

A Billboard Publication

The International Music-Record-Tape Newsweekly

Aug. 4, 1979 • \$3.00 (U.S.)

British Fight Imports, Labels Go Into Court

By PETER JONES

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

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

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

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

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

FAIR OR FOUL? Fewer Promo Disks; Disco Pools Howling

By RADCLIFFE JOE

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

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

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

U.S. Industry Stirred By Home Duping Impact

By IRV LICHMAN

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

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

At a recent meeting of the board of the National Music Publishers Assn. in Los Angeles, the topic was raised. Publishers, who early on had tackled the tape piracy problem, expressed some rancor that they've been unable to get record manufacturers to recognize the severity of the problem. (Continued on page 29)

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

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

Fead Promotion, Profit Dip Signal RCA's Restructure

By STEPHEN TRAIMAN

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

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

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

Agony Of a Manager: Helping Dying Singer

By ELIOT TIEGEL

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

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

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



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

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8/15 Civic Aud., Santa Cruz, CA
8/17, 18, 19 Variety Arts Theater, Los Angeles, CA

Produced by Tommy Luma/Management: Patrick Rains & Associates

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

By JIM McCULLAUGH

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

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

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

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

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

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

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

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

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

Both Mazza and Johnson indicate

the label will expand its black artist roster.

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

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

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

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

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

BILLBOARD WORKSHOP

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

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

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

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

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

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

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

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

CBS Revamping Its International Publishing Group

By ADAM WHITE

NEW YORK—CBS Records International is reorganizing the structure and thrust of its foreign music publishing operation. April Music, and bestowing the result with a new, collective identity: CBS Songs International.

The move promises to provide the April Music units worldwide with increased independence from their sister record companies. From now on, the foreign publishing managers will report either direct to New York or to regional executive instead of to the local disk company chiefs. But it's not intended to undermine nor sever the existing creative links between the two divisions country-by-country.

The change also means that the April Music companies can be coordinated administratively and commercially on an international basis, responsive to overall policy decisions and dictates from the CBS Songs International headquarters in New York, including matters of third party and internal royalty statements, registration of titles, reconciliation of receipts from local societies and more.

It's ultimately intended that CBS Songs International will be developed to the same status as CBS Records International, which is why the reporting structure of the new or-

(Continued on page 46)

ARISTA SOLD

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

Clive Davis will remain as president and chief executive officer.

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



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

Milwaukee's Radio Doctors Sets 50th

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

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

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

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

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

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

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

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

Labels May Pay Cable TV For New Act Record Spins

By ALAN PENCHANSKY

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

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

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

A possible record promotion alternative to standard AM and FM

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

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

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

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

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

"I think the next few years will see

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

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

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

(Continued on page 62)



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

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

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

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

chandising with JBL speakers and radio and retail record outlets.

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

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

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

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

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

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

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

JEAN WILLIAMS

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

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

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

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

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

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

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

UA Records, UA Films: Link Left

By ROMAN KOZAK

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

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

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

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

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

Personal Mgr. Heads Chicago NARAS

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

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

turning as executive director.

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

Executive Turntable

Record Companies

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



Doyle

Previously, he was artist relation and trade liaison for West Coast promotion at Phonogram Records. Jaffe, based in New York, is in charge of overall career direction. Formerly, he was director of artist development at Polydor. ... Eddie Holland, vice president of r&b promotion for the last two years at Atlantic in New York, and his assistant Don Eason who joined the firm this year, are no longer with the company. ... Varnell John-



Petnov-Sherman

son elevated to general manager of the newly created r&b division for EMI-America/UA Records. Formerly, he had been East Coast promotional manager. ... Nat Freedland, national publicity director at Fantasy Records, has left the company. He had been with the label one year. ... Dennis Ganim, East Coast promotion representative for Fantasy, has also been terminated. Future plans to be announced. ... Nancy Perov



Cohen

upped to the new post of associate director, marketing services, West Coast for CBS Records, Los Angeles. Previously, she had been manager, West Coast packaging coordination for CBS Records. ... Shelly Petnov-Sherman takes over as promotion and sales administrator for Millennium Records, New York. She coordinates promotional and sales activities between the Millennium and RCA



Johnson

field force. Previously, she worked in various capacities at E/A, Nonesuch Records, Lifesong Records and WABC-AM. ... Barbara Pepe joins RCA Records as manager of publicity-pop music based in New York. Formerly, she had been head of the music division for Solters and Roskin public relations. ... Jessica Falcon upped at Epic, Portrait, Associate Labels to manager, tour public-



Shapiro

ity, East Coast. She joined the company as an East Coast tour publicist in 1978. ... Sal Ingeme promoted at Columbia to regional promotion marketing manager in the Northeast. Based in Boston, he has been with Columbia since 1958 and has held various positions in sales and promotion. ... Louis Coultolene named vice president of RCA International Ltd. (Bermuda). Based in Mexico City, he also is the president and director



Pearce

general of RCA Mexico. ... Julie Sayres steps into the post of director of a&r West Coast for WEA International in Burbank. Formerly, she was director of a&r for CBS International, Latin American operations. ... Steve George, Barry Ballenger and Ron Berger join Phonogram/Mercury as local promotion managers headquartered in Cleveland, Cincinnati and Philadelphia, respectively. In addition, George covers the Pittsburgh and Buffalo markets. Previously, he held a similar position at Ariola. Ballenger



Jaffe

most recently worked for WEA as a promotion manager and field merchandising manager. Berger formerly was with Janus Records as Eastern regional promotion director. ... Martha Sharp named the assistant to Jimmy Bowen, vice president/general manager of E/A's Nashville operations. Formerly, she was earning her master's degree at George Peabody College and was an assistant to Larry Butler at Tree Publishing Co. and UA Records. ... Oscar Arslanian, director of press and artist relations for Capitol Records in Los Angeles, departs the post. He had been with the firm one year. Formerly, he was sales manager for Capitol Magnetics Products division. ... Shelia



Goldrod

Eldridge, Los Angeles-based music publicist, has left E/A's publicity department. ... Debbie Paul, based in Los Angeles, is promotion coordinator for Mushroom Records. Previously, she worked in promotion for RSO. ... Also joining Mushroom in L.A. as promotion coordinator is Jan York. She worked as a promotion coordinator for Phonogram in Chicago. ... Jeana Jackson



Collins

joins Rocket Records as director of r&b promotion and administrative assistant to the president. Based in Beverly Hills, she had been assistant and executive assistant to the president of Satie productions. ... Sheryl Doyle joins Infinity as amanager, administration, West Coast. Based in Los Angeles, she had been with Security Bank in administration. ... Mike Kelly takes over as national promotion manager for Cachet Records and Irving Trencher steps into the post of Eastern regional sales manager. Kelly remains in the label's Nashville office while Trencher will be headquartered in New York. Kelly had been regional promotion manager and Trencher had been with Midsong as Eastern district manager.



Frazin

Marketing

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

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Art Garfunkel's "Bright Eyes."

1-11050

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

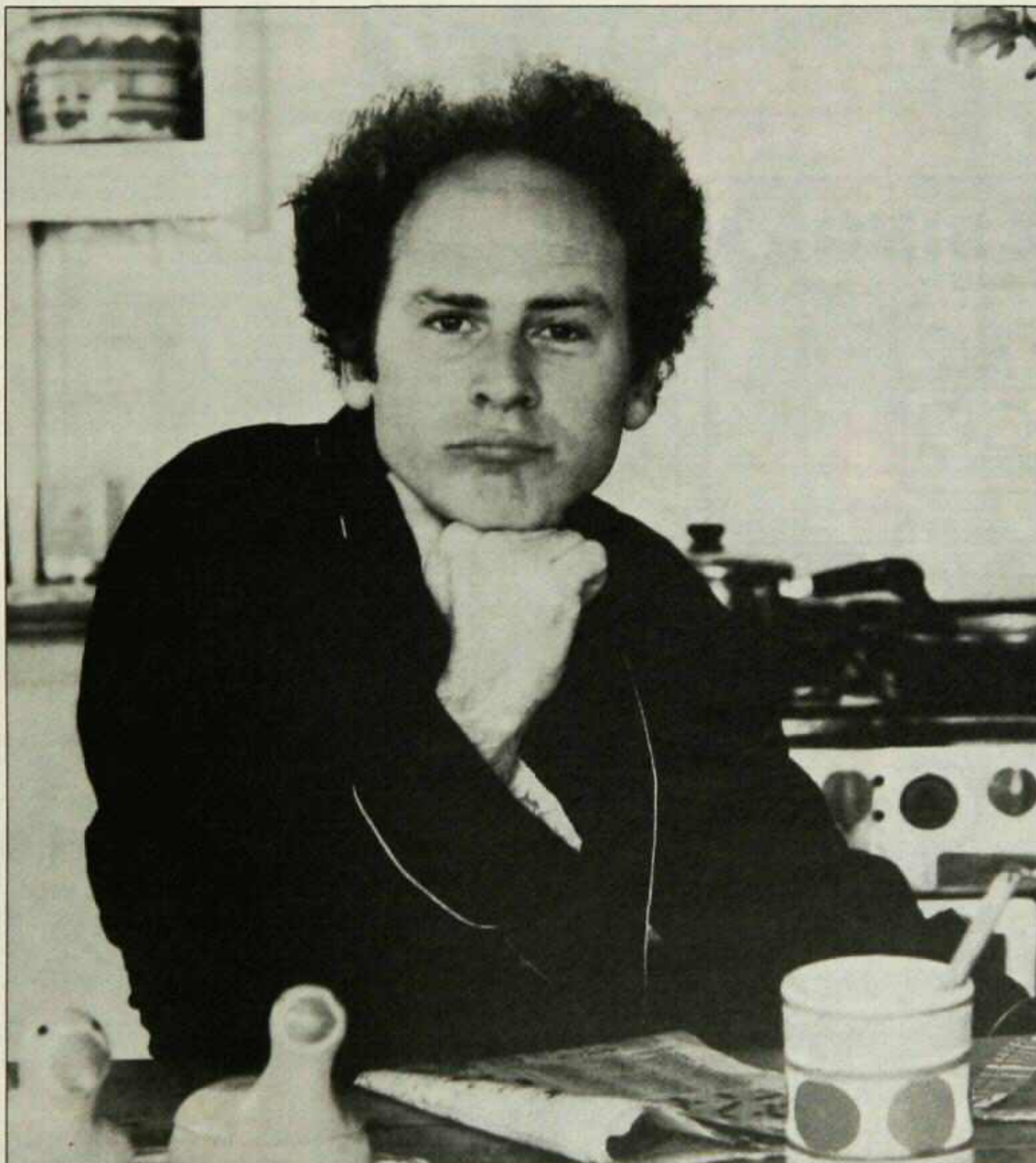
Every once in a while, an American artist gets an immediate and overwhelming reception from the international marketplace. When CBS U.K. heard Art Garfunkel's single version of "Bright Eyes"—originally written for the film "Watership Down"—they heard something special. Now, after its release by CBS Records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

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

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

Now shipping on Columbia Records, U.S.

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



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

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... with special thanks to Goddard Lieberson.

Fritz's Helping Hand To Pal Minnie

• Continued from page 1

two years as creatively rewarding for her as possible.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

(Continued on page 60)

AUGUST 4, 1979, BILLBOARD



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

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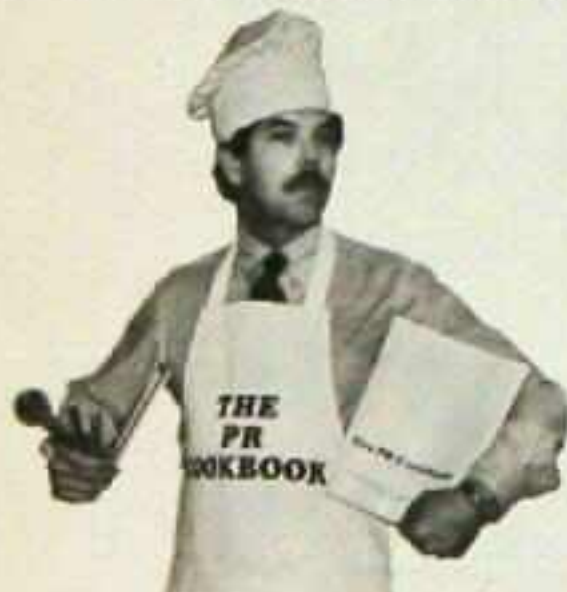
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LOOKING TO THE FUTURE

Key RCA Shift Promotes Fead

• Continued from page 1

directly related to the unexpectedly large loss posted by the records division in the second quarter, estimated at \$12 to \$15 million.

It was significant enough to affect the profits of the consumer electronics group of which it is part, and along with the continuing decline of NBC profits was cited as a key factor in the reduced corporate bottom line (Billboard, July 28, 1979).

While some restructuring of the label, and a new post for Fead were in the works, it is believed the impetus for significant label operational changes came from corporate, via Neil Vander Dussen, recently named an executive vice president. He took over direct responsibility for RCA Records from Paul Potashner.

Also taking the rap for the poor profit picture was Dick Carter, division vice president marketing, who had line responsibility for the key sales, marketing and promotion activities, and left the company abruptly July 20.

It is these key responsibilities that Fead will assume, and there is no doubt that the former head of the

new RCA And A&M Distribution Co. will be running the entire domestic commercial show, excluding manufacturing and the record/tape club operation.

Other key management appointments are expected from Fead in the near future, with a further redefining of authority and responsibility within the U.S. operation.

The Fead promotion is seen as part of an extensive restructuring, with more selective staff cutbacks related to overall industry conditions, at the same time positioning the label for the future.

With RCA Records volume at the \$500 million level last year, as reported earlier by a corporate spokesman, the addition of A&M distribution, and well as 20th Century-Fox and several other smaller and new labels, is expected to add perhaps 20% or \$100 million to 1979 revenues.

Sales have risen steadily over the last four years, and profits grew even more dramatically until the industry's economic crunch caught up with RCA this past quarter.

Sales in April-June were probably up about 10%, as Supertramp on A&M was the industry's biggest single seller, and international and club operations continued to post strong revenues and earnings.

RCA has opened two new subsidiaries in Europe this year, and in the last two years took an equity position in a Japanese joint venture, and bought out its partner in RCA Germany to take over that subsidiary.

With the RCA SelectaVision videodisk system on the horizon and the label's expected involvement in the creative programming and marketing aspects, corporate management obviously is looking beyond the current financial setback to the future.

Stevie Wonder Endorses TDK Line

NEW YORK—In his first endorsement in the audio area, Motown's Stevie Wonder has been

signed to promote the entire TDK Electronics line of blank tape and accessories. Initial assignment will be to appear in a broad range of materials—television, radio, print and posters—tied to a fall program for the improved "D" line of audio cassettes.

Wonder, known for his love of high technology audio equipment, and a firm believer in the quality of premium cassette recording in his professional life, had resisted a number of prior endorsement pitches. He has been a prime Nakamichi user for years, and recently purchased a full Sony digital recording editing system.

He will be featured in the full-line TDK ad campaign, running under the umbrella "The Amazing Music Machine." It will succeed the successful "Machine For Your Machine" program that for nearly three years has positioned the cassette as an integral component of the hi fi system in which it is used, and the concept that it is more than recording tape, but in fact hardware.

Wonder joins other musical tape endorses including Ella Fitzgerald, Chuck Mangione and Melissa Manchester for Memorex, Ray Charles for 3M Scotch and Blondie, Alicia Bridges, Blue Oyster Cult and the Average White Band in a summer-long Ampex campaign.

WB Wing Moves

LOS ANGELES—Warner Bros. Special Products division is moving from 3344 Warner Blvd. in Burbank, Calif., to 4000 Warner Blvd., Burbank. The phone number (213) 845-1745 remains the same.

NARM Backs Small Business Acts Bill

NEW YORK—Citing contradictions in the Small Business Administration's policy of denying small business loans to producers, distributors and even retailers who specialize in certain kinds of sound recordings, the National Assn. of Recording Merchandisers is supporting legislation to reverse this long standing policy.

A bill introduced by Rep. Adabbo (D-N.Y.) earlier this year would amend the Small Business Act to preclude an interpretation of the Act which would permit the Small Business Assn. to deny financial assistance to small businesses in-

Market Quotations

As of closing, July 26, 1979

1979	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
45%	32%	ABC	9	257	45%	44%	44%	—
41%	34%	American Can	6	47	38%	38%	38%	Unch.
17%	14	Ampex	9	91	15%	15%	15%	Unch.
3%	1%	Automatic Radio	—	13	3%	3%	3%	Unch.
24	20%	Beatrice Foods	8	479	22%	22%	22%	Unch.
55%	44%	CBS	8	194	54%	53%	53%	—
26%	18%	Columbia Pictures	4	124	24%	23%	23%	—
13%	8%	Craig Corp.	11	24	8%	8%	8%	—
44%	33	Disney, Walt	11	660	38%	36%	37%	+
3	2	EMI	16	24	2%	2%	2%	+
23%	15%	Gates Learjet	7	154	20%	19%	20%	+
15%	13%	Gulf + Western	3	179	15%	15%	15%	Unch.
17	10%	Handieman	6	14	12%	12%	12%	Unch.
8%	3%	K-tel	58	55	7%	7%	7%	+
3%	2	Lafayette Radio	—	—	—	—	—	Unch.
37%	28%	Matsushita Electronics	8	13	29%	29%	29%	—
48%	37%	MCA	8	16	45%	44%	45%	—
39	25%	Memorex	5	63	29%	29%	29%	—
66	52%	3M	10	1067	54%	53%	53%	Unch.
46%	36	Motorola	9	531	42%	41%	42	+
30%	24%	North American Philips	5	11	28	28	28	Unch.
22%	16	Pioneer Electronics	11	—	—	—	16%	Unch.
25%	14%	Playboy	20	97	16%	16%	16%	—
28%	23	RCA	6	758	24	23%	23%	—
10%	7%	Sony	17	149	9	8%	8%	—
8%	4%	Superscope	—	10	4%	4%	4%	Unch.
29%	17%	Tandy	7	226	20%	20%	20%	—
11%	5	Telecor	4	27	5	5	5	—
7%	4%	Telex	11	201	4%	4%	4%	—
3%	2	Tenna	—	2	2%	2	2%	+
18%	16%	Transamerica	5	893	18%	18%	18%	+
46%	30	20th Century	6	492	42%	40%	42%	+
37%	32%	Warner Communications	7	1069	38%	37	37%	+
15%	12	Zenith	10	171	12%	12%	12%	—

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Integrity Ent.	7	11	1%	2%
Data Packaging Corp.	6	207	8%	9%	Koss Corp.	7	2	3%	4%
Electrosound Group	5	5	5%	6	Kustom Elec.	—	—	2	2%
First Artists Prod.	30	38	5%	6%	M. Josephson	7	2	13%	14%
GRT	—	237	13/16	1 1/16	Orrox	14	11	5%	6%
					Recoton	5	—	2	2%
					Schwartz Bros.	3	—	2%	3%

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.

Record Companies Bow Out Of Iran

NEW YORK—Foreign record companies which sought a presence in Iran generally suspended their ambitions when the country underwent its political and social upheaval earlier this year.

CBS, for example, had formed a joint venture there, including a tape duplicating facility, only to see it co-opted by the Ayatollah Khomeini's

regime (the company is reluctant to discuss the details).

So last week's news that the Iranian leader has banned all music from the country's radio and television was minimal in its music industry impact.

Rather, it was a source of momentary amusement, a fleeting diversion from some of the industry's more serious problems—especially when the Ayatollah's rationale for the ban was revealed.

Musica, he said, "stupifies people listening to it and makes their brain inactive and frivolous." Further, it robs the country's youth of strength and virility, and the Ayatollah declared: "A youth who spends his time listening to music can no longer appreciate realities."

And if some of this sounds strangely familiar, well, remember what they said about rock'n'roll a quarter-century ago.

Labels Donate \$\$

NEW YORK—Infinity and CBS Records have each donated \$5,000 to the Black Music Assn.'s scholarship fund and its Institute For Black Music Studies.

Kjell Hoel, Tandberg of America president, emphasizes "this aggressive stance will not mean a departure from our traditional distribution policies but will be reflected in more competitive policies and pricing."

The new owner expects "to accelerate and strengthen Tandberg's already well-recognized r&d work in the hi fi field ... and to pursue a more aggressive market policy in the U.S. through the privately held distribution company, Tandberg of America, Inc."

However, points out Joe Cohen, executive vice president of the association, the agency only last year agreed to provide about \$25 million a year to companies engaged in the support of independent film productions. He also claims that in 1978, the agency revised its regulations so as to permit loans to applicants who wish to purchase, con-

struct, modernize or expand radio or tv stations and cable tv operations.

Citing the primary objective of this change to aid minority business enterprises, Cohen adds, "The provision of loans to small business in the recording industry would greatly further the participation in the recording industry of minority groups who have contributed so much to American music."

To Cohen it's "incredible that small companies in the sound recording industry and those just getting started in the business are being denied loans."

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B A L A N C E

2d CREDITORS MEETING

Cal Stereo Mulls Over Fiscal Woes

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

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

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

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

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

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

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

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



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

New L.A. Club

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

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

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VIA HOUSE OF GOLD

Montgomery Taps Hot Country Vein

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

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

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

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

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

(Continued on page 38)

WB Music's Silvers Sees a Silver Lining

By IRV LIGHTMAN

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

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

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

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

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

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

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

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

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

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

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

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

'Winds' Songs Await Promotion

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

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

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

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

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

Publishers Pact

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



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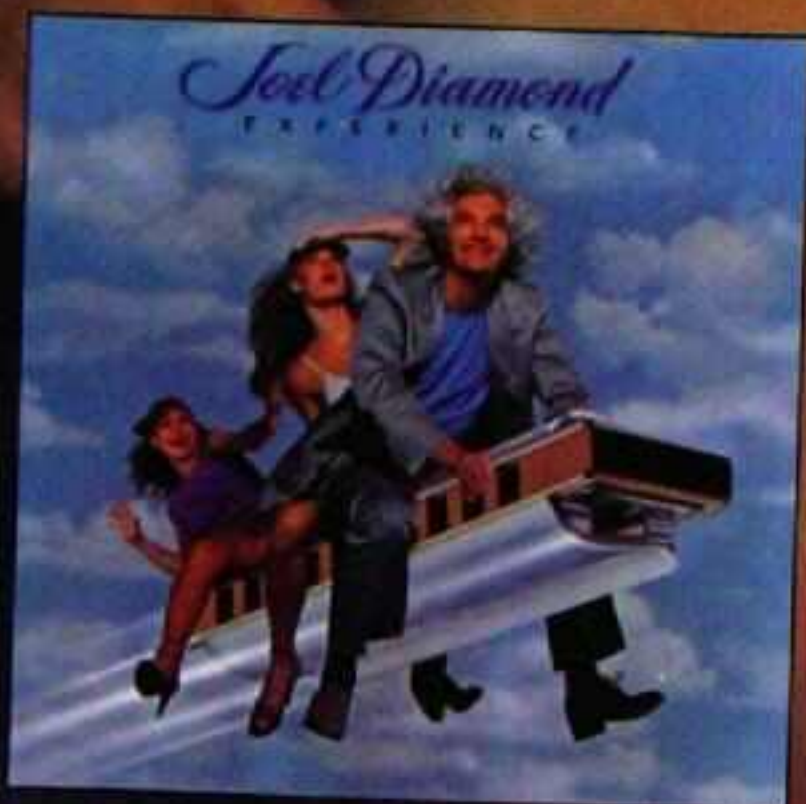
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Love You Forever RRP 7165
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Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040. Cable: Billboy LA; L.A. Telex: 698669; N.Y. Telex: 710581-6279.

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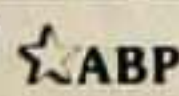
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Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. © Copyright 1979 by Billboard Publications, Inc. The company also publishes in New York: American Art & Antiques, American Artist, Interiors, International Society of Artists, Painting Holidays, Photo Weekly, Residential Interiors, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air, Los Angeles: Billboard, Nashville: Amusement Business, Billboard Broadcasting Corp. (WLAC-AM, WKQB-FM); London: World Radio-TV Handbook; The Artists Book Club.

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Vol 91 No. 31

Hurray For Country Crossover

By RAY ROSS

I can well appreciate what Wesley Rose says about the "closet" country music fan, (Commentary, June 23). I could rattle off the names of many local people who tell me privately that they listen to and enjoy our country music programming at WKOP. But, get these same people in a group, and it's a totally different story.

'I'd enjoy programming a pure country station'

Like it or not, there is a certain stigma which has been attached to country music and to country music radio, and this stigma is difficult but not impossible to change in the minds of listeners and advertisers.

And this is where I have to differ with Rose.

As a music publisher and record man, I am certain he understands his business and mine. He is in the business to get his music played and performed, and I am in the business to get people to listen to our radio station.

Without listeners there are poor ratings. Without ratings the radio station cannot sell advertising. Without advertising we might as well all go home, because the radio station will cease to exist. The job of the radio station is to garner listeners.

I can't speak for other markets, but here in conservative upstate New York "pure" country music radio does not work. This is a proven fact. We have put together a format that combines the best of today's country music with appropriate crossovers. After one year with this format we have doubled our ratings from a 7.1 to a 14.0.

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

Letters To The Editor

Dear Sir:

I want to thank you for using the commentary by Wesley Rose. It came just at a time when I thought no one in Nashville was for country music. I have had a record show since 1952 playing "pure" country music, and will continue to do so.

It's either country music or it isn't, and notice that I did not say ain't, and I do wear shoes.

Linda Lou Stone
WSEW-AM
Selinsgrove, Pa.

Dear Sir:

I want to compliment you for airing the Commentary by Wesley Rose on "Crossover."

Wesley has always been an astute observer of the music scene and has had the guts to speak his mind. His terse comments are well respected in many quarters.

I hope that every country music (and so-called country music) station in the United States would truly reflect upon Wesley's carefully thought-out stance.

Jay Hoffer
Operations Manager
KERE-AM
Denver

Dear Sir:

I have just finished reading Wesley Rose's ridiculous article on crossover records. I find that Rose's main problem is that his mouth is as big as his music catalog.

Snuff Garrett
Garrett Music Enterprises
Los Angeles

Dear Sir:

Wesley Rose's recent Commentary assumes the r&b charts are pure, but that country's are corrupted by crossover. "You can read their charts and see that it's all r&b," Rose says of the soul charts, wishing the same was true of country.

But how r&b—in the purest sense—are acts like the Doobie Bros., Spyro Gyra, Dionne Warwick and Lou Rawls? These and other AOR/adult contemporary artists were charting r&b the week Rose made his analysis. Why? Simply because soul radio was playing them and soul buyers were buying them.

The charting of crossover acts does not make the charts any more or less pure—only more or less accurate.

Rose seems to be attacking Billboard and its charts when his quarrel is with radio and record/tape buyers. Isn't that like biting the hand that feeds you?

I too would rather hear a country record without a "symphony" behind it, but if radio and retail don't agree... well, that's the way the business bounces. At least for now.

Robert Adels
Editorial Director
Gribbitt!
Los Angeles

Dear Sir:

I have been in the retail record business for 26 years and I would like to commend Wesley Rose for his commentary on country crossover. Others had better speak out on this matter, and real soon, or I think country music will fade away.

It is a doggone shame when customers come in and ask for some good country records and you're lucky if you can find 10 on the country chart that are really country. Who's fault is this? I feel we should find out now.

I love country music and I'm not ashamed to tell the world about it. And I need some good country records by name artists to sell in my store. Believe me, they are scarce.

Denny Taylor
Denny Taylor Record Shop
Zanesville, Ohio

Dear Sir:

In a recent opinion piece, James Zebora despaired that disco would never sell great quantities of records because the disco consumer was, Zebora felt, very poorly informed about the product he's buying.

Zebora's points were well taken, but his despair was, I think, a bit off the mark. Zebora points out that the disco consumer frequently doesn't know the name of the record he's after or the group who recorded it. Zebora is right!

But his implied response—that we should pay less attention to the disco consumer—is incorrect. It's our job in the record companies to educate and motivate the consumer—through aggressive marketing—on who the disco acts are.

As the disco consumer becomes knowledgeable about, excited by and loyal to disco artists, he will have a greater tendency to buy those artists' albums instead of merely purchasing an occasional hit single. In other words, by marketing our artists more effectively and educating consumers, we can increase our sales of disco LPs tremendously.

The lack of knowledge Mr. Zebora has observed among disco buyers is not an insurmountable problem. It is an opportunity. It shows how much more there is for us to do in marketing disco product, and in a sense, it is a barometer of disco's as yet untapped sales potential.

Ray Caviano
President
Warner/RFC Records
New York

Dear Sir:

Disco became popular because of the beat, not because of lyrical content. It is useless, disposable music that is a hype and an insult to American intelligence. Not in one disco song has there been any kind of serious lyric or meaning. It's all love and dance.

Meanwhile, groups such as the Clash, Elvis Costello, the Tom Robinson Band, the Talking Heads and others have meaningful lyrics not only having to do with love,

but also with personal freedom, injustice, the pressures of everyday life, and much more. But they don't get sustained support from radio.

Another perfect example is the much-maligned, little understood, and now defunct Sex Pistols. This group had more power, anger, fire, meaning and excitement on one side of its only American LP than you could possibly hear if you went to any disco for a year straight. Because of lack of airplay it sold disappointingly.

Too many people have written off "new wave" bands as being a mere flash-in-the-pan of the past. This couldn't be further from the truth. Every day listeners are discovering Joe Jackson, Graham Parker, the Police, the Fabulous Poodles, and many others.

I will not make a prediction on the passing of disco. But I, and others with a mind hope it will—and soon. If it doesn't, I'm afraid America's awareness will reach a new low. Music is not simply a form of entertainment. It is an entire sociological statement.

Louis A. Tarone II
Hazleton, Pa.

Dear Sir:

I am appealing to all record shops to take a stand against the rise of the 45 r.p.m. single to \$1.49 retail. The 10 to 15 cent hike will eventually force most stores out of business, along with the price hike of the 12-inch single to \$4.98 and the price of single pocket LPs to \$8.98.

When will the record shops take a stand and say, "Hell no! We are not going to take it anymore!"

At our recent Black Music Assn. conference, we discussed in part job security. America has boycotted coffee. The truckers and farmers have made themselves heard. The pros and cons of abortion have been heard, the gays are making themselves heard. The anti-nuclear movement has been heard from, but the record shop dealer has lost, or has not found a means of survival like the early pioneers or our modern counterparts.

Bruce E. Webb
Webb's Dept. Store
Philadelphia

Dear Sir:

I recently sent out letters to various organizations requesting ticket information on the new Abba tour. One of these letters went to Atlantic Records, and I must tell everyone what they did for me.

A man from Atlantic in New York City called to inform me that Abba was going to stage a concert in Omaha, and not in Kansas City as I had thought. In addition, he gave me the name of the person I should contact about getting tickets.

What a fantastic thing for Atlantic Records to do! I am completely floored that a busy corporation would take the time to show such an interest. Abba definitely has the best record company backing them.

Brian Harrifield
Lincoln, Neb.

Radio-TV Programming

Space Age Network To Launch Explosion Of NPR Programming

By ALAN PENCHANSKY

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

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

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

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

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

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

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

the heightening of programmer's responsibilities that will occur.

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

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

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

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

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

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

agement is something to be analyzed."

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

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

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

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

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

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

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

"That will be a glorious day," Mankiewicz predicted.



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

Goldstone Productions In L.A. Goes To Disk Spots

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

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

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

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

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

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

Linda Ronstadt and the Nitty Gritty Dirt Band.

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

2 New York FMs Race 8.8 To 8.6

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

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

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

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

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

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

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

CROCKER DISCOUNTS RATINGS DIP

KUTE Goes To 'Disco & More'

By CARY DARLING

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

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

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

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

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

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

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

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

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

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

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

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

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

FCC PROBES WJLB-WMZK

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

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

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

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

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EMILE BERLINER

20 MAY 1851 - 3 AUGUST 1929

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

MILESTONES IN YOUR INDUSTRY'S HISTORY



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

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

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

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

- | | | |
|-------------------------|----------------------------|-------------------------|
| 1963 Roland Gelatt | 1968 KTBT Radio | 1973 Georg Neumann |
| 1964 Goddard Lieberman | 1969 Record Academy | 1974 Edgar Villchur |
| 1965 Dr. H. F. Olson | 1970 Natl. Library, Canada | 1975 Nippon Victor Co. |
| 1966 AT&T (Bell System) | 1971 Garrard Engineering | 1976 Prof. Cyril Harris |
| 1967 AUDIO Magazine | 1972 Dr. Ray Dolby | 1977 Dr. Peter Goldmark |
| | | 1978 3M Co. — Mincom |



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

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.

SAN FRANCISCO APRIL/MAY 1979

AVERAGE QUARTER HOUR—METRO SURVEY AREA														SHARES—METRO SURVEY AREA										
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+ %	MEN				WOMEN				TEENS 12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %	
AOR	240	193	62	55	5	0	0	36	23	11	1	0	47	AOR	3.5	10.3	7.4	1.1	0.0	5.9	3.4	2.2	0.2	6.7
AOR	228	165	72	45	2	2	0	32	11	1	0	0	63	AOR	3.3	11.0	5.8	0.4	0.4	5.4	1.6	0.2	0.0	9.0
BEAUTIFUL	1069	1052	35	42	49	120	126	22	92	104	130	177	17	BEAUTIFUL	15.5	5.7	5.7	10.8	26.8	3.6	13.6	20.7	27.2	2.4
BEAUTIFUL	1091	1085	20	58	80	109	118	26	70	89	175	145	6	BEAUTIFUL	15.7	3.2	7.5	17.2	23.7	4.3	10.4	19.3	34.1	0.8
BIG BAND	98	98	1	10	5	20	12	7	6	4	16	10	0	BIG BAND	1.4	0.2	1.3	1.1	4.5	1.1	0.9	0.8	3.3	0.0
BIG BAND	66	66	5	11	2	5	5	3	3	1	9	3	0	BIG BAND	1.0	0.8	1.4	0.4	1.1	0.5	0.4	0.2	1.8	0.9
BLACK	493	334	44	44	18	18	3	85	50	31	18	15	156	BLACK	7.1	7.3	5.9	4.0	4.0	13.9	7.3	6.2	3.8	22.5
BLACK	471	346	52	64	21	20	6	70	48	38	8	13	125	BLACK	6.9	8.1	8.3	4.5	4.4	11.9	7.1	8.2	1.6	17.8
CLASSICAL	178	177	1	30	13	16	17	4	23	14	7	18	1	CLASSICAL	2.6	0.2	4.0	2.8	3.6	0.7	3.4	2.8	1.4	0.1
CLASSICAL	279	274	7	50	30	29	12	5	20	29	29	17	5	CLASSICAL	4.0	1.2	6.4	6.4	6.4	0.8	2.9	6.2	5.7	0.7
CONTEMP	964	784	135	98	60	32	5	183	145	61	34	17	180	CONTEMP	13.9	22.4	13.3	13.2	7.1	29.9	21.4	12.2	7.1	25.6
CONTEMP	1017	793	123	99	53	29	7	155	164	59	32	25	224	CONTEMP	14.7	19.9	12.8	11.4	6.3	26.1	27.4	12.7	6.3	31.7
COUNTRY	327	317	14	38	53	37	25	5	41	41	28	20	10	COUNTRY	4.7	3.1	5.2	11.6	8.4	0.8	6.0	8.2	5.8	1.3
COUNTRY	239	232	25	42	30	24	12	7	29	20	13	16	7	COUNTRY	3.5	3.9	5.4	6.5	5.2	1.2	4.3	4.3	2.5	0.9
DISCO	190	153	27	22	17	3	10	33	25	11	3	0	37	DISCO	2.7	4.5	3.0	3.7	0.7	5.4	3.7	2.2	0.6	5.2
DISCO	233	188	43	27	4	8	0	58	28	14	3	3	45	DISCO	3.4	6.6	3.5	0.9	1.7	9.8	4.2	3.0	0.6	6.4
MELLOW	80	77	14	22	3	0	0	27	9	1	1	0	3	MELLOW	1.2	2.3	3.0	0.4	0.0	4.4	1.3	0.2	0.2	0.4
MELLOW	53	51	12	7	2	0	0	19	9	2	0	0	2	MELLOW	0.8	0.9	0.9	0.4	0.0	3.2	1.3	0.4	0.0	0.3
MOR	765	732	36	84	79	68	37	39	89	81	77	45	33	MOR	11.1	5.9	11.3	17.3	15.2	6.4	13.1	16.1	16.2	4.6
MOR	865	808	37	115	93	72	13	42	117	79	71	64	57	MOR	12.5	14.9	14.9	20.0	15.6	7.1	17.4	17.1	13.8	8.1
NEWS	400	398	5	24	35	40	52	2	14	19	35	40	2	NEWS	5.8	0.9	3.3	7.7	8.9	0.3	2.0	3.6	7.3	0.2
NEWS	554	539	19	42	43	52	54	14	46	23	48	56	5	NEWS	7.9	5.5	5.5	9.3	9.2	2.4	6.8	4.9	8.2	0.4
PROG ROCK	462	389	127	105	26	0	0	73	39	13	3	1	73	PROG ROCK	6.6	21.0	14.2	5.7	0.0	12.0	5.8	2.6	0.6	10.3
PROG ROCK	278	247	18	60	16	2	0	56	27	13	5	0	31	PROG ROCK	4.1	7.8	7.8	3.4	0.4	9.5	4.0	2.7	1.0	4.3
TALK	619	617	7	36	31	53	50	4	25	23	71	84	2	TALK	8.9	1.2	4.9	6.8	11.9	0.7	3.7	4.6	14.8	0.3
TALK	523	522	9	31	35	50	48	11	16	17	75	72	1	TALK	7.6	4.0	4.0	7.6	10.8	1.9	2.4	3.7	14.6	0.1
TOP 40	173	93	18	19	6	3	1	24	11	8	2	1	80	TOP 40	2.5	3.0	2.5	1.3	0.6	3.9	1.6	1.6	0.4	11.3
TOP 40	217	127	29	23	4	5	0	26	20	10	5	3	90	TOP 40	3.1	3.0	3.0	0.9	1.1	4.4	2.9	2.1	1.0	12.8
SPANISH	67	67	7	4	0	1	7	1	5	7	3	1	0	SPANISH	1.0	1.2	0.5	0.0	0.2	0.2	0.7	1.4	0.6	0.0
SPANISH	107	90	47	6	3	1	1	1	0	16	6	3	17	SPANISH	1.5	7.2	0.8	0.6	0.2	0.2	0.0	3.4	1.2	2.4

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

AUGUST 4, 1979, BILLBOARD

Drake-Chenault Launches 'Weekly Top 30' Program

LOS ANGELES — Drake-Chenault's new syndicated series, "The Weekly Top 30," bowed over the weekend of June 30/July 1 in 160 markets over such major outlets as Los Angeles' KHJ-AM, Chicago's WFYR-FM and Boston's WRKO-AM.

As given in its title, this new feature counts down the 30 most popular songs in the country as determined by a compilation of information gleaned from the sales and programming charts of the major trades.

"We have a team of three people who talk to radio people in the U.S. and Canada and they tell us what kind of programming they need."

says James Kefford, executive vice president of Drake-Chenault, of why the program was started.

Airing each weekend, the three-hour program is in competition with Watermark's successfully syndicated "American Top 40." In some markets, as in Los Angeles, the two features are in direct competition by starting at 9 a.m. "AT40" airs over KHS-AM here.

"There's room for both products," says Kefford. "Some stations are going to say that 'American Top 40' has good ratings, so why not go against them? I'm not condoning or condemning that. Every market-place is different. But, I have no qualms if a station wants to do that."

In addition to the countdown, each show has special features concerning subjects which Kefford feels are relevant to this program's listenership. Past shows included a look at Elton John's Russian tour with an interview with Los Angeles Times' Robert Hilburn, the only American journalist on that recent tour. Upcoming programs feature an interview with actor Sylvester Stallone and an overview of the disco movement.

"We want to be topical and do things that are lifestyle-type items," says Kefford.

Also on each show, five oldies are featured along with some background information. Though no special shows are planned for the near future, Kefford notes the program will do a year-end retrospective on 1979.

CARY DARLING

Beautiful Music Still Tops In S.F. Format Ratings Put Contemporary 2nd And MOR 3rd

SAN FRANCISCO—Beautiful music is still the top format in this market despite a slight decline in its audience. This and the performance of 15 other formats is tracked in an exclusive Billboard Arbitron study (see chart accompanying this story).

The study compares the performance of these formats in the April/May 1979 Arbitron report to the Arbitron for the same period a year ago.

Beautiful music holds a 15.5 share among all listeners 12 years old or older. A year ago this format held a 15.7 share.

In second place is contemporary with a 13.9 share, down from 14.7 a year ago. MOR is in third place with a 11.1, down from 12.5.

The average number of listeners per quarter hour for beautiful is 106,900, compared to 109,100 a year ago.

Contemporary has 96,400, compared to 101,700 a year ago and MOR held 76,500, compared to 86,500 a year ago.

Among men 18 to 24 the contemporary format wins a 22.4 share, followed by progressive with 21.0 and MOR with 10.3.

Contemporary is also the favorite format with men 25 to 34, with a 13.3 share, but among men 35 to 44 MOR is tops with a 17.3.

Among men 45 to 54 beautiful music wins with a 26.8 share.

Contemporary is the favorite format of women 18 to 24 with a 29.9

share and 25 to 34 with a 21.4, but beautiful music is the favorite with older women. Among 35 to 44, beautiful wins with a 20.7 and with women 45 to 54 it garners a 27.2 share.

Contemporary is the top format

among teens, where it wins a 25.6 share.

Disco doesn't do too well in the city by the bay. Its overall share dropped from 3.4 a year ago to a current 2.5. Country rose slightly from 3.5 to 4.7.

Nebraska Religious Station KBHL Keeps Tight Format

ST. LOUIS—Big market broadcasters might not expect to find a tight format on a religious station in Lincoln, Neb., but that's just what KBHL-FM program director Scott Campbell runs.

He outlined his modus operandi at a session of the National Gospel Radio Seminar here Sunday (15).

"We have some songs they can move around and some they must play," Campbell explained of his format known as contemporary Christian. Each jock makes up a playlist, goes on the air with it and then has it reviewed by the music director at the end of the jock's shift.

"In this way I have the comfort that there will not be any deviation," Campbell said. He also explained that the station is dayparted with the music softer in midday. "Housewives go for softer music," Campbell said.

Campbell also said he imposes a 20-second talk limitation on his jocks and he expressed the wish that he had a clock on the mike to police this. "This is most important. We

can't have a jock sit there and rattle on. It's a tuneout factor. People like the music better. Above all, we don't allow our jocks to do any preaching. It has no place in contemporary Christian radio."

Campbell explained that his jocks must give the call letters between every record and must use one-liners he has created such as, "KBHL is message music," four times an hour. Records may be segued only three times an hour.

One thing Campbell is not strict on. He does not insist that news and other features start on exactly the second they are due. "I really get annoyed at instrumental records that are backtimed to get into the news. The listener just knows they are going to be interrupted."

Campbell says his goal is to be better than the best secular station in the market. He implied at another point that the competition might not be that stiff. "Lincoln is not a good paying market. The top jock in the market probably gets \$900 a month," Campbell said.

WXRT-FM Is Into Blues In 1-Hour Show

CHICAGO—This city has long been heralded as the blues capital of the world, home of many of the world's finest blues artists. But for the past few years, blues airplay on local radio stations has been practically nil.

WXRT-FM, Chicago's self-proclaimed "fine rock" station, has set out to rectify this situation. On June 30 the station instituted an hour-long program entitled "Blues Deluxe," airing at 11 p.m.

The weekly show, hosted by the station's music director, Bob Gelms, features various styles of blues, probably with a strong emphasis on the blues music of Chicago.

WXRT has long featured blues cuts throughout the course of its normal programming day, but has not attempted an entire hour before.

The move is perhaps an indication of the continuing healthy state of blues music in Chicago. While the scene is not expanding too rapidly, it is by no means decreasing either. But until WXRT's recent move, the only regularly scheduled program on a commercial station to feature blues was Big Bill Collins' nightly "Blues In The Basement" on WNLB-FM. That program airs at 4 a.m.

The huge success of the recent "Blues Brothers" album, which received quite a bit of airplay on WXRT, may have had a small hand in the decision to inaugurate the new program. WXRT also co-sponsored the blues stage at last summer's ChicagoFest and will repeat its sponsorship this year.

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BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

PHILADELPHIA:

Monday-Friday 6 a.m.-10 a.m.

STATION CALL LETTERS	Jan.- Feb. 78	April- May 78	July- Aug. 78	Oct.- Nov. 78	Jan.- Feb. 79	STATION CALL LETTERS
WCAU-FM	2.9	3.1	3.8	3.2	4.2	WCAU-FM
Steve Brown* Format: disco						
WDVR-FM	4.5	3.2	3.5	3.4	5.1	WDVR-FM
Gil Porter Format: beautiful						
WFIL-AM	4.3	6.7	4.8	4.7	5.2	WFIL-AM
Don Cannon Format: contemporary						
WIFI-FM	3.6	2.9	2.8	3.7	3.2	WIFI-FM
Byron & Tanaka Format: Contemporary						
WIP-AM	12.8	12.6	12.8	11.2	12.6	WIP-AM
Ken Garland Format: MOR						
WMGK-FM	3.1	2.4	2.8	2.6	2.9	WMGK-FM
Peter Davis** Format: mellow						
WMMR-FM	1.1	0.6	1.5	1.7	2.8	WMMR-FM
Anita*** Format: AOR						
WUSL-FM	2.1	2.8	3.5	3.7	3.7	WUSL-FM
Jim Nettleton & Jim Gerhart Format: MOR						
WWSH-FM	4.0	5.9	5.1	4.0	4.6	WWSH-FM
Don Nutting Format: beautiful-Schulke						
WYSP-FM	3.4	4.0	3.9	3.4	2.1	WYSP-FM
Sonny Fox & Bob Leonard**** Format: AOR-SuperStars						

*Brown was succeeded in March by Paul Zarcone, who was succeeded in July by Janie Siman. Brown succeeded Anita late last year.

**Davis was succeeded by Chris Gable in February.

***Anita was succeeded by Dick Hungate in March.

****Fox & Leonard were succeeded by Trip & Mearren Reeb in April. They were succeeded by Sean McKay in May.

Frequent Pals: Polka/R&B

CHICAGO—The unlikely juxtaposition of Polish ethnic music and r&b will be aired on the 1450 MHz AM frequency in Cicero, Ill.

Permission for shared operation of the frequency was granted last month by the Federal Communications Commission, creating the unusual programming arrangement.

The new arrangement, one of the rare modern instances of a shared frequency, ends five years of legal jockeying by applicants for the channel.

Joined in operating the frequency will be Midway Broadcasting Corp., a black broadcasting group, and Migala Enterprises, Inc., a firm representing Polish ethnic interests.

Six applications for the frequency were filed originally in 1975 when the channel became vacant. Other applicants have backed out as part of the Midway-Migala alliance.

Midway, headed by former WVON-AM deejay Pervis Spann, will be on the air between 10 a.m. and 1 p.m. daily under the plan. The remainder of the day is under the control of Migala.

Children's Day Firmed Aug. 19

LOS ANGELES—A cross-section of AM and FM stations across the country are hooking up to promote the first annual Sunshine Day Aug. 19.

Spearheaded by Sonny Melen-drez, air personality on Los Angeles' KMPC-AM, this day is being set aside for the appreciation of children in this country and throughout the world.

The transmitter will be shared, however two separate studios will reportedly be operated.

Chicago's 1240 AM frequency is shared by three licensees, WSBC, WCRW and WEDC. However, that arrangement was created more than 50 years ago, and radio experts point to few contemporary examples of shared licensing.

Reportedly, Migala and Midway will take control of the frequency before the end of August. WFMT-FM, a fine arts station, has been simulcasting on the AM frequency under a temporary license.

The move of WVON-AM to a different position on the AM band in 1975 resulted in the AM vacancy.

\$200,000 Spent For Radio Serial Music

LOS ANGELES—With \$200,000 spent for 24 minutes of music, Watermark Productions of Studio City, Calif., has reportedly spent the most of any firm for music to be heard on a radio serial.

The program is "Alien Worlds," a science fiction drama which is syndicated to 115 stations of various formats. Music for the show is provided by the Westminster Sinfonia, a group of musicians from the London Symphony Orchestra.

Arrangements to use the orchestra were made through TM Productions in Dallas where Jim Kirk, music director for the London Symphony, also has a post. Subsequently, Kirk was hired to score the music for the show. The session took place in London in May 1978.

NEW YORK—As KTSM-AM El Paso celebrates its 50th anniversary of broadcasting Karl Wyler can look back on a career that has taken him from DJ to majority stockholder and president of the station.

When KTSM went on the air Aug. 22, 1929 its on-air lineup included a show put together by Wyler who was then known as "Karl The Kow-hand." Now at 73, Wyler is president of Tri-State Broadcasting, which includes KTSM-FM and KTSM-TV. Television was added in 1953 and the FM in 1962.

Wyler actually began on the station as entertainer and staff announcer. By 1930 he was program director. He was named sales manager in 1931 and manager in 1933. He became majority stockholder in 1951.

Meanwhile the original AM station has expanded in power from 100 watts to 5kw. Wyler comments that he hopes the first 50 years have been the hardest, but he's enjoyed every minute of them.

Karen Sevally has joined the on-air staff at ABC's WRIF-FM Detroit. She will handle the 6 to 10 p.m. slot. She comes from WABX-FM, where she also worked evenings. Prior to that she was with WWWW-FM where she worked weekends. Experience at these three Detroit stations has prompted WRIF to dub her the "first lady of Detroit FM radio."

WRIF is also introducing a new concert series called "The Friday Night Late Show," to run from 11 p.m. to midnight. The show will present "up and coming new talent" according to p.d. Tom Bender. "We're screening the list carefully; not only to get the best talent, but a recording of them in concert that shows off their music to the fullest."

Richard Lorenzo has been named operations manager of WWYZ-FM

Vox Jox

By DOUG HALL

Waterbury. He was recently programming research consultant for WPIX-FM New York. Glenn Coligan has been promoted from music director to program manager. He will continue as morning personality.

Del Hull moves up from p.d. at KARZ-AM Phoenix to station man-

ager. Adrienne Lynch, administrative assistant to general manager Bill Lester, has been promoted to promotion manager. KARZ is also moving into new studios which will be completed by October. ... Joe Parish, general manager at KHOW-AM Denver, has joined ABC to become general manager of KSFX-FM San Francisco.

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Bubbling Under The HOT 100

- 101—SHAKE, Gap Band, Mercury 74053
- 102—STREET LIFE, Crusaders, MCA 41054
- 103—FREDERICK, Patti Smith, Arista 0427
- 104—I WANT YOU BACK, Graham Parker, Arista 0420
- 105—I'M JUST A SUCKER FOR YOUR LOVE, Teena Marie, Gordy 7169 (Motown)
- 106—D.J., David Bowie, RCA 11661
- 107—I NEED YOU, Tata Vega, Tamla T 4299
- 108—SHOULDA GONE DANCIN', High Energy, Gordy 7160 (Motown)
- 109—IF YOU WANT IT, Niteflyte, Ariola 7747
- 110—ROCKIN' MY LIFE AWAY, Jerry Lee Lewis, Elektra 46030

Bubbling Under The Top LPs

- 201—TOM BROWNE, Browne Sugar, GRP 5003 (Arista)
- 202—BOHANNON, Too Hot To Hold, Mercury 1 2778
- 203—TOM CARTER, Parade, Millstone 9088
- 204—THELMA HOUSTON, Ride To The Rainbow, Tamla 365
- 205—DENISE LA SALLE, Unwrapped, MCA 3098
- 206—VARIOUS ARTISTS, A Gift Of Song, Polydor 1 6214
- 207—RAMSEY LEWIS, Ramsey, Columbia 35815
- 208—IRON CITY HOUSE ROCKERS, Love's So Tough, MCA 3099
- 209—ROBERT JOHN, Robert John, EMI America 17007
- 210—PINK LADY, Pink Lady, Elektra 6E 209

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TUESDAY PRODUCTIONS GROWING FAST

Jingles Make San Diego Co. a Power

for CBS-TV's upcoming fall season.

In addition, Tuesday syndicates a 12-hour Christmas special and a 12-hour rock special for a Hollywood-based firm called the PH Factor.

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

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

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

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

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

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



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

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

Now. Doesn't that sound good?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Based on station playlists through Thursday (7/26/79)

TOP ADD ONS -NATIONAL

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- ROBERT PALMER—Bad Case Of Loving You (Island)
- ROBERT JOHN—Sad Eyes (EMI)

PRIME MOVERS-NATIONAL

- THE KNACK—My Sharona (Capitol)
- (D) BARBRA STREISAND—Main Event (Columbia)
- (D) CHIC—Good Times (Atlantic)

BREAKOUTS-NATIONAL

- RICKIE LEE JONES—Youngblood (Warner Brothers)
- M—Pop Muzik (Sire)
- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)

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.

KENO—Las Vegas

- D★ BONNIE POINTER—Heaven Must Have Sent You (Motown)
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- ★ KISS—I Was Made For Loving You (Casablanca) 19-11

Pacific Northwest Region

TOP ADD ONS:

- MAXINE NIGHTINGALE—Lead Me On (Windsong)
- (D) G.Q.—I Do Love You (Arista)
- ROBERT PALMER—Bad Case Of Loving You (Island)

PRIME MOVERS:

- THE KNACK—My Sharona (Capitol)
- (D) CHIC—Good Times (Atlantic)
- (D) DONNA SUMMER—Bad Girls (Casablanca)

BREAKOUTS:

- SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- DINE STRAITS—Lady Writer (Warner Brothers)
- RICKIE LEE JONES—Youngblood (Warner Brothers)

KFRC—San Francisco

- ★ SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong)
- D★ CHIC—Good Times (Atlantic) 15-8
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 24-17

KYA—San Francisco

- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- D★ G.Q.—I Do Love You (Arista)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista) 25-16
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 27-15

KLIV—San Jose

- ★ ROBERT PALMER—Bad Case Of Loving You (Island)
- ★ NICK LOWE—Cruel To Be Kind (Columbia)
- D★ BARBRA STREISAND—Main Event (Columbia) 10-5
- D★ CHIC—Good Times (Atlantic) 11-2

KROY—Sacramento

- ★ SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- D★ G.Q.—I Do Love You (Arista)
- D★ BARBRA STREISAND—Main Event (Columbia) 27-12
- ★ THE KNACK—My Sharona (Capitol) 19-5

KYNO—Fresno

- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- ★ HERB ALPERT—Rise (A&M)
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 28-19
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 26-16

KGW—Portland

- D★ BARBRA STREISAND—Main Event (Columbia) 15-6
- ★ JAMES TAYLOR—Up On The Roof (Columbia) 14-8

KING—Seattle

- ★ ROBERT PALMER—Bad Case Of Loving You (Island)
- ★ NIGHT—Hot Summer Nights (Planet)
- ★ KISS—I Was Made For Lovin' You (Casablanca) 11-7
- D★ DONNA SUMMER—Bad Girls (Casablanca) 8-1

KJRB—Spokane

- ★ LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ RICKIE LEE JONES—Youngblood (WB)
- ★ THE KNACK—My Sharona (Capitol) 28-11
- ★ ROBERT JOHN—Sad Eyes (EMI) 22-9

KTCX—Tacoma

- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong)
- ★ THE CARS—Let's Go (Elektra)
- ★ CHIC—Good Times (Atlantic) 29-19
- D★ KISS—I Was Made For Lovin' You (Casablanca) 30-20

KCPX—Salt Lake City

- ★ DIRE STRAITS—Lady Writer (WB)
- ★ BAD COMPANY—Gone Gone Gone (Swan Song)
- ★ DONNA SUMMER—Bad Girls (Casablanca) 10-2
- ★ THE KNACK—My Sharona (Capitol) 25-15

KRSP—Salt Lake City

- ★ ROBERT JOHN—Sad Eyes (EMI)
- ★ ROBERT PALMER—Bad Case Of Loving You (Island)
- ★ GERRY RAFFERTY—Days Gone Down (UA) 10-5
- ★ ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 12-6

KIMN—Denver

- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol)
- ★ SUPERTRAMP—Goodbye Stranger (A&M)
- ★ ATLANTA RHYTHM SECTION—Do It Or Die (Polydor/BGO) 12-9
- ★ RAYDID—You Can't Change That (Arista) 10-8

KJR—Seattle

- ★ THE KNACK—My Sharona (Capitol) 10-2
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 12-9

KYYX—Seattle

- ★ VAN HALEN—Beautiful Girls (WB)
- ★ ATLANTA RHYTHM SECTION—Spooky (Polydor/BGO)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 8-1
- ★ THE CARS—Let's Go (Elektra) 20-9

KCBN—Reno

- ★ MICHAEL JOHNSON—This Night Will Last Forever (EMI)
- ★ DIRE STRAITS—Lady Writer (WB)
- D★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 39-28
- ★ THE KNACK—My Sharona (Capitol) 10-1

North Central Region

TOP ADD ONS:

- SUPERTRAMP—Goodbye Stranger (A&M)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- ROBERT PALMER—Bad Case Of Loving You (Island)

PRIME MOVERS:

- THE KNACK—My Sharona (Capitol)
- (D) CHIC—Good Times (Atlantic)
- (D) DAVID NAUGHTON—Makin' It (RSO)

BREAKOUTS:

- M—Pop Muzik (Sire)
- BRAM TCHAIKOVSKY—Girl Of My Dreams (Polydor/Radar)
- MARSHALL TUCKER BAND—Last Of The Singing Cowboys (Warner Brothers)

CKLW—Detroit

- ★ ROBERT PALMER—Bad Case Of Loving You (Island)
- ★ M—Pop Muzik (Sire)
- D★ DAVID NAUGHTON—Makin' It (RSO) 19-8
- ★ THE KNACK—My Sharona (Capitol) 7-1

WDRQ—Detroit

- ★ SWITCH—I Call Your Name (Gordy)
- ★ MAYNARD FERGUSON—Rocky II (Columbia)
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 24-14
- ★ DAVID NAUGHTON—Makin' It (RSO) 22-16

WTAC—Flint

- ★ SUPERTRAMP—Goodbye Stranger (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- D★ CHIC—Good Times (Atlantic) 14-4
- ★ THE KNACK—My Sharona (Capitol) 13-5

Z-96 (WZZR-FM)—Grand Rapids

- D★ CHIC—Good Times (Atlantic)
- ★ THE CARS—Let's Go (Elektra)
- ★ THE KNACK—My Sharona (Capitol) 14-6
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 21-12

WKY—Louisville

- ★ SUPERTRAMP—Goodbye Stranger (A&M)
- ★ LITTLE RIVER BAND—Lonesome Loser (Capitol)
- D★ BARBRA STREISAND—Main Event (Columbia) 17-9
- D★ CHIC—Good Times (Atlantic) 23-12

WBGN—Bowling Green

- ★ SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- ★ BRAM TCHAIKOVSKY—Girl Of My Dreams (Polydor/Radar)
- D★ BARBRA STREISAND—Main Event (Columbia) 26-17
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 30-20

WGCL—Cleveland

- ★ SUPERTRAMP—Goodbye Stranger (A&M)
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- ★ JOHN STEWART—Gold (RSO) 17-9
- ★ THE KNACK—My Sharona (Capitol) 8-1

WZZP—Cleveland

- ★ SUPERTRAMP—Goodbye Stranger (A&M)
- ★ NIGHT—Hot Summer Nights (Planet)
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) X-24
- ★ JOHN STEWART—Gold (RSO) 19-2

Q-102 (WKRQ-FM)—Cincinnati

- ★ THE KNACK—My Sharona (Capitol)
- D★ CHIC—Good Times (Atlantic)
- ★ DONNA SUMMER—Bad Girls (Casablanca) 11-3
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 29-23

WNCI—Columbus

- ★ SPYRO GYRA—Morning Dance (Infinity)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ★ THE KNACK—My Sharona (Capitol) 25-10
- D★ CHIC—Good Times (Atlantic) 17-4

WCUE—Akron

- ★ SUPERTRAMP—Goodbye Stranger (A&M)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ★ THE KNACK—My Sharona (Capitol) 28-10
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 31-23

13-Q (WKQT)—Pittsburgh

- ★ OLIVIA NEWTON-JOHN—Totally Hot (MCA)
- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- D★ BARBRA STREISAND—Main Event (Columbia) 10-4
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 20-9

WPEZ—Pittsburgh

- ★ MARSHALL TUCKER BAND—Last Of The Singing Cowboys (WB)
- ★ BRAM TCHAIKOVSKY—Girl Of My Dreams (Polydor/Radar)
- D★ CHIC—Good Times (Atlantic) 21-12
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 12-6

Southwest Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- ROBERT PALMER—Bad Case Of Loving You (Island)
- ROBERT JOHN—Sad Eyes (EMI)

PRIME MOVERS:

- THE KNACK—My Sharona (Capitol)
- CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic)
- (D) BARBRA STREISAND—Main Event (Columbia)

BREAKOUTS:

- MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- BAD COMPANY—Gone Gone Gone (Swan Song)

KILT—Houston

- ★ ROBERT PALMER—Bad Case Of Loving You (Island)
- D★ BARBRA STREISAND—Main Event (Columbia)
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 23-12
- ★ THE KNACK—My Sharona (Capitol) 20-8

KRBE—Houston

- D★ CHIC—Good Times (Atlantic)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 21-7
- ★ THE KNACK—My Sharona (Capitol) 18-3

KLIF—Dallas

- ★ SUPERTRAMP—Goodbye Stranger (A&M)
- ★ DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- D★ DAVID NAUGHTON—Makin' It (RSO) 16-7
- D★ KISS—I Was Made For Lovin' You (Casablanca) 20-11

KHUS-FM—Dallas

- ★ THE KNACK—My Sharona (Capitol) 14-3
- ★ SUPERTRAMP—Goodbye Stranger (A&M) 20-9

KFIZ-FM (Z-97)—Ft. Worth

- ★ JOHN STEWART—Gold (RSO)
- ★ KANSAS—People Of The Southwind (Kirshner) 9-4
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) 12-7

KINT—El Paso

- ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc)
- ★ ROBERT JOHN—Sad Eyes (EMI)
- ★ THE KNACK—My Sharona (Capitol) 29-15
- D★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 16-8

WKY—Oklahoma City

- ★ MARSHALL TUCKER BAND—Last Of The Singing Cowboys (WB)
- ★ LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ EDDIE RABBITT—Suspicious (Elektra) 22-10
- D★ BARBRA STREISAND—Main Event (Columbia) 16-6

KELI—Tulsa

- D★ PATRICK HERNANDEZ—Born To Be Alive (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 16-12
- D★ BARBRA STREISAND—Main Event (Columbia) 18-13

WTIX—New Orleans

- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- ★ BAD COMPANY—Gone Gone Gone (Swan Song)
- D★ BARBRA STREISAND—Main Event (Columbia) 19-6
- ★ THE KNACK—My Sharona (Capitol) 25-10

WNOE—New Orleans

- ★ SMIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic)
- D★ THE JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.) 25-8
- ★ BARBRA STREISAND—Main Event (Columbia) 22-7

KEEL—Shreveport

- ★ ROBERT JOHN—Sad Eyes (EMI)
- ★ ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)
- D★ CHIC—Good Times (Atlantic) 17-9
- ★ MAXINE NIGHTINGALE—Lead Me On (Windsong) 19-11

Midwest Region

TOP ADD ONS:

- LITTLE RIVER BAND—Lonesome Loser (Capitol)
- DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- (D) G.Q.—I Do Love You (Arista)

PRIME MOVERS:

- THE KNACK—My Sharona (Capitol)
- BARBRA STREISAND—Main Event (Columbia)
- THE CARS—Let's Go (Elektra)

BREAKOUTS:

- RICKIE LEE JONES—Youngblood (Warner Brothers)
- OLIVIA NEWTON-JOHN—Totally Hot (MCA)
- ROBERT PALMER—Bad Case Of Loving You (Island)

WLS—Chicago

- ★ JOHN STEWART—Gold (RSO)
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)
- ★ THE KNACK—My Sharona (Capitol) 31-16
- ★ KISS—I Was Made For Lovin' You (Casablanca) 19-15

WFM—Chicago

- ★ BAD COMPANY—Gone Gone Gone (Swan Song)
- ★ THE KNACK—My Sharona (Capitol)
- ★ THE CARS—Let's Go (Elektra) 20-9
- ★ ELTON JOHN—Mama Can't Buy You Love (MCA) 25-15

WROK—Rockford

- D★ G.Q.—I Do Love You (Arista)
- ★ LOBO—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ THE KNACK—My Sharona (Capitol) 16-2
- ★ ROBERT JOHN—Sad Eyes (EMI) 20-9

WIFE—Indianapolis

- D★ BARBRA STREISAND—Main Event (Columbia) 21-12
- ★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 7-1

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Billboard Singles Radio Action

Based on station playlists through Thursday (7/26/79)

Playlist Top Add Ons •
Playlist Prime Movers ★

WNDE—Indianapolis

- DIONNE WARWICK—*I'll Never Love This Way Again* (Arista)
- SNIFF 'N' THE TEARS—*Drivers Seat* (Atlantic)
- EARTH, WIND & FIRE—*After The Love Has Gone* (Arc) 13-4

D★ BARBRA STREISAND—Main Event (Columbia) 12-5

WOKY—Milwaukee

- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- MAXINE NIGHTINGALE—*Lead Me On* (Windsong)
- ★ JOE JACKSON—*Is She Really Going Out With Him* (A&M) 12-7
- ★ THE KNACK—*My Sharona* (Capitol) 17-10

WZUU-FM—Milwaukee

- ROCKETS—*Oh Well* (RSO)
- RICKIE LEE JONES—*Youngblood* (WB)
- ★ THE KNACK—*My Sharona* (Capitol) 23-1
- ★ ROBERT JOHN—*Sad Eyes* (EMI) 21-9

KSQ-FM—St. Louis

- BILLY THORPE—*Children Of The Sun* (Capricorn)

D★ G.Q.—I Do Love You (Arista)

- ★ BARBRA STREISAND—*Main Event* (Columbia) 22-13
- ★ ANNE MURRAY—*Shadows In The Moonlight* (Capitol) 14-7

KXDR—St. Louis

- EARTH, WIND & FIRE—*After The Love Has Gone* (Arc)
- ELTON JOHN—*Mama Can't Buy You Love* (MCA)
- ★ SPYRO CYRA—*Morning Dance* (Infinity) 11-9
- ★ JOHN STEWART—*Gold* (RSO) 7-4

KIDA—Des Moines

- THE KNACK—*My Sharona* (Capitol)
- BLONDIE—*One Way Or Another* (Chrysalis)
- ★ MAXINE NIGHTINGALE—*Lead Me On* (Windsong) 17-9
- ★ JOHN STEWART—*Gold* (RSO) 13-7

KOWB—Minneapolis

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- ROBERT JOHN—*Sad Eyes* (EMI)
- ★ THE KNACK—*My Sharona* (Capitol) 21-3
- ★ SUPERTRAMP—*Goodbye Stranger* (A&M) 17-8

KSTP—Minneapolis

- TONY ORLANDO—*Sweets For My Sweet* (Casablanca)
- OLIVIA NEWTON-JOHN—*Totally Hot* (MCA)
- D★ BARBRA STREISAND—*Main Event* (Columbia) 12-8
- ★ JOHN STEWART—*Gold* (RSO) 10-5

WHB—Kansas City

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- SPYRO CYRA—*Morning Dance* (Infinity)
- ★ MAXINE NIGHTINGALE—*Lead Me On* (Windsong) 26-18
- ★ EARTH, WIND & FIRE—*After The Love Has Gone* (Arc) 25-16

KBEQ—Kansas City

- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- NICK LOWE—*Cruel To Be Kind* (Columbia)
- ★ THE CARS—*Let's Go* (Elektra) 28-10
- ★ THE KNACK—*My Sharona* (Capitol) 29-9

KKLS—Rapid City

- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- TOBY BEAU—*Then You Can Say Goodbye* (RCA)
- ★ JOE JACKSON—*Is She Really Going Out With Him* (A&M) 17-10
- ★ ELTON JOHN—*Mama Can't Buy You Love* (MCA) 6-1

KQWB—Fargo

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- HERB ALPERT—*Rise* (A&M)
- ★ CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic) 25-7
- ★ ROBERT JOHN—*Sad Eyes* (EMI) 22-11

KLEO—Wichita

- DOUCETTE—*Nobody* (Mushroom)
- DIRE STRAITS—*Lady Writer* (WB)
- ★ THE KNACK—*My Sharona* (Capitol) 19-15
- ★ ROBERT JOHN—*Sad Eyes* (EMI) 18-14

Northeast Region

• TOP ADD ONS:

- ROBERT JOHN—*Sad Eyes* (EMI)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- EARTH, WIND & FIRE—*After The Love Has Gone* (Arc)

★ PRIME MOVERS:

- BARBRA STREISAND—*Main Event* (Columbia)
- THE KNACK—*My Sharona* (Capitol)
- RAYDIO—*You Can't Change That* (Arista)

BREAKOUTS:

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- NICK LOWE—*Cruel To Be Kind* (Columbia)
- DIRE STRAITS—*Lady Writer* (Columbia)

WABC—New York

- THE KNACK—*My Sharona* (Capitol)
- RAYDIO—*You Can't Change That* (Arista)
- ★ ELECTRIC LIGHT ORCHESTRA—*Shine A Little Love* (Jet) 18-11

D★ BARBRA STREISAND—Main Event (Columbia) 25-14

99-X—New York

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- ROBERT JOHN—*Sad Eyes* (EMI)
- D★ BARBRA STREISAND—*Main Event* (Columbia) 14-5
- ★ EARTH, WIND & FIRE—*After The Love Has Gone* (Arc) 30-18

WPTX—Albany

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- LOBO—*Where Were You When I Was Falling In Love* (Curb/MCA)
- ★ SPYRO CYRA—*Morning Dance* (Infinity) 30-23

D★ BARBRA STREISAND—Main Event (Columbia) 16-8

WTRY—Albany

- NIGHT—*Hot Summer Nights* (Planet)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- ★ THE CARS—*Let's Go* (Elektra) 21-9
- ★ THE KNACK—*My Sharona* (Capitol) 24-6

WKBW—Buffalo

- D★ BARBRA STREISAND—*Main Event* (Columbia) 16-6
- ★ RAYDIO—*You Can't Change That* (Arista) 17-11

WYSL—Buffalo

- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- DIRE STRAITS—*Lady Writer* (WB)

D★ BARBRA STREISAND—Main Event (Columbia) 26-8

- ★ SUPERTRAMP—*Goodbye Stranger* (A&M) 30-14

WBBF—Rochester

- SUPERTRAMP—*Goodbye Stranger* (A&M)
- DIANA ROSS—*The Boss* (Motown)
- ★ ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet) 38-28

D★ CHIC—Good Times (Atlantic) 29-18

WRKO—Boston

- ROBERT JOHN—*Sad Eyes* (EMI)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- ★ RAYDIO—*You Can't Change That* (Arista) 21-12
- ★ THE KNACK—*My Sharona* (Capitol) 17-7

WBZ-FM—Boston

- NICK LOWE—*Cruel To Be Kind* (Columbia)
- FIVE SPECIAL—*Why Leave Us Alone* (Elektra)

F-105 (WBUR)—Boston

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- ★ JOE JACKSON—*Is She Really Going Out With Him* (A&M) 13-7
- ★ THE KNACK—*My Sharona* (Capitol) 24-19

WDRG—Hartford

- SPYRO CYRA—*Morning Dance* (Infinity)
- EARTH, WIND & FIRE—*After The Love Has Gone* (Arc)
- ★ THE KNACK—*My Sharona* (Capitol) 27-14
- ★ CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic) 19-4

WPRO (AM)—Providence

- D★ BARBRA STREISAND—*Main Event* (Columbia) 11-4
- ★ JOHN STEWART—*Gold* (RSO) 18-8

WPRO-FM—Providence

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- D★ G.Q.—*I Do Love You* (Arista)
- ★ THE KNACK—*My Sharona* (Capitol) 13-8
- ★ OAK—*This Is Love* (Mercury) 12-6

WICC—Bridgeport

- ROBERT JOHN—*Sad Eyes* (EMI)
- NICK LOWE—*Cruel To Be Kind* (Columbia)
- D★ BARBRA STREISAND—*Main Event* (Columbia) 13-7
- ★ THE KNACK—*My Sharona* (Capitol) 24-14

Mid-Atlantic Region

• TOP ADD ONS:

- EARTH, WIND & FIRE—*After The Love Has Gone* (Arc)
- CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic)
- MAXINE NIGHTINGALE—*Lead Me On* (Windsong)

★ PRIME MOVERS:

- THE KNACK—*My Sharona* (Capitol)
- (D) BARBRA STREISAND—*Main Event* (Columbia)
- DR. HOOK—*I Was Made For Lovin' You* (Capitol)

BREAKOUTS:

- LOBO—*Where Were You When I Was Falling In Love* (Curb/MCA)
- DIANA ROSS—*The Boss* (Motown)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)

WFIL—Philadelphia

- EARTH, WIND & FIRE—*After The Love Has Gone* (Arc)
- LOBO—*Where Were You When I Was Falling In Love* (Curb/MCA)
- ★ DIONNE WARWICK—*I'll Never Love This Way Again* (Arista) 17-6
- D★ BARBRA STREISAND—*Main Event* (Columbia) 21-14

WZZD—Philadelphia

- MICHAEL JACKSON—*Don't Stop Till You Get Enough* (Epic)
- MASS PRODUCTION—*Firecracker* (Columbia)

D★ BARBRA STREISAND—Main Event (Columbia) 27-16

- ★ STEPHANIE MILLS—*What Cha Gonna Do With My Lovin'* (20th Century) 25-15

WIFI-FM—Philadelphia

- MAXINE NIGHTINGALE—*Lead Me On* (Windsong)
- ★ THE CARS—*Let's Go* (Elektra) 22-6
- ★ THE KNACK—*My Sharona* (Capitol) 29-5

WPGC—Washington

- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- DIANA ROSS—*The Boss* (Motown)
- ★ KISS—*I Was Made For Lovin' You* (Casablanca) 15-11
- ★ THE KNACK—*My Sharona* (Capitol) 26-7

WCAO—Baltimore

- CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic)

D★ BARBRA STREISAND—Main Event (Columbia) 21-11

- ★ KISS—*I Was Made For Lovin' You* (Casablanca) 16-8

WYRE—Annapolis

- BLONDIE—*One Way Or Another* (Chrysalis)
- CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic)
- D★ THE JONES GIRLS—*You're Gonna Make Me Love Somebody Else* (P.I.R.) 21-11
- ★ THE KNACK—*My Sharona* (Capitol) 28-18

WLEE—Richmond

- SUPERTRAMP—*Goodbye Stranger* (A&M)
- D★ G.Q.—*I Do Love You* (Arista)
- ★ EARTH, WIND & FIRE—*After The Love Has Gone* (Arc) 24-15
- ★ PEACHES & HERB—*We've Got Love* (Polydor/MVP) 25-19

WRVQ—Richmond

- ROCKETS—*Oh Well* (RSO)
- RICKIE LEE JONES—*Youngblood* (WB)
- ★ ROBERT PALMER—*Bad Case Of Loving You* (Island) 22-11
- ★ THE KNACK—*My Sharona* (Capitol) 24-12

WAEB—Allentown

- SUPERTRAMP—*Goodbye Stranger* (A&M)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- D★ McFADDEN & WHITEHEAD—*Ain't No Stoppin' Us Now* (P.I.R.) 15-10
- ★ KISS—*I Was Made For Lovin' You* (Casablanca) 18-12

WKBO—Harrisburg

- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- ★ MAXINE NIGHTINGALE—*Lead Me On* (Windsong) 11-2
- ★ CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic) 13-1

Southeast Region

• TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- DIONNE WARWICK—*I'll Never Love This Way Again* (Arista)

★ PRIME MOVERS:

- THE KNACK—*My Sharona* (Capitol)
- EARTH, WIND & FIRE—*After The Love Has Gone* (Arc)
- CHIC—*Good Times* (Atlantic)

BREAKOUTS:

- M—*Pop Muzik* (Sire)
- RICKIE LEE JONES—*Youngblood* (Warner Brothers)
- SNIFF 'N' THE TEARS—*Drivers Seat* (Atlantic)

WQXI—Atlanta

- THE CARS—*Let's Go* (Elektra)
- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- ★ THE KNACK—*My Sharona* (Capitol) 11-3
- ★ KISS—*I Was Made For Lovin' You* (Casablanca) 18-8

Z-93 (WZGC-FM)—Atlanta

- DIONNE WARWICK—*I'll Never Love This Way Again* (Arista)
- M—*Pop Muzik* (Sire)
- ★ EARTH, WIND & FIRE—*After The Love Has Gone* (Arc) 21-14
- ★ THE KNACK—*My Sharona* (Capitol) 14-6

WBBQ—Augusta

- M—*Pop Muzik* (Sire)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- D★ CHIC—*Good Times* (Atlantic) 24-15
- ★ THE KNACK—*My Sharona* (Capitol) 25-8

WFOA—Atlanta

- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- TRIUMPH—*Hold On* (RCA)
- ★ BARBRA STREISAND—*Main Event* (Columbia) 18-8
- ★ KISS—*I Was Made For Lovin' You* (Casablanca) 9-3

WSGA—Savannah

- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- BLACKFOOT—*Highway Song* (ATCO)
- ★ MAXINE NIGHTINGALE—*Lead Me On* (Windsong) 16-7
- ★ THE KNACK—*My Sharona* (Capitol) 17-8

WFLB—Fayetteville

- OLIVIA NEWTON-JOHN—*Totally Hot* (MCA)
- BONNIE BOYER—*Got To Give Into Love* (Columbia)
- ★ MAXINE NIGHTINGALE—*Lead Me On* (Windsong) 10-5
- ★ THE KNACK—*My Sharona* (Capitol) 11-11

WQAM—Miami

- THE KNACK—*My Sharona* (Capitol)
- EDDIE RABBITT—*Suspicious* (Elektra)
- ★ DR. HOOK—*When You're In Love With A Beautiful Woman* (Capitol) 15-10
- D★ CHIC—*Good Times* (Atlantic) 21-15

WMJX (96X)—Miami

- D★ DONNA SUMMER—*Our Love* (Casablanca)
- DAN HARTMAN—*Hands Down, Hands Up* (Blue Sky)
- ★ GEORGE McCRAE—*Don't You Feel My Love* (TK) 19-9
- MASS PRODUCTION—*Firecracker* (Columbia) 14-8

Y-100 (WHYI-FM)—Miami

- POCO—*Heart Of The Night* (MCA)
- D★ THE JONES GIRLS—*You're Gonna Make Me Love Somebody Else* (P.I.R.)
- ★ RAYDIO—*You Can't Change That* (Arista) 10-5
- ★ EARTH, WIND & FIRE—*After The Love Has Gone* (Arc) 16-8

WLOF—Orlando

- DIONNE WARWICK—*I'll Never Love This Way Again* (Arista)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- ★ RAYDIO—*You Can't Change That* (Arista) 15-9
- D★ CHIC—*Good Times* (Atlantic) 12-4

Q-105 (WRRQ-FM)—Tampa

- JOE JACKSON—*Is She Really Going Out With Him* (A&M)
- RICKIE LEE JONES—*Youngblood* (WB)
- ★ CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic) 18-5
- ★ THE KNACK—*My Sharona* (Capitol) 12-1

BJ-105 (WBJW-FM)—Orlando

- D★ G.Q.—*I Do Love You* (Arista)
- DIONNE WARWICK—*I'll Never Love This Way Again* (Arista)
- ★ THE KNACK—*My Sharona* (Capitol) 31-21
- ★ CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic) 10-2

WQXQ—Daytona Beach

- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- D★ BONNIE POINTER—*Heaven Must Have Sent You* (Motown)
- ★ THE KNACK—*My Sharona* (Capitol) 22-11
- ★ CHARLIE DANIELS BAND—*The Devil Went Down To Georgia* (Epic) 24-12

WAPE—Jacksonville

- CHEAP TRICK—*Ain't That A Shame* (Epic)
- DIRE STRAITS—*Lady Writer* (WB)
- ★ THE CARS—*Let's Go* (Elektra) 30-25
- ★ FCC—*Baby I Want You* (Free Flight) 35-30

WAYS—Charlotte

- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- M—*Pop Muzik* (Sire)
- ★ MAXINE NIGHTINGALE—*Lead Me On* (Windsong) 7-3
- ★ ROBERT PALMER—*Bad Case Of Loving You* (Island) 13-5

WKIX—Raleigh

- SUPERTRAMP—*Goodbye Stranger* (A&M)
- LITTLE RIVER BAND—*Lonesome Loser* (Capitol)
- ★ THE KNACK—*My Sharona* (Capitol) 30-20
- ★ ROBERT JOHN—*Sad Eyes* (EMI) 25-21

WTMA—Charleston

- D★ PATRICK HERNANDEZ—*Born To Be Alive* (Columbia)
- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- ★ ABBA—*Does Your Mother Know* (Atlantic) 10-5
- ★ NIGHT—*Hot Summer Nights* (Planet) 25-16

WORD—Spartanburg

- O'JAYS—*Sing A Happy Song* (P.I.R.)
- CHEAP TRICK—*Ain't That A Shame* (Epic)
- ★ LITTLE RIVER BAND—*Lonesome Loser* (Capitol) 11-21
- ★ ROBERT JOHN—*Sad Eyes* (EMI) 21-15

WLAC—Nashville

- ELECTRIC LIGHT ORCHESTRA—*Don't Bring Me Down* (Jet)
- BAD COMPANY—*Gone Gone Gone* (Swan Song)
- D★ McFADDEN & WHITEHEAD—*Ain't No Stoppin' Us Now* (P.I.R.) 23-10
- ★ LITTLE RIVER BAND—*Lonesome Loser* (Capitol) 34-22

(WBQ) 92-Q—Nashville

- DOBIE GRAY—*Spendin' Time Makin' Love* (Infinity)
- ROBERT PALMER—*Bad Case Of Loving You* (Island)
- ★ WINGS—*Getting Closer* (Columbia) 11-5
- ★ ROBERT JOHN—*Sad Eyes* (EMI) 20-11

##

Billboard Album Radio Action

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

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

Top Add Ons-National

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

Top Requests/Airplay-National

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

National Breakouts

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

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

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

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

Western Region

• TOP ADD ONS:

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

★ TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

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

KSAN-FM—San Francisco (Jill Fouch)

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

KWST-FM—Los Angeles (Patricia May)

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

KSLD-FM—San Jose (P. Wells/T. Mastroy)

- THE WANDERERS—Soundtrack (WB)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- REO SPEEDWAGON—Nine Lives (Epic)
- MORE AMERICAN GRAFFITI—Soundtrack (MCA)
- LAUGHING DOGS—(Columbia)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- THE KNACK—Get The Knack (Capitol)
- NICK LOWE—Labour Of Lust (Columbia)
- BLUE OYSTER CULT—Mirrors (Columbia)
- QUEEN—Live Killers (Elektra)

KMEL-FM—San Francisco (Mark Cooper)

- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- DAVID WERNER—(Epic)
- THE CARS—Candy O (Elektra)
- THE KNACK—Get The Knack (Capitol)
- WINGS—Back To The Egg (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)

KOME-FM—San Jose (Dana Jang)

- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- MOON MARTIN—Escape From Domination (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- DAVID WERNER—(Epic)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)

KDPI-FM—Denver (Frank Cody)

- LITTLE RIVER BAND—First Under The Wire (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- NICKIE LEE JONES—(WB)

KISW-FM—Seattle (Steve Slaton)

- MOON MARTIN—Escape From Domination (Capitol)
- THE REDS—(A&M)
- CLASH—Give Em Enough Rope (Epic)
- REO SPEEDWAGON—Nine Lives (Epic)
- NILS LOFGREN—Nils (A&M)
- KINGS—Low Budget (Arista)
- SMITH—Fiddle Heart (Atlantic)
- THIN LIZZY—Black Rose/A Rock Legend (WB)

KZEL-FM—Eugene (Chris Novarik)

- LITTLE RIVER BAND—First Under The Wire (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- DAVID WERNER—(Epic)
- PRISM—Armageddon (Ariola)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- PAT TRAVERS—Go For What You Know (Polydor)
- THE KNACK—Get The Knack (Capitol)
- JOHN COUGAR—(Riva)
- BLUE OYSTER CULT—Mirrors (Columbia)

Southwest Region

• TOP ADD ONS:

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

★ TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

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

KZEW-FM—Dallas (Doris Miller)

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

KLOL-FM—Houston (Paul Rimm)

- DAVID WERNER—(Epic)
- RY COODER—Bop Till You Drop (WB)
- REO SPEEDWAGON—Nine Lives (Epic)
- TIM CURRY—Fearless (A&M)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- MOON MARTIN—Escape From Domination (Capitol)
- KANSAS—Monolith (Krushner)
- THE CARS—Candy O (Elektra)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
- DIRE STRAITS—Communique (WB)

KY102-FM—Kansas City (M. Floyd/L. McCabe)

- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- RECORDS—(Virgin)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- MOON MARTIN—Escape From Domination (Capitol)
- BILLY THORPE—Children Of The Sun (Capricorn)
- THE CARS—Candy O (Elektra)
- QUEEN—Live Killers (Elektra)
- THE KNACK—Get The Knack (Capitol)

KMOD-FM—Tulsa (Bill Bruin)

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

KRBC-FM—Phoenix (J.D. Freeman)

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

KRST-FM—Albuquerque (B. Shulman/J. Zaleski)

- REO SPEEDWAGON—Nine Lives (Epic)
- SCORPIONS—Love Drive (Mercury)
- JOHN COUGAR—(Riva)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- PRISM—Armageddon (Ariola)
- DAVID WERNER—(Epic)
- THE KNACK—Get The Knack (Capitol)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- THE CARS—Candy O (Elektra)
- THE WHO—The Kids Are Alright (MCA)

Midwest Region

• TOP ADD ONS:

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

★ TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

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

WABZ-FM—Detroit (Ted Ferguson)

- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- POINT BLANK—Airplay (MCA)
- DAVID WERNER—(Epic)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)
- VAN HALEN—II (WB)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
- WJL-FM—Eglin/Chicago (T. Marker/W. Leisner)
- STANLEY CLARKE—I Wanna Play For You (Nemperor)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- LOWRIE BROOKS—Bayou Lightning (Alligator)
- RYO KAWASAKI—Prom (Inner City)
- LONG JOHN BALDRY—Baldry's Out (EMI/America)
- MOON MARTIN—Escape From Domination (Capitol)
- DIRE STRAITS—Communique (WB)
- THE CARS—Candy O (Elektra)
- IAN HUNTER—You're Never Alone With A Schizophrenic (Chrysalis)

WVNS-FM—Cleveland (John Goodman)

- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- REO SPEEDWAGON—Nine Lives (Epic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- ELLEN SHIPLEY—(New York International)
- STANLEY CLARKE—I Wanna Play For You (Nemperor)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)
- CHEAP TRICK—At Budokan (Epic)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)

WLVO-FM—Columbus (Steve Runner)

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

WYDD-FM—Pittsburgh (J. Robertson/M. Kirven)

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

WYNN-FM—Detroit (J. Urbiel/M. McEwen)

- REO SPEEDWAGON—Nine Lives (Epic)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- JOHN COUGAR—(Riva)
- KINGS—Low Budget (Arista)
- NINE NINE NINE—High Energy Plan (PVC/Radar)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)
- VAN HALEN—II (WB)
- SUPERTRAMP—Breakfast In America (A&M)

KADI-FM—St. Louis (Gary Granger)

- POUSETTE DART BAND—Never Enough (Capitol)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- PRISM—Armageddon (Ariola)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- WALTER EGAN—Hi Fi (Columbia)
- LAZY RACER—(A&M)
- SUPERTRAMP—Breakfast In America (A&M)
- BILLY THORPE—Children Of The Sun (Capricorn)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)
- JOHNNY—Evolution (Columbia)

Southeast Region

• TOP ADD ONS:

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

★ TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

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

WNAS-FM—Atlanta (Chadra White)

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

WHP-FM—Washington, D.C. (David Einstein)

- JOE EGAN—Out Of Nowhere (Ariola)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- NEIL LARSEN—High Gear (Horizon)
- NAYANA JAM—(Columbia)
- ELLEN SHIPLEY—(New York International)
- WOODY ALLEN—Stand Up Comic (Casablanca)
- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- THE RUMOUR—Frogs, Sprouts, Clogs & Knauts (Arista)
- RY COODER—Bop Till You Drop (WB)
- NICK LOWE—Labour Of Lust (Columbia)

Northeast Region

• TOP ADD ONS:

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

★ TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

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

WREN-FM—New York (Maryanne McIntyre)

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

WHRN-FM—New York (Gary Azilbank)

- JOE EGAN—Out Of Nowhere (Ariola)
- JONATHAN RICHMAN—Back In Your Life (Beserkley)
- LONG JOHN BALDRY—Baldry's Out (EMI/America)
- MARC BENNO—Lost In Austin (A&M)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- RENAISSANCE—Azura D'Or (Sire)
- CARLY SIMON—Spy (Elektra)
- CATE BROTHERS—Fire On The Tracks (Atlantic)
- DIRE STRAITS—Communique (WB)

WLIR-FM—New York (D. McNamara, L. Kleinman)

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

WOUR-FM—Syracuse/Utica (R. Sherwin)

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

WBUF-FM—Buffalo (Jeff Applebaum)

- REO SPEEDWAGON—Nine Lives (Epic)
- DAVID WERNER—(Epic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- PRISM—Armageddon (Ariola)
- LENE LOWCH—Stateless (Stiff/Epic)
- SUPERTRAMP—Breakfast In America (A&M)
- NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Reprise)
- THE KNACK—Get The Knack (Capitol)
- KINGS—Low Budget (Arista)

WBCH-FM—Boston (Kala Ingram)

- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- REO SPEEDWAGON—Nine Lives (Epic)
- PETER TOSH—Mystic Man (Rolling Stones)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- DAVID WERNER—(Epic)
- THE CARS—Candy O (Elektra)
- KINGS—Low Budget (Arista)
- ELECTRIC LIGHT ORCHESTRA—Discovery (Jef)
- THE KNACK—Get The Knack (Capitol)

WMMR-FM—Philadelphia (Dick Hungen)

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

WBRU-FM—Providence (Jerome Schlusberg)

- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- LITTLE RIVER BAND—First Under The Wire (Capitol)
- RY COODER—Bop Till You Drop (WB)
- ELLEN SHIPLEY—(New York International)
- DAVID WERNER—(Epic)
- IAN GOMM—Gomm With The Wind (Stiff/Epic)
- THE KNACK—Get The Knack (Capitol)
- RACHEL SWEET—Fool Around (Stiff/Columbia)
- NILS LOFGREN—Nils (A&M)
- THE CARS—Candy O (Elektra)

WBCN-FM—Hartford (Michael Picazzi)

- DAVE EDMUNDS—Repeat When Necessary (Swan Song)
- NEW ENGLAND—(Infinity)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—The Jukes (Mercury)
- SCORPIONS—Love Drive (Mercury)
- THE KNACK—Get The Knack (Capitol)
- THE CARS—Candy O (Elektra)
- SUPERTRAMP—Breakfast In America (A&M)
- CHARLIE DANIELS BAND—Million Mile Reflections (Epic)

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JOE EGAN

NO ORDINARY ALBUM. NO ORDINARY JOE.



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

SW 50064



Produced by DAVID COURTNEY
on Ariola Records

Management: Eddie Kritzer,
Santa Monica, Ca.

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Soul Sauce

Price Rises Spur Webb To Protest

By JEAN WILLIAMS

LOS ANGELES—Bruce Webb, owner of Philadelphia's Webb's Department Store Inc., and possibly the area's chief battler against higher record prices, is again urging small volume retail outlets to actively protest the escalation of disk prices.

A letter distributed by Webb says: "I am appealing to all record shops in the U.S. to take a stand against Warner Bros., Elektra, Atlantic, Capitol and their associated labels to stop the price hike of the 45 single to \$1.49 retail. The 10-cent to 15-cent increase will eventually force most stores out of business. This also includes the 12-inch disco singles which are going from \$3.98 to \$4.98 and the price of single pocket LPs from \$7.98 to \$8.98. If we don't stop them the rest of the manufacturers will follow suit.

"When will the record shops take a stand and say, 'Hell no! We are not going to take it anymore.'" Webb points out that when the public feels it is being taken advantage of where other industries are concerned, it makes itself heard. "But the record shop dealer has lost, or has not found a means of survival.

"People constantly ask me, 'who speaks or lobbies for the record shop dealers?' It is time we take a firm stand. One thing that each of us can do is to put signs in our stores explaining why we will not carry product from WB, Elektra, Atlantic and Capitol and ask our customers to support us."

James Brown went to 36th St. and Normandie, a predominately black L.A. community, just to stand on the street corner one evening recently.

The performer also decided to walk around the neighborhood. People began asking Brown for autographs, shocked that the singer was there.

Myra Weston, Polydor's Western regional special markets promo rep, who was with Brown, was so stunned by what he was doing, she didn't quite know how to handle the situation. Soon there were more than 100 people gathered around Brown, including bus drivers who reportedly stopped to get his autograph, while their buses were full of passengers.

This was a spontaneous undertaking by Brown. He wanted to get into the streets to meet the people. Although it was not a promotional gimmick, this move on Brown's part certainly won't hurt record sales any.

Polydor reportedly had no idea of what Brown wanted to do in California, and the company had no photographers on hand to capture the moment.

Marvin Gaye is set to host the 1979-80 Miss Watts Beauty Pageant to be held Aug. 12 at L.A.'s Pepperdine Univ. . . . Yusef Lateef recently joined the mayor and city council members of Washington, D.C., in a radiothon sponsored by the Washington American Cancer Society and WHUR-FM radio. Lateef was also performing at the Cellar Door in the city. . . . Amii Stewart is recording her upcoming Ariola LP at Red Bust Studio in London with Barry Lane producing. The singer also is touring the continent and performing on television special. Her next LP is titled "Paradise Bird."

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	GOOD TIMES—Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	34	22	11	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)	69	53	10	CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Perry), Clouds 15 (TK) (Sherlyn, Lindsey Ann, BMI)
★	2	9	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696 (CBS) (Mighty Three, BMI)	35	36	8	DR. ROCK—Captain Sky (D. Cameron), AVI 273 (Mr. T/Upper Level, BMI)	70	70	3	A MOMENT'S PLEASURE—Millie Jackson (G. Jackson), Spring 197 (Polydor) (Muscle Shoals, BMI)
	3	3	BAD GIRLS—Donna Summer (D. Summer, B. Sudano, E. Hokanson, J. Esposito), Casablanca 988 (Starnie/Earbore/Sweet Summer Night, BMI)	36	37	9	LIGHT MY FIRE—Amii Stewart (Coors, B. Long, S. May), Ariola 7753 (ATU, BMI)	★	81	2	GOING THROUGH THE MOTIONS—Hot Chocolate (E. Brown), Infinity 50016 (MCA) (Finchley, ASCAP)
	4	4	CHASE ME—Con Funk Shun (M. Cooper, F. Pilate), Mercury 74059 (Vai-Joe, BMI)	★	43	11	LEAD ME ON—Maxine Nightingale (A. Willis, D. Lasley), Windsong 11530 (RCA) (Almo, ASCAP)	72	48	14	ANYBODY WANNA PARTY—Gloria Gaynor (D. Fekaris, F. Perren), Polydor 14558 (Perren-Vibes, ASCAP)
	5	5	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.I.R. 8-3680 (CBS) (Mighty Three, BMI)	★	49	5	MAKE MY DREAMS A REALITY—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426	★	NEW ENTRY		SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3707 (CBS) (Mighty Three, BMI)
	6	6	RING MY BELL—Anita Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	★	47	6	FULL TILT BOOGIE—Uncle Louis (W. Murphy, G. Pistilli), Marlin 3335 (T.K.) (Finarchy, BMI/Halfalutin, ASCAP)	★	NEW ENTRY		WHEN YOU'RE #1—Gene Chandler (J. Thompson, E. Dixon), Chi-Sound 2411 (20th Century) (Cachand/Gaetana, BMI)
★	13	5	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D. Foster, J. Graydon, B. Champlin), (Ninth/Garden Rake/Irving-Foster, BMI/Robette, ASCAP) Art 3-11033 (CBS)	40	24	11	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peak, J. Fitch), RCA 11586 (Mills/Six Continents, BMI)	75	78	3	AIN'T NOTHING I CAN DO—Tyrone Davis (L. Graham, P. Richmond), Columbia 3-11035 (Content/Tyrone, BMI)
	8	9	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Miume, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	41	41	6	LOVE WILL BRING US BACK TOGETHER—Roy Ayers (Polydor 14573 (Roy Ayers Ubiquity, ASCAP)	76	80	2	CRAZY LOVE—Alton McClain & Destiny (J. Gootman, T. McFadden), Polydor 14574 (Specolite/Travis/Jobete, ASCAP/BMI)
★	10	12	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	42	26	15	IF YOU WANT IT—Nilefaye (S. Torano, H. Johnson), Arista 7747 (Face, BMI)	★	87	2	MAKE LOVE TO ME—Helen Reddy (Yellowstone, Voice, Tinsley), Capitol 4712 (Trajor, ASCAP)
10	8	18	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen, J. Whitehead, G. McFadden, J. Cohen), P.I.R. 3681 (CBS) (Mighty Three, BMI)	★	51	4	WE'VE GOT LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren-Vibes, ASCAP)	★	88	2	I GOT THE HOTS FOR YA—Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI)
11	11	16	LET ME BE GOOD TO YOU—Lou Rawls (K. Gamble, L. Huff), P.I.R. 3684 (Mighty Three, BMI)	44	44	6	SHE'S A WOMAN—Peabo Bryson (P. Bryson), Capitol 4729 (WB/Peabo, ASCAP)	★	89	2	I WANNA DO THE DO—Bobby Rush (L. Huff, B. Rush), P.I.R. 8-3685 (CBS) (Mighty Three, BMI)
★	19	8	CRANK IT UP—Peter Brown (P. Brown, R. Rans), Drive 5278 (T.K.) (Sherlyn/Decebel, BMI)	45	45	9	SOMEONE OUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Dennee), Shadybrook 1057 (GRT) (Screen Gems/EMI, BMI)	80	83	4	THE NEED TO BE—Sandra Fews (J. Weatherly), Venture 109 (Koca/ASCAP)
13	14	10	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Lendo/Stacey Lyne/Stacey, ASCAP)	★	56	4	DO IT GOOD—A Taste Of Honey (J. Johnson, P. Kibbler), Capitol 4744 (Conducteur/On Time, BMI)	★	NEW ENTRY		LOST IN MUSIC—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 45001 (Atlantic) (Chic, BMI)
14	15	13	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	47	46	6	MOTOWN REVIEW—Philly Cream (B. Ingram), Fantasy/WMDT 852 (Parker/WMDT, BMI)	82	82	4	GET READY—Smokey Robinson (W. Robinson), Tama 54301 (Motown) (Jobete, ASCAP)
★	17	8	DANCE "N" SING "N"—L.T.D. (J. Osborne, J. Riley), A&M 2142 (Almo/McDoucoud, ASCAP/Irving/McDoucoud, BMI)	★	58	5	THIS TIME BABY—Jackie Moore (C. James, L. Bell), (Mighty Three, BMI) Columbia 3-10993	★	NEW ENTRY		RISE—Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)
16	16	11	BEST BEAT IN TOWN—Switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)	★	59	5	THAT'S MY FAVORITE SONG—Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI)/Conquistador, ASCAP) MCA 41056	84	84	3	LIFE, LOVE & HARMONY—Nancy Wilson (C. Johns, L. Farrow), Capitol 4741 (Funky Caroline/Career, BMI)
17	18	9	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick O'Val, ASCAP)	★	68	3	WINNER TAKES ALL—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2264 (CBS) (Bovina, ASCAP)	85	86	2	GOODBYE HEARTACHE—Lattimore (L. Ledesma), Gladys 1755 (TK) (Sherlyn/Lindsanne/Bockarou, BMI)
★	20	9	GEORGIE PORGIE—Toto (D. Paich), Columbia 310944 (Nudmar, ASCAP)	51	7	12	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (J. Lind, A. Willis), Arc 3-10956 (CBS) (Charlville/Irving/Deertrack/Ninth, BMI)	★	NEW ENTRY		THE GROOVE MACHINE—Hamilton Bohannon (H. Bohannon), Mercury 74022 (Bohannon Phase II/Intersong U.S.A., ASCAP)
★	27	6	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman), Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	63	2	OPEN UP YOUR MIND—Gap Band (R.J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)	★	NEW ENTRY		DO IT ALL—Michael Henderson (M. Henderson), Buddah 609 (Arista) (Electrocord, ASCAP)
★	29	5	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson), (Nick O'Val, ASCAP) Warner Bros. 8870	★	64	4	MY LOVE IS—Betty Wright (B. Wright), Alton 3747 (TK) (Sherlyn, BMI)	★	NEW ENTRY		I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters), Heat 01978 (Jimi Mack, BMI)
21	21	15	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Deizer, D. Rudolph), Capitol 4705 (Minnie's/Bull Pen, BMI)	55	55	5	UNCHAINED MELODY—George Benson (A. North, H. Zari), (Frans, ASCAP) Warner Bros. 8843	★	NEW ENTRY		SIGN OF THE TIMES—Terry Callier (T. Callier, L. Wade), Elektra 46054 (Transmission/God Is Greater, ASCAP)
★	25	10	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)	★	65	4	DANCIN' MAN—Brick (R. Ransom, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP)	★	NEW ENTRY		CATCH ME—Peckols (R. Wright, C. Fearing), Arc Columbia 3-10954 (Patmos/Charlville, BMI/Chaz/Modern American, ASCAP)
23	12	19	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherlyn/Harrick, BMI)	★	67	4	TELL ME ABOUT IT NOW—Grover Washington Jr. (G. Washington Jr.), Elektra 46060 (G.W. Jr./Lacksmith, ASCAP)	91	91	3	TONIGHT I FEEL LIKE DANCING—Mavis Staples (P. Alves, B. Seckett, M.G. Accomelli, G. Jackson), Warner Bros. 8838 (Muscle Shoals, BMI)
★	30	7	FIRECRACKER—Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)	★	66	5	IT AIN'T LOVE, BABE—Barry White (B. White, P. Polk), Seven Songs/Ba-Duke, BMI) Unlimited Gold 8-1404 (CBS)	92	92	3	SUPER LOVER—Rena Scott (J. Miume, R. Lucas), Buddah 607 (Arista) (Scarab, BMI)
★	32	8	SUPER SWEET—Wardell Pique (M. Brown, J. Fitch Jr., R. Cross), Midosong International 1005 (April Summer/Diagonal, BMI)	59	57	10	HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, P. Meloni), Arista 0421 (Astray, ASCAP)	93	93	13	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (L. Holland Jr., L. Dozier, B. Holland) Motown 1455 (Stone Agate, BMI)
★	34	10	I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, G. Fowler, K. Johnson), ARC/Columbia 3-10971 (Kee-Drick, BMI) (Cheyenne/Moto, ASCAP)	★	72	2	BOOTS GET LIVE—Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)	94	85	3	DANCING IN THE STREET—Hedgus, James & Smith (W. Stevenson, M. Gay, I. Hunter), London 274 (Jobete, ASCAP)
★	33	11	RADIATION LEVEL—Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)	★	71	3	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)	95	77	9	GROOVIN' YOU—Harvey Mason (K. Mason, S. Mason), Arista 0403 (Mason, ASCAP)
★	69	2	DON'T STOP—Michael Jackson (M. Jackson, G. Phillegans), Epic 9-50742 (Miran, BMI)	62	62	4	TIMIN'—Maze (F. Beverly), Capitol 4742 (Amazement, BMI)	96	61	14	JAM FAN—Bootsy's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8816 (Rubber Band, BMI)
★	35	7	WHERE DO WE GO FROM HERE—Enchantment (E. Johnson), Roadshow 11609 (RCA) (Desert Rain/Sky Tower, ASCAP)	★	73	3	THE WAY WE WERE/MEMORIES—Manhattan (M. Hamisch, A&M Bergman), Columbia 3-11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)	97	54	17	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Bovina, ASCAP)
	30	31	DOING THE LOOP DE LOOP—Lonny Williams (L. Williams, D. Stallings), MCA 41034 (Lon-Lon, BMI)	★	74	3	MAMA CAN'T BUY YOU LOVE—Elton John (L. Bell, C. James), MCA 41042 (Mighty Three, BMI)	98	38	10	SORRY—Natalie Cole (Jackson, Yancy, Dixon), Capitol 4722 (Jays/Cappell, ASCAP)
	31	28	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr), 20th Century 2408 (RCA) (APV/Zonal, BMI)	★	75	4	WANT ADS—Ullanda (G. Johnson, B. Perkins, G. Perry), Ocean/Ariola 7500 (Gold Fever, BMI)	99	79	5	CHUCK E'S IN LOVE—Rickie Lee Jones (R.L. Jones), Easy Money, ASCAP) Warner Bros. 8825
	32	23	FIRST TIME AROUND—Skiyy (R. Muller), Salsoul 72087 (RCA) (One Too One, ASCAP)	★	76	2	STREET LIFE—Crusaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)	100	94	8	DANCE SING ALONG—Freedom (Armstrong, Smith, Thigpen), Malaco 1057 (TK) (Malaco/Thompson Weakley, BMI)
★	40	6	TONIGHT'S THE NIGHT—Kleeer (N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soulus, ASCAP)	67	60	10	CAN'T DO WITHOUT LOVE—Whispers (K. Burke, C. Mayfield), Solar 11590 (RCA) (Mayfield/Andrask, BMI)				
				68	50	6	DON'T DO THAT—Jimmy Castor Bunch (J. Castor, D. Lewittes), Cotillion 44253 (Atlantic) (Sheli, BMI)				

Atlantic And Cotillion Consolidate Entire Black Division Now Responsibility Of Henry Allen

LOS ANGELES—A consolidation of Atlantic and Cotillion Records special markets divisions has taken place with Cotillion president Henry Allen taking over the division.

Allen continues as a vice president at Atlantic even after becoming president of Cotillion at the time of its formation four years ago.

According to Allen, the company name is now Atlantic/Cotillion, complete with one staff. The companies also share the same offices.

The combined staffs now total 21, not including the field force. "We had two staffs which we didn't need

and we decided it was time to make the move," says Allen.

"Some regional territories have been split because these territories are too large for one person to cover. In some regions we have different people working Atlantic and Cotillion product, but there was no need for two national persons," he adds.

As a result of the consolidation, Eddie Holland, vice president of r&b promotions at Atlantic and Holland's assistant, Don Eason, were terminated.

According to Allen, the merger is not an attempt to cut costs nor is it a belt-tightening exercise.

"It's common knowledge that Cotillion and Atlantic are not having a bad year. Atlantic's year has been good with acts like the Blues Brothers, Led Zeppelin and Firefall. And Cotillion itself has been doing well."

Allen explains that there will be no noticeable operational changes "and with Cotillion and Atlantic becoming one company, there will be better communications all around."

The only effect this consolidation will have on Cotillion acts is that they are now on Atlantic/Cotillion. The label's artists include Sister Sledge, Mass Production, Cerrone, Faz-o, Ron Matlock and ADC Band.

'Word Jazz' Is Returning On Snail Label

By ALAN PENCHANSKY

CHICAGO—The voice of Ken Nordine can be heard on records once again.

Nordine, one of the most sought after television commercial announcers, has recorded a new album of poetry recitation over musical accompaniment—an update on his 20-year-old "Word Jazz" formula.

The album, "Stare With Your Ears," appears on Snail Records, a label being launched by Nordine.

Nordine's original series of "Word Jazz" records appeared on the Dot label, with an early '70s Blue Thumb reissue. Two late '60s readings LPs for Philips also were recorded, but Nordine is best known today as the voice of Levi's jeans, Taster's Choice coffee, Gallo wines and dozens of other products and services.

His involvement with the ad world mounted after falling out of the record business about 10 years ago.

Nordine today finds it hard to keep track of the number of spots he cuts, and his lustrous bass voice is certainly one of the most instantly recognizable in the world.

The new record is in the "word jazz" vein, but the musical production is much more complex and more fully scored, Nordine explains.

Snail Records will be devoted to non-mainstream, hard-to-categorize works, he emphasizes.

Nordine wrote 13 poems for the new album, with music provided by Pat Ferreri and Kris Nordine, his son.

The new album uses sophisticated electronic instruments such as Arp and Vocoder. All work was done here at Nordine Groop, a double 24-



Billboard photo by Alan Penchansky
Ken Nordine: He seeks unorthodox material for his new Snail label.

track facility with a full array of modern gear.

To describe the disk is as hard as it was to pin down Nordine's original "Word Jazz" releases. It's made up of parts of nursery rhymes, beat poetry, electronic music, haiku and philosophy, all bound together with the omnipresence of Nordine's distinctive tones.

Advertising work also creeps into the LP, with a modified version of the setting created by Nordine for the famous Levi's ad in which the

trademark is walked on a leash like a dog.

This ad has been found to possess one of the most powerful recall factors in the history of the business. Nordine points out. In addition to voicing commercials, Nordine is involved in their creative direction and concepting. His studio includes a complete one-inch video system for synchronization.

Distribution is being limited to a few cities originally, including Pacific Records and Tapes (San Francisco) and Kinnara (Chicago). Nordine isn't sure yet if he'll press a single to encourage airplay. The record has gotten exposure here over WFMT-FM.

"We're looking for young people who really need a record released," explains Nordine. "It's becoming impossible for young people."

"If we would do disco, it would be Einstein disco—the theory of relativity with a disco beat."

Snail releases might also be classical, as long as the material requires discovery.

"We want things that would catch on slowly," Nordine explains. "That's why we called it snail records."

Performance Fees Backed By BMA

NEW YORK—The Black Music Assn. has joined other industry groups in endorsing the proposed sound recordings performance rights amendment to the Copyright Act.

The organization sent telegrams to legislators asking them to support the bill, which provides royalty payments to artists and musicians as well as to copyright holders and publishers for recorded works played on radio and television and in theaters, discos and other public places.

So far the proposed amendment has the support of the Recording Industry Assn. of America, the American Federation of Musicians, the American Federation of Television and Radio Artists, the AFL-CIO and others.

For the Record

NEW YORK—Paul Winley, a Harlem man indicted recently for allegedly manufacturing unauthorized recordings of performances by Mahalia Jackson and the Rev. James Cleveland, is not a retailer as was stated in a previous story (Billboard July 7, 1979). Winley operates a studio and a disk manufacturing business at 20 W. 125 St. and says he has been in the manufacturing end of the business since 1956.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	6	1	TEDDY Teddy Pendergrass, P.I.R. FZ 35003 (CBS)	39	40	3	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor K2 2 35680 (CBS)
2	2	7	I AM Earth, Wind & Fire, Arc/Columbia FC 35730	40	45	13	ANY TIME, ANY PLACE Dramatics, MCA AA 1125
3	3	8	WINNER TAKES ALL Isley Brothers, T-Neck FZ 2 36077	41	41	3	THE ORIGINAL DISCO MAN James Brown, Polydor PD 1-6212
4	4	12	BAD GIRLS Donna Summer, Casablanca NBLP 2 7150	42	42	19	IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC 35723
5	5	5	DEVOTION L.T.D., A&M SP 4771	43	43	7	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7 366 (Motown)
★ 7	9	9	STREET LIFE Crusaders, MCA MCA 3094	44	44	12	HOT PROPERTY Heatwave, Epic JC 35970
7	6	12	McFADDEN & WHITEHEAD McFadden & Whitehead, P.I.R. JZ 35800 (CBS)	45	35	6	WHAT THE HELL IS THIS Johnny "Guitar" Watson, DIM DIM 24 (Mercury)
8	8	12	THE JONES GIRLS The Jones Girls, P.I.R. JZ 35757 (CBS)	46	48	2	H.A.P.P.Y. RADIO Edwin Starr, 20th Century T-591 (RCA)
9	9	4	THIS BOOT IS MADE FOR FONK-N Booty's Rubber Band, Warner Bros. BSK 3295	47	47	16	SKYY Skyy, Salsoul 8517 (RCA)
10	10	12	SONGS OF LOVE Anita Ward, Juana 200-004 (T.R.)	48	46	20	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK 3277
★ 17	16	16	ROCK ON Raydio, Arista AB 4212	★ 50	★ 50	16	FIVE SPECIAL Five Special, Elektra GE 206
12	12	13	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T 583 (RCA)	50	50	16	EVERYBODY UP Ohio Players, Arista AB 4226
13	13	7	THE BOSS Diana Ross, Motown M7 923	★ 51	★ 61	6	STAR WALK Larry Graham, with Graham Central Station, Warner Bros. BSK 3322
14	14	11	CANDY Con Funk Shun, Mercury SRM 1 3754	52	51	12	HEART STRINGS Earl Klugh, United Artists UALA 942 (Capitol)
15	15	24	WE ARE FAMILY Sister Sledge, Cotillion SD 5209 (Atlantic)	53	55	2	HEARTBEAT Curtis Mayfield, RSO RS-1 3053
16	11	11	SWITCH II Switch, Gordy G7 988 (Motown)	54	39	15	PARADISE Greville Washington Jr., Elektra GE 182
★ 20	7	7	DIONNE Dionne Warwick, Arista AB 4230	55	53	17	MUSIC BOX Evelyn "Champagne" King, RCA AFL 1-3033
★ 21	4	4	DESTINATION Sun, Capitol ST 11941	★ 54	★ 54	17	UNWRAPPED Denise LaSalle, MCA MCA 3098
19	16	9	LET ME BE GOOD TO YOU Lou Rawls, P.I.R. JZ 36006 (CBS)	★ 57	★ 67	17	MORNING DANCE Spyro Gyra, Infinity INF 9004
20	19	14	WILD & PEACEFUL Teena Marie, Gordy G7 986 (Motown)	58	58	18	LOVE TALK Manhattans, Columbia JC 35693
★ 30	12	12	MINNIE Minnie Riperton, Capitol SO 11536	59	57	4	ROADS OF LIFE Bobby Womack, Arista AB 4222
★ 28	3	3	SECRET OMEN Cameo, Chocolate City CCLP 2008 (Casablanca)	60	49	17	THE MUSIC BAND War, MCA MCA 3085
23	24	4	CHANCE Caedi Staton, Warner Bros. BSK 3333	61	54	17	I LOVE YOU SO Natalie Cole, Capitol SO 11928
24	26	4	LOVE CURRENT Lenny Williams, MCA MCA 3155	62	62	10	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright, Alston 4410 (TK)
25	18	19	DISCO NIGHTS G.O., Arista AB 4225	63	52	33	CROSSWINDS Peabo Bryson, Capitol ST 11875
26	23	17	INSPIRATION Maze, Capitol SW 11912	64	56	16	HOT NUMBERS Foxy, Dash 30010 (TK)
★ 37	17	17	IN THE PUREST FORM Mass Production, Atlantic SD 5211	65	64	9	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6842
28	29	3	WHEN LOVE COMES CALLING Deniece Williams, Arc/Columbia JC 35568	66	63	5	RAW SILK Randy Crawford, Warner Bros. BSK 3283
29	22	6	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.R. TK 611	67	60	4	I LOVE TO DANCE Klee, Atlantic SD 19237
★ 36	2	2	DO IT ALL Michael Henderson, Buddah BDS 5719 (Arista)	68	65	27	LOVE TRACKS Gloria Gaynor, Polydor PD 1-6184
31	27	15	GAP BAND Mercury SRM 1 3758	69	68	6	NITELYTE Nitelyte, Arista SW 50060
32	31	35	DESTINY Jacksons, Epic JC 35557 (CBS)	70	★ 70	★ 70	A NIGHT AT STUDIO 54 Various Artists, Casablanca NBLP 2 7161
33	25	26	BUSTIN' OUT OF I SEVEN Rick James, Gordy G7 984 (Motown)	71	70	36	C'EST CHIC Chic, Atlantic SD 19209
34	34	5	INVITATION Norman Connors, Arista AB 4216	72	72	16	THE MESSAGE IS LOVE Barry White, Unlimited Gold JZ 35763 (CBS)
35	32	11	FEVER Roy Ayers, Polydor PD 1-6204	73	69	25	ANGIE Angela Bofill, GRP/Arista GRP 5060
36	33	37	2 HOT Peaches & Herb, MVP/Polydor PD 1-6172	74	66	12	STONEHEART Brick, Bang JZ 35909 (CBS)
★ 59	2	2	ANOTHER TASTE A Taste Of Honey, Capitol SO 11951	75	71	3	THE THOM BELL SESSIONS Elton John, MCA MCA 13921
38	38	21	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764				

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Studio Courses At Univ. Of Miami Set

NEW YORK—The Univ. of Miami's music school is offering a master's degree in studio writing and production, with the first classes commencing this fall.

Described as a "project-oriented" course of study, the program is designed to teach composers and arrangers the special techniques of studio arranging. Jim Progris, current head of the National Academy of Recording Arts and Sciences Institute, will direct the program and teach the courses in studio arranging. Bill Porter, the university's director of recording services, will teach the audio courses. Porter is former chief sound engineer for Elvis Presley and is credited with recording 36 gold, 49 top 10 and 297 chart records.

Guest lecturers from the recording industry will be brought in to discuss current developments.

Information about the program can be obtained by writing Dr. Robert L. Parker, chairman of the graduate studies department, Univ. of Miami School of Music, Coral Gables, Fla. 33124 or calling (305) 284-2433.

ALLISON AUDIO'S 10TH YEAR

Quality Is Key To Duping Growth

By STEPHEN TRAIMAN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sound Waves

New Refinements In Microphones

By IRWIN DIEHL

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

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

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

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

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

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

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

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

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

CAEDMON PATENT BOWS

Cassette/Book Package Geared To Retail Display

By IRV LIGHTMAN

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

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

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

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

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

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

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

In another development, the



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

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

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

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

Audiophile Recordings

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

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

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

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

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

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

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

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

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

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

2nd Direct Disk In Aussie Mart

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

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

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

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

VTR, Car Radio Dealer Sales Up In First 6 Mos.

WASHINGTON—Total U.S. market sales to dealers of home videotape recorders and auto radios were up in June and the first-half compared to corresponding 1978 periods, according to the Electronic Industries Assn. marketing services department.

The 33,500 home VTRs sold to dealers in June was a 7% increase over the 31,339 shipped a year ago. For the first 26 weeks, 180,444 VTRs went to retail outlets, nearly 27% ahead of the 142,490 sold in the 1978 first half. However, the declining rate of increase in May and June has the industry concerned over prospects for a 600,000 unit consumer sales year.

(In Japan the Finance Ministry reported May VTR shipments to the U.S. down 25% from 1978 at 34,902 units, while the first five months decline is about 9%, with 196,764 units shipped.)

Auto radio sales in June hit 1.214 million units, up nearly 6% from the 1.147 million purchased by dealers a year ago. In the first six months, car radio sales of 6.938 million units represent a 6.3% gain over the 6.526 million units that moved in 1978.

MORE 'METAL' MUSIC

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

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

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

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

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

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

BPI REACTS

Blank Pitch Angers U.K.

By PETER JONES

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

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

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

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

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

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

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

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

3M 'Sound Advice'

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

LABEL, PUBLISHER, DISTRIB CONCERN

U.S. Industry Reacts To Blank Inroads

• Continued from page 1

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

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

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

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

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

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

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

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

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

Assistance on this story provided by Stephen Traiman.

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

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

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

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

A few would reluctantly accept

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

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

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

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

Roseman To 'Jukebox'

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

Quality Key To Allison Audio Growth

• Continued from page 28

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

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

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

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

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

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

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

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

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

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

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

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

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



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Handwritten musical score system 2, continuing the 2/4 time signature and two-flat key signature. The system consists of five staves. The first staff has "ff" above it. The second staff has "ff" below it. The third staff has "ff" below it. The fourth staff has "p" below it. The fifth staff has "p" below it. The system is decorated with various colorful illustrations, including a landscape with trees and a sun, a sunset, a lighthouse, and a landscape with hills and a sun.

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SINGER REBORN, HAPPY AGAIN

Warwick Comeback On Records Indicating 'People Still Care'

By PAUL GREIN

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

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

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

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

Never Fall In Love Again" nearly 10 years ago.

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

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

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

mant about the fact that he could do it."

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

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

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

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

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

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

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

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

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

(Continued on page 33)



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

New Phoenix Amphitheatre Opens; 7 Acts Signed

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Cook Sentenced

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

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

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

Sound 70 Scores With Rock-Oriented Acts

By KIP KIRBY

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 35)

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General News

New Companies

Stuart/Shapiro Productions, a concert promotion firm with emphasis on new wave and '60s bands, formed by Stu Shapiro. Address: 23600 Coach House Rd. N. 108, Southfield, Mich. 48075. (313) 557-1678.

Hot A.I.R. Productions, which stands for Hot Acts In Review, launched to represent acts who mimic ("in good taste and with all

respect") other acts, including Loretta Lynn, Crystal Gayle, Hank Williams, Johnny Cash, Buddy Holly and Elvis Presley. Firm is formed by Terry Woolley Enterprises, a new public relations concern. Address of both enterprises: P.O. Box 533, Flagstaff, Ariz. 86002.

Taft Richards & Associates, a professional consultation service,

launched by the veteran musician. Services include production and tour coordination. Address: 427 W. 51st St., Suite 6J, New York 10019. (212) 586-7751.

PDQ Directions, a management firm which is initially representing Ariola Records' Herman Brood, formed by Leo Leichter, formerly director of contemporary services for the Jim Halsey Organization. Address: 3376 Motor Ave., Los Angeles 90034. (213) 559-5000.

Skyfield Music Publishing established as a subsidiary of Skyfield Productions, with Joan Robb as director. Address: 928 Broadway, New York 10010. (212) 674-0749.

Entertainment Services Unlimited, Ltd. formed as a full-service management, publishing and production enterprise by Larry Mazer, Joseph Murback and David Robkin. First signing is Phil Festa of New York International Records. Address: 320 Fitzwater St., Philadelphia 19147. (215) 885-5700.

Entertainment Galaxy, a membership club which buys top talent, formed as a spinoff of After Dark magazine by Louis Miele, executive director. The firm sells tickets to events it books to members who pay \$40 annual dues at the box office price plus \$2. Address: 1180 Ave. of the Americas, New York 10036. (212) 921-9300.

DanJo Records formed by Danny Welton and Joseph Saraceno. Initial release is a reggae album by Byron Lee & the Dragonaires featuring Welton, formerly on Farr Records. Address: 5820 Lankershim, N. Hollywood, Calif. 91601.

9 Directions, a talent and booking agency, formed by Steve Solomon. First project is a rock band named Stalworth. Address: 330 Washington St., #601, Marina Del Rey, Calif. 90291.

Across the Miles Music Publishing Co. established by William P. Neale and Diane W. Bernstein. Address: c/o David J. Steinberg, 818 Widener Bldg., 1338 Chestnut St., Philadelphia 19107. (215) 564-3880.

West End Plan For LP Fading

NEW YORK—West End Records, the first company to market a disco album in the form of two 12-inch 33 1/3 disks, will not offer a regular LP counterpart in this series.

The label released a five-cut package of two 12-inches by Taana Gardner, to be followed in three or four weeks by another set by Colleen Heather, which will contain six cuts.

The Prelude label had hoped to be the first to issue a package of this type this month, but label president Marvin Schlachter says he did not receive the masters in time. Schlachter had previously indicated that his two 12-inch package series would also have a regular LP counterpart.

West End's new line carries a list of \$8.98, with distributor cost at \$4. "This is 50 cents more than our \$7.98 album line, which enables us to recover the cost of additional pressings," declares Mel Cheren, president of West End.

"This series is designed to offer the disco fan an exact replica of our disco mixes," Cheren adds. The company had previously released a promotional two 12-inch disco package featuring the Bombers.

Peer Sues Over Fama Royalties

LOS ANGELES—Peer International has instituted suit in Federal District Court here against Fama World Circles, parent company of Fama Records, San Jose, Calif., and Ron Sprohony, believed to be operating manager of the label charging infringement.

Fama allegedly has not paid royalties to the long-time major Latin song publisher. The pleading cites five Peer copyrights, performed on 10 different Fama releases by five different acts. According to the filing, the usages occurred on recordings released between 1970 and 1977.

The court is asked to grant damages of \$1 per copy for every record manufactured which carries an infringing song and \$5,000 for each infringement prior to Jan. 1, 1978 and \$50,000 after that date.

Peer contends it notified the defendants to pay up their royalties within 30 days after a Feb. 2, 1979 notice.

L.A. AFM Local Offers Free Music

LOS ANGELES—Musicians Local 47 presents several free shows throughout this month. Monday (23), a jazz band led by Grant Geissman performed at noon in the Hotel Bonaventure's pool area while the Lew Tabackin trio worked the same place and time Wednesday (25).

Thursday (26) saw a jazz show with Bill Tole and 16 musicians at the ABC Entertainment Center at 5:30 p.m. while Edward Jackson and nine musicians perform at Lafayette Park at 11 a.m.

Friday (27), the California Symphonette played at 9 p.m. on the Promenade Mall in suburban Woodland Hills while Sunday (29), a country show took place at the Ambassador Auditorium in Pasadena at 2:30 p.m.

New Syndication

LOS ANGELES—Mary Turner, air personality on Los Angeles' AOR KMET-FM, is set to host Westwood One's new syndicated radio show, "Off The Record." The weekly program consists of 10 interviews with rock personalities. Each interview is 2 1/2 minutes in length.

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JAZZ ON THE BEACH

'Theme Weeks' At Calif.'s Lighthouse

By JIM HOLLANDER

HERMOSA BEACH, Calif.—The Lighthouse, one of the country's oldest jazz clubs, will experiment with a new lineup policy that features theme weeks based on individual instruments in a band setting.

Rudy Onderwyzer, owner of the self-dubbed "world's oldest jazz club and waterfront dive" just south of Los Angeles, plans to further mix up the format by double billing and changing acts nightly.

"I've been thinking about this for a long time," says Onderwyzer, who was a partner with Shelly Manne in the Manne Hole until that club closed in 1972. "I talked to a lot of music people about it and they thought it was a fantastic idea."

The 196-seat Lighthouse mainly showcases local musicians and groups. These are the unsung heroes who have brought West Coast clubs on a par with the more traditional jazz scene in the East. Onderwyzer complains that too many of these talented musicians go unnoticed, even by local patrons, and he aims to throw the spotlight on some of these lesser-knowns.

"There's a tremendous talent pool here," he emphasizes. "But the public has a strange orientation—'Oh, he's just a local tenor player'—it says. It's unfortunate because there are so many fine musicians unable to make it."

The theme week experiment begins Tuesday (31)-Aug. 5 with what Onderwyzer calls a week of keyboard wizardry (actually jazz piano in trio form). Other theme weeks are scheduled, the entire program expected to last through the end of the year. Previous commitments on other bookings prevented a solid summer of theme weeks.

More Country Sounds For N.Y.

NEW YORK—Country music is moving uptown here as the Club Lorelei in the Yorkville section of the Upper East side adopts a country policy Wednesday (8) with concerts by Jerry Lee Lewis and Otis Blackwell.

Richie Allen, who will promote the shows at the 500 capacity club, says plans call for country acts to appear during the weekdays, while the club will continue its policy of booking MOR and lounge acts during the weekends. The club also is experimenting with rock-disco on Monday nights.

Presley Chapel

LOS ANGELES—The Elvis Presley Memorial Chapel will be unveiled on the second anniversary of the singer's death (Aug. 16) at his birthplace in Tupelo, Miss.

More than 600 fans from abroad are expected to attend the event along with Presley's U.S. fans. Syndicated radio and television shows are in production with crews preparing special commemorative salutes. RCA Records recently released in the U.S. Presley's 67th LP, "Our Memories Of Elvis, Vol. 2."

Streisand Tour?

LOS ANGELES—Plans for a worldwide concert tour for Barbra Streisand in late '80 or early '81 are being worked on. This will mark the first time the singer will appear in concert, other than benefit performances, since 1970.

The keyboard week schedule is as follows: Tuesday (31), Horace Tapscott and John Wood; Wednesday (1), Dolo Coker and Marty Harris; Thursday (2), Roger Kellaway and Jack Wilson; Jacki Byard will play the next three nights and on successive evenings will share the bill with Dave Mackay, Joanne Grauer and Lloyd Glenn.

There is no significance to the order of the lineup, Onderwyzer says, explaining that it was dictated by artists' commitments.

A guitar week will follow Aug. 14-19 with 12 artists and their groups. The schedule isn't yet set but already confirmed are: Tommy Tedesco, Al Viola, Lenny Breau, Joe Diorio, Ron Eschete, Barry Zweig, Art Johnson, Jimmy Stewart and Nels Cline.

Other theme weeks envisioned include: strings (bass, harp, cello and Chapman stick), brass, reeds, percussion, vibraharp, vocalists, composers and electronics.

"I'm looking for good musicians who live here but unfortunately aren't heroes in their style or instrument and therefore are overlooked," Onderwyzer says. "It's a chance for the public to see a diverse lineup of talent. I could book any of these acts for a week, but people have to be educated. You know, there are people who come here expecting a superact on every corner."

While Onderwyzer busily readies the Lighthouse theme week format, he also is putting the finishing touches on his long-awaited Hop Singhs club in trendy Marina Del Rey. The club, already two years in the making, "will open soon" Onderwyzer promises, adding that it will not have a set entertainment format.

Jerry Lee Lewis and Otis Blackwell will play two shows for two nights at the club and they will be followed in future weeks by Hank Williams' Original Drifting Cowboys, Merle Travis, and a group of Nashville session musicians called Nashville Superpickers.

Dionne Warwick

• Continued from page 32

Five sides were also cut with Nick Ashford and Valerie Simpson but never released by WB.

Warwick says she was pleased with the product and faults the label for its lackluster sales performance. "How do you take an artist like me who'd had a successful career of 12½ years," she asks, "and in five years time practically snuff it out?"

One unique aspect of Warwick's career is that she's had just one manager, Paul Kanter, for 16 years. Kanter has no other clients.

Says Warwick: "My career is very important to me. I require total dedication. That 3 a.m. phone call I make from Oshkosh is an important phone call to me. And if he's on the phone with five other artists, it's crazy time."

Warwick, who will work 26 weeks this year, compared to 52 the first five or six years of her career, says that films are the next step for her. She's made no features since "Slaves," her now-forgotten 1969 screen debut. But she says the ultimate for her would be a Broadway show.

Grace Jones reportedly was robbed at gunpoint at the Manhattan penthouse loft of her friend, artist Jean Paul Goude. The thief recognized Jones, telling the singer that he loved her records. Goude reportedly offered the gunman \$1,000 in German marks. The intruder tied Goude to the bed and fled with the marks. NBC-TV's new production of "The Miracle Worker" will be scored by Billy Goldenberg. Awarded an Emmy for his "King" score, Goldenberg also wrote themes for "Kojak," "Rhoda," "Ironside," "Banacek" and others.

A tribute to Billie Holiday titled "Ladies Sing The Blues" is set for L.A.'s Hollywood Bowl Aug. 12. It features five female vocalists, Nina Simone, Maxine Weldon, Morgana King, Carmen McRae and Esther Phillips. The orchestra backing the women will be arranged and conducted by Ray Ellis. . . . Dolly Parton has completed the first segment of her Far East tour, chalking up SRO crowds in both Australia and New Zealand. She also made several appearances on Australian television.

With "Mama Can't By Me Love," Elton John has his first top 20 single in nearly three years. Elton made top 20 with 16 consecutive single releases between "Rocket Man" in mid-1972 and "Sorry Seems To Be The Hardest Word" in late 1976, but he missed with his last four platters: "Bite Your Lip," "Ego," "Part Time Love" and "Song For Guy," which didn't even crack the Hot 100.

A decision by Burbank, Calif., city officials to ban a series of rock concerts because they would draw "an undesirable crowd" including "homosexuals, anti-nuclear demonstrators, dopers" and "an incredible combination of horrors," in the words of Councilman James Richmond, must rankle at least one of the town's leading taxpayers, Warner Bros. Records. Among the acts involved were Todd Rundgren (distributed via Warners), Jackson Browne, Blue Oyster Cult, Roxy Music and Patti Smith. She called the ban "a dangerous precedent," adding "As I do not judge the children of the councilman and citizens of Burbank," Smith said, "let them not judge mine."

Though some major acts are currently having trouble drawing on the road, this does not appear to be a problem for the Who, which bolstered by the popular film, "The Kids Are All Right," is experiencing an avalanche of advance ticket requests. An announcement of two concerts at the Capital Theatre in Passaic, N.J., on WNEW-FM drew 26,000 pieces of mail the next day, and 74,000 pieces the day after that. By week's end 300,000 cards and letters had reportedly been received; according to promoter John Scher, who will draw 3,200 names out of this batch to receive a pair of tickets. And this is after 160,000 requests were sent in for four shows at nearby Madison Square Garden, also set for September.

Signings

Charlie and Kayak, two bands which were affiliated with the now disbanded Janus label, to Arista, with Charlie's "Fight Dirty" LP due for immediate release, while an LP by Kayak will follow in September. . . . Vicki Sue Robinson, Richard Hell & Voidoids, Love & Kisses, El Coco and Captain Sky to the Joyce Agency for bookings. . . . Boris Midney to RFC Records with an LP expected this week.

Larry Orrell, former lead singer of the Orrells and gospel music promoter, to Voice Box Records, with his debut solo LP, "Changes," soon to be released. . . . Singer/composer/performer Tomi Lee Bradley to a worldwide agreement with Infinity Records. Bradley sang and performed in the Robert Altman film, "A Perfect Couple."

Kittyhawk to Gary Borman Management. Kittyhawk is Paul Edwards and Dan Bortz. . . . Carmine Appice to Louie-Miller Management, Inc., for worldwide exclusive personal management. Appice, a well-known drummer, who co-authored with Rod Stewart "Do Ya Think I'm Sexy," is in the studio with Eddie Kramer coproducing.

New MCA rock group Hotel to ICM for booking. . . . Good Life recording artists John and Mary Giger in an exclusive booking and management agreement with Linda Miller & Associates and Limited Edition Talent. . . . Val Stephenson, House of Gold songwriter, to BMI. Stephenson has Crystal Gayle's current UA single, "Your Kisses Will."

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	SUPERTRAMP—CPI, CNE, Toronto, Ontario, Canada, July 19-21 (3)	104,019	\$12.50	\$1,305,283*
2	TED NUGENT/AEROSMITH/AC/DC/MAHOGANY RUSH/ST. PARADISE—Bill Graham Presents, Stadium, Oakland, Calif., July 21	57,561	\$12.50-\$15	\$720,733*

Arenas (6,000 To 20,000)

1	BEE GEES/SWEET INSPIRATION—Robert Stigwood/Jerry Weintraub W/ Concerts West, Civic Center, St. Paul, Minn., July 21 & 22 (2)	31,040	\$10-\$15	\$434,445*
2	DOOBIE BROTHERS/NIGHT—Alpine Valley Music Theatre, Music Thea., E. Troy, Wisc., July 19-21 (3)	42,836	\$9-\$11	\$451,037
3	BEE GEES/SWEET INSPIRATION—Robert Stigwood/Jerry Weintraub W/ Concerts West, Col., Portland, Ore., July 17 & 18 (2)	22,769	\$10-\$15	\$320,458*
4	SUPERTRAMP—CPI, The Little Stadium, London, Ontario, Canada, July 17	20,000	\$12.50	\$247,675*
5	ALLMAN BROTHERS—Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., July 21	19,600	\$10.50-\$12.50	\$238,000*
6	BAD COMPANY/CARILLO—Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 22	19,500	\$9.50-\$10.50	\$191,555*
7	MICHAEL STANLEY BAND—Belkin Productions, Col., Cleveland, Ohio, July 20	20,320	\$8	\$162,560*
8	KISS/NEW ENGLAND—DiCesare-Engler Productions, Civic Arena, Pittsburgh, Pa., July 21	13,873	\$10.50	\$142,352
9	ALLMAN BROTHERS/CLIMAX BLUES BAND—Ruffino & Vaughn, Col., Uniondale, N.Y., July 22	13,913	\$9.50-\$10.50	\$141,506
10	KISS/NEW ENGLAND—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ken., July 16	9,480	\$10	\$92,500
11	CHEAP TRICK/ROMANTICS—Schoon Productions, Met. Center, Minneapolis, Minn., July 21	11,881	\$6.50-\$7.50	\$88,211
12	BAD COMPANY/CARILLO—S & L B.V./Jerry Weintraub W/ Concerts West, War Mem'l., Rochester, N.Y., July 17	9,825	\$8.50-\$9.50	\$83,434
13	RICK JAMES/RAYDIO—Sound Seventy Productions/ITC, Municipal Aud., Nashville, Tenn., July 21	9,900	\$7.50-\$8.50	\$80,376*
14	GEORGE BENSON—Feyline Presents, Red Rocks, Denver, Co., July 21	8,500	\$8.50	\$79,305*
15	KANSAS/LE ROUX—Feyline Presents, McNichols Arena, Denver, Co., July 20	8,655	\$6.50-\$8.50	\$79,163
16	BAD COMPANY/CARILLO—S & L B.V./Jerry Weintraub W/ Concerts West, Civic Center, Portland, Ore., July 20	9,300	\$8.50-\$9.50	\$79,050*
17	FIREBALL/HARRY CHAPIN—Feyline Presents, Red Rocks, Denver, Co., July 22	8,500	\$8-\$9	\$75,180*
18	JOURNEY/THIN LIZZY—Gulf Artists Productions/Marjorie Sexton, Bayfront Center, St. Petersburg, Fla., July 21	8,600	\$7.50	\$65,500*
19	TED NUGENT/IAN HUNTER W/MICK RONSON/BLACKFOOT—Contemporary Productions, Checker Dome, St. Louis, Mo., July 17	7,011	\$7.50-\$8.50	\$58,986
20	CHEAP TRICK/ROMANTICS—Schoon Productions, Aud., Duluth, Minn., July 20	7,958	\$7-\$8	\$58,714
21	RENNAISSANCE—Ron Delsener, Radio City Music Hall, N.Y.C., N.Y., July 19	6,000	\$10	\$58,000*
22	JOURNEY/THIN LIZZY—Gulf Artists Productions, Jai Ali, Miami, Fla., July 20	7,089	\$7.50	\$53,168*
23	RICK JAMES/SISTER SLEDGE/CAMEO—Frank J. Russo, Inc./ITC/Alan Haymon, Civic Center, Providence, R.I., July 17	6,342	\$7.50-\$8.50	\$51,966
24	ALLMAN BROTHERS/JOHN PRINE—Whisper Concerts, William & Mary Hall, Williamsburg, Va., July 18	6,224	\$7.50-\$8.50	\$49,215

Auditoriums (Under 6,000)

1	CHARLES AZNAVOR—Ron Delsener, Carnegie Hall, N.Y.C., N.Y., July 19-21 (3)	8,400	\$15	\$98,000*
2	RICKIE LEE JONES—Ron Delsener, Carnegie Hall, N.Y.C., N.Y., July 22 (2)	5,600	\$10	\$48,000*
3	KINKS/HERMAN BROOD—Alex. Cooley Organization, Fox Thea., Atlanta, Ga., July 20 & 21	4,033	\$8.50	\$34,281*
4	DEVO—Ron Delsener, Palladium, N.Y.C., N.Y., July 21	3,400	\$8.50-\$9.50	\$30,000*
5	JORMA KAUKONEN/KINGFISH—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 20	3,328	\$7.50-\$8.50	\$27,071
6	CHARLIE DANIELS—John Bauer Concerts, Paramount NW, Seattle, July 18	2,928	\$8-\$9	\$23,065*
7	CHARLIE DANIELS—John Bauer Concerts, Paramount Thea., Portland, Ore., July 17	2,877	\$8-\$9	\$22,662*
8	PATTI SMITH—John Bauer Concerts, Paramount NW, Seattle, Wa., July 22	2,489	\$7-\$8	\$18,062
9	PATTI SMITH—John Bauer Concerts, Paramount Thea., Portland, Ore., July 22	1,881	\$7-\$8	\$13,819
10	PURE PRAIRIE LEAGUE/DIXIE DREGS—Feyline Presents, Rainbow Music Hall, Denver, Co., July 17	1,359	\$8-\$9	\$11,336
11	KINKS/HERMAN BROOD—Ruffino & Vaughn, Concert Hall, Birmingham, Ala., July 17	1,409	\$6.50-\$8.50	\$10,523

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Campus



Billboard photo by Chuck Pulin
IAN & MICK—Ian Hunter, left, is joined in a chorus by Mick Ronson during Hunter's recent appearance at My Father's Place in Long Island.

Tradesters At Georgia State

LOS ANGELES—Georgia State Univ. in Atlanta sponsored a seminar called "How To Make A Record Deal And Live With It," jointly sponsored by Georgia State Univ. and the Atlanta Chapter of the National Academy of Recording Arts and Sciences.

Speakers included Mark Rothbaum of Willie Nelson Management, David Werchen, director of business affairs for Mercury Records; Marvin Cohn, director of business affairs for CBS Records; Arnie Geller, president of BGO Records; and Joel Katz, attorney with Katz and Weissman.

In an unrelated program at the school, Camelot Records executives Mike Allison, national store operations supervisor; Dan Denino and Bill Rees, regional operations directors, actively recruited students from Georgia State's commercial music/recording program for positions with Camelot.

Camelot has a complete management training program for store managers, district managers, and regional directors selectively recruiting from top colleges.

Larry Mundorf, vice president of retail operations, guest lectured for one of the commercial music classes as part of Georgia State Univ.'s program of bringing industry experts into the classroom.

The Canton, Ohio-based Camelot chain has 80 full line record and tape stores in 23 states.

Writers' Tapes Due On Aug. 17

LOS ANGELES—The Songwriters Resources & Services here is accepting tapes for its sixth Helen King Festival of New Music slated for September. The group is looking for funny songs, sad tunes, tunes about life, love, employment, school or where you live, but will not accept sexist, ageist or racist compositions.

Deadline for sending tapes is Aug. 17. "This will give us time to thoroughly screen the tapes and notify the participants," according to the organization.

Up to 12 songwriters will be selected to perform at the festival. Tapes should be sent to 6381 Hollywood Blvd., Suite 503, Los Angeles, Calif. 90028.

Rabbitt On CBS-TV

LOS ANGELES—Eddie Rabbitt will star in "A Country Christmas" for CBS-TV. The show tapes in Tulsa Sept. 17-19. Rabbitt will perform songs including material from his latest Elektra LP, "Lowline."

Talent Talent In Action

LENNY WILLIAMS
Exit/In, Nashville

Williams, a sinuous, sensuous vocalist whose prior fame was established as lead singer for Tower of Power, brought his versatile six-piece group to this showstop July 13 to sellout crowds.

Williams cannonballs his rich, honeyed vocals straight up the scale into uncharted intensities. From soulful r&b funk to soaring falsetto surges of sheer emotion, he breathes life into lyrics through a frenzy of expressive shadings that never seem to strain his range.

The set offered excellent musicianship: sharp, clean slices of electric guitar, impressive keyboard work, throbbing, incessant bass, solid percussion and highly polished flourishes of brass from Keith Crossan and Jeff Lewis, who managed to make two horns sound like a full section. Members of the band switched off easily to double on a variety of other instruments, adding a rainbow of instrumentation to Williams' performance.

Leading off with "When I'm Dancin'," the 65-minute, dozen tune set blended new material from the artist's latest MCA album, "Love Current," with older efforts, including the moving "Midnight Girl" and the powerful, swaying pulsations of "Running." "Let's Talk It Over" displayed Williams' superb mastery of vocal control, whipping the band (and the audience) into a furious spin of excitement through cleanly punctuated horn dashes and beseeching quivers of guitar.

Williams worked the audience thoroughly, wringing spontaneous emotion from a crowd which could barely contain itself in a wild rush toward the stage to return the entertainer for an encore. The group's sound engineer managed to achieve near-perfect sound conditions in the club through the use of special dbx and time delay systems hooked into the board for the evening.

KIP KIRBY

THE KNACK RUBBER CITY REBELS

Royce Hall, Los Angeles

Knackmania. If that phrase hasn't been used yet to describe the success of the Knacks' debut Capitol album, it may certainly come into use after the band's energetic performance here July 12.

The 70-minute, 18-song set was part of a brief West Coast tour, its first in the U.S. since its meteoric rise. Plus, this soldout show had the added bonus of being before a hometown audience which greeted the band as if it was a hero returned from a war.

Opening with "Let Me Out," the Knack careened through its set, hardly giving itself or the audience time to breathe. On record, the power pop quartet emphasizes its pop side, making it sound too soft. In concert, it plays with an added muscle that overshadows its lyrics which are strictly of the cotton candy variety.

This dichotomy is probably why its audience is so diverse. It attracts pre-teens, new wave acolytes, heavy metal enthusiasts and the average rock crowd.

However, it is in the band's effort to please everybody that it falls into a trap. Lead singer Doug Fieger's vocals have no personality of their own as they affect Buddy Holly one minute and Paul McCartney the next. In appearance and mannerisms, the group tries to recall the innocence of the mid-'60s pop era. However, this forced innocence rapidly turns cloying.

Musically, though, the band is solid. Guitarist Berton Averre, who at times yanked the spotlight away from Fieger, is talented and could play more complex compositions if he wanted. Bruce Gary's hard-hitting drumming and Prescott Niles' bass also add meat to the sometimes weak song structures.

In addition to playing cuts from its album, the band played oldies (Kinks' "Hard Way") and new material. One such cut, the infectious "I Want You," shows the band should not be one-hit wonders.

Despite the fact they were unadvertised and the crowd had been primed by MC/comedian Frazier Smith for the Knack, Akron, Ohio's Rubber City Rebels opened the show to a strong response. Its melodic, new wave rock included such songs as "Child Eater," "Born Dead" and "Bluer Than Blue."

However, it was the anthem, "Rubber City Rebels," that highlighted its eight-song, 35-minute set and moved the crowd to light matches although the lights were turned on too early for the standard encore chant to begin.

CARY DARLING

Jazz

Montreux Attendance Sets Mark

• Continued from page 32

ming featured the L.A. Four, guitarists Herb Ellis and Cal Collins, saxophonists Marshall Royal and Scott Hamilton, trumpeters Snooky Young and Warren Vache, pianists Dave McKenna and Ross Tompkins, bassist Michael Moore and drummer Jake Hanna.

A Rockin' Jazz—USA & Europe package featured the new band of Rick Wakeman, who received an ovation for his accomplishment performance on a profusion of keyboards; the brilliant Dutch keyboard man Jasper van't kof, backed most impressively and sympathetically by drummer Alphonse Mouzon; tenor saxophonist Bob Malach and bassist Miroslav Vitous; the extremely tight and incisive jazz-rock band, Spyro Gyra and a solo recital by acoustic guitarist Steve Howe.

Opening the gala night, the Basic band produced a typically swinging set. The band is perhaps not the most sparkling that Basic has had and is a little lacking in the solo department, but it still had that unmistakable Basic stamp of rock-solid tempos, crisp ensembles and dramatic dynamics.

Pete Minger had a flying flugel solo on "There'll Never Be Another You," bassist John Clayton showed drive and dexterity on his feature, "John The Third" and Kenny Hing had a couple of fluent tenor outings on "Wind Machine" and the sprightly Ernie Wilkins chart, "Basic."

Ella followed with a magnificent set, backed by Paul Smith, Keter Betts and Mickey Roker, which was especially notable for a superb, free-wheeling "Sweet Georgia Brown."

Ella was clearly in exuberant form

and her set with the Basic band was the joyful product of a mutual admiration society. She paid tribute to Illinois Jacquet by quoting note for note his solo on "Flying Home" and she dueted beautifully with Danny Tuner's flute on a perfectly paced "Round Midnight."

There were some rough edges to be heard in the band's ensembles behind Ella, but they were rendered insignificant by the sheer exuberance that radiated out from the stage.

The Piano Summit of the following night was dominated by the brilliant musicianship and extraordinary compatibility of Chick Corea and Herbie Hancock. Their keyboard mastery was only minimally undermined by the self-conscious backchat they engaged in between numbers. Jay McShann played a splendid solo set of rolling, Kansas City-style piano to open the evening. It was an uplifting set of honest musical commitment—but the John Lewis-Hank Jones duo which followed offered a rather stiff and

stilted program, no doubt because the two men were mostly reading new compositions specially written by Lewis.

"Summertime" was more relaxed and flowing and Lewis, sensitively backed by Jones, offered a typically thoughtful and delicate solo on "St. Louis Blues." But on the whole, the music was a little too polite and constrained.

Phineas Newborn Jr. made his first appearance in Europe in 20 years and contributed some exciting moments, but his set was flawed by some muddy execution and imprecise fingering.

He is a remarkable two-handed piano player and his "Blues For Left Hand Only" worked musically as well as being an impressive exercise in manual dexterity. But in general his was an uneven performance, perhaps because of over-anxiety.

The principal delight of the Concord evening was the restrained elegance of the L.A. Four, executing in-

(Continued on page 47)

Billboard SPECIAL SURVEY For Week Ending 8/4/79

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	9	STREET LIFE Gusados, MCA MCA 3094	26	24	16	GROOVIN' YOU Harvey Mason, Arista AB-4227
2	2	18	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	27	26	53	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
3	3	15	PARADISE Grover Washington Jr. Elektra GE-182	28	38	2	EUPHORIA Gato Barbieri, A&M SP-4774
4	4	13	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	29	28	30	ANGIE Angela Bofill, GRP/Arista GRP-5000
5	13	4	MINGUS Jon Mitchell, Aylum SE-505	30	27	4	COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.R.)
6	9	3	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor NJ-2 35680 (CBS)	31	29	7	WOODY THREE Woody Shaw, Columbia JC-35977
7	7	20	LIVIN' INSIDE YOUR LOVE George Benson Warner Bros. 2BSK-3277	32	NEW ENTRY		BETCHA Stanley Turrentine, Elektra TE-217
8	8	11	FEVER Roy Ayers, Polydor PD-1-6204	33	37	5	THE MIND OF GIL SCOTT-HERON Gil Scott-Heron, Arista AB-8301
9	6	12	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)	34	34	2	PASSIONS OF A MAN Charles Mingus, Atlantic SD-3-600
10	5	6	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	35	35	2	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC-54814
11	10	13	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	36	46	2	DELIGHT Normie Foster, Columbia JC-36019
12	11	5	PART OF YOU Eric Gale, Columbia JC-35715	37	32	16	LAND OF PASSION Hubert Laws, Columbia JC-35708
13	15	5	PARADE Ron Carter, Milestone M-9088 (Fantasy)	38	31	18	THE JOY OF FLYING Tony Williams, Columbia JC-35705
14	14	21	FEET DON'T FAIL ME NOW Herbie Hancock Columbia JC-35764	39	39	21	FOLLOW THE RAINBOW George Duke, Epic JE-3570 (CBS)
15	12	9	FEEL THE NIGHT Lee Ritenour, Elektra GE-192	40	40	16	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC-35754
16	16	26	CARMEL Joe Sample, MCA AA-1126	41	41	20	HOT DAWG David Gorman, Horizon SP731 (A&M)
17	19	3	THE LOVE CONNECTION Freddie Hubbard Columbia JC-38015	42	33	9	AFFINITY Bill Evans, Warner Bros. BSK-3293
18	17	34	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	43	NEW ENTRY		THE BEST OF BILLY COBBAM Billy Cobham, Atlantic SD-19238
19	18	12	LIVE Jean Luc Ponty, Atlantic SD-19229	44	48	10	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC-35725
20	20	5	EYES OF THE HEART Keith Jarrett, ECM ECM-1150 (Warner Bros.)	45	45	2	THE PENTAGON Oscar Walton, Inner City IC-6009
21	21	16	BRAZILIA John McMeier, MCA AA-1116	46	NEW ENTRY		KNIGHTS OF FANTASY Doodie, Warner Bros. BSK-3321
22	22	4	DREAMER Caldera, Capitol ST-11952	47	47	3	TOUCHING YOU, TOUCHING ME Auto, Warner Bros. BSK-3779
23	23	5	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	48	44	11	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7000
24	30	3	DELPHI I Chick Corea, Polydor PD-1-6208	49	43	94	FEELS SO GOOD Chuck Mangione, A&M SP-6058
25	25	8	IN MOTION Heath Brothers, Columbia JC-35816	50	42	21	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK-2784

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Country

Opryland Wing Goes For Talent Packages

By KIP KIRBY

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

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

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

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

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

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

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



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

Sound 70 Scoring With Rock Talent

• Continued from page 32

"Lovin' Arms," notes Robert Stewart, vice president of artist development for Sound Seventy.

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

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

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

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

(Continued on page 38)



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



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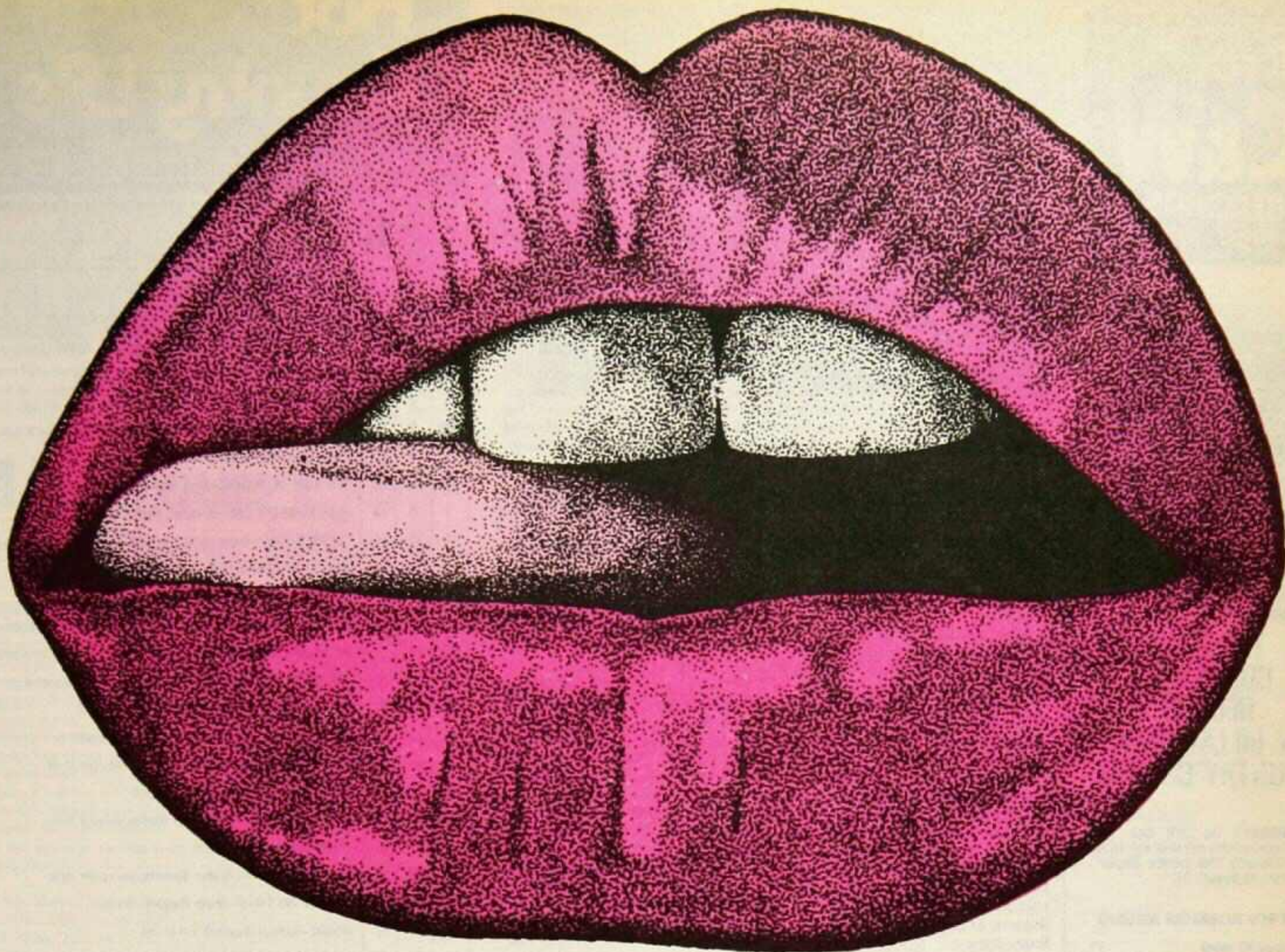
Distributed by:
Century 21 Sound
1300 Division Street
Nashville, Tenn. 37203
(615) 254-0572

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))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 1	9	1	YOU'RE THE ONLY ONE—Dolly Parton (C.B. Sager, B. Roberts, RCA 11577 (Unichappell/Begonia Melodies/Fedora, BMI)	★ 43	5	1	THAT MAKES TWO OF US—Jacky Ward & Reba McEntire (J. Fuller, Mercury 55054 (Blackwood/Fullness, BMI)	★ 79	2	1	I'VE GOT A RIGHT TO BE WRONG—B.J. Wright (E. Rowell, B. House, Soundwaves 4589 (NSD) (Blue Creek/On The House, BMI)
★ 6	8	1	COCA COLA COWBOY—Mel Tillis (S. Pinkard, I. Dain, S. Dorff, S. Atchley, MCA 41041 (Pesa/Malkie/Senor, BMI/ASCAP)	★ 42	5	1	TOWER OF STRENGTH—Marcel Fells (B. Hillard, B. Bacharach, MCA 41055 (Famous, ASCAP)	70	70	4	SECOND HAND EMOTION—Faron Young (C. Black, R. Bourke, MCA 41046 (Trichappell/ Chappell, SESAC/ASCAP)
★ 5	8	1	SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053 (Debb/Dave/Briarpatch, BMI)	★ 44	5	1	ALL I WANT AND NEED FOREVER—Vern Gosdin (D.B. Payne, Elektra 46052 (Gary S. Paxton, BMI)	71	71	6	JUST WHEN I NEEDED YOU MOST—Bandy Vanwarmer (R. Vanwarmer, Bearsville 0334 (Warner Bros.) (Fourth Floor, ASCAP)
4	4	10	SAVE THE LAST DANCE FOR ME—Emmylou Harris (D. Ponus, M. Shuman, Warner Bros. 8815 (Unichappell/Trio, BMI)	★ 48	4	1	YOU ARE MY RAINBOW—David Rogers (H. Sanders, R.C. Bannon, Republic 042 (Warner Tamerlane, BMI/WB, ASCAP)	★ NEW ENTRY	NEW ENTRY	NEW ENTRY	LAST CHEATER'S WALTZ—T. G. Sheppard (S. Throckmorton, Warner/Curb 49024 (Tree, BMI)
★ 7	9	1	FAMILY TRADITION—Hank Williams Jr. (H. Williams Jr., Elektra/Curb 46045 (Bocephus, BMI)	★ 54	3	1	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H. David, B. Bacharach, Capitol 4746 (World, ASCAP)	★ 83	3	1	IT'S TOO SOON TO SAY GOODBYE—Terri Hollowell (J. Ashby, Con Brio 156 (Willex, ASCAP)
6	2	12	(GHOST) RIDERS IN THE SKY—Johnny Cash (S. Jones, Columbia 3-10961 (Edwin H. Morris & Co., ASCAP)	★ 50	5	1	I COULD SURE USE THE FEELING—Earl Scruggs Revue (D. Linde, M. McDaniels, Columbia 3-10997 (Combina/Music City, ASCAP)	★ 84	3	1	MAKE BELIEVE YOU LOVE ME—Rebecca Lynn (N. Salotti, Scorpion 0581 (NSD) (Al Gallico/Turtle, BMI)
★ 9	9	1	NO ONE ELSE IN THE WORLD—Tammy Wynette (S. Davis, B. Sherrill, Epic 8-50722 (Algee, BMI)	★ 52	3	1	WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis (C. Rich, Elektra 46057 (Knox, BMI)	★ 85	2	1	I DON'T WANT TO LOVE YOU ANYMORE—Dandy (L. Keith, L. Snow, Warner/Curb 8880 (House Of Gold, BMI)
★ 10	9	1	PICK THE WILLOW FLOWER—Gene Watson (J. Allen, Capitol 4723 (Tree, BMI)	★ 53	4	1	ONCE IN A BLUE MOON—Zella Lehr (S. Larver, J. Silbar, RCA 11648 (Bobby Goldstone, ASCAP)	76	76	4	YOU'RE ALL THE WOMAN I'LL EVER NEED—Dusty James (L. Dresser, SCR 172 (Gallion/Starship, ASCAP)
★ 13	6	1	THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band (C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. DiGregorio, Epic 8-50700 (Hal Band, BMI)	43	29	10	REUNITED—Louise Mandrell & R.C. Bannon (D. Fekaris, F. Perren, Epic 8-50717 (Perren Vibes, ASCAP)	★ NEW ENTRY	NEW ENTRY	NEW ENTRY	GOODBYE—Eddy Arnold (L. Butler, B. Kallen, RCA 11668 (Tree, BMI)
★ 12	8	1	BARSTOOL MOUNTAIN—Moe Bandy (D. Tankersley, W. Carson, Columbia 3-10974 (Rose Bridge, BMI)	★ 58	3	1	THE LETTER—Sammi Smith (W. Carson, Cyclone 104 (GRT) (Earl Barton, BMI)	★ 88	2	1	I'M JUST A HEARTACHE AWAY—Dickie Lee (L. Lee, W. Hollyfield, Mercury 55068 (Hall-Clement/ Maplehill/Vogue, BMI)
★ 14	6	1	STAY WITH ME—Dave & Sugar (J. Pennington, RCA 11634 (Chenichap/Careers, BMI)	★ NEW ENTRY	NEW ENTRY	NEW ENTRY	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan, RCA 11672 (Pi Gem, BMI)	★ NEW ENTRY	NEW ENTRY	NEW ENTRY	WE GOT LOVE—Mundo Earwood (M. Earwood, GMC 107 (Music West Of The Pecos, BMI)
★ 17	5	1	HEARTBREAK HOTEL— Willie Nelson & Leon Russell (M. Austin, Columbia 3-11023 (Tree, BMI)	46	11	12	WHEN A LOVE AIN'T RIGHT—Charly McClain (J. Wilson, B. Morrison, Epic 8-50706 (Music City, ASCAP)	★ 82	2	1	I'M TURNING YOU LOOSE—Bobby Wright (S. Throckmorton, C. Putnam, United Artists 1300 (Tree, BMI)
★ 16	7	1	DON'T LET ME CROSS OVER—Jim Reeves (P. Jay, RCA 11564 (Tree Martin, BMI)	47	8	12	AMANDA—Waylon Jennings (B. McCall, RCA 11596 (Gold Dust, BMI)	★ 87	3	1	ROBINHOOD—Billy "Crash" Craddock (L. Cheshire, M. Kellum, Capitol 4753 (Flagship, BMI)
★ 15	10	1	LIBERATED WOMAN—John Wesley Ryles (W. Carson, MCA 41033 (Rose Bridge, BMI)	48	33	9	DON'T FEEL LIKE THE LONE RANGER—Leon Essette (R. Murrain, Orlando 103 (Magic Castle/Blackwood, BMI)	★ 82	3	1	SUPER LADY—Ray Pillow (R. Pillow, L. McFadden, MCA 41047 (Twitty Bird, BMI)
★ 18	5	1	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill, United Artists 1299 (Algee/Altam, BMI)	49	40	7	JUST WHEN I NEEDED YOU MOST—Diana (R. Vanwarmer, Elektra 46061 (Fourth Floor, ASCAP)	★ 83	NEW ENTRY	NEW ENTRY	IT'S SUMMER TIME—Jess Garron (C. Fields, Charts 136 (NSD) (Mr. Mort, Music Craftshop, ASCAP)
★ 21	4	1	I MAY NEVER GET TO HEAVEN—Conway Twitty (B. Anderson, B. Kallen, MCA 41059 (Tree, BMI)	★ NEW ENTRY	NEW ENTRY	NEW ENTRY	IT MUST BE LOVE—Don Williams (B. McCall, MCA 41069 (Hall-Clement, BMI)	★ 84	NEW ENTRY	NEW ENTRY	LIVIN' OUR LOVE TOGETHER—Billie Jo Spears (B. Peters, United Artists 1309 (Ben Peters, BMI)
★ 19	7	1	ALL AROUND COWBOY—Marty Robbins (M. Robbins, Columbia 3-11016 (Maniposa, BMI)	51	47	13	DELLA AND THE DEALER—Hoyt Axton (H. Axton, M. Dawson, Jeremiah 1000 (Lady Jane, BMI)	★ 85	NEW ENTRY	NEW ENTRY	DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John (A. Mitchell, MCA 41074 (Warner-Tamerlane/Ten Speed, BMI)
★ 20	9	1	THAT'S THE ONLY WAY TO SAY GOOD MORNING—Ray Price (W. Carson, Monument 45-283 (Rose Bridge, BMI)	52	41	7	MIDDLE-AGE MADNESS—Earl Thomas Conley (E. Conley, Warner Bros. 8758 (ETC/Easy Listening, ASCAP)	★ 86	6	1	TAKEN TO THE LINE—San Fernando Valley Music Band (J. Stephens, CBS 017 (S&C, ASCAP)
★ 26	4	1	YOU'RE MY JAMAICA—Charley Pride (K. Robbins, RCA 11655 (Pi Gem, BMI)	53	28	11	WASN'T IT EASY BABY—Freddie Hart (B. Morris, J. Grayson, Capitol 4720 (Quee-Quash/Jack Ledesack, BMI)	★ 87	2	1	BLUE RIVER OF TEARS—Micki Fuhrman (R. Goodrum, MCA 41057 (Sailmaker/Chappell, ASCAP)
★ 22	7	1	I LOVE HOW YOU LOVE ME—Lynn Anderson (L. Kolber, B. Mann, Columbia 3-11006 (Screen Gems EM, BMI)	★ 64	4	1	LOW DOG BLUES—John Anderson (J.D. Anderson, L.A. Delmore, Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP)	★ 88	NEW ENTRY	NEW ENTRY	BESIDE ME—Steve Wariner (R. Goodrum, RCA 11658 (Chappell/Sailmaker, ASCAP)
★ 25	5	1	HERE WE ARE AGAIN—The Statler Brothers (D. Reid, Mercury 55066 (American Cowboy, BMI)	★ 65	6	1	I CAN'T SAY GOODBYE TO YOU—Becky Hobbs (R. Hobbs, Mercury 55062 (Al Gallico, BMI)	★ 89	NEW ENTRY	NEW ENTRY	YOURS AND MINE—Mary Lou Turner (D. Devaney, J. Wilson, Churchill 7741 (Music City, ASCAP)
★ 22	23	8	SLIP AWAY—Dottie (W. Armstrong, W. Terrell, M. Daniel, RCA 11610 (Fame, BMI)	56	49	11	SINCE I FELL FOR YOU—Con Hunley (B. Johnson, Warner Bros. 8812 (Warner Bros., ASCAP)	90	90	2	TELL ME I'M ONLY DREAMING—Lorrie Morgan (L. Anderson, MCA 41052 (Fred Rose, BMI)
★ 27	7	1	YOURS—Freddie Fender (G. Roig, A. Gamse, J. Sheer, Starlite 8-4900 (CBS) (E.B. Marks, BMI)	57	59	6	MAKE LOVE TO ME—The Cates (L. Roppolo, A. Copeland, P.J. Mares, G. Bruner, W. Melrose, W. Norvas, B. Pollack, M. Stetzel, Dwale 1126 (Edwin H. Morris & Co., ASCAP)	★ 91	3	1	A GOOD GAL IS HARD TO FIND—Hank Snow (E. Johnson, RCA 11622 (Edwin H. Morris, ASCAP)
★ 36	4	1	JUST GOOD OL' BOYS— Moe Bandy & Joe Stampley (A. Fleetwood, Columbia 3-11027 (Brantwood/Muller, BMI)	58	51	6	THE LOVE SONG AND THE DREAM BELONG TO ME—Peggy Sue (F. Stanton, A. Badale, G. Kennedy, Door Knob 9-102 (WIG) (Chip "N" Dale, ASCAP)	★ 92	NEW ENTRY	NEW ENTRY	BAREFOOT ANGEL—Chet Taylor (B. Morrison, A. Kauter, Vista 1008 (Music City, ASCAP/Youngun, BMI)
★ 39	3	1	YOUR KISSES WILL—Crystal Gayle (V. Stephenson, United Artists 1306 (House Of Gold, BMI)	59	37	9	FOREVER ONE DAY AT A TIME—Don Gibson (E. Raven, MCA/Hickory 41031 (Milrose, ASCAP)	93	95	2	ONE AND ONE MAKE THREE—Ron Shaw (R. Shaw, Pacific Challenger 1635 (Pacific Challenger, BMI)
★ 32	5	1	FOOLS FOR EACH OTHER—Johnny Rodriguez (J. Rodriguez, B. Roling, Epic 8-50735 (Halburt/Bus Side, BMI)	60	30	9	FELL INTO LOVE—Fosfire (R. Nelson, D. Miller, NSD 24 (Taylor and Wilson, BMI/Hil Kid, BMI)	★ 94	NEW ENTRY	NEW ENTRY	LOVE WOULDN'T LEAVE US ALONE—Bill Woody (D. Frazier, A.L. Owens, MCA/Hickory 41070 (Acuff Rose, BMI)
★ 31	6	1	SOMEDAY MY DAY WILL COME—George Jones (C. Montgomery, C. Ryder, V. Haywood, Epic 8-50684 (Window, BMI)	61	55	13	PLAY TOGETHER AGAIN AGAIN—Buck Owens with Emmylou Harris (B. Owens, C. Stewart, J. Abbott, Warner Bros. 8830 (Blue Book/Panther Sound, BMI)	95	60	14	I CAN'T FEEL YOU ANYMORE—Loretta Lynn (T. Bealy, M. Stewart, MCA 41021 (Coal Miners, BMI) (King Gial, ASCAP)
★ 28	3	12	SHADOWS IN THE MOONLIGHT—Anne Murray (R. Bourke, C. Black, Capitol 4716 (Chappell & Co./Tri-Chappell, ASCAP/SESAC)	★ NEW ENTRY	NEW ENTRY	NEW ENTRY	IF I FELL IN LOVE WITH YOU—Bex Allen Jr. (R. Vanhooy, Warner Bros. 89020 (Tree, BMI)	★ NEW ENTRY	NEW ENTRY	NEW ENTRY	YOU LIT THE FIRE, NOW FAN THE FLAME—Penny Hamilton (D. Gibson, Door Knob 9-095 (WIG) (Door Knob, BMI)
★ 34	6	1	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (R. Bourke, R. Chater, C. Black, Arista 0410 (Chappell, ASCAP/Unichappell, BMI/ Tri-Chappell, SESAC)	★ 74	3	1	THE DREAM NEVER DIES—Bill Anderson & The Po' Folks (R. Cooper, MCA 41060 (The Po' Folks, ASCAP)	★ 97	57	11	YOU CAN HAVE HER—George Jones & Johnny Paycheck (B. Cook, Epic 8-50708 (Harvard/Rig Billy, BMI)
★ 35	6	1	PLAY HER BACK TO YESTERDAY—Mel McDaniel (B. Morrison, M. Hughes, Capitol 4740 (Music City, ASCAP)	★ 78	2	1	THE ROOM AT THE TOP OF THE STAIRS—Stella Parton (S. Stevens, D. Tyler, Elektra 46502 (Debb/Dave/Briarpatch, BMI)	★ 98	68	16	SHE BELIEVES IN ME—Kenny Rogers (S. Gibb, United Artists 1273 (Angel Wing, ASCAP)
★ 45	3	1	DADDY—Donna Fargo (D. Fargo, Warner Bros. 8867 (Prima Donna, BMI)	★ 77	2	1	GUESS WHO LOVES YOU—Mary K. Miller (R. Van Hoy, D. Allen, RCA 11665 (Tree/Duchess/Posey, BMI)	★ 99	61	13	SPANISH EYES—Charlie Rich (B. Kramel, C. Singleton, E. Snyder, Epic 8-50701 (Screen Gems EM, BMI/AMMA)
★ 38	5	1	LET'S TRY AGAIN—Janie Fricke (D. Stegall, Columbia 3-11029 (Texas Red, BMI)	★ 80	3	1	LORELEI—Sonny James (F. Foster, G.E. Thorne, Monument 45-288 (Cynd Shane, ASCAP)	100	62	15	NOBODY LIKES SAD SONGS—Ronnie Milsap (B. McCall, MCA/Hickory 41069 (Hall-Clement/ Maplehill/Vogue, BMI)
★ 46	3	1	MY SILVER LINING—Mickey Gilley (R. Murrah, T. Murrah, Epic 8-50740 (Blackwood/Magic Castle, BMI)								
★ 34	24	11	LOVE ME LIKE A STRANGER—Chill Cochran (D. Rife, J. Scherrin, RCA 11662 (Chess, ASCAP)								



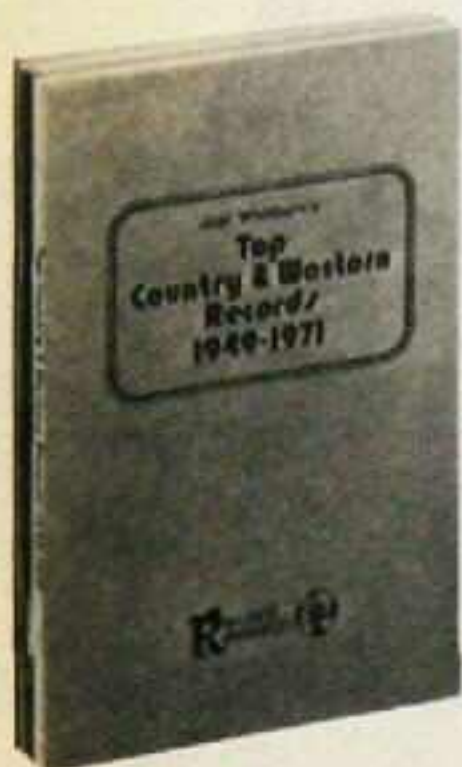
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McDOWELL MUSIC—Epic's Ronnie McDowell runs through a version of his current single, "World's Most Perfect Woman," at a taping of the syndicated program, "That Nashville Music," at Nashville's Opryland Production Studio.

For Montgomery, Country Gives Him House Of Gold

• Continued from page 10

"Playin' Hard To Get" by Janie Fricke.

Other scorings by artists associated either production or publishingwise with the House of Gold include "Let's Shake Hands And Come Out Lovin'" and "As Long As I Can Wake Up In Your Arms" by Kenny O'Dell, who was the first writer signed with the company; "Liberated Woman" by John Wesley Ryles, "Down To Earth Woman" by Kenny Dale, "If Everyone Had Someone Like You" by Eddy Arnold and "What Time Do You Have To Be Back To Heaven," "Tonight She's Gonna Love Me," "If Love Had A Face" and "I Ain't Got No Business Doing Business Today" by Razy Bailey.

"We also have a progressive catalog," notes Montgomery, who cites recent pop cuts such as "This Time I'm In It For Love" by Player, "Raindance" by Wild Cherry, "Am I Too Late" by Gladys Knight, "Better Love Next Time" by Dr. Hook and "Where Were You When I Was Falling In Love" by Lobo.

The evolution of the company since its inception has seen the growth from one staff writer and a "start from scratch" catalog to a multi-hit factory.

"We spent two to three years just building the catalog," says Montgomery. "Then our first real success came with a song O'Dell and Larry Henley wrote, 'Why Don't We Go Somewhere And Love,' which was recorded by Sandy Posey with Billy Sherrill as producer.

"O'Dell then came up with another song, 'I Take It On Home,' intended for Johnny Paycheck, who had just come off a hit record. We took it to Sherrill for Paycheck but it didn't come off like he wanted it to, so he cut it on Charlie Rich, who, at the time, wasn't having much success. The record proved to be Rich's first real hit for Epic which O'Dell followed with 'Behind Closed Doors,' a Grammy winner for both O'Dell and Rich."

A major expansion for the company, notes Montgomery, came with the acquisition of Chappell's interest in Windchime Music some three years ago.

"Not only did we acquire the catalog, but such writers as Steve Pippin, Larry Keith, Larry Henley and Jim Hurt, who have greatly enhanced not only our progressive but country catalog. Prior to this acquisition, we also had Casey Kelly and Julie Didier, a teaming that penned 'Anyone Who Isn't Me Tonight.'"

Now overseeing a staff of 16

writers, the operation additionally jointly administers O'Dell's Hungry Mountain Music, Bill Boling's Buside Music, John Wesley Ryles' J. W. R. Publications, Ray Ruff's Paukie and Calente Music, Bobby Goldsboro Music and Sandstorm Music.

Among other staff writers are Razy Bailey, Steve Jobb, Sam Lorber, Danny Morrison, Jeff Silbar, Johnny Slate, Bobby Springfield, Van Stephenson and John Thompson.

Among the other catalog writers are John Conlee, Sonny Curtis, Johnny Duncan, Austin Roberts, John Reid, Lynda Kay Lance, Ron Oates, Mike Settle, Kenny Walker, Marc Rossi and Jean McCracken.

In addition to Montgomery's stable of writers, Montgomery can also boast of success as a scribe himself, having joined the ranks of writers in the BMI "Million-Airs" club just recently with "Misty Blue," a 1965 penning that also received the Robert J. Burton award for the most performed country song of the year in 1977, and a Grammy nomination for the r&b song of the year.

His production credits were also recognized by BMI for original recordings of "Straight Life," written by Sonny Curtis and recorded by Bobby Goldsboro; "Watching Scotty Grow," written by Mac Davis and recorded by Goldsboro; "Ruby, Don't Take Your Love To Town," by Mel Tillis and recorded by Johnny Darrell, and "With Pen In Hand," written by Goldsboro and recorded by both Goldsboro and Darrell.

Sound 70

• Continued from page 35

nated a series of live broadcasts to originate from numerous clubs along the tour, coupled with in-store promotions, personal appearances and local interviews.

Phase two of the program calls for a college tour by the band to begin in October and continue through spring.

For the Henry Paul Band and the Winters Brothers, Sound Seventy is concentrating on establishing a grassroots following and building the acts slowly. The group is handling a number of dates with the Charlie Daniels Band and has been signed to open for the upcoming Beach Boys' Northeastern tour.

The Winters Brothers, a Nashville-based rock group which has toured with Bob Segar, Ted Nugent and Daniels, are in the process of being signed by Sullivan to a label to be announced shortly.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/4/79

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	14	1	GREATEST HITS—Waylon Jennings, RCA AHL 13378
2	2	34	THE GAMBLER—Kenny Rogers, United Artists UALA 934-H
3	3	7	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★ 4	7	1	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
5	6	7	IMAGES—Ronnie Milsap, RCA AHL 13346
★ 7	11	1	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE 35751
7	5	10	LOVELINE—Eddie Rabbitt, Elektra SE 181
★ 14	24	1	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
9	8	13	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
10	10	16	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 945H
11	12	35	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
12	13	65	STARDUST—Willie Nelson, Columbia JC 35305
13	9	13	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★ 20	3	1	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UALA 965-H
15	16	80	TEN YEARS OF GOLD—Kenny Rogers, United Artists UALA 835-H
16	15	17	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
17	18	58	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
18	19	5	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb SE-194
19	11	9	CROSS WINDS—Conway Twitty, MCA 3086
20	21	77	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
21	23	46	EXPRESSIONS—Don Williams, MCA AY 1065
22	22	16	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
23	17	9	SERVING 190 PROOF—Merle Haggard, MCA 3089
24	24	42	MOODS—Barbara Mandrell, MCA AY 1088
25	27	25	THE BEST OF BARBARA MANDRELL, MCA AY 1119
★ 32	81	1	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
27	29	79	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
28	28	38	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
29	31	4	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
30	30	36	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
★ 39	38	1	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
32	33	25	LEGEND—Poco, MCA AA-1099
33	34	13	REFLECTIONS—Gene Watson, Capitol SW-11805
34	25	6	JUST TAMMY—Tammy Wynette, Epic KE 36013
★ 44	42	1	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL-12978
★ 43	7	1	GREATEST HITS—Linda Ronstadt, Asylum SE-106
37	41	37	TNT—Tanya Tucker, MCA 3066
★ 46	26	1	SWEET MEMORIES—Willie Nelson, RCA AHL-13243
★ 48	14	1	JERRY LEE LEWIS, Elektra SE-184
40	40	20	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1739
41	36	67	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
42	37	60	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
43	26	15	HEART TO HEART—Susie Allanson, Elektra/Curb SE 177
44	38	3	WE'VE COME A LONG WAY, BABY—Loretta Lynn, MCA 3073
45	35	18	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35779
46	47	2	TEAR TIME—Dave & Sugar, RCA AHL-1261
47	42	67	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
48	45	7	RODRIGUEZ—Johnny Rodriguez, Epic KE 36014
49	49	21	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
50	50	6	IF LOVE HAD A FACE—Razy Bailey, RCA AHL 13391

Opryland Wing Goes For Packages

• Continued from page 35

Among the shows available for booking from the park's regular roster of 15 musical extravaganzas are such diversified choices as "Dixieland," "Rockin' Around The

Clock," "I Hear America Singing," "Showboat," "For Me And My Gal" and a production titled "Today's Country Roads" which features the weekly top Billboard Hot Country Singles chartmakers.



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

GMA Group Eyes Long-Term Plans

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

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

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

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

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

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

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

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

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

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

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

TOP NAMES IN ROCKIES

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

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

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

The week-long event ends Aug. 4

First Gospel Sampler Cut

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

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

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

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

Hall Ballots To Electors

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

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

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

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

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

Gospel Scene

By MIKE HYLAND

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

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

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

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

tures a solo performance by newcomer Kristle Murden from Seattle.

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

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

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 8/4/79

39

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	30	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS-5735
2	2	35	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel No Ways Tired, Savoy DBL 7074
3	11	10	COME LET'S REASON TOGETHER Florida Mass Choir, Savoy 7034
4	6	48	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
5	3	10	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7075
6	15	5	I'VE GOT A HOME Williams Bros., Savoy 14493
7	4	14	JACKSON SOUTHERNAIRES Legendary Gentlemen, Malaco 4362
8	5	10	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
9	8	18	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
10	7	57	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
11	10	30	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
12	17	35	GOSPEL KEYNOTES Gospel Fire, Nashboro 7202
13	12	10	LIVE IN WASHINGTON, D.C. Gospel Music Workshop Mass Choir, Savoy SGL 7033
14	13	10	PUSH FOR EXCELLENCE Rev. Jesse L. Jackson and The Operation Push Choir, Myrrh MSB 6617
15	NEW ENTRY		I WANNA BE READY Don DeGrate Delegation, Brighter Day 6061
16	NEW ENTRY		YOU LIGHT UP MY LIFE Rev. Isaac Douglas, Creed 3090 (Nashboro)
17	18	90	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2 906
18	33	5	TREASURES Shirley Caesar, HOB 502 A
19	20	48	ANDRAE CROUCH Live In London, Light LSX 5717
20	24	39	SHIRLEY CAESAR From The Heart, HOB HBL 501
21	NEW ENTRY		SALUTE TO PAUL BEASLEY Gospel Keynotes, Nashboro 7210
22	9	26	THE JACKSON SOUTHERNAIRES Malaco 4357
23	21	108	SHIRLEY CAESAR First Lady, HOB HBL 500
24	30	14	REV. CLAY EVANS Everything Will Be Alright, Jewel 0146
25	NEW ENTRY		NOW! Kings Temple Choir, Creed 3083
26	16	167	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
27	25	90	JAMES CLEVELAND Live At Carnegie Hall, Savoy 7014
28	22	5	"LIVE" THANK YOU LORD Vernard Johnson, Gani JC 1052
29	27	65	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
30	26	116	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
31	28	86	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
32	NEW ENTRY		CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
33	23	5	THERE'S NOT A FRIEND LIKE JESUS Sean Silvertones, Savoy 14505
34	NEW ENTRY		PRAY AGAIN Shirley Finney, Savoy 14513 (Arista)
35	NEW ENTRY		THE FAITHFUL DAUGHTER, "LIVE" Dorothy Norwood, Savoy 14515 (Arista)

FEWER FREEBIES FROM LABELS

Pool Operators Yell 'Foul' On Disk Cutbacks

• *Continued from page 1*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 43)

AUGUST 4, 1979, BILLBOARD

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Billboard's Disco Action

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ATLANTA

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 2 CRANK IT UP—Peter Brown—TK (12 inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 4 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 5 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 6 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 7 GOOD TIMES—Chic—Atlantic (12 inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 9 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 10 THE GROOVE MACHINE—Bohannon—Mercury (12 inch)
 - 11 HERE COMES THAT SOUND—Love Deluxe—Warner (12 inch)
 - 12 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (12 inch)
 - 13 RING MY BELL—Anita Ward—TK (12 inch)
 - 14 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 15 SAVAGE LOVER—The Ring—Vanguard (12 inch)

DALLAS/HOUSTON

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 4 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 5 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 6 CRANK IT UP—Peter Brown—TK (12 inch)
 - 7 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 8 WANT ADS—Ullanda—Ocean (12 inch)
 - 9 GOOD TIMES—Chic—Atlantic (12 inch)
 - 10 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
 - 11 LOVE IS ON THE WAY—Sweet Inspirations—RSD (12 inch)
 - 12 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 13 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 15 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)

NEW ORLEANS

- This Week**
- 1 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (12 inch)
 - 2 CRANK IT UP—Peter Brown—TK (12 inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 5 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 6 GOOD TIMES—Chic—Atlantic (12 inch)
 - 7 OVER AND OVER—Disco Circus—Columbia (LP)
 - 8 WANT ADS—Ullanda—Ocean (12 inch)
 - 9 NIGHT RIDER—Venus Dodson—Warner (12 inch)
 - 10 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 11 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 12 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 13 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 15 THE MAIN EVENT—Barbra Streisand—Columbia (12 inch)

PITTSBURGH

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
 - 8 GOOD TIMES—Chic—Atlantic (12 inch)
 - 9 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 10 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 11 CRANK IT UP—Peter Brown—TK (12 inch)
 - 12 MARRIED MEN—Betty Midler—Atlantic (12 inch)
 - 13 WANT ADS—Ullanda—Ocean (12 inch)
 - 14 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 15 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)

BALT./WASHINGTON

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 2 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 3 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 5 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 6 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 7 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 8 GOOD TIMES—Chic—Atlantic (12 inch)
 - 9 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 10 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 13 CRANK IT UP—Peter Brown—TK (12 inch)
 - 14 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 15 FOUND A CURE—Ashford & Simpson—Warner (12 inch)

DETROIT

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
 - 5 CRANK IT UP—Peter Brown—TK (12 inch)
 - 6 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 7 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 8 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 9 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 10 GROOVE ME—Fern Kinney—TK (12 inch)
 - 11 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 12 GOOD TIMES—Chic—Atlantic (12 inch)
 - 13 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 14 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 15 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch)

NEW YORK

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 2 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner
 - 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 5 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 6 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 7 GOOD TIMES—Chic—Atlantic (12 inch)
 - 8 YOU CAN GET OVER/PUT YOUR BODY IN IT—Stephanie Mills—20th Century (LP/12 inch)
 - 9 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 10 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 11 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 12 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 13 SAVAGE LOVER—The Ring—Columbia (12 inch)
 - 14 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (12 inch)
 - 15 MAINLINE—Black Ivory—Buddah (12 inch)

SAN FRANCISCO

- This Week**
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
 - 2 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 4 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 7 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 8 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 9 CRANK IT UP—Peter Brown—TK (12 inch)
 - 10 SEXY CREAM—Slick—Fantasy (12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 13 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 14 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 15 OVER AND OVER—Disco Circus—Columbia (LP)

BOSTON

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 GOOD TIMES—Chic—Atlantic (12 inch)
 - 3 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 5 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 6 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 7 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 8 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
 - 9 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 10 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 11 CRANK IT UP—Peter Brown—TK (12 inch)
 - 12 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (12 inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 15 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)

LOS ANGELES

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 3 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 4 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 5 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 7 CRANK IT UP—Peter Brown—TK (12 inch)
 - 8 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 9 GOOD TIMES—Chic—Atlantic (12 inch)
 - 10 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 13 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 14 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 15 WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12 inch)

PHILADELPHIA

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 4 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 5 GOOD TIMES—Chic—Atlantic (12 inch)
 - 6 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 7 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 8 THE BEST BEAT IT TOWN—Switch—Motown (12 inch)
 - 9 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 10 IT'S TOO FUNNY IN HERE—James Brown—Mercury (12 inch)
 - 11 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 12 MOTOWN REVIEW—Philly Cream—Fantasy/WMT (12 inch)
 - 13 CRANK IT UP—Peter Brown—TK (12 inch)
 - 14 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 15 RISE—Herb Alpert—A&M (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 2 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 3 CRANK IT UP—Peter Brown—TK (12 inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 GOOD TIMES—Chic—Atlantic (12 inch)
 - 7 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 8 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (12 inch)
 - 9 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 10 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 11 NIGHT RIDER—Venus Dodson—Warner (12 inch)
 - 12 WANT ADS—Ullanda—Ocean (12 inch)
 - 13 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 14 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 15 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch)

CHICAGO

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 5 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 6 GOOD TIMES—Chic—Atlantic (12 inch)
 - 7 CRANK IT UP—Peter Brown—TK (12 inch)
 - 8 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 9 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 10 IT'S A DISCO—Isley Brothers—Teaneck (LP)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 13 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 15 FOUND A CURE—Ashford & Simpson—Warner (12 inch)

MIAMI

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 4 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 7 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 8 RING MY BELL—Anita Ward—TK (12 inch)
 - 9 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 10 RINGO, 1,000 FINGER MAN/DANCIN' & PRANCIN'—Candido—Salsoul (LP/12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 13 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 14 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 15 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)

PHOENIX

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 GOOD TIMES—Chic—Atlantic (12 inch)
 - 6 GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kiss (12 inch)
 - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 9 WANT ADS—Ullanda—Ocean (12 inch)
 - 10 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 13 GONE, GONE, GONE/BEGIN THE REGUINE—Johnny Mathis—Columbia (12 inch)
 - 14 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 15 I WAS MADE FOR LOVING YOU—Rox—Casablanca (12 inch)

MONTREAL

- This Week**
- 1 BEAT THE CLOCK—Sparks—WEA (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—CBS (12 inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—CBS (12 inch)
 - 5 UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch)
 - 6 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 7 EVERYBODY GET UP AND BOOGIE—Freddie James—RCA (12 inch)
 - 8 WHEN YOU WAKE UP TOMORROW—Candi Staton—WEA (12 inch)
 - 9 PUT YOUR FEET TO THE BEAT—Ritchie Family—London (LP)
 - 10 THE BOSS—Diana Ross—Motown (12 inch)
 - 11 THIS TIME BABY—Jackie Moore—CBS (12 inch)
 - 12 WANT ADS—Ullanda—Quality (12 inch)
 - 13 SEXY CREAM—Slick—Fantasy (12 inch)
 - 14 THE MAIN EVENT—Barbra Streisand—CBS (12 inch)
 - 15 FRENCH BOY—Garçon—London (LP)

Disco Disco Mix

By BARRY LEDERER

NEW YORK—Midson Records disco promoter Rick Morrison, along with the John Carman Agency hosted a trip to the Ice Palace at Fire Island to have Wardell Piper perform at the disco's first live tea dance.

The artist was enthusiastically received as she dazzled the audience with her performance of "Dr. Boogie" and "Super Suite."

Finally seeing action from Midson's group, Siren, is "Open Up For Love" produced and arranged by John Davis. Full orchestration complements a striving string and brass section that is causing good reaction among deejays. The flipside "Morning Music" should be given attention as it is a good indication of the group's versatility with its 8:14 minute version of "Morning Music."

If big band disco moves the dancers in a deejay's club then Charlie Calello "Calello Serenade" should prove rewarding. Cuts include 1979 disco versions of "Stardust," "In The Mood," "Moonlight Serenade" and "Sing, Sing, Sing" among others. There is also Midson's "Saturday Night Fiedler" which contains the Boston Pops live recording at Symphony Hall in Boston, on June 9, 1979. Ranging from a Bee Gees "Saturday Night Fever" medley to "Bachmania" (disco based on Bach Tocatta and Fugue), the effort shows the famous conductor at his finest with the LP production by John Davis.

Distributed by the Atlantic Group but on the Scotti Bros. label is "Ghost Dancer" by the Adrissi Brothers. One of the more refreshing and clean sounds to emerge lately, the introduction is punctuated with electronic and string combination that meld to the group's sound reminiscent of the Bee Gees. The melodic harmonization is catchy as its basic guitar backbeat leads easily to a break that takes the dancer and listener to a higher plane on the disk's 7:18 length. Producer Freddy Perren has found a delightful sound that blends disco with a nice combination of pop.

Cerrone returns to Atlantic with "Rock Me" at 6:54 minutes on a 12-inch 33-1/2 r.p.m. Strong rhythm tracks are filled with a piercing rock flavored synthesizer and guitar movements that are emphasized as opposed to the artist's previous electronically oriented work. This change of direction is welcome with the artist's simple lyrics yet intense production.

Dan Hartman was well received with his first 12-inch and LP for Blue Sky. However, his latest effort for the label does not live up to his previous work as indicated in his new 12-inch "Hands Down" which was produced by the artist and mixed by John Luongo.

Both these individuals are talents in their own right but seems to have tried to repeat a previous success instead of putting more insight into original material. The disk which runs 8:23 and contains both a vocal and instrumental side sounds like "Instant Replay" replayed. Although the end result might find commercial success for Hartman, the anticipated wait for this new release was unfortunately quite disappointing.

Still recovering from the Forum is the group from MK Dance Promotions. Its disco party in its suite welcomed top deejays and record personalities for several hours of disco dancing and conversation. Artists appearing to greet deejays included Ullanda McCullough, Debbie Jacobs, Louis Love and John Ferrara.

Joe Palminteri premiered Pamela Stanley's new 12-inch, 33-1/2 r.p.m. from EMI at the Forum. This disk is aptly titled "This Is Hot" which describes the mood created by this new artist. A velvety yet crisp voice moves along nicely in this 7:45 cut that emphasizes a brass section that pumps along into an expected but intense drum break.

A second surprise break gives added impetus to the recording which finally ends cold. The remix is by Rick Gianatos and produced by Joachim Heider.

From Marlin (distributed by TK) is "Counterpoint," the LP by Ralph MacDonald. The record contains five moving cuts from which a 12-inch will be released.

A simple handclapping introduction builds with rhythm guitar that combines with a string section that allows Swamp Dogg to capture his audience with his gruff yet soulful voice. The break on this 12-inch 33-1/2 r.p.m. comes late on the record but is heavily synthesized with a bongo background. Tom DePiero is in charge of disco promotion and looks to extensive play in this disk as well as the flipside which is more commercial and is titled "Salty Dog."

"Ice Cold Love" highlights the Double Exposure LP "Locker Room" at 6:03 and should be a direct competition with its 12-inch 33-1/2 r.p.m. from Salsoul called "I Got The Hots For You."

Billboard

Billboard SPECIAL SURVEY For Week Ending 8/4/79

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	2	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23-10991	★	49	COME AND GET IT ON—Soccer—Salsoul (12-inch) SG 217
2	1	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch) 23-10987	★	46	24 HOURS A DAY—L. J. Johnson—AVI (LP) 6064
★	4	THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994	43	33	PARTY LIGHT/LET YOUR BODY SHINE—Munich Machine—Casablanca (LP) NBLP 7137
★	5	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8923R 1/MO00260 1	44	37	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12-inch) T7 360/MO021
★	6	GOOD TIMES—Chic—Atlantic (12-inch) DSKO 192	51	51	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12-inch) WES 22118
★	9	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch) WBSO 8827	46	48	SEXY CREAM—Slick—Fantasy (12-inch) D-122
★	8	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch) 13920/3156	47	35	GROOVIN' YOU—Harvey Mason—Arista (12-inch) CT 53
8	7	CRANK IT UP—Peter Brown—TK (12-inch) TDK 151	48	21	RING MY BELL—Anita Ward—TK (12-inch) TKD 124
9	10	WHEN YOU WAKE UP TOMORROW—Candi Staton—(LP/12-inch) BSK 333/WBSO 8820	49	50	TELL EVERYBODY—Herbie Hancock—Columbia (12-inch) 43-11019
10	3	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch) NBLP 2-7150/NBD 20167	50	54	FIRST TIME AROUND—Skiyy—Salsoul (12-inch) Remix SG 215
★	13	GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857	51	52	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch) YD 11777
12	11	H.A.P.P.Y. RADIO—Edwin Starr—20th C.	★	59	GET UP BOOGIE—Leroy Gomez—Casablanca (LP) NBLP 7154
13	12	YOU CAN DO IT—All Hudson & the Soul Partners—MCA (LP/12-inch) AA 1236	53	45	SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A Relo—Channel (LP) CLP 1002
14	14	SAVAGE LOVER—The Ring—Vanguard (12-inch) SPV 23	54	42	CUBA—Gibson Bros.—Mango/Island (12-inch) MLPS 7779-A
15	15	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) MO0020	55	43	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412
★	19	PUT YOUR HAND IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/DC 103	56	44	AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri DeSario—Casablanca (LP/12-inch) NBLP 20157
★	24	FOUND A CURE—Ashford & Simpson—Warner (12-inch) DWBS 8874	57	57	BAD, BAD BOY—all cuts—Theo Yanes—Prelude (LP) PRL 12165
18	18	NIGHT RIDER—Venus Dodson—Warner/RFC (12-inch) RCSD 8824	★	—	OPEN UP FOR LOVE—Siren—Midson (12-inch) MD 513
19	16	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12-inch) 23-10976	59	60	MAINLINE—Black Ivory—Buddah (12-inch) BDS 5722
★	34	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch) JS 36115	60	63	THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
★	23	JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12-inch) SA 8520	61	—	I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch) NBLP 7159
★	25	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014	62	64	THE REAL THING—Daddy Dewdrop—TK (12-inch) TDK 153
★	31	RED HOT/NIGHT DANCIN'—Taka Boom—Ariola (LP/12-inch) SW 50041/AR 9010	63	61	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midson (LP/12-inch) MSI 008/MD 509
★	29	OVER AND OVER—Disco Circus—Columbia (LP/12-inch) JC 36049	64	—	DON'T YOU FEEL MY LOVE—George McCrae—TK (12-inch) TKD 407
25	17	WANT ADS—Ullanda—Ocean (12-inch) OR 7500	65	66	NEW YORK—Nuggets—Mercury (LP/12-inch) SRM 3779/MK 93
26	22	DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP) NBLP 7139	66	69	IT'S TOO FUNNY IN HERE—James Brown—Mercury (12-inch) PDD 510
27	26	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12-inch) 228-3682	67	—	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch) BXL 3408
28	27	HAVE A CIGAR—Rosebud—Warner Bros. (12-inch) WBSO 8784	68	74	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921
29	28	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch) ZSB-3675	69	—	RUN YOUR BODY—Francie Simone—BC Records (12-inch) BC 4001
30	30	MOTOWN REVIEW—Philly Cream—Fantasy/WBOT (12-inch) D-132	70	72	THE BEST BEAT IN TOWN—Switch—Motown (12-inch) MO0025 D-1
31	20	BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12-inch)	71	73	BORN TO BE ALIVE—Rick Summers—Brass (12-inch) BDS 2502
★	36	GIVE ME YOUR BODY, WHILE WE'RE DANCIN'—Jesse Towers—Rick (12-inch) ARD 71279	72	68	DANCIN' AT THE DISCO—LAX—Prelude (12-inch) PRO 71116
33	32	MARRIED MEN—Bette Midler—Atlantic (12-inch) DSKO 187	73	70	CAFE—D. D. Sound—Emergency EM LP 7501
★	38	LOVE IS ON THE WAY—Sweet Inspirations—RSD (12-inch) RSS 304	74	—	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch) 43-11026
★	40	WHY LEAVE US ALONE—Five Special—Elektra (12-inch) AS-11408	75	71	THE RUNNER—Three Degrees—Ariola (12-inch) AR 7746
★	—	GROOVE ME—Fern Kinney—TK (12-inch) TKD 401	76	—	COMETO ME—France Joli—Prelude (LP) PRL 12170
37	39	I WAS MADE FOR LOVING YOU—Kiss—Casablanca (LP/12-inch) NBLP 7152	77	55	I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midson (LP) MSI 007
★	53	STAND UP, SIT DOWN—AKB—RSD (12-inch) RSS 302 AS	78	—	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch) SG 304
★	56	RISE—Herb Alpert—A&M (12-inch) SP 12022	79	41	HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12-inch) WT 6109/OSCO 161
★	47	DON'T STOP—Ish—TK (12-inch) TKD 156	80	58	I (WHO HAVE NOTHING)/STARS/BODY STRONG—Sylvester—Fantasy (LP/12-inch) F-9579/D 129

*non-commercial 12-inch

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

Disco

Pools Fight Disk Cutback

• Continued from page 40

to members of 39 pools around the country.

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

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

CBS is in the middle of "revamping and streamlining" its list of deejays and pools. The list is being computerized and will enable the company to have the most up-to-date knowledge of the key disco breakout points around the country. The changeover is expected to take place over the next few weeks, and when it does, there will be cutbacks, according to Ruth Baber, assistant to Vince Pelligrino, director of disco promotion at CBS.

At Salsoul the deejay mailing list has been trimmed by about one third from its original 600 promotional records to deejays and pools nationwide. The company will now service only "Key clubs and key deejays," according to Michael Parenteau, Salsoul's national disco promotion director. "A lot of pools with only parttime mobile jocks will be phased out," he states.

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

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

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

Anticipating the job of cutting back, Joseph plans on doing it three ways. His cutback strategy will begin through not adding any new names to his list. The second step involves cutting back allotments to some pools. "I am always revising my lists, but I may have to look a little closer at some of our pools," he states.

The third step is discouraging existing accounts from adding to their lists. "As the disco scene expands, so do the pools," says Joseph, "but many areas are already well-covered so it is not necessary to keep increasing allotments."

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

Interestingly, Prelude Records, the all-disco label, has never serviced pools with single 12-inch disco records, but with a two 12-inch package. Marvin Schlachter, president of the label, says this practice

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

At Westend Records, Ed Kushins, vice president, comments, "I'd be less than honest if I said we haven't discussed a cutback. But it's the last thing we'd want to do. We have tremendous loyalty among the young kids in record pools and we owe a lot of our success to them. Yet, in an extremely depressed market, we can give away more than we sell. We hope business improves so that it is no longer a consideration."

No cutbacks in disco are planned for Mercury/Phonogram. "In fact, we're very close to inking two producers who are known for disco material," says Bill Haywood, vice president of r&b product for the label.

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

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

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

"There's still a demand for disco and we want to supply that demand," notes vice president of promotions for Ariola, B.J. McElwee. This intention of not cutting back goes for servicing as well.

"We have no plans to cutback," says Mike Lushka, Motown Records vice president of sales and general manager. The label does have a separate disco department, headed by Barry Bluestein, but Lushka notes that because the roster of the entire label is comparatively small, the label is not as hurt by fluctuations in the economy.



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Chi Summer Disco Spills Over Into Concert Arenas

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

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

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

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

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

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

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

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

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

Wins \$500, Trip

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

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

Closing Law Hits Greeks

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

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

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

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

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

New Label For Miami

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

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

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

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

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

N.J. Park Becomes Disco Dream World

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

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

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

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

Phoenix Fest \$ For Muscular Dystrophy

By AL SENIA

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

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

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

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

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

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

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

Juliana's Launches Canadian Operation

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

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

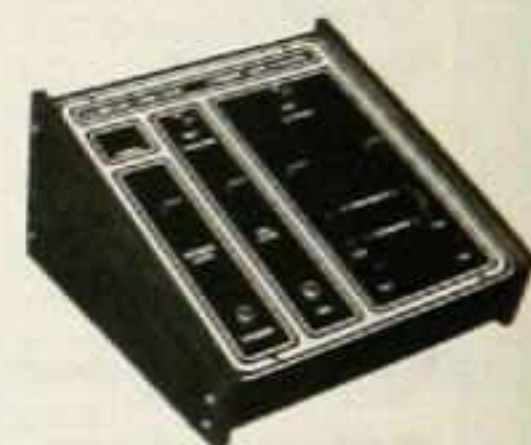
According to Tom Vaughan, president of Juliana's, the Montreal office will maintain a 24-hour telephone service. The number is (514) 844-1632.

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

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

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

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Adult Contemporary

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	
1	2	13	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
2	1	15	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
3	3	8	MAMA CAN'T BUY YOU LOVE Elton John, (Mighty Three, BMI) MCA 41042
4	4	12	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri Chappell, SESAC)
5	6	7	MAIN EVENT Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
6	8	11	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
7	7	6	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
8	5	11	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
9	9	15	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
10	12	8	SUSPICIONS Eddie Rabbitt, Elektra 46053 (DebDave/Briarpatch, BMI)
11	11	9	DO IT OR DIE Atlanta Rhythm Section, Polydor/BGO 14568 (LOW-Sal, BMI)
12	13	12	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
13	10	11	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
14	16	6	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
15	15	8	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri Chappell, SESAC)
16	19	4	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
17	14	9	YOU'RE THE ONLY ONE Dolly Parton, RCA 11577 (Unichappell/Begonia/Fedora, BMI)
18	33	3	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
19	20	6	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bull, ASCAP/Unichappell/Begonia Melodies, BMI)
20	21	7	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
21	17	10	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Bonnyview, ASCAP)
22	18	15	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
23	29	6	ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
24	26	5	SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
25	22	8	DAYS GONE DOWN Gerry Rafferty, United Artists 1298 (Gerry Rafferty, PRS)
26	23	12	SAY MAYBE Neil Diamond, Columbia 3-10945 (Stonebridge, ASCAP)
27	25	7	YOU CAN'T CHANGE THAT Raydio, Arista 0399 (Raydiola, ASCAP)
28	24	9	PIECES OF APRIL David Loggins, Epic 8-50711 (Leeds/Bibo, ASCAP)
29	27	23	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
30	30	4	WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
31	35	3	UNCHAINED MELODY George Benson, Warner Bros. 8843 (Frank, ASCAP)
32	31	21	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
33	37	5	GARDEN SONG John Denver, RCA 11637 (High Road/Cherry Lane, ASCAP)
34	NEW ENTRY		THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
35	38	3	SIMPLY JESSIE Rex Smith, Columbia 3-11032 (Laughing Willow, ASCAP)
36	39	3	HERE I GO (Fallin' In Love Again) Frannie Golde, Portrait (Not Listed)
37	41	3	BEGIN THE BEGUINE Johnny Mathis, Columbia 3-11001 (Harms & Company, ASCAP)
38	42	3	GOOD TIMES Chic, Atlantic 3584 (Chic, BMI)
39	47	2	AS LONG AS WE KEEP BELIEVING Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
40	NEW ENTRY		LONESOME LOSER Little River Band, Capitol (Screen Gems-EMI, BMI)
41	44	6	SHINE A LITTLE LOVE Electric Light Orchestra, Jet 5057 (CBS) (Jet, BMI)
42	45	6	DOES YOUR MOTHER KNOW Abba, Atlantic 3574 (Countless, BMI)
43	46	5	GOLD John Stewart, RSO 931 (Bugle/Stigwood/Unichappell, BMI)
44	NEW ENTRY		WE'VE GOT LOVE Peaches & Herb, Polydor/MVP 14577 (Perren/Vibes, ASCAP)
45	49	2	THE DEVIL WENT DOWN TO GEORGIA The Charlie Daniels Band, Epic 840700 (Hat Band, BMI)
46	NEW ENTRY		HALLELUJAH Parker & Penny, Warner/Curb 8878 (Intersong/USA, ASCAP)
47	50	2	SURRENDER TO ME McGuinn, Clark & Hillman, Capitol 4789 (Fat Frog, BMI)
48	NEW ENTRY		YOUR KISSES WILL Crystal Gayle, United Artists 18845
49	NEW ENTRY		DANCIN' 'ROUND AND 'ROUND Olivia Newton-John, MCA 7968 (Warner-Tamerlane/Ten Speed, BMI)
50	NEW ENTRY		COOL BREEZE The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)

Engineer For Summer's LPs Goes On Own

LOS ANGELES—Juergen Koppers, recording engineer for Donna Summer and producer Giorgio Moroder's chief engineer, has become an independent producer in his own right.

He has just completed producing the upcoming Brooklyn Dreams LP "Joy Ride" and is helming a Kenny Nolan album, also on Casablanca.

He also recently mixed the new Seals & Croft LP for Warner Bros. and will remain as Moroder's engineer for future Donna Summer projects.

Koppers, who began his engineering career in Germany in 1962 in the motion picture and television industry there, indicates he does not want to be associated primarily with disco.

"Yes," he says, "I want to record more disco but also soft rock and even country rock."

The Kenny Nolan LP, according to Koppers, will have some disco orientation but will also feature rock and soft rock material as well. Another new project, he adds, Patti Brooks for Casablanca will be more disco oriented.

Koppers indicates he is considering putting together his own independent recording studio operation in Los Angeles.

2nd Self-Produced LP By REO Speedwagon

LOS ANGELES—With its upcoming "Nine Lives" LP, REO Speedwagon completes a self-produced studio album for the second time. The LP is the group's ninth.

It's previously produced "You Can Tune A Piano But You Can't Tuna Fish" sold more than 500,000 copies while its previous "You Get What You Play For" live LP is at the platinum level, according to its label, Epic.

Acts at that level usually have a producer but according to Kevin Cronin, lead singer, and guitarist Gary Richrath, REO Speedwagon feels more comfortable producing itself.

"We've had producers," explains Cronin, "but we've been together so long we feel, at this point, we are the only ones that really understand and can produce our own music. I think some groups do need production direction but we are fortunate in that other sense right now."

The group has been together since 1971 and figures its has been seen by 2.5 million people and has grossed some \$12 million from its concerts.

The LP was partially recorded at Sound City and Kendun, including the latter's new "super" Studio D.

Both Cronin and Richrath characterize the LP as uptempo rock 'n' roll.

Catering Service Geared To Studios

LOS ANGELES—Can't Rock & Roll But Sure Can Cook is the name of a new personalized gourmet food catering service that's been established here with a specialization in recording studios.

According to Mark Ellman, owner and chief cook, the company has catered such studios as Indigo Ranch in Malibu and related firms as Studio Instrument Rentals.

Sound Business

Sound Waves

• Continued from page 28

U.K. under the auspices of the National Research Development Corp. and employs a four-element microphone to achieve a full 360-degree imaging of a sound source.

The Calrec microphone is the critical element in the system, consisting of four separate cardioid capsules mounted in one housing. Two capsules are mounted back-to-back, angled 45 degrees "up" from horizontal, and two are mounted perpendicular to the others, angled 45 degrees "down" from horizontal.

The outputs of the four capsules are used to provide a full-circle pickup and may be manipulated in an accompanying control unit-encoder to rotate an image into any position over 360 degrees.

In addition, plus or minus 45 degrees of vertical tilt positioning is possible via the encoder. Also, the microphones' outputs may be recorded without benefit of the encoder but rather manipulated during playback to secure proper positioning of the sound source.

A further feature of the control unit is to synthesize a soundfield from pickups others than the Calrec tetrahedral microphone. Though this technique may not supplant existing approaches used in pop-recording, it can offer some interesting and useful options when recording sections or ensembles.

★ ★ ★

In some other refinements in the realm of microphone engineering, two major suppliers to the industry have brought electret condenser technology to a pinnacle. Both Shure Brothers of Evanston, Ill., and Electro-Voice of Buchanan, Mich., offer field-proven electret condenser microphones at prices significantly less than the more "conventional" condenser units.

The electret design differs from the conventional condenser microphone in that an external polarizing voltage is not required by the electret capsule. The polarizing voltage is "built into" the electret capsule. The amplifier built into the microphone case still requires power, supplied either by a replaceable battery or by the common type of Phantom power.

ering system. The advantages of the electret are lower cost than conventional condenser microphones and simplicity of design.

The Shure electret model SM-81 can be operated on either 12 or 48-volt Phantom supplies and offers a 20 Hz to 20 kHz flat frequency response with a 120 dB dynamic range.

Electro-Voice offers several electret models: cardioid; hyper-cardioid and omni-directional. The cardioid model CS 15P features a 40 Hz to 18 kHz frequency response with a 119 dB dynamic range. In addition to the fixed capsule design, E-V offers an additional electret system comprised of a separate preamplifier and an assortment of capsules which may be fitted by the user for a maximum flexibility. The E-V units may be operated on any voltage from 8 to 50 volts DC.

Studio Track

LOS ANGELES—Record Plant action sees: Tom Werman producing Molly Hatchet for Epic, Gary Ladinsky engineering with help from Cary Pritikin; Andy Johns producing and engineering Ozzy for Epic, Ricky Delena assisting; and Ron Nevison producing and engineering Jefferson Starship for RCA, Mike Clink assisting.

At Cherokee: Jeff Baxter producing Livingston Taylor for Epic, Bruce Robb engineering, Larry Rebhun assisting; Jean Luc Ponty producing his own album for Atlantic, Ed Thacker engineering and Frank "Cheech" D'Amico helping; Harry Maslin producing Brock Walsh for Arista as well as Melissa Manchester for the same label; and Jimmy Horowitz producing Long John Baldry's LP for EMI/America, Joe Robb engineering.

Recent activity at Redwing Sound sees Bill Schnee producing and engineering Pablo Cruise, and Michael Stewart producing Tom Jones with Mark Smith and Baron O'Bramovich sharing engineering chores.

Stan Silver producing Donna Fargo at Westlake Audio, Marty Lewis engineering. John Boylan also there producing Trillion for Epic, Paul Grupp at the board. Rick Gianatos producing Linda Dillard for Polydor at Larrabee, Bob Stone engineering. Gianatos also producing Pussyfoot on United Artists. Leah Kunkel working at Sierra Pacific, Patrick McDonald at the board.

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BEE GEES LP AS TEST CASE

Imports Issue To Court In Britain

• Continued from page 1

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

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

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

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

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

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

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

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

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

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

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

Upbeat Ariola

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

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

• Continued from page 3

organization mirrors that of CRI at present.

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

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

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

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

Shapiro, who has been closely in-

TO RATIFY ASIAN ASSOCIATION
Concert Promoters Assemble

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

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

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

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

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

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

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

GLENN BAKER

ROYALTY \$ UPTURN IN SCANDINAVIA

By KNUD ORSTED

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

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

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

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

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

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

Neon Partners

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

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

Superstars For Extinction?

By MIKE HENNESSEY

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

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

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

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

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

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

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

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

However, it has to be acknowledged that the top French artists are just not selling as they used to. In the same way as the national superstar (Continued on page 47)

DG FRONTS 45 PLACINGS IN GERMANY

HAMBURG — Deutsche Grammophon and EMI Electrola emerge as leading companies in the German charts for the first six months of the year. Analysis of placings by company reveals DG with 23.3% of the singles charts, EMI Electrola with 17.7% and Ariola-Eurodisc with 16.3%.

Next were Phonogram (11.2%), Teldec (7.8%), WEA (6.8%), Metronome (5.4%), CBS (5.1%), RCA (5%) and Bellaphon (1.4%).

In albums, EMI Electrola outperformed DG, taking a 17% share of chart placings against the latter's 13.9%. CBS scored 11.9%, Phonogram 11.5% and Ariola-Eurodisc 10.2%. Then came television merchandisers K-tel and Arcade, with 8.8% and 7.6% respectively.

German retail magazine "Hit Service" recently published details of placings in the nation's radio charts, of which there are around 30. From January to June this year, EMI Electrola had a grand total of 1,392 positions, ahead of DG with 1,244, CBS with 750, Phonogram with 696, Ariola with 674, Hansa with 486, Teldec with 456, WEA with 405 and Metronome with 388.

Reorganize As CBS Songs International

• Continued from page 46

and it's being constantly updated and improved.

The restructuring of April Music responsibilities under a collective umbrella is not intended to deter local publishing managers from initiating and consummating local deals. In fact, they'll have more freedom to do so, and to compete in their market.

And policy direction and centralization in New York should work to the advantage of such local pacts. A new songwriter inked in Spain, instances Shapiro, can have his copyrights brought to the attention of CBS publishing affiliates in Latin America via the U.S. headquarters—in contrast to the often-convoluted route the material might have taken in the past.

In addition, individual April Music managers will gain extra responsibility in running their business, and this will extend to matters of budget. Remarks Shapiro: "They will be responsible, and accountable."

Profits will continue to remain with the local companies, it's reported, but failure to achieve budget by the publishing unit will not affect the local disk company's performance versus budget.

Shapiro says that CBS Songs International will be aggressive in its pursuit of new deals, stressing the advantages of the latest setup. He points to the variety of sources from which income can come for publishers and songwriters, and to the extra percentages which proper representation in certain areas of the world can provide. This is why the use of the computer is so vital, the executive adds.

Deals currently in negotiation but close to closing, explains Paul Russell, include such acts as Toni K. Molly Hatchett and Gary's Gang, plus pacts with Brian Lane's Aviary Music and with Canadian disco producers George Lagios and Pat DeSario.

Copyrights already under the April Music wing are by TK's Sheryl Lyn Music, Billy Joel, Toto, Mike Batt, Jeff Wayne, Al DiMeola and Julio Iglesias.

Attendance Record At Montreux Fest

• Continued from page 34

telligently conceived arrangements with flair and feeling, and the quicksilver guitar work of Herb Ellis who, at 57, is playing better than ever.

Ellis is a natural musical catalyst and whenever he was onstage the proceedings became perceptibly more buoyant.

Fashionable tenorist Scott Hamilton had a delightful low-key outing on "What Is This Thing Called Love," played with Webstorian breathiness on "My Foolish Heart" and with stimulating fluency on "Three Little Words" and Warren Vache acquitted himself impressively throughout with some adventurous and imaginative solo work. Snooky Young, however, was in disappointing form.

Martial Solal, making his first appearance at Montreux—appropriately in the year in which he received the Prix Diamant for his MPS recording of "Suite For Trio"—



GERMAN COUNTRY—Ken Curtis, best known as "Festus" in the U.S. television series "Gunsmoke," makes a star appearance on Germany's first-ever television country music special, hosted by Freddy Quinn. German producer George Moslener recorded two singles with Curtis for Polydor, Germany, one coupling "Home On The Range" with "Don't Fence Me In." Picture shows Curtis, center, with left Werner Triepke, of Esperanza Publishing, Germany; and Fritz Waracke, a&r chief, Polydor, Hamburg.

Invest \$ In Brazil For Italian Product Activity

By DANIELE CAROLI

MILAN—The Brazilian market offers considerable sales potential for Italian artists and repertoire, if the latter nation's record companies are prepared to make the substantial investment necessary to establish their presence there.

This is the view propounded by Giuseppe Giannini, managing director of Italy's Dischi CGD, who recently returned from an extensive business swing through the Americas.

"I went to check out prospects for opening a CGD office in Brazil," he reports. "It would be a rewarding investment, but costs are truly enormous. Yet there's already sales growth for Italian product in South America, and that's without any real efforts by the local disk companies."

Specific promotion people handling the repertoire could achieve "amazing" results, Giannini continues. "I would like to see the whole Italian industry get together and establish a representative office there for all companies."

Rignano Stays

MILAN—Guido Rignano's term as president of the Associazione dei Fonografici Italiani (AFI), the Italian record industry federation, has been extended by a further year, running to May, 1980. He is also managing director of the Ricordi group of companies, including the record division, Dischi Ricordi.

The CGD chief further believes that, despite the increasing hegemony of the multinationals, the independents are still strong. He has faith in their ability to survive and prosper financially and creatively in world markets.

Similarly, there are thriving independent music publishers. There's a pride in being that way, says Giannini. "I know of firms which reject highly attractive offers to maintain that independence."

The executive, who joined Compagnia Generale del Disco this year (he's also on the boards of CGD-MM and its associate publishing company, Suvini Zerboni), finalized deals with Al Gallico, Infinity and Lawrence Welk while in the U.S.

CGD has a special promotion division which exclusively handles copyrights and catalogs from outside labels.

Giannini's trip also made him realize how much emphasis record companies are placing on cost-cutting, to compensate for high royalties demanded by superstars (and being paid by the labels) and for increasing costs of manufacture.

In Italy, he sees sales so far this year at least 10% up over 1978. "It's not for nothing that the multinationals are opening branches in Italy. And expansion is not only in pop music, for classical and jazz will soon grab a larger share of the market than before."

Canada's most celebrated jazz artist, Oscar Peterson. It is all too easy because of his frequent festival appearances to take Peterson for granted. But on this night, perhaps imbued with patriotic fervor, he was in devastating form, even judged by his own exacting standards, and was impeccably backed by Neils Pedersen on bass.

America North To South featured Vantage Point, Willie Bobo and a rather aggressively anarchic Weather Report; the Rock 'N' Blues night presented Albert Collins, Champion Jack Dupree and Rory Gallagher; and the Brazilian night featured Elis Regina and the band of Hermeto Pascoal.

The Top Jazz Fusion evening on the festival's penultimate night had excellent sets from Philip Catherine, Lee Ritenour & Friendship and Grover Washington Jr. The Festival ended on a high note with a hugely acclaimed performance by the versatile Al Jarreau.

IN GERMAN MARKET

Key Local Repertoire To RCA Ambitions

HAMBURG—RCA is striving for an 8% share of the German market this year, with sales of around \$54 million. That's an increase of some 35% over its 1978 yield of \$40 million, if it happens.

And in the future years? The company is shooting for more than 10% of the market, looking to become one of the nation's big four disk operations—though in the most recent German charts analysis, for the first six months of the year, it was not placed among the top seven companies in chart placings for either singles or albums.

Managing director Hans-Georg Baum is also eyeing overseas opportunities: "It's more important than ever to push German-produced pop into the world market. As for international product, we take only that which we honestly believe stands a chance in Germany. We don't just push it all out and hope for the best."

Baum claims his philosophy has been evident since the company was formed here in 1974, with capital investment of some \$8 million.

He wanted to remain as independent as possible of American and British product, despite its popularity in this country, and instead build a strong national catalog. And in this area, he says he eschewed buying up established artists in big-money deals, preferring to seek out and develop new talent.

He remains convinced that his

policy has paid off. Working to a specific strategy, RCA Germany launched Baccara to international heights; femme duo is reported to have sold 14 million records worldwide to date.

Another Baum ploy was to employ established producer Rolf Soja, taking him out of the context of music publishing and giving him a free hand on the a&r side.

Folk-oriented product from local team Kirmes Musikanten has yielded sales of 300,000 albums so far, Baum asserts, while singer-songwriter Klaus Hoffman has moved around 160,000 units. In addition, local rockers Wallenstein have been launched in foreign territories.

Overseas acts which Baum did choose to handle include Bonnie Tyler from Britain, whose "Hits Of Bonnie Tyler" album has now apparently gone gold, and Helen Schneider from the U.S. Latter was brought over to appear at the Hamburg jazz tavern, Onkel Po, to considerable critical acclaim. Subsequent promotion resulted in sales of over 100,000 units—just the start of her German popularity, says the RCA chief.

And John Denver was also the object of the firm's promotion machine, with three albums performing particularly well. Label has a sales target of 500,000 for Denver product by the year's end.

French Superstars: A Vanishing Breed?

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virtually collapsed in Germany two or three years ago, so the top French artists are losing popularity. This does not mean to say they will not survive, but to do so they will have to change their approach and raise their production standards."

Levy says part of the reason for the dramatic change in the character of the French market is due to the improvement in the taste of the young record-buyers. "They have been much more exposed in the last two or three years to high quality international productions. Also there has been more television programming of international acts and a vastly increased amount of tour activity. These factors have stimulated interest in international repertoire."

Unhappily, the increased receptivity for international product has not translated itself into anything like a sufficient augmentation in sales to compensate for the slump in the market for domestic product. It is still a fact that a big single hit by a French artist will generally sell twice as many units as an international hit record, and the situation is, of course, compounded by the general economic recession. Unemployment is currently topping 1.5 million and a substantial segment of those out of work are young people—potential record-buyers.

"As a result," Levy says, "unit sales in France over the last two months are down by between 20 and 25%." A further contributory factor to the slump has been the increase in retail prices which followed the removal of price controls in January this year.

"Wholesale prices went up considerably, though not unreason-

ably," says Levy. "But the situation was aggravated by the fact that we broke through the psychological 50 franc (\$11) barrier for an album and this provoked consumer resistance. As any American dealer will tell you, when a record-buyer has to produce a fairly large denomination banknote to pay for a record and then add extra coins on top, he automatically restrains his buying impulses."

Furthermore, the dealers continued to take the same percentage as before, instead of going in for more discounting, and the Government took its statutory value added tax percentage, so that the end result was a very significant increase in the retail price."

Faced with a bleak trading outlook in the short term—Levy believes the current recession will endure for the rest of this year and result in general downturn of between 15 and 20%—record companies are resorting to various devices in an effort to restore sales volumes. Some companies, for example, are currently offering a 20% discount on catalog repertoire.

"Catalog sales are extremely depressed—people just won't buy catalog material for \$11 an album, even though it is good product," Levy says. "As a result catalog has just stopped moving. The market is getting faster and faster and, as everywhere else, megahits militate against catalog sales."

If he is pessimistic in the short term, Levy is sanguine about the longterm prospects for the French market. "I think there will be a return to French artists playing a major sales role because I do believe in the value of good lyrics and French

Halsey's Acts Look For European Sales

By TONY BYWORTH

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

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

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

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

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

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

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

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

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

POP AND CLASSICS

More Czech-GDR Trade

By LUBOMIR DORUZKA

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

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

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

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

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



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

Regular's Rockers At Festival Plant

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

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

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

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

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

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

Klynn's Satire Generates Album Action In Greece

By JOHN CARR

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

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

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

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

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

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

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

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

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

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

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

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

Package Six Albums For Dusty

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

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

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

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

First Singer

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

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

Superstars Fade?

• Continued from page 47

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

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

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

CBS Passport

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



CANADIAN CLAMOUR—Youngsters besiege CBS artist Rex Smith at an outdoor autograph session in Hamilton. They're just a few of the fans the singer attracted during his recent appearances in Canada, during which he collected gold and platinum awards for sales of his "Sooner Or Later" album.

DIGITAL ROCK PROJECT

WEA Pushes True Myth Album At \$9.98

By DAVID FARRELL

TORONTO—WEA Canada has a major marketing and promotion campaign keyed to the release of local act, True Myth's Soundstream digital album, which becomes the first full-line audiophile rock album to retail with a standard suggested list price.

While Ry Cooder's "Bop Till You Drop" album beat out True Myth for the distinction of being first on the street, the True Myth project is truly an audiophile disk in that mastering was done at half-speed and the initial press run, said to be in excess of 20,000 units, used virgin vinyl and the local CBS custom pressing facilities.

"For value it just can't be beat,"

Stiff Unveils Albums Via CBS Canada

TORONTO—A hot dog and punch reception staged on behalf of Stiff Records, by CBS Canada, marked the official release of four new Stiff albums under the recent North American distribution agreement inked between the two companies.

The informal reception, which drew about 100 people early last week, included photo sessions with retail and radio reps with Stiff's Rachel Sweet who is one of several U.S. acts signed with the hot-shot U.K. label. Other Stiff reps in attendance were Paul Taylor from the New York office and Paul Conroy from London.

The drink and rap reception featured several Stiff marketing films which promoted new product from the likes of Ian Dury and his Blockheads band, Lene Lovitch and Ian Gomm, who was formerly tied to the Brinsley Swartz band.

Conroy, addressing the audience, noted that Dury's first album had gone silver in the U.K. Privately, he admitted that a Dury North-American tour was not likely before the new year.

With music receptions becoming an exception to the rule with the belt-tightening syndrome in the industry almost choking out the fun, it seemed ironic to throw a bash for a label such as Stiff. But, as a CBS marketing director noted at the affair: "We plan to move some big numbers on this acquisition and to do that we have to hustle."

waxes WEA's national promotion director, Larry Green. With a production budget in the area of \$65,000, original artwork by jacket designer Bart Schoales, an explanatory booklet included in the gatefold package, and a \$9.98 suggested list, the profit margin on the package would seem to be slim, but Green is adamant that the group's debut is going to be a money maker.

"First the value for the price is going to enable us to sell the album," he enthuses. "Second, since the pressing, artwork and sleeves have all been manufactured here we can keep our costs down. If we had to press in Japan or the U.S. it would be a different matter, but we've been able to contain it locally and now we are ready to run with it."

According to group leader Tom Treumuth, the production budget, using Soundstream equipment brought into the Soundstage Studio in Toronto, ran between \$55-60,000. The progressive-rock outing was also recorded in three days and is totally free of overdubs.

Radio reaction so far is positive on the FM side, he reports. The next step for the five-piece band is to mix two new songs recorded on conventional analog tape at the Soundstream Studio in Los Angeles "where we can overdub and mix using digital equipment there. The album is geared toward FM play and now we want to shoot for an AM single, which is why we have cut two additional songs," he reports.

Though an American release has yet to be confirmed, U.S. management is imminent, Treumuth (the keyboardist) claims. Following completion of the single project, the group is expected to hit the road in Canada, "playing in small theatres across the country with low ticket prices."

At the Wheel

TORONTO—Polygram Canada's annual convention, held in Montreal recently, was highlighted by the presentation of the "Golden Steering Wheel" award to company president, Tim Harrold, by Polydor International president, Werner Vogel-sang.

The accolade is presented to the No. 1 Polygram international affiliate every year, based on sales achievements. The 1978 fiscal for Polygram Canada was highlighted by the million-selling "Saturday Night Fever" and "Grease" soundtracks.

REVIVE OPERA

'Cendrillon' Highlight Of Ottawa Series

OTTAWA—Massenet's "Cendrillon," in its North American revival July 21, proved to be the highlight of Festival Ottawa, Ottawa's summer concert series.

It was the first major professional presentation of the opera fairy tale on this continent in more than half century. Equally important were the appearances of Frederica von Stade and Ruth Welting in the cast, performers featured on the CBS Masterworks premiere recording of the opera released a short while back.

The French opera's revival was brought about by von Stade, who suggested the recording to CBS Masterworks a&r head Paul Myers. With CBS involved, von Stade's management then contacted the National Arts Center in Ottawa about staging the work.

The production, lasting just under three hours with intermissions, placed the popular contralto in the title role as Cinderella, with British mezzo soprano Delia Wallis in the role of Prince Charming, and Canadian contralto Maureen Forrester assuming the comic role of the step-mother.

With the aid of lavish stage props, said to have cost in the region of \$500,000 with costuming, the plot moved along with great gusto. Greatly adding to the performance was the Alberta Ballet Company under the direction of choreographer Brian MacDonald, who is also credited with stage direction.

Three curtain calls were needed to quell the applause that followed an all too brief scene where Cinderella meets the mythical Prince Charming.

"Cendrillon" plays for four nights at the National Arts Center and opens in Washington at the Kennedy Center with Mario Bernardi at the podium Sept. 15.

Also, the Canadian Broadcasting Corp. has committed itself to a network radio broadcast taken from the Ottawa premiere.

DAVID FARRELL

More Bernstein TV Syndication

NEW YORK—Six more one-hour programs have been added to the "Leonard Bernstein Conducts" syndicated television series, first released in 1976 by Video Music Inc., and sold in 60 markets.

The second series has been pre-sold in 20 markets, according to Ronald Rich, Video Music sales director, reflecting what he terms the increasing awareness by broadcasters and sponsors of the need to provide tv audiences with more high quality classical music programs.

With producer Sam Paul of "Great Performances," and John McClure as audio producer, the new series broadens the repertoire and expands the range of major orchestras heard under Bernstein's baton.

He is seen and heard leading the New York Philharmonic, Vienna Philharmonic, Orchestre Nationale de France, the Boston Symphony and Israel Philharmonic in his own works and those of Beethoven, Berlioz, Brahms, Mozart and Tchaikovsky.



Billboard photo by Alan Penchansky

Sound Session: Radio Programmers at the Music Personnel Conference are briefed on digital audio technology by Delos Records topper Amelia Haygood while Soundstream Inc.'s Bob Ingrebretzen cues up digital master tapes for playback.

ANN ARBOR GET-TOGETHER

New Records By Music Conference

ANN ARBOR, Mich.—New records for attendance and industry support were set by the Music Personnel Conference at its July 19-22 meeting here.

More than 160 registrants took part in the three-day meet involving panel discussions, seminars and demonstrations centering on classical music broadcasting issues.

Music Personnel Conference representatives say the success of the gathering points to increased visibility and influence for the organization. The group's membership is comprised of program directors of noncommercial radio stations.

"I see a lot of potential in this organization that is just beginning to dawn on members," Evans Mirageas, music director of WUOM-FM, Ann Arbor, explains.

"One of the things is that we're starting to pool our resources as programmers," Mirageas, one of the meet organizers, says.

"I think this is a major year for NPR and for the Music Personnel Conference," the programmer adds.

According to Mirageas, underwriting from labels and syndicators attained a record level this year.

Also setting a record was the contingent of National Public Radio representatives, doubling the previous year's representation. Included among registrants were NPR president Frank Mankiewicz, programming vice president Sam Holt and a large contingent from NPR's cultural unit.

Concerns of the programmers, as expressed at the meeting, range from recent cutbacks in label promotional mailings to standardization of syndication broadcast tapes.

The recent restructuring by Classics International of its radio promotional services drew inquiries from the broadcasters. Classics International along with London, Angel, CBS and Vox were represented in panel discussion.

Czech Label Waxes Martinu Symphony

CHICAGO—"Symphony No. 1" by Czech composer Bohuslav Martinu (1890-1959) has been given a world premiere recording on the Czech Supraphon label, distributed in the U.S. by Qualiton Records.

The record is part of a series of new compatible quad recordings in which all six Martinu symphonies will be performed by the Czech Philharmonic Orchestra under conductor Vaclav Neumann.

Subscription services to stations were discontinued by Polygram's re-vamping, leaving some of the broadcasters not covered under the new system.

Roadblocks in programming contemporary classical music and station technical limitations affecting audiophile recording broadcasts were other issues explored in sessions here.

One highlight of the meeting was a demonstration of the Soundstream digital tape machine, with presentations by two leading audiophile disk producers, Telarc Records and Delos Records.

As a result of the conference, radio syndicators may move to standardize the format of their tapes. A panel, including WFMT-FM, Parkway Productions, Broadcast Federation of America and WCRB Productions promised to address itself to this issue.

Members of the NPR cultural unit also staged a panel to introduce the fall classical program lineup. Highlights of the schedule include broadcast opera premieres, a San Francisco Opera season, Cuban orchestral, chamber and choral music performances taped recently in the island nation, and a 13-part Indianapolis Symphony series.

ALAN PENCHANSKY

Classical Notes

Arthur Fiedler's last Boston Pops recording? By all appearances it is Midsong International's "Saturday Night Fiedler." All musical preparation for this June 7 and 9 recording was handled by the ailing conductor; Midsong is rush-releasing the LP. However, it was not Fiedler on the podium for the taping. Fiedler conducted every recording that bore his name throughout a long career, however doctors orders prevented him from fulfilling this last commitment, and Pops assistant Harry Ellis Dickson had to step in. Fiedler remained in constant contact with the sessions by phone. It's believed Pops recordings in June 1978 for London Records actually were Fiedler's last dates, while his last performances took place in May. Fiedler's own liners for the Midsong release credit Dickson as "amanuensis."

Nature paintings by the American artist Charles E. Burchfield (1893-1967) provide the source of inspiration for a major new orchestral work by Morton Gould to be titled "Burchfield Gallery." It is a commission from the Burchfield Foundation, and will be premiered under Lorin Maazel and the Cleveland Orchestra.

ALAN PENCHANSKY

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 8/4/79

Number of LPs reviewed this week 45 Last week 35

Pop

HAVANA JAM, Columbia PC236053. Produced by Bert deCoteaux, Mike Berniker. Recorded live at the history making jazz/pop festival in Cuba last March, this is an all-star two-record set that captures the flavor and magic of that affair. Such well-known acts as Kris Kristofferson, Rita Coolidge, Weather Report, Trio of Doom (John McLaughlin, Tony Williams, Jaco Pastorius) and the Fania All-Stars are represented with one song each. Cuban acts Irakere, Sara Gonzalez, Cuban Percussion Ensemble and Orquesta Aragon also are heard on one song. The remaining two numbers belong to the CBS Jazz All Stars. This well-produced package lives up to its promise and should disappoint no one except those expecting to find Billy Joel who did not allow his performance to be taped.

Best cuts: All are superb.

Dealers: Let customers know about this package as super-star names should attract sales.

REO SPEEDWAGON—Nine Lives, Epic FE35988. Produced by Kevin Cronin, Gary Richrath. By virtually living on the road for the last eight years, REO Speedwagon has carved itself a niche as a steady platinum selling act, that makes up in energy and high spirits what it lacks in originality or musical sophistication. This LP breaks little new ground. The band keeps boogieing along in its own hard rock style, making no concessions at all to current pop fashions.

Best cuts: "Rock'n Roll Music," "Easy Money," "Only The Strong Survive."

Dealers: Group is extremely popular in Midwest.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES, The Jukes, Mercury SRM-3793. Produced by Barry Beckett. This veteran group's first for Mercury is a high-powered blend of rock, blues and jazz. Catapulted along by Southside Johnny's gutsy vocals, this album never lets up for a minute. Though it is Johnny who is the focal point of attention, the entire group is outstanding. Notably, guitarist Willy Rush and the horn section add dimension to the 10 songs included. The band proves itself to be as good with a ballad ("Wait In Vain," "Paris") as on the uptempo numbers which dominate the LP.

Best cuts: "All I Want Is Everything," "The Time," "Wait In Vain," "Paris," "Your Reply."

Dealers: Group has a loyal and strong following.

DAVID WERNER, Epic JE36126. Produced by Bob Clearmountain, David Werner, Mark Doyle. Werner is a British rock guitarist who had two albums on RCA in the mid '70s. His delivery closely resembles that of David Bowie but with the lyrical wit of the kinks. At the core of the album is Werner's guitar work, clear vocals and smart arrangements. Lead and rhythm guitarist Mark Doyle punctuates the orchestration with some fine playing, including workouts on piano and bass as well. Ian Hunter is a guest vocalist on "High Class Blues."

Best cuts: "Can't Imagine," "What's Right," "Hold On Tight," "Every New Romance."

Dealers: Play in-store.

Country

RONNIE McDOWELL—Rockin' You Easy, Lovin' You Slow, Epic JE36142. Produced by Buddy Killen. McDowell's long-awaited debut Epic album proves once again what a stunningly effective voice this young singer has. In an effort to shed previous images, the choice of material hesitates across several musical borders, alternating between MOR country, gospel r&b and pop ballads; however, McDowell handles any style easily and effortlessly. Production is very strong—songs could be more so, considering the unlimited vocal talents of this artist.

Best cuts: "Love Me Now," "Your Love Means Everything To Me," "Rockin' You Easy, Lovin' You Slow."

Dealers: Expect strong sales by McDowell's avid followers and on strength of single, "World's Most Perfect Woman."

Disco

MARLENA SHAW—Take A Bite, Columbia JC35632. Produced by Meco Monardo, Tony Bongiovi, Harold Wheeler, Marlena Shaw. Shaw has always been a versatile singer and this album is a good demonstration why. With the production know-how of Monardo, Bongiovi and Wheeler, Shaw puts the accent on dance songs, with the classy "Love Dancin'" sticking out as the most prominent. Her smooth vocals are pitted against full-bodied orchestrations including an extensive horn section, strings, synthesizer and steady rhythm unit.

Best cuts: "Love Dancin'," "Shaw Biz/Suddenly It's How I Like To Feel/Shaw Biz," "No One Yet."

Dealers: "Love Dancin'" is garnering disco attention.

Jazz

BOB JAMES—Lucky Seven, Tappan Zee JC36056 (Columbia). Produced by Bob James. The formula which James has

Spotlight



COMMODORES—Midnight Magic, Motown M8926M1. Produced by James Anthony Carmichael, Commodores. Each of the last two Commodores' studio albums produced major hits, "Easy," "Brickhouse" and its chart topping "Three Times A Lady." The two ballads contained here, the surprisingly country flavored "Sail On" and "Still" are both Commodores masterpieces with the capability of equalling its past achievements. Lionel Richie Jr.'s vocals are at once sexy and cerebral and the focal point of the group's delivery. Balancing out the album is the disco-oriented title track, the funky "Wonderland" and uptempo "Gettin' It." String & horn arrangements are classy and compliment the funky rhythms. The Commodores, along with Earth, Wind & Fire, are one of the few acts that can successfully bridge the gap between mainstream pop and r&b.

Best cuts: "Sail On," "Still," "Wonderland," "Midnight Magic," "Gettin' It."

Dealers: The Commodores have hit the top three on the LP chart three times.

employed so successfully in recent years is heard again through six uninspired tracks. The leader offers the same Oberheim and Fender Rhodes electrical effects and he sings along with four others in a manner far removed from mainstream jazz. James' big band is heavy on brass, reeds and strings and is probably the largest orchestra James has used on record.

Best cuts: "Blue Lick," "Fly Away."

Dealers: Attractive cover art makes for display.

First Time Around

IAN GOMM—Gomm With The Wind, Stiff/Epic JE36103. Produced by Martin Rushent. Yet another veteran of the now legendary Brinsley Schwartz group (along with Nick Lowe and members of Rumour), Gomm is a more gentle and melodic rocker than some of his former colleagues. He plays a mid-'60s English pop that recalls the early Beatles, Gerry & the Pacemakers and Kinks. The songs are all short and full of pop hooks. Helping out Gomm on this are some veteran musicians including Herbie Flowers on bass, Chris Parren on keyboards, and drummer Barry DeSouza. Gomm sings, plays guitars, and wrote most of the tracks here.

Best cuts: "Hold On," "Sad Affair," "24 Hour Service," "You Can't Do That."

Dealers: The Costello/Parker/Lowe/Edmunds school of music just keeps growing.

CLOUT, Epic JE35617. Produced by Grahame Beggs. By way of South Africa, this six-member group has a smooth pop sound that recalls at various times such diverse acts as Abba, Curved Air and Eric Clapton. The group consists of four women and two men, all of whom play their own instruments. It is tasty pop, and considering the group's origins, remarkably in tune to current Eurorock tastes. Most of the material here was written by Clout, with even some of the weaker stuff redeemed by the group's flawless vocal harmonies.

Best cuts: "Substitute," "Let It Grow," "Without Love," "Feel My Need."

Dealers: American audiences are becoming more receptive to acts coming from outside the U.S. and Britain.

Recommended LPs

pop

RAINBOW—Down To Earth, Polydor PD16221. Produced by Roger Glover. Heavy metal enthusiasts will like this effort as it features Ritchie Blackmore on guitar, Roger Glover on bass and Cozy Powell on drums. All are favorites in this genre. Aided by the vocals of Graham Bonnet and keyboard work of Don Airey, this LP never slows down for a minute on its eight cuts. There are some surprisingly commercial moments, as on "Since You Been Gone," though other cuts leave room for Blackmore to do his thing on guitar. **Best cuts:** "Since You Been Gone," "All Night Long," "Eyes Of The World."

POUSETTE-DART BAND—Never Enough, Capitol ST11935. Produced by Norbert Putnam. Quarter makes appealing soft rock with slight jazz and country undertones. This effort is a mix of slow and uptempo numbers, all of which feature the stirring guitar work of Jon Pousette-Dart, nice lyrical imagery and harmonies which at times make this band resemble the Eagles. An eight-piece woodwind and horn section (featuring flutist Tim Weisberg) is incorporated. **Best cuts:** "Never Enough," "Silver Stars," "We Never Give Up," "Gotta Get Far Away."

PRISM—Armageddon, Ariola SW50063. Produced by Bruce Fairbairn. Third album by this Canadian hard rocking quintet is full of churning melodic rockers with some dynamic guitar

interaction. Ron Tabak's lead vocals convey expression and a sense of urgency. The title cut is a nearly eight-minute epic with paced by some crafty instrumental interludes. While the playing is tight, Prism's lyrics leave something to be desired. **Best cuts:** "Coming Home," "Armageddon," "Jealousy," "Virginia," "Mirror Man."

ELLEN SHIPLEY, New York International BXL13428 (RCA). Produced by Ralph Schuckett, Ed Sprigg. Writer/singer Shipley debuts with a set of personalized tunes set to uptempo and midtempo arrangements. Shipley's delivery is sincere, singing from the heart, while the rock arrangements give each tune more depth. Among Shipley's friends contributing are Rick Derringer, Hall & Oates and others. **Best cuts:** "Surrender," "I'm Jumping Out Of My Skin," "Stray Dog," "Little Sister," "Heroes Of Yesterday."

BILLY FALCON, Manhattan/United Artists UALA967H. Produced by John Mills. This is mainstream rock with a lyrical lilt that bespeaks the sort of street-wise, sophisticated sound associated with Manhattan's musical mavens, but the sheer power of the music ought to give it an edge. Singer/songwriter/guitarist Falcon's approach is reminiscent of Bruce Springsteen at times. Falcon's rhythm unit rocks out in a heavy handed fashion. **Best cuts:** "Be Bop," "Someday," "Girls," "The Fire."

JIMI HENDRIX—The Essential Jimi Hendrix Vol. II, Reprise HS2293 (WB). Released under supervision of Alan Douglas. This package includes such Hendrix classics as "Hey Joe," "Fire," "Foxey Lady," "The Wind Cries Mary," "Wild Thing," his version of the "Star-Spangled Banner," and a never-released-in-the-U.S. version of "Gloria" on a separate seven-inch disk. It has been nine years since Hendrix died, but so many have not forgotten. **Best cuts:** All of them.

soul

DOUBLE EXPOSURE—Locker Room, Salsoul SAB523 (RCA). Various producers. Quartet's name is aptly reflected by the sleeve of this, its third album, but fortunately the music is preoccupied with more than image. Disk contains a solid set of six Philadelphia-fashioned tunes, both uptempo ("I Got The Hot," "Ice Cold Love") and slow ("Can We Be In Love," "Why Do We Have To Go Our Separate Ways"). Double Exposure's smooth, harmonious vocal style recalls the O'Jays, if lacking that act's distinctiveness. **Best cuts:** Those cited, plus "I Wish I Could Make Love To You."

OLYMPIC RUNNERS—Dancealot, Polydor PD16196. Produced by Mike Vernon. A variety of styles are included on this eight-song set. There's disco ("Sir Dancealot," "When You're Dancing," "The Bitch," "Get It While You Can"), funk ("Wooden Head," "Onya"), jazz ("Energy Beam") and soul balladry ("God Bless You"). All are well done though group really projects little personality of its own and lack of notes or pictures identifying musicians does not help. **Best cuts:** "Energy Beam," "Sir Dancealot."

country

HOYT AXTON—A Rusty Old Halo, Jeremiah JH5000. Produced by Chuck Mellone, Hoyt Axton. This is one artist who knows how to have fun on his albums. Drawing from his customary off-the-wall collection of humorous and subtly droll material, as well as the collective musical talents of contributing compadres such as Dr. John, Stephen Stills, Glen Hardin and James Burton, Axton has come up with a delightfully entertaining album. **Best cuts:** They're all winners.

DICKEY LEE—Dickey Lee, Mercury SRM-15020. Produced by Allen Reynolds, Jim Viennau, Jerry Kennedy, Dickey Lee. With so many talented producers behind this LP, one can't help but wish the contents contained more "meat and potatoes" material for Lee to sink his teeth into. Nonetheless, it's a gently appealing effort by this soft-spoken singer who's backed here by a wide assortment of Nashville's best studio

players. Arrangements are sweet and highly orchestrated, and the feel throughout is easy listening. **Best cuts:** "Don't Look Back," "It Hurts To Be In Love," "I'm Just A Heartache Away."

EARL SCRUGGS REVIEW—Today And Forever, Columbia 36084. Produced by Larry Butler. This is fresh set of songs performed in the Scruggs Review style—close knit harmonies, plenty of banjo, plus a healthy dose of guitar. A varied collection of songs insures diversity in tempo and theme that ranges from the traditional "Blue Moon Of Kentucky" to a bright new version of "Sail Away." **Best cuts:** "Sail Away," "Blue Moon Of Kentucky," "Play Me No Sad Songs," "Till You Opened My Eyes."

THE CATES—Steppin' Out, Ovation 1740. Produced by Brian Fisher. Stylish front cover gives hint of the new direction these two sisters are taking, and the material inside lives up to the promise. Their rich, warm harmonies glide smoothly through a fine choice of songs. Fisher's excellent production (tinged with a decided of flavor this time out) makes the arrangements shine. **Best cuts:** "Day After Day," "I've Been Lovin' You Too Long," "Let's Go Through The Motions," "Goin' Down Slow."

RANDY BARLOW, Republic RLP6024. Produced by Fred Kelly. Barlow is coming off a hit single "Sweet Melinda," which is included in this package. Fred Kelly's production is clean, but with an overkill of synthesized drums. Also included is Barlow's current single "Another Easy Lovin' Night." Musicianship is first-rate. **Best cuts:** "Poor Baby," "Louisiana Delta" and "Lovely Lady."

ROY ACUFF—Greatest Hits, Volume II, Elektra 9E303. Produced by Wesley Rose, Ronnie Gant. Acuff's second volume of greatest hits spans nearly 40 years and some of the finest country music ever made. One of the few living legends, Acuff's career is well represented on this two-record set. **Best cuts:** "Tennessee Central (Number 9)," "Freight Train Blues," and "Low and Lonely."

THUMBS CARLILE—Life ... And Times, Frontline FLR7001. Produced by Charles Underwood. Guitarist Carlile displays not only his unique musical talents, but offers some very melodic vocal work on such tracks as "Bury Me Beneath The Willow" and "Lie To Me." Some good foot stompin' music can also be heard on "Catch Me If You Can" and "Cotton Eyed Joe." **Best cuts:** All of the above plus "Way Back In The Hills."

disco

RUTH SILKY WATERS—Never Gonna Be The Same, Millennium BXL17744 (RCA). Produced by John Davis. Waters isn't really a newcomer to vinyl since she has contributed background vocals on numerous albums as part of the Waters Family. Her solo debut is comprised of six engaging disco tracks propelled by churning rhythmic orchestrations and Waters' fluid vocals. Synthesizer, the Don Renaldo strings and horns and background vocalists all contribute to making this a cut above the average disco fare. **Best cuts:** "Never Gonna Be The Same," "Start A New Affair," "Spinning Top."

RONNIE DYSON—If The Shoe Fits, Columbia JC36029. Produced by Michael Zager. Almost 10 years with CBS, Dyson delivers a new album which vividly underscores the disco predilections of producer Zager, i.e., pumping percussion and brass, disco-driven rhythm section and hot-chanting femme backup. Over this (and sometimes under it) rides Dyson's attractive tenor, extracting good musical mileage from some melodic material, such as "If The Shoe Fits" and "Couples Only," and from the more overtly disco items, like "Hide Behind Music." **Best cuts:** Those listed.

jazz

MAYNARD FERGUSON—Hot, Columbia JC36124. Produced by Maynard Ferguson, George Butler. Fifteen-man big band propelled by the Canadian leader's flugelhorn, trumpet and superbone offers seven noisy, tracks along with Sylvester Stallone's dialog and bag-punching sounds. It's an uneven LP, and Ferguson's brass solos are annoying from a musical standpoint. Included is Ferguson's pop-flavored rendition of the theme from "Rocky II." **Best cuts:** "Gabriel," "Theme From 'Rocky II'."

EARL HINES & BUDD JOHNSON—Classic Jazz 129. Produced by Disques Black & Blue. Pianist and tenor saxophonist have been working together more than 40 years, and on this sprightly, entertaining session their collaboration on six solid standards is particularly pleasant musically. Jim Leary's bass and drums by Panama Francis provide just the right backup. **Best cuts:** "If You Were Mine," "Linger Awhile."

FRENCH FESTIVAL—Classic Jazz 133. Produced by Disques Black & Blue. Trombonist Vic Dickenson comes off as the giant of this 1974 Nice event, but Cozy Cole, Claude Hopkins, Buddy Tate, Arvell Shaw and Wallace Davenport also contribute to the excellent mainstream jazz dominating these seven tracks. Exemplary music that swings and is not without humor. **Best cuts:** "Undecided," "These Foolish Things."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kazak, Irv Lichtman, Jim McCullough, Dick Nussler, Alan Penchansky, Eliot Tiegler, Adam White, Gerry Wood, Jean Williams.

A black and white photograph of the rock band AC/DC. The four band members are shown from the chest up. The member in the center-right is wearing a headband with two pointed devil horns. They are all looking towards the camera with serious or intense expressions. The lighting is dramatic, with strong highlights and deep shadows.

**AN ALBUM WORTH
SELLING YOUR SOUL FOR.**

Find yourself on the ultimate trip, with the
unequalled power of AC/DC's killer album,
"Highway to Hell."

AC/DC

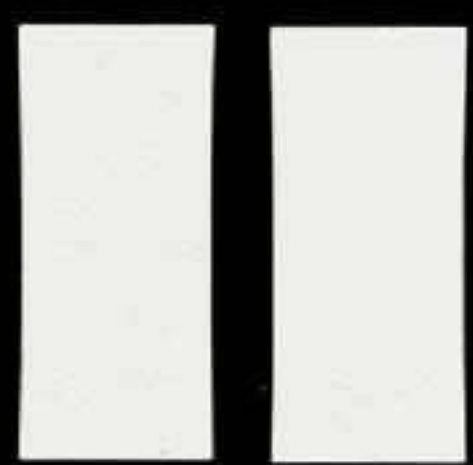
"HIGHWAY TO HELL"

On Atlantic Records and Tapes.

PRODUCED BY ROBERT JOHN LANGE

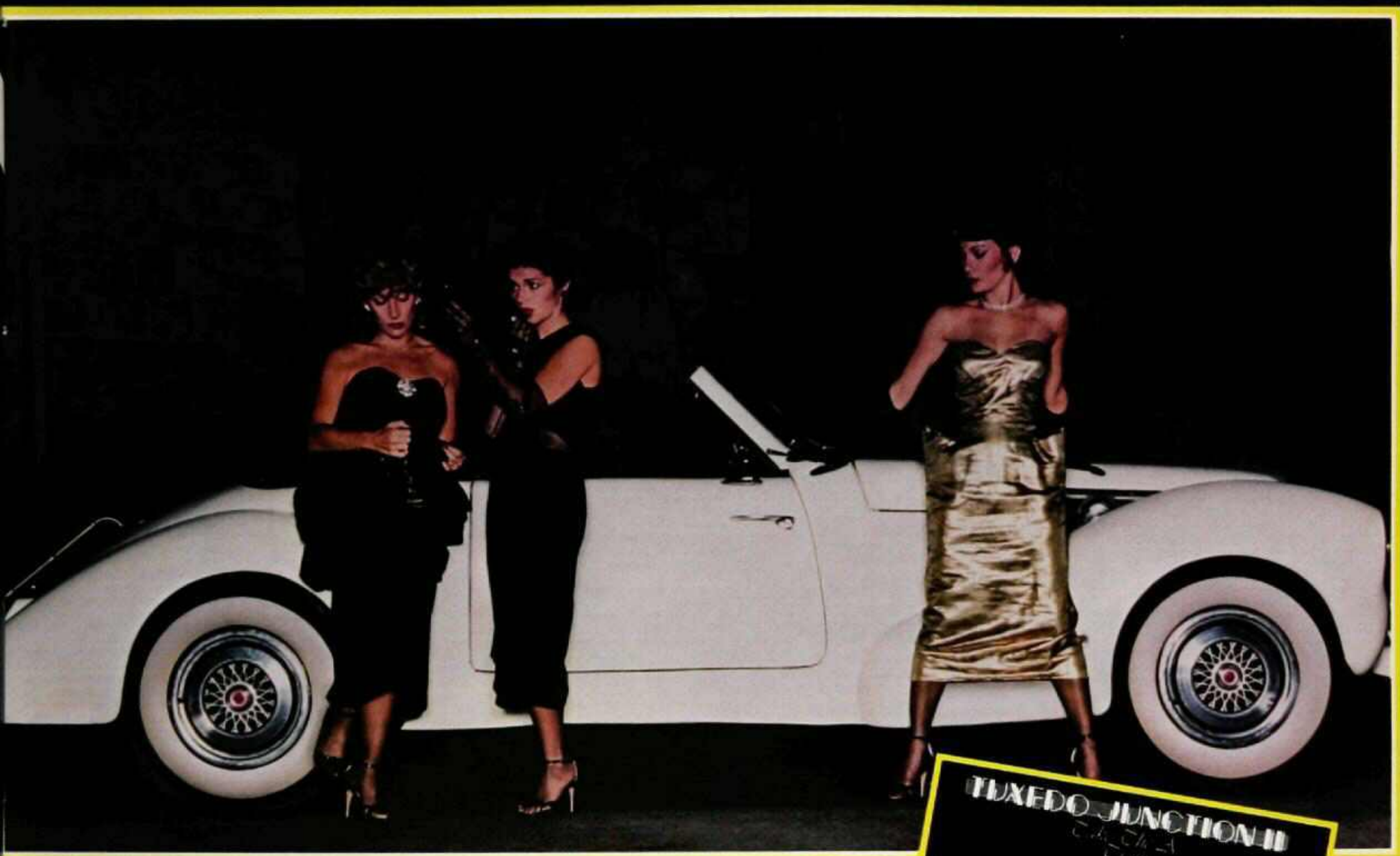


TUXEDO JUNCTION



HAS
ARRIVED!

"Take The A Train"



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

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 7/24/79
SINGLES

This Week	Last Week	
1	15	DON'T LIKE MONDAYS, Boomtown Rats, Ensign
2	1	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
3	2	SILLY GAMES, Janet Kay, Scope
4	4	GIRLS TALK, Dave Edmunds, Swan Song
5	10	WANTED, Dooleys, GTO
6	24	MY SHARONA, The Knack, Capitol
7	5	GOOD TIMES, Chic, Atlantic
8	3	C'MON EVERYBODY, Sex Pistols, Virgin
9	6	LADY LYNDIA, Beach Boys, Caribou
10	12	BREAKFAST IN AMERICA, Supertramp, A&M
11	8	LIGHT MY FIRE/137 DISCO HEAVEN, Amii Stewart, Atlantic/Hansa
12	23	ANGEL EYES, Abba, CBS
13	13	BORN TO BE ALIVE, Patrick Hernandez, Gem/Aquarius
14	22	BAD GIRLS, Donna Summer, Casablanca
15	19	CAN'T STAND LOSING YOU, Police, A&M
16	14	MAYBE, Thom Pace, RSP
17	11	BABYLON BURNING, Ruts, Virgin
18	31	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.
19	16	DO ANYTHING YOU WANT TO, Thin Lizzy, Vertigo
20	25	IF I HAD YOU, Korgis, Rialto
21	NEW	BEAT THE CLOCK, Sparks, Virgin
22	17	GO WEST, Village People, Mercury
23	35	WE DON'T TALK ANYMORE, Cliff Richard, EMI
24	18	LIVING ON THE FRONT LINE, Eddy Grant, Ice/Ensign
25	21	SPACE BASS, Slick, Fantasy
26	20	DEATH DISCO, Public Image Ltd., Virgin
27	NEW	THE DIARY OF HORACE WIMP, Electric Light Orchestra, Jet
28	7	NIGHT OWL, Gerry Rafferty, United Artists
29	9	UP THE JUNCTION, Squeeze, A&M
30	33	STAY WITH ME TILL DAWN, Judie Tzuke, Rocket
31	29	DJ, David Bowie, RCA
32	NEW	DUKE OF EARL, Darts, Magnet
33	NEW	BOOGIE DOWN, Real Thing, Pye
34	26	STRANGLE HOLD, UK Subs, Gem
35	NEW	HARMONY IN MY HEAD, Buzzcocks, United Artists
36	38	KID, Pretenders, Real
37	NEW	OOH WHAT A LIFE, Gibson Brothers, Island
38	NEW	SINCE I DON'T HAVE YOU, Art Garfunkel, CBS
39	NEW	HERE COMES THE SUMMER, The Undertones, Sire
40	27	THE LONE RANGER, Quantum Jump, Electric

LPs

1	2	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros.
2	1	REPLICAS, Tubeway Army, Beggars Banquet
3	3	DISCOVERY, ELO, Jet
4	5	PARALLEL LINES, Blondie, Chrysalis
5	8	BREAKFAST IN AMERICA, Supertramp, A&M
6	6	BRIDGES, John Williams, Lotus
7	4	LIVE KILLER, Queen, EMI
8	7	I AM, Earth, Wind & Fire, CBS
9	10	NIGHT OWL, Gerry Rafferty, United Artists
10	12	VOULEZ VOUS, Abba, CBS
11	24	OUTLANDOS D'AMOUR, Police, A&M
12	11	COMMUNIQUE, Dire Straits, Vertigo
13	16	RUST NEVER SLEEPS, Neil Young, Reprise
14	17	LODGER, David Bowie, RCA
15	13	LAST THE WHOLE NIGHT LONG, James Last, Polydor
16	18	THE BEST OF THE DOOLEYS, GTO
17	14	MANILOW MAGIC, Barry Manilow, Arista
18	9	BACK TO THE EGG, Wings, Parlophone
19	15	DO IT YOURSELF, Ian Dury & Blockheads, Stiff
20	31	GO WEST, Village People, Mercury
21	30	THE VERY BEST OF LEO SAYER, Chrysalis
22	20	RICKIE LEE JONES, Warner Bros.
23	22	DIRE STRAITS, Vertigo
24	34	MINGUS, Joni Mitchell
25	23	SKY, Ariola
26	29	BAD GIRLS, Donna Summer, Casablanca
27	21	MANIFESTO, Roxy Music, Polydor
28	25	THE WORLD IS FULL OF MARRIED MEN, Soundtrack, Ronco
29	27	BLACK ROSE—A ROCK LEGEND, Thin Lizzy, Vertigo
30	NEW	20 GOLDEN GREATS, Beach Boys, Capitol
31	NEW	SONGBIRD, Ruby Winters, K-tel
32	27	IN THE SKIES, Peter Green, Creole
33	28	THE KIDS ARE ALRIGHT, Who, Polydor
34	40	RAT OUT OF HELL, Meat Loaf, Epic/Cleveland Trill
35	NEW	MORNING DANCE, S. Gipsy, Polygram

36	19	MADE IT THROUGH THE RAIN, Gerard Kenny, RCA
37	39	OUT OF THE BLUE, ELO, Jet
38	35	THE GREAT ROCK & ROLL SWINDLE, Sex Pistols, Virgin
39	NEW	STREET LIFE, Crusaders, MCA
40	32	CANDY-O, Cars, Elektra

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 7/25/79
SINGLES

This Week	Last Week	
1	3	RING MY BELL, Anita Ward, CBS
2	NEW	BORN TO BE ALIVE, Patrick Hernandez, Columbia
3	7	BAD GIRLS, Donna Summer, Casablanca
4	9	HOT STUFF, Donna Summer, Casablanca
5	1	YOU TAKE MY BREATH AWAY, Rex Smith, CBS
6	5	LOGICAL SONG, Supertramp, A&M
7	6	I WANT YOU TO WANT ME, Cheap Trick, CBS
8	4	WE ARE FAMILY, Sister Sledge, Atlantic
9	NEW	I WAS MADE FOR LOVING YOU, Kiss, Casablanca
10	10	REUNITED, Peaches & Herb, Polydor
11	2	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer, Bearsville
12	14	SHINE A LITTLE LOVE, ELO, Jet
13	20	HEART OF GLASS, Blondie, Chrysalis
14	11	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.
15	NEW	GOLD, John Stewart, RSO
16	8	SHE BELIVES IN ME, Kenny Rogers, United Artists
17	12	MAMA CAN'T BUY YOU LOVE, Elton John, MCA
18	NEW	IN THE NAVY, Village People, Casablanca
19	NEW	DOES YOUR MOTHER KNOW, Abba, WEA
20	NEW	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS

LPs

1	1	BREAKFAST IN AMERICA, Supertramp, A&M
2	2	AT BUDOKAN, Cheap Trick, Epic
3	3	CANDY-O, Cars, Elektra
4	7	RICKIE LEE JONES, Warner Bros.
5	4	DISCOVERY, ELO, Jet
6	10	BAD GIRLS, Donna Summer, Casablanca
7	8	THE CARS, Elektra
8	13	SOONER OR LATER, Rex Smith, CBS
9	6	VOULEZ VOUS, Abba, Atlantic
10	5	COMMUNIQUE, Dire Straits, Mercury
11	12	NIGHTFLIGHT TO VENUS, Bony M, Atlantic
12	17	THE GAMBLER, Kenny Rogers, United Artists
13	9	BACK TO THE EGG, Wings, CBS
14	11	PARALLEL LINES, Blondie, Chrysalis
15	NEW	BOMBS AWAY DREAM BABY, John Stewart, RSO
16	NEW	DYNASTY, Kiss, Casablanca
17	20	A MILLION VACATIONS, Max Webster, Anthem
18	19	HOT SHOT, Trooper, MCA
19	14	ARMAGEDDON, Prism, CRI
20	NEW	SPIRITS HAVING FLOWN, Bee Gees, RSO

WEST GERMANY

(Courtesy of Der Musikmarkt)
As of 7/30/79
SINGLES

This Week	Last Week	
1	2	SO BIST DU, Peter Maffay, Telefunken
2	1	POP MUZIK, M. MCA
3	6	MOSKAU, Genghis Khan, Jupiter
4	4	BRIGHT EYES, Art Garfunkel, CBS
5	9	RING MY BELL, Anita Ward, TK
6	6	HOT STUFF, Donna Summer, Casablanca
7	5	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
8	7	SUNDAY GIRL, Blondie, Chrysalis
9	20	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
10	8	SOME GIRLS, Racey, RAK
11	12	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola
12	15	THE LOGICAL SONG, Supertramp, A&M
13	16	RASTA MAN, Saragossa Band, Ariola
14	10	HEAD OVER HEELS IN LOVE, Kevin Keegan, EMI
15	14	HOW COULD THIS GO WRONG, Exile, Electrola
16	11	ONE WAY TICKET, Eruption, Hansa
17	24	DO TO ME, Smokie, RAK
18	19	EIN HERZ FUER KINDER, Andrea Jurgens, Ariola
19	13	GENGHIS KHAN, Genghis Khan, Jupiter
20	26	KNOCK ON WOOD, Amii Stewart, Hansa
21	17	DOES YOUR MOTHER KNOW, Abba, Polydor
22	18	SAVE ME, Clout, Carpenters
23	27	A WALK IN THE PARK, Nick Straker, Island, Decca

24	23	SULTANS OF SWING, Dire Straits, Vertigo
25	30	DON'T KILL IT CAROL, Manfred Mann's Earth Band, Bronze
26	24	CUBA, Gibson Bros., Polydor
27	22	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Hansa
28	21	RUF TEDDYBAER EINS VEIR, Johnny Hill, RCA
29	29	LET'S GET BACK TOGETHER AGAIN, Promises, EMI
30	NEW	REUNITED, Peaches & Herb, Polydor

This Week	Last Week	
1	1	STEPPENWOLF, Peter Maffay, Telefunken
2	2	COMMUNIQUE, Dire Straits, Vertigo
3	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	5	DIRE STRAITS, Vertigo
5	15	LIVE KILLER, Queen, EMI
6	4	VOULEZ VOUS, Abba, Polydor
7	7	BAD GIRLS, Donna Summer, Casablanca
8	8	ANGEL STATION, Manfred Mann's Earth Band, Bronze
9	6	FATE FOR BREAKFAST, Art Garfunkel, CBS
10	9	DISCOVERY, ELO, Jet
11	NEW	DYNASTY, Kiss, Casablanca
12	10	GONE TO EARTH, Barclay James Harvest, Polydor
13	14	DONNERWETTER, Frank Zander, DAS/Hansa
14	12	PYRAMID, Alan Parsons Project, Arista
15	13	HENRY JOHN DEUTSCHENDORF GENNANT JOHN DENVER SEINE GROSSEN ERFOLGE, John Denver, RCA
16	11	SPIRITS HAVING FLOWN, Bee Gees, RSO
17	NEW	MYSTIC MAN, Peter Tosh, EMI
18	20	BACK TO THE EGG, Wings, EMI
19	NEW	CRIME OF THE CENTURY, Supertramp, A&M
20	19	PARALLEL LINES, Blondie, Chrysalis

JAPAN

(Courtesy of Music Labo)
As of 7/23/79
SINGLES

This Week	Last Week	
1	1	KIMI NO ASA, Satoshi Kishida, CBS/Sony (Nichion)
2	6	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life (NTV M)
3	3	OMOIDEZAKH, Sachiko Kobayashi, Warner Pioneer, (Daichi)
4	11	NAMINORI PIRATE, Pink Lady, Victor, (P.M.P.)
5	NEW	KANPAKU-SENGEN, Masashi Sada, Freeflight, (KK Masashi)
6	4	ITOSHI-NO-ELLY, Southern All Stars, Victor, (P.M.P.)
7	2	OH GAL, Kenji Sawada, Polydor (Watanabe)
8	7	AI-NO ARASHI, Momoc Yamaguchi, CBS/Sony (TOP)
9	12	AMERICAN FEELING, Circus, Alfa (Alfam)
10	5	GINGATETSUDO 999, Godiego, Nippon Columbia (NTV M.)
11	9	HOP STEP JUMP, Hideki Saijou, RVC (P.M.P.)
12	10	MICHIZURE, Mieke Makimura, Polydor (Nichion)
13	8	MISERARETTE, Judy Ono, CBS/Sony, (Nichion)
14	NEW	ONNA-NI-NATTE DENA0SEYO, Coro Noguchi, Polydor (Fuji M.)
15	16	YUME0IZAKE, Jiro Atsumi, CBS/Sony, (Nichion)
16	14	HOT STUFF, Donna Summer, Casablanca (Intersong)
17	NEW	OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen)
18	13	ITSUMO KOKORO-NI, Taiyou-O, Hiromi Gou, CBS/Sony (P.M.P.)
19	19	BOOGIE WONDERLAND, Earth, Wind & Fire CBS/Sony (P.M.P.)
20	15	PINK TYPHOON, Pink Lady, Victor (P.M.P.)

LPs

1	1	MORNING, Satoshi Kishida, CBS/Sony
2	3	ALICE 7, Alice, Toshiba-EMI
3	2	KISS ME PLEASE, Eikichi Yazawa, CBS/Sony
4	4	OUR DECADE, Godiego, Nippon Columbia
5	5	10 NUMBERS CARAT, Southern All Stars, Victor
6	6	VOULEZ VOUS, Abba, Disco Mate
7	7	MORNING ISLAND, Sadao Watanabe, Victor
8	10	I AM, Earth, Wind & Fire, CBS/Sony
9	9	SORA O TOBU TORI NO YOUNI, Chiharu Matsuyama, Canyon
10	8	LIVE KILLER, Queen, Elektra
11	12	YUME-KUYOU, Masashi Sada, W. Pioneer
12	13	BAD GIRLS, Donna Summer, Victor
13	11	TOKU HANARETTE, Machiko Watanabe, CBS/Sony
14	14	KASSAL, Shinji Tanimura, Toshiba-EMI
15	NEW	PERMANENT BLUE, Satoshi Kishida, CBS/Sony
16	NEW	NEW HORIZON, Circus, Alfa
17	17	YOKOHAMA, George Yanagi, Tokuma

18	16	BACK TO THE EGG, Wings, Toshiba-EMI
19	18	52ND STREET, Billy Joel, CBS/Sony
20	NEW	DON'T CRY OUT LOUD, Rita Coolidge, Alfa

AUSTRALIA

(Courtesy of Kent Music Report)
As of 7/23/79
SINGLES

This Week	Last Week	
1	1	POP MUZIK, M. MCA
2	3	BRIGHT EYES, Art Garfunkel, CBS
3	2	HOT STUFF, Donna Summer, Casablanca
4	10	SOME GIRLS, Racey, RAK
5	4	GET USED TO IT, Roger Voudouris, Warner Bros.
6	11	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
7	9	DOES YOUR MOTHER KNOW, Abba, RCA
8	7	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Atlantic
9	8	LAY YOUR LOVE ON ME, Racey, RAK
10	6	LUCKY NUMBER, Lene Lovich, Stiff
11	5	KNOCK ON WOOD, Amii Stewart, RCA
12	14	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield
13	15	LOST IN LOVE, Air Supply, RCA
14	17	SHINE A LITTLE LOVE, Electric Light Orchestra, Jet
15	NEW	COOL FOR CATS, U.K. Squeeze, A&M
16	12	GOODNIGHT TONIGHT, Wings, Parlophone
17	13	SOMETHING'S MISSING, Marcia Hines, RCA
18	NEW	ONE WAY TICKET, Eruption, RCA
19	19	DO TO ME, Smokie, RAK
20	20	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol

LPs

1	2	DISCOVERY, Electric Light Orchestra, Jet
2	4	THE VERY BEST OF LEO SAYER, Chrysalis
3	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	6	BACK TO THE EGG, Wings, Parlophone
5	1	RICKIE LEE JONES, Warner Bros.
6	9	BAD GIRLS, Donna Summer, Casablanca
7	10	FATE FOR BREAKFAST, Art Garfunkel, CBS
8	5	COMMUNIQUE, Dire Straits, Vertigo
9	7	THE BOB SEGER COLLECTION, Capitol
10	NEW	NO EXIT, The Angels, EMI

ITALY

(Courtesy of Germano Ruscitto)
As of 7/24/79
LPs

This Week	Last Week	
1	1	ZERO ZERO, Renato Zero, RCA
2	2	LUCCIO DALLA, RCA
3	3	GLORIA, Umberto Tozzi, CGD/CGD-MM
4	7	BAD GIRLS, Donna Summer, Durium
5	4	BLASTEROID, Rockets, Rockland/CGD-MM
6	10	DA MANUELA A PENSAMI, Julio Iglesias, CBS/CGD-MM
7	5	LA AND NY, Alan Sorrenti, EMI
8	9	OUTLINE, Gino Soccio, WEA
9	6	SPIRITS HAVING FLOWN, Bee Gees, RSO/Phonogram
10	11	BLONDES HAVE MORE FUN, Rod Stewart, WEA
11	20	AGNESE DOLCE AGNESE, Van Graziani, Numero 1/RCA
12	12	KNOCK ON WOOD, Amii Stewart, RCA
13	16	A SINGLE MAN, Elton John, Rocket/Phonogram
14	18	SONG UN PIRATA SONG UN SIGNORE, Julio Iglesias, CBS/CGD-MM
15	8	IN CONCERTO, Fabrizio De Andre, Ricordi
16	NEW	LADY NIGHT, Patrick Juvet, Barclays/Ricordi
17	17	STARS, Sylvester, Fonit Cetra/Cetra
18	NEW	ME, LIVE, Adriano Celentano, Clan/CGD-MM
19	NEW	LOVE TRACKS, Gloria Gaynor, Polydor/Phonogram
20	15	GO WEST, Village People, Durium

HOLLAND

(Courtesy TROS Radio)
As of 7/24/79
SINGLES

This Week	Last Week	
1	2	I WAS MADE FOR LOVIN' YOU, Kiss, VIP
2	1	DEERHUNTER, Shadows, EMI
3	5	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer, Ariola
4	4	REUNITED, Peaches & Herb, Polydor
5	3	WEEKEND LOVE, Golden Earring, Polydor
6	6	LAVENDER BLUE, Mac Kissoon, CNR
7	5	RING MY BELL, Anita Ward, CBS

8	7	BOYS, Dolly Dots, WEA
9	20	BAD GIRLS, Donna Summer, Phonogram
10	17	AAN DE GREMS, Duitse Heuvel/Sunstreams, CNR
11	16	WE ARE FAMILY, Sister Sledge, WEA
12	NEW	VOULEZ VOUS, Abba, Polydor
13	15	BREAKFAST IN AMERICA, Supertramp, A&M
14	13	CHEEK TO CHEEK, Lowell George, WEA
15	11	SURRENDER, Cheap Trick, CBS
16	NEW	WINDSURFING AGAIN, Surfers, CNR
17	18	GOOD TIMES, Chic, WEA
18	10	HACKA TACKA MUSIC, Baba & Roody, Ariola
19	19	NO MORE FEAR OF FLYING, Gary Brooker, Ariola
20	9	BRIGHT EYES, Art Garfunkel, CBS

BELGIUM

(Courtesy Billboard-Belux)
As of 7/24/79
SINGLES

This Week	Last Week	
1	1	BRIGHT EYES—Art Garfunkel, CBS
2	2	THEME FROM THE DEER HUNTER, Shadows, EMI
3	5	POPMUZIK, M. EMI
4	3	RING MY BELL, Anita Ward, CBS
5	4	BOOGIE WONDERLAND, Earth, Wind & Fire, CBS
6	8	I WAS MADE FOR LOVING YOU, Kiss, Vogue
7	6	REUNITED, Peaches & Herb, Polydor
8	10	INTRODISCO, Discotheque, Barclay
9	NEW	THE LOGICAL SONG, Supertramp, CBS
10	NEW	HOT STUFF, Donna Summer, Phonogram

Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/4/79

Number of singles reviewed

this week **102** Last week **106**

Top Single Picks

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Pop

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (4:08); producer: Jeff Lynne; writer: J. Lynne; publisher: Jet BMI. Jet ZS95060 (CBS). Second single from ELO's "Discovery" LP is reminiscent of an early Beatles record. Jeff Lynne's vocals stand out against a rather simple arrangement, while the multiple instrumental and lyrical hooks are irresistible.

CHEAP TRICK—Ain't That A Shame (3:08); producer: Cheap Trick; writers: A. Domino, D. Bartholomew; publisher: Unart BMI. Epic 950743 (CBS). Newest single from Cheap Trick's highly successful love album is a charming remake of the Fats Domino tune. Guitar work stands out over the smooth and effective vocal delivery.

recommended

WALTER EGAN—You're The One (3:12); producer: Walter Egan; writer: W. Egan; publishers: April/Melody Deluxe/Swell Sounds/Seldak ASCAP. Columbia 111046.

ROGER VOUDOURIS—We Can't Stay Like This Forever (3:14); producer: Michael Omartian; writer: R. Voudouris; publisher: Spikes BMI. Warner WBS49021.

DEVO—Secret Agent Man (3:32); producer: Ken Scott; writers: P. F. Sloan, Steve Barry; publisher: Duchess BMI. Warner WBS49028.

IRON CITY HOUSEROCKERS—Hideaway (3:41); producer: The Slimmer Twins; writer: Fred Goodman; publishers: Burning River/Sofia Songs BMI. MCA 41076.

BUCKEYE—Where Will Your Heart Take You (2:58); producer: Ronn Price; writer: Ronn Price; publisher: Prisons BMI. Polydor PD14578.

ELLEN SHIPLEY—I Surrender (3:40); producers: Ralph Schuckett, Ed Sprigg; writers: Ellen Shipley, Ralph Schuckett; publishers: Little Gino/Shipwreck/RKR BMI/Shuck N Jive ASCAP. New York Int'l JH11686 (RCA).

THE SHIRTS—Can't Cry Anymore (2:43); producer: Mike Thorne; writer: Arthur Lamonic; publishers: Hudson Bay/Shirts/OMFUG BMI. Capitol P4750.

FRANKIE MILLER—Something About You (2:58); producer: David Mackay; writers: B. Holland, L. Dozier, E. Holland; publisher: Jobete ASCAP. Chrysalis CHS2351.



CURTIS MAYFIELD AND LINDA CLIFFORD—Between You Baby And Me (3:39); producer: Curtis Mayfield; writer: C. Mayfield; publisher: Mayfield BMI. Curtom RS942 (RSO). The tradition of classic soul partnerships is extended with this lovely ballad. The instrumentation is subdued, allowing the vocal expressiveness of the two singers to shine.

McFADDEN & WHITEHEAD—Do You Want To Dance (3:20); producers: John Whitehead, Gene McFadden, Jerry Cohen; writers: J. Whitehead, G. McFadden, J. Cohen; publisher: Mighty Three BMI. Philadelphia Int'l ZS93704 (CBS). This is a funk number with lots of subtle musical hooks. The rhythm section percolates and the vocals are catchy.

CARRIE LUCAS—Sometimes A Love Goes Wrong (4:05); producer: Dick Griffey; writers: K. Hirsch, S. R. Milburn; publishers: Stone Diamond BMI/Jobete ASCAP. Solar JH11684 (RCA). Disco artist turns in a lush ballad that features fluid acoustic and electric guitar work which add depth to the piece. Her airy vocals, along with the strong hook, make this song a standout.

recommended

DENISE LA SALLE—Think About It (3:48); producer: Denise La Salle; writer: Denise La Salle; publishers: East/Memphis BMI. MCA 41040.

THE WHISPERS—Homemade Lovin' (3:46); producers: Dick Griffey, The Whispers; writer: L. Sylvers; publisher: Rosy ASCAP. Solar JH11685 (RCA).

CHOCOLATE MILK—Groove City (3:28); producer: Allen Toussaint; writers: J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon; publisher: Marsaint BMI. RCA JH11689.

BOBBI HUMPHREY—Love When I'm In Your Arms (3:15); producers: Ralph MacDonald, William Eaton; writer: M. Miller; publisher: Bobbi Humphrey ASCAP. Epic 950745 (CBS).

THE BECK FAMILY—Falling In Love Again (3:40); producers: T. Life, Bill Greene; writers: T. Life, B. Greene, C. Cotton; publisher: Mills and Mills BMI. Leloint 5N34005 (London).

THE RANCE ALLEN GROUP—Smile (3:45); producer: Henry Crosby; writers: R. Allen, S. Allen; publishers: Stora/Roxatlanta Lane BMI. Stax STX3221AM (Fantasy).

ALBERT KING—Born Under A Bad Sign (3:26); producer: Allen Toussaint; writers: Booker T. Jones, Williams Bell; publisher: East Memphis BMI. Tomato TOM10012A.



THE KENDALLS—I Don't Do Like That No More (2:01); producer: Brian Fisher; writers: Rafe VanHoy, Sonny Throckmorton; publishers: Cross Keys, ASCAP/Tree, BMI. Ovation 1129. Kicky uptempo number with some nice slide guitar work features the pure harmonies of this father-daughter team, who trade off vocals as well as singing together. B side "Never My Love" is effective country ballad that offers appealing change of pace surrounded by lots of acoustic guitars.

BARBARA MANDRELL—Fooled By A Feeling (3:01); producer: Tom Collins; writers: Kye Fleming-Dennis W. Morgan; publisher: Pi-Gem BMI. MCA 41077. Another pop-styled outing for Mandrell, with subtle changes of pacing that allow her expressive voice to stand out. Arrangement relies on solid percussion and bass work, with overlays of strings and light background vocals.

RAZZY BAILEY—I Ain't Got No Business Doin' Business Today (2:49); producer: Bob Montgomery; writers: Johnny Slate, Danny Morrison; publishers: House of Gold/Tree, BMI. RCA JH11682. A funky electric piano underscores Bailey's meaty vocals. With three top 10 singles in a row, this record should do the same. Production is crisp, including tasty guitar licks in the bridge.

MERRILL LANE—I'll Come Running Back To You (2:55); producers: Ed Sharpe Russ Reeder; writer: W. Cook; publisher: Venice/Big Billy, BMI. Record Distributing Service, Inc. 2027. Lane performs this with a strong blend of solid country feel spiced by some Sam Cooke-like vocal riffs as the instrumental background builds effectively toward the climax.

recommended

CHARLIE RICH—Life Goes On (2:51); producer: Larry Butler; writer: Margaret Ann Rich; publisher: MakaMillion, BMI. United Artists X1307Y.

WILLIE NELSON—Crazy Arms (2:29); producer: unlisted; writers: R. Mooney, C. Seals; publisher: Pam/Cham, BMI. RCA JB11673.

BOBBY BARE—Hurricane Shirley (2:59); producer: unlisted; writer: Bobby Bare; publisher: Return, BMI. RCA JB11673.

O.B. MCCLINTON—Soap (2:39); producer: Buddy Killen; writer: O.B. McClinton; publisher: Cross Keys, ASCAP. Epic 950749.

HARGUS "PIG" ROBBINS—Unbreakable Hearts (3:16); producer: Hargus Robbins; writers: Ann J. Morton/Dennis Morgan; publisher: Me and Sam/Annextra, BMI. Elektra E46512.

MICHAEL MURPHEY—Backslider's Wine (3:25); producer: John Boylan; writer: Michael Murphey; publisher: unlisted. Epic 850739.

DORSEY BURNETTE—Here I Go Again (3:09); producer: Bob Millsap; writers: Dorsey Burnett, Johnny Cunningham; publishers: Six Continents, BMI/World Song, ASCAP. Elektra E46513.

MACK JACKSON—Cheater's Paradise (2:36); producer: Larry Robinson; writers: Mack Jackson, Larry Robinson; publisher: Western Pride, BMI. Western Pride NR106.

DAWN CHASTAIN—That's You, That's Me (2:12); producer: The General and Ray Ruff; writers: B. Springfield, V. Stephenson; publisher: House of Gold, BMI. SCR 5C178.

RAYMOND FROGGATT—All Because Of You (2:45); producer: Larry Butler; writer: R. Froggatt; publisher: Glenwood, ASCAP. Jet ZS95062.

JOHN WAYNE—I Have Faith (2:13); producer: Bob Reisdorff; writers: Dunham, Hooven, Duna; publisher: Happy Trails/Angelica, ASCAP. Casablanca NB1002.

JIMMY WATFORD—Coming Apart At The Seams (2:36); producer: Jim Dowell; writers: Throckmorton, Putnam; publisher: Tree, BMI. Arch NR10742.



recommended

FOXY—Headhunter (3:25); producers: Foxy, Jerry Masters; writer: Ish Ledesma; publishers: Sherlyn BMI/Lindseyanne BMI/Buckaroo BMI. Dash DA5053A (TK).

POUSSEZI—Come On And Do It (3:38); producer: Alphonse Mouzon; writer: Alphonse Mouzon; publisher: Mouzon ASCAP. Vanguard VSD35211.

FRONT PAGE—Love Insurance (3:40); producers: Cory Robbins, Rick Tell, Burt Szerlip; writers: S. Plotnicki, E. Rubin; publisher: Leeds (MCA) ASCAP. Panorama JB11676 (RCA).

ISH—Don't Stop (3:59); producers: Ish Ledesma, Ann Hollaway Masters; writer: I. Ledesma; publishers: Sherlyn BMI/Lindseyanne BMI/Buckaroo BMI. Clouds CL16A (TK).

IDRIS MUHAMMAD—Boogie Boots (5:33); producers: David Matthews, Tony Sarafino; writers: Sarafino, Matthews; publisher: Supernova BMI. Fantasy D136.

BONNIE OLIVER—Come Inside My Love (3:44); producer: Wiley Hicks; writer: Lonnie Johnson; publishers: Capability/Scorpgem ASCAP. Leloint 5N34006 (London).

FRANTIQUE—Strut Your Funky Stuff (3:00); producers: Vivienne Savoie Robinson, James Bolden, Jack Robinson; writers: V. S. Robinson, J. Robinson, J. Bolden; publishers: Robin Song/Jacques Pepino/Mighty Three BMI. Philadelphia Int'l ZS93703 (CBS).



recommended

MARY MacGREGOR—Good Friend (2:40); producers: Elmer Bernstein, Norman Gimbel; writers: E. Berstein, N. Gimbel; publishers: Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI. RSO RS938.

ART GARFUNKEL—Bright Eyes (4:00); producer: Mike Batt; writer: M. Batt; publisher: Blackwood BMI. Columbia 111050.

CHROMIUM—Star To Star (3:04); producer: T. C. Horn; writers: A. Everitt, T. Horn; publishers: Leeds ASCAP/Dantroy BMI. Infinity INF50023.

BARBARA MANDRELL—Fooled By A Feeling (3:01); producer: Tom Collins; writers: Kye Fleming, Dennis W. Morgan; publisher: Pi-Gem BMI. MCA 41077.



RACHEL SWEET—I Go To Pieces (2:42); producers: David Mackay, Barrie Guard; writer: D. Shannon; publishers: Mole Hole/Belinda BMI. Stiff Columbia 111052. The great Peter & Gordon oldie gets a loving, faithful reworking here. Sweet's strong vocal and the backing track have an inviting country-ish twang.

JOHNNY WILLIAMS—Someone Really Loves You (3:00); producer: Jerry Barnes; writers: J. & J. Bolvin; publisher: Michele, BMI. Inergy 1314A. A new voice that's hot in Houston gets a chance to display his talents nationally through this Houston-based label. It's a mellow, persuasive singing job with strings and steel taking the song into the country, pop and easy listening categories.

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.

Executive Turntable

• Continued from page 4

Washington, D.C., becomes marketing coordinator for the Washington/Baltimore/Virginia area. Previously, she had been with Cellar Door Productions in artist relations. **Madeline Pleasants** is now marketing coordinator for Richmond and Norfolk, Va., at Schwartz Bros. Based in Richmond, she formerly had been with WENZ-AM in Richmond. ... **James Wilson** joins MCA Distributing Corp. as a field salesman in the New York branch. He had been at ABC Records for eight years as a salesman.

Publishing

Harvey Shapiro upped at CBS Records International to vice president, CBS Songs International, New York. Most recently he was director of music publishing operations for CBS Records International. ... Reporting to Shapiro are **George Tavares**, regional director, CBS Songs Latin America; **Jeremy Pearce**, regional vice president, CBS Songs Europe and **Tina Otis**, director, administrator, CBS Songs International. Based in Miami, Tavares served most recently as associate director, business affairs, Latin American operations. Now based in Paris, Pearce was formerly director, business affairs, CBS European Operations. Based in New York, Otis was formerly manager of music publishing administrations for CBS Records International. ... **Nancy Brennan** takes over as associate director, music publisher relations, CBS Songs International. Based in New York, she reports to Shapiro, and recently had been manager, music publisher relations, CBS Records International. ... **Linda Wortman** takes over the new post of vice president, general manager of Cotillion and Walden Music, Atlantic Record's publishing division. Based in New York, she

had been executive director and general manager of Fourth Floor Music, Inc. ... At Cherry Lane Music Co. in Greenwich, Conn., **Lauren Keiser** takes over as president. Keiser had been vice president. **Lorain Levy** takes the vice presidency post and had previously been in sales and promotion for the firm since 1976. **Mike Bogart** is comptroller for Cherry Lane and had been in the accounting department there for the past year. All are based in Greenwich. ... **Larry Frazin** is the director of market research for MusicVision, a firm which does promoting and marketing for the record industry. Based in Los Angeles, he had been a programmer for KTTV-TV in Los Angeles.

Related Fields

Bob Mercer, currently the managing director of EMI Records Group Repertoire, takes over the new post of head of music operation for EMI Films. He is based in London. ... **Paula Dorf** takes over as vice president at Sanford Ross Management in New York. She comes from Atlantic Records where she was manager of artist relations. ... **Eric Doctorow** has joined the Image Marketing and Media agency in Los Angeles as a third partner. Most recently, he was director of marketing. ... **Mike Hyland** joins Billboard magazine's Nashville office as a reporter. Formerly, he had been vice president in charge of publicity and artist relations for Capricorn Records and press manager for Elektra Records. ... **Larry Robbins** has resigned as director of New Direction Management and has formed One B Management. L.A. Robbins had been with New Direction for four years. ... **Steve Bramberg** takes over as general manager of Electric Lady Studios in New York. Formerly, he had been operations manager for Media Sound Studios in New York.

RIAA Certified Records Gold LPs

Kansas' "Monolith" on Kirshner. Disk is its fifth Gold LP.

Heatwave's "Hot Property" on Epic. Disk is its third gold LP.

Queen's "Queen Killer Live" on Elektra. Disk is its seventh gold LP.

Cars "Candy-O" on Elektra. Disk is its second gold LP.

Gold Singles

Sister Sledge's "We Are Family" on Cotillion. Disk is its first gold single.

Billboard Hot 100

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Chart Bound

YOU'RE THE ONE—Walter Egan
Columbia 1110451
WE CAN'T STAY LIKE THIS—Roger Voudouris
Warner Bros. 49021
SEE TOP SINGLE PICKS REVIEWS, page 55

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	11	BAD GIRLS—Donna Summer ● (George Murdery), D. Summer, B. Sudano, J. Esposito, E. Hukensson, Casablanca 988	★	37	6	LET'S GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46063	★	79	2	TOTALLY HOT—Olivia Newton-John MCA 41074		
★	3	8	GOOD TIMES—Chic ● (Nile Rodgers, Bernard Edwards), B. Edwards, M. Rodgers, Atlantic 3584	★	39	8	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), L. Holland, L. Dozier, B. Holland, Motown 1459	★	81	2	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lalo (Bob Montgomery), S. Lurber, J. Silber, S. Jobe, Carib/MCA 41065		
3	2	13	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK)	37	38	10	KISS IN THE DARK—Pink Lady (Michael Lloyd), M. Lloyd, Elektra/Curb 46040	71	77	3	THIS IS LOVE—Oak (Carl Strube, Holden Allan Raphael), R. Pinette, Mercury 74076		
★	10	8	MAIN EVENT/FIGHT—Barbra Streisand (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008	★	42	7	HIGHWAY SONG—Blackfoot (Al Halli, Henry Weck), R. Medlocke, J. Spies, ATCO 7184 (Atlantic)	★	82	2	CRUEL TO BE KIND—Nick Lowe (Nick Lowe), R. Lowe, I. Gomm, Columbia 3-11018		
★	6	12	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	★	43	7	HOT SUMMER NIGHTS—Night (Richard Perry), W. Egan, Planet 45903 (Elektra Asylum)	★	83	2	RISE—Herb Alpert (Herb Alpert, Randy Radazz), R. Radazz, A. Armer, A&M 2151		
★	18	7	MY SHARONA—The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4731	★	47	7	BORN TO BE ALIVE—Patrick Hernandez (Jean Vanlou), P. Hernandez, Columbia 310986	★	86	3	WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)		
7	5	19	MAKIN' IT—David Naughton (Freddie Perren), D. Fekaris & F. Perren RSO 916	★	NEW ENTRY	★	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne Jet 95060 (CBS)	75	34	10	DAYS GONE DOWN—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), R. Blasi, United Artists 1298		
★	9	17	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Haffkine), E. Stevens, Capitol 4705	★	46	7	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (Kenneth Gamble, Leon Huff), R. Gamble, L. Huff, P.R. 3680 (CBS)	76	40	15	CHUCK E'S IN LOVE—Kiekie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825		
9	4	16	HOT STUFF—Donna Summer ● (George Murdery, Pete Bellotte), P. Bellotte, H. Faltermeyer, K. Forsey, Casablanca 978	★	52	6	I DO LOVE YOU—G.O. (Jimmy Simpson, Beau Ray Flemming), B. Stewart, Arista 0426	★	87	2	DON'T STOP TILL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, G. Philinganes, Epic 8-58742		
10	7	15	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nielson, Epic 8-50680	★	50	6	LAST OF THE SINGING COWBOYS—Marshall Tucker (Stewart Levine), G. McCorkle, Warner Bros. 8841	★	88	2	ROCK AND ROLL DANCIN'—Beckmeier Brothers (Chris Brunt), F. Beckmeier, S. Beckmeier, Casablanca 1000		
11	12	15	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 8399	★	57	5	OH WELL—Rockets (Johnny Sandlin), P. Green, RSO 935	★	89	2	CHILDREN OF THE SUN—Billy Thorpe (Spencer Proffer), S. Proffer & B. Thorpe, Capricorn 0321		
★	16	9	MAMA CAN'T BUY YOU LOVE—Elton John (Tom Bell), L. Bell, C. James, MCA 41042	★	51	6	WE'VE GOT LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 14577	★	90	2	HEY, ST. PETER—Flash And The Pan (Vanda & Young), H. Vanda, G. Young, Epic 8-50715		
★	15	11	I WAS MADE FOR LOVIN' YOU—Kiss (Vinny Poncia), P. Stanley, V. Poncia, D. Child, Casablanca 983	★	58	5	DIFFERENT WORLDS—Maureen McGovern (Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.)	★	NEW ENTRY	★	GONE, GONE, GONE—Bad Company (Bad Company), Burrell, Swan Song 71000 (Atlantic)		
14	13	15	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead ● (John Whitehead, Gen McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.R. 3681 (Epic)	★	48	48	15	WE ARE FAMILY—Sister Sledge ● (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Cotillion 44251 (Atlantic)	★	NEW ENTRY	★	AIN'T THAT A SHAME—Cheap Trick (Cheap Trick), A. Domino, S. Bartholomew, Epic 8-40743	
15	8	12	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS)	★	56	5	GIRL OF MY DREAMS—Bram Tchaikovsky (Peter Ker, Nick Garvey, Bram Tchaikovsky), R. Thomas, Polydor/Radar 14575	★	93	3	BEST BEAT IN TOWN—Switch (Bobby Debarge), B. Debarge, Gordy 7158 (Motown)		
★	23	12	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	★	64	3	BAD CASE OF LOVING YOU—Robert Palmer (Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.)	★	84	41	20	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128	
★	22	11	LEAD ME ON—Maxine Nightingale (Denny Diantre), A. Willis, D. Lasley, Windsong 11530 (RCA)	★	51	28	10	UP ON THE ROOF—James Taylor (Peter Ascher), G. Goffin/C. King, Columbia 3-11005	★	NEW ENTRY	★	ROCKY II—Maynard Ferguson (Maynard Ferguson), B. Conti, A. Robbins, C. Connors Columbia 3-11037	
18	11	13	BOOGIE WONDERLAND—Earth, Wind & Fire ● with the Emotions (Maurice White, M. McKay), J. Lind, A. Willis, Arc 3-10956 (CBS)	★	61	4	THE BOSS—Diana Ross (Nicholas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462	★	87	49	15	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	
19	19	11	DO IT OR DIE—Atlanta Rhythm Section (Buddie Buie), Buie, Cobb, Hammond, Polydor/BGO 14568	★	63	5	SWEETS FOR MY SWEET—Tony Orlando (Medress/Appell), D. Pomus-M. Shuman, Casablanca 991	★	90	2	IN THE MIDNIGHT HOUR—Samantha Sang (Meco Monardo, Harold Wheeler, Tony Bongiovi), S. Cooper, W. Pickett, United Artists 1313		
20	20	8	GETTING CLOSER—Wings (Paul McCartney & Chris Thomas), P. McCartney, Columbia 3-11020	★	67	4	SATURDAY NIGHT—Herman Brood & His Wild Romance (Herman Brood), Lademacher & Brood, Arista 7754	★	NEW ENTRY	★	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.S. LaBounty, R. Freeland, EMI America 8019 (Capitol)		
21	14	11	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kimsey), P. Frampton, A&M 2148	★	72	3	DRIVERS SEAT—Sniff 'N' The Tears (Luigi Salami), P. Roberts, Atlantic 3604	★	91	91	6	H.A.P.P.Y. RADIO—Edwin Starr (Edwin Starr), E. Starr, 20th Century 2408 (RCA)	
★	31	5	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (Maurice White), D. Foster, J. Graydon, B. Champion, Arc 311033 (CBS)	★	84	2	WHY LEAVE US ALONE—Five Special (Ron Banks), R. Banks, T. Grien, R. Johnson, Elektra 46032	★	92	92	21	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	
23	24	10	PEOPLE OF THE SOUTHWIND—Kansas (Kansas), K. Lugen, Kirschner 84284 (CBS)	★	70	4	YOU'VE GOT ANOTHER THING COMING—Hotel (Dain Eric), M. Phillips, L. Bergeron, MCA 41050	★	93	53	20	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Dell Newman), R. VanWarmer, Bearsville 0334 (Warner Bros.)	
★	26	10	ONE WAY OR ANOTHER—Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2336	★	61	32	13	HEART OF THE NIGHT—Poco (Richard Sanford Orshoff), P. Cotton, MCA 41023	★	94	54	6	LONG LIVE ROCK—The Who (John Entwistle), P. Townshend, MCA 41058
★	27	9	IS SHE REALLY GOING OUT WITH HIM—Joe Jackson (David Kershenbaum), A&M 2132	★	73	3	TURN OFF THE LIGHTS—Teddy Pendergrass (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, P.R. 3696 (CBS)	★	95	62	16	YOU TAKE MY BREATH AWAY—Res Smith ● (Charles Caffery, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908	
★	33	7	THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregorio, Epic 840700	★	74	2	YOUNGBLOOD—Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 49018	★	96	59	14	MINUTE BY MINUTE—Doobie Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828	
★	30	9	SUSPICIONS—Eddie Rabbitt (David Malloy), E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053	★	75	3	LOVE ME TONIGHT—Blackjack (Tom Dowd), M. Bolotin, R. Kulick, B. Kulick, Polydor 14572	★	97	60	14	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Masella), J. Ferguson, Asylum 46041	
28	17	15	SHE BELIEVES IN ME—Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273	★	76	3	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	★	98	66	16	LOVE YOU INSIDE OUT—Bee Gees ● (Bee Gees, Karl Richardson, Alby Galuten), B. M. R. Gibb, RSO 925	
★	35	7	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	★	66	68	4	BABY I WANT YOU—Funky Communication Committee (Clayton Jey, Terry Woodford), D. Clifton, J. Igram, Free Flight 11595 (RCA)	★	99	69	11	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (Michael Lloyd), D. Bellamy, Warner/Curb 8790 (Warner Bros.)
30	21	12	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3574	★	78	2	LADY WRITER—Dire Straits (Jerry Wesley, Barry Beckett), M. Knopfler, Warner Bros. 49006	★	100	71	6	YOU'RE THE ONLY ONE—Dolly Parton (Dean Parks, Grey Perry), C.B. Sager, B. Roberts, RCA 11577	
31	25	11	SHADOWS IN THE MOONLIGHT—Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716	★	80	2	GOT TO GIVE INTO LOVE—Bonnie Boyer (Nate Chacker), R. Flemming, B. Dees, R. Galbraith, D.W. Morgan, Columbia 3-11028						
★	45	5	GOODBYE STRANGER—Supertramp (Supertramp & Peter Henderson), R. Davies, R. Hodgson, A&M 2162										
★	44	3	LONESOME LOSER—Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748										
★	36	8	MORNING DANCE—Spyro Gyra (Jay Beckenstein, Richard Calandra), J. Beckenstein, Infinity 50011 (MCA)										

★ 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.)

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HOT 100 A-Z—(Publisher-Licensee)

After The Love Has Gone (Ninth/Garden/Rake/Irving/Foster)	22	Denise The Night Away (Van Halen)	87	Good Times (Chic, BMI)	2	I Know A Heartache When I See One (Chappell, ASCAP/Unichappell, BMI TR/Chappell, SESAC)	32	Lead Me On (Alimo, ASCAP)	17	One Way Or Another (Rene Blue/Monster Island, ASCAP)	24	Sweetie For My Sweet (Righteous/Tre, BMI)	34	When You're In Love With A Beautiful Woman (DeDe/Dave, BMI)
Ain't No Stoppin' Us Now (Mighty Three, BMI)	14	Days Gone Down (Gerry Rafferty, PRC)	81	Heart Of The Night (Renaissance, ASCAP)	81	Let's Go (Lalo, BMI)	91	Lung Low Rock (Tower/Tunes, BMI)	35	People Of The Southwind (Don Reinhardt/Blackwood, BMI)	23	The Devil's Went Down To Georgia (Oxart/Band, BMI)	52	Where Were You When I Was Falling In Love (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
Am I That A Shame (United, BMI)	82	Do It Or Die (Low Sat, BMI)	47	H.A.P.P.Y. Radio (ATV/Zonal, BMI)	19	Love Me Tonight (Enbooi/Robert Bruce, Ion, ASCAP)	10	Love You Inside Out (Simpson/Unichappell, BMI)	94	Reunited (Perrin Vides, ASCAP)	92	The Logical Song (Almo/Delicate, ASCAP)	26	You Take My Breath Away (Not Listed)
Baby I Want You (Young Tailors/A/Carter, BMI)	66	Does Your Mother Know (Countless, BMI)	30	Heaven Must Have Sent You (Storm Agate, BMI)	36	Mama Can't Buy You Love (Mighty Three, BMI)	99	Minute By Minute (Strat/Strat, BMI)	98	Rocky II (United, BMI/United Artists, ASCAP)	76	This Is Love (Crisque, BMI)	51	Youngblood (Easy Money, ASCAP)
Bad Case Of Loving You (Rockstar, BMI)	50	Don't Bring Me Down (Jet, BMI)	10	Hey, St. Peter (Edward B. Marks, BMI)	10	My Sharona (Fekaris & Perren, Three, BMI)	25	Morning Darck (Strat/Crosswind Bear, BMI)	65	Sad Eyes (Carrers, BMI)	85	Turn Off The Lights (Mighty Three, BMI)	62	You're The Only One (Unichappell, BMI)
Best Beat In Town (Jobete, ASCAP)	63	Don't Stop Till You Get Enough (Mikins, BMI)	77	Hold On (Triumph Songs, CAPAC)	53	Just When I Needed You Most (Fourth Floor, ASCAP)	93	Morning Darck (Strat/Crosswind Bear, BMI)	12	Shadows In The Moonlight (Chappell/Trichappell, ASCAP/SESAC)	55	Up On The Roof (Screen Gems, EMI, BMI)	51	You Take My Breath Away (Not Listed)
Boogie Wonderland (Charliver/Irving, Wonderbar, BMI)	18	Gettin' Closer (Wellbeck, ASCAP)	86	Hot Stuff (Rick's/Stop, BMI)	9	Just When I Needed You Most (Fourth Floor, ASCAP)	67	My Sharona (Fekaris & Perren, Three, BMI)	12	Shadows In The Moonlight (Chappell/Trichappell, ASCAP/SESAC)	31	We Are Family (Chic, BMI)	56	Youngblood (Easy Money, ASCAP)
Born To Be Alive (Rachius/Zeligman, ASCAP)	82	Got Of My Dreams (Tchaikovsky, ASCAP)	49	Hot Summer Nights (April/Sweet Sensak, ASCAP)	35	Kiss In The Dark (K.C.M./Michael, ASCAP)	37	Morning Darck (Strat/Crosswind Bear, BMI)	96	Shakedown Cruise (Painless, BMI)	97	Weekend (Global, Almo, ASCAP)	58	You're The Only One (Unichappell, BMI)
Children Of The Sun (Rock Of Ages/Tasha Songs Unlimited/Covers, BMI)	79	Going Through The Motions (Fantasy, ASCAP)	58	I Can't Stand It No More (Almo/Frampton/Fram Dees, ASCAP)	23	Lady Writer (Almo, ASCAP)	67	My Sharona (Fekaris & Perren, Three, BMI)	34	Shine A Little Love (Jet, BMI)	25	We've Got Love (Perrin Vides, ASCAP)	46	You've Got Another Thing Coming (Blue/Bell, BMI)
Chuck E's In Love (Easy Money, ASCAP)	76	Gold (Blagle/Sigward, Unichappell, BMI)	5	I Do Love You (Chavis, BMI)	43	Last Of The Singing Cowboys (Marshall Tucker/No Exit, BMI)	44	On Web (Sonheath, ASCAP)	45	Shine A Little Love (Jet, BMI)	27	What Cha Gonna Do With My Love (Carrara, BMI)	74	You've Got Another Thing Coming (Blue/Bell, BMI)

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

HOT CHART

POP

BB RW CB
74 75 82

"What Cha Gonna Do With My Lovin'"

Stephanie Mills TC-2403 20th Century-Fox Records

17 20 18

"Lead Me On"

Maxine Nightingale CB-11530 Windsong Records

53 47 56

"Hold On"

Triumph PB-11577 RCA Records

66 87 73

"Baby I Want You"

FCC PB-11595 Free Flight

82 89

"Then You Can Tell Me Goodbye"

Toby Beau PB 11670 RCA Records

BLACK

BB RW CB
8 6 6

"What Cha Gonna Do With My Lovin'"

Stephanie Mills TC-2403 20th Century-Fox Records

29 38 40

"Where Do We Go From Here"

Enchantment YB-11609 Roadshow Records

37 63 60

"Lead Me On"

Maxine Nightingale CB-11530 Windsong Records

78 55 77

"I Got The Hots For Ya"

Double Exposure S7-2091 Salsoul

RCA 
AND ASSOCIATED LABELS

* Manufactured and Distributed by RCA Records

SINGLES



It's A New Daye For The Sweetheart Of Savannah

Cory Daye, the sweetheart who put the Savannah Band on the map, is now on her own with her smashing solo album debut "Cory and Me."

Laced with sassy vocal originality and Class A production, "Cory and Me" spans the rock,



Produced by Sandy Linzer

BXLI-3408

boogie and disco spectrum with a uniquely innovative sound of dance music for the '80s.

"Cory and Me," the new album from Cory Daye featuring the rush-released 7 inch single "Green Light."

Go with it!



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Management and Direction:
Sandy Linzer

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportion- ate upward progress this week. ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE			
★	1	13	DONNA SUMMER Bad Girls Casablanca NBLP 2-7150	▲	13.98	13.98	13.98	36	32	18	JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98	★	79	4	NICK LOWE Labour Of Lust Columbia JC 36087	7.98	7.98	7.98		
2	2	19	SUPERTRAMP Breakfast In America A&M 3708	▲	7.98	7.98	7.98	★	41	3	LTD Devotion A&M SP 4771	7.98	7.98	7.98	72	72	14	TRIUMPH Just A Game RCA AFL1-3224	7.98	7.98	7.98		
★	10	6	THE KNACK Get The Knack Capitol SO 11948	•	7.98	7.98	7.98	38	34	25	BEE GEES Spirits Having Flown RSD RS1-3041	▲	8.98	8.98	8.98	73	59	7	DOLLY PARTON Great Balls Of Fire RCA A&L 1-3363	7.98	7.98	7.98	
4	4	24	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	▲	8.98	8.98	8.98	★	44	18	G.Q. Disco Night Arista AB 4225	•	7.98	7.98	7.98	★	82	3	NILS LOFGREN Nils A&M SP 4756	7.98	7.98	7.98	
★	6	6	CARS Candy O Elektra SE 507	•	8.98	8.98	8.98	40	42	58	THE CARS Elektra SE 135	▲	7.98	7.98	7.98	75	78	10	LOU RAWLS Let Me Be Good To You P.R. 12 36006 (CBS)	7.98	7.98	7.98	
★	7	7	TEDDY PENDERGRASS Teddy P.R. FZ 36083 (CBS)	•	8.98	8.98	8.98	41	23	10	McFADDEN & WHITEHEAD P.R. 12 35800 (CBS)	7.98	7.98	7.98	76	80	47	DONNA SUMMER Live And More Casablanca NBLP 7119	▲	12.98	12.98	12.98	
7	3	8	EARTH, WIND & FIRE I Am Aric FC 35730 (CBS)	▲	8.98	8.98	8.98	42	43	10	SWITCH Switch II Gordy G7 988 (Motown)	7.98	7.98	7.98	77	77	14	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	7.98	7.98	7.98		
8	5	7	ELECTRIC LIGHT ORCHESTRA Discovery J&F FZ 35769 (CBS)	▲	8.98	8.98	8.98	★	47	6	BRAM TCHAIKOVSKY Strange Man, Changed Man Polydor/Radar PD1-6211	7.98	7.98	7.98	★	106	8	BILLY THORPE Children Of The Sun Capricorn CPM 0221	7.98	7.98	7.98		
9	9	7	KISS Dynasty Casablanca NBLP 7152	▲	7.98	7.98	7.98	★	48	13	BLACKFOOT Strikes Arista SD 38112 (Atlantic)	7.98	7.98	7.98	★	86	3	STANLEY CLARKE I Wanna Play For You Nemperor P22 35800 (CBS)	11.98	11.98	11.98		
10	8	6	WINGS Back To The Egg Columbia FC 36057	▲	8.98	8.98	8.98	★	49	13	JAMES TAYLOR Flag Columbia FC 36058	•	8.98	8.98	8.98	80	81	17	JOURNEY Evolution Columbia FC 35797	•	8.98	8.98	8.98
★	12	6	DIRE STRAITS Communicue Warner Bros. HS 3330	•	8.98	8.98	8.98	★	50	9	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98	81	63	14	WAYLON JENNINGS Greatest Hits RCA A&L 1-3378	•	7.98	7.98	7.98	
★	14	6	THE WHO The Kids Are Alright MCA 2-11005	•	12.98	12.98	12.98	★	51	12	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 583 (RCA)	7.98	7.98	7.98	82	71	15	REX SMITH Sooner Or Later Columbia JC 35813	•	7.98	7.98	7.98	
★	15	12	JOHN STEWART Bombs Away Dream Babies RSD RS1-3051	•	7.98	7.98	7.98	48	46	46	BLONDIE Parallel Lines Chrysalis CHW 1192	▲	7.98	7.98	7.98	83	70	10	TED NUGENT State Of Shock Epic FE 36000	•	8.98	8.98	8.98
14	11	18	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	•	7.98	7.98	7.98	★	55	17	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	84	73	41	BILLY JOEL 52nd Street Columbia FC 35609	▲	8.98	8.98	8.98	
★	17	13	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	•	8.98	8.98	8.98	50	52	5	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 511	7.98	7.98	7.98	85	85	12	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98		
★	18	5	QUEEN Queen, Live Killer Elektra BB 702	•	12.98	12.98	12.98	★	56	5	BLUE OYSTER CULT Mirrors Columbia JC 36009	7.98	7.98	7.98	86	75	17	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98		
17	16	19	BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	▲	7.98	7.98	7.98	52	53	18	SPYRO GYRA Morning Dance Infinity INF 9004 (MCA)	7.98	7.98	7.98	★	111	2	VARIOUS ARTISTS Studio 54 Casablanca NBLP 2-7161	13.98	13.98	13.98		
18	13	34	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98	7.98	★	57	3	BOOTSIE'S RUBBER BAND This Boot Is Made For Funk N Warner Bros. BSK 3295	7.98	7.98	7.98	88	91	21	GEORGE BENSON Livin' Inside Your Love Warner Bros. BSK 3277	•	14.98	14.98	14.98	
19	20	11	ANITA WARD Songs Of Love Jama 20004 (TK)	7.98	7.98	7.98	7.98	54	45	6	CARLY SIMON Spy Elektra SE 506	8.98	8.98	8.98	89	83	17	VILLAGE PEOPLE Go West Casablanca NBLP 7144	▲	8.98	8.98	8.98	
20	19	7	PETER FRAMPTON Where I Should Be A&M 3710	•	7.98	7.98	7.98	55	35	24	SISTER SLEDGE We Are Family Cotillion COT 5709 (Atlantic)	7.98	7.98	7.98	90	93	31	DIRE STRAITS Dire Straits Warner Bros. BSK 3266	▲	7.98	7.98	7.98	
21	21	9	KANSAS Monolith Kashner FZ 36008 (CBS)	•	8.98	8.98	8.98	★	62	3	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98	91	94	8	THE ROCHES Warner Bros. BSK 3298	7.98	7.98	7.98		
★	24	5	JONI MITCHELL Mingus Arista SE 505	8.98	8.98	8.98	8.98	★	64	3	PAT TRAVERS BAND Go For What You Know Polydor PD1-6202	7.98	7.98	7.98	92	97	11	FLASH IN THE PAN Epic JE 36018	7.98	7.98	7.98		
★	31	3	NEIL YOUNG Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98	8.98	58	60	6	ELTON JOHN The Thom Bell Sessions MCA 13921	3.98	3.98	3.98	93	90	14	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3318	7.98	7.98	7.98		
24	22	8	DAVID BOWIE Lodger RCA A&L 1-3254	8.98	8.98	8.98	8.98	59	40	33	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98	8.98	94	84	34	THE JACKSONS Destiny Epic JE 35552	▲	7.98	7.98	7.98
★	30	8	DIANA ROSS The Boss Motown M7 923	7.98	7.98	7.98	7.98	★	87	12	MINNIE RIPERTON Minnie Capitol SO 11936	7.98	7.98	7.98	95	96	14	TEENA MARIE Wild & Peaceful Gordy G7 986 (Motown)	7.98	7.98	7.98		
26	27	7	ATLANTA RHYTHM SECTION Underdog Polydor PD1-6200	•	7.98	7.98	7.98	61	61	37	PEACHES & HERB 2-Hot Polydor/MVP PD1-6172	▲	7.98	7.98	7.98	96	100	9	ORIGINAL BROADWAY CAST Sweeney Todd RCA/Red Seal A&L 2-3379	15.98	15.98	15.98	
★	29	5	SOUNDTRACK The Main Event Columbia JS 36115	8.98	8.98	8.98	8.98	62	39	8	GERRY RAFFERTY Night Owl United Artists UALA 958	7.98	7.98	7.98	★	107	7	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98		
28	28	17	VAN HALEN Van Halen II Warner Bros. HS 3312	▲	7.98	7.98	7.98	63	58	15	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98	★	108	3	SUN Destination Sun Capitol SE 11941	7.98	7.98	7.98		
★	36	5	ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98	7.98	64	66	74	VAN HALEN Warner Bros. BSK 3075	▲	7.98	7.98	7.98	99	102	11	ROBERT FRIPP Exposure Polydor PD1-6201	7.98	7.98	7.98	
★	74	2	KINKS Low Budget Arista AB 4240	7.98	7.98	7.98	7.98	65	65	9	THE JONES GIRLS The Jones Girls P.R. 12 35757 (CBS)	7.98	7.98	7.98	100	89	13	BOB DYLAN Bob Dylan At Budokan Columbia PC2 36067	13.98	13.98	13.98		
31	33	9	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98	7.98	66	67	12	PATTI SMITH Wave Arista AB 4221	7.98	7.98	7.98	101	103	17	ROCKETS RSD RS1-3047	7.98	7.98	7.98		
32	26	8	ISLEY BROTHERS Winner Takes All T-Neck FZ 2-36077 (CBS)	•	13.98	13.98	13.98	67	68	10	CON FUNK SHUN Candy Mercury SRM 1-3754	7.98	7.98	7.98	102	98	12	GAP BAND The Gap Band Mercury SRM1-1-3758	7.98	7.98	7.98		
★	37	6	CHUCK MANGIONE An Evening Of Magic A&M SP 6701	13.98	13.98	13.98	13.98	68	54	37	POCO Legend MCA AA 1099	•	7.98	7.98	7.98	103	101	35	GEORGE THOROGOOD Move It On Over Rounder 3024	7.98	7.98	7.98	
★	38	3	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7162	8.98	8.98	8.98	8.98	69	69	45	STYX Pieces Of Eight A&M SP 4724	▲	7.98	7.98	7.98	104	105	23	POLICE Outlandos D'Amour A&M SP 4753	7.98	7.98	7.98	
35	25	6	WILLIE & LEON One For The Road Columbia KC2 36064	13.98	13.98	13.98	13.98	★	76	4	A TASTE OF HONEY Another Taste Capitol SO 11951	8.98	8.98	8.98					7.98	7.98	7.98		

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Mgr. Fritz

• Continued from page 6

In addition, Freddie Perren, Benson and Allee Willis have all indicated an interest in writing with Rudolph.

Fritz includes Minnie in the roster of clients, explaining it thusly: "I'm still working on promotion of the album, repackaging the catalog for later use, putting together a national tv special and working with 'Midnight Special' on a tribute program.

Minnie Riperton the client is merely "absent" while there is still much to do.

Managers lose clients all the time for any number of reasons. For Ken Fritz whose family socialized with the Rudolphs, the loss is compounded. "She was for me," he starts out saying then pausing to bite his lips, "more than anything else my friend."



FRIPP DEMO—Polydor recording artist Robert Fripp dons his guitar in a demonstration of his tape-loop overdub method called "Frippertronics" for fans at Sound Warehouse, a suburban Chicago retail location. The in-store appearance lasted 2½ hours.

Ohio Bands' LP For Cancer Funds

LOS ANGELES—Twelve Central Ohio groups have donated their musical styles to an LP called "Project Adena" with all the sales proceeds going to the Franklin County unit of the American Cancer Society.

The LP on the Blue Ash label took two years to produce and is currently on sale at Peaches and Buzzard's Nest Record stores in the Columbus, Ohio, area. It retails for \$6.

Lifelines

Births

Son, Christopher Ryan, to Cheryl and Craig Keith Gaglia July 7 in Salt Lake City. Father is sales representative for CBS Records in that city.

Marriages

Rachel de Jong, publicity secretary at Elektra/Asylum Records in Nashville to Jake Brooks, a songwriter, on June 29.

Deaths

Karl Krueger, 85, once conductor of the Seattle, Kansas City and Detroit Symphonies and founder of the Society For The Preservation of Musical Heritage, July 21 in Elgin, Ill. He is survived by a sister and daughter.

Lillian Grossman, 64, in New York City July 15 after a long illness. She was the sister of Jack Grossman, veteran retailer-wholesaler, and was associated with her brother's businesses in various capacities.

James Sego, 51, leader of the Sego Brothers and Naomi gospel group, July 24 in Nashville following open heart surgery. Sego's record of "Sorry I Never Knew You" is said to be the first million-selling gospel disk.

Elmo Lewis, 77, father of Jerry Lee Lewis, in Memphis July 20 of cancer. The elder Lewis once mortgaged his house to buy his son a piano.

Paul T. Wilkinson, 79, drummer and bandleader, in Wilmington, Del., July 12. He led the Commanders dance band many years and later directed his own Paul Wilkinson Orchestra.

Mike Sukin, 74, New York music publisher for many years, at his home in Pompano Beach, Fla., July 23 after a short illness. He was best known for his work as professional manager of the Irving Berlin and Frank Loesser music companies in Manhattan. He is survived by his widow Ruth, son Michael, a New York entertainment attorney, and a brother and sister.

'PROPAGANDA' LP SAMPLER

LOS ANGELES—Following the modest success of its "No Wave" sampler last year, A&M is releasing a followup called "Propaganda: A Blatant Attempt To Influence Your Musical Taste."

Like its predecessor, "Propaganda" features a sampling of cuts by the label's new wave artists such as Joe Jackson, the Police, Granati Brothers, the Reds, Dave Kubecek, Bobby Henry, Squeeze and Shrink.

"Propaganda" is packaged with graphics that depict Chairman Mao as an electric guitarist playing to cheering masses. A 22-inch by 33-inch poster of the illustration will be included with the record. The sampler carries a \$7.88 suggested list price.

Feliciano Feted

LOS ANGELES—Singer/guitarist Jose Feliciano has been given the Artista De Honor Award by the San Diego-based Mexican-American Foundation. The ceremony was held Friday (28) at San Diego's Golden Hall with Lt. Gov. Mike Curb presenting the honor.

Closeup

ROBERT PALMER—Secrets, Island ILPS9544 (WB). Produced by Robert Palmer.

Robert Palmer is one performer who has refused to put limitations on his musical progression. His previous works, dating back to his 1974 debut with "Sneakin' Sally Through The Alley," contained elements of rock, reggae and white-eyed soul, gradually moving into the disco realm with "Double Fun," Palmer's 1978 entry that produced a major hit in "Every Kinda People."

The most noticeable change in direction on "Secrets," Palmer's fifth album, is that it's clearly his most straightforward rock album, although cuts like "Too Good To Be True," "In Walks Love Again" and "Mean Old World" show that Palmer has not entirely abandoned his roots.

Palmer's singing here is crystal clear and razor sharp, as it's been in the past. The expressiveness in his voice manages to be conveyed by virtue of his phrasing, knowing when to pause and accelerate, when to lay on the grittiness and when to ease up and let his voice flow.

In addition to his own material, Palmer interprets Todd Rundgren's "Can We Still Be Friends" and Moon Martin's "Bad Case Of Loving You (Doctor, Doctor)," which is the album's rock highlight.

"Bad Case Of Loving You," the album's opening track, is a burning rocker and when Palmer stops short to ask "doctor, doctor, give me the news" you can feel the heat and intensity of the song. Stinging guitar, bass and keyboards propel the cut. In a time when rock seems to be making a comeback, this is the kind of intelligent rock tune to keep that momentum going.

"Too Good To Be True" is slower and the kind of song that Palmer is most comfortable with. The orchestration allows Palmer room to spotlight his vocals. This is a Palmer original and despite the adequate vocal job, lyrics are a bit trite.

For lighthearted fun, Palmer tackles Rundgren's "Can We Still Be Friends" which he interprets with his usual finesse.

The smart arrangement of "In Walks Love Again" is suited for the Palmer style of incorporating tasty r&b intonations within a funky pop

framework. "Mean Old World" is another example of Palmer's smooth delivery which really caught on with "Every Kinda People." This tune moves in the same groove.

Side one concludes with the much covered "Love Stop," a crisp rocker that Palmer milks to the tilt. His backing band rocks behind him with guitar and bass punctuating the arrangement.

If still not convinced that Palmer can rock out with the best of them, check out "Jealous," the opening track on side two. Palmer seems right at home here as the blistering chords



Robert Palmer

behind him complement his dynamic vocal range.

"Under Suspicion" is a smoky blues number in which Palmer bellows "I've been mistreated, been lied to and cheated, misused and abused like something you throw away." When he sings "you're under suspicion," you almost have to believe him.

"Woman You're Wonderful" is a rocker in which Palmer's vocals take second stage to the instrumentation. Palmer's "What's It Take?" is one of the album's catchiest tunes. The hook immediately sucks you in as the reflection in Palmer's vocals gradually rise as he sings "what's it take?"

The album concludes with "Remember To Remember," a haunting tune on the uptempo side.

Palmer's band consists of Pierre Bock, bass; Dony Wynn, drums; Kenny Mazur, guitar; Jack Waldman and Steve Robbins, keyboards.

ED HARRISON

Joe Walsh Facing L.A. Lawsuit

LOS ANGELES—Belkin Productions Inc., Cleveland talent/concert promotion firm, wants Superior Court here to rule Joe Walsh owes it 5% of the gross royalties from the guitarist's last two ABC and first two Elektra albums.

The pleading alleges Walsh is believed to be more than \$50,000 in arrears to the plaintiff, which signed the then James Gang member to a personal management pact in July

1969, which was renegotiated in December 1971 for an additional three years. In June 1974 Belkin and Walsh agreed to a settlement of the pacts effective June 30, 1973. The 5% provision on the four albums was part of the release agreement.

The suit also asks for an accounting and seeks \$250,000 punitive damages for alleged fraud and \$500,000 punitive damages for alleged conspiracy to breach the pact.

Promotion and Marketing Vice-President. 12 year vet in West Coast and European markets now considering offers.

**Phone 24 hours
415/332-4032**

GARY VAN HAAS

Billboard SPECIAL SURVEY For Week Ending 8/4/79

Billboard Special Survey Hot Latin LPs

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MIAMI (Pop)		LOS ANGELES (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHIRINO y BERTHA MARIA Quiero, OCC 211	1	W. COLON/R. BLADES Siembra, Fania 537
2	JULIO IGLESIAS Emociones, Alhambra 3122	2	MONGO STA. MARIA Red Hot, Columbia 35696
3	SUSY LEMAN Pronto 1051	3	C. CRUZ-J. PACHECO Eternos, Vaya 180
4	CAMILO SESTO Sentimientos, Pronto 1042	4	DIMENSION LATINA Velvet 3001
5	DENISE DE KALAFE Pronto 1053	5	CELIA Y JOHNNY Greatest Hits, Fania 598
6	ESTRELLAS DE ORO America 1005	6	W. COLON Fania 535
7	JOSE DOMINGO Con Motivos, Melody 5628	7	DIMENSION LATINA Lad 305
8	ANEXO 3 AH 159	8	EDDIE PALMIERI Lucumi Macumba Vodoo, Epic 35523
9	ROCIO DURCAL Vol. 2, Pronto 1045	9	RAY PEREZ Salsoul 4119
10	BRAULIO Pequeña Amante, Alhambra 6044	10	JOE CUBA El Pirata del Caribe, Tico 1434
11	ROBERTO CARLOS Amigo, Caytronics 1505	11	HECTOR LAVOE La Comedia, Fania 522
12	LOLITA Caytronics 1539	12	PACHECO/MELON Llego Melon, Vaya 70
13	OSCAR FONTANA Nuestros Boleros, Fontana 1479	13	EDDIE PALMIERI The Music Man, Tico 1420
14	JOSE JOSE Lo Pasado Pasado, Pronto 1046	14	LA LUPE Apasionados, Tico 1421
15	DANIEL MAGAL Cara de Gitana, Caytronics 1516	15	OSCAR D'LEON La Critica, TH 2045
16	ROLANDO OJEDA Aquellos Boleros, Alhambra 150	16	FANIA ALL STARS Fania 515
17	ROBERTO JORDAN Arcano 3446	17	SAOCO Salsoul 4120
18	JOSE, LUIS TH 57	18	SONORA PONCENA Orquesta de Mi Tierra, Inca 1064
19	ELIO ROCA Mercurio 1901	19	ISMAEL QUINTANA Jessica, Vaya 82
20	JULIO IGLESIAS Todos Los Dias Un Dia, Alhambra 3151	20	RAY RODRIGUEZ Tico 1432
21	EMILIO JOSE Carolina, AH 6054	21	LA SONORA PONCENA El Gigante del Sur, Inca 1054
22	LUPITA D'ALESSIO Como Tu, Orfeon 026	22	R. ROENA El Progreso, International 934
23	ROCIO JURADO Amante Amigo, Caytronics 3429	23	TITO ALLEN Untouchable, Alegre 6020
24	RAPHAEL Alhambra 141	24	GRAN COMBO En Las Vegas, GC 015
25	SOPHY Balada Para Un Loco, Velvet 8016	25	ROBERTO TORREZ El Duro del Huasteco, Salsoul 4118

TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
★	NEW ENTRY		MICHAEL HENDERSON Do It All Riddah BBS 5719 (Arista)	7.98	7.98	7.98
★	163	2	CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98
★	118	2	SOUNDTRACK Manhattan Columbia JS 36620	8.98	8.98	8.98
108	112	10	HENRY PAUL BAND Grey Ghost Atlantic SD 15212	7.98	7.98	7.98
109	109	89	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	12.98	12.98	12.98
110	95	14	PAT METHENY New Chautauqua ECM 1-1131 (Warner Bros.)	7.98	7.98	7.98
111	99	33	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	8.98	8.98	8.98
112	116	5	LENNY WILLIAMS Love Current MCA 3155	7.98	7.98	7.98
113	88	11	ROY AYERS Fever Polydor PD1-6204	7.98	7.98	7.98
114	114	42	TOTO Columbia JC 35317	7.98	7.98	7.98
115	115	36	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
116	117	63	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
117	119	9	EDDIE RABBITT Loveline Elektra KE 181	7.98	7.98	7.98
118	122	36	WILLIE NELSON Live Columbia KC2 35642	11.98	11.98	11.98
119	120	3	MICK TAYLOR Columbia JC 35016	7.98	7.98	7.98
★	170	2	HOT CHOCOLATE Going Through The Motions Infinity INF 9010 (MCA)	7.98	7.98	7.98
★	NEW ENTRY		RACHEL SWEET Columbia JC 36101	7.98	7.98	7.98
★	149	2	PATRICK HERNANDEZ Born To Be Alive Columbia JC 36100	7.98	7.98	7.98
123	123	15	GROVER WASHINGTON JR. Paradise Elektra KE 182	7.98	7.98	7.98
124	124	18	MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98
125	125	96	BILLY JOEL The Stranger Columbia JC 34587	7.98	7.98	7.98
126	129	3	IAN DURY & THE BLOCKHEADS Do It Yourself Stiff/Epic JE 36104	7.98	7.98	7.98
127	127	5	NICK GILDER Frequency Chrysalis CHR 1219	7.98	7.98	7.98
128	128	21	AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98
★	137	3	J. GEILS BAND Best Of J. Geils Band Atlantic SD 19234	7.98	7.98	7.98
★	139	6	DEVO Duty Now For The Future Warner Bros. BSK 3337	7.98	7.98	7.98
★	145	3	BLACKJACK Polydor PD1-6215	7.98	7.98	7.98
★	NEW ENTRY		DAVE EDMUNDS Repeat When Necessary Swan Song SS 8587 (Atlantic)	7.98	7.98	7.98
133	138	6	SMOKEY ROBINSON Where There's Smoke Tamla T7 366 (Motown)	7.98	7.98	7.98
★	143	2	CANDI STATON Chance Warner Bros. BSK 3333	7.98	7.98	7.98
★	144	3	MASS PRODUCTION In The Purest Form Columbia SD 5211 (Atlantic)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	104	20	★	FRANK ZAPPA Sheik Yerbouti Zappa MR 2-1501 (Mercury)	13.98	13.98	13.98
137	92	12		NEW ENGLAND Infinity INF 9007 (MCA)	7.98	7.98	7.98
138	134	13		HEATWAVE Hot Property Epic FE 35970	8.98	8.98	8.98
139	142	3		NORMAN CONNORS Invitation Arista AR 4216	7.98	7.98	7.98
140	141	7		CAROLE KING Touch The Sky Capitol SW 11953	7.98	7.98	7.98
★	150	2		EDWIN STARR H.A.P.P.Y. Radio 20th Century F 581 (RCA)	7.98	7.98	7.98
142	121	8		RONNIE MILSAP Images RCA AHL 1-3346	7.98	7.98	7.98
143	146	11		HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98
144	126	59		ROLLING STONES Some Girls Rolling Stones CDC 39108 (Atlantic)	7.98	7.98	7.98
★	NEW ENTRY			JOAN BAEZ Honest Lullaby Epic JR 35766	7.98	7.98	7.98
146	132	21		ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	8.98	8.98	8.98
★	157	4		RALPH MACDONALD Counterpoint Merlin 2229 (TK)	7.98	7.98	7.98
148	113	5		SOUNDTRACK Alien 20th Century T592 (RCA)	7.98	7.98	7.98
149	154	25		ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98
150	133	64		SOUNDTRACK Grease RSD RS-2-4002	12.98	12.98	12.98
★	161	3		MAXINE NIGHTINGALE Lead Me On Windong BRL 1-3404 (RCA)	7.98	7.98	7.98
★	167	2		SMIFF 'N' THE TEARS Fickle Heart Atlantic SD 19242	7.98	7.98	7.98
★	NEW ENTRY			LITTLE RIVER BAND First Under The Wire Capitol SW 11954	8.98	8.98	8.98
154	158	3		ERIC GALE Part Of You Columbia JC 35715	7.98	7.98	7.98
★	173	2		SCORPIONS Love Drive Mercury 58M 1-1795	7.98	7.98	7.98
156	130	36		BARRY MANILOW Greatest Hits Arista AZL 8601	13.98	13.98	13.98
157	165	3		THIRD WORLD The Story's Been Told Island ILPS 9569 (Warner Bros.)	7.98	7.98	7.98
★	168	3		SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98
159	159	31		GLORIA GAYNOR Love Tracks Polydor PD 1-6184	7.98	7.98	7.98
★	NEW ENTRY			MICHAEL STANLEY BAND Greatest Hits Arista AR 4236	7.98	7.98	7.98
161	164	270		PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
★	NEW ENTRY			PETER TOSH Mystic Man Columbia CDC 3811 (Atlantic)	7.98	7.98	7.98
★	182	2		JENNIFER WARNES Shot Through The Heart Arista AR 4217	7.98	7.98	7.98
164	131	15		MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98
165	151	10		BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
166	153	10		THIN LIZZY Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98
167	147	42		VILLAGE PEOPLE Cruisin' Casablanca NBLP 7116	8.98	8.98	8.98
168	169	12		DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
★	NEW ENTRY		LENE LOVICH Stateless Star JE 36102 (Epic)	7.98	7.98	7.98
170	172	3	RICK WAKEMAN Rhapsodies A&M SP 6501	7.98	7.98	7.98
171	110	5	AMERICA Silent Letter Capitol SD 11950	7.98	7.98	7.98
★	NEW ENTRY		THE RUMOUR Frogs Sprouts Clogs And Krauts Arista AR 4215	7.98	7.98	7.98
173	148	11	MCCOY TYNER Together Milestone M 9087 (Fantasy)	7.98	7.98	7.98
174	135	11	KENNY ROGERS Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98
★	NEW ENTRY		LOUISE GOFFIN Kid Blue Arista AR 4203	7.98	7.98	7.98
176	136	4	LARRY GRAHAM & GRAHAM CENTRAL STATION Star Walk Warner Bros. BSK 3322	7.98	7.98	7.98
177	177	36	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35678	8.98	8.98	8.98
178	156	26	RICK JAMES Busting Out Of L. Seven Gordy GF 988 (Motown)	7.98	7.98	7.98
★	NEW ENTRY		MICHAEL NESMITH Infinite Rider On The Big Dogma Pacific Arts Pac 7 130	7.98	7.98	7.98
180	140	15	SYLVESTER Stars Fantasy F9578	7.98	7.98	7.98
181	155	17	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	7.98	7.98	7.98
182	152	17	EVELYN "CHAMPAGNE" KING Music Box RCA AFL 1-3033	7.98	7.98	7.98
183	181	6	DELBERT McCLINTON Keeper Of The Flame Capricorn CPN 0223	7.98	7.98	7.98
184	179	25	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	7.98	7.98	7.98
185	185	2	GIBSON BROS. Cuba Island ILPS 9579 (Warner Bros.)	7.98	7.98	7.98
186	184	36	ERIC CLAPTON Backless RSO 1-3639	8.98	8.98	8.98
187	174	10	CLAUDIA BARRY Boogie Woogie Dancin' Shoes Chrysalis CHR 1232	7.98	7.98	7.98
188	166	16	JAY FERGUSON Real Life Ain't This Way Arista KE 158	7.98	7.98	7.98
189	162	5	BILL BRUFORD One Of A Kind Polydor PD1-6205	7.98	7.98	7.98
190	190	36	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98
191	197	60	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98
192	176	10	RANDY VANWARMER Warmer Bearsville BRK 6988 (Warner)	7.98	7.98	7.98
193	180	21	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34754	7.98	7.98	7.98
194	192	26	JOE SAMPLE Carmel MCA aa 1126	7.98	7.98	7.98
195	175	8	RENAISSANCE Azure "D" Or Sire SRK-6068 (Warner Bros.)	7.98	7.98	7.98
196	178	13	MANFRED MANN Angel Station Warner Bros. BSK 3302	7.98	7.98	7.98
197	183	13	RON WOOD Gimme Some Neck Columbia JC 35702	7.98	7.98	7.98
198	160	20	SUZI QUATRO If You Knew Suzi RSD RS1 3044	7.98	7.98	7.98
199	200	57	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
200	191	9	WET WILLIE Which One's Willie Epic JE 35794	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	70	Crusaders	31
ABBA	29	Charlie Daniels	15
Allman Brothers Band	146	Devo	130
America	171	Dire Straits	11, 90
Atlanta Rhythm Section	26	Dixie Dregs	168
Roy Ayers	113	Doobie Brothers	59
Bad Company	17, 165	Dr. Hook	97
Joan Baez	145	Earth, Wind & Fire	126
Claudia Barry	187	Bob Dylan	100
Ben Gies	38	Earth, Wind & Fire	7, 115
George Benson	88	Dave Edmunds	132
Blackfoot	144	Electric Light Orchestra	188
Blackjack	131	Flash And The Pan	92
Blonde	48	Foreigner	199
Blue Oyster Cult	51	Gap Band	154
Bootsy's Rubber Band	53	Gloria Gaynor	102
David Bowie	24	J. Geils Band	159
Herman Brood & His Wild Romance	143	Gibson Bros.	185
Bill Bruford	189	Nick Gilder	127
Cameo	106	Louise Goffin	175
Cars	5, 40	Larry Graham & Graham Central Station	176
Cheap Trick	4	G.Q.	39
Chic	190	Van Halen	28, 64
Stanley Clarke	79	Emmylou Harris	93
Eric Clapton	186	Molly Hatchet	164
Con Funk Shun	67	Heatwave	138
Norman Connors	139		

Michael Henderson	105	Teena Marie	95
Henry Paul Band	108	Mass Production	135
Patrick Hernandez	124	Maze	124
Hot Chocolate	120	Delbert McLinton	183
Ian Hunter	63	McFadden & Whitehead	41
Isley Brothers	32	Pat Metheny	110
Joe Jackson	36	Stephanie Mills	47
Jacksons	94	Ronnie Milsap	142
Rick James	176	Joni Mitchell	22
Waylon Jennings	81	Anne Murray	149
Billy Joel	84, 125	Willie Nelson	118
Elton John	58	Michael Nesmith	179
Rickie Lee Jones	14	New England	137
The Jones Girls	65	Maxine Nightingale	151
Journey	80	Ted Nugent	83
Kansas	21	Robert Palmer	56
K.C. & The Sunshine Band	50	Graham Parker	86
Carole King	140	Dolly Parton	73
Evelyn "Champagne" King	182	Peaches & Herb	61
Kinks	30	Teddy Pendergrass	6
Kiss	9	Pink Floyd	161
Earl Klugh	85	Poco	68
The Knack	3	Police	104
Little River Band	153	Suzi Quatro	198
Nils Lofgren	74	Queen	16
lene Lovich	169	Eddie Rabbitt	117
Nick Lowe	71	Gerry Rafferty	62
LTD	37	Lou Rawls	75
Ralph MacDonald	147	Raydio	49
Chuck Mangione	33	Renaissance	195
Barry Manilow	156	Minnie Riperton	60
		Smokey Robinson	133
		The Roches	91

Rockets	101	Switch	42
Kenny Rogers	18, 174	Sylvester	180
Kenny Rogers & Dottie West	181	James Taylor	45
Scorpions	155	Mick Taylor	119
Rolling Stones	144	Bram Tchaikovsky	43
Diana Ross	25	The Rumour	172
Joe Sample	194	Thin Lizzy	166
Bob Seger & The Silver Bullet Band	116	Third World	157
Carly Simon	54	George Thorogood	103
Sister Sledge	55	Billy Thorpe	78
Patti Smith	66	Peter Tosh	162
Rex Smith	82	Toto	114
Soundtrack:		Pat Travers Band	57
Alien	148	Triumph	72
Grease	150	Marshall Tucker Band	77
Manhattan	107	Various Artists	87
The Main Event	27	Village People	89, 167
The Muppets	158	McCoy Tyner	173
Saturday Night Fever	109	Randy Vanwarmer	192
Sniff 'N' The Tears	152	Rick Wakeman	170
Spyro Gyra	52	Anita Ward	19
Michael Stanley Band	160	Jennifer Warnes	163
Edwin Starr	141	Dionne Warwick	46
Candi Staton	134	Grover Washington Jr.	123
Amii Stewart	128	Lenny Williams	112
John Stewart	13	Robin Williams	34
Rod Stewart	111	Wet Willie	206
Barbra Streisand	177	The Who	1
Styx	69	Willie & Leon	3
Donna Summer	1, 76	Wings	1
Sun	98	Ron Wood	19
Supertramp	2	Neil Young	2
Rachel Sweet	121	Frank Zappa	13

LOW BUDGET PRODUCTION

Knack Rides Charts With \$18,000 Album

By JIM McCULLAUGH

LOS ANGELES—The Knack, Capitol Records and producer Mike Chapman may have the knack in more ways than one.

The Southern California-based new wave foursome's debut LP for the label, "Get The Knack," bolts to number three on the Billboard chart in its sixth week. It is reportedly second only to "Meet The Beatles" as the fastest-breaking LP by a new group in the label's history, earning gold certification in only 13 days.

Also, the group's "My Sharona" single leaps from number 18 to number six in its seventh week on the Hot 100. At that rate, both appear headed for the number one spot.

The Knack's success underscores a fundamental difference in record production today from years past. According to Chapman, the total production cost of this LP was an almost unheard of \$18,000.

That's different from the Fleetwood Mac, ELO or Eagles approach: several years in the studio with \$500,000 or more studio bills. An "average" LP today runs \$100,000 in the studio.

"I'm sure those groups," says Chapman, "will have good albums, but kids may find them just slightly too calculated. I think the Knack will give producers and artists with low budgets more optimism."

It may also have labels, already

plagued by flat industry sales and skyrocketing costs of doing business, reassessing their studio budgets.

"If the songs are really there," Chapman continues, "there's no need to spend endless hours and money in the studio." Chapman, known to be a swift and cost-efficient producer, just wrapped up Suzi Quatro's new LP for RSO for an amazing \$12,000.

The Knack's quick acceptance by radio and at retail also indicates to a large degree regardless of the mixed critical acceptance—what pop music may be about in the 1980s.

"It's music you can't escape," Chapman analyzes. "Straight ahead, fresh rock 'n' roll. It's totally accessible. There are songs on that LP that everyone has to turn up when they hear them."

"I think," he continues, "that the Knack, the Cars, Blondie, Joe Jackson and a few others reflect pop music directions in the 1980s. In some respects, major artists like a Bruce Springsteen may be left behind. Their music may be remembered as the music of the 1970s."

Harvard With BMI

NEW YORK—BMI has voluntarily dismissed the copyright infringement complaint brought by it against Harvard Univ.

Harvard has entered into a licensing agreement with BMI which has retroactive effect to Jan. 1, 1978. The original complaint, filed in the U.S. District Court for the district of Massachusetts, alleged the school had infringed upon a dozen compositions licensed by BMI.

No figures were given for the terms agreed upon. There have been several colleges which have disputed the need to pay for music played on their campuses.



CHARITY AUCTION—An unidentified auctioneer presides over the bidding on one of 28 six-by-six foot paintings of rock album covers that were auctioned off at Track's retail outlet in Norfolk, Va., for the benefit of the Multiple Sclerosis Foundation.

'Swing' Musical For Broadway

NEW YORK—Auditions start here Aug. 7 for original cast rights to a new musical, "Swing," due on Broadway in March.

The associate producer of the show is George Simon, veteran chronicler of the swing era. Producer and director is Stuart Ostrow. Ostrow says he got the idea for the show when reading Simon's book on big bands.

With an original score by Alfred Uhry and Robert Waldman (e.g., "The Robber Bridegroom"), "Swing" covers the heyday of the Swing Era, 1937-45.

According to Simon, a swing band will be onstage for the most part of the evening playing arrangements by Ralph Burns.

Inside Track

As sales volume on front-running hit album product diminishes, schlock and trade-in used records are on the increase. Important retail sources report buying larger dollar volume in cutouts and deletions from a larger number of different sources nationally. Seems that a schlock supplier is only as good as his lead items. Independent dealers and chains are scanning lists more critically and really cherry-picking.

Reports from three prominent chains indicate their number one best selling album is selling between 8 to 13 copies per store weekly. A year ago that kind of movement would have put an album between 15 and 20 on their best seller album chart. ... Capricorn is moving into the framework of Polydor Records. Label, distributed by Polygram Distribution, gets marketing and promotion assistance from Polydor, while maintaining its modest label organization under Phil Walden and Frank Fenter in Macon, Ga. First Polydor backup is to help break the Billy Thorpe album and single, "Children Of The Sun."

Francis Ford Coppola doesn't forget. Flash Cadillac did two numbers in the musical backdrop for "American Graffiti" in the late '60s. On the forthcoming Elektra soundtrack for the famed director's "Apocalypse Now," heralded as one of the most expensive flicks ever, you'll hear "Suzie Q," by the Colorado group, courtesy of Private Stock Records. ... Marvel Comics, whose last venture into recordings was a series of tomes for youngsters on Kiss, now is doing a comic book based on the current Alice Cooper package, "From The Inside."

At presstime, it appeared that Ranwood Records was closing its L.A. office. ... The projected merger between George Hocu's California Record Distributing and Sid Talmadge's Record Merchandising appears to have aborted. ... George Williams, long CBS Records regional credit manager for the West, is reportedly headed for a top financial post with the expanding All Records Service, Oakland One-stop, and Pacific Records and Tape, the San Francisco/Seattle independent distributorship. Both firms are co-owned by Mike Paikos and Bob Sarenpa.

The hassle over who takes ABC Records returns between independent distributors, who handled the line before the MCA acquisition earlier this year, and MCA continues. A Houston Federal District Court judge has not calendared the litigation. That deep cut into cash flow and the prospective loss they anticipate from the imminent GRT bankruptcy has indie distributors sleeping fitfully. Best guesses place the ABC returns' fracas tying up more than \$15 million in inventory nationally. ... Roy Orbison has been signed to do the singing in "Living Legend," a rock opus on the boards to be produced by Earl Owensby of Shelby, N.C.

Marty Wekser, head of MusicWorks in L.A., a music consultancy firm, will represent the Goodman Group, New York music publisher, on the Coast. He will zero in on film song placement. ... In a break from tradition, Warner Bros. Records is shopping outside advertising agencies on both coasts to handle the campaign for the long-awaited Fleetwood Mac album due Oct. 15. ...

First American Record Group is distributing its product in the Northwest through its "first and only branch," FAR Distributing, Seattle. ... The Don Ho roast by the Hawaii Variety Clubs staged Sunday (22) with help from Island entertainers grossed \$12,000 for charity. ... Talk about devotion to a hobby, Don Anderson, who operates two Bird's Suite-Records in Portland, Ore., has booked Count Basie's band and Clifton Chenier's group for a one-nighter there Sept. 27. Both are prime favorites of the youthful owner of the two jazz-oriented stores.

WABC-AM, New York, operations manager Glenn Morgan has resigned. Move was not surprising as the station dropped to fourth place in the April/May Arbitron. ABC Radio vice president Rick Sklar took over most of Morgan's duties several weeks ago. WABC general manager Al Racco says Sklar will continue to program the station on an "interim basis." Morgan, who was eight years at the station, says the stint gained him "invaluable experience and expertise in a variety of areas of radio broadcasting." ... And is there truth to the report that Pete Wright and Howard Bedno, Chicago freelance promo reps, are ready to discontinue their weekly radio hype sheet?

Used to be you thought you had trouble in creative services when a publisher demanded new backliners when he was not properly credited for a copyright. Now the West Virginia Secretary of State A. James Manchin wants Savoy Records to "immediately recall" all copies of the album, "Myrna Summers And Singers Recorded Live At The Federal Correctional Institution At Alderson, Va.," because that bastille is in West Virginia. ... Belt Tightening In the Industry? As part of Polydor's recent Bermuda convention, the entire regional promo and label staffs and the executives from New York and L.A. got platinum LPs for Peaches & Herb's "2 Hot!" and Gloria Gaynor's "Love Tracks" and a gold album for Frank Mills' "Music Box Dancer." Dick Kline, executive vice president, helmed the confab, which heralded the biggest six months in the label's fiscal history.

ITC Entertainment has given RCA SelectaVision videocassette library rights to Franco Zeffirelli's seven-hour "Jesus Of Nazareth." ... A Peter Pan Records' customized 26-foot Winnebago motor home will tour nationally as a showroom for the kidisk label's merchandising store fixtures for tape and record. Label president Marty Kasen came up with the promotion. ... The Westchester (N.Y.) County medical examiner terms the gunshot death of 17-year-old Scott Cantrell in the home of Rolling Stones guitarist Keith Richards "definite suicide." Richards was not at home at the time of the shooting. ... Rocket Records, the Elton John diskery, which moved to RCA Records for distribution from its former berth at MCA Records, reportedly is ready to return to its former home.

Now it's a New York diadem added to the Los Angeles/Nashville crown worn by Infinity Records' publicity mahoff Bert Bogash. Which brings to mind, Neil Bogart's real name is Bogatz.

United Video Plan Calls For Penny Per Subscriber Fee

Continued from page 3

ditionally can be offered on cable operator's FM radio service.

According to Bliss, several audio limitations are being imposed to discourage home tapings and insure record company support.

Transmission, in mono only, will have an 8 kHz bandwidth, slightly better than standard AM broadcast but not up to the best FM standards.

Advocates of audio on the cable

point out that better quality is possible than in actual broadcast propagation. WFMT will be fed to cable systems in stereo with a 15 kHz bandwidth.

Regarding the WFMT fine arts service, Bliss says official turn-on date is Sept. 1. Reportedly among the first taking the feed will be United Cable, which operates systems throughout the country total

ing more than 250 million subscribers.

The relay will make WFMT the first radio "superstation" in the U.S. Chicago's WGN television, also borne aloft by United Video, is one of several tv "superstations."

Between six and eight million cable subscribers are linked to satellite today, with the figure growing rapidly as more satellite antennas are completed. ...

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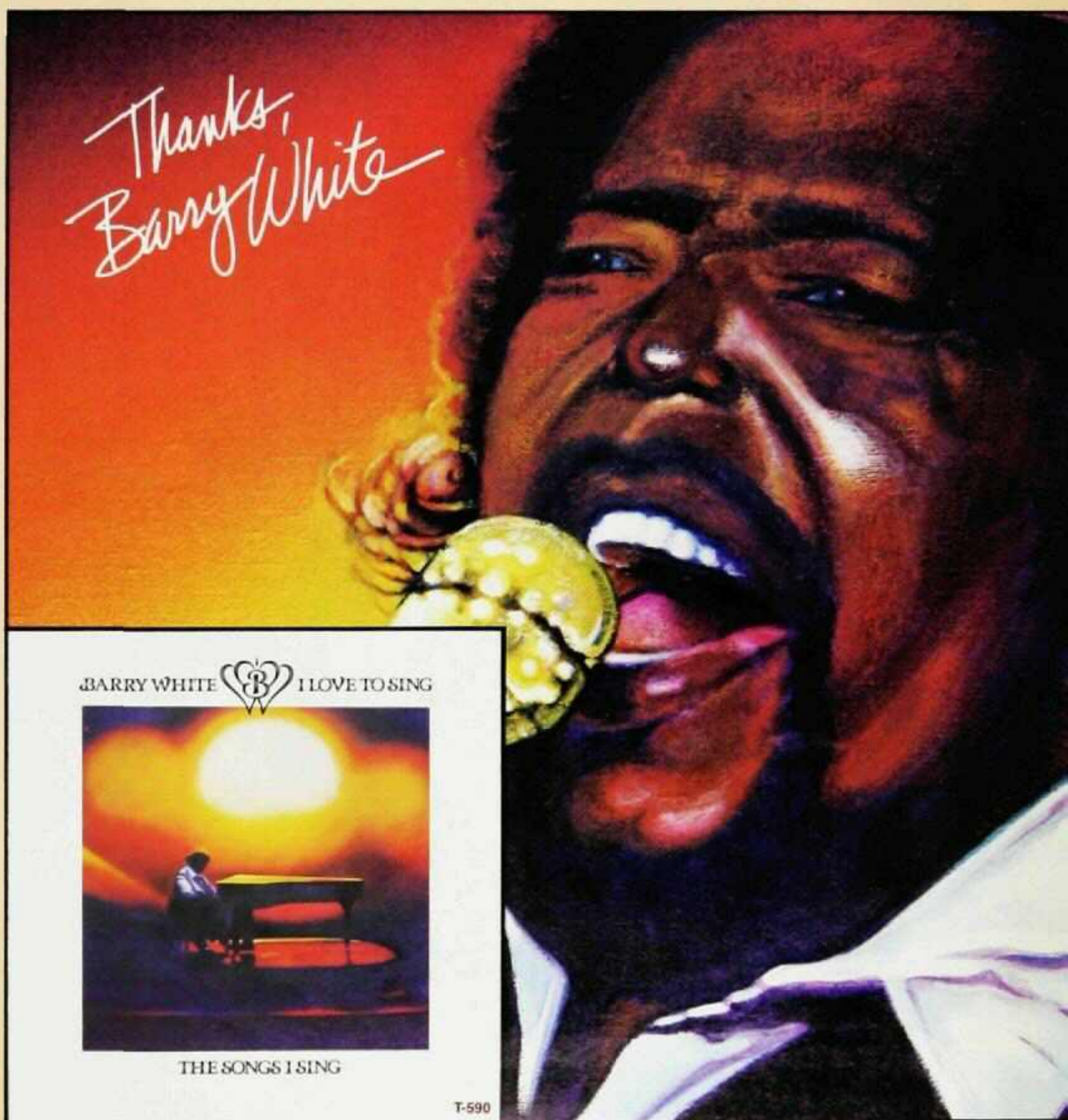
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TAKE COVER

THE B-52'S ARE COMING.

Any A&R staff worth its weight in demo tapes can tell you; there is a buzz on the B-52's.

As an impoverished two-girl, three-guy quintet from Athens, Georgia, the B-52's could barely afford their own instruments. Yet, with unprecedented word-of-mouth and an incredibly self-assured debut single ("Rock Lobster") the B-52's were well on their way to becoming the biggest rage of the trendy New York club scene.

Upon establishing themselves as the most sought after new band of the year, the B-52's signed with Warner Bros. Records.

Now all of America will find out what ears in Athens, New York and Burbank have known from the start: the B-52's are purveyors of the most workable, playable, danceable new music to be found anywhere.

One other thing. Don't let the name throw you. To their way of thinking, "B-52" refers to the bouffant hairdo depicted on their album cover and has nothing to do with nuclear weaponry.

Just when you thought it was safe to go back under the dryer...



the **B-52's**

Produced by Chris Blackwell for Island Records, Inc.
On Warner Bros. Records and Tapes (BSK 3355)

