and bolts business session showing the proper method to deal with the new system. The attending publishers—from Nashville, Atlanta, Memphis, Waco and Florida—received a thorough indoctrination in revision at the meet effectively spearheaded by Feist. It was more relevant than ever as the new copyright machinery gets cranked into overdrive.

Peter Felcher, NMPA's general counsel, led the panel on how the copyright law affects business decisions. Panelists included Wesley Rose, head of Acuff-Rose Publications; Bill Denny, president of Cedarwood Publishing; Ralph Peer, II, president of Peer-Southern Organization; attorney Mike Milom; and Baumgarten.

Publishing, subpublishing and questions concerning both domestic and international aspects of copyright enlivened the panel discussion.

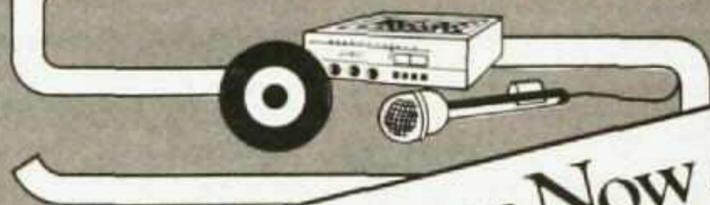
The specter of videocassettes and pay tv looming on the horizon prompted Denny to remark, "It bothers me that we haven't come to a pricing pattern for this new technology. I feel the publishing industry is lagging in this. NMPA and the Harry Fox Agency should take a leading role in this."

Denny felt it would be "tragic" to let the small, individual publishers set the pricing patterns.

Peripheral events included a luncheon for the monthly board meeting of the NMPA at BMI's Nashville office, an afternoon reception sponsored by Ed Shea at ASCAP and a seminar dealing with foreign publishing at BMI.

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# International

## IFPI Bows 'Battle Group' Strategy To Curb Piracy

• Continued from page 1  
"Eventually," Oord claims, "battle groups will be stationed in the Far East, Greece, Egypt and Germany."

Oord points out that in Germany alone a factory was recently raided that produced 5 to 10 million pirated albums of all labels. "At the time of the raid, 400,000 albums were ready to ship."

He estimates that pirated albums account for 60% of annual volume in Italy.

For the good news, Oord notes that "until the end of 1977, piracy in Hong Kong was 95% of the market. After a concerted effort by the government, customs officials, IFPI and record companies, started only a year ago, that figure has been brought right down to 5%, and recent figures show that it is even lower than that."

This particular success story was highlighted by IFPI officials at the first Billboard Asia/Pacific Music Industry Conference in Kuala Lumpur this past February, which itself followed a Federation regional meeting to map antipiracy strategies in that region.

IFPI activities require a sizable war chest, a building up of which brought Oord to New York and Montreal last week on a fund raising drive.

At a monthly meeting here Tuesday (24) of the Music Publishers Forum, he reported "that in less than four weeks I have been able to collect more than \$160,000, with a commitment for the next two years for another \$320,000... mainly from European publishers and sleeve

manufacturers who understood the message."

He also screened a revised version of a film first shown at MIDEM, "The Great Record Robbery," which indicates the extent of worldwide piracy. Three performers, Elton John, Yehudi Menuhin and Cliff Richard, dramatized the evil of piracy. Menuhin's comment that it's "immoral to devalue" the efforts that go into a

recording was the basic tone of the interviews, although Richard expressed concern for the "borderline" or new artist who paid dearly when his product was pirated.

Oord told the publishers, "I want you all to contribute to right this immense problem, not only morally, but financially. You invest in your companies to keep on growing and  
(Continued on page 70)



**HAPPY COUPLE**—Nona Hendryx, former member of Labelle and now a solo singer, is carried across the threshold to her new label home, Arista, by the company's British chief, Charles Levison. The deal is for the world outside North America. Hendryx will be produced by Christopher Neil.

## Lawsuits Over Euro Winner

By URI ALONY

TEL AVIV—The housewife who has filed a lawsuit against the writers of Israel's Eurovision Song Contest winner, "Hallelujah," has herself been charged by police here on a false pretences indictment. But details of this development were not available at presstime.

Dalia Kovalsky is claiming that she wrote the lyrics of "Hallelujah," currently climbing sales charts throughout Europe, and her writ is filed against Shimrit Or, the named lyricist of the song, and Koby Oshrat, composer. She is claiming half the royalties.

Kovalsky maintains she sent the lyrics to Oshrat two years ago, and only heard about it again when the song was performed at a local eliminating heat for Eurovision.

Reluctant at this stage to elaborate, or explain why she's waited some two months after the heat to issue a writ, she says simply: "Whatever I have to say, I'll tell the court."

• The directors of the Israeli Broadcasting Authority have officially decided to host the 1980 Eurovision Song Contest, an entitlement which derives from the country's win this year.

## Strike Bites

BOGOTA — The current musicians' strike in Columbia, which has already lasted three months, is leading disk labels to consider recording in neighboring nations, such as Venezuela.

If this occurs, product flow will resume—but costs will rise. The musicians' union, meanwhile, is holding out for a 40% increase, while the record companies are offering 30%.

It will mark the first time in contest history that a triumphant nation has hosted the event in two successive years. There were some doubts surrounding the Israeli decision, largely connected with matters of cost.

But the Authority has not yet decided just where the 1980 event will be staged. One suggestion is to have it in the ancient Roman theatre in Caesaria, another is to place it in an open-air theatre by the Lake of Galilee. Yet another is for Eilat, the city by the Red Sea, because of its near-guaranteed fine climate and hotel space.

### UNUSUAL DEAL

## WEA Bows Argentina Unit With EMI-Odeon

By ADAM WHITE

NEW YORK — WEA International is increasing its presence in Argentina with the creation of a special division under the auspices of EMI-Odeon. The U.S. company previously licensed product to Sica-mericana there.

The new unit is Discos WEA of Argentina, exclusively handling artists and repertoire from the WEA roster of labels, and empowered to sign, develop, record and market local artists at home and abroad.

The move is more than a licensing deal, explains WEA International president Nesuhi Ertegun, but stops short of establishing a self-contained

WEA company in that market. Discos WEA staff is actually on the payroll of EMI-Odeon, which is also supplying various service functions for the fledgling division.

General manager is Adolfo San Martin, who reports to EMI-Odeon Argentina president, Luis Aguado.

Ertegun agrees that the presence of what he calls "a WEA enclave" within the EMI-Odeon camp (the company is based in Buenos Aires) is unusual, but points out that the multinational has got together with competitors in other world markets under certain circumstances.

The WEA International chieftain

believes that record companies must be competitive in the creative aspects of the business—the acquisition and development of new artists, for example—but should consider joining forces in non-competitive areas where appropriate, to reduce overheads so as to invest more in fresh talent.

"The cost of sales per unit can be very high in certain small markets," continues Ertegun, who characterizes Argentina as "difficult" in that regard. "It makes sense for companies to pick, pack and ship together."

(Continued on page 70)

quantity limit on the items, which will be sold in standard-printed sleeves, rather than those with cut-out fronts.

The stock will be manufactured by the independent 7 Records factory, which has, along with Festival, pioneered the colored vinyl boom of the last two years. Festival has not yet announced plans to move into picture disk releases, although it has experimented with same on the latest Blondie album, "Parallel Lines."

As licensee for a wide range of English new wave/punk items (Sex Pistols, Buzzcocks, etc.) Wizard has adopted a policy of issuing virtually everything on colored, speckled or smeared vinyl.

The Sex Pistols' "Great Rock'n'Roll Swindle" double-album was recently available from the company with one disk bright blue, the other a murky green. A recent Marcia Hines single was pressed on chocolate brown vinyl.

Festival has issued Elton John's "Goodbye Yellow Brick Road" on yellow, the same color employed for a recent 45 by British band, Yellow Dog. Currently, all Stiff label albums are being released by Festival in a variety of colors.

Polygram has also experimented with colored vinyl. Utilizing the facilities of the 7 Records plant, it's issued the "Saturday Night Fever" soundtrack in platinum—closer to a dull grey—and Graham Parker's "Pink Parker" 12-inch EP in an appropriate shade.

Wizard promotions officer Alan Black is not convinced that such vinyl variations actually sell more records, but he feels that his label's picture disk debut will "create new interest and awareness in Australian product at point of sale," and give his local artists an edge on imported picture stock by virtue of a price which is almost 50% less than those items.

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## Abba LP Sets Scene For Foreign Touring

By LEIF SCHULMAN

STOCKHOLM—The new album by Abba, expected to give the Swedish market the boost it lacked last year (sales were down some 10% as a result) and to register massive revenues in other world markets, paves

the way for the group's extensive tour of North America and Europe this year.

The disk, entitled "Voulez Vous," was available in Scandinavia from April 23, with May releases for the rest of Europe. In the U.S., Atlantic is working on a May 1 shipout. The album's first single is "Does Your Mother Know."

Work on a new stage show for Abba starts later this month. They will use the same musicians as on their 1977 foreign tour, which yielded "Abba—The Movie." The group will be playing to U.S. concert audiences for the first time.

Stig Anderson of Polar Music International and Thomas Johansson of EMA Telstar are currently working on a final itinerary for Abba's most extensive tour to date.

But it's known that it will start Sept. 15 in Vancouver, Canada, moving across that territory to Toronto and Montreal, Oct. 6-7. American cities already inked in for concert appearances are Seattle, Portland, San Francisco, Los Angeles, Phoenix, Salt Lake City, Denver, Kansas City, Minneapolis, Milwaukee, Chicago, Cleveland, New York and Boston.

Anderson says: "The group has worked hard and long for the final breakthrough in the North American area, and this is the culmination. One major link was by Atlantic Records in the U.S. last spring, with a giant Abba campaign ending in May and June, including an appearance on an ABC television spectacular with Olivia Newton-John."

That one marketing effort resulted in a top five hit for the single, "Take A Chance On Me," sales of 1.3 million units for "Abba—The Album," and platinum status for "Greatest Hits" in the U.S. In addition, the group accumulated a clear-cut image in that country.

After that, neither of the singles "Summer Night City" or "Chiquitita" were released in the U.S., though the group performed the latter during the UNICEF "Year Of The Child" concert at the United Nations in January. World royalties to the tune, which has been a major hit in most other countries, were donated to UNICEF.

## Push Melody As Japan Labels Join

By HARUHIKO FUKUHARA

TOKYO—Toshiba-EMI and King Record Co. are joining forces in a "Good Day, Good Melody" campaign on behalf of the chanson and canzone product categories of music. Push is particularly aimed at the adult record buyer in Japan.

Chanson repertoire will get the weight of Toshiba-EMI behind it, while King will concentrate on canzoni. Campaign will kick off May 20, and run through Aug. 31.

Both companies hope the plan will help reverse the slump in Western music sales, and encourage occasional disk buyers back into the stores again on a regular basis.

"We thought that we'd have more success by teaming up with another company," explains Toshiba-EMI managing director, Heichiro Tsurumi, "and we decided to put our chansons with King's canzoni, instead of going it alone."

Adds Go Makino, managing director of King Record's international department: "We were thinking about ways of getting non-buyers back into the disk habit. We were approached by Toshiba-EMI and decided to pool our resources."

In preparation for the campaign, the firms are printing up some half-a-million joint catalogs. They will cover virtually the entire range of the two types of music, since King has an estimated 90% of the canzone market, and Toshiba-EMI at least a 70% share of chanson product sales.

If this plan pays off, both firms see themselves cooperating again, perhaps with other repertoire.

## Spark Australian Airwaves

SYDNEY—Latest ratings survey for Sydney radio is paced by the impressive debut of suburban pop station, 2WS, established only last November.

It bows with a 10.3% share of the 15-station market, believed to be the first double-figure debut in the history of radio in this Australian city.

Top rock station 2SM achieved its 10th consecutive overall market win, but success was somewhat less than sweet. Although the station had confidently predicted that 2WS' likely gains would rob competitors 2UE and 2UW of listeners, while leaving it unscathed, more than 60% of the new station's share came from 2SM, which plummeted from 23.8% to 17.5%.

2SM also lost breakfast-time supremacy to 2UE, with a 6.6%

drop, and mid-morning leadership to both 2UW and 2CH, with a 4.7% drop.

Medium pop station, 2UE, was displaced as second leader by beautiful music-formatted 2CH, which picked up 15.5% of the market, from 14.8%. 2UW, placed 4th as in the last ratings sweep, reacted to its 11% market share by sacking respected afternoon drive-time "progressive" deejay, Holger Brockman.

At an impromptu celebration party to mark the 2WS impressive debut, music director John Comber observed: "We thought we'd do well, but not this well. I suppose it indicates that there's a definite place in the market for intelligent, varied pop music, with limited commentary." He predicted no changes in the station's "one in every three spins an oldie" format.



SRO TRIUMPH—John Denver chats with RCA Germany press chief, Sylvia Frost, right, during one of the stops on the singer's soldout tour of that country. That's RCA Germany's managing director, Hans-Georg Baum, at the left.

## Protracted Row Possible Over Mexico Collections

By MARY FISHER

MEXICO CITY—A lengthy legal battle looms between the Mexican Composers' Society (SACM) and the six-month-old collection agency, the Society of Mexican Intellectual Rights (SOMDI), as to which group has the rights to "ejecucion publica," originally defined as jukebox royalties for 45s, but now in its broadened sense taken to mean public performances.

The growing conflict dates back to last October, when the publishers did not renew their option with SACM for such rights. It involves an approximate annual pot of some 90 million pesos (\$4 million) in collections.

SACM, headed by general director Carlos Gomez Barrera, is standing firm in its conviction that it's the "only body granted such rights by Mexican law" (Billboard, Jan. 13, 1979). It has held this position for several years, since the publishers gave the organization the administration rights early this decade.

Actual number of Mexican publishers involved in SOMDI is some 80% of the country's 50 or so. Those who have not joined thus far are headed by Mundo Musical (CBS) and EDIM (RCA).

In a move designed to strengthen its legal position, in anticipation of a minimum two-year court fight, SOMDI representatives met with the government-run Authors' Rights Agency, headed by attorney Juan Manuel Teran, on April 4-5.

Steps taken at the sessions were to inscribe SOMDI with the government as to its full legal rights as an independent body, to officially petition SOMDI with the ARA and to formally certify its mandate with the Mexican copyright agency.

SACM, in a counter-move to sustain its cash flow with the "ejecucion publica" monies, has gone ahead to petition the major record labels to continue with a minimum 50% in payment of such royalties. For the last quarterly collection period, the record companies withheld such funds. They did, however, put the pesos in escrow.

Still confused over the legal position, the labels via their association, AMPROFON, met in a closed gathering prior to the "Semana Santa" ("Holy Week") break in order to determine which way to go. No decision was forthcoming.

The point Gomez Barrera is trying to make with the record companies is that SACM is bound to win the legal battle, but in the meantime

should receive at least half of such royalties because it comes close to what they would receive following deductions for administration fees.

According to a SOMDI spokesman, "It is simply this point of preventing them from further use of 'our' monies (authors, too) for activities otherwise not related to society business of collections." SACM currently charges the publishers 38% in overall administrative fees, a sum the latter considers extremely high

by global standards. They feel it should be more like 22% to 25%.

SOMDI points up the fact that sizeable monies have been spent by SACM in property purchases and construction, mainly the mammoth 24-track studio opened officially in January 1978 and a recreation center to house four mini-cinemas. Work on the latter is already well underway.

Jose Antonio Zavala, who runs (Continued on page 70)

## IN WEST GERMANY

### Warner Music Works On Local, Foreign Repertoire

By WOLFGANG SPAHR

MUNICH—While the difficulties of breaking new recording artists are universal, it's considered especially challenging in West Germany, where there are strictly limited airplay opportunities and few pop radio or television programs.

The result is that music publishers are regarded as a means of providing added promotional muscle to back up efforts by record companies and artists themselves.

In this field, newly established Warner Bros. Music GmbH is one of those displaying signal success. The operation, formed late last year as a result of the merger of Neue Welt and Music Unserer Zeit, aims to unite the representation of foreign and local copyrights under one roof. General manager is Ed Heine, and Colin Hall directs the administration of one of the largest catalogs in Germany.

Neue Welt was set up in 1961, with the help of Rolf Budde's publishing company in Berlin, to provide a German outlet for the wide range of standards and contemporary pop songs controlled by Warner Bros. Music internationally. Musik Unserer Zeit (MUZ) was formed ten years later to acquire local German copyrights, and it has also extended its scope to take in various international catalogs.

Today, the company, with independent promotion as a major driving force, includes some of the top artist/writer names, such as Alice Cooper, Bob Dylan, Chic, the Eagles, Foreigner, Led Zeppelin, Carly Simon, Norman Whitfield, Van McCoy and the Sex Pistols.

Says Ed Heine: "The success we picked up last year via acts like

Klaus Doldinger, Passport and Joachim Kuehn, or Lucifer's Friend, show the way we can go for international success with German acts.

"From a German point of view, the important thing is that the new generation of local record buyers, until recently insisting on more and more U.S. and U.K. product is now into German music. Our producers have combined the elements of the old Anglo-American material, worked it in with European countries' product, and now Germany is a leader in establishing a new European sound unique unto itself.

"From this point on, our aim at Warner Brothers Music, is to boost the amount of local talent which can really make it at international level."

## China Satellite Within 5 Years?

HONG KONG—China might have a direct broadcasting satellite system within the next five years, according to Lord de la Warr, managing director of London-based Rediffusion Ltd.

Speaking recently at a Rotary Club lunch meeting here, the peer commented that the primary use of such satellites in China must be for education and information, deemed beneficial to the country as a whole. He further suggested that videotape and videodisk systems could be effective in China.

Rediffusion has a history of cooperation with the Chinese, and is set to advise the authorities there on all aspects of television, having sent a delegation to Peking on the subject.



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The Best Of John Denver, Vol. 2  
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**RCA**

D-2000 Hamburg 19

## U.S. Labels Eye Canada As Disco Product Source

• Continued from page 52

Moulton responsible for the remix.

Another Montrealer buzzing up the Disco Top 80 is Alma Faye Brooks with the "It's Over" extended mix. Texan-born, Alma Faye moved to Montreal as a child and was a session singer until discovered by producers Dominique Sciscente and Michel Daigle.

Known as Montreal's "disco kings," Daigle and Sciscente have produced best selling albums for the Black Light Orchestra, Space Project, Alma Faye Brooks and Martin Stevens.

Other Canadian acts emerging in the U.S. and abroad include Sherrill and Robbie Rae with the LP "Dancin' Up A Storm" and the single, "I Only Wanna Get Up And Dance."

Former guitarist/vocalist with the Myna Birds and the Neil Young/Bruce Palmer aggregation, Rick James also started in Toronto, though he moved to L.A. before he

## \$ For Relief

TORONTO—Singers Murray McLauchlan and Dan Hill teamed up to raise close to \$12,000 at a benefit concert in Chatham close to here, April 16, with proceeds being turned over to a flood relief fund in Dover Township.

Over \$1 million in flood damage has left about 125 families in the agricultural belt of Dover County homeless. The swollen Thames River and burst dikes have placed water levels as high as nine feet in several areas, it has been reported.

McLauchlan instigated the benefit after learning about the plight of the area from a newscast and that the relief fund was using his "Farmers Song" disk as a fund catcher.

## Rovers Presented With Performing Rights Award

By DAVID FARRELL

TORONTO—Canada's Irish Rovers received the highest honor of the Performing Rights Organization of Canada, the Harold Moon Award, at its annual dinner in Toronto, April 19.

The Moon Award was presented to leader Will Millar on behalf of the group for contributions to Canadian music at an international level.

## Max Webster Gets U.K. Push

TORONTO—An extensive continental European tour by Canadian act Rush is being used by Capitol Records in Britain to launch support act Max Webster into front line racks.

The Max quartet is signed to Anthem Records in Canada, co-owned by Rush and their management house SRO Productions.

Capitol distributes Anthem worldwide and British and German radio reaction to Max Webster has led to a massive promotion push whilst the tour is on, reports Anthem publicist Tom Berry.

The U.K. dates run April 23 through May 15 and Capitol is padding all British venue seats with a press kit on the band, plus a teflon disk version of the latest single, "Paradise Skies."

broke through with "Come And Get It" and "High On Your Love Suite."

Claudja Barry, recently voted most promising female vocalist at the Juno Awards here, started in Canada before moving to Europe and signing to Philips.

She has had several European hits before the current breakthrough in North America with "Boogie Woogie Dancin' Shoes." Backing musicians on her German rhythm tracks include personnel from "Fly Robin Fly" and "Love To Love You Baby."

Montreal's Union Productions is probably one of the oldest and most successful disco factories in the country, using a winning formula that combines the Muscle Shoals rhythm section with Montreal vocalists for projects like Toulouse and Boule Noire in the past. Their biggest hit to date, however, is Witch Queen's "Bang A Gong/Got Time."

Other notable Canadian successes past and present include St. Tropez ("My Life With Love/Belle De Jour"); THP Orchestra, Mighty Pope (shortly to be released on RFC Records); Denise McCann (Butterfly Records); and Domenic Troiano with vocalist Roy Kenner (Capitol) with the just released 12-inch mix of "We All Need Love" from his upcoming LP, "Fret Fever."

Capitol, incidentally, reports that Blondie's Deborah Harry has cut a French language version of "Sunday Girl" from the current "Parallel Lines" LP specifically for the Montreal market and that New York discotheques are now importing the version.

And can Canada keep its position in the forefront of the movement? Says producer Michel Daigle: "It's just a matter of keeping up with the trends and developing with them."

The accolade is named after the first managing director of PRO Canada, who is now chairman of the board.

The Rovers are currently celebrating their 15th anniversary together. The group has toured Australia, New Zealand, Japan and North America. They return to Australia this fall.

Recording for their own Potato Records, their albums are sold throughout the world, and last year performing royalties for broadcasts of their music were received from England, Spain, Germany, the Scandinavian countries, Austria, France, Belgium, Switzerland, Australia, Japan and South Africa.

In addition to the Harold Moon award, certificates of honor were presented to writers and publishers affiliated with the non-profit organization which administers performance royalties on behalf of more than 10,000 writers, composers and music publishers in Canada.

Burton Cummings was honored for the 11th year consecutively, receiving three PRO citations for tunes he wrote and recorded. Also honored were: Jim Valance of Vancouver for two hits recorded by rock group Prism; Ken Tobias and Ronney Abramson, both of Toronto; and Dallas Harms for two songs recorded by country performer Gene Watson.

## RCA's Meet In Miami Displays Latest International Repertoire

• Continued from page 3

Keynoting the series of meetings—which included repertoire from 19 different nations and companies (latter involving special presentations by Can't Stop Productions, Salsoul and Hansa)—was Jose Vias, longtime Latin executive of RCA Records International, and who now heads up its regional office in this strategically located American city.

"We're an organization bent on creating more 'intense' competition, specifically in the Latin American territory," Vias charged. "Therefore, we assemble here to see and listen to what's in store in the near future."

More than 75 executives were on hand, including 13 from the Latin American bloc, and others from Canada, Europe and Japan. All contributed with various "novedades" (new releases) from two to eight artists apiece. The largest were from Mexico, Brazil and Spain during the first two days.

Adolfo Pino, president of both RCA outposts in Argentina and Brazil (latter having just moved to new headquarters in Rio de Janeiro from Sao Paulo), emphasized that the overall Latin American market, including Latin U.S., is in the neighborhood of \$750 million at retail level.

"We estimate that we have around a 20% share of such business, and that's bound to increase as we enter the new decade," he predicted.

## Royalties Row

• Continued from page 68

the AC Discos studio and fledgling label and is also a member of SACM's board of directors, emphasizes the "ridiculous" claims by the publishers. "We have had such property for years, it eventually will be paid back to the authors via dividends—and we are the sole legal unit which has the rights for such 'ejecucion publica' performances," he says, echoing statements previously made by Gomez Barrera.

An underlying factor in SOMDI's stand is that it wants a more open operation of SACM. "We want our corresponding share of the collections—and to be paid in prompt time periods," avows another spokesman of the group. He feels whatever the outcome, it will result in a much better society than before.

RCA is allegedly ready to pay in a hardline stand to break the impasse, while Mundo Musical is taking a softer position to await what the other labels intend to do about SACM's formal petition pertaining to the 50% payment.

Generally, it's boiling down to a very complicated matter, but considered by principal parties as "not impossible to resolve." It is added that the fine points of the legal definition as to which one has such collection rights could go on until the turn of the century.

Among members on the active SOMDI board are: Pablo Macedo, Rogelio Brambila, Alfonso Garcia, Jose Cruz, Alberto Vega, Angel Hernandez and Enrique Marquez. Their legal team includes Hector Manuel Ortega and Efran Huerta.

SACM's battery of attorneys is headed by Jose Luis Caballero, former singer and longtime member of SACM. Due to the holiday period, he could not be reached for comment.

This is the first formal move since a break in negotiations between SACM and SOMDI last November.

Arthur Martinez, who chided the gathering with "good and bad news" (first about an insult to his last name for not speaking Spanish fluently, but then a promise to start learning it for future international dealings), saw the new product from all over as a definite advantage for the company's global chances this year.

First to bat with its presentation was RCA Mexico, the contingent led by vice president and general manager Guillermo Infante, sales director Jose Martin Del Campo and recently appointed a&r and international director, Renato Lopez. Their basic product had considerable local flavor, but with some showing fine promise for launching in other parts of Latin America.

Among those Mexican artists represented with repertoire recorded over the past three months were Pedro Vargas, Moises Canello, Yolanda Del Rio, Roberto Jordan, Maria Medina, Jorge Lavat, Lolita De La Colina, Emmanuel, Lila Deneken, Marco Antonio Muniz and Peggy.

The sole entry from Canada was the internationally flavored disco beat of Steppin' Stone, introduced by Andy Nagy.

Initial far-removed product from Latin America was proffered by Japan. That affiliate's lineup included numbers in folk and pop idioms by Hedeki Saijo, Yoko Asano, Masahiro Kawana, Tatsuro Yamashita and Marita Takeuchi. They were represented here by RCA Japan staffers Minoru Ishijama and Akiko Takahashi.

## Oord's Antipiracy Blueprint

• Continued from page 67

increasing your profits. It is time now that you all invested in our antipiracy fund to keep our industry growing and making more profit for yourselves."

Contributors, he said, would receive continuous reports from IFPI on how the money is being spent and antipiracy plans in the works. "I doubt if we can ever stop piracy, but we can limit it. I've made a lot of money in this industry, but I'm worried about the future of the business."

Oord had on hand a "declaration of intent" form citing the willingness of the signatory "to make my own financial contribution to (the) fighting fund when called upon late to do so."

A sheet detailing method of payment was also available. Payment can be made in either of two ways: by check in national currency (pref-

## WEA Bows Argentine Unit

• Continued from page 67

He observes that the new arrangement would hardly have come to pass with EMI-Odeon's active interest, or without its full recognition of the implications (there is a certain irony in the fact that EMI-Odeon employees working for WEA Discos will be competing with their actual paymasters to sign local artists).

Ertegun is reluctant to discuss the contractual aspects of the deal and its benefits for EMI-Odeon, beyond saying that "we have no equity in the company" and agreeing that it's not an open-ended situation.

At some future point, after the expiry of this contract or some subsequent renewal, WEA International might turn WEA Discos

Lucia Balla, Lucio Battisti, Renato Zepo, Gianni Murandi and Andriano Pattalardo added some change of course, with spiced up renditions from Italy. Giuseppe Ornato, Francesco Fanti and Mario Cantini, three top executives from RCA's Roman division, were on hand for the special presentations.

Spain's RCA branch in Madrid closed out the initial day's proceedings with a mixed blend of pop and flamenco, with such artists as Las Gemelas, Louis Fierro, Paolo Salvatore, Christie Lee, Aquario, Tercio Pela, Manolo y Jorge and Gruppo Santabarbara.

The second day began with an extra attraction of Salsoul oldies and newies by the Salsoul orchestra, Charo and Dancin' & Prancin', among a couple of others.

Silvano Di Lorenzo inaugurated the demonstration from Argentina. Others included Danny, Candella, Juan Marcelo and Barbara & Dick. An extended videotape produced and introduced by Mario Pizzurno, executive from the Buenos Aires office, highlighted this portion of the proceedings.

France got in on the act via Jairo, Mike Lister, Grimalde & Zeiher and Sylvia Vartan. There could be some crossover here, it was suggested.

Wallenstein highlighted West Germany's entry, while Can't Stop Productions, presented by Mercy Lopez of the RCA regional office, showed off two of their aces, by the Village People and Dennis Parker. Can't Stop is distributed exclusively by RCA in Latin America.

erably drawn on a U.K. bank) made payable to "IFPI Anti-Piracy Fund" and sent to IFPI, 123 Pall Mall, London SW1Y 5EA or by payment to the Hong Kong and Shanghai Banking Corp., Ltd., 123 Pall Mall, London SW1Y 5EA for the credit of IFPI's account which has been opened for antipiracy purposes.

Oord said he had in his possession a "thick catalog" of bogus material being made available for sale to interested parties. Interestingly, he was made aware of its existence solely by Russian authorities, who inquired if the catalog was "genuine." "My answer was no, not when product was selling at 75 cents."

Dramatizing the monetary costs of piracy for legitimate music companies, the narrator of "The Great Record Robbery" brought out that in the time in which it took to view the film, about 30 minutes, more than \$100,000 had been lost to recording pirates.

into a fully fledged, wholly owned subsidiary, in line with the parent's overall expansion in world markets and just as it's ultimately expected to do in other Latin American countries—though not, says Ertegun, this year.

Right now, he adds, the emphasis is on recruiting local talent in Argentina for domestic and international development.

And this is why WEA chose not to renew its licensing deal with Sica Americana, which, says Ertegun, was reluctant to invest in new talent on the American firm's behalf or be more, in fact, than a licensee.

The links between Sica Americana and WEA, in effect since the '60s, expired at the end of March.

# Last Recordings By Kempe From Germany

Plastic Release

HAMBURG—Acanta, the German independent classical label founded by former executives of the BASF operation, is planning release of the last recordings made by Rudolf Kempe: a set of Brahms symphonies, conducting the Munich Philharmonic.

Also out through the company is an eight-album boxed set "Berlin," featuring recordings made in the city between 1919 and 1945, plus a four-record set "100 Years Of Bayreuth," made up of recordings from the 1931-1944 era.

When the BASF disk operation closed down in 1977, MusiContact, based in Heidelberg, West Germany, was set up; with Hanno Pfisterer as managing director. BASF had jazz label MPS and Harmonia Mundi on license deals, and also had contractual obligations to a number of artists in the pop field who were on the BASF label itself.

The licensed labels were handed back, but to look after artist interests, a company called Fonoteam was set up by ex-BASF employees, with Acanta as label outlet. It was licensed to Bellaphon for Germany, Austria and Switzerland, and MusiContact for the rest of the world.

Pfisterer recently visited the U.K. to fix a license deal for Acanta and settled with Harmonia Mundi, which has a small operation in London. Rediffusion handles the warehousing and physical distribution of product.

Says Pfisterer: "A small company is best for our needs. The majors don't need product. Our real need, in each territory, is a smaller company with a genuine feel for classical music. We have around 100 artists involved now, and about 500 masters available, with 250 already released.

"One of our biggest needs is for us to get away from the image that our label is just somehow using up old BASF material. We have to establish that customers don't get just re-issues, but new product of long-term stability, too. We don't have a conquer-the-world philosophy but look

for slow and consistent growth."

Pfisterer says Acanta is now represented in Japan, the U.S., Canada, Spain and France. He heads up a staff of four in Heidelberg, has an associated publishing company and

is involved in producing records for children and limited-edition commemorative-type albums for any purpose. His office handles Harmonia Mundi (Germany and France) for the U.S., and also the

small German specialist label Audite.

"We're trying to heal some of the scars left by the BASF closure as well as generate confidence in our product," he says.

TOKYO—Radio City Records releases Plastic Bertrand's "Ca Plane Pour Moi" in Japan, following negotiations here with Roland Kruger of RKM, Brussels. Bertrand will visit this country in June for promotion.

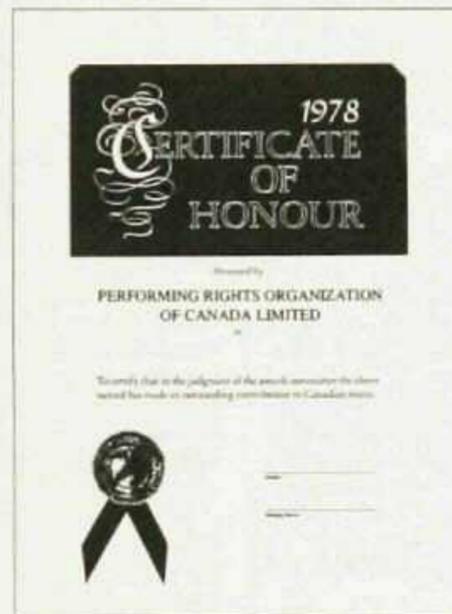
## SINCERE CONGRATULATIONS

- BABY BLUE**  
Bill Henderson  
*Makers Music Ltd./Sunfish Music*
- BREAK IT TO THEM GENTLY**  
Burton Cummings  
*Shillelagh Music Company*
- COWBOY FROM RUE ST. GERMAIN**  
Adam Mitchell  
*Ten Speed Music (co-publisher)*
- COWBOYS DON'T GET LUCKY ALL THE TIME**  
Dallas Harms  
*Doubleplay Music of Canada*
- ENTRE NOUS**  
Peter Alves/Georges Thurston (co-writers)  
*(Published in Canada By Muscle Shoals Sound Publishing Co. Inc.)*
- HEY COUNTRY GIRL**  
Terry Jacks  
*Gone Fishin' Music Limited*
- HOLD ME, TOUCH ME**  
Carolyn Bernier/Tony Green  
*Cicada Music Publishing/Felsted Music of Canada Ltd.*
- HOME ALONG THE HIGHWAY**  
Lee Bach  
*The Mercey Brothers Publishing Company*
- HOMEFOLKS**  
Charlie Russell  
*Dunbar Music Canada Ltd./The Mercey Brothers Publishing Company*
- HOT CHILD IN THE CITY**  
Nick Gilder/Jim McCulloch  
*Beechwood Music of Canada*
- I DON'T WANT TO BE ALONE**  
Ken Tobias  
*AboveWater Publishing/Gloosecap Music Publishing*
- I WONDER WHAT YOU'RE DOIN'**  
Al Foreman/Bill McBeth  
*Casino Music*
- IS THE NIGHT TOO COLD FOR DANCIN'?**  
Randy Bachman  
*Survivor Music*
- LIGHT OF THE STABLE**  
Elizabeth Rhymer/Steve Rhymer  
*Tessa Publishing*
- LIGHT UP YOUR LOVE**  
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- NEVER SEEM TO GET ALONG WITHOUT YOU**  
Ronney Abramson  
*Castor Island Music*
- NEW YORK CITY**  
Ken Tobias  
*AboveWater Publishing/Gloosecap Music Publishing*
- OH PRETTY LADY**  
Ra McGuire/Brian Smith  
*Little Legend Music*
- OLD MAN AND HIS HORN**  
Dallas Harms  
*Doubleplay Music of Canada*
- ONE WAY OR ANOTHER**  
David Bradstreet  
*Irving Music of Canada Ltd.*
- PRENDS TON TEMPS**  
Kevin Gillespie/Jean Robitaille (co-writers)  
*Editions D'Août/Editions Musicales Triangle (co-publishers)*
- ROCK 'N' ROLL IS A VICIOUS GAME**  
Myles Goodwyn  
*Slalom Publishing Co.*
- SPACESHIP SUPERSTAR**  
Jim Vallance  
*Corinth Music Limited/Squamish Music*
- TAKE ME TO THE KAPTIN**  
Jim Vallance  
*Corinth Music Limited/Squamish Music*
- THEME FROM THE MOVIE OF THE SAME NAME**  
Dick Damron  
*Sparwood Music*
- UNE CHANSON**  
Bernard Blanc  
*Crisch Music*
- WELCOME SOLEIL**  
Bertrand Gosselin  
*Les Editions Sarah Porte*
- WOMAN BEHIND THE MAN BEHIND THE WHEEL**  
Gordon Grills (co-writer)  
*(Published in Canada by Fort Knox Music)*
- YOUR BACK YARD**  
Burton Cummings  
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The Wm. Harold Moon Award presented to The Irish Rovers



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## Brooker For Polish TV

By ROMAN WASCHKO

WARSAW — Gary Brooker, former leader of British band Procol Harum, now enjoys immense popularity in Poland, as a result of a remarkable performance at the Inter-vision Song Festival at Sopot.

This was his debut solo performance since the band split up, and it was so successful that Polish critics were hailing it as "the musical event of the year."

Via Chrysalis, Brooker's record company, Polish television has set up a deal to produce a one-hour special, including Brooker's backing group, for transmission both here and abroad. It will feature material from his new album, "No More Flying," and should be complete by the end of May.

The show will be handled by a group of leading Polish technicians, including Jerzy Gruza, a film director who took first prize in the 1978 Television Entertainment Show Festival at Knokke-le-Zoute in Belgium.

## Boney M To KL

KUALA LUMPUR—Boney M is scheduled to give a concert performance in this Malaysian capital May 20. It is being organized by Spotlight Promotions. Tickets range from \$3 to \$16.

## EMI TAKES INITIATIVE

## Fresh Exposure Set For Traditional Malay Music

By CHRISTIE LEO

KUALA LUMPUR—EMI Records is renewing its interest in the traditional Malay classical music known as Asli, and even looking to market this in overseas territories in coming months.

Three of the company's top creative talents have teamed up for an Asli album, "Lela Manja." They are Sharifah Aini, voted best female singer by the union of Malaysian songwriters and musicians; producer Alphonso Soliano, voted best musician by the same union; and violinist Hamzah Dolmat, veteran exponent of traditional music.

EMI's last Asli record release was in 1975, says Waharp Yusof, promotions manager for the firm's Malay department, but he confirms that there's a new focus on the music now.

EMI will be producing more Asli disks, as a result, and hoping to market them internationally.

"Traditional music of other lands has garnered international interest," continues Yusof. "We, too, are proud of our heritage, and hope to generate the same sort of attention worldwide."

In February, Malaysia's deputy minister of trade and industry, Dato' Lew Sip Hon, called upon delegates attending Billboard's first Asia/Pacific music industry conference to implement a "more equitable" flow of music between Asian nations and Western markets. He urged the preservation of the region's ethnic and folk music, and, if possible, its devel-

opment into internationally acceptable art forms).

"Lela Manja," featuring age-old Asli favorites, has been given a modern touch to spur interest among the young generation of record buyers.

"This new approach does not prostitute the Asli sound," comments Hamzah Dolmat, "but rather keeps up with changing trends. The vitality and classic vigor of the music is not lost, however."

Says Sharifah Aini about the recording: "Most of today's artists are exposed only to pop music. This opportunity to record Asli songs is a challenge. The difference in vocal styling is immense, and I hope to attract a new following of fans with the album."

## TV For 'Stars'

LONDON—EMI's licensed repertoire division here is taking television time to advertise the new Sylvester album, "Stars" (Fantasy). The three-week campaign will run from May 21 in the ATV (Birmingham) and Granada (Manchester) markets. After the first results are in, the promotion may be extended to other regions.

Disk differs from the American release, in that it contains four extra cuts: "Over And Over," "Down, Down, Down," "You Make Me Feel" and "Dance (Disco Heat)." Last two have been major U.K. hits for Sylvester.

## K-tel Passes \$100 Million

LONDON—K-tel sales in European territories alone are nearing the annual \$100 million mark, claims Raymond Kives, president, K-tel Europe, announcing a series of top-level promotions with the expanding operation.

Company success has been underlined by six platinum-selling albums in the last six months alone: "Classic Rock," Don Williams' "Images," "The Amazing Darts," "Midnight Hustle," "Emotions," and "Action Replay."

New Kives names Tony Johnson, currently managing director K-tel U.K., as new vice president, corporate planning, K-tel Europe, based in London. This is pending the upcoming relocation of the company's European head office from Brussels to London.

New head of the U.K. operation is Colin Ashby, currently sales director here, who has been with the company two years. Robin Prior, finance director, is promoted to deputy general manager, U.K.

Says Kives: "The growth of our activity through Europe meant we had to gear up our senior management staffing."

## Sugar Signs

MILAN—The Sugar Music Group here has signed to represent the BOCA (BMI) and RATON (ASCAP) publishing firms of H&L Music U.S. Catalogs include "Let's Put It All Together," "I Can't Give You Anything But My Love" and "Disco Baby."

## Fans Crowd London For Wembley Country Festival

• Continued from page 63

Jae, Vernon Oxford, the Original Drifting Cowboys, Dotsy, Freddie Hart, Hank Locklin, Billy Armstrong and instrumentalists Floyd Cramer, Buddy Emmons and Charley McCoy.

Canada was further represented by the Mercey Brothers, while the local had a strong representation with such acts as Poacher, Frank Yonco & the Superglades, Jeannie Denver, the Duffy Brothers, Philomena Begley, Gloria and Ray Lynam.

But the real surprise of the festival weekend came with an "outsider," Texas-based entertainer, Boxcar Willie, who had been building up a club following through five tours during the past 15 months.

His five song, 15-minute Saturday night set brought wild cheers, and an encore, from the 11,000 strong audience, an overwhelming response that was to be repeated two nights later when it was announced that Boxcar had been voted most promising newcomer at the International Country Music Awards.

Boxcar Willie also attracted strong record business. Signing autographs for some eight hours each day, the Drew Taylor Organization—the artist's British agent—reported sales of 4,500 copies of the LP, "Daddy Was A Railroad Man," issued in the U.S. on Column One Records.

Other record companies taking stand space in the festival's exhibition area included RCA, which gathered strong sales with its Dotsy and Milsap releases; MCA, first making a public appearance with

the newly-acquired ABC catalogs; CBS, reporting that Bandy product was selling four to one over other artist's product; and the television marketing company, K-tel, which, after gathering five million album sales of country product during the past nine months, was making its first appearance at a country event.

Emerald, Chrysalis, VFM, Westwood, United Artists, Charly and Release were the other record companies present within the 39-booth area.

Prior to the commencement of the festival, the promoter Conn threw a welcoming banquet at London's Royal Lancaster Hotel, April 13. There, in addition to commenting upon the continuing growth of country music within Britain and Europe, Conn presented his second Hubert Long Memorial Award—for services to country music—to Wesley Rose, president of Acuff-Rose Publications.

"Wesley Rose, like Hubert Long, is a man who always possessed faith in me and helped me considerably when I first began making plans for the first International Festival 11 years ago," Conn commented.

Also presented at the banquet were gold disks to George Hamilton IV and Marty Robbins for sales of their albums, "Reflections" and "Golden Collection" respectively, and a platinum disk for the Don Williams LP, "Images." All three albums were released by K-tel and backed by a substantial tv marketing campaign.

The event presented country music in a different setting. Titled "Mervyn Conn's Tribute To Country Music," it featured the Wren Orchestra and the London Symphony Chorus interpreting country titles in an almost classical setting. The arrangements were by Ed Welch, and the presentation concluded with an appearance by six marines in the refrains of "Dixie."

## International Briefs

• HAMBURG—Windsong recording artist, Helen Schneider, is the focus of a new television special produced in Germany. The one-hour "Helen Schneider, The Girl From New York" was made for ZDF TV here, and includes footage from her concert at the Congress Centrum. Singer will be touring Switzerland, Austria, Germany and the Netherlands next month.

• PARIS—Chappell has linked up here with Editions Kiosque, which publishes the "Rock & Folk" magazine, in a deal to produce more songbooks, and folios featuring French composers and lyricists. Bulk of such publications have hitherto showcased foreign artists, such as Bob Dylan, Led Zeppelin and the Beatles.

• KUALA LUMPUR—Initial A&M releases from Phonogram, now handling the U.S. label in Malaysia, are mainly catalog items. Forthcoming new product includes Gino Vannelli's "Brother To Brother" and Supertramp's "Breakfast In America."

• RIO DE JANEIRO—Guimomar Novais, famous Brazilian classical pianist, has died here at age 83. She recorded 29 albums in the U.S., and only one in Brazil.

## Expatriate Yanks Toil On U.K. Soil

By ADAM WHITE

LONDON—They're from the same generation of contemporary music makers. They gained separate but simultaneous credentials during the '60s, toiling in the U.S. pop mainstream. And now they're enjoying renewed success in another land, guiding a fresh generation of recorded stars to popularity.

Tommy Boyce and Terry Melcher are by no means the only music industry Americans living and work-

ing in Britain today, but they're among the more visible—and their respective tales boast some interesting parallels.

Boyce's reputation derived mainly from his onetime partnership with Bobby Hart (see box), yielding hits for others like Jay & the Americans' "Come A Little Bit Closer" (1964) and the Monkees' "Last Train To Clarksville" (1966), and hits for

themselves like "I Wonder What She's Doing Tonight" and "Alice Long" (1967-68).

After widespread international touring in 1975-76 with the "revival" Monkees, he decided to cross the Atlantic, apparently for a change of industry scenery.

Compounding his interest in Britain at that time was the fact that local rock'n'rollers, Showaddywaddy, had scored a chart topper with their update of the 1961 U.S. hit Boyce wrote for (and with) Curtis Lee, "Under The Moon Of Love."

No surprise, then, that his first project should be to produce the Darts, latterday London doowoppers whose music mixes the best qualities of that '50s style with contemporary, almost-punk dynamics.

Working with co-producer Richard Hartley, former musical director of "The Rocky Horror Show," Boyce helmed a substantial slew of British hits for the group through 1977-78, reviving such oldies as the Silhouettes' "Daddy Cool" and the Ad Libs' "The Boy From New York City," all on Magnet Records.

The pair also began producing several other local acts, though with rather less spectacular chart results, including Liverpool Express (for Warner Bros.), the Autographs (Rak) and the Pleasers (Arista). And Boyce cut a couple of disks as an artist, under his own name (for Pye) and as Ricky and the Teen Kweens (EMI).

Meanwhile, Terry Melcher—boasting credentials built up in the '60s through producing the Byrds and Paul Revere and the Raiders, among others, had made the transatlantic trip, not long after Boyce.

He, too, was in search of fresh music business scenery, and, through his American publishing outfit, had built up links with the London-based Essex Music Group.

His first major project was to produce (with Richard Goldblatt) the Late Show, a local, oldies-tinged group who once toured with ... the Darts.

Melcher and Goldblatt helmed five cuts of the act's debut album for Decca Records, "Snap!" Then policy disagreements reportedly developed—and in stepped Tommy Boyce and Richard Hartley.

The latter pair was no longer producing the Darts by this time, also apparently the result of policy disagreements with Magnet Records.

And though the Late Show had recorded original material (penned by members of the group) under the Melcher/Goldblatt team, the presence of the new producers saw them with several oldies to finish off the Decca album, including Jay & the Americans' "She Cried," the Dovells' "Bristol Stomp" and the Cookies' "Chains."

And "Bristol Stomp," lifted for single release, became the act's first British hit, charting modestly in March.

Melcher has gone on to create and produce Freeway, also signed to Decca, with onetime Beach Boys' keyboard man, John Hobbs. First release is a 45, "I Love The Music."

Thus, he and Tommy Boyce join the distinguished roll-call of British-based Americans. Even Boyce's former fellow Monkee, Micky Dolenz, is there now, working in television after a successful involvement with the most recent London stage production of Harry Nilsson's "The Point."

## Selling Solo Hart In Foreign Marts

NEW YORK—These past few years, Bobby Hart—like his erstwhile partner, Tommy Boyce—has built up something of an overseas reputation for himself.

It came about largely through the global trek which he, Boyce, Micky Dolenz and Davy Jones undertook in 1975-76 as the second generation Monkees, and through his songwriting for movies and television.

Now he's capitalized on that reputation by personally pitching his newest project, a solo album, at foreign markets in Europe and Asia.

Based in the U.S. but traveling extensively, Hart and Christian de Walden, international manager with his organization, logged up territory-by-territory deals with Warner Bros. in Southeast Asia, Benelux, France, Austria, Italy, Switzerland and Sweden.

Recorded last year in Los Angeles, "The First Bobby Hart Solo Album" contains original material penned by Hart alone, and with collaborators like Teddy Randazzo (there's an update of "Hurt So Bad," originally a hit for Little Anthony & the Imperials) and Barry Richards.

Repertoire is flavored with rock, r&b and jazz, and at least one cut, "I'm On Fire," leans toward disco.

Hart apparently hasn't been able to arrange the album's release everywhere—Britain is one holdout, as is the United States, though a deal for the latter was reported "close" at presstime—but the strategy has certainly yielded results beyond the reach of more homebound negotiators.

And he also stands ready to perform and tour overseas, to ensure that "The First Bobby Hart Solo Album" won't be the last.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As Of 4/28/79  
SINGLES

This Week	Last Week	Artist/Label
1	1	BRIGHT EYES, Art Garfunkel, CBS
2	2	SOME GIRLS, Racy, RAK
3	3	COOL FOR CATS, Squeeze, A&M
4	4	SHAKE YOUR BODY (Down To The Ground), Jacksons, Epic
5	13	POP MUZIK, M, MCA
6	5	HALLELUJAH, Milk & Honey, Polydor
7	23	THE LOGICAL SONG, Supertramp, A&M
8	6	SILLY THING WHO KILLED BAMBI, Sex Pistols, Virgin
9	19	GOODNIGHT TONIGHT, Wings, Parlophone
10	10	THE RUNNER, Three Degrees, Ariola
11	7	HE'S THE GREATEST DANCER, Sister Sledge, Atlantic
12	11	I DON'T WANNA LOSE YOU, Candidate, RAK
13	12	SULTANS OF SWING, Dire Straits, Vertigo
14	14	WOW, Kate Bush, EMI
15	8	IN THE NAVY, Village People, Mercury
16	16	FOREVER IN BLUE JEANS, Neil Diamond, CBS
17	17	REMEMBER THEN, Showaddywaddy, Arista
18	22	QUESTIONS AND ANSWERS, Sham 69, Polydor
19	NEW	HOORAY HOORAY IT'S A HOLI HOLIDAY, Boney M, Atlantic/Hansa
20	24	KNOCK ON WOOD, Amii Stewart, Ariola
21	28	LOVE YOU INSIDE OUT, Bee Gees, RSO
22	20	STRANGE TOWN, Jam, Polydor
23	29	VALLEY OF THE DOLLS, Generation X, Chrysalis
24	25	THE STAIRCASE, Siouxsie & The Banshees, Polydor
25	27	HAVEN'T STOPPED DANCING YET, Gonzales, Capitol
26	18	SOMETHING ELSE FRIGGIN' IN THE RIGGIN', Sex Pistols, Virgin
27	NEW	BANANA SPLITS, Dickies, A&M
28	NEW	ONE WAY TICKET, Eruption, Atlantic/Hansa
29	NEW	REUNITED, Peaches & Herb, Polydor
30	9	I WILL SURVIVE, Gloria Gaynor, Polydor
31	15	I WANT YOUR LOVE, Chic, Atlantic
32	21	TURN THE MUSIC UP, Players Association, Vanguard
33	39	LOVE BALLAD, George Benson, Warner Bros.
34	NEW	ONLY YOU, Child, Ariola/Hansa
35	NEW	I'M AN UPSTART, Angelic Upstarts, Warner Bros.
36	31	OFFSHORE BANKING BUSINESS, Members, Virgin
37	37	HERE COMES THE NIGHT, Beach Boys, Caribou
38	NEW	FEEL THE NEED, Leif Garrett, Atlantic
39	NEW	PARISIENNE WALKWAYS, Gary Moore, MCA
40	NEW	GUILTY, Mike Oldfield, Virgin

This Week	Last Week	Artist/Label
1	2	THE VERY BEST OF LEO SAYER, Leo Sayer, Chrysalis
2	1	BARBRA STREISAND'S GREATEST HITS VOL. 2, Barbra Streisand, CBS
3	10	COUNTRY LIFE, Various, EMI
4	3	C'EST CHIC, Chic, Atlantic
5	6	SPIRITS HAVING FLOWN, Bee Gees, RSO
6	4	BREAKFAST IN AMERICA, Supertramp, A&M
7	5	DIRE STRAITS, Vertigo
8	7	PARALLEL LINES, Blondie, Chrysalis
9	19	LAST THE WHOLE NIGHT LONG, James Last, Polydor
10	9	COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees, Epic
11	8	MANILOW MAGIC, Barry Manilow, Arista
12	39	FATE FOR BREAKFAST, Art Garfunkel, CBS
13	13	LION HEART, Kate Bush, EMI
14	14	ARMED FORCES, Elvis Costello & The Attractions, Radar
15	16	COUNTRY PORTRAITS, Various, Warwick
16	17	THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols, Virgin
17	15	FEEL NO FRET, Average White Band, RCA
18	17	DISCO INFERNO, Trammps, Atlantic
19	12	IMPERIAL WIZARD, David Essex, Mercury
20	20	WAR OF THE WORLDS, Jeff Wayne's Music Version, CBS
21	NEW	WINGS GREATEST, Wings, Parlophone
22	18	MANIFESTO, Roxy Music, Polydor
23	33	OUT OF THE BLUE, Electric Light Orchestra, Jet
24	29	MARK II PURPLE SINGLES, Deep Purple, Purple

This Week	Last Week	Artist/Label
25	21	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland International
26	36	THE KICK INSIDE, Kate Bush, EMI
27	24	OVERKILL, Motorhead, Bronze
28	22	SQUEEZING OUT SPARKS, Graham Parker & The Rumour, Vertigo
29	38	JAZZ, Queen, EMI
30	34	NEW BOOTS AND PANTIES, Ian Dury, Stiff
31	27	LIVIN' INSIDE YOUR LOVE, George Benson, Warner Bros.
32	23	VAN HALEN II, Van Halen, Warner Bros.
33	28	52ND STREET, Billy Joel, CBS
34	NEW	L.A. (LIGHT ALBUM), Beach Boys, Caribou
35	30	MARTY ROBBINS COLLECTION, Marty Robbins, Lotus
36	40	CARS, Elektra
37	25	YOU DON'T BRING ME FLOWERS, Neil Diamond, CBS
38	26	SCARED TO DANCE, Skids, Virgin
39	37	THE BEST OF EARTH, WIND & FIRE, VOL. I, Earth, Wind & Fire, CBS
40	NEW	EUROMAN COMETH, Jean Jacques Burnel, United Artists

## WEST GERMANY

(Courtesy Of Der Musikmarkt)  
As Of 4/30/79  
SINGLES

This Week	Last Week	Artist/Label
1	1	DSCHINGHIS KHAN, Dschinghis Khan, Jupiter
2	3	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
3	2	HEART OF GLASS, Blondie, Chrysalis
4	4	HOORAY HOORAY IT'S A HOLI HOLIDAY, Boney M, Hansa
5	6	IN THE NAVY, Village People, Metronome
6	5	TRAGEDY, Bee Gees, RSO
7	9	SAVE ME, Clout, Carriere
8	8	RUF TEDDYBAER EINS-VIERG, Johnny Hill, RCA
9	7	CHIQUITITA, Abba, Polydor
10	10	I WILL SURVIVE, Gloria Gaynor, Polydor
11	11	BABY IT'S YOU, Promises, EMI
12	12	ONE WAY TICKET, Eruption, Hansa/Ariola
13	NEW	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola
14	18	LAY YOUR LOVE ON ME, Racy, Rak
15	15	I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate, Rak
16	16	LE FREAK, Chic, Atlantic
17	21	CHARLINE, Wallenstein, RCA
18	14	BLUE BAYOU, Paola, CBS
19	17	MUSIC BOX DANCER, Frank Mills, Polydor
20	19	YMCA, Village People, Metronome
21	13	DARLIN', Frankie Miller, Chrysalis
22	22	BABICKA, Karel Gott, Polydor
23	24	HOLD THE LINE, Toto, CBS
24	25	CAPTAIN STARLIGHT, Frank Zander, Hansa
25	28	FASHION PACK, Amanda Lear, Ariola
26	23	BALLADE POUR ADELINE, Richard Clayderman, Telefunken
27	NEW	I WANT YOUR LOVE, Chic, Atlantic
28	NEW	I WAS MADE FOR DANCIN', Leif Garrett, Scotti Bros.
29	NEW	SO BIST DU, Peter Maffay, Telefunken
30	NEW	SAG NICHT ES WAR EINMAL, Howard Carpendale, EMI

This Week	Last Week	Artist/Label
1	1	TRAEUMEREIEN, Richard Clayderman, K-tel
2	5	BREAKFAST IN AMERICA, Supertramp, A&M
3	2	HAFEN TRAEUME, Lale Andersen, K-tel
4	3	DIRE STRAITS, Vertigo
5	4	SPIRITS HAVING FLOWN, Bee Gees, RSO
6	6	ANGEL STATION, Manfred Mann's Earth Band, Bronze
7	9	HENRY DEUTSCHENDORF GENNAHT JOHN DENVER—SEINE GROSSEN ERFOLGE, John Denver, RCA
8	NEW	20 GOLDEN HITS, Beatles, Arcade
9	NEW	FLY WITH ME, Supermax, Elektra
10	12	PARALLEL LINES, Blondie, Chrysalis
11	7	DAS GOLDENE SCHWAGERALBUM, Peter Alexander, Ariola
12	NEW	DIE 20 SCHOENSTEN CHOERE, Montanara Choir, Arcade
13	14	GONE TO EARTH, Barclay James Harvest, Polydor
14	19	I, ROBOT, Alan Parsons Project, Arista
15	10	TOTO, CBS
16	NEW	LEIBHAFTIG, Udo Lindenberg, Telefunken
17	13	WISH YOU WERE HERE, Pink Floyd, Harvest
18	20	GO WEST, Village People, Metronome
19	11	NINA HAGEN BAND, CBS
20	16	BALLADE POUR ADELINE, Richard Clayderman, Telefunken

## CANADA

(Courtesy Of Canadian Recording Industry Association)  
As Of 4/18/79  
SINGLES

This Week	Last Week	Artist/Label
1	NEW	IN THE NAVY, Village People, Casablanca
2	6	HEART OF GLASS, Blondie, Chrysalis
3	13	KNOCK ON WOOD, Amii Stewart, Ariola
4	4	I WILL SURVIVE, Gloria Gaynor, Polydor
5	1	DO YA THINK I'M SEXY, Rod Stewart, Warner Bros.
6	3	Y.M.C.A., Village People, Casablanca
7	2	TRAGEDY, Bee Gees, RSO
8	8	BOOGIE WOOGIE DANCIN' SHOES, Claudia Barry, London
9	7	RASPUTIN, Boney M, Atlantic
10	12	MACHO MAN, Village People, Casablanca
11	14	SHAKE YOUR GROOVE THING, Peaches & Herb, Polydor
12	5	LE FREAK, Chic, Atlantic
13	15	WHAT A FOOL BELIEVES, Doobie Brothers, Warner Bros.
14	10	SULTANS OF SWING, Dire Straits, Mercury
15	9	FIRE, Pointer Sisters, Planet
16	NEW	MUSIC BOX DANCER, Frank Mills, Polydor
17	NEW	GOODNITE TONIGHT, Wings, CBS
18	11	HEAVEN KNOWS, Donna Summer, Casablanca
19	NEW	CRAZY LOVE, Poco, MCA
20	NEW	STUMBLIN' IN, Suzi Quatro & Chris Norman, RSO

This Week	Last Week	Artist/Label
1	5	NIGHTFLIGHT TO VENUS, Boney M, Atlantic
2	NEW	GO WEST, Village People, Casablanca
3	1	SPIRITS HAVING FLOWN, Bee Gees, RSO
4	8	BREAKFAST IN AMERICA, Supertramp, A&M
5	2	BLONDES HAVE MORE FUN, Rod Stewart, WEA
6	3	DIRE STRAITS, Mercury
7	4	CRUISIN', Village People, Casablanca
8	18	PARALLEL LINES, Blondie, Capitol
9	6	MINUTE BY MINUTE, Doobie Brothers, WEA
10	9	BAT OUT OF HELL, Meat Loaf, Epic
11	10	52ND STREET, Billy Joel, CBS
12	17	THE CARS, WEA
13	11	TOTO, CBS
14	7	MACHO MAN, Village People, Casablanca
15	NEW	EVERY WHICH WAY BUT LOOSE, Soundtrack, Elektra
16	14	THREE HEARTS, Bob Welch, Capitol
17	13	LOVE TRACKS, Gloria Gaynor, Polydor
18	12	A MILLION VACATIONS, Max Webster, Capitol
19	16	ENERGY, Pointer Sisters, WEA
20	19	BRIEF CASE FULL OF BLUES, Blues Brothers, Atlantic

## JAPAN

(Courtesy Of Music Labo)  
As Of 4/23/79  
SINGLES

This Week	Last Week	Artist/Label
1	1	MISERARETE, Juddy Ongue, CBS
2	2	YOUNG MAN (YMCA), Hideki Saijou, RVC
3	3	BEAUTIFUL NAME, Godiego, Columbia
4	11	MOERO HONNA, Twist, Canion
5	4	ITOSHI-NO-ELLY, Southern All Stars, Victor
6	6	MADO, Chihaaru Matsuyama, Canion
7	17	UMESARISHI-MACHIKADO, Alice, Toemi
8	8	UME-0I-ZAKE, Jiro Atsumi, CBS
9	9	KI, IWA BARAYORI-UTUKUSHII, Akira Fuse, King
10	5	BE SILENT, Momoe Yamaguchi, CBS
11	7	ZIPANGU, Pink Lady
12	12	I WAS MADE FOR DANCING, Leif Garrett
13	13	WATASHI-NO HEART WA STOP MOSION, Tomoko Kuwae, SMS
14	14	KITAGUNI-NO-HARU, Sen Masao, Tokuma
15	15	OMODE NO-SCREEN, Junko Yagami, Disco
16	19	I SAY GOOD-BYE, SO GOOD-BYE, Eikichi Yasawa, CBS
17	16	MONKEY MAGIC, Godiego, Columbia
18	10	HERO, Kai Band, Toemi
19	20	DO YOU THINK I'M SEXY, Rod Stewart, Warner Pioneer
20	18	CASABLANCA DANDY, Kenji Sawada, Polydor

## HOLLAND

(Courtesy Of Billboard-Benelux)  
As Of 4/21/79  
SINGLES

This Week	Last Week	Artist/Label
1	1	IN THE NAVY, Village People, Philips

This Week	Last Week	Artist/Label
2	3	STIR IT UP, Bob Marley & the Wailers, Island
3	5	HOORAY, HOORAY, Boney M, Hansa
4	8	I WILL SURVIVE, Gloria Gaynor, Polydor
5	NEW	HALLELUJAH, Milk & Honey, Polydor
6	9	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
7	NEW	ONE WAY TICKET, Eruption, Hansa
8	NEW	I WANT YOU TO WANT ME, Cheap Trick, Epic
9	NEW	SOME GIRLS, Racy, RAK
10	NEW	GREAN PEACE, Teach In, CNR

## SWEDEN

(Courtesy Of GLF)  
As Of 4/24/79  
SINGLES

This Week	Last Week	Artist/Label
1	1	Y.M.C.A., Village People, Arrival
2	2	EFTER PLUGGET, Factory, CBS
3	5	IN THE NAVY, Village People, Arrival
4	7	JOHNNY THE ROCKER, Magnus Hggla Band, CBS
5	4	HOLD THE LINE, Toto, CBS
6	6	TRAGEDY, Bee Gees, RSO
7	NEW	CHIQUITITA, Abba, Polar
8	9	I WILL SURVIVE, Gloria Gaynor, Polydor
9	3	HEART OF GLASS, Blondie, Chrysalis
10	NEW	SATELLIT, Ted Gärdestad, Polar

## ITALY

(Courtesy Of Germano Ruscitto)  
As Of 4/17/79  
LPs

This Week	Last Week	Artist/Label
1	—	SPIRITS HAVING FLOWN, Bee Gees, RSO
2	—	LUCIO DALLA, Lucio Dalla, RCA
3	—	E IO CANTO, Riccardo Cocciante, RCA
3	—	E TU COME STAI?, Claudio Baglioni, CBS
4	—	SONO UN PIRATA SONO UN SIGNORE, Julio Iglesias, CBS
5	—	BLONDES HAVE MORE FUN, Rod Stewart, WEA
6	—	BANDIDO, La Bionda, Baby Records
7	—	GREASE, Frankie Valli, RSO
8	—	DA MANUELA A PENSAMI, Julio Iglesias, CBS
9	—	FIRE NIGHT DANCE, Peter Jacque Band, Goody
10	—	ALDEBARAM, New Troll, WEA

## MEXICO

(Courtesy Of Enrique Ortiz)  
As Of 4/6/79  
SINGLES

This Week	Last Week	Artist/Label
1	1	AMIGO, Roberto Carlos, CBS
2	3	DISCO SAMBA, Two Man Sound, Gamma
3	5	LO PASADO, Pasado, Jose Jose, Ariola
4	2	MOTIVOS, Jose Domingo, Melody
5	7	TRAGEDY (Tragedia), Bee Gees, RSO
6	4	EL DE LA MOCHILA AZUL, Pedrito Fernandez
7	8	POR AMORES COMO TU, Esteia Nunez, Ariola
8	10	HAVEN'T STOPPED DANCIN' YET (No dejes de bailar), Gonzales, Capitol
9	6	CALLADOS, Angela Carrasco y Camilo Sesto, Ariola
10	9	NO SOY COMO TU, Senia Rivas, Epic

## SWITZERLAND

(Courtesy Of Musikmarkt)  
As Of 4/15/79  
SINGLES

This Week	Last Week	Artist/Label
1	1	CHIQUITITA, Abba, Polydor
2	3	HEART OF GLASS, Blondie, Chrysalis/Phonogram
3	NEW	TRAGEDY, Bee Gees, RSO/Polydor
4	2	Y.M.C.A., Village People, Barclay
5	NEW	SANDOKAN, Oliver Onions, RCA/Musikvertrieb
6	4	DARLIN', Frankie Miller, Chrysalis/Phonogram
7	9	BORN TO BE ALIVE, Patrick Hernandez, Aquarius/Disques DL
8	NEW	ONE WAY TICKET, Eruption, Hansa/Ariola
9	10	TROJAN HORSE, Luv', Philips/Phonogram
10	NEW	BABY IT'S YOU, Promises, EMI

This Week	Last Week	Artist/Label
1	4	SPIRITS HAVING FLOWN, Bee Gees, RSO/Polydor
2	1	TRAEUMEREIEN, Richard Clayderman, K-tel
3	3	BREAKFAST IN AMERICA, Supertramp, A&M/CBS
4	5	ANGEL STATION, Manfred Mann's Earth Band, Bronze/Ariola
5	NEW	HIGH LIFE, Various Artists, Polystar/Polydor
6	6	CRUISIN', Village People, Barclay
7	2	TRUMPET DREAMS, Nini Rosso, Arcade/Phonag
8	8	FEELINGS, Various Artists, K-tel
9	NEW	DISCO MANIA, Various Artists, K-tel
10	7	ROMANTIC DREAMS, Bery Rehmann, K-tel

## AUSTRIA

(Courtesy Of Musikmarkt)  
As Of 4/15/79  
SINGLES

This Week	Last Week	Artist/Label
1	NEW	HEART OF GLASS, Blondie, Chrysalis
2	NEW	TRAGEDY, Bee Gees, RSO
3	2	TROJAN HORSE, Luv', Philips
4	NEW	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
5	1	Y.M.C.A., Village People, Metronome
6	9	CHIQUITITA, Abba, Polydor
7	6	LE FREAK, Chic, Atlantic
8	NEW	IN THE NAVY, Village People, Metronome
9	NEW	ANDREA, Fabrizio de Andre, Dischi Ricordi
10	3	DARLIN', Frankie Miller, Chrysalis

This Week	Last Week	Artist/Label
1	5	TRAEUMEREIEN, Richard Clayderman, Delphine
2	NEW	HIGH LIFE, Various Artists, Polystar
3	NEW	SPIRITS HAVING FLOWN, Bee Gees, RSO
4	7	52ND STREET, Billy Joel, CBS
5	NEW	20 ORIGINAL DISCO HITS, Various Artists, Philips
6	NEW	20 GREATEST HITS, Creedance Clearwater Revival, K-tel
7	3	BALLADE POUR ADELINE, Richard Clayderman, Telefunken
8	NEW	HAFEN TRAEUME, Lale Andersen, Arcade
9	1	CRUISIN', Village People, Metronome
10	NEW	SUPER 20 STARLIGHTS, Various Artists, Ariola

## FINLAND

(Courtesy Of Seura-Lehti)  
As Of 4/20/79  
SINGLES

This Week	Last Week	Artist/Label
1	3	Y.M.C.A., Village People, Arrival
2	2	CHIQUITITA, Abba, Polar
3	1	JERRY COTTON, Kontra, Love
4	NEW	KATSON SINEEN TAIVAAN, Katri Helena, Scandia
5		

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; QL—quadraphonic album; QB—quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

## POPULAR ARTISTS

**APOLLO**  
Apollo  
LP Gordy G7-985R1 \$7.98

**ARNOLD, EDDY**  
Somebody Loves You  
LP RCA AHL1-3358 \$7.98  
BT AHS1-3358 \$7.98  
CA AHS1-3358 \$7.98

**AVERAGE WHITE BAND**  
Feel No Fret  
LP Atlantic SD 19207 \$7.98  
BT TP 19207 \$7.98  
CA CS 19207 \$7.98

**AVIARY**  
Aviary  
LP Epic JE35716 \$7.98  
BT JEA35716 \$7.98  
CA JET35716 \$7.98

**BAD COMPANY**  
Desolation Angels  
LP Swan Song SS 8506 \$7.98  
BT TP 8506 \$7.98  
CA CS 8506 \$7.98

**BAILEY, RAZZY**  
If Love Had A Face  
LP RCA AHL1-3391 \$7.98  
BT AHS1-3391 \$7.98  
CA AHS1-3391 \$7.98

**BENTON, BUSTER**  
Spider In My Stew  
LP Ronn LPS7536 \$7.98

**BLACKFOOT**  
Strikes  
LP Atco SD38112 \$7.98  
BT TP38-112 \$7.98  
CA CS38-112 \$7.98

**BRAINSTORM**  
Funky Entertainment  
LP Tabu JZ 35749 \$7.98  
BT JZA 35749 \$7.98  
CA JZT 35749 \$7.98

**BRICK**  
Stoneheart  
LP Bang JZ35969 \$7.98  
BT JZA35969 \$7.98  
CA JZT35969 \$7.98

**BROADWAY**  
Magic Man  
LP Hillak HT 19225 \$7.98  
BT TP 19225 \$7.98  
CA CS 19225 \$7.98

**CARILLO**  
Street Of Dreams  
LP Atlantic SD19235 \$7.98  
BT TP19235 \$7.98  
CA CS19235 \$7.98

**CHOCOLATE JAM COMPANY**  
The Spread of the Future  
LP Epic JE 35746 \$7.98  
BT JEA 35746 \$7.98  
CA JET 35746 \$7.98

**COE, DAVID ALLAN**  
Spectrum VII  
LP Columbia KC 35789 \$7.98  
BT CA 35789 \$7.98  
CA CT 35789 \$7.98

**CRANSTON, LAMONT, BAND**  
El-Cee Notes  
LP Waterhouse 6 \$7.98

**CROWD PLEASERS**  
Crowd Pleasers  
LP Westbound WT 6110 \$7.98  
BT TP 6110 \$7.98  
CA CS 6110 \$7.98

**DALTON & DUBARRI**  
Choice  
LP Hillak HT 19226 \$7.98  
BT TP 19226 \$7.98  
CA CS 19226 \$7.98

**DANIELS, CHARLIE, & BAND**  
Million Mile Reflections  
LP Epic JE 35751 \$7.98  
BT JEA 35751 \$7.98  
CA JET 35751 \$7.98

**DeBURGH, CHRIS**  
Crusader  
LP A&M SP4746 \$7.98

**DOWNCHILD**  
So Far  
LP Adelphi AD4114 \$7.98

**DOWNING, DON**  
Doctor Boogie  
LP Roadshow BXL1-3392 \$7.98  
BT BXS1-3392 \$7.98  
CA BXX1-3392 \$7.98

**DRAMATICS**  
Anytime, Anyplace  
LP ABCA 1125 \$7.98

**DYLAN, BOB**  
At Budokan  
LP Columbia PC2 36067 (2) \$7.98  
BT P2A36067 \$7.98  
CA P2T36067 \$7.98

**EDWARDS, DEE**  
Heavy Love  
LP Capitol SD5212 \$7.98  
BT TP5212 \$7.98  
CA CS5212 \$7.98

**ENGELBERT, see Engelbert**  
Humperdinck

**ENERGETICS**  
Come Down To Earth  
LP Atlantic SD 19224 \$7.98  
BT TP 19224 \$7.98  
CA CS 19224 \$7.98

**ENGLAND DAN & JOHN FORD**  
COLEY  
Dr. Heckle and Mr. Jive  
LP Big Tree BT 76015 \$7.98  
BT TP 76015 \$7.98  
CA CS 76015 \$7.98

**FANDANGO**  
One Night Stand  
LP RCA AFL1-3245 \$7.98  
BT AFS1-3245 \$7.98  
CA AFK1-3245 \$7.98

**FAYE, ALMA**  
Doin' It  
LP Casablanca NBLP7143 \$7.98

**FERGUSON, JAY**  
Real Life Ain't This Way  
LP Asylum 6E158 \$7.98

**FINGERS**  
Fingers  
LP RCA AFL1-3311 \$7.98  
BT AFS1-3311 \$7.98  
CA AFK1-3311 \$7.98

**FLASH IN THE PAN**  
Flash In The Pan  
LP Epic JE 36018 \$7.98  
BT JEA 36018 \$7.98  
CA JET 36018 \$7.98

**GEILS, J. BAND**  
Best Of  
LP Atlantic SD19234 \$7.98  
BT TP19234 \$7.98  
CA CS19234 \$7.98

**GOODING, CUBA**  
Love Dancer  
LP Motown M7-919R1 \$7.98

**GORDON, ROBERT**  
Rock Billy Boogie  
LP RCA AFL1-3294 \$7.98  
BT AFS1-3294 \$7.98  
CA AFK1-3294 \$7.98

**GUESS WHO**  
All This For A Song  
LP Hillak HT 19227 \$7.98  
BT TP 19227 \$7.98  
CA CS 19227 \$7.98

**HALL, TOM T**  
Saturday Morning Songs  
LP RCA AHL1-3362 \$7.98  
BT AHS1-3362 \$7.98  
CA AHS1-3362 \$7.98

**HEATWAVE**  
Hot Property  
LP Columbia FE35970 \$8.98  
BT FEA35970 \$8.98  
CA FET35970 \$8.98

**HELLFIELD**  
Hellfield  
LP Epic JE 36005 \$7.98  
BT JEA 36005 \$7.98  
CA JET 36005 \$7.98

**HIATT, JOHN**  
Images  
LP MCA 3088 \$7.98  
BT MCAT 3088 \$7.98  
CA MCAC 3088 \$7.98

**HIGH INERGY**  
Shoulda Gone Dancin'  
LP Gordy G7-987R1 \$7.98

**HOT**  
Strong Together  
LP Big Tree BT 76016 \$7.98  
BT TP 76016 \$7.98  
CA CS 76016 \$7.98

**HOT TUNA**  
Final Vinyl  
LP Grant BXL1-3357 \$7.98  
BT BXS1-3357 \$7.98  
CA BXX1-3357 \$7.98

**HUDSON, AL, & THE PARTNERS**  
Happy Feet  
LP MCA AA-1136 \$7.98

**HUMPERDINCK, ENGELBERT**  
This Moment In Time  
LP Epic JE35791 \$7.98  
BT JEA35791 \$7.98  
CA JET35791 \$7.98

**HUNTER, IAN**  
You're Never Alone With A  
Schizophrenic  
LP Chrysalis CHR1214 \$7.98

**LOS INDIOS TABAJARAS**  
Two Guitars  
LP RCA AFL1-3241 \$7.98  
BT AFS1-3241 \$7.98  
CA AFK1-3241 \$7.98

**IRONHORSE**  
Ironhorse  
LP Scott Bros. SB 7103 \$7.98  
BT TP 7103 \$7.98  
CA CS 7103 \$7.98

**JACKSON, MILLIE**  
A Moment's Pleasure  
LP Spring SP18722 \$7.98

**JACOBS, DALE, & COBRA**  
Dale Jacobs & Cobra  
LP Epic JE 36010 \$7.98  
BT JEA 36010 \$7.98  
CA JET 36010 \$7.98

**JENNINGS, WAYLON**  
Greatest Hits  
LP RCA AHL1-3378 \$7.98  
BT AHS1-3378 \$7.98  
CA AHS1-3378 \$7.98

**JONES GIRLS**  
The Jones Girls  
LP Philadelphia Int'l JZ 35757 \$7.98  
BT JZA 35757 \$7.98  
CA JZT 35757 \$7.98

**JOURNEY**  
Evolution  
LP Columbia FC 35792 \$8.98  
BT FCA 35792 \$8.98  
CA FCT 35792 \$8.98

**KUNKEL, LEAH**  
Leah Kunkel  
LP Columbia JC 35778 \$7.98  
BT JCA 35778 \$7.98  
CA JCT 35778 \$7.98

**LAKE**  
Paradise Island  
LP Columbia JC 35817 \$7.98  
BT JCA 35817 \$7.98  
CA JCT 35817 \$7.98

**LEWIS, JERRY LEE**  
Jerry Lee Lewis  
LP Elektra RE 184 \$7.98

**LINER**  
Liner  
LP Atco SD 38-113 \$7.98  
BT TP 38-113 \$7.98  
CA CS 38-113 \$7.98

**LUCAS, CARRIE**  
Carrie Lucas In Danceland  
LP Solar BXL1-3219 \$7.98  
BT BXS1-3219 \$7.98  
CA BXX1-3219 \$7.98

**MAGNUM**  
Kingdom of Madness  
LP J&R JZ 35811 \$7.98  
BT JZA 35811 \$7.98  
CA JZT 35811 \$7.98

**MANCINI, HENRY**  
The Best of Vol. 3  
LP RCA AQL1-3347 \$8.98  
BT AQS1-3347 \$8.98  
CA AOK1-3347 \$8.98

**MARIE, TEENA**  
Wild And Peaceful  
LP Gordy G7-986R1 \$7.98

**MARINO, FRANK & MAHOGANY**  
RUSH  
Tales of the Unexpected  
LP Columbia JC 35753 \$7.98  
BT JCA 35753 \$7.98  
CA JCT 35753 \$7.98

**MASS PRODUCTION**  
In The Purest Form  
LP Capitol SD 5211 \$7.98  
BT TP 5211 \$7.98  
CA CS 5211 \$7.98

**MAYALL, JOHN**  
Bottom Line  
LP DJM 23 \$7.98

**McDOWELL, RONNIE, & THE**  
JORDANAIRE  
A Tribute To The King In Memory  
LP Scorpion SCS0015 \$7.98

**McFADDEN & WHITEHEAD**  
McFadden & Whitehead  
LP Philadelphia Int'l JZ35800 \$7.98  
BT JZA35800 \$7.98  
CA JZT35800 \$7.98

**MIGHTY CLOUDS OF JOY**  
Changing Times  
LP Epic JE 35971 \$7.98  
BT JEA 35971 \$7.98  
CA JET 35971 \$7.98

**MILSAP, RONNIE**  
Slug Line  
LP RCA AHL1-3346 \$7.98  
BT AHS1-3346 \$7.98  
CA AHS1-3346 \$7.98

**MILLS, STEPHANIE**  
What Cha Gonna Do With My  
Lovin'  
LP 20th Century-Fox T-583 \$7.98  
BT B-583 \$7.98  
CA C-583 \$7.98

**MITCHELL, PRINCE PHILLIP**  
Top Of The Line  
LP Atlantic SD19231 \$7.98  
BT TP19231 \$7.98  
CA CS19231 \$7.98

**MOERLEN, PIERRE**  
Gong  
LP Arista AB4219 \$7.98

**MORNINGSTAR**  
Venus  
LP Columbia JC35713 \$7.98  
BT JCA35713 \$7.98  
CA JCT35713 \$7.98

**MUNRO, CARLIS**  
I Was Made For Love  
LP Westbound WT 6106 \$7.98  
BT TP 6106 \$7.98  
CA CS 6106 \$7.98

**NEWBURY, MICKEY**  
The Sailor  
LP MCA/Hickory HB44017 \$7.98

**OAK RIDGE BOYS**  
The Oak Ridge Boys Have Arrived  
LP MCA AA-1135 \$7.98  
BT BT-1135 (GRT) \$7.98  
CA CA-1135 (GRT) \$7.98

**OSMONDS**  
Steppin' Out  
LP Mercury SRM13766 \$7.98

**PASSPORT**  
Garden Of Eden  
LP Atlantic SD19233 \$7.98  
BT TP19233 \$7.98  
CA CS19233 \$7.98

**PAUL HENRY, BAND**  
Grey Ghost  
LP Atlantic SD19232 \$7.98  
BT TP19232 \$7.98  
CA CS19232 \$7.98

**PEACOCK, ANNETTE**  
X-Dreams  
LP Tomato TOM2025 \$7.98

**PHILLY CREAM**  
Philly Cream  
LP Fantasy F-9575 \$7.98

**PLATINUM HOOK**  
It's Time  
LP Motown M7-918R1 \$7.98

**PRICE, RAY**  
There's Always Me  
LP Monument MG7633 \$7.98

**QUALLS, SYDNEY JOE**  
So Sexy  
LP 20th Century Fox T-587 \$7.98  
BT B-587 \$7.98  
CA C-587 \$7.98

**RABB, LUTHER**  
Street Angel  
LP MCA MCA 3079 \$7.98  
BT MCAT 3079 \$7.98  
CA MCAC 3079 \$7.98

**ROXY MUSIC**  
Manifesto  
LP Atco SD 38-114 \$7.98  
BT TP 38-114 \$7.98  
CA CS 38-114 \$7.98

**REED, JERRY**  
Half & Half  
LP RCA AHL1-3359 \$7.98  
BT AHS1-3359 \$7.98  
CA AHS1-3359 \$7.98

**RICHMAN, JONATHAN, & THE**  
MODERN LOVERS  
Back In Your Life  
LP Bizarreley JB20060 \$7.98

**ROBBINS, ROCKIE**  
Rockie Robbins  
LP A&M SP4758 \$7.98

**ROCK ROSE**  
Rock Rose  
LP Columbia JC35819 \$7.98  
BT JCA35819 \$7.98  
CA JCT35819 \$7.98

**ROOMFUL OF BLUES**  
Let's Have A Party  
LP Arhilia AH7071 \$7.98

**SALSOUL ORCHESTRA**  
Street Sense  
LP Salsoul SA 8516 \$7.98  
BT SB 8516 \$7.98  
CA SC 8516 \$7.98

**SKYY**  
Skyy  
LP Salsoul SA 8517 \$7.98  
BT SB 8517 \$7.98  
CA SC 8517 \$7.98

**SMASH**  
Smash  
LP MCA SDR-3082 \$7.98

**SOUTHERN EXPOSURE**  
Headin' South  
LP RCA AFL1-3389 \$7.98  
BT AFS1-3389 \$7.98  
CA AFK1-3389 \$7.98

**SPINNERS**  
From Here To Eternity  
LP Atlantic SD19219 \$7.98  
BT TP19219 \$7.98  
CA CS19219 \$7.98

**SPLENDOR**  
Splendor  
LP Columbia JC 35798 \$7.98  
BT JCA 35798 \$7.98  
CA JCT 35798 \$7.98

**SQUEEZE**  
Cool For Cats  
LP A&M SP4759 \$7.98

**SUSAN**  
Falling In Love Again  
LP Champion BXL1-3372 \$7.98  
BT BXS1-3372 \$7.98  
CA BXX1-3372 \$7.98

**SUTHERLAND BROTHERS**  
When The Night Comes Down  
LP Columbia JC35703 \$7.98  
BT JCA35703 \$7.98  
CA JCT35703 \$7.98

**SWEET THUNDER**  
Horizons  
LP Fantasy F-9576 \$7.98

**SYLVESTER**  
Stars  
LP Fantasy F-9579 \$7.98

**T M G**  
Disturbing The Peace  
LP Atco SD38-115 \$7.98  
BT TP38-115 \$7.98  
CA CS38-115 \$7.98

**TARNEY / SPENCER BAND**  
Run For Your Life  
LP A&M SP4757 \$7.98

**TAYLOR, JAMES**  
Flag  
LP Columbia FC36058 \$7.98  
BT FCA36058 \$8.98  
CA FCT36058 \$8.98

**THEODORE, MIKE, ORCH**  
High On Mad Mountain  
LP Westbound WT6109 \$7.98  
BT TP6109 \$7.98  
CA CS6109 \$7.98

**TRAMMPS**  
The Whole World's Dancing  
LP Atlantic SD19210 \$7.98  
BT TP19210 \$7.98  
CA CS19210 \$7.98

**VANESS, THEO**  
Bad Bad Boy  
LP Prelude PRL12165 \$7.98

**VARIOUS ARTISTS**  
Disco Madness  
LP Salsoul SA 8518 \$7.98  
BT SB 8518 \$7.98  
CA SC 8518 \$7.98

**Disco Spectacular (Inspired By The**  
Film "Hair")  
LP RCA AFL1-3356 \$7.98  
BT AFS1-3356 \$7.98  
CA AFK1-3356 \$7.98

**VARTAN, SYLVIE**  
I Don't Want The Night To End  
LP RCA AFL1-3015 \$7.98  
BT AFS1-3015 \$7.98  
CA AFK1-3015 \$7.98

**WAR**  
The Music Band  
LP MCA MCA 3085 \$7.98  
BT MCAT 3085 \$7.98  
CA MCAC 3085 \$7.98

**WHISPERS**  
Whisper In Your Ear  
LP Solar BXL1-3105 \$7.98  
BT BXS1-3105 \$7.98

**WHITE, BARRY**  
The Message Is Love  
LP Unlimited Gold JZ 35763 \$7.98  
BT JZA 35763 \$7.98  
CA JZT 35763 \$7.98

**WHITTAKER, ROGER**  
When I Need You  
LP RCA AFL1-3355 \$7.98  
BT AFS1-3355 \$7.98  
CA AFK1-3355 \$7.98

**WILD CHERRY**  
Only The Wild Survive  
LP Epic JE 35760 \$7.98  
BT JEA 35760 \$7.98  
CA JET 35760 \$7.98

**WILLIAMS, DENICE**  
When Love Comes Calling  
LP Columbia JC35868 \$7.98  
BT JCA 35868 \$7.98  
CA JCT 35868 \$7.98

**WILLIAMS, PAUL**  
A Little On The Windy Side  
LP Portrait JR 35610 \$7.98  
BT JRA 35610 \$7.98  
CA JRT 35610 \$7.98

**WILSON, AL**  
Count The Days  
LP Roadshow BXL1-3215 \$7.98  
BT BXS1-3215 \$7.98  
CA BXX1-3215 \$7.98

**WOOD, RON**  
Gimme Some Neck  
LP Columbia JC 35702 \$7.98  
BT JCA 35702 \$7.98  
CA JCT 35702 \$7.98

**WOODY, BILL**  
Organized Noise  
LP MCA 3095 \$7.98

**WRITERS**  
All In Fun  
LP Columbia JC 35768 \$7.98  
BT JCA 35768 \$7.98  
CA JCT 35768 \$7.98

**YBS**  
YBS  
LP Arista SW50052 \$7.98

**LAWS, HUBERT**  
Land of Passion  
LP Columbia JC 35708 \$7.98  
BT JCA 35708 \$7.98  
CA JCT 35708 \$7.98

**LEWIS, RAMSEY**  
Ramsey  
LP Columbia JC35815 \$7.98  
BT JCA35815 \$7.98  
CA JCT35815 \$7.98

**MACERO, TEO**  
Time Plus Seven  
LP Finnadar SR9024 \$7.98  
BT TP9024 \$7.98  
CA CS9024 \$7.98

**McLAUGHLIN, JOHN, WITH THE**  
ONE TRUTH BAND  
Electric Dreams  
LP Columbia JC 35785 \$7.98  
BT JCA 35785 \$7.98  
CA JCT 35785 \$7.98

**McSHANN, JAY**  
The Big Apple Bash  
LP Atlantic SD8804 \$7.98  
BT TP8804 \$7.98  
CA CS8804 \$7.98

**MINGUS, CHARLES**  
Nostalgia In Times Square  
LP Columbia JG 35717 (2) \$9.98

**MONK, THELONIOUS**  
Always Know  
LP Columbia JG 35720 (2) \$9.98

**MORTON, JELLY ROLL**  
New Orleans Memories Plus Two  
LP CSP/Commodore XFL14942 \$8.98

**RICHARDS, RED**  
Soft Buns  
LP West 54 WLW8000

**PONTY, JEAN-LUC**  
Live  
LP Atlantic SD19229 \$7.98  
BT TP19229 \$7.98  
CA CS19229 \$7.98

**POWELL, BUD, see Don Byas**

**POWELL, MEL, & JOE BUSHKIN**  
The World Is Waiting  
LP CSP/Commodore XFL14943 \$8.98

**ROACH, MAX, see Clifford Brown**

**ROWLES, JIMMY, see Zoot Sims**

**SIDRAN, BEN**  
Live At Montreux  
LP Arista AB4218 \$7.98

**SILVER, HORACE**  
Sterling Silver  
LP Blue Note LA945H \$7.98

**SIMS, ZOOT, & JIMMY ROWLES**  
Warm Tenor  
LP Pablo 2310 831 \$8.98  
CA K10 831 \$8.98

**SMITH, CARRIE**  
Untitled  
LP West 54 WLW8002

**SULLIVAN, IRA**  
Peace  
LP Galaxy GXY 5114 \$7.98

**TEAGARDEN, JACK, & MAX**  
KAMINSKY  
Big T & Mighty Max  
LP CSP/Commodore XFL14940 \$8.98

**VARIOUS ARTISTS**  
Blue Montreux  
LP Arista AB4224 \$7.98

**WEBSTER, BEN, & DON BYAS**  
Two Kings Of The Tenor Sax  
LP CSP/Commodore XFL14938 \$8.98

**WEISBERG, TIM**  
Night Rider  
LP MCA MCA 3084 \$7.98  
BT MCAT 3084 \$7.98  
CA MCAC 3084 \$7.98

**WILLS, BOB**  
Lone Star Rag  
LP CSP/Encore P14390 \$7.98  
BT BA14390 \$7.98

**YOUNG, LESTER**  
Kansas City Six & Five  
LP CSP/Commodore XFL14937 \$8.98  
The Lester Young Story, Vol. 4  
LP Columbia JG 34843 (2) \$9.98  
BT JGA 34843 \$9.98

## JAZZ

## THEATRE/FILMS/TV

MAY 5, 1979, BILLBOARD

# Opinions Mixed On Value Of NARM Meet

LOS ANGELES—The annual National Assn. of Recording Merchandisers convention is the U.S. industry's leading gathering. This year's in Florida drew the greatest number of participants. As NARM grows, the opinions of its participants take on greater significance. So Billboard asked these two questions:

What are your reactions to the 1979 NARM convention? What about 1980 at the MGM Grand in Las Vegas? Here are their comments:

**Al Klayman**, Supreme Distributing, Cincinnati independent label distributor: "We must work toward a separation of retailers from wholesalers like distributors, one-stops and racks. NARM's convention is too big. The dinners are not as much fun as they used to be. Again, they were overcrowded."

**Raoul Acevedo**, vice president, general manager, Disc, The Tape And Record Store, Cleveland: "It was our best NARM convention; it flowed the best. There wasn't enough time. I didn't get to see the sun. I didn't party at all. I hope they can provide an interesting program to keep people at the events in Las Vegas."

**Fred Traub**, vice president, purchasing, Record Bar, Durham, N.C.: "Maybe regionals are where NARM's convention should be. There was just too much pressure. There were company meetings into the night, one-to-ones with people you had to see from labels."

"I should see all the audio/visuals. I did not see two of them. I was tied up with appointments. There is no lobby available in a Las Vegas hotel. It's all casino. We need to return to a more informal climate."

"I enjoyed the Vladimir Horowitz cocktail party the night before NARM started where I could casually visit with friends in an uncrowded room."

**Marge Schwieger**, national sales administrator, Ovation Records, Glenview, Ill.: "The program agenda was excellent, but the luncheons were total chaos. Too many

## Some Say Size, Schedule Out Of Hand

By JOHN SIPPEL

people had to be served and the speakers were delayed to a point where we who made appointments previously had to leave at 2 p.m.

"I guess we were lucky to be staying at the Holiday Inn. Our accommodations seemed better than the rooms at the Diplomat. The 25-minute tirade by Kenny Gamble in the middle of the Lou Rawls show was a total waste of time. It never should have been allowed."

**Evan Lasky**, president, Danjay Music, Denver: "I enjoyed and benefited from the convention. We just sent our franchised stores a report on the convention. I wish the one-stop meeting had not been held concurrently with the distributors meet-

ing. Many distributors who should have been at our one-stop meeting were not in attendance.

"There should be more free time. I was appalled by the money spent. Maybe that's why for example, ECM's albums must go to \$9.98. NARM is a day too long."

**Steve Libman**, Emerald City Records, Atlanta: "There were too many people at the convention. Our four-person contingent was away from the Diplomat and split over two different hotels at that. We set up appointments months ago so fortunately we saw all our people."

**John Schulman**, Laury's, Chicago: "We found the convention productive outside of the scheduled

activities. The retailer meeting was extraordinarily weak. Maybe if the \$40,000 merchandising film would have made it, the session would have been good overall.

"We should be canvassed for suggestions for agenda. We were lucky to be at the Holiday Inn. The Diplomat is too humid and mildewed."

**Ira Heilicher**, Great American Music, Minneapolis: "I went to get to a warmer weather place after our unpleasantly long winter. I was disappointed by the merchandising session. I enjoyed the CBS tape study. The convention was a day too long. Logistics make the move to Las Vegas imperative. Hotel rooms there will cost less."

Jay Jacobs, Knox Records and Music Jungle, Knoxville: "Joe Cohen did a super-super job. But we need more leisure time to mix. Disband either the cocktail party or the dinner following. Then have the entertainment separately later in the evening. The Bee Gees made the scholarship banquet a night we'll always remember."

**Al Sherman**, president, Alshire Records, Burbank, Calif.: "It was pretty damn good. I don't agree with Stan Cornyn when he says to put out a record just because you think it's good. That can't work for a small company. Does he think anybody puts out a record that they think is bad? I'm wary of Las Vegas. There are too many distractions."

**Tom Collie**, regional sales manager, Pickwick Records, Dallas: "It's inconvenient, spread over four or five hotels. Even though we had the shuttle bus from the Marco Polo, it was trouble going back and forth to get dressed for the banquets. The outside exhibit area is so much better than the indoor one at the Century Plaza or in New Orleans. The seminars were very well done."

**Jack Kirby**, United Distributing, Houston: "I'll be glad to see it all in one hotel in Las Vegas. It makes it inconvenient to schedule appointments when you are outside the main hotel as I was."

## IMIC 9 To Tackle Vital Issues

Continued from page 1

Leaders from major companies will participate in three vital plenary panels, long a tradition of IMIC: "Piracy: Who's Winning The Fight?", "Power Play: Worldwide Implications Of Recent Mergers" and "Music Publishing Into The '80s."

The first will tackle the present state of record and tape piracy in the world's developed and developing markets, with a special report from the Billboard-sponsored Asia/Pacific Music Industry Conference, held in Malaysia last February.

It will also analyze home taping, looming large in the minds of many as a greater threat to future prosperity than traditional piracy.

The second plenary panel will address itself to the ramifications of such recent corporate moves as MCA's acquisition of ABC Records and EMI's buyout of United Artists Records, and the effects on independent companies and worldwide licensing.

The third will cover the status and prospects of music publishing, with

especial emphasis on the protection of rights in developing technologies.

The IMIC advisory committee has selected these and other key subjects for the conference's intensive three-day (June 12-14) program. The event itself kicks off the evening of June 11 with a cocktail reception.

Further seminars will focus on "Star Trek: Growing Importance Of International Tours," "Drawing The Curtain: The Realities Of Doing Business With The Eastern Bloc," and "Border Line: Coming With Transshipping And Parallel Imports."

The potential of new technological developments will go under the microscope in two separate sessions, "Tomorrow's Sound Today: New Recording Technology" and "The Videodisk Challenge."

The former will examine digital recording among other points, while the latter embraces questions of videodisk compatibility, first results from the marketplace and how record/tape merchandisers can gear for future business in this sphere.

Lending a particularly inter-

national flavor to this year's IMIC will be a session devoted to probing the latest music and a&r trends in key world markets, with panelists airing recordings which point up those trends and suggest future directions for contemporary music. The global impact of disco will be discussed, as well.

"The Newer Markets" will zero in on China, Cuba and Africa, among others, while keynote speakers will address themselves to how the music industry will maintain, or increase, its share of the leisure market over the next decade.

Details of participating speakers, panel chairman and keynoters will be published in future issues of Billboard, along with the social and entertainment programs.

Prospective attendees are urged to register immediately with Billboard's U.S. or European offices.

Hotel accommodations which may be reserved through Billboard, are limited, and registrants are advised to make known their requirements as soon as possible.

## Integrity Chain

Continued from page 18

and second quarterly reports of fiscal year 1979, Integrity failed to disclose that it suffered from rapidly increased inventory obsolescence, that it could not reduce inventories by way of "exchange privilege," and it had to mark down the price of record and tape inventories in order to sell the same resulting in a decline in dollar volume of sales and net earnings.

"This occurred at a time," the action says, "when Integrity, in the first and second quarterly reports, was reporting record sales, higher net income, and higher earnings per share in comparison to the same respective quarters for fiscal year 1978."

## New LP/Tape Releases

**CLASSICAL**

**BACH, JOHANN SEBASTIAN**  
Sonata No. 3 in E for Violin & Piano, BMV 1016; Partita in E for Violin & Piano, BMV 1023; Sonata in G for Violin & Piano, BMV 1020  
Stern, Zakin  
LP Odyssey Y35224 \$3.98

**BEETHOVEN, LUDWIG VAN**  
Complete Works for Cello & Piano  
Starker, Buchbinder  
LP Telefunken 36 35450(3) \$26.94  
CA 34 35450 \$26.94

**Five Middle Quartets**  
Cleveland Quartet  
LP RCA Red Seal ARL4-3010(4) \$31.98

**Sonata No. 7 in C / Mozart-Kreisler: Rondo in G / Mozart: Sonata in B major, K. 378**  
LP Odyssey Y 35223 \$3.98

**Sonatas Nos. 13 in E flat (Op. 27, No. 1), 14 in C sharp (Op. 27, No. 2), & 16 in G (Op. 31 No. 1)**  
Ashkenazy  
LP London CS 7111 \$7.98

**Piano Concerto No. 5 in E flat (Op. 78) de Larrocha; Los Angeles Philharmonic, Mehta**  
LP London CS 7121 \$7.98

**BERIO, LUCIANO**  
Nones; Allalujah II: Concerto For Two Pianos  
Canino, Ballista, London Symp. & BBC Symp. Orchs., Berio, Boulez  
LP RCA Red Seal ARL1-1674 \$7.98

**BERLIOZ, HECTOR**  
Symphonie Fantastique (Solo Piano Version by Franz Liszt)  
Biret  
LP Finadar SR 9023 \$7.98

**CHAVEZ, CARLOS**  
Piano Concerto: Five Piano Preludes  
Mata, New Philharmonia Orch., Rodriguez  
LP RCA Red Seal ARL1-3341 \$7.98

**CHOPIN, FREDERIC**  
Berceuse; Barcarolle; Waltz, Op. 64, No. 3; 2 Nocturnes; 6 Mazurkas  
Serkin  
LP RCA Red Seal ARL1-3344 \$7.98  
CA ARK1-3344 \$7.98

**DEBUSSY, CLAUDE**  
Preludes: Book 1  
Stark  
LP 1750 Arch S-1762 \$7.98

**Quartet in G, Op. 10 / Ravel: Quartet in F**  
Tokyo String Quartet  
LP Columbia M35147 \$7.98

**DILASSO, ORLANDO**  
Chansons, Vol. 2  
Ensemble Polyphonique de France, Ravier  
LP Das Alte Werk S 42281 \$8.98

**GIDEON, MIRIAM**  
Nocturnes: Songs of Youth And Madness; Raskin, Da Capo Chamber Players, DeMain; Raskin, American Composers Orchestra, Dixon / Boykan; Second String Quartet, Pro Arte Quartet.  
LP CRI SD 401 \$7.98

**GIORDANO, UMBERTO**  
Andrea Chenier (Highlights)  
Domingo, Scotto, Milnes, National Philharmonic Orch., Levine  
LP RCA Red Seal ARL1-2144 \$7.98  
BTARS1-2144 \$7.98  
CA ARK1-2144 \$7.98

**HARRISON, LOU**  
Elegiac Symphony / Robert Hughes: Calences

Oakland Symp. Youth Orch., de Coteau  
LP 1750 Arch S-1772 \$7.98

**HAYDN, FRANZ JOSEPH**  
The Early Trios  
Schroder, Moller, van Asperen  
LP Telefunken 36 35331(3) \$26.94

**HINDEMITH, PAUL**  
Sonata in C / Franck: Sonata in A  
Stern, Zakin  
LP Odyssey Y 35214 \$3.98

**MAHLER, GUSTAV**  
Symphony No. 6 in A  
London Symphony Orch., Levine  
LP RCA Red Seal ARL2-3213(2) \$15.98  
CA ARK2-3213 \$15.98

**MARAIS, MARIN**  
Recorder Suites, Vol. 3  
Quadro Hotteterre  
LP Das Alte Werk 6 42192 \$8.98

**MORYL, RICHARD**  
Das Lied: DeGaetani, New England Contemporary Ensemble; Schwarz / Thorne: Seven Set Pieces for 13 Players; Contemporary Chamber Players of the University of Chicago, Shapey  
LP CRI 50 397 \$7.95

**MOZART, WOLFGANG AMADEUS**  
Piano Concertos No. 21 in C (K. 467) & No. 17 in G (K. 453)  
Philharmonia Orch., Ashkenazy  
LP London CS 7104 \$7.98  
CA CS5 7104 \$7.95

**PROKOFIEV, SERGEI**  
Sonata in F for Violin & Piano, Op. 80; Sonata in D for Violin Piano, Op. 94  
Stern, Zakin  
LP Odyssey Y 35217 \$3.98

**PUCCINI, GIACOMO**  
Tosca  
Freni, Pavarotti, Milnes, National

Philharmonic Orch., Rescigno  
LP London OSAD 12113(2) \$17.98

**PURCELL, HENRY**  
Theatre Music, Vol. 3; Don Quixote  
Academy of Ancient Music, Hogwood  
LP L Oiseau-Lyre DSLO 534 \$8.98  
CA KDSL 534 \$8.98

**ROSENBLUM, DAVID**  
Rosenbloom & Buchla: Collaboration in Performance  
LP 1750 Arch S-1774 \$7.98

**SCHUBERT, FRANZ**  
Sonata in B flat (D. 960); Klavierstück in E flat (D. 946, No. 2)  
Abramowitz  
LP 1750 Arch S-1767 \$7.98

**Symphonies Nos. 4 ("Tragic") and 8 ("Unfinished")**  
Israel Philharmonic Orch., Mehta  
LP London CS 7067 \$7.98  
CA CS5 7067 \$7.95

**SHOSTAKOVICH, DMITRI**  
String Quartet No. 9 in E flat, No. 10 in A flat  
Fitzwilliam Quartet  
LP L Oiseau-Lyre DSLO 30 \$8.98

**SIBELIUS, JEAN**  
Violin Concerto; Four Historic Scenes  
Stern; Royal Philharmonic Orch., Beecham  
LP Odyssey Y35200 \$3.98

**SWEELINCK, JAN PIETERSZOOM**  
Organ Works, Vol. 2  
Koopman  
LP Das Alte Werk 56 35374(5) \$44.90

**VERDI, GIUSEPPE**  
Overtures  
London Symp. Orch., Abbado  
LP RCA Red Seal ARL1-3345 \$7.98  
CA ARK1-3345 \$7.98

**CLASSICAL COLLECTIONS**

**BOSKOVSKY, WILLI, & VIENNA PHILHARMONIC ORCHESTRA**  
New Year's in Vienna  
LP London Digital Recording LDR 10001/2(2) \$19.98  
CA LDR5 10001/2 \$19.98

**BOYD, LIONA**  
The First Lady of Guitar Plays Miniatures  
LP Columbia M35137 \$7.98

**BUCKNER, TOM, & JOSEPH BACON**  
Wandering in This Place  
LP 1750 Arch S-1757 \$7.98

**CONSORTIUM CLASSICUM**  
Vienna Sorenade  
LP Telefunken 26 35334(2) \$17.98

**FIEDLER, ARTHUR / BOSTON POPS**  
Fiedler's Greatest Hits—A 50th Anniversary Celebration  
LP RCA Red Seal CRL2-3383(2) \$10.98  
CA CRK2-3383 \$10.98

**HOROWITZ, VLADIMIR**  
The Horowitz Collection—Chopin Vol. 3  
LP RCA Red Seal (Mono) ARM1-3268 \$7.98  
CA ARK1-3268 \$7.98

**The Horowitz Collection—Haydn / Mussorgsky**  
LP RCA Red Seal ARM1-3263 \$7.98  
CA ARK1-3263 \$7.98

**LAREDO, RUTH**  
Rachmaninoff: The Complete Works for Solo Piano, Vol. 5  
LP Columbia M35151 \$7.98

**REIDLING, JACK, NED ROEM, & RICHARD CUMMING**  
Caprice  
LP Musique Circle

**RUBINSTEIN, ARTHUR**  
Plays Works By Franck, Bach-Busoni, Mozart  
LP RCA Red Seal ARL1-3342 \$7.98  
CA ARK1-3342 \$7.98

**VARIOUS ARTISTS**  
The Ballet Box  
LP RCA Red Seal CRL3-3270(3) \$15.98

**The Complete Works of Anton Webern, Vol. 1**  
LP Columbia M4 35193(4) \$31.98

**WALTER, BRUNO**  
Beethoven: Symphony No. 7 w / Columbia Symp. Orch.  
LP Odyssey Y35219 \$3.98

**Bruckner: Symphony No. 7 w / Columbia Symp. Orch. / Te Deum w / Yeend, Lipton, Lloyd, Harrell, Westminster Choir, New York Philh.**  
LP Odyssey Y2 35238(2) \$7.98

**Bruckner: Symphony No. 9 w / Columbia Symp. Orch.**  
LP Odyssey Y35220 \$3.98

**Mozart: Symphonies Nos. 25 & 828 w / Columbia Symp. Orch.**  
LP Odyssey Y35221 \$3.98

**Schumann: Symphony No. 3; Brahms: Variation On A Theme By Haydn; Academic Festival Overture w / New York Phil.**  
LP Odyssey Y35222 \$3.98

**J. Strauss: Emperor Waltz, Overture To Die Fledermaus, Vienna Life, Blue Danube, etc. w / Columbia Symp. Orch.**  
LP Odyssey Y35218 \$3.98

**WIENER BLOCKFLOTENSEMBLE**  
Italian Recorder Music of the Renaissance  
LP Das Alte Werk 6 42033 \$8.98  
CA 4 42033 \$8.98

MAY 5, 1979, BILLBOARD

# Closeup

**LOWELL GEORGE**—Thanks I'll Eat It Here, Warner Bros. BSK194. Produced by Lowell George.

This debut album, say the liner notes, has been 2½ years in the creative cauldron. Hey, George, that's a long time to be working on one album, isn't it?

But then, George isn't known for being in a hurry. Witness his leisurely career with Little Feat, the extraordinarily talented group which has teetered precariously on the brink of mega stardom but somehow failed to completely fall in.

Take George's guitar playing—never rushed, never crowded, just spare, incisive licks that splice through all the frills and get the job done.

Then there's his intriguing relationship with Little Feat. When the band first began emerging from the shadows of obscurity to cultivate a name for itself across the country, George was thrown to the forefront, his impressive figure an instant identification symbol for the group, his distinctive vocals and guitar work the embodiment of the Little Feat sound.

But lately George has appeared to slip reculsively into the background, content to let his fingers do the talking and allow others in the group to assume his unofficial mantle of leadership.

Whatever, this LP is a delightful excursion into the multifaceted complexities of George's musical persona, in no way posing any threat to Little Feat's own special brand of

rock. Besides Feat pals Bill Payne and Richie Hayward, George has assembled a stellar slew of guest artists in the caliber of Nicky Hopkins, J.D. Souther, Jim Keltner, Herb Pedersen, Jeffrey Porcaro and Bonnie Raitt, who help fill in the edges and provide the right textures for George's diversified choice of material.

Side one sets the gears in motion with "What Do You Want The Girl To Do," an Allan Toussaint tune cut by Boz Scaggs on "Silk Degrees." Its funky feel establishes the bluesy up-tempo pace that prevails throughout the album, highly reminiscent of the celebrated r&b Muscle Shoals/Memphis sound.

An exuberant horn section dominated by sharp bursts of trumpet grooves right along with George, its bright metallic flourishes sparking an energy synchronous with the tight percussion, piano and guitar work.

"Honest Man" pays a style debt to Stevie Wonder with springy clavinet intro that continues to coil its way around the rest of the instrumental track. Again the horns perform in brassy unison, again the full-throated black-gospel backup harmonies, with the song emerging a convincing triumph of white blues.

"Two Trains," written by George, bears the strongest resemblance on the LP to a Little Feat tune. Its tomtom rhythm is punctuated by timbales and slightly detuned piano riffs that add a spunky insouciance

to the number. George's gritty, nasal vocal is purely his own.

"Can't Stand The Rain" is a strangely exotic percussive piece that picks up a smoldering energy along the way. Introduced by what sounds like steel drums in a tropical rain forest, the song has George stretching out his voice high into falsetto, down into hardness.

Horns parade through the arrangement, and the black-tinged vocals give a shivery heat. True as an arrow, George's clear-voiced slide slices through the rest of the instruments like a knife through water.

Side two veers off into a light-hearted south-of-the-border parody entitled "Cheek To Cheek." The flamenco flavor is carried out by nylon and steel-stringed guitars, mandolin-styled ripples in the melody and tongue-in-cheek lines that George sings lovingly in Spanish and English.

"Easy Money," a contribution from Rickie Lee Jones, re-establishes the r&b groove with a funky-bluesy-seamy-steamy story of the streets, properly served up with the right dash of rawness by George.

His guitar lines are tasty, spare and underplayed to score the rambling, boozy ambience of the song. The tracks boil with enough simmer to render this an exercise in classic shuffle blues.

"20 Million Things," one of the prettiest tunes in the package, relies on tender harmonies in the Jackson Browne vein to set its relaxed tone.

# Executive Turntable

• Continued from page 4

sentative for the company in the same market. . . . Myrna Williams appointed West Coast associate director of artist development, black music marketing for CBS Records. She served as concert promoter and coordinator for Royal International Public Relations firm.

## Related Fields

**Seth M. Willenson** appointed director, "SelectaVision" VideoDisc Feature Film Programs for RCA, New York. He was vice president of Films Inc. feature division. . . . **Rhonda Shore** named director of publicity GRP Records, New York. She previously was an account executive at the Howard Bloom Organization, Ltd. . . . **Lon Harriman** tagged as general manager of the Woodstock Festival, New York. He formerly was an agent for ICM and CMA. . . . **Bob Burwell** to the post of director of artist development for Jim Halsey Co., Tulsa. Previously he served as director of creative services and production director for the company.

Piano, percussion and guitar are featured, but it's the vocals that steal the show.

Silvery strings of acoustic guitar lead off "Find A River," building with matching harmony around George's husky vocal. The song adds other instruments so sparingly that the mood is enriched by each new touch. Fender-Rhodes sparkles and dances through this ballad of yearning like birds' wings, a delicate counterbalance to the particularly live presence of the drums.

The album closes out with an en-

gagingly wry spoof of a dixieland rag. Penned by songwriter Jimmy Webb under the unlikely title, "Himmeler's Ring," the tune comes off rather like Dan Hicks & the Hot Licks singing "Primrose Lane."

Big band horns with plenty of tuba, trombone and clarinet spar off against the brushes, violins and Andrews Sisters-styled vocal harmonies. There's even a gypsy-rag break of tempo in the middle to prove that when Lowell George sets out to cover all the bases, he does it with style.

KIP KIRBY

Billboard SPECIAL SURVEY For Week Ending 5/5/79

# Billboard Special Survey Hot Latin LPs™

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## N. CALIFORNIA (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299
2	LOS TIGRES DEL NORTE El Tahir, Fama 577
3	ESTRELLAS DE ORO America 1005
4	MERCEDES CASTRO Muzart 10744
5	JULIO IGLESIAS Emociones, Alhambra 3122
6	CHELO Cuentas Claras, Muzart Muzart 1758
7	LOS HUMILDES EN MEXICO Fama 578
8	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041
9	LA MIGRA Cielos De Ti, Mar 108
10	ROCIO DURCAL Vol. 2, Pronto 1045
11	VECENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
12	JOSE—JOSE Lo Pasado Pasado, Pronto 1046
13	CAMILO SESTO Sentimientos, Pronto 1042
14	LOS SAGITARIOS La Carta, Olimpico 5002
15	LOS YONICS Soy Yo, Mercurio 1907
16	JOAN SEBASTIAN Y Las Mariposas, Musart 10742
17	LOS PETROS Peerles 10039
18	LOS MUECAS Exitos, Caytronics 7280
19	VERONICA CASTRO Sensaciones, Peerles 2079
20	LOS BABYS Sabotaje, Peerles 2084
21	PERLAS DE: MAR Carino Si Te Vas, Joey 2046
22	YOLANDA DEL RIO Corridos, Araano 3434
23	CEPILLIN Fiebre, Orfeon 025
24	LOS TIGRES DEL NORTE No. 8, Fama 564
25	JOSE LUIS TH 2021

## CHICAGO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Sentimientos, Pronto 1042
2	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299
3	JULIO IGLESIAS Emociones, Alhambra 3122
4	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
5	TIGRES DEL NORTE El Tahir, Fama 577
6	REGULO ALCOCER Yunco 5006
7	LOS POLIFACETICOS Camaron Pelao, Latin International 5067
8	LOLITA Caytronics 1538
9	SALVADOR Vol. 2, Arriba 6000
10	LOS HUMILDES En Mexico, Fama 578
11	GERARDO REYER Verdades Amargas, Caytronics 1423
12	JUAN GABRIEL Mis Ojos Tristes, Pronto 1049
13	ROCIO DURCAL Vol. 2, Pronto 1045
14	ROBERTO CARLOS Amigo, Caytronics 1513
15	JOAN SEBASTIAN Y Las Mariposas, Musart 10742
16	RIGO TOVAR Y SU COSTA AZUL No. 8, Mericana Melody 564
17	DANIEL MAGAL Cara de Gitana, Caytronics 1516
18	ESTRELLAS DE ORO America 1005
19	YOLANDA DEL RIO Corridos, Araano 3434
20	COSTA CHICA Tapame, Fama 549
21	LUPITA D'ALESSIO Como Tu, Orfeon 026
22	IRENE RIVAS Cara 008
23	LOS TERRICOLAS Discolando 8442
24	LOS BABYS Sabotaje, Peerles 2084
25	CEPILLIN Fiebre, Orfeon 025

# A Marriage of Mind & Music:

BMA's Founders' Conference, June 8-11, Philadelphia.\*

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\*Conference registration deadline May 15th



Black Music Association  
1500 Locust Street, Suite 1905  
Philadelphia, PA 19102



# WARDELL PIPER

## UP & COMING!



# WARDELL PIPER

Wardell Piper's debut single CAPTAIN BOOGIE made quite a dent on the R&B and Disco Charts. But that was only part of the statement this talented lady had to make. On her first album titled WARDELL PIPER (MSI 009) our vivacious star-to-be revs up her vocal pipes into high gear. When you hear her cut loose on songs like WIN YOUR LOVIN' and her new single SUPER SWEET (also available as a disco 12" MD508 and a 45 MI 1005) you'll certainly agree that Wardell Piper is UP & COMING.

*Produced by John Fitch & Reuben Cross  
Management: Sam Williams*



Available on Midsong Records & Tapes.

# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 5/5/79

Number of LPs reviewed this week **44** Last week **45**

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**JOHN STEWART—Bombs Away Dream Babies, RSO RS13051. Produced by John Stewart.** If John Stewart's time is ever to come it's now. With the noticeable guidance, direction and musical support from Lindsey Buckingham's guitar and vocals and Stevie Nicks' vocals, this is Stewart's most overtly rocking effort. The stellar group of musicians behind him gives the lyrically impactful songs a solid kick. The former Kingston Trio member has sharpened his writing skills even further evidenced in the album's two most powerful cuts, "Gold" and "Midnight Wind," made even stronger by Nicks' vocal contribution.

**Best cuts:** "Gold," "Midnight Wind," "Lost Her In The Sun," "Over The Hill"

**Dealers:** Radio programmers are in for a surprise.

**ALVIN LEE—Ten Years Later/Ride On, RSO RS13049. Produced by Bill Halverson.** Second RSO LP for Lee, the heart of Ten Years After, returns here with drummer Tom Compton and bassist Mick Hawksworth. Supplying his own dynamic guitar and vocals Lee does what he does best—plays and sings moving blues rock. Interestingly, side one was recorded without overdubs live on stage while side two is in the studio. The classic "Going Home" is on the first side with the overall package a blues rock tour de force.

**Best cuts:** "Going Home," "Hey Joe," "Too Much," "Ride On Cowboy," "Sittin' Here"

**Dealers:** Pitch to Ten Years After fans.



**BILLIE JO SPEARS—I Will Survive, United Artists LA964H. Produced by Larry Butler.** The dust that's flying in the wake of Spears' current hot-seller title single dispels any doubts about the lady's ability to sing r&b. However, "Survive" is the only song of this ilk on Spears' new LP, with the rest of the material falling into a more secure MOR-flavored country pocket. Butler's production, as always, is top-notch, featuring Nashville's finest studio players. Spear's husky, throaty voice lends itself well to anything she chooses to do.

**Best cuts:** "I Will Survive," "Livin' Our Love Together," "I Think I'll Go Home."

**Dealers:** Spears is on her way to commanding the sales here that she gets abroad.

**STELLA PARTON—Love Ya, Elektra 6E191. Produced by Jim Malloy, Even Stevens.** Parton expands into new vistas with this slickly packaged LP. Guitars and strings play a counterbalancing instrumental role as she works her way through a variety of love songs. There's a haunting quality to such numbers as "Long Lost Love," and there's a consistency of style and talent that easily makes this her best release yet.

**Best cuts:** "Long Lost Love," "Someone," "Steady As The Rain," "I Want To Hold You In My Dreams Tonight," "The Rest Of The Way."

**Dealers:** Display the stunning cover photo of Parton for extra effect.



**SPARKS—No. 1 in Heaven, Elektra 6E186. Produced by Giorgio Moroder.** The veteran rock act goes disco on its Elektra debut with Moroder producing in one of his first product releases since winning the Oscar. Moroder also engineered, plays synthesizer and co-wrote four of the six cuts with group members Russell and Ron Mael. Russell Mael's lead vocals contrast effectively with the futuristic, space age pop sound that characterizes much of Moroder's approach. This LP was recorded in part at Moroder's Musicland Studios in Munich.

**Best cuts:** "Academy Award Performance," "Tryouts For The Human Race," "La Dolce Vita," "The No. 1 Song In Heaven."

**Dealers:** Stock disco and rock.



**FLASH AND THE PAN—Epic JE36018. Produced by Harry Vanda, George Young.** If those names ring a bell, it's because they're the old Easybeats, here producing and playing a new collection of eclectic rockers, mostly on the mellow side. There are 10 cuts and they vary in mood, but there's a stylistic link underlying all, giving a distinct identity to the group. Young does a nice job on vocals and both share writing credit. A new entry in the Dire Straits school of soft, witty rock.

**Best cuts:** "Hey St. Peter," "Lady Killer," "Down Among The Dead Men."

**Dealers:** Pitch to Anglophiles, Dire Straits fans.

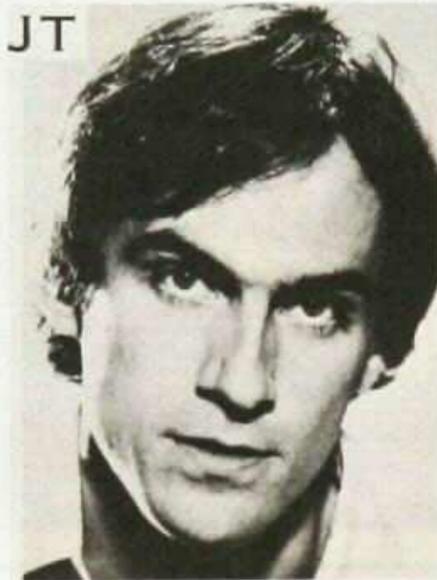
**THE ROCHEs—Warner Bros. BSK3298. Produced by Robert Fripp.** With Steve Farbert and Carolyn Mas, the three Roche sisters represent the best of the current new wave of New York folk rockers. Though the emphasis here is on the

## Spotlight

**DONNA SUMMER—Bad Girls, Casablanca NBLP27150. Produced by Giorgio Moroder, Pete Bellotte.** The hottest female vocalist around is also prolific. This is her third consecutive double pocket set and considering the amount of product, Summer has remained consistently strong. "Bad Girls" represents somewhat of a departure in that the first two sides at least are more rock-oriented. Summer's vocals not only are more powerful and sexy but multi-dimensional. The music's strength carries over to all four sides. Based on a "bad girl" concept, Summer comes across in a seductive vein in vocal delivery and even through the album's graphics. Writers include producers Moroder and Bellotte, Brooklyn Dreams, Summer, Bruce Roberts and others. The musicians behind her supply her with pulsating and energetic firepower with some guest players also helping.

**Best cuts:** "Hot Stuff," "Bad Girls," "Lucky," "Can't Get To Sleep At Night," "Dim All The Lights," "Our Love."

**Dealers:** Summer's sales record speaks for itself.



**BOB DYLAN AT BUDOKAN, Columbia PC236067. Produced by Don DeVito.** Tokyo's Budokan is not only a popular place for American acts but proving a commercially successful outlet for live recordings. Cheap Trick's album hovered near the top 10 and perhaps Dylan live cosmic energy can do the same for this LP. The four sides here represent a mix of Dylan's classic older material rendered in their new arrangements and newer compositions from his latest albums. The band is the same which accompanied Dylan on last year's American tour and this package is fairly indicative of shows on that tour. The album was released in only Japan last year.

**Best cuts:** Choose your favorites.

**Dealers:** Being a live album should attract new and old time Dylan admirers.

vocal harmonies and acoustic guitars of the trio, the addition of Robert Fripp on electric guitar and "Fripperies," as well as Larry Fast on synthesizer, provides a contemporary electronic undertone to the melodic music. The songs are touching little vignettes, sensitive and delicate. Though the LP is composed mostly of folk and ballad material, it never lags.

**Best cuts:** "The Train," "Pretty And High," "The Troubles," "Runs In The Family," "Damned Old Dog."

**Dealers:** This critically acclaimed group should be especially popular with college women.

**LENNY & SQUIGGY—Lenny & The Squigtones, Casablanca NBLP7149. Produced by Hank Medress, Dave Appel.** The madcap pranksters of "Laverne & Shirley" fame debut with a comedy/music album that showcases the duo's zany spoken word routines as well as their musical inclinations, already evidenced during their television bits. Lenny plays guitar and harmonica and Squiggy the squigophone (a percussion instrument) with both contributing vocals. The musical material is '50s flavored, often cornball songs with funny lyrics that mock '50s and early '60s groups. The album was recorded live in a club setting at Los Angeles' Roxy.

**Best cuts:** Pick and choose.

**Dealers:** The popularity of the tv series could carry over into sales.

**DALE JACOBS—Cobra, Epic JE36010. Produced by Dale Jacobs.** Jacobs also handles the writing and arranging on these nine jazzy tunes that brings together an experienced band of Canadian musicians, led by Jacobs, who plays keyboards and synthesizers very well. It's all urbane, melodic music, and the drums, flutes, sax, guitars and bass work wonderfully together. It's all instrumental, except for one cut. Although Jacobs' influence is strong in every area, he doesn't overwhelm the real music-making that's going on here.

**Best cuts:** "Freedom," "Cobra," "Almost Home," "Computer Samba," "Taiwan On"

**Dealers:** This is broad based jazz that could have wide appeal. Play in store.

**SNOOPER—Thinking Out Loud, Mountain Railroad MRS2789 (Jem). Produced by Hermie Dressel, Stephen Powers.** This is an auspicious debut by a group of extremely tal-



**JAMES TAYLOR—Flag, Columbia FC36058. Produced by Peter Asher.** Despite the bland album graphics, Taylor's followup to his successful "JT" album which produced "Handy Man," is a rather charming mix of MORish pop songs, highlighted by Taylor's patented laidback style. While Taylor's vocals are nothing of any revelation, the backing instrumentation dresses the songs with musical muscle courtesy of Jackson Browne's band comprised of Waddy Wachtel on guitar, Russ Kunkel on drums, Leland Sklar on bass, Danny Kortchmar on drums, Don Grolnick on keyboards along with guest background vocalists Graham Nash, Carly Simon and producer Asher. Among the more interesting covers are the Beatles' "Daytripper" rendered in a semi-disco vein and Goffin/King's "Up On The Roof." There's also a Taylor original written and sung entirely in French.

**Best cuts:** "Company Man," "Day Tripper," "Johnnie Come Back," "Rainy Day Man," "Up On The Roof."

**Dealers:** Taylor is riding a crest a newly refound popularity.



ented rockers who've put together a smooth, sophisticated and intelligent package of tunes that sparkle with wit, jump with joy and still retain the sharp edge that marks the best rock material. Band hails from Milwaukee, which is probably why a major label hasn't grabbed them. Instrumentally and otherwise, this is a near perfect LP. Rock at its most erudite. They could make Milwaukee famous again.

**Best cuts:** "San Francisco Radio," "Radio Hearts," "Hamburger Halocaust," "God Is A Big Wheel," "New York Jumpers," "Kali Kala"

**Dealers:** Hearing is believing. If this disk gets airplay it could be a heavy seller, despite its small label status.



**JEAN-LUC PONTY—Live, Atlantic SD19229. Produced by Jean-Luc Ponty.** Taped while he toured the U.S. last year, this LP contains nothing but Ponty originals, none impress. And like Bob James' recent output on another label, the sound that was big two years ago is beginning to sound stale. Ponty saws on his amplified fiddle backed by a quintet. It's far from exciting fare but Ponty has sold a lot of vinyl in recent years and this should reap better than average sales on past reputation.

**Best cuts:** Take your pick.

**Dealers:** This combo has meant profits in recent years.



**CHARLIE DANIELS BAND—Million Mile Reflections, Epic JE37551. Produced by John Boylan.** Neither country nor

boogie Southern rock, the Charlie Daniels Band's music is a contemporary pop hybrid, using elements of bluegrass, jazz, rock'n'roll and blues (as well as country). The six-man Daniels band plays with well-oiled precision and swings as well as it rolls. **Best cuts:** "Passing Lane," "Reflections," "The Devil Went Down To Georgia," "Blind Man"

**HIGHWAY 1—Highway 1, RSO RS13048. Produced by Jay Lewis.** This quintet was formerly Sherbert from Australia, which had two releases on MCA. The material here is slick and commercially produced as the group melds keyboards, guitars, bass, and drums while getting assistance from L.A. sidemen on such instruments as horns and synthesizers. The group has a knack for catchy uptempo pop/rock tunes enhanced by smooth lead vocals and harmonies. **Best cuts:** "(Feel Like It's) Slippin' Away," "Skyline," "Don't Wait Too Long," "You Made A Fool," "Cheatin' Eyes," "Take My Heart."

**MANFRED MANN'S EARTH BAND—Angel Stage, Warner Bros. BSK3302. Produced by Anthony Moore.** In what may be the best Manfred Mann LP in recent memory, "Angel Stage" is a sophisticated work that combines a profound knowledge of the uses (and more importantly the limits) of synthesizer technology in contemporary rock. With the electronic effects there is some beautiful and haunting music, which is only enhanced by Mann's keyboard wizardry. An album closest in spirit and execution to Pink Floyd's "Dark Side Of The Moon." **Best cuts:** "Angel At My Gate," "Platform End," "You Are, I Am," "Don't Kill It Carl."

**RAY STEVENS—The Feeling's Not Right Again, Warner Bros. BSK3332. Produced by Ray Stevens.** Stevens' Barry Manilow spoof/salute, a top 50 single, is the highlight of this set, which is dominated by romantic ballads rather than by the quirky novelties Stevens has been associated with in the past. One, "L'Amour," is a sexy French-sounding number in the Engelbert Humperdinck bag, further proving Stevens' skill at soundalikes. The slick orchestral backing is effective behind Stevens' creamy vocals. **Best cuts:** "I Need Your Help Barry Manilow," "L'Amour," "Om," "Be Your Own Best Friend."

**DANNY O'KEEFE—The Global Blues, Warner Bros. BSK3314. Produced by Jay Lewis, Danny O'Keefe.** O'Keefe proves himself something of an eccentric on his latest album, with titles like "The Jimmy Hoffa Mem. Bldg. Blues" and the use of authentic whale and wolf sounds on two of the cuts. Some of the more mainstream cuts are in the same territory Michael Franks has staked out—warm, mellow jazz-tinged tracks aimed at progressive jazz, college and album-oriented radio. O'Keefe wrote all the songs and plays guitar throughout, fronting a fulsome band which includes horns and strings. **Best cuts:** "The Global Blues," "Livin' In The Modern Age," "Falsetto Goodbye," "Atlas."

**JOHN HIATT—Slug Line, MCA MCA3088. Produced by Denny Bruce.** First MCA LP for Hiatt who used to be on Epic is an appealing, uptempo rock'n'roll package. The guitarist/songwriter who is joined by bass, drums, keyboards and guitars, infuses various elements into his style, including calypso strains at times. The vocals are infectious. **Best cuts:** "Radio Girl," "You Used To Kiss The Girls," "Slug Line," "The Night That Kenny Died," "Take Off Your Uniform."

**SYLVIE VARTAN—I Don't Want The Night To End, RCA AFL13015. Produced by Denny Dantes.** Vartan is a favorite vocalist in her native France. Here she demonstrates an inviting and silky vocal style as Dantes injects catchy, disco flavors into the music. Overall, the material is bouncy and well-suited to the singer. A bonus is the presence of musicians like Michel Colombier, Lee Ritenour and Paulinho DaCosta. **Best cuts:** "I Don't Want The Night To End," "Please Stay," "Distant Shores," "Pure Love," "Keep On Rockin'."

**KIM FOWLEY—Sunset Boulevard, PVC PVC7906 (Jem). Produced by Kim Fowley, Ralph Peer II.** Ever the eccentric pop stylist as a producer of others, in his solo LP Fowley can indulge in all his whimsies. The results are interesting and much more melodic and vocals-oriented than one would expect in light of Fowley's recent new wave experiments with the Runaways and Venus and the Razorblades. Even more interesting is the album as a document profiling current California punk attitudes. **Best cuts:** "Sunset Blvd," "The Top," "Negative Control," "Teenage Death Girl."

## soul

**BRAINSTORM—Funky Entertainment, Tabu JZ35749 (CBS). Produced by Jerry Peters.** Trimming their lineup and charging their batteries with funk, Brainstorm delivers a third Tabu album that is powered by pulsating percussion, rock solid rhythm and bass riffs, driving brass and tight vocals. Lead singer Belita Woods is tough and fiery, rather like Rose Royce's Rose Norwalt at her best, and is perfectly complemented by the powerhouse crew in back. **Best cuts:** "Hot For You," "Popcorn," "A Case Of The Boogie."

**CUBA GOODING—Love Dancer, Motown M7919R1. Produced by Michael L. Smith.** The former lead singer with the Main Ingredient returns with Smith taking over production chores

(Continued on page 81)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kopp, Irwin Lichtman, Tom McCallough, Dick Russo, Alan Penchansky, Hanford Sarr, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

## pop



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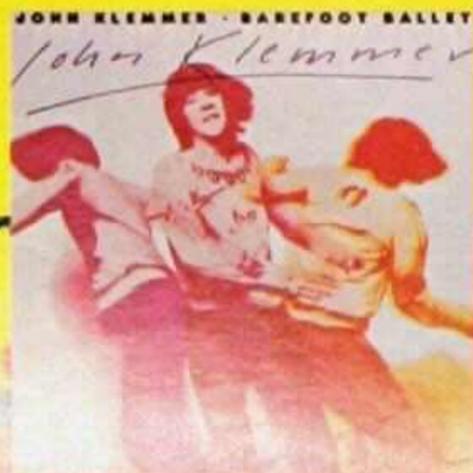


Produced by Stephen Goldman & John Klemmer.

A John Klemmer Production.

Management: Gary Borman Mngmt.

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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 5/5/79  
Number of singles reviewed  
this week **70** Last week **72**

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## Pop

**EARTH, WIND & FIRE—Boogie Wonderland (4:55);** producers: Maurice White, Al McKay; writers: John Lind, Ailee Willis; publishers: Charlyville/Deertrack/9th Music, BMI/Sagittaire, ASCAP, Columbia 310956. A taste from a forthcoming album, Earth, Wind & Fire go disco with a cleanly produced rhythmic track that boasts vocal support and harmonies by the Emotions. The crisp production highlights the pulsating instrumentation and Maurice White's lead vocal.

**SISTER SLEDGE—We Are Family (3:35);** producers: Bernard Edwards, Nile Rodgers; writers: Nile Rodgers, Bernard Edwards; publisher: Chic, BMI, Cotillion 44251 (Atlantic). The second single off its latest LP, this title track emotes an upbeat, catchy melody highlighted by lead singer Kathie Sledge. Produced by Chic, the heavy bass, funky guitar and pulsating percussion mix clearly in solidifying the group's technique and style.

**VAN HALEN—Dance The Night Away (3:07);** producer: Ted Templeman; writers: Edward Van Halen, Alex Van Halen, Michael Anthony, David Lee Roth; publisher: Van Halen, ASCAP, Warner Bros. WBS8823. Initial single from the hard rocking quartet's "Van Halen II" is a melodically driving rocker sparked by blazing guitar riffs, keyboards, bass and a powerful lead vocal.

**JAY FERGUSON—Shakedown Cruise (3:10);** producers: Jay Ferguson, Ed Mashal; writer: Jay Ferguson; publisher: Painless, BMI, Asylum E46041A. Already on the Hot 100 at a starred 77, this cut has the same punchy pop dynamics that made "Thunder Island" a top 10 single a year ago. Funky instrumentation backs the rather sexy lyric.

**JIM CHESNUT—Just Let Me Make Believe (2:10);** producer: Dan Powell; writer: Ronald Blackwell; publisher: Fred Rose, BMI, MCA/Hickory MCA41015. Easily the most powerful release of Chesnut's career, this love ballad brings out an exceptional performance. Strings, steel and percussion enhance the song as it builds to a soaring climax. It could launch Chesnut into much higher levels of airplay and sales.

### recommended

**JUICE NEWTON—Lay Back In The Arms Of Someone (3:27);** producer: Otha Young; writers: N. Chinn, M. Chapman; publishers: Chinnichap/Careers, BMI, Capitol P4714

**DR. HOOK—When You're In Love With A Beautiful Woman (2:58);** producer: Ron Haftkine; writer: Even Stevens; publisher: DebDave, BMI, Capitol 4705.

**PAUL EVANS—Disneyland Daddy (3:21);** producer: Jimmy "Wiz" Wisner; writers: P. Evans, P. Parnes; publisher: September, ASCAP, Spring SP193

**KING EDWARD IV and THE KNIGHTS—A Couple More Years (3:06);** producer: Gene Elders; writers: S. Silverstein, D. Lo Corriere; publishers: Evil Eye/Horse Hairs, BMI, Soundwaves SW4583.

**BUCK OWENS (with EMMYLOU HARRIS)—Play Together Again Again (2:43);** producer: Norro Wilson; writers: Buck Owens, Charles Stewart, Jerry Abbott; publishers: Blue Book/Pantego, BMI, Warner Bros. WBS8830.

**ARNIE RUE—Spare A Little Lovin' (2:52);** producer: A Stella Production; writer: A. Amaru; publisher: Arnie Rue, BMI, NSD NSD19.

**DON DEAL—Second Best (Is Too Far Down The Line) (2:25);** producer: Wynn Stewart; writers: Wynn Stewart, Gary McRay; publishers: Big Swing/Sound Barrier, BMI, Donjim DJ1008A.

**SCOTT SUMMER—I Don't Wanna Want You (2:56);** producer: Bill Walker; writers: Scott Summer, Colin Walker; publishers: ConBrio, BMI/Wiljex, ASCAP, Con Brio CBK152A

## Disco

**TATA VEGA—I Just Keep Thinking About You Baby (3:44);** producer: Winston Monseque; writers: H. Johnson, G. Cathey; publisher: Jobete, ASCAP, Tamia T54299F (Motown). Taken from her third LP for Motown, this basic disco sound incorporates Vega's multi-octave range and soulful vocal execution. Brass, bass and plunking guitar effects create a happy, traveling sound.

### recommended

**EL COCO—Dance Man (6:15);** producers: Laurin Rinder, W. Michael Lewis; writer: M. Ross; publisher: Equinox, BMI, AVI AVI12270D.

**SKYY—First Time Around (3:40);** producers: Randy Muller, Solomon Roberts Jr.; writer: Randy Muller; publisher: One To One, ASCAP, Salsoul S72087D1.

**THE STEWART-THOMAS GROUP—To Freak Or Not To Freak (3:35);** producers: Randy Stewart, Marvell Thomas; writers: M. Thomas, R. Stewart; publishers: Half & Half/Sweet Charriot, BMI, Arista AS0414

**LUTHER RABB—Make A Little Move (On The One) (8:16);** producer: Samuel F. Brown III; writers: L. Rabb, R. Hammon, R. Palmer; publishers: St. Luther/Docrabb, BMI/ASCAP, MCA L331815

**LINDA TAYLOR—All Through Me (6:31);** producer: Steve Wittmach; writer: L. Taylor; publisher: Sounds Good, BMI, T.K. Disco 137A.

## First Time Around

**RICKIE LEE JONES—Chuck E.'s In Love (3:29);** producers: Lenny Waronker, Russ Titelman; writer: Richie Lee Jones; publisher: Easy Money, ASCAP, Warner Bros. WBS8825. First single from this multi-dimensional singer's debut LP is a rhythmic semi-jazzy flavored track that boasts Jones' unique style of phrasing and word association.

**BILLY THORPE—Wrapped In The Chains Of Your Love (3:07);** producer: Spencer Proffer; writer: Billy Thorpe; publishers: Rock Of Ages/Careers, BMI, Capricorn CPS0321. This well produced rhythmic rocker showcases Thorpe's unique vocal style. Instruments stand out well in a top-notch mix and there are both instrumental and vocal hooks.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

Continued from page 78

from Lambert and Potter, who handled his first solo album early last year. Gooding again presents a pleasing mix of falsetto-voiced soul ballads and punchy, discoized r&b tracks. "Dance Floor Lover" strongly recalls Sylvester's "Dance (Disco Heat)." Horn and string arrangements are excellent. **Best cuts:** "Disco Royale," "I'm Yours Now," "Dance Floor Lover."

**THE JONES GIRLS, Philadelphia International JZ35757.** Various producers. Presumably intended as the Philly label's latest Three Degrees-type act, the Jones' perform efficiently across a selection of disco-flavored cuts and MOR-rooted numbers. Their harmonious sound recalls the classic femme group ingredients of the '60s, though they lack a certain distinction in the lead vocal department. Bright orchestrations are smooth or rhythmic, as the mood demands. **Best cuts:** "You Made Me Love You," "You Gonna Make Me Love Somebody Else," "I'm At Your Mercy."

**THE WRITERS—All In Fun, Columbia JC35768.** Produced by Ralph MacDonald. MacDonald is joined by Hugh McCracken, Jeffrey Mironov, Jerry Peters, Frank Floyd, Anthony Jackson in this smoothly arranged collection of six tunes penned by one or another of the above, calling themselves The Writers since they've been responsible for several hits on their own. Floyd handles vocals quite well and the music itself runs from disco-flavored rhythmic numbers to soft ballads. **Best cuts:** "No Tears," "Share Your Love," "All In Fun."

**CHUCK HIGGINS—... Is A Ph.D (Pretty Heavy Dude), Rollin' Rock 020.** Produced by Rockin' Ronny Weiser. Higgins' second album for the Van Nuys, Calif.-based rockabilly label continues his penchant for 1950s style, old school rhythm and blues, before the Detroit and Philadelphia schools of slick, uptown soul took over. Higgins composed all the songs, with arrangements by Jimmy Thomas, who doubles on sax. The rest of the instrumentation is basic, rounded out by guitar, drum, piano and percussion. **Best cuts:** "Ph.d.," "I'm Hooked," "Fool Around," "First Time," "Without Your Love."

### disco

**LAURA TAYLOR—Dancin' In My Feet, Good Sounds, 105 (T.K.).** Produced by Steve Wittmack. This easy-going basically disco LP spotlights Taylor's clear, soaring soprano vocals nicely featured in nine tracks. The diversity of this effort, from basic disco to ballads, is its strength. Studio musicians provide supportive yet not overbearing sounds on guitar, brass and guitar. **Best cuts:** "Dancin' In My Feet," "All Through Me," "Follow Your Own Star," "Sad Is The Song" and "Boogie On Down To My House."

### jazz

**RAMSEY LEWIS—Ramsey, Columbia JC35815.** Produced by James L. Mack, Wayne Henderson. Lewis continues to look to the charts, employing needless vocals and tired electronic sounds through nine disappointing tracks. He is a first rate

pianist, but his gifts are not evident here in this over-arranged program. **Best cuts:** "I'll Always Dream About You."

**PAUL SMITH—The Alpha Touch, Outstanding 008.** Produced by Earl S. Beecher, Robert M. Simpson. Smith's technical prowess as a piano soloist is awesome, and he has chosen nine excellent standards to display his talents to best advantage. There's nothing pretentious here—just a man at a keyboard performing superbly. **Best cuts:** "It Never Entered My Mind," "Everything Happens To Me," "Invitation."

**CODONA—ECM 11132.** Produced by Manfred Eicher. The title is derived from the combined efforts of Collin Walcott, Don Cherry and Nana Vasconcelos, who taped these five tracks in Germany last September. Like many Eicher productions, it is ethereal music, music which many would not describe as jazz. **Best cuts:** "Mumakata."

**THE LOUIS HAYES GROUP—Variety Is The Spice, Gryphon G787.** Produced by Norman Schwartz. Drummer Hayes comes off well in this nine-song LP. Credit strong assists to Frank Strozier, Harold Mabern, Cecil McBee and three other sympathetic sidemen for a well rounded, expertly performed program which combines old evergreens with several recent tunes. Electronic effects are minimal. **Best cuts:** "Invitation," "A Hundred Million Miracles."

**LAURINO ALMEIDA—Chamber Jazz, Concord Jazz CJ84.** Produced by Laurindo Almeida. This is the guitarist's second LP in two weeks (on different labels) but his artistry on the six-string Guido does not pall. His nine tracks range from Brazilian tunes through Bach, Debussy and Chopin; Bob Magnusson on acoustic bass and Jeff Hamilton, drums, provide impeccable accompaniment. **Best cuts:** "Odeon," "Chopin A La Breve," "Claire De Lune Samba."

**MARIAN McPARTLAND—From This Moment On, Concord Jazz CJ86.** Produced by Carl E. Jefferson. British-born pianist demonstrates her abilities on nine oldies, backed well by Brian Torff, bass, and Jake Hanna, drums. Since she came to the U.S. as the bride of cornetist Jimmy McPartland some 30 years ago, Marian has progressed substantially as a musician; this is possibly the strongest LP she has yet taped. **Best cuts:** "No Greater Love," "Sweet And Lovely."

### classical

**THE FIRST LADY OF THE GUITAR—Liona Boyd, Columbia M35137.** A good balance between unusual character pieces and little known dance selections on the one hand and some of the big familiar pieces from the Spanish romantic repertoire is programmed by Boyd who makes fresh discovery in each of the pieces. CBS is placing special emphasis on college markets, and today's audiences should have little trouble identifying with this attractive young Canadian talent.

**DVORAK: VIOLIN CONCERTO, ROMANCE FOR VIOLIN AND ORCHESTRA—Suk, Ancefi, Czech Philharmonic, Pickwick PMC7112.** A noble singing line, supple radiant tone and vigorous rhythmic attack lift this performance to a stellar plane. Violinist Joseph Suk is the great grandson of the famous Czech composer, and the recording is justly famous as an interpretive document.

## Soul

### recommended

**HARVEY MASON—Groovin' You (3:48);** producer: Harvey Mason; writers: K. Mason, S. Mason; publisher: Masong, ASCAP, Arista AS0403.

**SUN—Radiation Level (3:53);** producers: Beau Ray Fleming, Byron Byrd; writer: Byron Byrd; publishers: Glenwood/Delente, ASCAP, Capitol P4713.

**DALTON & DUBARRI—I (You) Can Dance All By (Your) Self (2:36);** producers: Gary Dalton, Kent Dubarr; writers: G. Dalton, K. Dubarr; publishers: Dalton and Dubarr/Anadale, ASCAP, Hilltak HT7806 (Atlantic).

**RANDY CRAWFORD—Endlessly (4:06);** producer: Stephen Goldman; writers: Clyde Otis, Brook Benton; publisher: Vogue, BMI, Warner Bros. WBS8819.

**SHADES OF YOU—Get Up On Yourself (3:47);** producer: J&J Records; writer: Carl Bookman; publisher: Live Oak, BMI, J&J UR1411A.

## Country

**WAYLON JENNINGS—Amanda (2:54);** producer: not listed; writer: Bob McDill; publisher: Gold Dust, EMI, RCA JH11598. The hypnotic effect of the Bob McDill gem is heightened by Jennings' perfectly timed performance and the background instrumental thrust. The bridge and ending portions feature some of the solid and heavy guitar work that typifies a Jennings record.

**LORETTA LYNN—I Can't Feel You Anymore (3:12);** producer: Owen Bradley; writers: Theresa Beaty, Meredith Stewart; publishers: Coal Miners, King Coal, BMI/ASCAP, MCA MCA41021. A song of love gone wrong receives a convincing delivery from Lynn. Strings and guitars counterbalance her crisp, clear downhome delivery.

## Gryphon Lawsuit By L.A. Label

NEW YORK—Century Records, a West Coast-based label, has filed suit in U.S. District Court here against Gryphon Productions, alleging that the latter "wrongfully obtained and released" five LPs that had been slated for release by Century under terms of a prior deal.

The LPs were for performances by Buddy Rich, Barry Miles, Phil Woods, Hal Galper and a duo featuring Rich and Mel Torme, all of whom are under contract to Gryphon, according to court papers.

However, plaintiff Century charges, after advancing money for

production, packaging and advertising of certain of the disks, Gryphon "breached the agreement by wrongfully releasing under its own name and label, the same recorded performances embodied on the plaintiffs' albums, using the plaintiff's artwork in its packaging and advertising...."

## Carlos Compositions To Intersong-USA

NEW YORK—Intersong-U.S.A. has obtained subpublishing rights in the U.S. for material by Latin artist/writer Roberto Carlos.

According to Intersong vice president and general manager Don Oriolo, the agreement between Rightsong Music, Inc. (BMI) and the Brazilian star covers six songs, five of which are included in Carlos' new Caytronics album, "Roberto Carlos."

Cris Vila, coordinator of Latin music for Intersong, is now seeking English covers on the material.

Carlos himself is planning an English album for which he will work with English language lyricists.

MAY 5, 1979, BILLBOARD

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# Billboard HOT 100

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Boogie Wonderland, Earth, Wind & Fire, (Columbia 310956) SEE TOP SINGLE PICKS REVIEWS, page P-81

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	2	8	REUNITED—Peaches & Herb (F. Perren, D. Fakaris, F. Perren, Polydor/MVP 14547)	★	45	4	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Snow, J. Vastano, MCA 41009	★	79	2	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 310944		
2	1	12	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2295	36	37	8	SWEET LUI LOUISE—Ironhorse (Randy Bachman), R. Bachman, Scotti Brothers 406 (Atlantic)	★	80	2	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen. McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.R. 3681 (Epic)		
3	4	15	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517	★	39	8	DON'T YOU WRITE HER OFF—McGuinn, Clark & Hillman (Ron, Howard Albert), R. McGuinn, R. J. Hippard, Capitol 4693	★	81	4	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jurgen S. Korduletsch), M. Bjoerklund, J. Coers, K. Forsey, J.S. Korduletsch, Chrysalis 2313		
4	3	15	KNOCK ON WOOD—Amii Stewart (Floyd/Cropper), B. Long Ariola/Hansa 7736	★	40	8	GET USED TO IT—Roger Youdouris (Michael Omarban), M. Omarban, R. Youdouris, Warner Bros. 8762	★	72	4	ONE CHAIN—Santana (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Columbia 310938		
★	6	15	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, N. Chin, RSO 917	★	41	5	OLD TIME ROCK & ROLL—Bob Seger (Bob Seger, Muscle Shoals Rhythm Session), G. Jackson, T. Junns III, Capitol 4702	★	83	4	ONE MORE MINUTE—St. Tropez (W. Michael Lewis, Laurin Rinder), D. Jordan, B. Blue, Butterfly 10 (MCA)		
★	10	8	IN THE NAVY—Village People (Jacques Morali), J. Morali, H. Baloni, V. Willis, Casablanca 973	★	42	5	I WHO HAVE NOTHING—Sylvester (Harvey Fuqua, Sylvester), Lieber, Stroller, Fantasy 855	★	74	17	SUPERMAN—Herbie Mann (Patrick Adams, Ken Morris), J. Soto, Atlantic 3547		
★	8	13	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rogers, Atlantic 3557	★	57	3	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 310959	★	85	2	(I Wish I Could Fly Like) SUPERMAN—Kinks (Ray Davies), R.D. Davies, Arista 0409		
★	9	6	GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310939	★	43	8	GOOD TIMES ROLL—Cars (Roy Thomas Baker), R. Ocasio, Elektra 46014	★	86	2	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399		
★	12	13	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. Esty, Casablanca 965	★	44	8	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), H. Banks, R. Jackson, C. Hampton, MCA 12451	★	87	2	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Mascha), J. Ferguson, Asylum 46041		
★	11	13	HE'S THE GREATEST DANCER—Sister Sledge (B. Edwards & N. Rodgers), D. Paich, Cotillion 44245 (Atlantic)	★	56	6	MAKIN' IT—David Naughton (Freddie Perren), D. Fakaris & F. Perren RSO 916	★	89	2	DANCE AWAY—Rory Music (Rory Music), Ferry, Arista 7100 (Atlantic)		
★	11	7	WHAT A FOOL BELIEVES—Doobie Brothers (Ted Templeman), M. McDonald, K. Loggins, Warner Bros. 8725	★	59	3	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810	★	90	3	CAN'T SLEEP—Rockets (Johnny Sandlin), J. Badanjek, RSO 926		
★	14	12	SHAKE YOUR BODY—Jackson (The Jacksons), R. Jackson, M. Jackson, Epic 50656	★	51	5	IT MUST BE LOVE—Alton McClain & Destiny (Frank Wilson), J. Footman, J. Wieder, Polydor, 14532	★	87	2	EASY TO BE HARD (Hair Soundtrack)—Cheryl Barnes (Warren Schatz), G. MacDonnet, G. Ragni, J. Kado, RCA 11548		
★	13	5	I WILL SURVIVE—Gloria Gaynor (Don Fekaris), D. Fakaris, F. Perren, Polydor 14508	★	52	7	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (Hal Davis), N. Helms, M. Butler, Tamla 54297 (Motown)	★	81	50	20	DO YA THINK I'M SEXY—Rod Stewart (Tom Dowd), R. Stewart, C. Appice, Warner Bros. 8724	
★	16	9	LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lehning), L. Rundgren, Big Tree 16131	★	48	5	DANCER—Gino Socco (Mix Machine), G. Socco, RFC 8757 (Warner Bros.)	★	82	49	7	I NEED YOUR HELP BARRY MANILOW—Ray Stevens (Ray Stevens), D. Gokey, Warner Bros. 8785	
★	20	7	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Hopper, Infinity 50006 (MCA)	★	54	4	LITTLE BIT OF SOAP—Nigel Gibson (Paul Davis), B. Berns, Bang 84800 (CBS)	★	91	2	DON'T EVER WANNA' LOSE YOU—New England (Paul Stanley), J. Fannon, Infinity 50013 (MCA)		
★	16	17	BLOW AWAY—George Harrison (George Harrison, Russ Titelman), G. Harrison, Dark Horse 8763 (Warner Bros.)	★	55	5	DIAMONDS—Chris Rea (Gus Dudgeon), C. Rea, United Artists 1285	★	95	2	MY BABY'S BABY—Liquid Gold (Adrian Baker), A. Baker, J. Long Parachute 524 (Casablanca)		
★	23	3	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Abby Galuten), B. M. R. Gibb, RSO 925	★	51	6	RHUMBA GIRL—Nicolette Larson (Ted Templeman), J. Winchester, Warner Bros. 8755	★	86	91	2	THEME FROM ICE CASTLES—Melissa Manchester (Arif Mardin), M. Hamloch, C. Bayer Sager, Arista 0405	
★	18	11	LOVE BALLAD—George Benson (Tommy Lipuma), Scarborough, Warner Bros. 8759	★	61	2	SHE BELIEVES IN ME—Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273	★	88	88	2	MIRROR STARS—Fabulous Poodles (Muff Winwood), T. DeMaur, J. Parsons, Epic 850666	
★	19	13	PRECIOUS LOVE—Bob Welch (Carter), B. Welch, Capitol 4685	★	63	2	WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Cotillion 44251 (Atlantic)	★	89	94	2	NIGHT DANCIN'—Taka Boom (John Ryan), P. Summerson, L. Macaluso, Arista 7748	
★	29	3	HOT STUFF—Donna Summer (George Moroder, Pete Bellotte), P. Bellotte, H. Faltermeyer, K. Forsey, Casablanca 978	★	54	15	LIVIN' IT UP—Bell & James (L. Bell, C. James), LeRoy Bell, Casey James, A&M 2065	★	91	96	2	HOW COULD THIS GO WRONG—Exile (Mike Chapman), M. Chapman, N. Chin, J.P. Pennington, L. Lawley, Warner/Curb 8796 (Warner Bros.)	
★	21	12	I GOT MY MIND MADE UP—Instant Funk (Bunny Sigler), R. Miller, S. Miller, R. Earl, Saloual 72018 (RCA)	★	65	2	CHUCK E'S IN LOVE—Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825	★	92	82	3	BANG A GONG—Witch Queen (Peter Allen, Gino Socco), Vegas, Roadshow 11551 (RCA)	
★	24	8	DISCO NIGHTS—G. G. (Jimmy Simpson, Beau Ray Flemming), E. Raheim, Le Blanc, Arista 0388	★	57	18	LADY—Little River Band (John Boylan & Little River Band), G. Goble, Capitol 4667	★	93	93	20	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Ann Holloway), Caldwell & Kettner, Cloud 11 (TK)	
★	25	8	RENEGADE—Styx (Styx), T. Shaw, A&M 2110	★	68	2	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	★	94	98	8	THERE BUT FOR THE GRACE OF GOD GO I—Machine (August Darnell), R. Nance, A. Darnell, Hologram 11456 (RCA)	
★	36	7	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128	★	77	3	YOU TAKE MY BREATH AWAY—Rex Smith (Charles Calello, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 310908	★	95	60	21	SHAKE YOUR GROOVE THING—Peaches & Herb (Freddie Perren), D. Fakaris, F. Perren, Polydor/MVP 14514	
★	27	8	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	★	77	5	JUST THE SAME WAY—Journey (Roy Thomas Baker), G. Nole, N. Schar, R. Valory, Columbia 310928	★	96	46	7	FEELIN' SATISFIED—Boston (Tom Scholtz), T. Scholtz, Epic 8-50677	
★	28	7	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Dell Newman), R. VanWarmer, Bearsville 0334 (Warner Bros.)	★	60	62	5	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nielson, Epic 8-50680	★	97	99	6	HEART TO HEART—Errol Sobel (Mike Post, Ernie Phillips), B. Mann, C. Weil, Number One 215 (Atlantic)
★	27	13	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Abby Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	★	71	4	DANCIN' FOOL—Frank Zappa (Frank Zappa), F. Zappa, Zappa 10 (Mercury)	★	98	64	17	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959	
★	28	15	SULTANS OF SWING—Dire Straits (Muff Winwood), M. Knopfler, Warner Bros. 8736	★	78	2	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nielson, Epic 8-50680	★	99	67	5	GIVE ME AN INCH—Ian Matthews (Sandy Robertson, Ian Matthews), R. Palmer, Mushroom 7040	
★	29	30	CRAZY LOVE—Alman Brothers (Tom Dowd), D. Betts, Capricorn 0320	★	75	4	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Hoffmann), E. Stevens, Capitol 4705	★	100	72	5	HIGH ON YOUR LOVE SUITE—Rick James (Rick James, Art Stewart), R. James, Gordy 7164	
★	30	31	HAPPINESS—Painter Sisters (Richard Perry), A. Toussaint, Planet 45902 (Elektra/Asylum)	★	64	33	15	I JUST FALL IN LOVE AGAIN—Anne Murray (Jim Ed Norman), Dorff, Skerow, Lloyd, Herbstritt, Capitol 4675	★	99	67	5	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828
★	35	6	HOT NUMBER—Foxy (Foxy, Jerry Masters), L. Ledesma, Dash 5050 (TK)	★	65	66	5	THE DOCK OF THE BAY—Sammy Hagar (Carter), S. Cropper, O. Redding, Capitol 4699	★	98	64	17	STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407
★	32	11	ROXANNE—Police (Police), Sting, A&M 2096	★	76	2	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 89025 (CBS)	★	99	67	5	SHAKE YOUR BODY (Freddie Perren, D. Fakaris, F. Perren, Polydor/MVP 14514)	
★	38	8	SUCH A WOMAN—Tycoon (Robert John Lange), M. Kruder, N. Mershan, Arista AS 0398	★	★	NEW ENTRY	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828	★	99	67	5	FEELIN' SATISFIED—Boston (Tom Scholtz), T. Scholtz, Epic 8-50677	
★	34	10	ROLLER—April Wine (Myles Goodwyn), M. Goodwyn, Capitol 4660	★	68	70	4	STAR LOVE—Cheryl Lynn (David & Marty Paich), Columbia 310407	★	100	72	5	HEAVEN KNOWS—Donna Summer & Brooklyn Dreams (George Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

**HOT 100 A-Z—(Publisher-Licensee)**

Ain't No Stoppin' Us Now (MCA)	45	Disco Nights (G.O./Arista, ASCAP)	22	Heart of Glass (RCA Blue/Reprise)	2	I Just Fall in Love Again (Lowery, BMI)	64	Lady (Screen Gems, BMI)	43	My Love Is Music (Call Me, ASCAP)	91	Shake Your Body (Freddie Perren, D. Fakaris, F. Perren, Polydor/MVP 14514)	12
Bang A Gong (Blackwood/Thelma, BMI)	70	Don't Ever Wanna' Lose You (Infinity/Rock Steady, ASCAP)	83	Heart to Heart (ATV/Mann & Weil, BMI)	97	I Need Your Help Barry Manilow (Ray Stevens, BMI)	87	Little Bit of Soap (Orion/Songco, ASCAP)	57	Night Dancin' (Homeswood/Philly West, ASCAP)	87	Shake Your Groove Thing (Parson-Vibes, ASCAP)	85
Blow Away (Ganga, BMI)	15	Don't You Write Her Off (Little Bear/Red Shift, BMI)	37	Heaven Knows (Rick L., BMI)	30	In the Navy (Can't Stop, BMI)	82	Livin' It Up (Mighty Three, BMI)	54	Old Time Rock & Roll (Muscle Shoals, BMI)	39	She Believes in Me (Angel Wing, ASCAP)	95
Boogie Woogie Dancin' Shoes (Edison Lambda/Lolipop, GMPH)	71	Do You Think I'm Sexy (Riva, Warner Bros./Nite Stalk, ASCAP)	81	He's the Greatest Dancer (Chic, BMI)	36	I Must Be Love (Sposabile/Traus, ASCAP)	46	Love Is the Answer (Fammark/Futon, BMI)	18	One Chain (ABC/Dunhill, BMI)	72	Star Love (Colgems/EMI/Spectrolite, ASCAP/Screen Gems/EMI/Traus)	94
Can't Sleep (Gear, ASCAP)	79	Easy to Be Hard (United Artists, ASCAP)	80	High on Your Love Suite (Jobete, ASCAP)	100	I Want Your Love (Chic, Cotillion, ASCAP)	8	Love Takes Time (Orion/Songco, ASCAP)	15	One More Minute (Heath/Lenny, Agri)	73	Stumblin' In (Chinichap/Careers, BMI)	92
Crazy Love (Pangaea/Careers, BMI)	29	Feelin' Satisfied (Pure Songs, ASCAP)	96	Honesty (Impulse/April, ASCAP)	41	I Who Have Nothing (Yellow Dog/Walden/D.R.M., ASCAP)	40	Make It (D. Fakaris & Perren, ASCAP)	44	Renegade (Almo, ASCAP)	23	Tragedy (Bigwood, BMI)	27
Dancer (Good Flavor Songs, Inc./Sun Crests/Shediac, ASCAP)	48	Feel the Heat (Bridgeport, BMI)	90	Who Number (Sheryl/Lindsayanne/Buckaroo, BMI)	31	Minute by Minute (Snug, BMI)	75	Minor Stars (Poo/Songco/Chantem, ASCAP)	67	Reunited (Perren/Vibes, ASCAP)	21	What a Fool Believes (Snug, BMI/Chrysalis)	11
Dance the Night Away (Van Halen, ASCAP)	61	Get Used to It (See This House, ASCAP)	38	How Could This Go Wrong (Chinnichap/Careers, BMI)	88	My Love Is Music (Call Me, ASCAP)	91	Musix Box Dancer (Unichappel, BMI)	36	Rhumba Girl (Fourth Floor, ASCAP)	51	When You Won't Do For Love (Sheryl/Lindsayanne, BMI)	93
Dancin' Fool (Murchison, ASCAP)	61	Good Times Roll (Lido, BMI)	42	I Got My Mind Made Up (Lucky Three, BMI)	21	My Love Is Music (Call Me, ASCAP)	91	My Love Is Music (Call Me, ASCAP)	91	Roxanne (Virgin, ASCAP)	35	You Can't Change That (Raydio, ASCAP)	76
Deeper (Belle, BMI)	25	Good Timin' (Brianna/New Executive/John, BMI)	66					My Love Is Music (Call Me, ASCAP)	91	Saturday Night, Sunday Morning (Colgems, BMI/Jobete, ASCAP)	47	You Take My Breath Away (Not Listed)	99
Deepest (Not Listed)	50							My Love Is Music (Call Me, ASCAP)	91	Shakedown Cruise (Painless, BMI)	77		

MAY 5, 1979, BILLBOARD

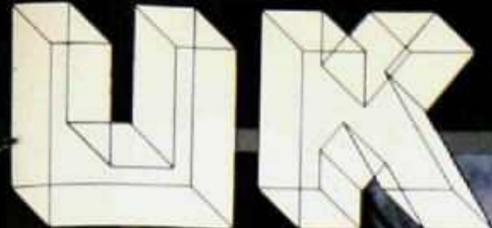
# Billboard TOP LPs & TAPE

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE			
★	1	20	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	•	8.98	8.98	8.98	36	34	29	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	▲	8.98	8.98	8.98	71	71	6	GARY'S GANG Keep On Dancin' Columbia JC 35793	▲	7.98	7.98	7.98
★	3	24	PEACHES & HERB 2 Hot Polydor MYP PD1 6127	▲	7.98	7.98	7.98	★	41	5	AVERAGE WHITE BAND Feel No Fear! Atlantic SC 19267	•	7.98	7.98	7.98	72	68	31	HEART Dog And Butterfly Parade FR 35555 (CBS)	▲	8.98	8.98	8.98
3	2	12	BEE GEES Spirits Having Flown RSO RS1 3041	▲	8.98	8.98	8.98	38	39	8	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34164	•	7.98	7.98	7.98	73	79	8	MICHAEL FRANKS Tiger In The Rain Warner Bros. BSK 3294	•	7.98	7.98	7.98
★	8	6	SUPERTRAMP Breakfast In America A&M 3704	•	7.98	7.98	7.98	39	40	11	MCGUINN, CLARK & HILLMAN Capitol SW 11910	•	7.98	7.98	7.98	74	42	20	BLUES BROTHERS Brief Case Full Of Blues Atlantic SD 19217	•	7.98	7.98	7.98
★	5	6	BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	•	7.98	7.98	7.98	40	35	24	POCO Legend ABC AA 1099	•	7.98	7.98	7.98	75	47	29	TOTO Columbia JC 35317	▲	7.98	7.98	7.98
★	6	33	BLONDIE Parallel Lines Chrysalis CHR 1197	•	7.98	7.98	7.98	★	45	4	EVELYN "CHAMPAGNE" KING Music Box RCA AF11 3033	•	7.98	7.98	7.98	76	76	44	FOREIGNER Double Vision Atlantic SD 19999	▲	7.98	7.98	7.98
7	4	18	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98	7.98	★	70	2	REX SMITH Sooner Or Later Columbia JC 35813	•	7.98	7.98	7.98	77	82	11	HERBIE MANN Superman Atlantic SD 19271	•	7.98	7.98	7.98
★	11	4	VAN HALEN Van Halen II Warner Bros. HS 3312	•	7.98	7.98	7.98	43	44	32	STYX Pieces Of Eight A&M SP 4274	▲	7.98	7.98	7.98	78	78	12	CHUCK BROWN & THE SOUL SEARCHERS Bustin' Loose Savane SDW 3076 (MCA)	•	7.98	7.98	7.98
9	9	8	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0238	•	8.98	8.98	8.98	★	48	5	MAZE Inspiration Capitol SW 12912	•	7.98	7.98	7.98	★	89	4	LOWELL GEORGE Thanks I'll Eat It Here Warner Bros. BSK 3154	•	7.98	7.98	7.98
★	12	4	VILLAGE PEOPLE Go West Casablanca NBLP 7144	▲	8.98	8.98	8.98	45	46	7	UK Danger Money Polydor PD 1 6194	•	7.98	7.98	7.98	★	101	2	BARRY WHITE The Message Is Love Unlimited Gold JZ 35763 (CBS)	•	7.98	7.98	7.98
11	7	8	GEORGE BENSON Livin' Inside Your Love Warner Bros. BSK 3277	•	14.98	14.98	14.98	★	50	7	SUZI QUATRO If You Knew Suzi RSO RS1 3044	•	7.98	7.98	7.98	81	81	83	BILLY JOEL The Stranger Columbia JC 34987	▲	7.98	7.98	7.98
★	15	11	SISTER SLEDGE We Are Family Columbia G01 5209	•	7.98	7.98	7.98	★	51	22	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	▲	7.98	7.98	7.98	★	97	2	SYLVESTER Stars Fantasy F9579	•	7.98	7.98	7.98
13	13	12	INSTANT FUNK Instant Funk Salsoul SA 8513 (RCA)	•	7.98	7.98	7.98	★	52	4	WAR The Music Band MCA 3085	•	7.98	7.98	7.98	83	83	50	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11699	▲	7.98	7.98	7.98
14	10	20	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	▲	8.98	8.98	8.98	49	49	15	EDDIE MONEY Life For The Taking Columbia JC 35598	•	7.98	7.98	7.98	84	84	12	DELEGATION Promise Of Love Shadyside 010 (Janus)	•	7.98	7.98	7.98
15	16	11	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	•	8.98	8.98	8.98	★	55	4	GRAHAM PARKER Squeezing Out Sparks Arista AB 4273	•	7.98	7.98	7.98	85	65	21	VOYAGE Fly Away Mercury 2225 (TK)	•	7.98	7.98	7.98
16	17	18	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	▲	7.98	7.98	7.98	★	80	2	GROVER WASHINGTON JR. Paradise Elektra EK 182	•	7.98	7.98	7.98	86	62	9	BOB WELCH Three Hearts Capitol SD 11907	•	7.98	7.98	7.98
17	14	8	GEORGE HARRISON Dark Horse DHR 3255 (Warner Bros.)	•	7.98	7.98	7.98	52	53	5	NATALIE COLE I Love You So Capitol SD 11979	•	7.98	7.98	7.98	87	77	12	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	•	7.98	7.98	7.98
18	18	21	THE JACKSONS Destiny Epic JC 35552	•	7.98	7.98	7.98	★	69	6	TUBES Remote Control A&M SP 4251	•	7.98	7.98	7.98	88	88	46	ROLLING STONES Some Girls Rolling Stones GDC 39108 (Atlantic)	▲	7.98	7.98	7.98
19	20	8	AMII STEWART Knock On Wood Arista America ZW 30054	•	7.98	7.98	7.98	54	54	8	JUDY COLLINS Hard Time For Lovers Elektra EK 171	•	7.98	7.98	7.98	★	99	3	GINO SOCCIO Outline RCA 3389 (Warner Bros.)	•	7.98	7.98	7.98
20	21	4	JOURNEY Evolution Columbia FC 35797	•	8.98	8.98	8.98	★	73	4	RAYDIO Rock On Arista AB 4212	•	8.98	8.98	8.98	90	95	13	JOE SAMPLE Carmel ABC AA 1126	•	7.98	7.98	7.98
21	22	8	FRANK MILLS Music Box Dancer Polydor PD1 6197	•	7.98	7.98	7.98	56	57	34	DONNA SUMMER Live And More Casablanca NBLP 7119	▲	12.98	12.98	12.98	91	91	23	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia FC 35647	▲	8.98	8.98	8.98
22	23	13	RICK JAMES Bustin' Out Of L. Seven Gordy GJ 584 (Motown)	•	7.98	7.98	7.98	57	31	14	BELL & JAMES A&M 4726	•	7.98	7.98	7.98	92	56	25	NICOLETTE Warner Bros. BSK 3243	•	7.98	7.98	7.98
23	24	10	POLICE Outlandos D'Amor A&M SP 4753	•	7.98	7.98	7.98	58	58	15	ELVIS COSTELLO Armed Forces Columbia JC 35709	•	7.98	7.98	7.98	93	94	12	JEFFERSON STARSHIP Jefferson Starship "Gold" Gruft BZL1 3247 (RCA)	•	8.98	8.98	8.98
★	28	5	G.Q. Disco Night Arista AB 4225	▲	7.98	7.98	7.98	59	59	21	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98	7.98	94	86	22	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	•	7.98	7.98	7.98
25	25	45	THE CARS Elektra EK 135	▲	7.98	7.98	7.98	60	60	12	ANGELA BOFILL Ange Arista/GWP 5890 (Arista)	•	7.98	7.98	7.98	★	106	6	TYCOON Arista AB 4215	•	7.98	7.98	7.98
26	19	28	BILLY JOEL 52nd Street Columbia FC 35609	▲	8.98	8.98	8.98	61	61	13	FABULOUS POODLES Mirror Stars Epic JC 35666	•	7.98	7.98	7.98	96	93	6	DEVADIP CARLOS SANTANA Devadip Columbia JC 35686	•	7.98	7.98	7.98
★	29	11	CHER Take Me Home Casablanca NBLP 7113	•	7.98	7.98	7.98	62	63	47	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11183	•	7.98	7.98	7.98	97	98	21	BOB JAMES Touch Down Tappan Zee JZ 35594 (Columbia)	•	7.98	7.98	7.98
★	30	6	ROXY MUSIC Manifesto Arista SD 38 114 (Atlantic)	•	7.98	7.98	7.98	63	64	59	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	▲	8.98	8.98	8.98	★	110	5	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2 3274	▲	14.98	14.98	14.98
★	36	5	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	•	7.98	7.98	7.98	★	72	5	SPYRO GYRA Morning Dance Infinity INF 9068	•	7.98	7.98	7.98	99	96	76	SOUNDTRACK Saturday Night Fever RSO RS-2-4001	▲	12.98	12.98	12.98
★	32	5	LINDA CLIFFORD Let Me Be Your Woman RSO RS 7 3902 (RSO)	•	11.98	11.98	11.98	★	85	2	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	•	7.98	7.98	7.98	100	90	23	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35678	▲	8.98	8.98	8.98
31	27	23	CHIC C'est Chic Atlantic SD 19299	▲	7.98	7.98	7.98	66	66	25	BOBBY CALDWELL Clutch 8804 (TK)	•	7.98	7.98	7.98	101	102	27	SANTANA Inner Secrets Columbia FC 35600	•	8.98	8.98	8.98
32	26	15	BABYS Head First Chrysalis CHR 1195	•	7.98	7.98	7.98	67	67	5	ART GARFUNKEL Fate For Breakfast Columbia JC 35780	•	7.98	7.98	7.98	102	92	23	BARRY MANILOW Greatest Hits Arista A21 8601	▲	13.98	13.98	13.98
★	37	7	FRANK ZAPPA Sheik Yerbout Zappa SRZ 7 1501 (Mercury)	•	13.98	13.98	13.98	★	74	61	VAN HALEN Warner Bros. BSK 3075	▲	7.98	7.98	7.98	103	104	18	MARVIN GAYE Here, My Dear Tamla T 364 (Motown)	NL	NL	NL	
★	38	4	FOXY Hot Number Dash 30819 (TK)	•	7.98	7.98	7.98	★	75	5	JOE JACKSON Look Sharp A&M SP 4741	•	7.98	7.98	7.98	104	108	5	BEACH BOYS L.A. Light Album Capitol JZ 35752 (CBS)	•	7.98	7.98	7.98
35	33	22	GEORGE THORGOOD Move It On Over Roulette 9014	•	7.98	7.98	7.98	70	43	23	POINTER SISTERS Energy Planet J5 (Linn/A&M)	•	7.98	7.98	7.98	105	100	15	T-CONNECTION Dash 30009 (TK)	•	7.98	7.98	7.98

MAY 5, 1979, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle) Recording Industry Assn. Of America seal audit available and optional.



**· DANGER MONEY ·**

# “Danger Money.” U.K. is making it.

“U.K., U.K., U.K.” Every day thousands more pick up the chant. “Danger Money” U.K.’s new album was most added across the country. It leaped up the charts. And their song, “Nothing To

Lose” is the new progressive rock standard-bearer on AOR radio. With across-the-board radio acceptance, their exciting U.S. tour and their new single

PD 14551  
“Nothing To Lose,” “Danger Money” speaks your language.  
PD 1-6194  
**“DANGER MONEY” FROM U.K. FEATURING “NOTHING TO LOSE” ON POLYDOR RECORDS AND TAPES.**

# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
180	2	2	MOLLY HATCHET Up to the Mountains and Down in the Valley Capitol 32541	7.98	7.98	7.98
107	107	7	ROBERT GORDON Rock Billy Boogie NCA AF 1 3284	7.98	7.98	7.98
108	87	21	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35825	8.98	8.98	8.98
123	4	4	OHIO PLAYERS Everybody Up Arista AB 4274	7.98	7.98	7.98
110	111	4	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Top BT 2805 (Atlantic)	7.98	7.98	7.98
120	6	6	ALTON McCLAIN & DESTINY Polydor PD 4163	7.98	7.98	7.98
127	2	2	HUBERT LAWS Land Of Passion Columbia JC 35708	7.98	7.98	7.98
113	113	7	DWIGHT TWILLEY Dwight Twilley Band Shelby-Arista AB 4214	7.98	7.98	7.98
114	112	32	GINO VANNELLI Brother To Brother A&M SP 4722	7.98	7.98	7.98
115	115	13	ARPEGGIO Let The Music Play Polydor PD 4180	7.98	7.98	7.98
116	116	4	TIM WEISBERG BAND Night Rider MCA 3884	7.98	7.98	7.98
117	117	14	PHYLLIS HYMAN Somewhere In My Lifetime Arista AB 4262	7.98	7.98	7.98
NEW ENTRY			WAYLON JENNINGS Greatest Hits RCA 4941 1378	7.98	7.98	7.98
119	109	23	WILLIE NELSON Live Columbia KC 35647	11.98	11.98	11.98
129	4	4	KENNY ROGERS & DOTTIE WEST Classics United Artists (RCA 945 (EMI))	7.98	7.98	7.98
131	5	5	BUNNY SIGLER I've Always Wanted To Sing Not Just Write Songs Goldwest GA 9503 (RCA)	7.98	7.98	7.98
NEW ENTRY			BELLE DE JOUR St. Tropez Ruffalo 016 (MCA)	7.98	7.98	7.98
123	124	24	SOUNDTRACK Midnight Express Casablanca NBLP 7114	8.98	8.98	8.98
NEW ENTRY			ROGER WHITTAKER When I Need You RCA AF 1 3255	7.98	7.98	7.98
125	114	23	ERIC CLAPTON Backless RSD 3 3039	8.98	8.98	8.98
126	103	9	NARADA MICHAEL WALDEN Awakening Arista SB 18222	7.98	7.98	7.98
127	130	3	APRIL WINE First Glance Capitol SW 11452	7.98	7.98	7.98
137	4	4	ROCKETS RSD 953 3047	7.98	7.98	7.98
129	122	10	BOOMTOWN RATS Tonic For The Troops Columbia JC 35750	7.98	7.98	7.98
130	134	47	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98
131	121	12	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AF 1 2406	7.98	7.98	7.98
132	118	8	GEORGE DUKE Follow The Rainbow Epic 4 35701	7.98	7.98	7.98
133	133	31	LINDA RONSTADT Loving In The U.S.A. A&M 48 135	7.98	7.98	7.98
134	105	25	CHERYL LYNN Got To Be Real Columbia JC 35486	7.98	7.98	7.98
135	135	39	THE TALKING HEADS More Songs About Buildings And Food See SBK 6058 (Warner Bros.)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
137	136	22	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 1317	7.98	7.98	7.98
138	119	51	PERBO BRYSON Crosswinds Capitol ST 41875	7.98	7.98	7.98
139	139	7	SOUNDTRACK Grease RSD 953 4867	12.98	12.98	12.98
140	128	6	BEE GEES Here At Last Live RSD 952 2901	11.98	11.98	11.98
141	141	4	JUDAS PRIEST Hell Bent For Leather Columbia JC 35706	7.98	7.98	7.98
142	140	84	MANHATTANS Love Talk Columbia JC 35683	7.98	7.98	7.98
143	142	18	VILLAGE PEOPLE Cassablanca NBLP 7064	8.98	8.98	8.98
144	144	3	LAKESIDE Shot Of Love Sire BXL 1 2517 (RCA)	7.98	7.98	7.98
152	6	6	MILLIE JACKSON A Moment's Pleasure Spring 1 6722 (Polydor)	7.98	7.98	7.98
159	7	7	FIRST CHOICE Hold Your Horses Gad Mood GA 9502 (RCA)	7.98	7.98	7.98
147	150	5	SEAWIND Light On The Light Hudson SP 234 (RCA)	7.98	7.98	7.98
148	148	14	TYRONE DAVIS In The Mood Columbia JC 35723	7.98	7.98	7.98
157	4	4	UFO Strangers In The Night Chrysalis CH 1209	11.98	11.98	11.98
150	126	6	WHISPERS Whisper In Your Ear Solar BXL 1 3195 (RCA)	7.98	7.98	7.98
151	146	21	HERBIE HANCOCK & CHICK COREA An Evening With Herbie Hancock & Chick Corea Columbia PC 35663	13.98	13.98	13.98
152	154	6	J. GEILS BAND Sanctuary EMI America SD 17096	7.98	7.98	7.98
162	2	2	PATTI LABELLE It's Alright With Me Epic 4 25722	7.98	7.98	7.98
163	2	2	JOHN McLAUGHLIN Electric Dreams Columbia JC 35785	7.98	7.98	7.98
155	160	5	HARVEY MASON Groovin' You Arista AB 4277	7.98	7.98	7.98
156	125	7	IRON HORSE Satchi Brothers SE 7103 (Atlantic)	7.98	7.98	7.98
157	138	29	BADFINGER Attwaves Epic 48 175	7.98	7.98	7.98
158	158	33	NEIL YOUNG Comes A Time Warner Bros. BSK 2264	7.98	7.98	7.98
160	156	24	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	12.98	12.98	12.98
161	168	4	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3218	7.98	7.98	7.98
162	145	8	THIRD WORLD Journey To Addis Island 025 9554 (Warner Bros.)	7.98	7.98	7.98
163	155	9	CHOCOLATE MILK Milk Way RCA AF 1 3081	7.98	7.98	7.98
164	149	14	ENCHANTMENT Journey To The Land Of Enchantment Roadshow RL 1 3203 (RCA)	7.98	7.98	7.98
165	151	34	HORSLIPS The Man Who Built America DWM 20 (Mercury)	7.98	7.98	7.98
166	151	34	HEAD EAST Live A&M 6807	9.98	9.98	9.98
NEW ENTRY			ORLEANS Forever Johnny BM 9006	7.98	7.98	7.98
168	172	3	DAN FOGELBERG & TIM WEISBERG Twin Sons Of Different Mothers Full Moon-Fox 48 25339 (CRS)	7.98	7.98	7.98
NEW ENTRY			SHOTGUN Shotgun II MCA AB 1138	7.98	7.98	7.98
NEW ENTRY			JAY FERGUSON Real Life Ain't This Way A&M 48 158	7.98	7.98	7.98

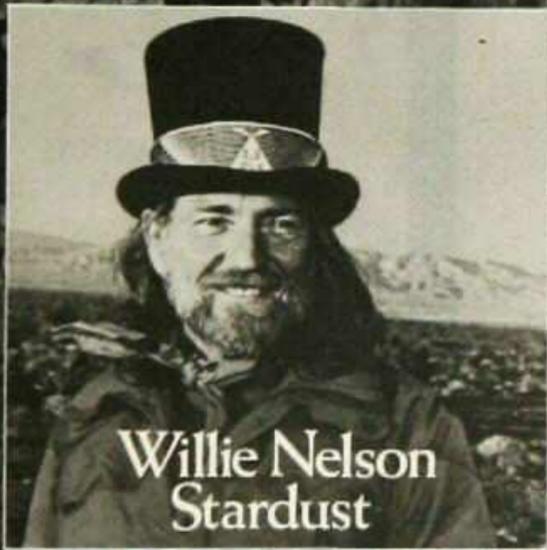
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	132	13	STEVE FORBERT Alive On Arrival Nonesuch 48 35538 (CRS)	7.98	7.98	7.98
170	153	40	SYLVESTER Step II Fantasy F 9556	7.98	7.98	7.98
NEW ENTRY			SOUNDTRACK The Warriors A&M SP 6716	7.98	7.98	7.98
183	2	2	VARIOUS ARTISTS Hair Spectacular RCA AF 1 3356	7.98	7.98	7.98
173	174	3	COUCHOIS Warner Bros. BSK 2285	7.98	7.98	7.98
NEW ENTRY			TRIUMPH Just A Game RCA AF 1 3224	7.98	7.98	7.98
175	170	28	BARRY WHITE The Man T 571 (20th/RCA)	7.98	7.98	7.98
176	173	3	BREAKWATER Arista AB 4268	7.98	7.98	7.98
177	177	3	SOUNDTRACK Ice Castles Arista AB 4562	7.98	7.98	7.98
178	143	41	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98	7.98	7.98
179	184	2	CHERYL LADD Dance Forever Capitol SW 11927	7.98	7.98	7.98
190	2	2	WITCH QUEEN Bang A Gong Roadshow BXL 1 3317 (RCA)	7.98	7.98	7.98
181	178	93	STYX The Grand Illusion A&M SP 6617	7.98	7.98	7.98
NEW ENTRY			TEENA MARIE Wild & Peaceful Gordy GT 986 (Motown)	7.98	7.98	7.98
183	169	15	JOHN DENVER RCA 401 1 3075	8.98	8.98	8.98
184	187	10	ULTIMATE Casablanca NBLP 7128	7.98	7.98	7.98
NEW ENTRY			PAT METHENY New Chautauque ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98
186	147	29	CHICAGO Hot Streets Columbia PC 35612	8.98	8.98	8.98
187	191	3	TATA VEGA Try My Love Tama T 130 (Motown)	7.98	7.98	7.98
188	188	2	JERRY LEE LEWIS Epic 48 184	7.98	7.98	7.98
189	194	3	MARILYN SCOTT Dreams Of Tomorrow RCA SD 38 109 (Atlantic)	7.98	7.98	7.98
NEW ENTRY			SUSAN Falling In Love Again RCA BXL 1 3372	7.98	7.98	7.98
191	196	7	BROOKLYN DREAMS Sleepless Nights Casablanca NBLP 7135	7.98	7.98	7.98
192	195	8	BILL WITHERS Bout Love Columbia JC 35696	7.98	7.98	7.98
193	197	257	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
194	198	14	NAZARATH No Mean City A&M 4741	7.98	7.98	7.98
195	189	80	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98	7.98	7.98
NEW ENTRY			BILLY THORPE Children Of The Sun Capricorn CPN 6221	7.98	7.98	7.98
197	200	56	SOUNDTRACK The Rocky Horror Picture Show RSD 950 21652 (EM)	8.98	8.98	8.98
198	176	31	AL STEWART Time Passages Arista AB 4190	7.98	7.98	7.98
199	179	32	ALICIA BRIDGES Polydor PD 4158	7.98	7.98	7.98
200	171	3	PETER ALLEN I Could Have Been A Sailor A&M 4739	7.98	7.98	7.98

MAY 5, 1979, BILLBOARD

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Peter Allen	200	Chic	31	Gloria Gaynor	16	Hubert Laws	112	Raydio	55	Donna Summer	56
Allman Brothers Band	9	Chicago	186	J. Geils Band	151	Jerry Lee Lewis	188	Rockets	128	Supertramp	4
April Wine	127	Chocolate Milk	161	Lowell George	79	Little River Band	62	Kenny Rogers	59	Susan	190
Arpeggio	115	Eric Clapton	125	Robert Gordon	107	Cheryl Lynn	134	Kenny Rogers & Dottie West	120	Sylvester	82, 170
Average White Band	37	Linda Clifford	30	Van Halen	8, 68	Chuck Mangione	158, 195	Rolling Stones	88	Talking Heads	135
Bad Company	5	Couchois	173	Emmylou Harris	159	Barry Manilow	102	Linda Ronstadt	133	T-Connection	105
Babys	32	Natalie Cole	52	Herbie Hancock	38	Herbie Mann	77	Roxy Music	28	Teena Marie	182
Badfinger	156	Judy Collins	54	Herbie Hancock & Chick Corea	150	Melissa Manchester	94	Orleans	165	Third World	160
Beach Boys	104	Elvis Costello	58	George Harrison	17	Manhattans	141	Joe Sample	90	George Thorogood	31
Bee Gees	1, 139	England Dan & John Ford Coley	110	Heart	72	Harvey Mason	154	Santana	96, 101	Toto	75
Bell & James	57	Tyrone Davis	147	Head East	164	Maze	44	Marilyn Scott	189	Triumph	174
Belle De Jour	122	Delegation	84	Horslips	163	McGuinn, Clark & Hillman	39	Seawind	146	Tubes	53
George Benson	11	John Denver	183	Ian Hunter	65	McClain & Destiny	111	Bob Seger & The Silver Bullet Band	83	Dwight Twilley	113
Blonde	6	Neil Diamond	108	Phyllis Hyman	117	McLaughlin	153	Shotgun	167	Tycoon	95
Blues Brothers	74	Dire Straits	7	Instant Funk	13	Pat Metheny	185	Bunny Sigler	121	UK	45
Angela Bofill	60	Doobie Brothers	1	Iron Horse	155	Frank Mills	21	Sister Sledge	12	UFO	148
Boyz n the City	179	George Duke	132	Joe Jackson	69	Molly Hatchet	106	Rex Smith	42	Ultimate	184
Brooklyn Dreams	170	Enchantment	162	Millie Jackson	144	Eddie Money	49	Gino Soccio	89	Gino Vannelli	114
Brother To Brother	114	Earth, Wind & Fire	91	Jacksons	18	Anne Murray	87, 178	Soundtrack		Various Artists	172
Brushfire	150	Fabulous Poodles	61	Bob James	97	Nazareth	194	Grease	138	Tata Vega	187
Chick	183	Jay Ferguson	168	Rick James	22	Willie Nelson	119	Hair-Original	98	Village People	10, 36, 63, 142
Chicago	186	Jefferson Starship	93	Jefferson Starship	93	Olivia Newton-John	47	Ice Castles	177	Voyage	85
Chips	183	Waylon Jennings	118	Waylon Jennings	118	Graham Parker	50	Midnight Express	123	Narada Michael Walden	126
Clay Akins	183	Billy Joel	26, 81	Billy Joel	26, 81	Peaches & Herb	2	Rocky Horror Picture Show	197	War	48
Clay Akins	183	Mickie Lee Jones	29	Mickie Lee Jones	29	Pink Floyd	193	Saturday Night Fever	99	Grover Washington Jr.	51
Clay Akins	183	Journey	20	Journey	20	Ohio Players	109	The Warriors	171	Tim Weisberg	116
Clay Akins	183	Confederate Railroad	41, 131	Confederate Railroad	41, 131	Poco	40	Bruce Springsteen	130	Bob Welch	86
Clay Akins	183	Poco	152	Poco	152	Pointer Sisters	70	Spyro Gyra	64	Whispers	149
Clay Akins	183	Police	179	Police	179	Police	23	Al Stewart	198	Barry White	80, 175
Clay Akins	183	Shalamar	143	Shalamar	143	Judas Priest	140	Anni Stewart	19	Witch Queen	180
Clay Akins	183	Phish	92	Phish	92	Santitas	46	Rod Stewart	14	Bill Withers	192
Clay Akins	183	Phish	92	Phish	92	Santitas	46	Barbra Streisand	100	Neil Young	157
Clay Akins	183	Phish	92	Phish	92	Santitas	46	Styx	43, 181	Frank Zappa	34



Willie Nelson  
Stardust

***Once again,  
ahead of his time.***

Presenting Willie Nelson's new single,  
"September Song."  
The perfect record for spring.

**Willie Nelson's "September Song!"**  
Fourth hit in a row from  
the platinum album "Stardust!"  
A radio request  
from Columbia Records.

3-10929

JC 35305

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**FREE EATS**—KMET-FM staffers with their lunchtime treat courtesy of Capricorn Records are Jack Snyder, assistant program director; Sam Bellamy, p.d. and promotion man Rick Harold. The Los Angeles broadcasters were given the new Dixie Dregs LP plus a 12-inch single, "Punk Sandwich," from the LP in this giant bread.

**Ovation Repackaging 6 'Sounds Of' Disks**

CHICAGO—Ovation Records is putting its sound effects library back into circulation, with plans to push the line.

According to Dick Schory, Ovation president, a series of nine albums will be on the market by the end of the year.

Schory is repackaging six "Sounds Of..." recordings which originally appeared in quadraphonic. "Sounds Of The Sea," an additional title, will

be released for the first time.

Ovation plans to release new effects LPs in conjunction with Aurora Productions, a California motion picture and tv production company.

Albums to be repackaged include "Sounds Of The City," "Sounds Of Railroad Nostalgia," "Sounds Of Today And Tomorrow," "Sounds Of The Road," "Sounds Of Nature" and "Sounds Of Amusement." The LPs list at \$7.98.

**RIAA Certified Records**

**Gold LPs**

Supertramp's "Breakfast In America" on A&M. Disk is its third gold LP.

Blondie's "Parallel Lines" on Chrysalis. Disk is its first gold LP.

Sister Sledge's "We Are Family" on Cotillion. Disk is its first gold LP.

Jefferson Starship's "Gold" on Grunt. Disk is its fifth gold LP.

Journey's "Evolution" on Columbia. Disk is its second gold LP.

Poco's "Legend" on ABC. Disk is its first gold LP.

**Singles**

Peaches & Herb's "Reunited" on Polydor. Disk is their second gold single.

Blondie's "Heart Of Glass" on Chrysalis. Disk is its first gold single.

Bell & James' "Livin' It Up" on A&M. Disk is their first gold single.

Bee Gees' "Love You Inside Out" on RSO. Disk is their 11th gold single.

Jacksons' "Shake Your Body" on Epic. Disk is their second gold single.

**Lifelines**

**Births**

Girl, Crystal Gail, to Gail and Roy King April 22 in Los Angeles. Father is nocturnal personality at KKTT-AM.

Boy, Adam Daniel, to Christine and Tom Kratochvil April 14 in Los Angeles. Father is with Watermark radio syndicators.

Girls, Jennifer and Stacey, to Lynn and Army Schorr April 9. Father is Northeastern division manager for the GRT Group.

**Marriages**

Tony Brown, West Coast manager of a&r for Free Flight Records, to Gina Morrison in Las Vegas April 19.

**MCA Music Label**

Continued from page 3

At last week's meeting here of company reps from New York, Nashville, Los Angeles, Canada, France and London, including Mickey Levine, European coordinator.

The huddle's first day (23) was chaired by company president Sal Chiantia, while on the second day (24), Leeds Levy, assistant to the president, covered professional plans, including work on two upcoming Broadway scores, "I Remember Mama," and "Evita."

Another highlight was MCA's recent acquisition of the ABC publishing catalog and start of immediate professional activities in this regard.

Also discussed was MCA Music's new 16-track studio in Nashville and 8-track...

**Island Staff Small, But Proving Potency**

LOS ANGELES—From its sole office in America—a tudor house on Sunset Blvd.—Island Music's catalog has spread into the singles and album repertoire through a number of key acts. And it's all being accomplished by a roster of six persons.

The company, according to Allan McDougal, general manager, has amassed a total of 66 recordings on the singles, album, soul and disco charts. They include recordings by the Police, the Average White Band, Eddie Money, Olivia Newton-John, Art Garfunkel, Santana, Badfinger, Head East, Third World, Ian Matthews and Hot Chocolate.

McDougal, along with company president Lionel Conway, represent the total professional input at Island Music, since the four remaining staffers all cover administrative functions.

"The only area where we don't have representation presently is in country music, and we hope to do

something about that soon," the executive adds.

McDougal, who admits that about half the recordings are "organic"—resulting from Island deals—says he and Conway accomplish these covers through "total contact with the street, and if we're not familiar with someone we're trying to reach, we'll get to know him."

The U.S. publishing unit of Island was formed four years ago, with Conway coming from England to run the operation. He has been in the Island organization for 10 years.

McDougal, from Scotland, joined Island Music 18 months ago from an a&r post at A&M. He has worked as a publicist and journalist in the U.K.

He predicts double the number of copyrights on charted items over the next couple of months, pointing to Island songs being done by Robert Palmer, American Standard Band, McCrarys, Runner, Third World, Ian Matthews, Rita Coolidge, Cerone, Lulu, Chaka Boom, Lani Hall.

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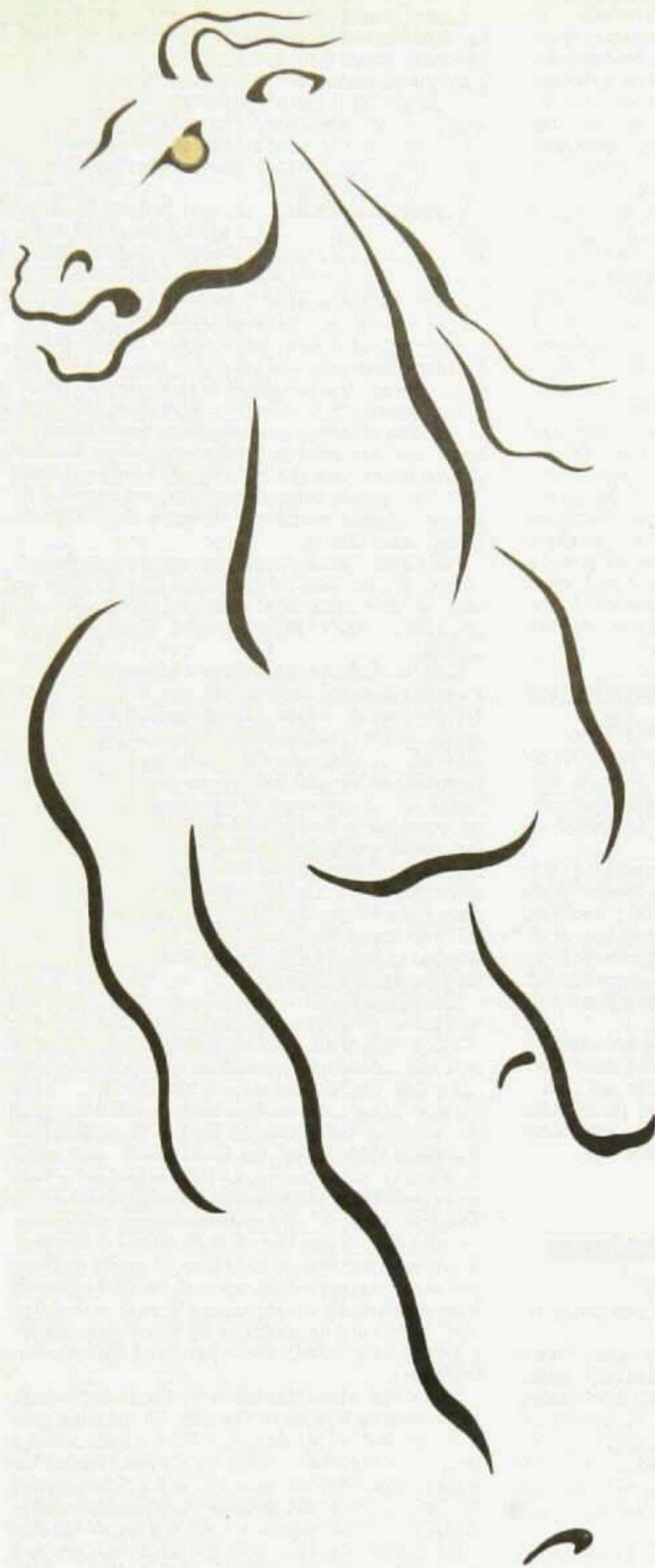


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## Retail Sales Better

• Continued from page 47

product also playing a large part in maintaining activity. Meyers cautions against the move to \$8.98 list across the board, noting only "smash hits" are selling at this price.

The Southern scene goes from the sublime to the ridiculous, with the first quarter at Music City Distributors in Memphis the best in five years, while Stan's Record Shops in Shreveport are down 40% for the first four months. In between, Sieberts in Little Rock sees business a little bit ahead, it's been so-so for Hot Line in Memphis and slow for Western Merchandisers in Amarillo.

• "We've had a lot of good product and disco has been a strong seller," comments John Lugar, Music City manager, explaining the best January-March in the last five years. "Disco is like a new music; more people are interested. The old and young are buying and it's not a cult-type music or an all-black or all-white form," he says.

• "Our business is hanging right in there pretty good," notes Sieberts' general manager Jim Brown, estimating he maintained approximately \$100,000 a week in gross shipping from March 1-25. With no smash like "Fever," he's shipping "a lot of good catalog," while disco remains hot with such acts as Gloria Gaynor. The numbers are "a little bit ahead" of last year and the cut-out business, an important part of the Sieberts picture, is better than a year ago. Brown points to a strong product release schedule for May and June "creating some excitement back in the stores."

• Stan Lewis paints the gloomiest picture from Shreveport for his Stan's Record Shops and Stan's Record Service, the one-stop/distribution wing. Easter weekend finally broke the drought with the firms boosting ads on eight stations and running remotes in three stores.

"We had a small Christmas at our downtown store," and he notes an upturn at some black-oriented locations. But he isn't optimistic. "With gas and grocery prices going out of sight with inflation, I think it'll get worse. We're in a luxury business—and I don't know if consumers will watch more tv and buy fewer records."

• Sharing this pessimism is Steve Marmaduke, buyer for Western Merchandisers in Amarillo, who cites higher returns percentage wise the first quarter due to slow sales. "The Village People did not excite the public, the Bee Gees are coming back in returns very strongly and there isn't anything else out right now for excitement," he claims. He attributes the picture to the consumer "being affected by the economy—less income to spend on entertainment items, and no extremely hot records out now."

Marmaduke feels "we're basically in the same situation now as in '73" except that was a "temporary recession." He has no idea how long this one will last but could see it through all 1979. Envisioning the recession coming last October or November has kept the company "physically able to pay for the product we've been buying since then."

• Nashville's Music City Record Distributors reports sales up over '78, "but our sales are due to our aggressiveness, as my accounts say business is fairly soft," claims sales manager Mike Wise. Disco isn't a mainstay "but on a percentage basis it has increased more than anything else," says Wise, who is optimistic about the coming months.

• Returns have been a killer until the last two weeks, notes Dwight Mullens of Hot Line Record Distributing in Memphis. "The billing was there but February-March returns offset it," he notes. He agrees some dramatically strong product "could work wonders," and while the economy looks horrible, he expects the record industry "to stay strong and be on top."

## Academic Seminars Draw 140 To Fla.

ORLANDO—More than 140 persons from Florida attended the second in a series of educational seminars sponsored by the Southern Recording Assn.

"How To Get A Record Deal" was the topic. Panelists were Chuck Flood, director of talent acquisition, Capitol Records; producer Kyle Lehning; Ed Shea, Southern director of ASCAP; music attorney Jay Willingham and Neal Mirsky of WDIZ-FM, Orlando.

The organization's executive director Eric Schabacker notes that the response to the two seminars indicates more programs will be held. The first seminar dealt with music copyrighting and publishing.

## RCA Staff Shakeup

• Continued from page 6

rection for the Associated Labels, reporting to Summer.

A further "folding over of functions" has all press managers adding responsibility for artist development and tours under the direction of Carter. Herb Helman continues as vice president, public affairs, with responsibility for the overall direction of RCA's press activities, also reporting to Summer.

RCA also has established a West Coast marketing service unit which will incorporate the same functions under division vice president Don Burkimer, who continues to report to Carter.

## U.S. Stars In Tokyo Fest

• Continued from page 1

jazz and MOR—and 10 performers from eight other lands, including Japan.

They are vying for cash prizes and artistic accolades, and the quality of the contestants underscores the importance that's increasingly being attached to the annual Tokyo event. It is sponsored by the Tokyo Music Festival Foundation.

The one dozen contenders this year were chosen from 37 entrants from 22 countries. Three Japanese artists who excel in the Golden Canary domestic festival, which precedes the Tokyo show, will join the foreign visitors for the international contest.

Last year, Americans Al Green and Debby Boone walked off with top honors, the former coming first and culling more than \$14,000 with his rendition of "Belle." Boone took second slot and nearly \$5,000 for her interpretation of "God Knows."

In addition to the Americans and the Japanese, competing in this year's event are: Sergio Mendes & Brazil '88 (Brazil), Samuel Hui (Hong Kong), Madleen Kane (Sweden), Rica Puno (Philippines), Raffaella Carrà (Italy), Dulce (Mexico) and Sun Woo-Hye-Kyung (Korea).

After the 1979 Festival, the date for future Tokyo international contests will be switched to the end of March.

## Inside Track

Capitol Records is conducting its own in-depth study into defective records through its Music Den retail wing. The study, begun last fall, the label confirms, has stores polling consumers as to why they return disks. The study includes all manufacturer's products and while it may be several months before the results can be thoroughly sifted, early indicators are that between 40% and 50% are returned because of warpage. Polygram has a study of its own on defectives going.

**Capitol's Tough Stance:** The Vine St. label is considering filing criminal charges against those five warehouse employees it dismissed who were allegedly linked to a major record and tape theft scheme (Billboard, April 28, 1979). Capitol, pinched by huge inventory losses over the last several years, has been conducting an ongoing investigation in conjunction with Los Angeles police burglary detectives as well as a private investigation firm to root the problem and eliminate it. Meanwhile, police sources confirm that a major investigation is going on in the Southern California area involving record and tape thefts from several labels which may involve a number of local record retail outlets. Although no charges have been filed as yet, police investigators are expected to present evidence to District Attorney John Van de Kamp's office shortly.

Fantasy has closed its Memphis office which housed its Stax Records staff of five. Label plans to open an office in Atlanta instead. Forthcoming Stax releases will be produced out of Berkeley, Calif., Fantasy's headquarters.

**Leftovers From The Stark Record & Tape Convention:** President/founder Paul David put a record high \$120,000 into the employees' profit sharing fund, bringing the total to \$594,000. Nelson Schanen of Weiss, Peck & Greer, who administer the fund, reported an 11% appreciation on the fund for the year, over and above the David 1979 contribution. . . . Convention entertainment was provided by the Kendalls and Tantrum at the Canton (Ohio) Cultural Center's 496-seat concert center. Ovation Records president Dick Schory showed up to emcee the event. The following day Dave and Sugar worked the luncheon and Ian Hunter, Ellen Foley, the Iron City House Rockers and Mick Ronson worked the banquet at Isabel George's palatial Tangiers in Akron. Mrs. George is David's sister.

The Village People gets its second top 10 album of the year as "Go West" (Casablanca) jumps two points to 10. "Cruisin'" hit 3 in February. Olivia Newton-John is the only other act to be represented on two top 10 albums in 1979, with "Grease" and her own "Totally Hot." . . . On the singles chart, four acts have hit the top 10 twice so far this year: the Village People, the Bee Gees, Chic and Peaches & Herb. . . . Waylon Jennings will play himself in an acting and singing role in "Urban Cowboy," a Robert Evans-Irving Azoff production starring John Travolta. The film is being directed by James Bridges, with principal photography scheduled to begin June 4 in Houston. It will be distributed in the U.S. and Canada by Paramount and throughout the rest of the world by Cinema International Corp. . . . The cinema bug has really bitten M.G. Kelly, Los Angeles deejay. He leaves his high decibel daily slot at KTNQ-AM to pursue a full-time celluloid career.

Pink Floyd, whose "Dark Side Of The Moon" is in its 257th week on Billboard's Top LPs & Tape chart, goes into CBS' 30th St. Manhattan studio this week to start a long awaited new LP. . . . Meanwhile, Meat Loaf just finished its new LP last week with a rush release planned by CBS. . . . Punk rock godfather Lou Reed arrested in Germany and charged with assaulting a female fan during a concert. He was reportedly jailed overnight and then released to continue his European tour. . . . RCA artists Grey and Hanks' latest single, "You Gotta Put Something In," is being used to support the Washington, D.C., voting rights amendment after regional promo manager Patrick Spencer brought the ditty to the attention of the amendment's sponsors. . . . Warner Books readying a biography of the late Doors' leader Jim Morrison. The publishing arm of WCI is also bringing out a paperback biography of Ray Charles in time to coincide with a film biography. . . . More than 200,000 fans are expected to turn out for a Pink Lady concert in Osaka, Japan, with Unicef the beneficiary. . . . Peter Allen, now managed by Dee Anthony, opens at Broadway's Biltmore Theatre for a three-week run May 18. . . . Shorewood Packaging Corp. is building a third plant, this one in Georgia. Coupled with the news that WCI is acquiring another pressing facility indicates that optimism rules the industry's future. . . . CBS hopes Bob Dylan's "Live At Budokan," which was not scheduled for American release, captures a little bit of Cheap Trick's Budokan magic. That act's live LP cut there which Epic was forced to release in the U.S. because of demand, has established them as a major rock attraction now. It reportedly sold 500,000 copies its first two weeks in the U.S.

**Producers At Work:** Arif Mardin and Bette Midler are teaming for a new Atlantic album. And one-half of the Everly Brothers is making a comeback. Snuff Garrett is reportedly going into the studio with Phil. . . . Herb Eis-

enman, president, 20th Century-Fox Music Publishing, is recuperating at the Tarzana Medical Center in Los Angeles, after surgery to remove a disk from his lower back.

... Congratulations to Evelyn Dairymple. On April 25 she celebrated three events: 43 years in the record business, 27 years with Lieberman Enterprises (she's the Omaha branch manager) and it was her birthday. . . . Those Elton John Russian dates have been firmed. With percussionist Ray Cooper he's at the Bolshoi Oktyabrsky Concert in Leningrad May 21-23 and at the Rossya, Moscow, May 27-30. . . . Look for a jazz sampler from Chrysalis to go to retail outlets and jazz stations. The sampler coincides with a new release by John Serry, ex of Auracle, and will feature two cuts from his LP, two cuts from Auracle and two from Michel Colombier. The theme: "Chrysalis Has Your Kind Of Music." . . . Detroit Symphony conductor Antal Dorati parked his shiny Lincoln Continental outside the United Artists Theatre for a rehearsal last week. Inside, the orchestra was preparing for a recording of Richard Strauss' opera "The Egyptian Helen." When Dorati returned the auto was gone. Police recovered the vehicle, but all four doors were missing and thieves had lifted 60 copies of Dorati's new "1812 Overture" recording from the trunk. . . . A three-day WFMT-FM broadcast marathon for the Chicago Symphony netted \$464,000, setting a new record for orchestral fundraising. . . . Secretaries please note: In celebration of National Secretaries Week, Ambrosia's manager and producer, Freddie Piro, rented his secretary (Amy Franks) a Rolls-Royce for her use during the week.

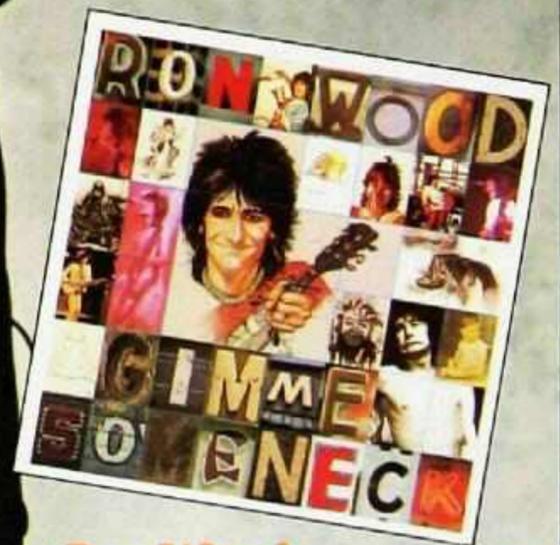
Nessa Records' "Air Time," by jazz group Air was named best album of 1978 by the National Assn. of Independent Record Distributors in a tie with "Imagine My Surprise" by Holly Near on the Redwood label. The small indie label and distribution voted its own awards this year and presented them at the recent NAIRD convention. Other winners of "Indie" awards were: "Home-made Songs," Tracy Nelson (Flying Fish) best pop/rock album; "The New Pennywhistle Album," Billy Novick and Guy Van Duser (Green Linnet) best contemporary folk album; "Believe I'll Run On," Sweet Honey in the Rock (Redwood) best women's album; and "1977 Rockabilly," Sleepy La Beef (Sun) best country album. A total of 20 "Indies" were handed out. . . . Lester Flatt is in satisfactory condition at Nashville's Baptist Hospital where he underwent tests to determine what's been ailing him. The 64-year-old bluegrass great was stricken with a brain hemorrhage last year, but has been on the recovery road. . . . Bill Hall of the Welk Music Group's Nashville office was the first to notice the super subtle element in the Waylon Jennings/RCA ad on page 94 of Billboard's April 28 issue. Of those 10 bullets shown near Jennings' golden gun, all of them listing song titles from his "Greatest Hits" LP, why was only one of those bullets "Amanda"—fired? Only the spent shell remains.

A tempest in a teapot? Or is a major storm brewing? Odds are even as the American Federation of Television and Radio Artists negotiates with W S M, Inc., owners of the "Grand Ole Opry," on behalf of some of its members who are "Opry" acts. Some of the acts don't like that \$78 minimum payment per performance. Others believe health plans and a pension plan proposal need discussing. Meanwhile, the American Federation of Musicians, Nashville local, adds another dimension to the action by inferring that AFTRA is trying to replace the AFM as the sole collective bargaining agent for the "Opry's" talent roster. Could be a stormy summer in Nashville with a thunderbolt or two cracking across the stage of the Grand Ole Opry House. . . . It was inevitable: The current People Magazine has singer Linda Ronstadt and California governor Jerry Brown on its cover. The headline: "Linda And The Guv. What Next?" . . . In Minneapolis last week, Pickwick president C. Charles Smith and rack division chief Eric Paulson were present at a private gathering for Diana Ross, immediately after her concert date there, where she personally wished Paulson many happy returns and rendered a few bars of "Happy Birthday" to him. . . . Astaire Way To Disco??? CBS Network News added an inventive touch to its lifestyle piece on disco (which aired last week). John O'Regan, producer of that report took clips from old MGM musicals showing hoofers Astaire, Charisse, Kelly etc. dancing to the Gonzales record "Haven't Stopped Dancing Yet." Gloria Jones who wrote and produced that record with brother Richard, is currently in the studio finishing her next Capitol release and is also writing and producing Brazilian disco newcomer Richard De Campos. . . . There are 15 reasons which make it worthwhile to take a look at the magazine-like folio which Atlantic Records prepared to announce its April releases. It's not surprising that about half the new albums are, in fact, disco-oriented as that label is heavily submerged in that genre now. . . . And, yes, it's true a famous female vocalist is about to join the all-male Temptations. Aretha Franklin is featured on their new Atlantic LP now in the works. . . .

Mickey Addy, veteran Billboard ad staffer, is recuperating from surgery at St. Claire's Hospital, 415 W. 51st St., New York 10019, room 531. He'd appreciate hearing from friends.

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