

## Home Video Has Boost With New IBM-MCA Tieup

By STEPHEN TRAIMAN

NEW YORK—The home video industry got two big boosts with the announcement last week of a joint venture between IBM and MCA to manufacture videodisks and players, and an offer by Philips in Berlin to make the Microworld transport for its eight-hour Video 2000 VCR available to "all reputable manufacturers" in the U.S. and Europe.

The IBM/MCA venture creates DiscoVision Associates, taking over the current videodisk business and assets of MCA. However, MCA retains its copyrights and other rights pertaining to consumer program material, and MCA DiscoVision will continue in the development and distribution of consumer disks, the latter through the MCA Distributing division of MCA Records.

High priority in the new venture will be the establishment of a second videodisk mastering/replication plant, with several prime sites under study to take pressure off the single Carson, Calif., facility.

It has been unable to keep up with consumer demand, having to handle industrial projects that include the massive General Motors 1980 models' disks for the auto giant's network of 7,000 players.

*(Continued on page 63)*

## Radio Chains Reviving Music Specials Series

By DOUG HALL

ST. LOUIS—The more than 1,000 programmers attending the second annual National Assn. of Broadcasters programming conference here Sunday through Wednesday (9-12) are hearing a new pitch for music specials from the radio networks which reflects a dramatic change in these services which could significantly change the face of radio.

Whereas the ABCs and NBCs of the world of radio in the past have been content to sell their on-the-hour newscasts and special news and sports features, these networks, joined by a brand new network, RKO, are now pitching Barbra Streisand, Wings, the Cars and Kenny

Rogers as the newest form of offering.

What the networks are now pushing are music specials. They are bringing back block programming and what could be the beginning of the return to the golden days of radio—a new golden era with stations across the country carrying the same music special from a network feed.

Says Richard Foreman, ABC's programming vice president: "1980 will be the prime growth year for programming of ABC Radio Network's four program services with a major increase in offerings to affiliates."

*(Continued on page 23)*

## Opposing Views Greet Revamped CBS Programs

By JOHN SIPPTEL

LOS ANGELES—Diametrically opposed views that span from seeing the new CBS sales and returns policy provisions as threatening the business to viewing it as a well organized, helpful program, are expressed by industry leaders surveyed.

"CBS is our number one supplier but the 20% returns policy restricts us," laments Joe Voynow of Bib Distributing, a major one-stop in Charlotte, N.C.

Lieberman Enterprises extolls the definitive delivery provisions for hot and catalog product, the \$1 off on \$7.98 developing product and the fact that accounts would, at a \$5.98 list, be able to offer supplementary catalog LPs at an attractive price when new \$8.98 hit product is advertised.

Bernie Boorstein, Double B Records & Tapes, Freeport, N.Y.; Paul David, Stark Record Service, N. Canton, Ohio; Jack Schlee, Merit Music, Detroit, and Carl Rosenbaum, Flip-Side, Chicago, indicate they will be more reluctant to accept large quantities of unproven product.

John Cohen of Disc Records, Cleveland, and David stress they hope the industry won't prostitute the 200 announced \$5.98 midrange

*(Continued on page 10)*

## Video Rights New B'way Problem

By RADCLIFFE JOE

NEW YORK—The advent of consumer videotape and videodisk systems promises to create entire new areas of marketing opportunities for Broadway musicals. At the same time, however, they are, at least initially, creating logistical headaches for entrepreneurs pioneering in this field.

Case in point is Sherwin Goldman's revival of Frank Loesser's 1956 musical "The Most Happy Fella," scheduled for a mid-October opening at the Majestic Theatre.

Goldman's plans to videotape a performance of this show during its tryout in Detroit, first for airing on public television and later for offering as a videodisk, has spurred opposition from unions as well as from other theatre people.

The feeling of the opposition is that the availability of the show through mediums other than the theatre, especially while the production is still running, will hurt the

*(Continued on page 16)*

JENNIFER WARNES. More than a singer with a beautiful voice, she's a remarkable interpreter of those special songs that become hits . . . and lasting classics. Like "Right Time Of The Night," a modern standard. And, Jennifer's newest milestone, "I Know A Heartache When I See One." (AS 0430) It's the cross-the-board smash from SHOT THROUGH THE HEART, (AB 4217) her brilliant new album. Produced by Rob Fraboni. On ARISTA RECORDS AND TAPES. *(Advertisement)*

## BMI's 2nd Half '78 Payout Up; Broadcasting Leads \$\$

By DICK NUSSER

NEW YORK—Increased broadcasting revenues, computerized collections and more licensing opportunities are credited with boosting BMI's royalty payments for the third and fourth quarters of 1978, but the licensing agency won't reveal overall dollar amounts.

The BMI fiscal year ended June 30, 1979, will reflect the increased revenues and royalties. In the year ended June 30, 1978, BMI members shared a record \$56.369 million in performance rights and royalties derived from license fees of \$66.77 million.

Another contributor is the zeal with which the BMI field forces are cracking down on licensees who are not making payments, and the fact

*(Continued on page 82)*

## GRT Struggling To Dig Out; \$21 Mil Hole

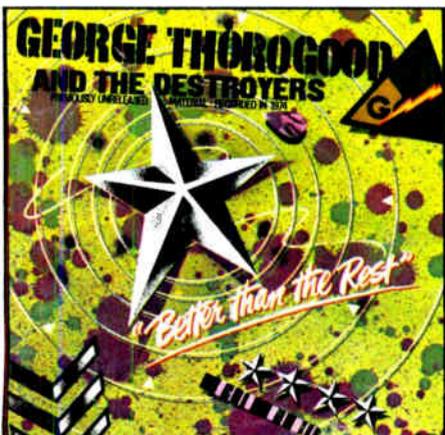
LOS ANGELES—Financially ailing GRT Corp., which filed for reorganization under Chapter XI last July, is aggressively seeking to right its fiscal course.

Former chief financial officer Bob Jacobs, retained as a consultant after he resigned in August, has been appointed president. The appointment coincided with the first meeting of creditors in San Jose late in August, wherein a temporary group of seven was appointed, with Bill Kelley as legal counsel. The next creditors meeting is set for Oct. 3.

While creditors continue to file

*(Continued on page 6)*

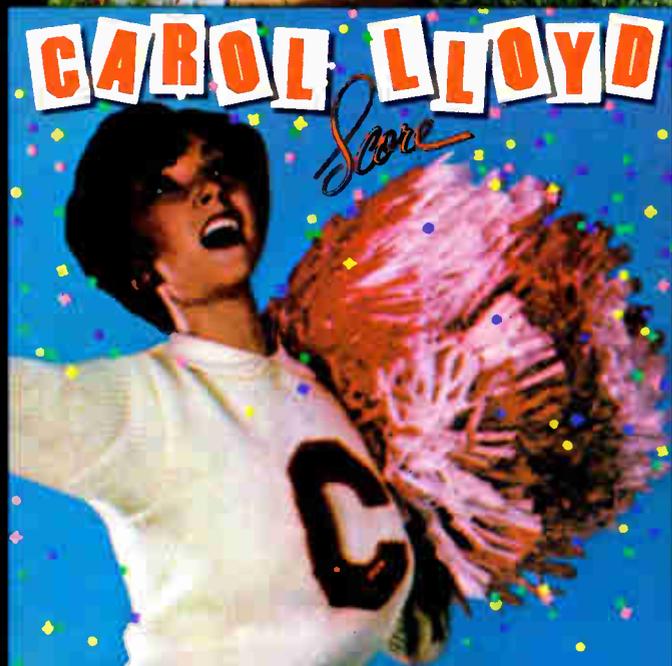
SAD CAFE serves up a banquet for hungry ears on Facades, their auspicious follow-up to last year's *Misplaced Ideals*. Greeted upon release with incredible radio response, Facades was produced by Eric Stewart and contains the single "Emptiness." On A&M Records & Tapes. SP 4779. *(Advertisement)*

*(Advertisement)*

The dazzling double debut  
from  
EarMarc Records



**DUNCAN SISTERS**



THE DUNCAN SISTERS "The Duncan Sisters"

EMLP 4001

CAROL LLOYD "Score"

EMLP 4002

Includes the new single  
**"Rock Along Slowly"** EM 5501

Includes her new single  
**"Score"** EM 5502

Because You Can  
Never Have 2 Much Of A Good Thing....

# Music Recession? Forum Speakers Say No

By ED HARRISON

LOS ANGELES—The recession currently plaguing the record, tape and live performance industry "will be a good enema for the business and help bring it back to a sense of reality," stated Jay Cooper, entertainment attorney during the opening day's session of Billboard's International Talent Forum Thursday (6). Cooper's remarks were echoed with further optimism by a group of industry executives during the "Open Seasons: Speak Your Mind" session, which included Barry Fey of Feyline Productions as moderator, Steve Jensen, ICM; Don Dempsey, Epic Records; Mike Klenfner, Front Line Management; Bob Finkelstein, president of Management III/Concerts

West (the Forum's keynote speaker); and Herbie Herbert, manager of Journey.

"Things are not that bad—just slow," said Cooper. "The business has been living too high under a false balloon and that balloon is breaking. Record companies have been shipping too much for years, overhiring personnel, giving too many cocktail parties along with parties before a show, after a show and next morning. There are five limousines for a five-man group.

"What's happening now will clean out the fringe people in it for a good time. Managers and agents will be more choosy about the people

they're dealing with," Cooper remarked.

Dempsey, senior vice president of Epic and Associated Labels, stated that label difficulties started when many companies became market share-oriented instead of profit-oriented.

In an attempt to get more mileage out of each dollar, Dempsey said that Epic is focusing its money on radio and promotion instead of "image building." Also, before an act takes to the road, there must be a demand for that act.

"A group has to have that entertainment factor and not just go out there and play. We've been using our artist development and other exper-

tise to restage and redress a band," commented Dempsey.

Barry Fey, citing nearly double the expense in promoting a show, remarked that his firm is "cutting out the fat" by eliminating many unnecessary dinners, less non-show travel and public relations, earlier processing of contracts and possibility of closing his West Coast office.

Manager Herbert believes that the industry's slowdown will keep people in line and reduce massive ego trips. Labels exercising more discretion will result in stronger commitments to new artists, he said.

Jensen commented that ICM is more careful of the artists it represents and the dates it promotes. He

said that managers are also being made more realistic of sound and lighting costs.

Manager Klenfner suggested that bands be well rehearsed before going into the studio to avoid costly studio time. Bob Finkelstein noted that bands should be signed at lower royalty rates.

In his keynote address, Finkelstein fielded questions pertaining to the roles of lawyer and manager in an artist's career, performance royalties to artists where there is legislation pending before Congress and the licensing of prerecorded audio/visual material including the videodisk. Complete Forum coverage will be provided in a forthcoming issue.

## FCC Asking Feedback On Deregulation

WASHINGTON—The Federal Communications Commission is seeking feedback from the public on the subject of whether that federal agency should continue to regulate commercial radio broadcasting.

Among other things, radio deregulation would mean that broadcasters would no longer have to air a certain percentage of non-entertainment or non-music programming, i.e., news, public affairs and public service announcements.

The notice released Thursday (6), describes a total of six deregulatory options ranging from simplifying the current licensing requirements to the complete withdrawal of the FCC from overseeing the radio industry. "Radio broadcasters are businessmen motivated by profit," explained FCC chairman Charles Ferris. "Market structures channel their programming more than any government regulation does."

"Since 1934, we've seen major changes in the radio industry," added Richard Shibben, FCC Broadcast Bureau chief. "Competition has increased radically and radio today is more specialized than a mass medium. Radio has responded well to serving a variety of communities in our society today." Shibben's staff backed up his remarks with research, proving that most radio stations already air more non-entertainment programming than the FCC requires. Furthermore, FCC reports indicate that radio broadcasters program a great deal of news during drive time radio's peak listening hours.

Much of the FCC's deregulatory thinking relies on marketplace realities in showing that the public interest is met by radio broadcasters. If a station is not serving the public, it will lose listeners and go off the air, the FCC reasons.

In this regard, the radio deregulation inquiry hopes to discover how the FCC might regulate the marketplace without regulating individual radio stations.

This move by the FCC to begin the deregulation of radio in terms of removing requirements for public service programming and limiting commercials to 18 minutes per hour, could allow for the airing of more music shows.



EVITA SESSION—Patti LuPone, who has the title role of Eva Peron in "Evita," huddles with musical director Rene Wiegart, left, and composer Andrew Lloyd-Webber during a recording session for the MCA double cast album which ships Friday (21). More than 80 musicians and the full Broadway company of 46 singers are featured on the LP. The Robert Stigwood-promoted musical opens in mid-September.

Billboard photo by James Fortune

## Capitol Bares 14 New LPs; List At \$5.98

LOS ANGELES—Capitol is inaugurating a new line of product with a \$5.98 list price, which will include both newer material never before released in the U.S. and catalog product. The label joins such other labels as MCA, Mercury and CBS in offering selected \$5.98 catalog and new product.

The product will be available nationwide in LP, cassette and 8-track configurations, according to Dennis White, vice president of marketing, and will carry an SN prefix.

The line debuts Monday (17) with 14 albums. Included will be "Marcus Hook Roll Band" and "Beginnings: Glenn Shorrock, Beeb Birtles & Graham Goble (Before Little River Band)," neither of which has been released in the U.S.

Also: "Perfect Angel," "Adventures In Paradise," and "Stay In Love"—all by the late Minnie Riperton and previously released on Epic; John Stewart's "California Bloodlines," "Willard" and "Through The Glass;" "The Beach Boys '69 Recorded In London;" "Anne Murray/Glen Campbell" and "Grand Funk Hits."

Additional selections include Frank Sinatra's "Look To Your Heart;" Nat "King" Cole's "A Mis Amigos" and "Miss Peggy Lee Sings The Songs Of Cy Coleman."

"Selections in the new line will be released two or three times a year," says White.

The Beatles' "Rarities" LP will also carry a \$5.98 list price when it is released Oct. 8 (Billboard, Sept. 1, 1979).

## Hurricane Bites Into Labor Day Sales

NEW YORK—Hurricane David bit into Labor Day sales as it roared up the East Coast Monday (3), but retailers along the route reported little in the way of physical damage.

Stores in Florida and Georgia lost out by having to close down for up to two days. Barrie Bergman's Record Bar chain closed four stores, including one in Myrtle Beach, S.C., but the stores remained closed only for part of Tuesday (4).

The storm hit Florida earlier, resulting in several closings. In Ft. Lauderdale a local Peaches outlet was forced to remove 22 six-by-six-foot plywood album cover reproductions from its facade. The store was closed Sunday (2) and Monday (3).

Bergman says sales in the affected areas "weren't as bad as they might have been."

Ned Berndt of Miami's Q Records

says his sales were cut 50% as a result of storm warnings issued for the area.

"It kept people home, but the storm itself passed 40 to 50 miles off the coast," he notes. "We got some rain and wind but nothing heavy."

The storm brought torrential rains as far north as Rhode Island before heading out to sea but the downpour was usually at night, not during selling hours.

DICK NUSSER

## Africa Lucrative New Market For American Disk Acts

By ELIOT TIEGEL

LOS ANGELES — Lesotho, Swaziland, Malawi, South Africa, South West Africa, Kenya, Zimbabwe Rhodesia. They are all African nations which individually and collectively offer American artists a new market for live concerts and record/tape sales.

In fact, two of South Africa's leading concert promoters, Armi Artzi and Peter Levin, his associate, are in the States for two weeks lining up talent for venues in these nations.

The two are out to book name U.S. acts for the Hilton International

Hotel's new \$50 million facility in Lesotho, an 11-year-old independent African nation bordered on all sides by South Africa.

Artzi, whose company, Armi Artzi & Associates, has been booking live talent into South Africa for six years, is lining up a talent schedule for the new Hilton's 750-seat showroom/casino facility which opens this December.

The two are also telling American talent agents and personal managers that South Africa has abolished segregation in audience seating for

public shows, thus opening the door for artists who have stayed away from playing that racially segregated nation in the past.

The duo's contract with Hilton International for the Lesotho facility is to book American artists through 1980, offering two-three week engagements at the new room plus air fare, room expenses and a safari (to add a vacation touch to the experience).

South Africa changed its segregated seating policy 13 months ago, Artzi says. The majority of Ameri-

cans he has been talking to during his first week here are ignorant of the changing political climate in that country, he says. They are also in the dark about the emerging African nations which he is also able to book.

The area around Lesotho has a potential audience of 30 million people, notes Levin.

Artzi says the majority of the African nations are two to three years behind the U.S. in recognizing today's hot names in music. Consequently, the black Africans who

(Continued on page 30)

SEPTEMBER 15, 1979, BILLBOARD

# Record Sales Affected By Los Angeles Bus Stoppage

LOS ANGELES—The Rapid Transit District bus strike, which has stalled bus transportation here since Aug. 26, has taken its toll on retail traffic, especially in stores located along bus routes.

The strike also has forced store employees who lack cars to seek alternate means of transportation. Others who normally ride the bus are using their cars while others have to resort to hitchhiking.

Milton Spirlin, manager of Music City Records in downtown Los Angeles states: "We're located next to three bus stops and depend on that trade. People waiting for the bus to go home at night usually pop in and buy a few records. It's been noticeable since the strike started."

Tracy Palmer, assistant manager of Licorice Pizza, located on much-traveled Wilshire Blvd. in West Los Angeles notes: "We've seen a little slowdown during the day which seems to be compensated by busier evenings. School has started and that may also be a factor in day customer traffic tapering off."

At Music Plus' Vine St. location in Hollywood, traffic is down but its full impact is hard to gauge. A few employees have missed work due to lack of transportation.

A spokesman for Tower Records on Sunset Blvd. observes: "It's had a little impact on our business. I noticed that we didn't have quite the traffic in the store last weekend as we normally do. And there doesn't seem to be as many tourists in the store since the strike started."

In downtown Los Angeles, store manager Danny Thompson of VIP Records states: "It's having a slight impact but nothing too dramatic. It did seem slower this past weekend."

At the Wherehouse location in Westwood, manager Brian Miglucchi reports minimal if any decline in traffic, although transportation is a hassle for some employees.

At week's end there were reports that the union and management were coming to terms to end the strike—but the buses were still absent from city streets.

## Infinity Testing 'Star' Price List

NEW YORK—Infinity Records, the first label to test the waters of MCA Distributing's "Rising Star" \$5.98 list product line, will sell the series' initial album for as low as \$3.07 to one-stops and rackers and as high as \$3.28 to single store locations.

Infinity is set to debut the "Rising Star" album, Richard Stepp's "Holiday In Hollywood," Friday (14).

Had the album been marketed at a normal \$7.98 list, the discount structure would have ranged from \$4.10 to \$4.38.

Infinity's campaign on behalf of the Stepp album, reports Gary Mankoff, vice president of marketing/finance, includes a "Rising Star" logo, which will appear on the album, standup displays, header cards and ad repros.

Late last month, the label marketed a single, "Holiday In Hollywood," from the Stepp album which sells at regular dealer-wholesaler discounts.



**FORTUNATE COOKIES**—Crystal Gayle, left, and Peaches of Peaches & Herb flank comic Bob Hope during a pause in the taping of an NBC-TV special in Shanghai, China, recently. The three hour show airs Sunday (16). That's a statue of the late party chairman Mao in the background.

## Drew Alleges Japanese Reneged Pact

LOS ANGELES—Veteran radio programming executive Paul Drew is suing Sanrio Co. and Sanrio Communications of Japan, charging breach of contract and fraud in a Superior Court action here.

Drew alleges that he was inveigled by Sanrio president Shintaro Tsuji through a series of meetings into sidetracking his own business activities to concentrate on helping to set up a projected U.S. record division for the defendants.

Drew alleges that from June through December 1978, he was misled into believing that he would be president of the division.

Oral negotiations early in December produced a pact which Drew contends called for him to receive an annual salary of \$197,000 plus bonuses. On Dec. 29, 1978, Drew alleges he received an unsigned Japanese language contract. Two days later, Drew alleges the defendant firms reneged on the deal.

## ROCKET BACK WITH MCA

LOS ANGELES—Rocket Records will again be marketed and distributed by MCA. The announcement of a long-term agreement ends speculation as to Rocket's future following the termination of its distribution agreement with RCA.

The five-year-old Rocket label, launched by Elton John and John Reid, was distributed by MCA until 1978 and by RCA for one year.

Rocket's first release under MCA will be "Stay With Me Til Dawn" by English artist Judie Tzuke. Her album of the same name will follow later this year. Colin Blunstone, former lead singer of the Zombies, will have a late 1979 release, "Late Night In Soho."

Drew seeks no less than \$591,000 damages to cover a three-year work period, actual damages of not less than \$100,000 and exemplary and punitive damages of not less than \$1 million.

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# Executive Turntable

## Record Companies

**Don Burkheimer** moves over to marketing and talent acquisition division vice president for RCA Records International in New York. Before stepping into the new post, he had been product management and tours division vice president for RCA Records' domestic operation in L.A. . . . **Derek Green** takes over as senior vice president at A&M and the new post of artist development and



Burkheimer

talent acquisition director for Europe at the label. Remaining in London, he had been managing director of A&M Records U.K., Ltd. . . . **Christy Wright** is appointed general manager for Paul Drew's planned Los Angeles-based Zephyr label which will be distributed by Atlantic. Wright had been director of marketing for Record World. . . . **Judy Libow** upped to national AOR promotion director for Atlantic Records in New York. She



Libow

had been associate director of national AOR promotion at the label. . . . **Steve Rubin** joins Arista Records in New York as field marketing manager. He comes from A&M Records where he held a similar post. . . . **Marion Harris** moves to Stiff Records in New York as director of Stiff Music Marketing. Formerly known as Marion Bernstein, she was with Epic, Portrait and Associated Labels as product manager. . . . **Frank DiLeo** upped to customer merchandising special products manager at CBS Records in New York. At CBS Records since 1975, he had been merchandising accounts in the Hollywood area. . . . **Sparkle Kemp** joins Ariola Records r&b division in Los Angeles as director of West Coast regional promotion. She had been in West Coast promotion at



Kemp

MCA Records. . . . **Billy Smith** comes to Salsoul Records in New York as national director of disco promotions and disco radio. He had been AOR promotion director and national disco coordinator for London Records. . . . **Marion Varela** named publicity director for Island Records in New York. Formerly, she was a journalist for the French television network O.R.T.F. . . . **Thom Williams** joins Butterfly Records in Los Angeles



Harris

as art director. He was director of creative services for UA Records. . . . Attorneys **Mark Temple** and **Mark Spellman** join Capitol in Los Angeles in the legal department. Temple, part of the Liberty/EMI section, comes from a law firm in New York. Spellman, part of the general law section, also comes from a law firm in New York.

## Marketing

**Mike Wise** promoted to Music City Record Distributors, Inc. in Nashville to vice president. He was sales manager. . . . Independent Regional Service has pegged **Susan Minnerly** as marketing coordinator. Based in Lakewood, Ohio, she had been a sales clerk at the Melody Lane retail outlet in the same location.

## Publishing

**Steve Horton** joins the Peer-Southern Organization in New York as East Coast director of creative services. Before joining the firm, he was general manager of Castle Music Productions/Castle Hill publishing. . . . **Gay Jones** moves to Casablanca's publishing division in Los Angeles, Rick's Music/Cafe Americana, for the new post of publishing coordinator to handle domestic administration. Formerly, she was with Filmways Inc. as publishing administrator. . . . **Bob Witte** now heads ARC Music's country division in Nashville. He has previously represented Peer-Southern, Showbiz Music and Jim Owens Productions.



Hart

**Glenn A. Hart** takes over as president of Allison Industries in Hauppauge, N.Y. His responsibilities include being general manager for all Allison Industries activities involving the Allison Audio tape duplicating facility, Allison South record pressing plant, the planned Allison Precision injection molding facility and other company acquisitions. Most recently, he had been sales, marketing and administration director for the consumer, professional and International sales groups at Columbia Magnetics. . . . **Susan Sanders** shifts to the Pasha Music Organization as manager of the Pasha Music House recording complex in Los Angeles. She was formerly with Casablanca Records and with UCLA as an executive administrator. . . . **Don Mupo** moves to Artists International, Chick Corea's management firm, as national product manager. Mupo was recently associated with CTI Records as Western regional sales manager. . . . **Chuck Fassert** takes over as national marketing and promotion director for Crusader Productions in Los Angeles. Fassert has headed his own independent marketing and promotion company, the Record Report.



Sanders

## Related Fields

**Bob Mercer** moves to the new post of head of music operation for EMI Films. Based in London, he has been managing director of EMI Records Group Repertoire. . . . **Glenn A. Hart** takes over as president of Allison Industries in Hauppauge, N.Y. His responsibilities include being general manager for all Allison Industries activities involving the Allison Audio tape duplicating facility, Allison South record pressing plant, the planned Allison Precision injection molding facility and other company acquisitions. Most recently, he had been sales, marketing and administration director for the consumer, professional and International sales groups at Columbia Magnetics. . . . **Susan Sanders** shifts to the Pasha Music Organization as manager of the Pasha Music House recording complex in Los Angeles. She was formerly with Casablanca Records and with UCLA as an executive administrator. . . . **Don Mupo** moves to Artists International, Chick Corea's management firm, as national product manager. Mupo was recently associated with CTI Records as Western regional sales manager. . . . **Chuck Fassert** takes over as national marketing and promotion director for Crusader Productions in Los Angeles. Fassert has headed his own independent marketing and promotion company, the Record Report.

**Alex Hodges**, after nearly 10 years as president of the Paragon Agency in Macon, Ga., has resigned. Hodges has formed a new agency, the Empire Agency, in his home in Macon. Following his resignation, agents **Ian Copeland** and **Buck Williams** also departed. . . . Queens Lithographic Corp., has several new faces: **Leonard J. Verebay** as president, **Eric Kaltman** as chief executive officer, **Julius I. Brown** as senior financial officer and **Richard Roth** as senior sales vice president. Kaltman, Roth, and Verebay had been vice presidents with the firm while Brown had been vice president of finance with the company. Also at Queens, Leonard Diamond is now director of operations at the Indianapolis plant. He was with Phonodisc in New York.

## Promoters Huddle

LOS ANGELES—The United Black Concert Promoters of America convened last week at a conference in Cleveland. The group evaluated the current plight of all black concert promoters in the nation in an attempt to structure a working frame for future actions.

## For the Record

LOS ANGELES—In the Texas-Oklahoma special of Aug. 18, the Texas Re-Cord Co. was incorrectly identified as being in Dallas. The address is 2227 E. Ben White Blvd., Austin, Tex. 78741. The phone number is (512) 444-7699.

# Wee kãnt pööt it môr kleeerlee thãn the kritiks.

We think Jules and the Polar Bears make great music. But we're the record company. And we prefer to let these esteemed music critics and radio station disc jockeys take the words out of our mouths:

"Jules Shear is the most eloquent and fascinating songwriter to appear in 1978."

Chuck Hamblen, WUOG

"One of rock's most exciting new groups." Neil Feineman, *L.A. Weekly*

"A goddamn genius." Ariel Swartley, *Rolling Stone*

"I really like them, they're sorta Marlon Brando meets Jimi Hendrix." David Einstein, WHFS

"Bustling music without restraints. Welcome sounds from the cuckoo's nest in the age of straight-jacket rock." Michael Barackman, *Crawdaddy*

"'Got No Breeding' is the year's most delightful and distinguished debut by an American performer."

Ken Emerson, *High Fidelity*

"The response to Jules live cast over KLOL was absolutely incredible." Paul Riann, KLOL

1978 Best New Artist Award: *Crawdaddy*

"Now that's rock and roll." John Swenson, *Circus Magazine*

Now album number two is here. Thanks to Jules, the Polar Bears and the record company.



**"fenetiks." New from Jules and the Polar Bears,  
on Columbia Records and Tapes.**



## ATTEMPTING TO CORRECT COURSE

## GRT Delinquency \$21 Million

• Continued from page 1

and some delinquencies are being amended, it appears that GRT will have approximately \$19 million in estimated assets against \$21 million in delinquencies.

It's understood that the recent filing with the San Jose Federal Bankruptcy Court ran 293 computer printout pages, listing more than 6,000 creditors.

Jacobs emphasizes that the firm is active in its Nashville duplicating and pressing and its Sunnyvale, Calif., duplicating plants. Bob Sheehy and John Paul Jones are soliciting custom tape and record man-

ufacturing orders nationally. Fred Martinitz, assisted by Walter Kitchens, is overseeing the Ampro Design accessories division (see separate story on page 9).

Gene Settler, Request Records, Miami, has been appointed agent for the general disposition of product inventory. Jacobs says. Jacobs estimates the GRT product inventory at about two million units. That amount of product could grow. Jacobs adds, in that there are still pending return authorizations from former GRT distributors out in the field and not yet approved by the court and creditors committee for return.

When queried about the Ranwood masters catalog, which GRT acquired in 1978. Jacobs says the rumor that the catalog reverts to its three former principals, one of whom is Larry Welk Jr., is untrue. "It is considered an asset under Chapter XI, and like any asset, could be sold," Jacobs explains.

On another note, GRT filed suit in Superior Court of Santa Clara County Aug. 23 against Pickwick International, Minneapolis, alleging it was owed \$2,105,487.41.

The suit states that the plaintiff has been told that the defendant purchased GRT surplus at low prices from other sources and returned this schlock to GRT for credit at a regular wholesale price.

Credit manager John Healy of GRT identified Pickwick as the firm's largest client. The pleading

also alleges that Pickwick has accepted a number of return credits, for which the plaintiff has never received the actual return product at its dock.

The suit points out that GRT recorded product is perishable and lessens in value as the returns are delayed. **JOHN SIPPEL**

## NARM Interns Undergo Screen

NEW YORK—The National Assn. of Recording Merchandisers is ready to screen a new group of potential candidates for its continuing internship program as it reports a successful conclusion to its second program.

Under the program, six college undergraduates enrolled in music, marketing or business administration degree courses spend 10 weeks at work with NARM retailers or distributors across the country. Each receives a stipend of \$1,500 to cover living expenses.

Purpose of the program is to encourage the entry of competent and experienced persons into the industry.

A 1978 intern, David Sloan, has been hired on a permanent basis by Camelot for a position in its Ft. Walton Beach, Fla., store. Sloan received his training at the Knox Record Rack, Knoxville, Tenn.



PROMOTION CHAT—Larry King, center, MCA vice president of promotion and Irv Woolsey, right, national director of promotion-Nashville, conduct roundtable meetings on promotion during MCA Distributing Corp.'s national conference at La Posada in Scottsdale, Ariz.

## MCA Conference Focuses On Marketing &amp; Products

LOS ANGELES—MCA Distributing Corp.'s three-day national conference at La Posada in Scottsdale focused on: the marketing of black and country music, marketing through multi-store outlets and one-stops, developing the local marketplace and product as it relates to airplay. In addition, new product presentations from MCA, Infinity and Backstreet Records were offered.

Sam Passamano Sr., executive vice president of branch distribution, spoke about "silent sales tools" when he introduced new merchandising display materials including an in-store piece to showcase albums.

The six-foot display item, with an interchangeable crest to accentuate albums of any configuration, has the facility to be placed in department stores and among racks.

The national distribution staff closed the first day's meetings discussing sales campaigns, advertising and merchandising.

Infinity's national marketing and promotion staffs, headed by president Ron Alexenburg, discussed marketing, promotion and administrative topics and presented new product.

The MCA Records portion of the meeting, conducted by president Bob Siner, featured comments by Danny Bramson, president of Backstreet Records, who previewed new product from Tears and Robbie Patton.

Songbird managing director Michael Ehrman spoke on MCA's entry into the contemporary Christian marketplace.

MCA also held roundtable discussions with each region on product development, artist development, marketing, publicity, promotion and creative services.

## For the Record

LOS ANGELES—Linda Blum, formerly with the Landers-Roberts Enterprises music publishing firm in Los Angeles, moves to the Arista Music Publishing Group in Los Angeles. The firm was incorrectly identified as the Artist Music Publishing Group.

Also, Earl Hutchinson was named merchandiser for the New York branch of CBS Records. He was identified as being the New York branch manager.



BIRTHDAY BOY—Infinity Records president Ron Alexenburg, left, and MCA Distributing Corp. president Al Bergamo, right, congratulate John Smith, MCA vice president of black product on his birthday celebrated at the convention.

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**MAGAZINE—REAL LIFE (VI 2100); MAGAZINE—SECOND HAND DAYLIGHT (VI 2121)**  
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Virgin's German connection. Hypnotic synthesiser music—induces very unusual sensations in the listener. Previous chart and concert successes indicate a disturbing new trend.

**MEMBERS—AT THE CHELSEA NIGHTCLUB (VI 2120)**  
Sharp rock with equally sharp lyrics. Album contains 2 U.K. Top 20 singles. The Members will tour the U.S. in October. Can and will influence the young and impressionable.

**SKIDS—SCARED TO DANCE (VI 2116)**  
As tough as you'd expect from Scotland's most successful new band. Album contains 3 U.K. Top 20 singles. Approach with caution.

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## DISCO DANCE INSTRUCTIONS K-tel Album Rates Major TV Blitzes

LOS ANGELES—Faced with escalating licensing fees, K-tel is launching an eight-week television spot campaign for a new double album of disco dance instructions which includes only three licensed tunes, mostly modest hits requiring less-than-exorbitant royalty rates and no guarantees.

The Minneapolis-based firm continues to issue compilation albums of high-charting, high-royalty hits, but with the release this month in the U.S. and Canada of "Night Moves," it is experimenting with a package

which is reportedly "six or seven points cheaper in cost of goods" than K-tel's standard hit collections.

"That's a significant difference when you're in a business trying to generate between 5% and 10% in pre-tax profits," says David E. Catlin, vice president and general manager.

"Night Moves," a double-disk boxed package featuring a 96-page illustrated instruction booklet, features Denny Terrio, host of the syndicated tv show "Dance Fever."

According to Catlin, the wholesale discount to big chains is about 25% off the suggested retail price of \$9.95. Catlin adds that the cost of goods on the LP is 40% of the wholesale price, counting seven points for returns and write-offs for obsolescence.

K-tel issued a disco instruction LP last year, "Let's Disco," which featured four high-charting TK hits by K.C. and the Sunshine Band, Peter Brown, Foxy and T-Connection. The single-disk LP listed for \$7.95 and sold 700,000 copies in the U.S. and another 100,000 in Canada, according to Catlin.

But arguing that the songs are for dance practice and not for their hit value, this time Catlin is using more modest hits by Sylvester, Cerrone and Mass Production in addition to one original tune. **PAUL GREIN**

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## General News

# Mac's Dashut Completes 'Tusk' Emerging After Nine Months; Insecurity's An Asset

By CARY DARLING

LOS ANGELES—"I never have and never will feel like I know what I'm doing and am in total control of the situation. I'm insecure as hell in the studio," says Richard Dashut, 28-year-old coproducer of Walter Egan's "Not Shy," Fleetwood Mac's "Rumours" and its much awaited two-record followup, "Tusk."



Richard Dashut: "When you have five strong individuals in the group with different opinions, it takes time to get to everybody's ideas."

Though insecurity is not an element often associated with major producers, Dashut feels it's an asset. "If you think you know what you're doing, you're in bad shape," he says. "It's that certain element of not knowing that keeps you searching for new answers."

"By being insecure, you're more dependent on the song and the situation to tell you what to do. Planning everything out like strategy is against my principles."

## Industry Views Opposed On CBS Price

• Continued from page 1

albums culled from the Columbia series, but will price them at a profitable markup to bolster profitability. David was so concerned about the CBS revisions that he called in his 10 major regional supervisors for a three-day meeting through Friday (6).

Noel Gimbel, Sound Unlimited, Chicago and Denver one-stops, along with many others contacted, feels there might be some revisions in the overall CBS policy, based on account opposition.

Gimbel singled out the Aug. 24 CBS directive received Aug. 27, which arbitrarily established 200 titles with another 600 in the offing, wherein the label told the account it was slashing the price \$2 at list without any reimbursement to the customer.

He and others pointed out the price drop means about a \$1.15 to \$1.30 loss at wholesale on each album in inventory.

A number of businessmen feel the recent price changes and sales policy changes again show manufacturers avoiding such critical areas as the severe drought of advertising and promotional dollars which began six months ago.

Adds Gimbel: "There's little deferred filling. Bill isn't as good as it should be. I lost \$200,000 in business last month from WEA when I couldn't get the product I needed. Vendors have to think about something besides shaving our profit by 3% continually and they need to do

Dashut has emerged from nine months of being cloistered in the Village Recorders' Studio D here where he was working on "Tusk," which could be one of the biggest sellers of the year. The time and secrecy that has gone into the album have caused speculation and Dashut is sensitive to the issue.

"It's not unusual for us," he says. "If you look at 'Rumours,' it took a year for one album, so theoretically this went twice as fast. When you have five strong individuals in the group with different opinions, it takes time to get to everybody's ideas. There's no one person making the decision saying, 'you're right and you're wrong'."

Dashut is not worried about living up to any precedent set by 'Rumours.' "We were aware that 'Rumours' did well but we weren't there on a day-to-day basis going 'we got to make this or we're going to be laughed out of the business.' What we had to do was please ourselves."

Pressure from the label was also scant. "You go over the million dollar mark and people start going 'uh, what are you doing? I swear, all Warners wanted to know was when we were going to be finished. They just wanted some indication," says Dashut, who refuses to say how much the LP cost to produce.

"Let's just say it's one of the most, if not the most expensive album ever produced," he adds. (At a reported \$20,000 a week for studio time, the sum has to be pretty expensive.)

Despite the cost and time spent in the studio, he does not feel the group has contributed to the record industry slump. "I'm sorry, I've had it with this bull that we're carrying the music industry on our backs. If people are just waiting for us to bring them back in the stores, then what about

the other 50 million albums in the stores? Why aren't they what they should be?"

A reason why the process took so long is that Dashut, who coproduced along with the band and engineer Ken Caillat, have no firm method or technique in mind when they enter the studio. They let the music dictate



Billboard photos by Bonnie Tiegel  
"Let's just say it's one of the most, if not the most expensive album ever produced."

what is called for. "It depends on what you're trying to get out of a song. I laugh when people ask 'what miking technique do you use on drums?' I don't use a miking technique. I use microphones but not a technique," he explains.

The search for a hit single is also a concept that is not pre-planned. "I can be said we do commercial music. But that's because we do what we like. Lindsey Buckingham and I grew up on the Beach Boys and the (Continued on page 69)

some house cleaning on their own."

Steve Libman, Emerald City, Atlanta, which operates the Oz and Music Scene chains, likes the lower \$5.98 pricing from MCA, Phonogram and CBS.

Assistance in preparing this story provided by Alan Panchansky, Irv Lichtman and Mike Hyland.

"It's great for the consumer and us, who have lived through three price increases. We can retail good

solid catalog at a fair price," Libman adds.

Like most of his fellow retailers Libman doesn't see the 20% return maximum as a problem. "CBS tighter return might dent sales in 1980, but their bottom line will improve. I'm all for a 20% limit. Racks have been catered to too long."

Steve Embree, owner of the four Port O' Call stores around Nashville points up the need for labels to advertise and educate the consumer of the new price levels for catalog.



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## Publishing

### Has Millions To Spend But No Takers

NEW YORK—There's a music publisher who says he's got millions to spend for catalog acquisitions, but he's having trouble finding takers.

Martin Bandier, copresident of Koppelman-Bandier Music, a publisher/production company complex, claims he's been unable to find a "reasonable deal" for a major catalog, which he defines as one where the asking price is \$1 million or more.

"We've looked at four major deals in recent months and we haven't closed on one," says Bandier, along with Charles Koppelman, copresident of the firm.

"And I should point out we're deal makers, not deal-breakers, for

we don't have to answer to a board of directors."

Bandier believes the basic problem stems from general economic conditions. "Money today is so valueless that people who want to sell are anticipating a fast erosion of a realistic deal, and thus make unrealistic demands."

Bandier dismisses competition from overseas factors, such as the Germans, "only because I think they're taking a wait-and-see attitude in view of the current U.S. economic climate. They've got a gigantic investment here already, of course."

But, Bandier says the search goes on. "We're just dying for catalog."

### Publishers Form Tribunal Group

NEW YORK—The Music Publishers Forum, established as an educational outlet earlier this year for young music publishing executives, has formed an ad hoc committee on the Copyright Royalty Tribunal.

According to Allan Korwin of Sudden Rush Music, cochairman of the committee, the organization will host a meeting on the activities of the Tribunal later this month on a Wednesday yet to be set.

Also serving on the committee are Joel Vance, co-chairman, and Susie McCusker and Dierdre O'Hara of Love-Zager Music.

Notes Korwin, "We're seeking, of course, an increase in the mechanical rate. Some publishers regard the royalty as a price, not a rate, since publishers aren't given more money when the price of records goes up as they are in Europe."

### Publishers Parley

LOS ANGELES—"Everything You Always Wanted To Know About Print" is the topic of a Music Publisher Forum meeting Monday (10) at the Continental Hyatt House starting at 6:30 p.m.

Guest speakers are Milt Okun, president of Cherry Lane Music; Sandy Feldstein, executive vice president of Alfred Publications, and Ronny Schiff, production manager of Almo Publications.

### New Writers At April-Blackwood Are Col Artists

NEW YORK—April-Blackwood Music has added new writers while creating a number of cover situations.

The music publisher has inked long-term deals with writer/artists Walter Egan, Laughing Dogs and Bullseye, all showcased on CBS Records. CBS owns the publishing firm.

Egan already provides one of the hottest covers with a recording by Night (Planet) of his "Hot Summer Nights," a top 20 single.

In addition, writer/artist Ian Hunter has material placed with the Pointer Sisters (Planet), Ian Lloyd (Scotti), Ellen Foley (Cleveland International), He and Gino Cunico, also an April-Blackwood writer, are each represented in the upcoming Barry Manilow (Arista) album with "Ships" and "When I Wanted You," respectively.

And Hunter himself has a new album on Chrysalis, "You're Never Alone With A Schizophrenic," along with a singles cut, "Just Another Night."

Another April-Blackwood writer, Russ Ballard, has, in addition to his upcoming Epic album, covers from Rex Smith, Ian Lloyd and Rozalin Woods, new A&M disco act.

The company's superstar Billy Joel has yet another cover of his "New York State Of Mind" via a new Johnny Mathis album.

The Heath-Levy catalog, represented here by April-Blackwood, is represented with cuts by Love Deluxe (RFC) and Nick Lowe (CBS).

### HAL FINE IN ACTION

## Retirement Boring; Publisher Returning

By IRV LICHMAN

NEW YORK—After five years in retirement, Hal Fine is returning to the music publishing wars with the establishment of Sea Coast Music (BMI).

Fine, whose Roosevelt Music was one of the early rock'n'roll publishing firms, has established offices in New York at 211 W. 56th St. and in Miami at 5161 Collins Ave.

His associate in the venture, writer Robert Uhlmann, will operate out of New York, while Fine will be based in Miami, but will commute often to New York. Fine says the company, which includes an ASCAP affiliate, now has 10 writers under contract, most of whom will work out of the New York office.

"I retired basically because nothing exciting in music was happening for me," he declares.

"I decided to come back because I see a restimulation of songs. The disco scene offers the embryo of wonderful musical changes after a period of clinical recordings. The song is back and it's provocative and stimulating."

Fine says a trip to California several months ago confirmed his thoughts and, he adds, "it also brought home the need for professionalism among music publishers to get back on the street, get a little dirty and go back to work."

Fine formed Roosevelt Music 25

years ago this month, and its staff of writers, including Charles Singleton, Jesse Stone, Otis Blackwell, Wes Farrell and producer Jerry Goldstein, were strong factors in the emerging influence of rock'n'roll.

In 1969, Fine sold Roosevelt to Columbia Pictures, where he served as executive vice president of publishing until 1973. He then spent some time, he notes, helping in the restructuring of E.B. Marks Music.

Fine claims to have been involved in one of the earliest recordings by the Beatles, done in Hamburg in 1961. Known then as the Beat Brothers, they were cut by Fine through his association with Bert Kaempfert. The sides were "My Bonnie" and "When The Saints Come Marchin' In," later released by Polydor under the name of Tony Sheridan & the Beatles. Roosevelt, in fact, published an early Paul McCartney instrumental piece, "Cry For A Shadow."

He says, "Like then, I want talent around me. I can't survive without it."

### Sebastian Signed

LOS ANGELES—Mark Sebastian, co-writer of "Summer In The City," has entered into a copublishing agreement with Charleville Music, the publishing affiliate of ARC, the American Recording Co.

### Schudson Scoring

LOS ANGELES—Hod David Schudson has been tabbed to score "The Attic," a film thriller starring Carrie Snodgrass and Ray Milland.

The conference is designed for lawyers, producers, agents and others who are interested in Canadian projects. A syllabus of the material covered will be made available to conference attendees and a fully edited conference book will be available for purchase by the first of the year. The program speakers represent the most knowledgeable group of experts in the Canadian film industry.

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# Videotape/Disk Rights a Broadway Problem

• Continued from page 1

chances of its success.

Bernard Jacobs, president of the Shubert Organization into whose Majestic Theatre the show will go when it moves to Broadway, has threatened to evict "The Most Happy Fella," should the videotape be made available for public viewing while the show is still running.

Goldman does not agree. He is confident his strategy could prove to be an important traffic builder for the show, and cites the case of an American Ballet Theatre presentation in the early 1970s when an ailing show was nursed back to health through a special television production.

Beyond this ripple of excitement, the Broadway musical theatre, still smarting from a slew of disasters and near-disasters over the past 1979 season, is playing it safe for 1980 by returning to old favorites with proven track records.

Of the new musicals slated to open on Broadway in the months ahead, a mere handful are actually new material. The rest run the gamut of such golden oldies as "West Side Story" (1957); "Lullaby Of Broadway,"

(1926); "Carousel," (1945); "Peter Pan," (1954); "The Five O'Clock Girl," (1927); "Oklahoma!," (1943); "Oliver!," (1963); a short run version of "Show White & The Seven Dwarfs," and, of course, "The Most Happy Fella."

This heavy emphasis on revivals is creating something of a dilemma for

major record labels which, at the best of times, are cautious about committing themselves to releasing Broadway musical product.

Labels marketing the original cast LPs include Decca (now MCA): "Oklahoma!," "Carousel," RCA: "Peter Pan," "Carousel," "Oliver!," Columbia: "Most Happy Fella" and

"West Side Story."

The new problem facing the labels here is whether to dip down in their catalogs, pull the original cast albums from the original productions out of their mothballed containers, and try to get a new spurt of sales activity out of them through new merchandising—or whether to

assemble the new cast for a second recording.

As one label official points out, a lot will depend on critical public response to the "new" shows. Until then, the approach will be a cautious "wait and see."

Publishers of the scores do not have such a problem. Companies like Chappell & G. Schirmer ("West Side Story"), E.H. Morris ("Peter Pan"), Williamson ("Oklahoma!") and "Carousel"), Harms/Warner Bros. ("Five O'Clock Girl") and Frank Music ("The Most Happy Fella") have enjoyed ongoing success over the years with the sheet music to these shows, and see the revivals as offering a welcome shot-in-the-arm.

Leeds Music (MCA) holds the publishing rights to the much ballyhooed "Evita," and MCA Records is releasing an American disk version of the Tim Rice/Andrew Lloyd Webber project. The U.S. double LP is said to contain all the new material written especially for American consumption.

Meanwhile, the first of the new musicals to be arriving on Broadway

## \$8 Million Gross By Electronics 'Chain'

By JOHN SIPPEL

LOS ANGELES—Years of selling specialty electronics through Georgia convinced distributor salesman John Clark the future of retail lay in product knowledgeability and servicing componentry.

That his credo paid off is attested to by the fact that the 14 World Electronics stores in a 150-mile radius in that state will do between \$8 and \$10 million at retail in 1980.

It all began in 1969 when the long-time electronics wholesaler salesman acquired a Lafayette Radio franchise. In March of that year, Clark and his wife, Evelyn, opened a 2,100 square foot freestanding location in Macon. A decade ago that size loca-

tion for a hi fi store equalled and probably outdistanced any such store in the state.

The mom and pop store had an opening \$18,000 inventory of electronic parts and components. A month after the opening, Lafayette employes struck. Luckily, Clark recalls, he had solid social and credit ties with former wholesale competitors. They supplemented his dwindling Lafayette product stock with outside lines through the critical period.

"If it wasn't for Evelyn helping out and our getting that outside help," Clark remembers, "we never would have made it."

Sales the first calendar year totaled \$100,000. Today from a 7,500 square foot location across the street from the old leased location that eventually grew to 4,200 square feet, Clark estimates the store will do \$700,000 annually.

The new store, which Clark built and owns, also serves as the hub of the 14 World Electronics Georgia store skein. The "franchise or associated" stores evolved from a disagreement which occurred between Clark and some of the other Georgia Lafayette franchisees and a revised Lafayette management in March 1977. Clark decided to go it on his

(Continued on page 46)

(Continued on page 69)

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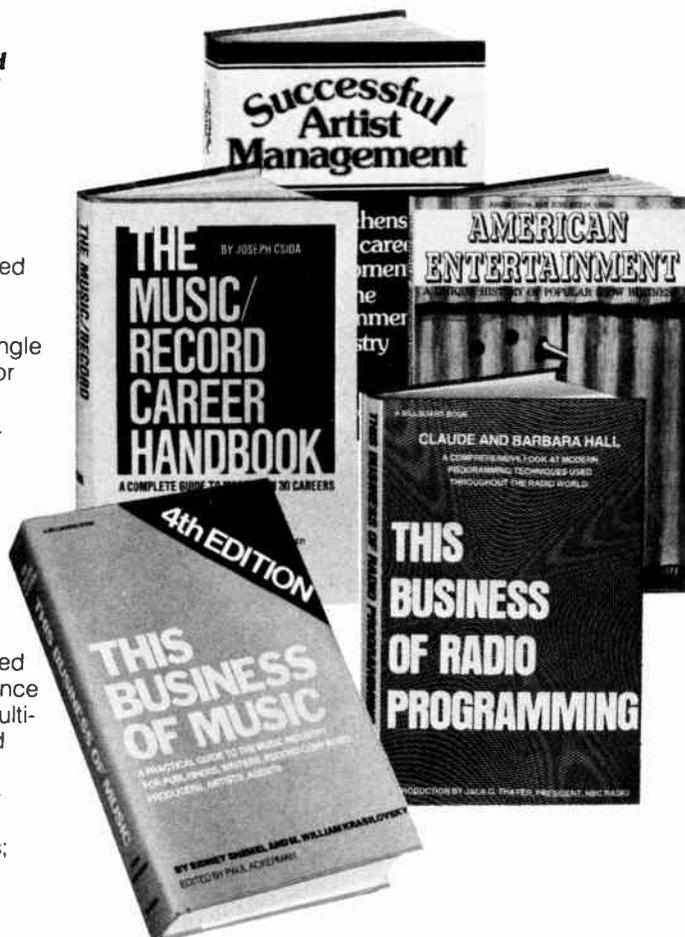
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Vol. 91 No. 37

## Commentary

# Hoist By Their Own Hooks

By HAL YOERGLER

*An open letter to Clive Davis, Joe Smith, Bruce Lundvall, Baskhar Menon, Freddie Haayen, Alan Livingston, Neil Bogart, Al Coury, Berry Gordy, Ron Alexenburg, Artie Mogul, Irwin Steinberg, Mike Curb and all the others whose feet fit the shoes at hand.*

Gentlemen:  
As the arts and crafts of any people have traditionally reflected their collective attitudes of joy, despair or economics, you are all being predictably consistent in reflecting finger-painting escapism, a trend that also seems to have swept Washington. It's the same song.

Your collective, despotic inaccessibility to the creative forces of our art form is the only, I repeat, the only cause for our present crisis. Louis XVI played with clocks and Nero played the fiddle. You, on the other hand, play with each other; and have for years.

Remember, this industry was little more than casual entertainment until you built your respective empires to a \$4 billion total. Unfortunately, your self-satisfied desires to seek your own images led you to surround yourselves with your own "clones" (you too, Clive).

These "younger guys" therefore merely reflect your attitudes, thereby perpetuating the ever-increasing gap between you and the creative community. You have, and continue to be consistently unavailable and unresponsive to those who actually represent the future of the art.

In Clive's letter to Joe he says: "At some point all artists lose their vigor. The premium is to know when that will take place." Clive, therefore, admits he doesn't look forward toward the artist's future in the evolution of popular music; instead he sets about forecasting the artist's demise. That's his secret to profit. Thanks for sharing that, Clive. Perhaps you should, if truly consistent in philosophy, begin contemplating that your own "usefulness" may be drawing to a close.

### Inaccessibility to creative forces is cause of crisis

The president of a very large music publishing complex once advised me: "All writers are whores and we gotta screw them before they screw us." That same publisher summed up a lengthy meeting we had with Clive with: "Now, at least, we know what he wants: something with a hook that builds at the end." Presidential sensitivity in contemporary form.

While I hail Clive's condensations of "mismanagement," "business leaders astray," "magazine articles," "executive misdeeds," and "no-profit deals," it's a little like offering "mistakes" as the cause for the fall of the Roman Empire. Concerning "lavish parties" and "bigger limousines" Clive, it was an autobiography, wasn't it? You wrote the book.

Gentleman, it might be interesting to see what would develop if you were to spend merely half your self-image dollars (who's got the biggest button?) and half your self-image time encour-

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.



Hal Yoergler: "I'm reminded of the imaginary forest populated only by predators."

aging, supporting and getting involved in what is really our collective future, instead of protecting your asses and hiring only those who live to emulate you.

Because they merely hire gofers who wander the streets at night seeking "new" talent, which you most often deny based only on your self-imposed ignorance brought on by chronic inaccessibility. Consequently, the gofers, for survival, begin to second-guess your a&r trustees, who in turn second-guess you.

Like the United Nations, you are all so hideously self-involved that I'm reminded of the imaginary forest populated only by predators. Everything is consumed, even the forest.

While never denying NASA's importance in seeking the "stars" in "space," Jacques Cousteau shows us the resources, secrets and wonders within our reach. Get off your "yachts," gentlemen, and allow yourselves access to the multitude of talented wonders that daily follow your course and are more than willing to jump on board. This, and only this, will save our ship. The salvation of our art form depends on accessibility, vision, imagination and creativity, not on "who's his manager?"

Your faithful mother, music publishing, has been patient with your lack of willingness to innovate and distribute freshness. But then she is your mother. The public, on the other hand, is telling you it's just about had it with your "recoupable extravagances."

The reason the industry exploded 10 to 15 years ago is our audiences became unprecedentedly dependent on our ability to keep them awake, interested and stimulated, whereas television had already begun offering them what it was they wanted last year.

Like water seeks the path of least resistance, so now do you. You are mesmerized by "what did it last year." Perhaps it was... "something with a hook that builds at the end." Well, "hook" is a double-edged word and you have all been more "hooked" on accounting and political innovation than musical innovation. That is what will destroy us, Clive, not Joe.

Either you presidents wake up and assume the responsibility and blame that is inescapably yours, or our art form/industry will surely cease to exist in its present form. It will, however, undeniably rise from its own ashes like the Phoenix, because it is now its own hall of fame, in spite of your collective egos.

### Clive's secret to profits: 'forecasting artist's demise'

How do you wish to be judged in musical history, gentlemen? The street people are presently writing it.

P.S. Clive, I pick on you specifically because you're the only ego with enough care and sensitivity to be overt in your attempted, if futile, defense.

Hal Yoergler is an independent producer and publisher based in Los Angeles. His corporate experience includes vice presidential stints with both Polydot Records and ABC Music.

## Letters To The Editor

Dear Sir:  
It was with considerable dismay that I read an article in Billboard, Aug. 11, on the cutbacks by many record companies to radio stations. I'm well aware of the current economic situation. However, cutting back on college stations is hardly the answer. It can only harm both the recording industry and the affected stations.

The more immediate damage, of course, is felt by the stations. Most of them are subsisting on a small amount of money to begin with, and can hardly afford to pay for records.

More long-term, but evident, nonetheless, is the damage to record companies. Most commercial stations have little, if any interest in breaking a new song or artist. Their chief concern is the almighty rating, and to compete invariably means a constant diet of the "hits."

College stations, however, don't have to worry about cutthroat ratings battles. They are the ideal testing area for new talent. Even if an artist doesn't break past the college playlist, at least he's been heard somewhere by somebody.

If labels really intend to slash service to college sta-

tions, they may just as well not bother to sign anybody new, because chances are they won't be heard anywhere. There simply are very few courageous college stations. The pressures on them are too great to deviate from the known, the proven, and the accepted.

William Burpee Fayetteville, Ark.

Dear Sir:  
I totally agree with Bruce Webb about the retail price of singles rising to \$1.49. It's about time somebody started to complain about price hikes by certain record companies.

I have been collecting singles since the age of 10 and have amassed a total of 5,300 over the years. It is a hobby I have enjoyed more than any other, but it is getting tougher to keep buying as many as I do, roughly 20-25 a week. It's sad to think that some day soon I'll have to give up something I really love because of price rises.

Maybe if record dealers would get together and bitch about what these record companies are trying to pull there's a chance that something could be done.

Hopefully, for the people who get pleasure from collecting records, these companies would refrain from raising prices any higher than they are at this time.

Clifford E. Johnson Jr. Rehoboth, Mass.

Dear Sir:  
Recent articles in the consumer press have reported that record companies would be forced to curtail the signing and promoting of new artists in view of current financial problems.

This is the worst course the industry could take. If anything, new signings should be stepped up. Even the most cursory knowledge of the state of pop music today seems to indicate that the quickest way to return to the huge profits of recent years lies in the new rock.

It would be a shame if the record companies decided, in a moment of panic, to cut down the signing of new acts when young artists could inject a very healthy shot of life into an industry that is discouraged and uncertain. Now is the time to be more daring, not more conservative.

Robin K. Hall New York

**THE KING OF DISCO  
ROCKS WITH  
HIS SENSATIONAL  
NEW ALBUM  
“CERRONE V-  
ANGELINA.”**



SD 19250

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**PRODUCED BY CERRONE.**

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Now, to meet the challenges of these inflationary times, Phonogram/Mercury announces a new album line with a special merchandising concept for today's retailer—

# Introducing The Encore Series

—an idea whose time has come

Like most really good ideas, the Encore series is a simple one—the re-release of some of our most popular original hit albums at a new low price.

Now, no matter what their musical tastes, you'll be able to offer your customers a \$5.98 suggested retail price and still get the kind of attractive pricing that affords you a healthy mark-up. And in this era of rampant, widespread inflation, the lowering of prices on quality merchandise is sure to produce quick turnover.

The twenty albums pictured in this ad begin shipping on October 1 and represent just the beginning of what will become regular quarterly releases.

For more details about this exciting, original new program, see your Polygram distribution representative.

At Phonogram/Mercury we're doing all we can to beat the high cost of listening.

**5<sup>98</sup> Suggested Retail**

ROD STEWART  
The Rod Stewart Album



(Previously SR 61237)

ALBUM NO. ML-8001  
CASSETTE NO. MLR-4-8001

STATLER BROTHERS  
Bed Of Roses



(Previously SR 61317)

ALBUM NO. ML-8005  
CASSETTE NO. MLR-4-8005

DINAH WASHINGTON  
What A Diff'ence A Day Makes



(Previously SR 60158)

ALBUM NO. ML-8006  
CASSETTE NO. MLR-4-8006

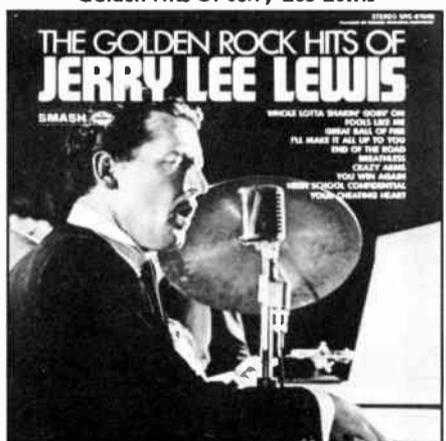
URIAH HEEP  
Uriah Heep



(Previously SR 61294)

ALBUM NO. ML-8004  
CASSETTE NO. MLR-4-8004

JERRY LEE LEWIS  
Golden Hits Of Jerry Lee Lewis



(Previously SRS 67040)

ALBUM NO. SL-7001  
CASSETTE NO. SLR-4-7001

BAR-KAYS  
Too Hot To Stop



(Previously SRM 1 1099)

ALBUM NO. ML-8010  
CASSETTE NO. MLR-4-8010



**CHUCK MANGIONE QUARTET**  
Alive!



(Previously SRM 1 650)

ALBUM NO. ML-8008  
CASSETTE NO. MLR-4-8008

**THE PLATTERS**  
More Encore Of Golden Hits



(Previously SR 60252)

ALBUM NO. ML-8002  
CASSETTE NO. MLR-4-8002

**GEORGE JONES**  
George Jones' Greatest Hits



(Previously SR 60621)

ALBUM NO. ML-8014  
CASSETTE NO. MLR-4-8014

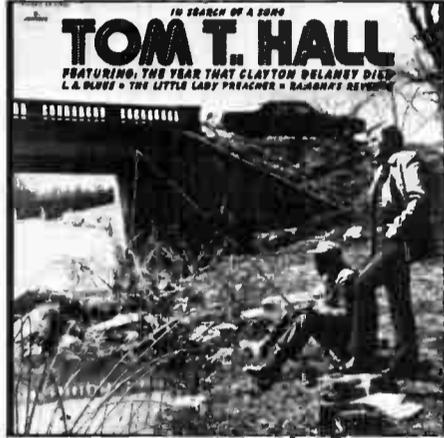
**FRANKIE LAINE**  
Frankie Laine Golden Hits



(Previously SR 60587)

ALBUM NO. ML-8017  
CASSETTE NO. MLR-4-8017

**TOM T. HALL**  
In Search Of A Song



(Previously SR 61350)

ALBUM NO. ML-8013  
CASSETTE NO. MLR-4-8013

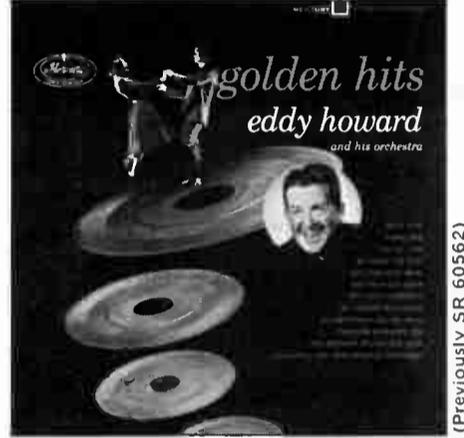
**OHIO PLAYERS**  
Skin Tight



(Previously SRM 1 705)

ALBUM NO. ML-8009  
CASSETTE NO. MLR-4-8009

**EDDY HOWARD & HIS ORCHESTRA**  
Golden Hits



(Previously SR 60562)

ALBUM NO. ML-8007  
CASSETTE NO. MLR-4-8007

**ERIC CLAPTON & THE YARDBIRDS**  
Live With Sonny Boy Williamson



(Previously SR 61271)

ALBUM NO. ML-8003  
CASSETTE NO. MLR-4-8003

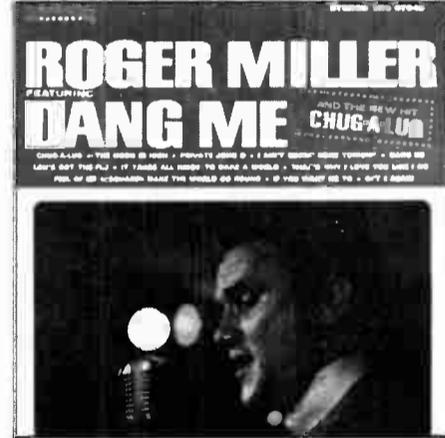
**LESLEY GORE**  
I'll Cry If I Want To



(Previously SR 60805)

ALBUM NO. ML-8016  
CASSETTE NO. MLR-4-8016

**ROGER MILLER**  
Dang Me



(Previously SRS 67049)

ALBUM NO. SL-7002  
CASSETTE NO. SLR-4-7002

**ERROL GARNER**  
The Best Of Garner



(Previously SR 60803)

ALBUM NO. ML-8015  
CASSETTE NO. MLR-4-8015

**JOHNNY RODRIGUEZ**  
Introducing Johnny Rodriguez



(Previously SR 61378)

ALBUM NO. ML-8012  
CASSETTE NO. MLR-4-8012

**BTO**  
Bachman-Turner Overdrive



(Previously SRM 1 673)

ALBUM NO. ML-8011  
CASSETTE NO. MLR-4-8011

**BLUE CHEER**  
Vincebus Eruptum



(Previously PHS 600 264)

ALBUM NO. PL-9001  
CASSETTE NO. PLR-4-9001

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Write or call your local Polygram Distribution sales office for displays and other promotional items.



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/6/79)

## TOP ADD ONS - NATIONAL

**ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)  
**DONNA SUMMER**—Dim All The Lights (Casablanca)  
**GERRY RAFFERTY**—Get It Right Next Time (UA)

### O—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.

### KTKT—Tucson

- **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 13-10
- ★ **THE COMMODORES**—Sail On (Motown) 10-5

### KQEO—Albuquerque

- **KENNY ROGERS**—You Decorated My Life (UA)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **THE COMMODORES**—Sail On (Motown) 19-8
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 22-17

### KENO—Las Vegas

- **MAUREEN McGOVERN**—Different Worlds (Warner/Curb)
- **EDDIE RABBITT**—Suspicious (Elektra)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 28-21
- ★ **THE COMMODORES**—Sail On (Motown) 17-10

### KFMB—San Diego

- **THE KNACK**—Good Girls Don't (Capitol)
- **THE COMMODORES**—Sail On (Motown)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 12-9
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 20-13

## Pacific Northwest Region

### ● TOP ADD ONS:

- JENNIFER WARNES—I Know A Heartache When I See One (Arista)
- GERRY RAFFERTY—Get It Right Next Time (UA)
- ATLANTA RHYTHM SECTION—Spooky (Polydor/BGO)

### ★ PRIME MOVERS:

- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- COMMODORES—Sail On (Motown)
- HERB ALPERT—Rise (A&M)

### BREAKOUTS:

- J.D. SOUTHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Swan Song)
- FOREIGNER—Dirty White Boy (Atlantic)

### KFRC—San Francisco

- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 21-10
- ★ **HERB ALPERT**—Rise (A&M) 29-23

### KYA—San Francisco

- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 23-18
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 13-8

### KLIV—San Jose

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **THE KNACK**—Good Girls Don't (Capitol)
- ★ **ROBERT JOHN**—Sad Eyes (EMI) 9-6
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 26-22

### KROY—Sacramento

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **THE KNACK**—Good Girls Don't (Capitol)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 27-18
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 17-13

### KYNO—Fresno

- **JOHN STEWART**—Midnight Wind (RSO)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 38-31
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 37-30

### KGW—Portland

- **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **THE COMMODORES**—Sail On (Motown) 22-18
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 9-6

## Pacific Southwest Region

### ● TOP ADD ONS:

- IAN GOMM—Hold On (Stiff)
- THE KNACK—Good Girls Don't (Capitol)
- KENNY ROGERS—You Decorated My Life (UA)

### ★ PRIME MOVERS:

- COMMODORES—Sail On (Motown)
- HERB ALPERT—Rise (A&M)
- MAXINE NIGHTINGALE—Lead Me On (Windsong)

### BREAKOUTS:

- J.D. SOUTHER—You're Only Lonely (Columbia)
- LED ZEPPELIN—All My Love (Swan Song)
- FOREIGNER—Dirty White Boy (Atlantic)

### KHJ—LA.

- **IAN GOMM**—Hold On (Stiff)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **HERB ALPERT**—Rise (A&M) 14-9
- ★ **MAXINE NIGHTINGALE**—Lead Me On (Windsong) 7-2

### KRTH (FM)—LA.

- **LED ZEPPELIN**—All My Love (Swan Song)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 28-21

### D★ FRANCE JOLI—Come To Me (Prelude) D-28

### KFI—LA.

- **IAN GOMM**—Hold On (Stiff)
- ★ **THE COMMODORES**—Sail On (Motown) 17-9
- ★ **ROBERT JOHN**—Sad Eyes (EMI) 8-3

### KCBQ—San Diego

- **NATALIE COLE**—Your Lonely Heart (Capitol)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **ANDY GIBB/OLIVIA NEWTON-JOHN**—Rest Your Love On Me (Polydor) 17-12
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 14-10

### KFXM—San Bernardino

- **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 20-13
- ★ **M.—Pop Muzik (Dire)** 22-16

### KERN—Bakersfield

- **WINGS**—Arrow Through Me (Columbia)
- **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 11-8
- ★ **THE COMMODORES**—Sail On (Motown) 17-12

### KOPA—Phoenix

- **THE KNACK**—Good Girls Don't (Capitol)
- **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **THE COMMODORES**—Sail On (Motown) 18-8
- ★ **HERB ALPERT**—Rise (A&M) 30-19

## PRIME MOVERS - NATIONAL

**COMMODORES**—Sail On (Motown)  
**DIONNE WARWICK**—I'll Never Love This Way Again (Arista)  
**M.—Pop Muzik (Sire)**

### KING—Seattle

- D● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **THE COMMODORES**—Sail On (Motown) 18-12
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 13-9

### KJRB—Spokane

- D● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- **BOB DYLAN**—You Gotta Serve Somebody (Columbia)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 27-20
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 20-15

### KTAC—Tacoma

- **JOHN STEWART**—Midnight Wind (RSO)
- **MDON MARTIN**—Rolene (Capitol)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 14-9
- ★ **M.—Pop Muzik (Sire)** 15-10

### KCPX—Salt Lake City

- **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- **WILSON BROTHERS**—Another Night (Atco)
- ★ **THE COMMODORES**—Sail On (Motown) 10-4
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 20-15

### KRSP—Salt Lake City

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **THE KNACK**—Good Girls Don't (Capitol)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 10-1
- ★ **THE COMMODORES**—Sail On (Motown) 18-13

### KIMN—Denver

- **THE KNACK**—Good Girls Don't (Capitol)
- **WINGS**—Arrow Through Me (Columbia)
- ★ **HERB ALPERT**—Rise (A&M) 28-20
- ★ **THE COMMODORES**—Sail On (Motown) 18-5

### KJR—Seattle

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **THE KNACK**—Good Girls Don't (Capitol)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 20-16
- ★ **ROBERT JOHN**—Sad Eyes (EMI) 4-1

### KYYX—Seattle

- **KANSAS**—Reason To Be (Kirshner)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 29-21
- ★ **WINGS**—Arrow Through Me (Columbia) 28-18

### KCBN—Reno

- D● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- **LED ZEPPELIN**—All My Love (Swan Song)
- ★ **DOOBIE BROTHERS**—Dependin' On You (WB) D-31
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 12-8

## North Central Region

### ● TOP ADD ONS:

- ATLANTA RHYTHM SECTION—Spooky (Polydor/BGO)
- COMMODORES—Sail On (Motown)
- GERRY RAFFERTY—Get It Right Next Time (UA)

### ★ PRIME MOVERS:

- CRUSADERS—Street Life (MCA)
- NICK LOWE—Cruel To Be Kind (Columbia)
- JOURNEY—Lovin', Touchin', Squeezin' (Columbia)

### BREAKOUTS:

- KENNY ROGERS—You Decorated My Life (UA)
- CHRIS THOMPSON—If You Remember Me (Planet)
- FOREIGNER—Dirty White Boy (Atlantic)

### CKLW—Detroit

- **CHRIS THOMPSON**—If You Remember Me (Planet)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **CRUSADERS**—Street Life (MCA) 19-9
- D★ **PATRICK HERNANDEZ**—Born To Be Alive (WB) 18-11

### WDRQ—Detroit

- **CURTIS MAYFIELD & LINDA CLIFFORD**—Between You And Me Baby (RSO)
- **TOMIKO JONES**—I Can't Live Without Your Love (Polydor)
- ★ **CRUSADERS**—Street Life (MCA) 21-14
- ★ **SWITCH**—I Call Your Name (Gordy) 11-5

### WTAC—Flint

- **SUZI QUATRO**—I've Never Been In Love (RSO)
- D● **DONNA SUMMER**—Dim All The Lights (Casablanca)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 17-10
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 15-7

### Z-96 (WZZR-FM)—Grand Rapids

- **DIRE STRAITS**—Lady Writer (WB)
- **THE COMMODORES**—Sail On (Motown)
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 16-11
- ★ **FCC**—Baby I Want You (Freeflight)

### WAKY—Louisville

- **JENNIFER WARNES**—I Know A Heartache When I See One (Arista)
- **KENNY ROGERS**—You Decorated My Life (United Artists)
- ★ **DOOBIE BROTHERS**—Depending On You (Warner Bros.) 27-22
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 20-15

### WBGN—Bowling Green

- **KENNY ROGERS**—You Decorated My Life (United Artists)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **HERB ALPERT**—Rise (A&M) 21-15
- D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 30-23

### WGCL—Cleveland

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
- **THE COMMODORES**—Sail On (Motown)
- ★ **KISS**—Sure Know Something (Casablanca) 28-20
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 20-13

### WZZP—Cleveland

- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- **BOB DYLAN**—You Gotta Serve Somebody (Columbia)
- ★ **IAN GOMM**—Hold On (Stiff/Epic) 21-13
- ★ **CHEAP TRICK**—Ain't That A Shame (Epic) X-20

### Q-102 (WKQR-FM)—Cincinnati

- D● **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
- **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 24-19
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 25-20

### WNCI—Columbus

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 15-11
- ★ **THE COMMODORES**—Sail On (Motown) 25-18

### WCUE—Akron

- **LOUISE GOFFIN**—Remember Walking In The Sand (Elektra)
- **IAN GOMM**—Hold On (Stiff)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 36-31
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 37-30

### 13-Q (WKQT)—Pittsburgh

- **JIMMY BUFFETT**—Fins (MCA)
- **MARY MacGREGOR**—Good Friend (RSO)
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) X-22
- ★ **HERB ALPERT**—Rise (A&M) X-19

## BREAKOUTS - NATIONAL

**FOREIGNER**—Dirty White Boy (Atlantic)  
**KENNY ROGERS**—You Decorated My Life (UA)  
**THE KNACK**—Good Girls Don't (Capitol)

### WPEZ—Pittsburgh

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)
- ★ **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 24-20
- ★ **THE COMMODORES**—Sail On (Motown) 23-19

### KELI—Tulsa

- **CHEAP TRICK**—Ain't That A Shame (Epic)
- **JOHN STEWART**—Midnight Wind (RSO)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 6-2
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 13-7

### WTIX—New Orleans

- **MOON MARTIN**—Rolene (Capitol)
- **LOUISE GOFFIN**—Remember Walking In The Sand (Elektra)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 23-8
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (Sunshine Sounds) 24-9

### WNQE—New Orleans

- **KENNY ROGERS**—You Decorated My Life (UA)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 29-16
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 4-1

### KEEL—Shreveport

- **DIANA ROSS**—The Boss (Motown)
- ★ **THE COMMODORES**—Sail On (Motown) 12-7
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 9-4

## Midwest Region

### ● TOP ADD ONS:

- DONNA SUMMER—Dim All The Lights (Casablanca)
- HERB ALPERT—Rise (A&M)
- WINGS—Arrow Through Me (Columbia)

### ★ PRIME MOVERS:

- COMMODORES—Sail On (Motown)
- DIONNE WARWICK—I'll Never Love This Way Again (Arista)
- ATLANTA RHYTHM SECTION—Spooky (Polydor/BGO)

### BREAKOUTS:

- KENNY ROGERS—You Decorated My Life (UA)
- THE KNACK—Good Girls Don't (Capitol)
- LOREN WOOD—Please Don't Leave (Ik)

### WLS—Chicago

- ★ **ELECTRIC LIGHT ORCH.**—Don't Bring Me Down (Jet) 15-10
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 22-17

### WEFM—Chicago

- **THE KNACK**—Good Girls Don't (Capitol)
- **HERB ALPERT**—Rise (A&M)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 25-18
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 17-12

### WROK—Rockford

- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- **SNIFF 'N' THE TEARS**—Drivers Seat (Atlantic)
- ★ **THE COMMODORES**—Sail On (Motown) 22-15
- ★ **G.Q.**—I Do Love You (Arista) 21-16

### WIFE—Indianapolis

- **IAN GOMM**—Hold On (Stiff/Epic)
- **CRYSTAL GAYLE**—Half The Way (Columbia)

(Continued on page 24)

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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.

### SAN DIEGO:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	April/ May 1977	Oct./ Nov. 1977	April/ May 1978	Oct./ Nov. 1978	April/ May 1979	STATION CALL LETTERS
KBZT-FM				3.4	2.5	KBZT-FM
Scotty Johnson* Format: contemporary						
KCBQ-AM	6.3	7.4	7.4	7.3	4.1	KCBQ-AM
Charlie & Harrigan Format: contemporary						
KEZL-FM	5.2	4.0	3.5	4.7	4.3	KEZL-FM
Steve Sands** Format: beautiful						
KFMB-AM	5.2	5.6	6.2	5.4	5.2	KFMB-AM
Hudson & Bauer Format: contemporary						
KFMB-FM	4.4	7.3	5.4	4.7	4.6	KFMB-FM
Shotgun Tom Kelly Format: Top 40						
KIFM-FM	3.2	3.6	4.5	5.0	3.3	KIFM-FM
Dean Karches*** Format: AOR						
KITT-FM	1.3				3.5	KITT-FM
Frank Ceasar Format: disco						
KMJC-AM	7.3	6.0	3.6	3.8	5.0	KMJC-AM
Willy B**** Format: Top 40						
KOGO-AM	8.2	6.3	6.5	4.7	3.7	KOGO-AM
Ernie Myers Format: contemporary						
KOZN-FM	1.4	2.1	2.2	4.6	4.7	KOZN-FM
Mike Burnette Format: beautiful						
KPRI-FM	3.2	3.1	4.8	3.3	3.9	KPRI-FM
Gary Kelly***** Format: AOR						
KSON-AM	3.8	6.8	3.6	3.8	4.1	KSON-AM
Rod Hunter Format: country						
KYXY-FM	3.3	3.2	1.9	2.5	4.0	KYXY-FM
Sam Bass***** Format: contemporary						

\*Johnson was succeeded by Casey Michaels a month ago. Johnson was on for six months and was preceded by David Good.

\*\*Sands left the end of the rating period and has been succeeded by Ron Jay.

\*\*\*Karches arrived during the rating period and was preceded by Dave Moore.

\*\*\*\*Willy B. has been on for seven months and was preceded by Christopher Cane.

\*\*\*\*\*Kelly has been on since April and was preceded by Harry Scarborough.

\*\*\*\*\*Bass has been on for eight months and was preceded by Ken Richards.

### OFFERED BY JON ROSEMAN

## Revamped 'Juke Box' Hitting 60 Markets

By STEPHEN TRAIMAN

NEW YORK—A radically overhauled video "Juke Box" kicks off its second season in the first of 60 syndicated markets this week, positioned as a prime venue for new recording acts as well as a showcase for established stars.

The 26 30-minute shows, with 26 repeats for a 52-week series, incorporates promo video clips done by Jon Roseman Productions and independent producers, with the cooperation of various labels and the American Federation of Musicians, and distribution by American International Television.

It is seen by the musicians union as an extremely important experiment in the clearance of various performance and sync rights, with Dick Gabriel of the AFM in Los Angeles proving particularly helpful, according to Paul Flattery, producer of the series for Roseman.

Since the first season when "Juke Box" was done in a slightly different format on about 58 stations with Twiggy as host, the distributor

brought in Roseman to revamp the production, with the result that the 1979-80 series offers a flashier showcase with an accent on talent. Actress Britt Eklund is hostess, appearing briefly at the start inside a giant stylized juke box that is theme of the show.

Now set in 60 markets by AITV, the series is in nine of the top 10 and 16 of the top 20, according to Phil Leopold, firm vice president and director of program sales, reaching about 65% of the country. Many are independents, but in the top 10 are KRON, NBC in San Francisco, with a Saturday (15) premiere, and KTAE, ABC in Pittsburgh (16).

Other prime markets and kickoffs include WPIX, New York (28); KCOP, Los Angeles (21); WPHL, Philadelphia (28); WFLD, Chicago (28); WLVI, Boston (29); WTTG, Washington (22), and WVAB, Cleveland (14).

Leopold reports almost 100% renewals in key markets, and the re-

(Continued on page 38)

### DRAKE-CHENAULT FARE IMPRESSES

## Wide Variety In Shows Offered By Syndicates

ST. LOUIS—Programmers gathered here for the NAB Programming Conference are being wooed with a wide variety of programming material from several hour-long syndicated specials to snappy new ID packages.

Most syndicators and production houses have suites and/or display booths to promote their products, but Drake-Chenault got a leg up on its competition by taking over a convention lunch and making its presentation for a jingle package part of the NAB program.

Drake-Chenault scheduled its acts for Monday with what was billed by NAB as "Birth Of A Jingle Working Lunch."

Drake-Chenault planned a step-by-step illustration of how a jingle is made and to do this the company flew in more than 40 musicians and singers to perform at the lunch.

The subject of the lunch was an Otis Conner creation, "Let's Make The Music Together," which was first created for Golden West for its KEX-AM Portland, Ore. and KMPC-AM Los Angeles.

Drake-Chenault is also promoting the year-end show "Top 100 Of The '70s," produced by RKO and being marketed by Drake-Chenault.

Drake-Chenault's "12 Hours Of

Christmas" is being promoted too. Hosted by Sammy Melandrez of KMPC, the show features interviews with Bob Hope and Gene Autry and includes traditional and contemporary Christmas music. Hope also recently cut an interview for Drake-Chenault's "The Weekly Top 30" countdown show.

Another year-end show being offered is Music In The Air's "Billboard's 1979 Yearbook." This five-hour stanza comes in three formats: rock, country and easy listening and includes new actualities. The final hour of the show reviews the decade.

Jam Creative Productions' Jon Wolfert is attending to promote several new jingle ID packages from his company. These include "The Authority," created for KOA-AM Denver; "Focal Point," created for WMAL-AM Washington; "Dance To The Music," created for WLS-AM Chicago and an unnamed package put together for WABC-AM New York.

But Wolfert says the hottest package he is offering is "I'd Rather Be In ...," which was created for KIMN-AM Denver.

Another year-end show being offered comes from Toby Arnold Associates, which is also showing its music and sound library. "Produc-

tion Master." The year-end show is called "Opus 79 & The Dynamite Decade Show." Arnold's usual eight-hour countdown has been expanded to 12 hours to accommodate the "super hits of the '70s." The show is hosted by Charlie Van Dyke.

Broadcast Programming International is offering four packages of Christmas music: contemporary, country, semi-classical and easy listening.

Jerry Williams of Audio Sellers is promoting a new music and sound production library called "The Wizard," which joins four others his company stocks. Audio Sellers also has a new country ID package called "Bring It On Country." The three-hour nostalgic "Sunday At The Memories" is also being offered by Williams.

Gert Bunchez & Associates is promoting shows ranging from one minute to one hour in length. One of the hour-long shows is "Make Believe Ballroom," which mixes disco and nostalgia.

Watermark has neither a booth nor a suite, but its chief Tom Rounds is attending and is participating in a workshop panel. Rounds is promoting a new series called "Profiles In Rock," one-hour shows which will be offered weekly.

SEPTEMBER 15, 1979, BILLBOARD

## NAB Attendees Alerted To the Rebirth Of Web Music Specials

• Continued from page 1

Most everyone in radio agrees that satellites will offer the technology and capacity to hook up the nation's stations with a high fidelity stereo system, but the networks are not waiting for satellites. They are distributing quality stereo shows on records and tapes until the day that they can go live with satellites.

While ABC is planning for its four networks, NBC is planning for its current network and a brand new second service, the Source. NBC is taking the opportunity of this convention to flesh out its affiliate list for its latest music special featuring Kenny Rogers. The two-hour special can run Oct. 19, 20, or 21, depending on the wishes of the station.

Rogers is the sixth in a series of specials that began in February with Wings. The last show was last month and featured Glen Campbell.

RKO got into the specials business early this year with a Barbra Streisand show—even before it formed its own network. It is looking for affiliates at the convention and promising them such specials as a Wings show which will run next month.

ABC probably has the most ambitious plans for 1980, which gets underway Jan. 1 with a 10-hour programming event called "Super '70s," hosted by WABC jock Dan Ingram. He will review the past 10 years in music. This show will be carried on the Contemporary Network and be fed to more than 400 stations.

The ABC contemporary network will also present four two-hour rock concerts. The package will resemble the FM Network series "Supergroups In Concerts" in order to establish a priority of artists. Contem-

porary Network stations are being surveyed.

In April and May of next year, the Contemporary Network will present two two-hour specials that will focus on the lives of major contemporary artists. Negotiations with major artists are currently underway and announcements for both the rock concerts and spotlight specials will be made within 60 days, according to Foreman.

On Aug. 16 next year, on the third anniversary of Elvis Presley's death, the Contemporary Network will present an updated encore of "Elvis: Memories," the three-hour program first presented a year ago.

ABC's Entertainment Network will feature a series of six concert specials through next year. The programs, entitled "Country Greats In

### WMMR-FM Has Picozzi Boat-In

PHILADELPHIA—When a new voice comes to town, it either comes on the air cold or attended by a press party. But the welcome that came for Michael Picozzi was something else as arranged by WMMR-FM. The progressive rock station had Picozzi come in Aug. 24 by boat, docking in center city at Penn's Landing where he was met by the Society Hill Marching Band and a large supply of kazoos.

Listeners invited to join the welcoming party were all given kazoos to make a kind of music that was also something else. Picozzi came in from Hartford, Conn., to be the new morning spinner from 6 to 10 a.m., and moving Dick Hungate back to his old time slot of 10 a.m. to 2 p.m.

Concerts," will feature one-hour appearances, live on tape, by Willie Nelson, Waylon Jennings, Ronnie Milsap, Lynn Anderson, Johnny Paycheck and Tanya Tucker. Foreman adds that the network will provide three additional prime country artist concerts in 1980."

By April of next year, the network will feature an additional airing of "The Barbra Streisand Special" which was presented on 417 stations in June of this year.

ABC's Information Network will offer a series of four adult contemporary specials in 1980—in April, May, August and October. These two-hour long specials will be in the tradition of the Streisand special, according to Foreman.

ABC's FM Network, which this year unveiled the "Supergroups In Concert" series, will offer four concerts in 1980, plus a select group of encores from this year. The final concert to this year's series on Oct. 27 will feature the Cars, which will probably be carried on more than 300 stations as past concerts have.

### Beatles: 30 Hours

LOS ANGELES—Non-commercial KCRW-FM in nearby Santa Monica begins a 30-hour documentary on the Beatles, "4 Parts No Longer Equal The Beatles" Sept. 29. Produced and hosted by Jay Lacey, radio archivist, the program runs all night until 6 a.m. Subsequent installments will follow every Saturday at midnight throughout October.

Interviews with managers Brian Epstein and publisher Dick James, the Beatles and others are to be featured.

# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers

Based on station playlists through Thursday (9/6/79)

Continued from page 22

## WNDE—Indianapolis

- **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
- **HERB ALPERT**—Rise (A&M)
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 15-9
- ★ **SMIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 13-8

## WKY—Milwaukee

- **EDDIE MONEY**—Get A Move On (Columbia)
- **THE KNACK**—Good Girls Don't (Capitol)
- ★ **MAUREEN McGOVERN**—Different Worlds (WB) 20-10
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (Capitol) 30-19

## WZUU-FM—Milwaukee

- **BLACK FOOT**—Highway Song (Atco)
- **THE JONES GIRLS**—You're Gonna Make Me Love Somebody Else (P.I.R.)
- ★ **SMIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 12-9
- ★ **NICK LOWE**—Cruel To Be Kind (Columbia) 17-14

## KSQ-FM—St. Louis

- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- **LOREN WOOD**—Please Don't Leave (TK)
- ★ **THE COMMODORES**—Sail On (Motown) 13-6
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 21-8

## KXOK—St. Louis

- **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO) 24-13
- ★ **CHIC**—Good Times (Atlantic) 20-8

## KIOA—Des Moines

- **KENNY ROGERS**—You Decorated My Life (UA)

## KDWB—Minneapolis

- **LED ZEPPELIN**—I'm Gonna Crawl (Swan Song)
- **SUPERTRAMP**—Take The Long Way Home (A&M)
- ★ **THE COMMODORES**—Sail On (Motown) 23-13
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 30-24

## KSTP—Minneapolis

- **WINGS**—Arrow Through Me (Columbia)
- **KENNY ROGERS**—You Decorated My Life (United Artists)
- ★ **THE COMMODORES**—Sail On (Motown) 20-16
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (Capitol) 16-12

## WHB—Kansas City

- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- **HERMAN BROOD & HIS WILO ROMANCE**—Saturday Night (Ariola)
- ★ **KENNY ROGERS**—You Decorated My Life (UA) 29-23
- ★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista) 20-14

## KBEQ—Kansas City

- **KENNY ROGERS**—You Decorated My Life (United Artists)
- **BOB OYLAN**—You Gotta Serve Somebody (Columbia)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 9-1
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 24-13

## KKLS—Rapid City

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **LOREN WOOD**—Please Don't Leave (TK)
- ★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista) 20-11
- ★ **COMMODORES**—Sail On (Motown) 17-8

## KQWB—Fargo

- **BARBARA MANDRELL**—Fooled By A Feeling (MCA)
- **ART GARFUNKEL**—Bright Eyes (Columbia)
- ★ **MICHAEL JOHNSON**—This Night Won't Last Forever (Capitol) 18-8
- ★ **COMMODORES**—Sail On (Motown) 14-7

## KLEO—Wichita

- **BUCKEYE**—Where Will Your Heart Take You (Polydor)
- **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ **WINGS**—Arrow Through Me (Columbia) X-25
- ★ **MAUREEN McGOVERN**—Different Worlds (Warner/Curb) 21-13

## Northeast Region

### TOP ADD ONS:

- **SUPERTRAMP**—Goodbye Stranger (A&M)
- **WINGS**—Arrow Through Me (Columbia)
- **ANDY GIBB/OLIVIA NEWTON-JOHN**—Rest Your Love On Me (Polydor)

### PRIME MOVERS:

- **M.**—Pop Muzik (Sire)
- **COMMODORES**—Sail On (Motown)
- **DIONNE WARWICK**—I'll Never Love This Way Again (Arista)

### BREAKOUTS:

- **KENNY ROGERS**—You Decorated My Life (UA)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- **KISS**—Sure You Know Something (Casablanca)

## WABC—New York

- **SUPERTRAMP**—Goodbye Stranger (A&M)
- **THE COMMODORES**—Sail On (Motown)
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 15-9
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (CBS) 21-13

## (WXLO) 99-X—New York

- **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **ROBERT JOHN**—Sad Eyes (EMI) 12-7
- D★ **FRANCE JOLI**—Come To Me (Prelude) 30-23

## WPTR—Albany

- **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
- **SUPERTRAMP**—Goodbye Stranger (A&M)
- ★ **CHIC**—Good Times (Atlantic) 15-9
- ★ **THE COMMODORES**—Sail On (Motown) 11-8

## WTRY—Albany

- D● **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic)
- **MOON MARTIN**—Rolene (Capitol)
- ★ **HERB ALPERT**—Rise (A&M) 22-12
- ★ **M.**—Pop Muzik (WB) D-23

## WKBW—Buffalo

- **KISS**—Sure You Know Something (Casablanca)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **ABBA**—Voulez-Vous (Atlantic) 24-18
- ★ **EARTH, WIND & FIRE**—After The Love Has Gone (ARC/Columbia) 25-10

## WYSL—Buffalo

- **DOOBIE BROTHERS**—Depending On You (WB)
- **WINGS**—Arrow Through Me (Columbia)
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 12-2
- ★ **M.**—Pop Muzik (WB) 30-21

## WBFB—Rochester

- **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)
- **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK)
- ★ **CHRIS THOMPSON**—If You Remember Me (Elektra/Asylum) 34-26
- ★ **HERB ALPERT**—Rise (A&M) 17-9

## WRKO—Boston

- **KENNY ROGERS**—You Decorated My Life (UA)
- **FOREIGNER**—Dirty White Boy (Atlantic)

## D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 26-16

## WBZ-FM—Boston

- **LOUISE GOFFIN**—Remember Walking In The Sand (Elektra)
- **NEW ENGLAND**—Hello, Hello, Hello (Infinity)

## F-105 (WVBF)—Boston

- **THE KNACK**—Good Girls Don't (Capitol)
- **HERB ALPERT**—Rise (A&M)
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 5-2
- ★ **SUPERTRAMP**—Goodbye Stranger (A&M) 17-11

## WPRO (AM)—Providence

- **ANDY GIBB/OLIVIA NEWTON-JOHN**—Rest Your Love On Me (Polydor)
- **ANNE MURRAY**—Broken Hearted Me (Capitol)
- ★ **THE COMMODORES**—Sail On (Motown) 15-7
- ★ **DOOBIE BROTHERS**—Depending On You (WB) 23-15

## WPRO-FM—Providence

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- **JOHN STEWART**—Midnight Wind (RSO)
- ★ **THE COMMODORES**—Sail On (Motown) 15-9
- ★ **CHARLIE DANIELS BAND**—The Devil Went Down To Georgia (Epic) 13-11

## WICC—Bridgeport

- **WINGS**—Arrow Through Me (Columbia)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 21-16
- ★ **SMIFF 'N' THE TEARS**—Drivers Seat (Atlantic) 18-13

## Mid-Atlantic Region

### TOP ADD ONS:

- **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)
- **MOON MARTIN**—Rolene (Capitol)
- **GERRY RAFFERTY**—Get It Right Next Time (UA)

### PRIME MOVERS:

- **LITTLE RIVER BAND**—Lonesome Loser (Capitol)
- (D) **BONNIE POINTER**—Heaven Must Have Sent You (Motown)
- **DONNA SUMMER**—Dim All The Lights (Casablanca)

### BREAKOUTS:

- **WINGS**—Arrow Through Me (Columbia)
- **KENNY ROGERS**—You Decorated My Life (UA)
- **THE KNACK**—Good Girls Don't (Capitol)

## WFIL—Philadelphia

- **WINGS**—Arrow Through Me (Columbia)
- D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 13-9
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 16-13

## WZZD—Philadelphia

- D● **G.Q.**—I Do Love You (Arista)
- **THE KNACK**—Good Girls Don't (Capitol)
- ★ **LOVE DELUXE**—Here Comes That Sound (WB) 26-11
- ★ **FRANCE JOLI**—Come To Me (Prelude) 33-13

## WIFI-FM—Philadelphia

- **GERRY RAFFERTY**—Get It Right Next Time (UA)
- D● **STEPHANIE MILLS**—What Cha Gonna Do With My Lovin' (RCA)
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 17-7
- ★ **THE COMMODORES**—Sail On (Motown) 25-18

## WPGC—Washington

- **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia)
- **THE KNACK**—Good Girls Don't (Capitol)
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 24-14
- ★ **THE COMMODORES**—Sail On (Motown) 17-5

## WGH—Norfolk

- **WINGS**—Arrow Through Me (Capitol)
- **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ **HERB ALPERT**—Rise (A&M) X-17
- ★ **THE COMMODORES**—Sail On (Motown) 16-6

## WCAO—Baltimore

- **KENNY ROGERS**—You Decorated My Life (UA)
- **MOON MARTIN**—Rolene (Capitol)
- D★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 26-23
- D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 23-19

## WYRE—Annapolis

- **DOOBIE BROTHERS**—Depending On You (WB)
- **THE COMMODORES**—Still (Motown)
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 27-24
- ★ **ROBERT PALMER**—Bad Case Of Loving You (WB) 13-9

## WLEE—Richmond

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)
- **ABBA**—Voulez-Vous (Atlantic)
- ★ **OLIVIA NEWTON-JOHN**—Dancing Round And Round (MCA) 28-21
- ★ **GERRY RAFFERTY**—Get It Right Next Time (UA) 24-19

## WRVQ—Richmond

- **KENNY ROGERS**—You Decorated My Life (UA)
- **THE COMMODORES**—Sail On (Motown)
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 14-7
- ★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista) 20-12

## WAEW—Allentown

- **DOOBIE BROTHERS**—Depending On You (WB)
- **M.**—Pop Muzik (WB)
- ★ **THE COMMODORES**—Sail On (Motown) 13-6
- ★ **ROBERT PALMER**—Bad Case Of Loving You (WB) 19-9

## WKBO—Harrisburg

- **CHEAP TRICK**—Ain't That A Shame (Epic)
- **WINGS**—Arrow Through Me (Columbia)
- ★ **DOOBIE BROTHERS**—Dependin' On You (WB) D-30
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) D-29

## Southeast Region

### TOP ADD ONS:

- **DOOBIE BROTHERS**—Dependin' On You (Warner Brothers)
- **KENNY ROGERS**—You Decorated My Life (UA)
- **ATLANTA RHYTHM SECTION**—Spooky (Polydor/BGO)

### PRIME MOVERS:

- **COMMODORES**—Sail On (Motown)
- (D) **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Sire)

### BREAKOUTS:

- **FOREIGNER**—Dirty White Boy (Atlantic)
- **THE KNACK**—Good Girls Don't (Capitol)
- **LED ZEPPELIN**—All My Love (Swan Song)

## WQXI—Atlanta

- **LED ZEPPELIN**—All My Love (Swan Song)
- **CHRIS THOMPSON**—If You Remember Me (Planet)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 17-10
- ★ **THE COMMODORES**—Sail On (Motown) 13-8

## Z-93 (WZGC-FM)—Atlanta

- **DOOBIE BROTHERS**—Depending On You (WB)
- **LEO ZEPPELIN**—All My Love (Swan Song)
- ★ **HERB ALPERT**—Rise (A&M) 17-11
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 15-9

## WBBQ—Augusta

- **DONNA SUMMER**—Dim All The Lights (Casablanca)
- **THE KNACK**—Good Girls Don't (Capitol)
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 24-18
- ★ **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK) 18-8

## WFOA—Atlanta

- **MARY MacGREGOR**—Good Friend (RSO)
- **BRENDARUSSELL**—So Good, So Right (A&M)
- ★ **CHEAP TRICK**—Ain't That A Shame (Epic) 21-16
- ★ **LOUISE GOFFIN**—Remember Walking In The Sand (Elektra) 24-18

## WSGA—Savannah

- ★ **MASS PRODUCTION**—Firecracker (Atlantic) 17-13
- ★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 12-8

## WFLB—Fayetteville

- **DOOBIE BROTHERS**—Depending On You (WB)
- **KENNY ROGERS**—You Decorated My Life (UA)
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 33-18
- ★ **STEPHANIE MILLS**—What Cha Gonna Do With My Love (20th Century) 27-16

## WQAM—Miami

- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 14-7
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 9-3

## WMJX (96X)—Miami

- **CHICAGO**—Street Player (Columbia)
- **IAN DRURY**—Hit Me (Stiff)
- ★ **FERN KENNY**—Groove Me (TK) 22-13
- ★ **FRONT PAGE**—Love Insurance (Panorama/RCA) 24-16

## Y-100 (WHYI-FM)—Miami

- **ATLANTA RHYTHM SECTION**—Spooky (Polydor)
- D● **MADLEEN KANE**—You And I (WB)
- D★ **FRANCE JOLI**—Come To Me (Prelude) 30-21
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 16-8

## WLOF—Orlando

- **MOON MARTIN**—Rolene (Capitol)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **G.Q.**—I Do Love You (Arista) 10-3
- ★ **DIONNE WARWICK**—I'll Never Love This Way Again (Arista) 14-7

## Q-105 (WRBQ-FM)—Tampa

- **K.C. & THE SUNSHINE BAND**—Please Don't Go (TK)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **M.**—Pop Muzik (WB) 18-12
- ★ **LITTLE RIVER BAND**—Lonesome Loser (Capitol) 9-3

## BJ-105 (WBJW-FM)—Orlando

- **DOOBIE BROTHERS**—Depending On You (WB)
- **FOREIGNER**—Dirty White Boy (Atlantic)
- ★ **M.**—Pop Muzik (WB) 10-4
- ★ **ELECTRIC LIGHT ORCHESTRA**—Don't Bring Me Down (CBS) 20-13

## WQXQ—Daytona Beach

- **JIMMY BUFFETT**—Fins (MCA)
- **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA)
- ★ **DONNA SUMMER**—Dim All The Lights (Casablanca) 34-24
- ★ **WINGS**—Arrow Through Me (Columbia) 30-20

## WAPE—Jacksonville

- **THE KNACK**—Good Girls Don't (Capitol)
- **KENNY ROGERS**—You Decorated My Life (United Artists)
- ★ **M.**—Pop Muzik (WB) 20-14
- ★ **SUPERTRAMP**—Goodbye Stranger (A&M) 15-9

## WAYS—Charlotte

- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 12-4

## WKIX—Raleigh

- **JIMMY BUFFETT**—Fins (MCA)
- **MICHAEL JOHNSON**—This Night Won't Last Forever (Capitol)
- ★ **LOBO**—Where Were You When I Was Falling In Love (Curb/MCA) D-27

## D★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 24-17

## WTMA—Charleston

- **JIMMY BUFFETT**—Fins (MCA)
- **ASHFORD & SIMPSON**—Found A Cure (WB)
- ★ **ROBERT PALMER**—Bad Case Of Loving You (Island) 19-14
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) D-16

## WORO—Spartanburg

- **THE KNACK**—Good Girls Don't (Capitol)
- **IAN GOMM**—Hold On (Stiff/Epic)
- ★ **ATLANTA RHYTHM SECTION**—Spooky (Polydor) 22-15
- ★ **M.**—Pop Muzik (WB) 12-6

## WLAC—Nashville

- **KENNY ROGERS**—You Decorated My Life (UA)
- **THE COMMODORES**—Sail On (Motown)
- ★ **JOURNEY**—Lovin', Touchin', Squeezin' (Columbia) 35-28
- ★ **CHEAP TRICK**—Ain't That A Shame (Epic) 28-23

## (WBQ) 92-Q—Nashville

- **JOHN STEWART**—Midnight Wind (RSO)
- **CHEAP TRICK**—Ain't That A Shame (Epic)
- D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 26-16
- ★ **HERB ALPERT**—Rise (A&M) 20-14

## WHBQ—Memphis

- **THE KNACK**—Good Girls Don't (Capitol)
- **LOUISE GOFFIN**—Remember Walking In The Sand (Asylum)
- D★ **BONNIE POINTER**—Heaven Must Have Sent You (Motown) 28-15
- D★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 12-8

## WRJZ—Knoxville

- **PATRICK HERNANDEZ**—Born To Be Alive (WB)
- **IAN GOMM**—Hold On (Stiff)
- ★ **JENNIFER WARNES**—I Know A Heartache When I See One (Arista) 34-19
- ★ **MICHAEL JACKSON**—Don't Stop Till You Get Enough (Epic) 26-

## WPON-AM In Mich. Going With Country

LOS ANGELES—WPON-AM in Bloomfield Hills, Mich., near Pontiac, switched from an adult contemporary to country format Aug. 13 after flirting with disco programming. "There's a great deal of country input in the Pontiac-Detroit area. This may stem from the great influx of people from the South who've come to work in the factories over the years," explains Steve Peterson, president of WPON, owned by the PSB Radio Group. "There are many country clubs in the area."

Another reason for the switch is WDEE-AM's move from a country to beautiful music outlet. This Detroit station had been one of the major sources for country music in the region.

The station received hints that a country format may be more successful than what it had been programming when seven weeks ago WPON played country from 6 p.m. to midnight. "The response from listeners and advertisers was good," claims Peterson.

Previously, the station experimented with disco in this time slot but results were meager for the 1,000-watt station.

"We've decided to mix it up," says Peterson as to the type of country music programmed. "When we first started it at night, we stuck to modern country. But then we started getting phone requests for the older, classic material, we added that." The playlist consists of a top 30 with 20 adds. Air talent has been changed with A.J. Johnson and Peter Dean, so far, being the only permanent anchors in the new format. Part-time air personalities are now being used until full-time employees are found.

Says Peterson: "There are many adult contemporary stations in the area but now we are one of two country stations." The other is WCXI-AM in Detroit.

## Top 40 Format Gains 9.2 Share Strength In St. Louis

ST. LOUIS—Top 40 has carved out a substantial audience for itself in this market, an exclusive Billboard analysis of April/May Arbitron data shows.

The format, which did not show in the running in this market a year ago, now commands a 9.2 share among listeners 12 years old and older. Among teens, Top 40 runs away with a 32.4 share, making it the most popular format with that age group. This comes at the expense of

contemporary music, which, among teens, drops from a 52.3 share a year ago to 27.3.

The top music format in the market continues to be contemporary despite a slip from a 23.4 share a year ago to a current 20.0.

This is followed by beautiful music with a 10.8, country and Top 40 both with 9.2 shares, black music with a 7.9 and AOR with a 5.5.

As usual, AOR shines with men 18 to 24, garnering a 28.4 share. Men 25

to 34 and 35 to 44 give contemporary 32.7 and 18.0 shares, respectively. Men 45 to 54 prefer beautiful music and give it an 18.5 share.

Contemporary wins the hearts of women in most categories. The format gets a 30.0 share among women 18 to 24, a 44.3 share among women 25 to 34 and a 18.7 share among women 35 to 44. Women 45 to 54 prefer beautiful music with a 18.3 share.

Shares for a number of music formats are held down in this market

due to particularly large shares claimed by the talk format, which has a 26.5 share overall and has other shares ranging as high as 41.8.

In actual listeners per average quarter hour among music formats, contemporary captures the most with 630. This is followed by beautiful with 344, country and Top 40 ties with 291, black with 251 and AOR with 176. Talk, however, dominates this market with 841 listeners, up from 812 a year ago.

# 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. Figures in lightface are from previous year.

## ST. LOUIS APRIL 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							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	176	142	79	20	0	2	0	29	9	1	0	1	34	AOR	5.5	28.4	7.1	0.0	1.0	11.3	3.4	0.4	0.0	9.9		
AOR	250	206	79	33	1	0	0	66	14	0	7	3	44	AOR	8.0	33.5	10.7	0.5	0.0	20.6	4.5	0.0	3.1	13.8		
BEAUTIFUL	344	342	8	6	29	36	40	4	13	38	47	66	2	BEAUTIFUL	10.8	2.9	2.2	14.4	18.5	1.6	4.9	14.7	18.3	0.6		
BEAUTIFUL	356	356	6	10	19	37	37	29	32	36	38	39	0	BEAUTIFUL	11.4	2.5	3.2	9.6	18.9	9.0	10.4	14.9	17.0	0.0		
BLACK	251	194	45	22	9	5	2	43	34	28	4	2	57	BLACK	7.9	16.2	7.8	4.5	2.5	16.7	12.8	10.9	1.6	16.6		
BLACK	251	209	39	29	22	7	2	42	26	8	20	6	42	BLACK	8.0	16.5	9.4	11.1	3.5	13.1	8.4	3.3	8.8	13.2		
CONTEMP	630	537	41	92	36	20	12	77	118	48	33	15	93	CONTEMP	20.0	14.8	32.7	18.0	10.3	30.0	44.3	18.7	13.0	27.3		
CONTEMP	773	556	48	78	37	13	4	111	132	56	27	27	167	CONTEMP	23.4	20.4	25.3	18.8	6.7	34.7	42.7	23.2	12.1	52.3		
COUNTRY	291	280	21	19	29	18	23	9	29	31	27	39	11	COUNTRY	9.2	7.6	6.8	14.5	9.3	3.5	10.9	12.0	10.6	3.2		
COUNTRY	310	300	9	30	25	37	22	11	26	38	30	36	10	COUNTRY	9.8	3.8	9.7	12.7	18.9	3.4	8.4	15.8	13.4	3.1		
MELLOW	46	46	4	14	5	3	0	9	5	2	4	0	0	MELLOW	1.4	1.4	5.0	2.5	1.5	3.5	1.9	0.8	1.6	0.0		
MELLOW	59	54	7	14	0	0	1	10	14	2	1	3	5	MELLOW	1.9	3.0	4.5	0.0	0.0	3.1	4.5	0.8	0.4	1.6		
PROG ROCK	57	45	16	8	3	0	0	13	4	1	0	0	12	PROG ROCK	1.8	5.8	2.8	1.5	0.0	5.1	1.5	0.4	0.0	3.5		
PROG ROCK	83	64	20	11	1	0	0	27	4	0	0	0	19	PROG ROCK	2.6	8.5	3.6	0.5	0.0	8.4	1.3	0.0	0.0	6.0		
RELIGIOUS	10	10	0	1	1	0	0	0	0	1	3	0	0	RELIGIOUS	0.3	0.0	0.4	0.5	0.0	0.0	0.0	0.4	1.2	0.0		
RELIGIOUS	0	0	0	0	0	0	0	0	0	0	0	0	0	RELIGIOUS	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
TALK	841	824	15	61	66	81	63	7	34	74	104	67	17	TALK	26.5	5.4	21.7	32.8	41.8	2.7	12.8	28.7	40.6	5.0		
TALK	812	792	15	70	79	81	77	13	45	85	74	86	20	TALK	25.8	6.4	22.7	40.1	41.3	4.1	14.5	35.2	33.2	6.3		
TOP 40	291	184	40	26	10	5	0	51	13	21	5	1	111	TOP 40	9.2	14.4	9.2	5.0	2.5	19.8	4.9	8.1	2.0	32.4		
TOP 40	0	0	0	0	0	0	0	0	0	0	0	0	0	TOP 40	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		

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

SEPTEMBER 15, 1979, BILLBOARD

## Employees Vote; Strike Is Ended With KJAZ-FM

SAN FRANCISCO—The strike against Alameda, Calif.'s jazz outlet KJAZ-FM is over with a majority of employees voting against joining Local 29 of the Office and Professional Employees Union (AFL-CIO). Held Aug. 30, the election was close with anti-union factions winning 15-14.

Who was eligible to vote was a bone of contention. "The NLRB (National Labor Relations Board) told us we had to permit those hired to replace us to vote. None of these was going to vote our way," says striking air talent Bud Spangler. "We would have won if it had not been for the scabs."

For his part, Henry says the strikers had people voting who had worked only one shift during the past month. "I gave them all the slack in the world," he says.

Wages had been part of the dispute and now that pay for air talent has been standardized at \$5.44 per hour for both full and part-time workers, up from \$4 for some workers. Wages had been frozen because of an impending sale to the Mabus-hay Corp. for \$1.5 million.

"They said wages were frozen and now they're suddenly able to give wage increases now," says Spangler.

## BBC's Singer Sees U.S. Threat To British Radio

By PETER JONES

EDINBURGH—Broadcasting in Britain could be heading for disaster, and the '80s could produce a situation where "we'll have to fight to insure that the worst excesses of American broadcasting will not happen here."

This was the prediction of Aubrey Singer, managing director of BBC Radio, in a speech at the Festival Radio Seminar in this Scottish city recently.

He said the next decade could also produce the prospect that the British Broadcasting Corp. may no longer be regarded as the country's national instrument of broadcasting.

His solution? To treat broad-

casting as a system, with the BBC's four networked channels, plus its local stations, viewed as part of that system, along with the commercial stations under the Independent Local Radio banner.

Of the American-style "excesses," he said: "Until now, checks and balances have been such that it was an impossible prospect. But with the independent, commercial stations embarking upon the biggest and quickest expansion in the history of British broadcasting, coupled with traditional political lack of interest in broadcasting, there is for the first time a chance that standards will be

(Continued on page 67)

## CMA Simulcast For Key Show

NASHVILLE—The Country Music Assn. will make available to radio stations throughout the country a simulcast of the televised CMA Awards show, to be aired Oct. 8 on the CBS television network.

There is no cost factor involved for stations wishing to broadcast the show if there is a CBS-TV affiliate in their area. Stations carrying the simulcast who have no affiliation with the network will be required to order

a telephone hookup from the nearest CBS-TV station at their own expense.

Stations running the simulcast will be required to air it intact. Kraft Foods, the awards show sponsor, will provide all of the commercials for the show.

Stations wishing to carry the Awards show simulcast must notify the CMA in writing before Friday (14).

## EACH RUNS 20 MINUTES

## KHJ-AM 'Music Sweeps' Bolster Station's Image

By CARY DARLING

LOS ANGELES—"It's definitely an image thing. For a station like KHJ which is trying to combat a prior image, it helps us," says Chuck Martin, program director of Top 40 KHJ-AM, of the "20 Minute Music Sweeps" instituted by the station seven months ago.

These "Sweeps" are 20 minutes of music without any commercial interruption. They are used at all times during the day, seven days a week, except on weekday morning drive. This is the time when personality Rick Dees is on the air.

"We don't want to put any limitations on Dees. We don't care about the music as much when he's on," says Martin.

He also says that the sole reason for the music sweeps, which are his idea, are to fight a bubblegum image the station had been saddled with. "All contemporary formats are competing with FM but that's not why we did it," he says. "But, it is true that in listeners' minds' people feel FM plays more music."

The actual number of commercial minutes has not decreased. Previously, KHJ had 10 minutes of commercials per hour and it still does.

Commercial sets were rearranged to accommodate the music flow.

"Our approach is to become more progressive. We're mass appeal from 6 a.m. until 7 p.m. But after 7, we are open to a Moon Martin or Eddie Mooney," states Martin.

This move also includes a slight change in style for the air talent over the last few months. Former program directors, says Martin, instituted either a laidback style or a high personality style.

"What we've done is taken the middle course. We're not laidback and dead. We do have personality. But we're not screaming either," notes Martin.

Though the station has been suffering declining ratings lately, Martin says there has been an increase in request calls to the station.

## Critic On KPFK

LOS ANGELES—Richard Meltzer, rock critic, debuted his rock program over Los Angeles' public KPFK-FM Sept. 1. Titled "Hepcats From Hell," the show plays rock and jazz, and is on from 2 a.m. to 6 a.m. Sunday mornings.

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (9/5/79)

### Top Add Ons-National

**PAT BENATAR**—In The Heat Of The Night (Chrysalis)  
**ELLEN FOLEY**—Nightout (Cleveland International)  
**CITY BOY**—The Day The Earth Caught Fire (Atlantic)  
**BLUE STEEL**—No More Lonely Nights (Infinity)

### Top Requests/Airplay-National

**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**THE KNACK**—Get The Knack (Capitol)  
**THE CARS**—Candy-O (Elektra)  
**NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

### National Breakouts

**SINCEROS**—The Sound Of Sunbathing (Columbia)  
**YACHTS**—S.O.S. (Polydor/Radar)  
**VAN MORRISON**—Into The Music (WB)  
**ALAN PARSONS PROJECT**—Eve (Arista)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

#### KBPI-FM—Denver (Frank Cody)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **GAMMA**—Gamma 1 (Elektra)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **LITTLE RIVER BAND**—First Under The Wire (Capitol)
- ★ **ROBERT PALMER**—Secrets (Island)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)

#### KISW-FM—Seattle (Steve Slaton)

- **JUDAS PRIEST**—Unleashed In The East (Columbia)
- **JULES & THE POLAR BEARS**—Fenetiks (Columbia)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- ★ **KINKS**—Low Budget (Arista)
- ★ **SAMMY HAGAR**—Street Machine (Capitol)
- ★ **PAT TRAVERS**—Go For What You Know (Polydor)
- ★ **THE CARS**—Candy-O (Elektra)

#### KZEL-FM—Eugene (Chris Kovarik)

- **POINTER SISTERS**—Priority (Planet)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- **JULES & THE POLAR BEARS**—Fenetiks (Columbia)
- **STREETHEART**—Under Heaven Over Hell (Atlantic)
- **LOWRY HAMMER AND THE CRYERS**—Midnight Run (Mercury)
- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **JIMMY BUFFETT**—Volcano (MCA)

#### KMOD-FM—Tulsa (Bill Bruin)

- **PRISM**—Armageddon (Ariola)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **CHICAGO**—13 (Columbia)
- **JIMMY BUFFETT**—Volcano (MCA)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **WINGS**—Back To The Egg (Columbia)
- ★ **VAN HALEN**—II (WB)

#### KBBC-FM—Phoenix (J.D. Freeman)

- **KARLA BONOFF**—Restless Nights (Columbia)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- **BETTE MIDLER**—Thighs And Whispers (Atlantic)
- **POINTER SISTERS**—Priority (Planet)
- **ROSEANNE CASH**—Right Or Wrong (Columbia)
- ★ **ALAN PARSONS PROJECT**—Eve (Arista)
- ★ **DIRE STRAITS**—Communique (WB)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **COMMODORES**—Midnight Magic (Motown)

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

- **POINTER SISTERS**—Priority (Planet)
- **BREAD & ROSES**—(Fantasy)
- **JUDAS PRIEST**—Unleashed In The East (Columbia)
- **1994**—Please Stand By (A&M)
- **GARLANO JEFFREYS**—American Boy & Girl (A&M)
- **NINE NINE NINE**—High Energy Plan (PVC/Radar)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **KINKS**—Low Budget (Arista)
- ★ **AC/DC**—Highway To Hell (Atlantic)

#### WLWQ-FM—Columbus (Steve Runner)

- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **TALKING HEADS**—Fear Of Music (Sire)
- **JUDAS PRIEST**—Unleashed In The East (Columbia)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **JOURNEY**—Evolution (Columbia)
- ★ **AC/DC**—Highway To Hell (Atlantic)

#### WDVE-FM—Pittsburgh (John McGahan)

- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **GAMMA**—Gamma 1 (Elektra)
- **MISTRESS**—(RSO)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **REO SPEEDWAGON**—Nine Lives (Epic)
- ★ **ALAN PARSONS PROJECT**—Eve (Arista)

#### WLFX-FM—Milwaukee (Bobbin Beam)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- **BOB DYLAN**—Slow Train Coming (Columbia)
- **GARY HUMAN & TUBEWAY ARMY**—Replicas (Atco)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **MOON MARTIN**—Escape From Domination (Capitol)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **SUPERTRAMP**—Breakfast In America (A&M)

#### KSHE-FM—St. Louis (Ted Hebeck)

- **RORY GALLAGHER**—Top Priority (Chrysalis)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **SAD CAFE**—Facades (A&M)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **REO SPEEDWAGON**—Nine Lives (Epic)
- ★ **MICHAEL STANLEY BAND**—Greatest Hints (Arista)
- ★ **LITTLE RIVER BAND**—First Under The Wire (Capitol)

#### WSHE-FM—Ft. Lauderdale (M. Robinson)

- **KARLA BONOFF**—Restless Nights (Columbia)
- **NINE NINE NINE**—High Energy Plan (PVC/Radar)
- **GARLANO JEFFREYS**—American Boy & Girl (A&M)
- **SAD CAFE**—Facades (A&M)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **VAN MORRISON**—Into The Music (WB)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **TALKING HEADS**—Fear Of Music (Sire)
- ★ **JIMMY BUFFETT**—Volcano (MCA)
- ★ **THE CARS**—Candy-O (Elektra)

#### ZETA-7 (WORJ-FM)—Orlando (Bill Mims)

- **POINTER SISTERS**—Priority (Planet)
- **FRANK ZAPPA**—Joe's Garage (Zappa)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **VAN HALEN**—II (WB)

#### WKDF-FM—Nashville (Alan Sneed)

- **POINT BLANK**—Airplay (MCA)
- **KARLA BONOFF**—Restless Night (Columbia)
- **GARLANO JEFFREYS**—American Boy & Girl (A&M)
- **GAMMA**—Gamma 1 (Elektra)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **LITTLE RIVER BAND**—First Under The Wire (Capitol)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)

#### WKLS-FM—Atlanta (Rich Piombino)

- **YACHTS**—S.O.S. (Polydor/Radar)
- **AMERICATHON**—Soundtrack (Lorimar)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **JOHN COUGAR**—(Riva)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **THE KNACK**—Get The Knack (Capitol)

### Western Region

**TOP ADD ONS:**  
**CITY BOY**—The Day The Earth Caught Fire (Atlantic)  
**BLUE STEEL**—No More Lonely Nights (Infinity)  
**PAT BENATAR**—In The Heat Of The Night (Chrysalis)  
**ELLEN FOLEY**—Nightout (Cleveland International)

**TOP REQUEST / AIRPLAY:**  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**THE CARS**—Candy-O (Elektra)  
**SAMMY HAGAR**—Street Machine (Capitol)  
**THE KNACK**—Get The Knack (Capitol)

**BREAKOUTS:**  
**ALAN PARSONS PROJECT**—Eve (Arista)  
**JULES & THE POLAR BEARS**—Fenetiks (Columbia)  
**YACHTS**—S.O.S. (Polydor/Radar)  
**GOLDEN EARRING**—No Promises—No Debts (Polydor)

#### KSAN-FM—San Francisco (David Perry)

- **ALAN PARSONS PROJECT**—Eve (Arista)
- **PRISM**—Armageddon (Ariola)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **REO SPEEDWAGON**—Nine Lives (Epic)
- **RAINBOW**—Down To Earth (Polydor)
- **CHARLIE**—Fight Dirty (Arista)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **BLUE OYSTER CULT**—Mirrors (Columbia)
- ★ **GREG KIHIN**—With The Naked Eye (Beserkley)
- ★ **THE CARS**—Candy-O (Elektra)

#### KWST-FM—Los Angeles (Pamela May)

- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **SAD CAFE**—Facades (A&M)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- **YACHTS**—S.O.S. (Polydor/Radar)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **KINKS**—Low Budget (Arista)

#### KSJO-FM—San Jose (P. Wells/T. Mastrey)

- **JULES & THE POLAR BEARS**—Fenetiks (Columbia)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- **GOLDEN EARRING**—No Promises—No Debts (Polydor)
- **STREETHEART**—Under Heaven Over Hell (Atlantic)
- **FOTOMAKER**—Transfer Station (Atlantic)
- **TEARS**—(Backstreet/MCA)
- ★ **GAMMA**—Gamma 1 (Elektra)
- ★ **BLUE OYSTER CULT**—Mirrors (Columbia)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)
- ★ **SAMMY HAGAR**—Street Machine (Capitol)

#### KGB-FM—San Diego (Bruce Tucker)

- **BLUE STEEL**—No More Lonely Nights (Infinity)
- **ELLEN SHIPLEY**—(New York International)
- **LENE LOVICH**—Stateless (Stiff/Epic)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **JOHN COUGAR**—(Riva)
- **YACHTS**—S.O.S. (Polydor/Radar)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **BRAM TCHAIKOVSKY**—Strange Man, Changed Man (Polydor/Radar)

#### KOME-FM—San Jose (Dana Jang)

- **AXE**—(MCA)
- **CITY BOY**—The Day The Earth Caught Fire (Atlantic)
- **ALAN PARSONS PROJECT**—Eve (Arista)
- **AC/DC**—Highway To Hell (Atlantic)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **SAMMY HAGAR**—Street Machine (Capitol)

### Southwest Region

**TOP ADD ONS:**  
**J.D. SOUTHER**—You're Only Lonely (Columbia)  
**POINTER SISTERS**—Priority (Planet)  
**ELLEN FOLEY**—Nightout (Cleveland International)  
**PAT BENATAR**—In The Heat Of The Night (Chrysalis)  
**BLUE STEEL**—No More Lonely Nights (Infinity)  
**GENYA RAVAN**—And I Mean It (20th Century Fox)

**TOP REQUEST / AIRPLAY:**  
**THE KNACK**—Get The Knack (Capitol)  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**THE CARS**—Candy-O (Elektra)  
**WINGS**—Back To The Egg (Columbia)

**BREAKOUTS:**  
**BOB DYLAN**—Slow Train Coming (Columbia)  
**PRISM**—Armageddon (Ariola)  
**SINCEROS**—The Sound Of Sunbathing (Columbia)  
**VAN MORRISON**—Into The Music (WB)

#### KZEW-FM—Dallas (Doris Miller)

- **SINCEROS**—The Sound Of Sunbathing (Columbia)
- **BLUE STEEL**—No More Lonely Nights (Infinity)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **KANSAS**—Monolith (Kirsner)
- ★ **THE KNACK**—Get The Knack (Capitol)

#### KLDL-FM—Houston (Paul Rian)

- **B-52'S**—(WB)
- **FABULOUS THUNDERBIRDS**—(Takoma)
- **PRISM**—Armageddon (Ariola)
- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **SAD CAFE**—Facades (A&M)
- **VAN MORRISON**—Into The Music (WB)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **ROBERT PALMER**—Secrets (Island)
- ★ **THE KNACK**—Get The Knack (Capitol)

#### KLBJ-FM—Austin (G. Mason/T. Quarles)

- **GENYA RAVAN**—And I Mean It (20th Century Fox)
- **MISTRESS**—(RSO)
- **LENNY ZAKATEK**—A&M
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- **SURRENDER**—(Capitol)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **THE KNACK**—Get The Knack (Capitol)

### Midwest Region

**TOP ADD ONS:**  
**MOON MARTIN**—Escape From Domination (Capitol)  
**ELLEN FOLEY**—Nightout (Cleveland International)  
**PAT BENATAR**—In The Heat Of The Night (Chrysalis)  
**SAD CAFE**—Facades (A&M)

**TOP REQUEST / AIRPLAY:**  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**THE KNACK**—Get The Knack (Capitol)  
**THE CARS**—Candy-O (Elektra)  
**REO SPEEDWAGON**—Nine Lives (Epic)

**BREAKOUTS:**  
**ALAN PARSONS PROJECT**—Eve (Arista)  
**SINCEROS**—The Sound Of Sunbathing (Columbia)  
**YACHTS**—S.O.S. (Polydor/Radar)  
**VAN MORRISON**—Into The Music (WB)

#### WABX-FM—Detroit (Ted Ferguson)

- **MOON MARTIN**—Escape From Domination (Capitol)
- **ELLEN FOLEY**—Nightout (Cleveland International)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **THE CARS**—Candy-O (Elektra)
- ★ **NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

#### WJKL-FM—Elgin/Chicago (T. Marker/W. Leisner)

- **SHIRTS**—Street Light Shine (Capitol)
- **ROSEANNE CASH**—Right Or Wrong (Columbia)
- **PEZ BAND**—Cover To Cover (Passport)
- **VAN MORRISON**—Into The Music (WB)
- **FRANK ZAPPA**—Joe's Garage (Zappa)
- **METRO**—New Love (EMI)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **RANDY NEWMAN**—Born Again (WB)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)
- ★ **TALKING HEADS**—Fear Of Music (Sire)

#### WJMS-FM—Cleveland (John Gorman)

- **SAD CAFE**—Facades (A&M)
- **A'S**—(Arista)
- **POINTER SISTERS**—Priority (Planet)
- **J.D. SOUTHER**—The Sound Of Sunbathing (Columbia)
- **YACHTS**—S.O.S. (Polydor/Radar)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **THE KNACK**—Get The Knack (Capitol)
- ★ **BREATHLESS**—(EMI/America)
- ★ **MICHAEL STANLEY BAND**—Greatest Hints (Arista)

### Southeast Region

**TOP ADD ONS:**  
**GARLANO JEFFREYS**—American Boy & Girl (A&M)  
**J.D. SOUTHER**—You're Only Lonely (Columbia)  
**POINTER SISTERS**—Priority (Planet)  
**CITY BOY**—The Day The Earth Caught Fire (Atlantic)

**TOP REQUEST / AIRPLAY:**  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**BOB DYLAN**—Slow Train Coming (Columbia)  
**THE KNACK**—Get The Knack (Capitol)  
**THE CARS**—Candy-O (Elektra)

**BREAKOUTS:**  
**VAN MORRISON**—Into The Music (WB)  
**KARLA BONOFF**—Restless Nights (Columbia)  
**YACHTS**—S.O.S. (Polydor/Radar)  
**GAMMA**—Gamma 1 (Elektra)

#### WRAS-FM—Atlanta (Cledra White)

- **IAN LLOYD**—Goose Bumps (Scotti Brothers)
- **ELIZABETH BARRACLOUGH**—Hi (Bearsville)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- **LARRY RASPBERRY & THE HIGHSTEPPERS**—No Accident (Mercury)
- **GARY HUMAN & TUBEWAY ARMY**—Replicas (Atco)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **ELLEN FOLEY**—Nightout (Cleveland International)
- ★ **B-52'S**—(WB)
- ★ **NILS LOFGREN**—Niis (A&M)

#### WHFS-FM—Washington D.C. (D. Einstein)

- **POINTER SISTERS**—Priority (Planet)
- **BEN SIDRAN**—The Cat And The Hat (Horizon)
- **GENYA RAVAN**—And I Mean It (20th Century Fox)
- **JULES & THE POLAR BEARS**—Fenetiks (Columbia)
- **PAT BENATAR**—In The Heat Of The Night (Chrysalis)
- **J.D. SOUTHER**—You're Only Lonely (Columbia)
- ★ **RANDY NEWMAN**—Born Again (WB)
- ★ **NICK LOWE**—Labour Of Lust (Columbia)
- ★ **BOB DYLAN**—Slow Train Coming (Columbia)
- ★ **VAN MORRISON**—Into The Music (WB)

### Northeast Region

**TOP ADD ONS:**  
**JIMMY BUFFETT**—Volcano (MCA)  
**FRANK ZAPPA**—Joe's Garage (Zappa)  
**LARRY RASPBERRY & THE HIGH STEPPERS**—No Accident (Mercury)  
**METRO**—New Love (EMI)

**TOP REQUEST / AIRPLAY:**  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**THE CARS**—Candy-O (Elektra)  
**THE KNACK**—Get The Knack (Capitol)  
**NEIL YOUNG & CRAZY HORSE**—Rust Never Sleeps (Reprise)

**BREAKOUTS:**  
**RORY GALLAGHER**—Top Priority (Chrysalis)  
**YACHTS**—S.O.S. (Polydor/Radar)  
**JULES & THE POLAR BEARS**—Fenetiks (Columbia)  
**SINCEROS**—The Sound Of Sunbathing (Columbia)

#### WNCF-FM—New York (M. McIntyre)

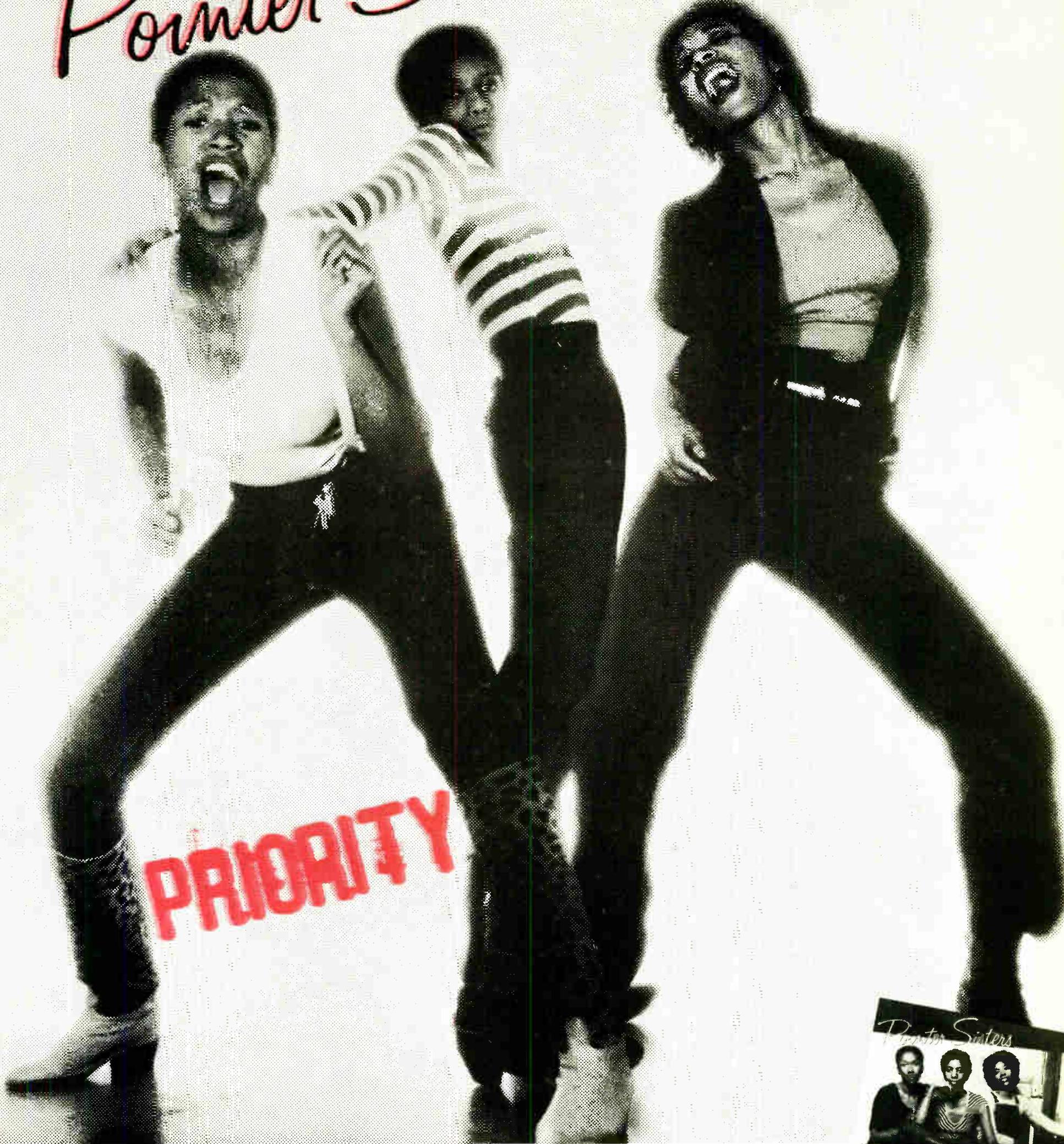
- **JULES & THE POLAR BEARS**—Fenetiks (Columbia)
- **GAMMA**—Gamma 1 (Elektra)
- **BETTE MIDLER**—Thighs And Whispers (Atlantic)
- **RORY GALLAGHER**—Top Priority (Chrysalis)
- **LEO KOTIKE**—Balance (Chrysalis)
- ★ **LED ZEPPELIN**—In Through The Out Door (Swan Song)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **JAMES TAYLOR**—Flag (Columbia)
- ★ **THE CARS**—Candy-O (Elektra)

#### WRNW-FM—New York (G. Axelbank)

- **RITA COOLIDGE**—Satisfied (A&M)
- **KORGIS**—(WB)
- **PETER TOSH**—Mystic Man (Rolling Stones)
- **SHIRTS**—Street Line Shine (Capitol)
- **BEN SIDRAN**—The Cat And The Hat (Horizon)
- **BREAD & ROSES**—(Fantasy)
- ★ **VAN MORRISON**—Into The Music (WB)
- ★ **JOHN PRINE**—Pink Cadillac (Asylum)
- ★ **PETER TOSH**—Mystic Man (Rolling Stones)
- ★ **CAROLYNE MAS**—(Mercury)

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Goodphone

The Gavin Report

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(P-9003)



# Vox Jox

By DOUG HALL

NEW YORK—John Driscoll has been named program director of KYGO-FM Denver. Driscoll has worked in a variety of markets including morning drive stints at WCFL-AM Chicago and KTNQ-AM Los Angeles.

Bob Miller, p.d. and morning man

at WGNT-AM Huntington, W. Va., takes over p.d. duties at KEX-AM Portland. He may take over an air shift too after he arrives Sept. 18, but it will not be morning drive. Jim Hollister is set in that slot.

John Potter, p.d. at WTVN-AM Columbus, Ohio, for four years, has

decided to get out of programming and move over to the station's sales department. WTVN general manager Perry Frey says Potter will make the move "once a new programmer is hired." Frey is now looking for a new p.d.

Former KFAT-FM Gilroy, Calif., morning man Gordy is the new music director at KYLO-FM Davis, Calif. Both stations are in progressive country formats and Gordy needs record service for his new station. . . . Billboard's man in Nashville Gerry Wood reports Mike Carta, p.d. at WMAY-AM Springfield, Ill., has been named p.d. at WIL-AM-FM St. Louis.

Terry Gross, morning man at KTWO-AM Casper, Wyo., for the past nine months, has been promoted to p.d. He succeeds Bruce King, who becomes morning man. . . . WBHF-AM Cartersville, Ga., has switched format from country to contemporary. P.d. Wayne Fry is looking for service for the new format.

KUJ-AM Walla Walla, Wash., has an opening for a midday jock. Station president Jim Nelly is looking for "a real professional" who is "heavy on production." Nelly can be reached at 509 529-8000. . . . KXEL-FM Waterloo, Iowa, has changed its call letters to KCNB.

Bruce Phillip Miller, afternoon drive jock on KHS-FM Los Angeles, served as the MC for the California High School disco dancing championships. . . . WDAI-FM Chicago is sponsoring a number of disco parties for the benefit of the Muscular Dystrophy Assn. . . . WABX-FM Detroit has added Wild Bill Scott to its morning drive slot.

KEX-AM Portland production

## Bubbling Under The HOT 100

- 101—YOU CAN DO IT, Al Hudson & the Soul Partners, MCA 12459
- 102—AFTER THE FIRST ONE, Yonah, Free Flight/RCA 11696
- 103—GET IT UP, Ronnie Milsap, RCA 11695
- 104—GIVE A LITTLE, Nicolette Larson, Warner Bros. 8851
- 105—FAMILY TRADITION, Hank Williams Jr., Elektra/Curb 46046
- 106—LEGEND, Poco, MCA 41103
- 107—STARRY EYES, The Records, Virgin 67000 (Atlantic)
- 108—WHEN YOU'RE #1, Gene Chandler, 20th Century 2411 (RCA)
- 109—LOVE IS ON THE WAY, Sweet Inspirations, RSO 932
- 110—BETTER NOT LOOK DOWN, B.B. King, MCA 41062

## Bubbling Under The Top LPs

- 201—CORY DAYE, Cory & Me, New York International/RCA BXLI-13408
- 202—IAN GOMM, Gomm With The Wind, Stiff/Epic JE-36103
- 203—DAVID JOHANSEN, In Style, Epic JZ-36082
- 204—TOBY BEAU, More Than A Love Song, RCA AFL1-13119
- 205—STANLEY TURRENTINE, Betcha, Elektra, 6E-217
- 206—BRENDA RUSSELL, Brenda Russell, Horizon SP-739 (A&M)
- 207—PINK LADY, Pink Lady, Elektra 6E-209
- 208—JEREMY SPENCER, Flea, Atlantic SD-19236
- 209—SOUNDTRACK, Dracula, MCA MCA-3166
- 210—OEOOATO, Knights Of Fantasy, Warner Bros. BSK-3321 Radio History



## Jock Talk

By BREE BUSHAW

SAN DIEGO—When it gets down to bottom line basics, our throats provide the only job security we have in this risky profession. So it makes common sense to pamper, polish and prime those pipes.

Vocal abuse runs rampant in ra-

dio, partially because of ignorance, partly due to the lifestyle excesses that seem to be part of the media ego package.

What is vocal abuse? Projecting incorrectly in pitch (highs and lows), quality (E.G. nasality, breathiness), volume, breath support or rate, beyond that, too much shouting, screaming or even loud talking over an extended period of time accounts for most of the misuse of our vocal chords.

Everybody's voice has a natural pitch level, the place where he or she gets the most amount of sound for the least amount of effort. The pitch level you commonly use is referred to as the habitual pitch level, and if you're using your voice properly, it will be the same as your natural pitch level. All too often, however, we strain our voices by using levels higher or lower than the optimum natural pitch level.

Resonance comes from your nose, your mouth and your lower throat, that area surrounding the larynx. Balance between these three areas is what to strive for. When perfect balance is achieved there is a buzz to the voice which centers around the nose and mouth.

To test your habitual pitch and tone focus, place one hand on your chest and the other on your stomach, then breathe in with your stomach moving out. Keep your mouth closed and make a humming sound while pushing in on the stomach in a rapid staccato motion. Sound will escape through you nose, but you'll feel a buzz around the mouth too. In the area of the mask. Resonance in the mask makes your voice sound clear and efficient.

Not surprisingly, there is a relationship between occupation and vocal disorders. But the surprise comes in the group with the highest incidence of voice abuse: housewives!

Announcers are in the group with a much lower incidence of voice disorder, but we are especially vulnerable to committing vocal suicide when our penchant is for rock'n'roll, according to a recent study by a voice clinician in Los Angeles. You've heard the saying rock'n'roll will take its toll? Yeah, but I love it, too. Just be aware and enjoy.

## NBC LOOKS AT INDUSTRY

NEW YORK—NBC's new network The Source looks at the recording industry in a five-part minidocumentary series beginning Monday (10) and finds that in the future there will be fewer records recorded by fewer acts, but at higher prices. The series, called "The Melting Wax Works" is divided into three-minute segments on the radio service.

## Pro-Motions

NEW YORK—Rolling Stones artist Peter Tosh did a 1/2 hour live interview on WPIX-FM here to promote his new album Mystic Man and discuss his participation in the Sept. 22 anti-nuke concert at Madison Square Garden.

Tosh is a member of the Musicians United for Safe Energy which is staging the four nights of concerts. Tosh was interviewed by WPIX staffers John Ogie and Dan Near on the station's "Radio Radio" show.

Members of the Pat Travers band signed copies of their Polydor albums for WQFM-FM (Q-100) Portland, Ore., listeners at Everybody's Record Store in Portland. The autographing session attracted more than 200 fans.

The station invited listeners to meet the band in a week-long series of announcements. Call-ins are being taken for free copies of the album taken for free copies of the album titled "Go For What You

Arista is plugging the "Can't Change That" cut from the new Raydio album with portable giveaways for participating radio stations. KBEQ-FM Kansas City and WOKY-AM are among the stations giving away the radios. The key to the promotion is that that the radios are locked on the dial position of the participating station and listeners "Can't Change That."

## ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters . . .

WOODY WOOD, KCLU: "Again I must thank you for the high standard of titters the Weenie provides. As a new subscriber, I've found my audience really enjoys the gags I use from the sheet."

DENNY LUELL, KUHL: "Thanks for your continued good product and good luck in Hawaii. Fondle a pineapple for me."

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

director Arlan Walker is recovering from a moped accident. He suffered two broken ribs and shoulder blade. . . . Chuck Cecil has added KPIL-AM Carson City, Nev., to his lineup of stations carrying his "Swingin' Years" show. . . . WQXI-AM-FM Atlanta is hosting a series of "Happy Hour" parties at local clubs and discos.

Jim Nettleton, former program director and morning air personality at Philadelphia's WUSL-FM, moves to WPEN-AM in the same city as afternoon air talent. He takes over the 3 p.m. to 7 p.m. slot from Joe Niagara who moves to 6 a.m. to 10 a.m. Station is an adult contemporary outlet.

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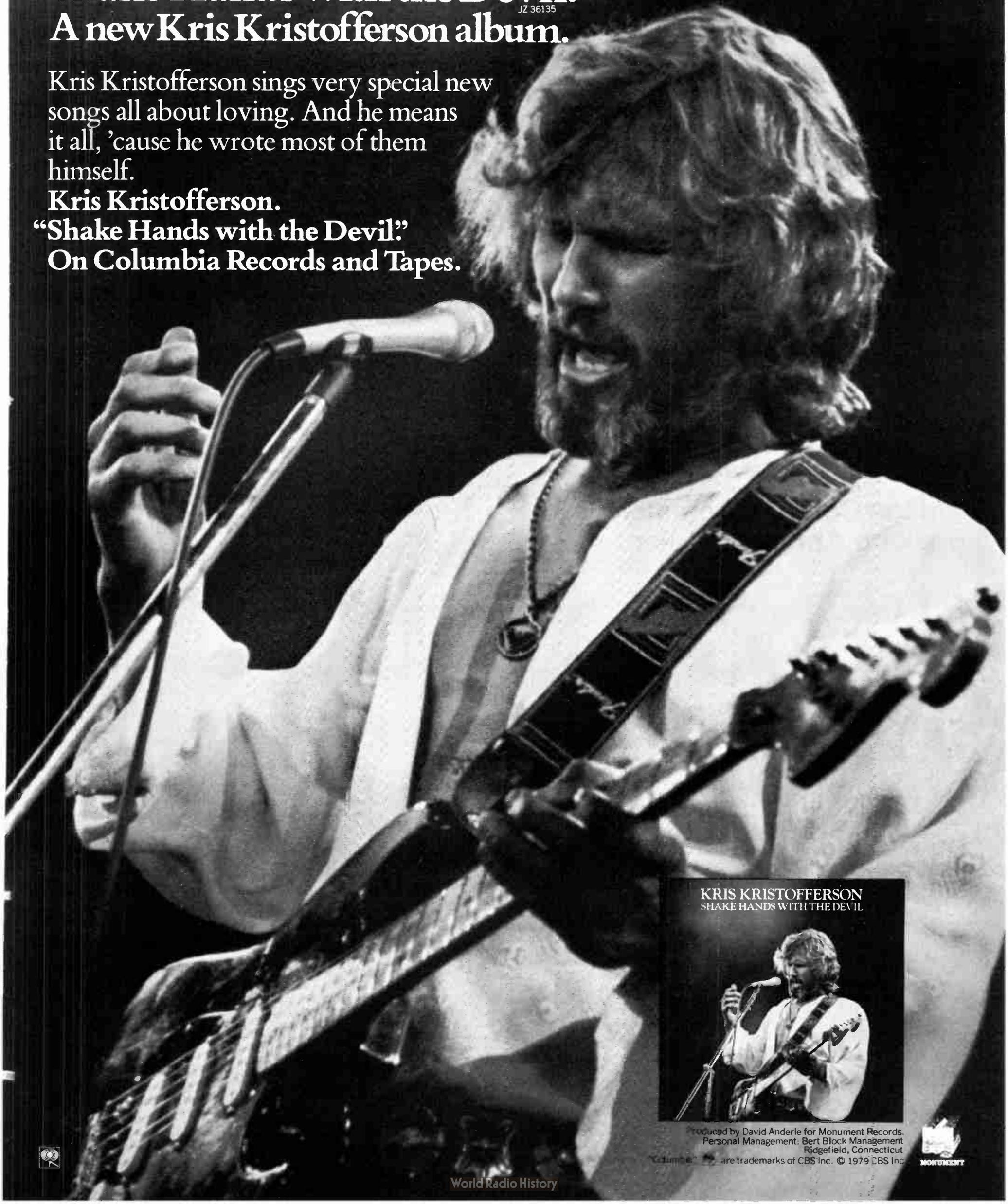
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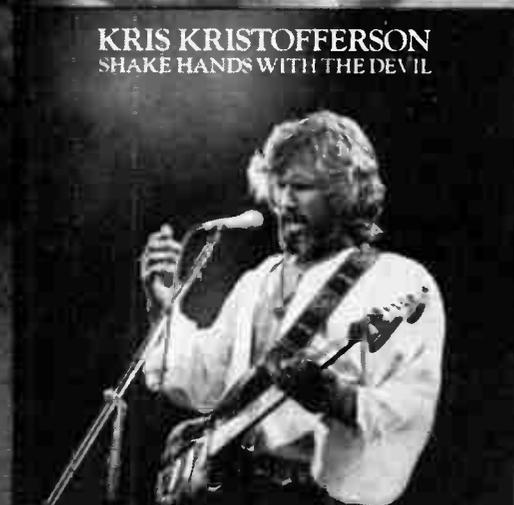
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# Led Zep: No. 1 Album But Delays Touring

By PAUL GREIN

LOS ANGELES—Despite the fact that Led Zeppelin has the nation's No. 1 album, it will not be touring the U.S. until about May 1980, according to its manager Peter Grant.

That will be three years since the group's last appearances here, which continues the pattern of widely-spaced tours by this veteran English act. While it criss-crossed the U.S. four times in less than 18 months while it was building a following in

1969-70, it has done just four tours since then, in 1972, '73, '75 and '77.

"Continuous touring is the fastest way to grind any musician into the ground," explains Grant, who adds that he believes one of the keys to Zeppelin's longevity is that its appearance have been well-spaced, preventing overexposure.

"After the release of the second album with 'Whole Lotta Love,'" he says, "The obvious thing would have

been to go straight into the big places like Madison Square Garden, but we didn't. We went and played all secondary markets like Charleston, W. Va. And then we stayed away for 14 months before we came back."

Grant confirms that the first Led Zeppelin tour wasn't exactly a bonanza. "At \$750 a night you don't make money," he says. The first tour

also had a road crew of one, compared to 35 in the group's present entourage.

Concerts West has promoted past Led Zeppelin tours while Showco has handled sound and lights. Grant notes that while details haven't been set for the 1980 tour, the show will again run the best part of three hours, without any opening act.

While lasers will be used, Grant says the upcoming tour will have fewer theatrical effects such as dry ice and explosions. "We've given up on that," he says. "Everyone's overdone it. There's nothing left to do except blow up the stage."

As for top ticket prices, Grant says: "I would hate to go more than \$11. I'm against jacking the price of tickets up to \$12.50 which I understand Elton John and the Stones charge. Elton draws a much older audience which maybe can afford it, but if a guy of 16 or 17 wants to take his girl friend, you're talking about an expensive night out."

As manager of one of the world's top album acts, Grant is naturally concerned with piracy and counterfeiting. "It is a concern," he says, "not in the loss of sales and revenue, but in the rip-off the kids suffer. The pressings are usually of terrible quality with lots of surface noise. But I think kids have wised up to the fact I'm not sure the bootleg business is as big as it was."

"In Through The Out Door" is Led Zeppelin's ninth album and sixth number one. It is also its fifth to

debut on the chart in the top 10. According to Grant, 1.4 million copies were in the initial shipment, while a million more were available as backup.

In addition to managing Led Zeppelin, Bad Company, Dave Edmunds and Maggie Bell, Grant is president of five-year-old Swan Song Records, which has those four acts on its roster. In the past the label also had Pretty Things and Detective, both of which disbanded. Grant and the four members of Led Zeppelin are equal shareholders in Swan Song, distributed by WEA worldwide.

In the past, Led Zeppelin has toured Australia, New Zealand, Japan, England and Europe, in addition to the U.S. Grant adds that officials from the Russian embassy also made overtures toward the group when it played Washington, D.C., in 1977, though a tour never materialized. And plans were also scotched that year for a South American tour.

Grant says the reason Led Zeppelin never releases singles outside the U.S. is to avoid the politics surrounding state-controlled radio.

The six different LP covers on "In Through The Out Door" were the brainchild of Grant; Zeppelin guitarist Jimmy Page, who has produced all nine albums, and Hipgnosis, the art direction firm. "Atlantic didn't even know until quite recently that there were six different jackets," Grant says. "We had sworn the printers to secrecy."

## New Wave Handled Exclusively By New York Booking Agency

By DICK NUSSER

NEW YORK—You know the new wave is here to stay when a booking agency starts handling it exclusively.

That's the case with Frontier Booking International, which has opened offices here to handle the Police, Squeeze, John Cale, Iggy Pop, the Buzzcocks, Siouxsie and the Banshees, 999, Magazine and Ultravox. Some of the acts are associated with the International Recording Syndicate which recently made a distribution deal with A&M Records.

Heading the agency is Ian Copeland, whose brother, Miles, heads the International Recording Syndicate and manages Police and

Squeeze. Ian Copeland had previously been handling bookings in the Northeast and on the West Coast for the Paragon Agency, which has folded.

Prior to Paragon, Copeland worked with John Sherry (Average White Band, Al Stewart) in the U.K., teaming with him in a venture that has since been sold to NEMS.

"It's growing fast," Copeland says of the new wave bands. "When we first brought them over here they played small halls. Now many of them are headlining."

Among the venues and promoters in various cities currently booking Copeland's acts are Boston's Para-

dise and Orpheum Theatres, Chicago's Gaspar's and Mother's, as well as the Park West via promoter Arnie Granat; Atlanta's Agora, New Orleans' Warehouse, Detroit's Bookies', Toronto's the Edge, Los Angeles' Whisky and Santa Monica Civic, New York's Hurrah's, Club 57 and Palladium; and Bill Graham has been using the Frontier roster in San Francisco's Zellerbach and Old Waldorf auditoriums.

"Three months ago we didn't have an act to headline the Palladium," Copeland boasts. "Now we do."

Acts currently ontour and signed to Frontier Booking International are Magazine ("perhaps our strongest new group," says Copeland), Gang of Four, Buzzcocks, Cale, Cramps, Pere Ubu, Wazmo Nariz and Skafish.

The majority of the acts have deals with major record labels.

"It's all been turned around in the last three months," Copeland claims. "One of the nice things about working with the new bands is that they don't depend on the record companies to do everything for them and they are not insisting on riders for limousines and things like that in their contracts. They're easy to get along with and they travel light."

"They're putting fun back into rock'n'roll," he concludes.

## Disappointing \$\$ At Pennsy Fest

WILKES-BARRE, Pa.—It wasn't Woodstock, but it was the summer's largest single outdoor rock festival in Pennsylvania. While concert promoter Richard A. Cohen in association with producer Marcus Petercell counted on at least 45,000 fans showing up Aug. 19 at the Pocono Downs race track in suburban Plains Township, what was heralded as Pennsylvania Jan '79 fell short of that attendance mark.

With tickets selling for \$12.50 in advance and \$15 at the gate, the seven-band bill of heavy metal groups headed by Ted Nugent brought in only about 35,000 persons with police estimating the crowd as being even less.

Starting at 11 a.m. and running until 7 p.m., with sporadic incidents involving violence, drug overdoses, accidents, and a couple of streakers, the Scorpions led off the action, followed by Henry Paul with the heavier metal coming on in the afternoon with Frank Marino and Mahogany Rush. Edgar Hunter was next in the lineup and Blackfoot came on to prime the crowd for Nugent. Falcon Eddy was also scheduled to appear but the band did not make it to the stage. **World Radio History**

## African Concert Promoters Seeking American Talent

• Continued from page 3

are the potential customers for concerts and disk/tape sales, are open to performers who may not be at the top of a sales chart. As long as there is name identity, the act has potential in Africa, the two executives explain.

Who are the acts the two are looking for to play Africa? Ray Charles, Kenny Rogers, Neil Diamond, the Jacksons and Stevie Wonder in addition to persons who have had their days in the golden glitter of commercial success and are still doing a bangup job but are not on the charts.

"If for some political reason an act doesn't want to play South Africa," says Artzi, a 36-year-old Israeli who is a power in the South African en-

tertainment scene, "we can book them in Lesotho and the other neighboring African nations."

Africa can be a focal point they explain for an act traveling to Australia or coming back from that part of the world. The European continent, they add, is an eight-hour flight away, which puts that area within striking distance for acts that can be routed through Africa.

Cognizant that American acts have been burned in the past by unsavory promoters working in Africa, Artzi says his company has worked out a financial payment program involving an escrow system with U.S. banks.

Explains Artzi: Fifty percent of the agreed upon salary will be deposited in a U.S. bank of the artist's choice.

The other 50% will be deposited in a South African bank which will dole out an agreed upon weekly stipend for as many weeks as the artist is working in Africa. Upon completion of the tour, the South African bank notifies the American bank to release the funds it has been holding.

Artzi says he cannot pay Las Vegas prices for talent, but comes well healed to do business which he claims is respectable.

Levin says the purchasing power in black Africa has gone up 300% in recent years, with disk sales escalating 20% in his native South Africa alone.

Consequently, the promoters are looking to upgrade the entertainment they can offer which means that ticket prices can go up from the average \$2-\$3 in South Africa to around \$20, for example, for a seat in the Lesotho Hilton's showroom.

Levin says there will be surge of record sales in the long run, with LP sales now at the 10 million unit level

(Continued on page 69)

MEET KEVIN HUNTER

## Manager Says 'No,' When 'Yes' Sought

By JEAN WILLIAMS

LOS ANGELES—In addition to her recording and concert appearances, Kevin Hunter, personal manager of Natalie Cole, says he's working on her film career. "I have been working on the 'Josephine Baker' story for Natalie for the past two years. I know some people are saying the role will go to Diana Ross—but that hasn't happened. Remember, EMI has the film and Natalie is on EMI."

Hunter also is eyeing Broadway for the singer, but he notes that Broadway is somewhat confining and it means living in New York. Natalie presently lives in L.A.

In another career area, Hunter, who heads New Direction Management, is not overly fearful of the challenge to seek out new producers for his star act.

Cole, who has always been produced by Marvin Yancy and Chuck Jackson (she is in the process of being divorced from Yancy), soared to international popularity under the direction of the pair.

Now, Hunter and Cole are faced with looking for new producers/writers, but according to Hunter, there are several who could do quite well with Cole, such as Ashford & Simpson, Freddie Perren, Thom Bell, and Maurice White, among others.

"Many producers have contacted me since Natalie and Marvin's breakup saying they would like to work with her."

"The truth is that on one hand I am concerned. I couldn't be a good manager and not be concerned when a major change takes place in one of my artist's careers. This

change means that we're introducing new elements into Natalie's life and it would be reckless not to be concerned."

Hunter says his definition of a good manager is one capable of making the hard decisions—"saying no when you want to say yes but knowing it's best to say no."

"Our method of operation is not to hope that things happen in an artist's career; we decide on what we want to do and then map out how."

"The kind of things we turned down when I wanted to say yes was a network series offered to Natalie. It was too confining and too early in her career. We believe it would have hurt her in the long run."

He notes that every facet of Cole's career is carefully mapped out—including her stage apparel.

In addition to Cole, New Direction also represents Peter Yarrow, Mary Travers, Starland Vocal Band, comedian George Wallace and a number of songwriters.

Hunter, who has been involved with Yarrow for six years (Travers joined the firm less than a year ago), was responsible for getting Yarrow's "Puff The Magic Dragon" on tv.

Travers, whose solo career is on Chrysalis, is gearing up for her soon to be released LP. "We're also working on some hosting-type situations for her on tv. In addition, we're planning a tour for Peter and Mary together."

"We're doing things that will suit her as an artist and work within the framework of her private life. As a manager, it's my job to tailor the acts' work to their needs," says Hunter.

## No Music Center For Pocono Area

STROUDSBURG, Pa.—A plan to create a major music center in this Pocono Mountains resort area, with music festivals that would pattern Saratoga and Tanglewood in nearby states, went up in smoke this week. The First Eastern Bank here foreclosed on the mortgage of the Pocono Art Center Inc., the non-profit corporation that was set up with plans to construct a music pavilion and related facilities at nearby Shawnee-on-the-Delaware.

According to papers filed Aug. 7 at the Monroe County Courthouse, the bank seeks \$147,172 plus interest from the art center. The mortgage involves a 40-acre tract that includes a number of buildings that would have been utilized as part of the complex. Failure to secure state funds for construction is blamed for failure of the project to materialize.

DUTCH STAR IN U.S.

# Brood Not Brooding Over Past Addiction

By CARY DARLING

LOS ANGELES—Herman Brood has not had the easiest of times. The Dutch rock star and Ariola artist who is on his initial tour of the U.S. with his band, Wild Romance, had a bout with drugs that landed him in a Dutch prison nearly 2½ years ago.

Though he has given up his life as an addict, which almost prevented him from entering the U.S., Brood still draws from that life for the band name and lyrical images. "I always had this tendency to see the romantic side of everything that's dark and foreboding."

"Even when I was in the madhouse, in jail or up to my neck in dope and crime, I always saw the romantic side," he says. "If you've read William Burroughs' 'Junkie,' it's similar in that it's like the adventure side of the gutter."

Though Brood still sings "Dope Sucks," "Rock'n'roll Junkie," "Skid Row" and "Prisoner," he wants to expand on his repertoire in the future. "I want to get rid of that dope image. I'm writing songs about other things these days," he comments. Though he has recorded three LPs in Holland, "Herman Brood & His Wild Romance" is his first for the U.S.

Brood also wants to expand his audience, hence his current summer and fall tour opening for the Kinks, Cars and Foreigner. "In Europe, we're so extremely popular I could fool around there. I had to break out of there desperately," states Brood.

"I ended up just shaking hands with the audience. In America, we had to start back and build it up all over again. That's a healthy thing."

The tour, dubbed "Herman Brood & His Wild Romance Tour Cha-Cha '79," also includes a few dates as headliner. Some, as in the case in Virginia Beach, Va., are considered successes while one date in particular sent out mixed signals. "We had a funny situation at the Bottom Line in New York. It was an important gig. It was my first time ever in New York. I stumbled onstage," notes Brood. "I must say I had a great time but some reviewers walked out after five minutes."

Brood's blues-based rock features short songs, one as brief as 1:38. "Rock'n'roll is advertising. It's statements and slogans. I could make any song 10 times longer but I'm not interested in that."

This has given Brood a new wave label. "The label new wave doesn't mean a thing to me. The punk attitude had short songs and aggressive songs. That's what I've always been doing. But punk faded away while I'm still doing what I always did."

## Borman Relocates

LOS ANGELES—Gary Borman Management has moved to 10548 Clearwood Court, Los Angeles 90024. (213) 474-2543. Firm manages John Klemmer, Robben Ford, Kittyhawk and Tomi Lee Bradley.

# McClinton Hard Put To Classify, But His Songs Reach Everyone

By GERRY WOOD

NASHVILLE—How valuable is a performance-shot on "Saturday Night Live"?

"It put us into a couple million places we'd never been in before," concludes Delbert McClinton, the artist who is less troubled than his label, Capricorn Records.

His "Keeper Of The Flame" LP climbed the Billboard Top LPs and Tape chart bolstered by the NBC-TV show appearance, its rerun and McClinton's solid reputation as an electric performer.

McClinton, one of those Texas talents that's hard to peg into a neat category, powers a forceful music that meanders from blues to rock to soul to country, with the emphasis on blues and rock.

He's now embarking on a West Coast tour, taking his unorthodox show business philosophy across the country. That philosophy would do in many of lesser talent; he'd rather make less money in a cozy smaller venue where he could communicate than sing for top dollar before massive crowds.

"I don't get any feeling in those great big places—it's like being under glass," he states. What's a comfortable crowd? Anywhere from 75 to 500.

Yet he likes to play the "good" tv shows such as "Saturday Night Live," "Austin City Limits" and "Soundstage." So he can stretch that crowd from 500 to five million without feeling uncomfortable.



Delbert McClinton: "I'm whatever it takes."

He's definitely in favor of funk between the record grooves as opposed to antiseptic studio quality! "Quality sucks. Just get the feeling."

A writer who has been covered by many top artists, McClinton is riding out a writing slump, having penned just one song in the past year. Why the low output? "If it comes it comes, if it don't it don't," comments this musical man of few words.

His shows are so disarmingly honest and casual that he has been known to walk off stage in the middle of the song while the band cooks, journey through the crowd to

the bar, order a quick one, and saunter back to the stage in time for the final verse.

McClinton has been performing for 22 years, turned on in his early years by songs like "Cold, Cold Heart" that encouraged him to buy a guitar and tunes like Jimmy Reed's "Honest I Do" that prompted him to add the harmonica as an instrument.

A lifetime of playing Texas honky-tonks had its highs and lows. A low: McClinton, finally getting a chance to play harp with his idol Reed, takes a few too many tokes on a whiskey bottle and passes out. A high: a 1962 European tour with Bruce ("Hey! Baby") Channel that reportedly turned on the Beatles—then a fledgling group which opened some of the shows—to the rock'n'roll harmonica that fired their first hit, "Love Me Do."

Various labels have taken a shot with McClinton, including ABC before his Capricorn date. ABC tried to promote him as a progressive country artist—not an overwhelming success.

What kind of singer is McClinton? As he phrases it, "I'm whatever it takes."

Capricorn aimed McClinton toward the rock route, and he'll probably gravitate toward a blues/rock mixture.

Now he's back on the road working out the kinks in a new band. "I've been changing the band for two years trying to get it right."

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELL-OUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	REO SPEEDWAGON/SANTANA/LITTLE RIVER BAND/ PAT TRAVERS/JAY FERGUSON—Contemporary Productions/Chris Fritz & Co./Arrowhead Productions, Royal's Stadium, Kansas City, Mo., Sept. 1	34,087	\$12-\$15	\$423,204
2	GRATEFUL DEAD/GOOD RATS/GREG KINN— Monarch Entertainment, Hollender Stad., Rochester, N.Y., Sept. 1	19,064	\$10-\$12.50	\$191,830
<b>Arenas (6,000 To 20,000)</b>				
1	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub w/Concerts West/Donald K. Donald, Forum, Montreal, Canada, Sept. 1 & 2	34,733	\$10-\$15	\$484,984*
2	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub w/Concerts West, Civic Center, Providence, R.I., August 28 & 29 (2)	26,139	\$10-\$15	\$371,368*
3	TED NUGENT/BLACKFOOT—Brass Ring Productions, Cobo Arena, Detroit, Mich., Aug. 31-Sept. 2 (3)	30,836	\$10	\$308,366
4	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub w/Concerts West/ Concerts Prod., Inc., Gardens, Toronto, Canada, Aug. 31	18,249	\$10-\$15	\$264,265*
5	BEE GEES/SWEET INSPIRATIONS—Robert Stigwood/Jerry Weintraub w/Concerts West, Mem'l. Col., New Haven, Ct., Aug. 27	10,880	\$10-\$15	\$157,768*
6	REO SPEEDWAGON/BLACKFOOT—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Aug. 30	18,000	\$7.50-\$8.50	\$135,793*
7	ALLMAN BROTHERS/HENRY PAUL BAND—Danny Kresky Enterprises, Spectrum, Philadelphia, Pa., Aug. 29	14,643	\$7.50-\$8.50	\$118,351
8	KISS/JUDAS PRIEST—Ruffino & Vaughn/Ron Delsener, Col., Uniondale, N.Y., Sept. 1	11,278	9.50-\$10.50	\$114,620
9	LITTLE RIVER BAND/JAY FERGUSON—Contemporary Productions, Checker Dome, St. Louis, Mo., Aug. 31	11,000	\$7.50-\$8.50	\$90,790
10	JONI MITCHELL—Electric Factory Concerts, Music Center, Philadelphia, Pa., Aug. 28	11,221	\$5-\$12.50	\$78,664
11	GRATEFUL DEAD—Ruffino & Vaughn/Monarch Entertainment, Civic Center, Augusta, Ma., Sept. 2	8,000	\$9.50	\$76,000*
12	WAYLON JENNINGS/THE CRICKETS/LARRY MAHAN—Feyline Presents, Red Rocks, Denver Co., Aug. 31	7,801	\$8.50-\$9.50	\$73,807
13	LTD/GRAND CENTRAL STATION/CAMEO/DEALERS— Fred Jones, Mid-South Col., Memphis, Tenn., Sept. 2	8,527	\$7.50-\$8.50	\$71,996
14	ROSE ROYCE/HEATWAVE—Jim Armengros Concert Presentations, NBC Arena, Honolulu, Hawaii, Sept. 27	8,805	\$7.50-\$8.50	\$67,845*
15	GRATEFUL DEAD—Monarch Entertainment, Civic Center, Glenn Falls, N.Y., Aug. 31	7,205	\$8.50-\$9.50	\$65,247*
16	REO SPEEDWAGON/ROCKETS—Sunshine Promotions, ACC, S. Bend, Ind., Aug. 29	7,383	\$7-\$8	\$55,569
17	KINKS/HERMAN BROAD—Bill Graham Presents, Civic Center, San Francisco, Calif., Sept. 1	6,833	\$6.50-\$8.50	\$54,072*
18	PETER FRAMPTON/POUSETTE-DART BAND—Avalon Attractions/Wolf & Rissmiller Concerts, Selland Arena, Fresno, Calif., Aug. 29	7,056	\$7.50-\$8.50	\$52,986
19	REO SPEEDWAGON/ROCKETS—Sunshine Promotions/Aiken Mgmt., Robert's Stadium, Evansville, Ind., Aug. 28	6,089	\$7.50-\$8.50	\$48,669
20	RUSH/NEW ENGLAND—Brass Ring Productions, Civic Center, Lansing, Mich., Aug. 29	5,070	\$7.50-\$8.50	\$42,324*
21	RUSH—Sunshine Promotions, Hara Arena, Dayton, Ohio, Sept. 1	5,064	\$7.50-\$8.50	\$39,102
22	SHAMUN CASSIOY/FANDANGO—Frank J. Russo, Inc., Civic Center, Portland, Me., Sept. 2	4,587	\$8-\$8.50	\$35,060
23	WET WILLIE/FCC/CRIMSON TIDE—Sound Seventy Productions/Pace Concerts/Louis Messina, Municipal Aud., Mobile, Ala., Sept. 1	10,345	\$2.97-\$5	\$34,421
24	PETER FRAMPTON/POUSETTE-DART BAND—John Bauer Concerts, Center Arena, Seattle, Wa., Sept. 3	2,920	\$9-\$10	\$27,022
<b>Auditoriums (Under 6,000)</b>				
1	BEATLEMANIA—Concord Pavilion, Pavilion, Concord, Calif. Aug. 28-Sept. 2 (6)	13,862	\$6.50-\$9.50	\$110,431
2	CHIC—Platinum Productions, Front Row Thea., Cleveland, Ohio, Aug. 31 & Sept. 1 (3)	9,600	\$7.75-\$8.75	\$80,000*
3	KINKS/HERMAN BROAD—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., Sept. 2	3,879	\$6.50-\$8.50	\$31,564
4	PETER FRAMPTON/POUSETTE-DART BAND—John Bauer Concerts, Paramount Thea., Portland, Oreg., Sept. 2	2,835	\$10	\$28,350
5	LITTLE RIVER BAND/BOB DUBAC—Pace Concerts/ Louis Messina, Music Hall, Houston, Tx., Aug. 27	3,005	\$8.50	\$25,067*
6	KINKS/HEATERS—John Bauer Concerts, Paramount Thea., Seattle, Wa., Aug. 29	2,897	\$8-\$9	\$23,176
7	KINKS/HERMAN BROAD—John Bauer Concerts, Paramount Thea., Portland, Oreg., Aug. 30	2,960	\$8-\$9	\$23,010*
8	TALKING HEADS—First Nighter Concerts, Zoo, Philadelphia, Pa., Aug. 27	3,505	\$6.50	\$22,782
9	JOE JACKSON/THE RECORDS—Monarch Entertainment, Paramount Thea., Asbury Park, N.J., Sept. 1	1,650	\$8-\$9	\$13,206*
10	CHIC/STRATUS—Entam, Morehead St. Univ., Kent, Wa., Aug. 27	3,500	\$2	\$7,000

## Talent

### Talent In Action

• Continued from page 32

while drunk in a Texas bar who later became his wife, the gutsy ballad "I've Been An Asshole Over You" and his spiritual "I Want To Be God." This latter tune ended in "Twilight Zone" fashion.

Steve Goodman, Mull's friend and frequent opening act, is a funny lyricist and balladeer, and best when he stays away from trite political pontificating. The singer/guitarist's tunes are catchy numbers that depict humorous situations, like "Men Who Love Women Who Love Men" (with all three parts interchangeable). And performing a number he said probably no one would want to hear, he sang a soul-searching, probing ballad about the fatal Flight 191 entitled "Everything About It." Goodman performed an 11-song set in 45 minutes.

JIM HOLLANDER

#### CLEO LAINE

O'Keefe Centre, Toronto

There is something magical that develops between Cleo Laine and her audience when she and her husband John Dankworth tangle a tune together onstage, then in an effortless motion draw back and go their separate ways musically. It happened several times here.

The two-hour performance Aug. 24 was set in two acts, the first consisting of the Dankworth Quartette. His smooth and versatile ability as a clarinetist, saxophonist or conductor is impressive.

With a 20-piece orchestra behind them, Dankworth introduced the show by telling the audience "this is our part to show our stuff" and with piano-violinist Paul Hart, bassist Jeff Castleman and Kenny Clare on drums, the quartette did just that. Particularly effective in their just under one-hour set was an unrehearsed series of "Variations On A Theme" by Paganini.

Laine swept onstage to instant applause and launched into a soothing "Come Rain Or Shine."

A medley of songs with the adjective "Happy" in their title briefly saw Dankworth and Laine scat, Dankworth almost imperceptibly on tenor saxophone. "On A Clear Day," one of several songs she sang from her latest "Cleo's Greatest Show Hits" LP, was turned into an exuberant spiritual, exalting the joys of life.

Throughout her 12-song set, she was never willing to totally dominate the spotlight, ending a phrase with a half-turn to feature a lively bass run or a piano solo. It was, then, an evening of great entertainment, great music and great showmanship.

DAVID FARRELL

#### RICHIE HAVENS

TAJ MAHAL  
ELIZABETH COTTON  
Central Park, New York

A surprisingly young crowd showed up for this triple bill Aug. 20 at the Wollman Skating Rink, considering that Havens and the others have been absent from the recording scene for a while and their musical sentiments harken back to the activist 1960s.

The 8,000-seat arena was nearly full, however, with an additional 2,000 fans scattered among the trees and hills surrounding the site.

The first surprise came when the crowd responded with vigorous applause for Cotton, venerable author of "Freight Train" and something of a living folk legend. The strongest applause came during the folk anthem "Great Day Com-

ing," which hasn't been heard in these parts since Bob Dylan went electric. Cotton played and sang four numbers, including the above mentioned, and received a standing ovation.

Taj Mahal is traveling with sax, drums, percussionists and another guitarist these days and he isn't as much into traditional blues as he had once been. But he is still a marvelously talented performer who won the crowd over by launching his 40-minute set with a smoking, rhythmic version of Cotton's "Freight Train."

The improvised jam enabled the group to demonstrate its mastery of music from simple blues riffs to the most sophisticated rock-based polyrhythms. His six-song set included "Tired Of Singing The Blues" and energetic versions of "Sugar Mama" and "You're Gonna Be Somebody Tonight."

Havens took the stage with another guitarist, Paul Williams, and proceeded to show why his distinct brand of rock is still popular with today's audiences. His fierce drumming style of guitar playing builds a solid foundation for the heartfelt message songs he sings best, although he can be equally effective on romantic ballads.

His vocals are as strong as ever and his choice of material is tasteful. His hour-long, 10-song set included Quicksilver's "What'cha Gonna Do About Me," Fleetwood Mac's "Crystal Vision" and his own "Freedom," "Down To Earth," and "Home On The Range."

The concert began promptly at 6:15 p.m. and was over at 9:30 p.m. A pleasant, uplifting evening.

DICK NUSSER

#### MARY WILSON

New York, New York Club,  
New York

Wilson began this Gotham night spot's new cabaret policy Aug. 28 with a special preview for the press and other media. She opened for the public the following night, bowing a week-long stint before hitting the road for foreign dates.

The former Supreme, noting elsewhere that this solo act marks the "official" demise of the Motown group, put on an energetic and enthusiastic performance, supported by brash brass, solid rhythm section and two sturdy backup vocalists, Gloria Scott and Karen Jackson.

She made up for her rather one-dimensional style—short on light and shade, long on volume—by exuberance, and shrewdly mined the audience's nostalgia for the Supremes' vintage repertoire: "Come See About Me," "Reflections," "The Happening," "Stop In The Name Of Love," "Baby Love," "Where Did Our Love Go" and more, mostly offered in split-second medley form.

She also offered some latterday Supremes items, including "You're My Driving Wheel" and "Stoned Love," and, unfortunately, several cabaret chestnuts, such as "The Way We Were," "Can't Take My Eyes Off You" and "A Song For You."

Highspot of the more than dozen-tune 65-minute act was Wilson's new material from her first solo album (she's still with Motown). Tunes like "Red Hot" and "A Warm Summer Night" display her current commitment, as against merely the deference she showed to the early hits.

If that commitment continues, from the label as much as from the singer herself, then Wilson should have few worries about her professional future.

ADAM WHITE

## Blues Aplenty In Chicago

CHICAGO—B.L.U.E.S., a North side blues bar, presented more than 30 local bluesmen at the club's annual August Blues Festival.

A different blues act appeared each evening of the month at the bar, which opened last May. Artists taking part in the festival included Big Walter Horton, Eddie Shaw & the Wolf Gang, Louis Myers & the Aces, Eddie Taylor and many others.

Guitarist Matt Murphy, recently

#### Haskell Scores

LOS ANGELES—Emmy Award winning composer Jimmie Haskell has been tapped to compose and conduct the original score for the upcoming, two-hour ABC-TV movie "Before And After."

## Campus

### Arizona St. Sets \$6,000 Jazz Series

By AL SENIA

TEMPE, Ariz.—The student association at Arizona State Univ. has agreed to use up to \$6,000 to subsidize a series of mainstream jazz concerts on the 36,000 student campus.

The funds allow the association-funded Real Jazz Series to begin a third year of operation. The series is unique to Arizona, and is popular with jazz purists in the area, because it does not offer crossover performers.

"We don't need to do crossover acts because somebody else will," explains Charles Emerson, the head of the campus cultural affairs board. "There's never been anybody who has taken the interest in doing jazz acts that are less commercial—less corrupted, in a sense."

Already Emerson has booked three acts for the fall 1979 academic semester: the Anthony Braxton-Ray Anderson Duo in two shows Sept. 14; Eberhard Weber Colors, Oct. 12; and the Art Ensemble of Chicago, Oct. 19. Emerson expects to book about nine shows through May, 1980.

Artists who have appeared in the Real Jazz Series over the past two years include Weather Report, Dexter Gordon, John Abercrombie and Charlie Mingus.

Artists are usually booked into one of three campus venues: the 500-seat Nebb Hall, the 500-seat Music Theatre or the 3,000-seat Gammage Center for the Performing Arts.

Ticket prices range from \$4-\$6 with students paying \$1 less than the general public.

Concert audiences are usually composed of half students and half community, Emerson says.

"The success of the series is ultimately contingent on student and community response," he states.

During its initial two years, the series has come to gain an increasing amount of visibility in the Phoenix community.

Emerson has about \$4,000 to spend on advertising, mainly in area newspapers, and several local radio stations are donating free public service announcements.

The Real Jazz Series is non-profit. The student association appropriated about \$20,000 for the program. Emerson says and expects to realize about \$14,000 in paid receipts.

### Atlanta NARAS In Georgia St. Linkup

NASHVILLE—The Atlanta Chapter of NARAS and the commercial music department at Georgia State Univ. are co-sponsoring a workshop on "Rights And Royalties For Songwriters." The workshop takes place on the campus Sept. 28-29.

More than 350 composers, musicians, songwriters and publishers are expected to attend the program. Speakers for the two-day workshop include: Gerald Marks, chairman of the public relations committee and a member of the board of directors for ASCAP; Bill Lowery, president of Lowery Music; Joel Katz, attorney with Katz and Weissman; Diane Petty, of SESAC; Maggie Cavender, executive director of the Nashville Songwriters' Assn., and Ed Shea, regional executive director of ASCAP.

More than 25 persons from the industry will be on hand to speak.

SEPTEMBER 15, 1979, BILLBOARD



3M Digital Editor: 3M Mincom division engineer Dick Molstad, above left, demonstrates a digital edit on a new prototype for a group of visiting studio execs. Mincom research manager Bob Youngquist, above right, answers questions on the unit for, from left, Joe Tarsia, Sigma Sound; Angel Balestier, Group IV Recording; Fred Porter, Media Sound, and Tom May, A&M Records.

ROSEMAN & AITV

## Video 'Juke Box' Is A New Act Venue

• Continued from page 23

signing of national sponsors Maybelline and the U.S. Army, and newcomer 7 Up as evidence of the show's growing support within the broadcast industry.

"With the fine work by the Roseman people we've been able to get much better cooperation from the record companies this time around in providing clips from more of their top acts, as well as encouraging their newer artists as to the importance of this kind of exposure," he notes.

It is as a venue for the new faces in the industry that the concept is seen as most important to the future, with at least one such act on each program, and often two newer artists with one or two better known names. Flattery emphasizes.

On the first eight shows, for example, Riva's (Phonogram) John Cougar is on with WB's Rod Stewart, CBS' George Benson and RCA's David Bowie; the Boomtown Rats (CBS) are seen with Whitfield's Rose Rose (WB) and Polydor's Peaches & Herb; the Records on Virgin (Atlantic) join CBS' Journey and WB's Thin Lizzy; Capitol's Desmond, Child & Rouge and RCA's Sylvie Vartan, new in the U.S., are with Bowie and Polydor's Atlanta Rhythm Section; XTC on Virgin (Atlantic) are with Jet's ELO (Epic) and WB's Chaka Kahn, while the Members on Virgin (Atlantic) and Cougar join Phonogram's 10 c.c. and CBS' Eddie Money.

New faces on the second eight shows, about to begin production, as listed by Roseman associate producer Jerry Bergh include Devo and Nicolette Larson, both WB; Tim Curry, A&M; Viva Beat, Charisma; Lena Lovitch, Stiff (Epic), Shrink, Tommy Johnston and Darling, among others.

Flattery sees the visually conceptual pieces of tape and film as opposed simply to live concert shots, as helping recordings sell by giving images the viewer will see whenever they hear the disk—Rod Stewart's "Hot Legs" as just one good example.

Labels have been making many of these tapes, mostly for in-store promos or use on late-night tv such as Don Kirshner's "Rock Concert" or the "Midnight Special." But industry support of such in-store use has fallen off in the last six to nine months, as much due to the overall industry economy as to company interest.

The concept of Roseman was to

get a series of 30-minute shows together that would give labels and their artists national exposure for their latest product. Flattery emphasizes the shows have to be visually entertaining, with a mixture of big names, new acts and bizarre and innovative visuals. The series is actually "made" by Jon Roseman Television Productions.

The company's long-standing relationships with a number of major labels like WB and RCA especially has proved helpful, with the smaller companies like Charisma and Virgin probably the most enthusiastic. Flattery says.

However, he is candid in acknowledging that "when some labels surprise us by their indifference, we feel it's their prerogative. We offer the opportunity to all for exposure; it's up to them and we feel it's their loss—and the loss to their acts, if they decline."

(Continued on page 45)

## A/V Flavor At Harrogate Sound Fest

By NICK ROBERTSHAW

LONDON—As promised by the organizers, Harrogate's four-day Festival of Sound, which ended Aug. 21, was notable for the variety of hardware on display, some manufacturers demonstrating as many as 60 new items each.

Yet despite this abundance of novelty there was an absence of major breakthroughs, and a general air of marking time pervaded the six exhibition areas used. Best estimates put attendance at around last year's level of 25,000, spread over two trade and two public days.

The new video and digital technologies were in evidence, to be sure, but keeping a fairly low profile. Hitachi, JVC and Akai were among those with video hardware, the last two showing new portable VHS systems. A Pioneer/Universal video-disk machine stood unremarked and undemonstrated.

(Continued on page 43)

## AUDIO SWEETENING DUE

# Pacific Video Into Music Mart

By JIM McCULLAUGH

LOS ANGELES—Pacific Video has mushroomed into one of the major post-production video centers here in just six months, serving network television, film studios and independent producers.

Now, the 18,000 square foot video house intends expanding more heavily into music, according to president Jack Meyer.

Part of that expansion includes the addition of an audio sweetening room which features a Harrison 48 in/32 out automated console, Ampex 24-track tape machines, JBL monitors and a complete array of signal processing gear. A soundstage has also been added.

The new audio room will give the facility, indicates Meyer, a state-of-the-art "marriage" between audio and video allowing sophisticated audio/video interface. It's expected to be operational in two months.

A separate music wing is being formulated by PVI and Meyer also indicated the facility wants to participate in the rapidly increasing need for music programming for videocassette, videodisk and cable television use. Already, the site has been used for music work such as promo videocassettes.

The facility is also gearing up for the production of stereo tracks for video—in the anticipation of stereo television predicted in the not too distant future.

Pacific Video Post Production Center, which houses three video post production rooms as well as the near-complete audio room, is an offshoot of Pacific Video Industries, Inc., a public company which Meyer formed in 1972 as a tape production and mobile unit company. The mobile unit is still in operation and is under contract to Universal. All operate under the same roof.

The post production center was opened only last April and has been going full-tilt ever since.

"It's amazing how much video work is out there," exclaims Meyer. "We're going 16 hours a day, six days a week and will undoubtedly have to expand downstream."

Some \$8 million worth of audio and video equipment is housed in the Cahuenga Blvd. complex. The three video editing suites, according to general manager Bob Bardo, offers the capability of intermixing original video formats, whether 3/4-inch, one-inch or two-inch, during

## ST. PAUL DEMO

# Studios, Labels See 2d 3M Digital Editor

NEW YORK—Two dozen record label and studio executives from eight cities got the first demonstration of 3M's second electronic digital editing system at a three-day audio symposium held recently at St. Paul headquarters.

Both the new editing console, developed by the 3M Mincom division, and another prototype developed with ITX, will be the subject of extensive studio evaluations this fall, according to Bob Youngquist, the division's research manager.

First studios to get the 3M 32-track digital pre-mix recorders will be the initial test sites, including Warner Bros., A&M and Record Plant in Los Angeles; Sound 80 in Minneapolis and New York's Soundworks and L.A.'s Westlake Audio, due to get recorders this fall.

The visiting studio execs got a demonstration of an assembly edit performed on a "simplified" editor, with Youngquist noting that a deluxe automated prototype with video display was still being refined and evaluated.

A compact 20 by 10 by 10-inch console wired to a pair of 32-track digital pre-mix recorders was used for the edit, performed by Dick Molstad, division engineer. He punched a sequence of command buttons to

select a pair of edit points, preview them separately, precisely redefine the locations in terms of aural esthetics, repeatedly audition the proposed assembly edit and accomplish the noise-free edit by micro-processor-controlled copying onto the new 3M digital master tape.

Following the normal problems associated with any new digital editing process that made it impossible to preview an advanced prototype of the ITX unit at the May Audio Engineering Society meet in L.A., the Mincom division came up with this alternative unit that parallels the earlier model in many respects.

Youngquist emphasizes that no decision has been made on either editing system, but evaluations this fall of both the Mincom and ITX models will determine which unit will be sold to studios for delivery sometime in 1980.

As for the recording equipment, marketing director Bob Brown indicates 3M plans to deliver six systems by year end, and produce at least a couple per month through 1980. Observing the growing enthusiasm within the music industry for digital sound, he predicts that between 30% and 40% of all studios will be "into digital" within the next five years.

(Continued on page 47)

## EXPORT SERVICE

# "E" Award To Audiomatic

NEW YORK—Audiomatic Corp. was cited with an "E" award for export services from the Commerce Dept. for its 14 years as a leading international "salesman" for production equipment to the tape duplicating and record industries.

In making the presentation at a special ceremony here Monday (10), J. Raymond DePaulo, Deputy Asst.

Commerce Secretary, noted the "novel and successful solutions to problems of export trade" by the company, and the significant contributions to marketing programs over a three-year period that is a requirement for the award.

Accepting the "E" award, an outgrowth of the famed pennants presented to plants during World War II, Audiomatic president Milton Gelfand touched on some of the company's milestones.

• Audiomatic made the first sale of American equipment to the U.S.S.R tape and record industry, with Gelfand retained as a consultant by Melodiya, the state-owned record company. Early this year, another breakthrough was made by a sale of tape duping equipment to the People's Republic of China.

• Sales have been made on six continents on behalf of the firm's clients—ElectroSound tape duplicating units, Apex Machine on-cassette printers, Infonics in-cassette dupers, Grandy record/playback heads, Shape Inc. automatic cassette packaging equipment and Audio Matrix phono disk production equipment. Sales included major recent transactions with Poland, Romania and Yugoslavia.

• Audiomatic established a Paris sales office/showroom/parts depot and since then has staged three major private trade shows—two there and one in Hong Kong. Other sales offices were established this past year in Mexico City and Hong Kong.

• All the equipment was either new or had never been marketed abroad before Audiomatic took on the lines. The company was formed in 1965 to market the new tape duping systems of ElectroSound, which are now in use worldwide. Audiomatic induced Apex to sell its on-

(Continued on page 44)

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- **The International Scene** global progress in Europe and Japan, and the potential for international video-music networks...

- **Video Programming** opportunities TODAY for the music industry as seen by major distributors...

- **Recording Studios** the growth of video capability, an equipment update...

- **Video D.J.** tomorrow's spinners will offer multi-channel videodisk with digital audio sounds...

- **The Need for Standards** synchronization with TV, size of disks, fixed speed vs. variable speed, and incompatibility in both videotape and videodisk systems...

- **The Future for The Industry** complementary digital audiodisks, cable and pay TV, syndicated and network TV, and a large share of the home market... all derived from live studio and "visually enhanced" performances by top artists and musical groups...

- **The Expanding Video Software Market** family-oriented videocassettes, blank videotapes and video game cartridges will sell more than \$600 million list in 1979... and with new higher price points and profit margins, the potential is staggering...

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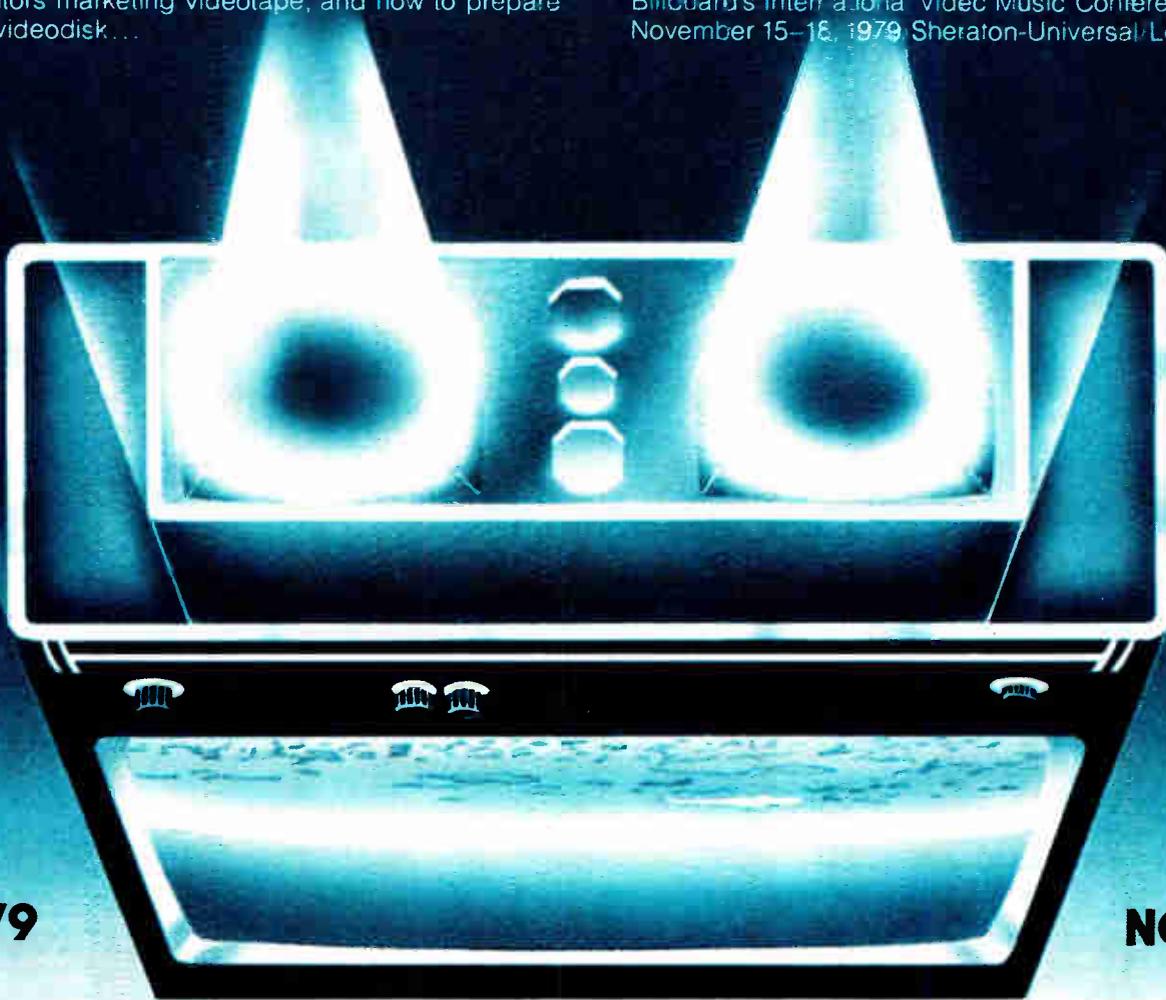


**Bonus Distribution:**

Billboard's International Video Music Conference, November 15-16, 1979 Sheraton-Universal/Los Angeles

**AD DEADLINE:  
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NOVEMBER 17, 1979**



**Billboard**

## Video Takes

According to **Dolby Laboratories**, the new VHS video-cassette recorders with two channels for stereo or bilingual television transmission will incorporate the **Dolby B-type** system

of noise reduction. **JVC, Akai, Hitachi, Matsushita, Mitsubishi** and **Sharp**, which manufacture all VHS recorders under their own or OEM names, have reportedly agreed in

principle to provide Dolby as a standard feature of the new two-channel models due on the market in Japan, and later in the U.S. when stereo tv is approved by the FCC.

**Jon Roseman Productions**, a leading U.S. and U.K. video/film promo firm and producer of the syndicated "Juke Box" tv series for **American International TV**, has opened a New

York office in addition to Los Angeles and London bases. Headed by **Jerry Bergh**, formerly with the **Bill Graham, Bill Aucoin, Dee Anthony** and **Robert Stigwood** organizations, the Manhattan office is at 158 W. 13 St., Zip 10011, phone (212) 924-0909.

★ ★ ★

**Leslie-Kleiman International Inc.** has been formed by **Cy Leslie**, founder and former chairman of **Pickwick International**, and **Harlan Kleiman**, formerly with **Home Box Office** and **Warner Cable QUBE**, for production of video material for the network, pay-cable and home markets. First venture is "America's First Celebration Of Country Comedy," scheduled for Showtime pay-cable Sept. 12.

★ ★ ★

**VideoVision Inc.**, has expanded its videocassette distribution service in New York with a retail outlet at 229 E. 53 St. in Manhattan which also houses a reproduction/duplication facility, senior vice president **Larry Cohen** reports. Newest additions to the firm's home video library include 26 half-hour semi-animated America history programs from **MG Films** and six adult "R" movies from **Brian Film Distribution**, including **Xavier Hollander's** "My Pleasure Is My Business."

★ ★ ★

**Warner Cable's** two-way **QUBE** service in Columbus, Ohio, has an agreement with **Walt Disney Productions** to air 12 of its features in the upcoming 1979-80 season. Joint announcement came from **Michael Marcovsky**, pay tv division vice president for **Buena Vista Distribution**, and **John Laek**, Warner Cable executive vice president. . . . **Video Tape Network** will package the 3 to 5-minute "Mr. Bill Show" segments from "Saturday Night Live" into a half-hour program for its 650-school college network and as a pay-cable special, under an exclusive agreement with **Walter Williams** for non-broadcast rights to the material featuring the clay puppet, his dog and tormentor **Mr. Sluggo** "who has captured the magic of turning pain and suffering into creative comedy," notes **VTN's John Lollo**.

★ ★ ★

**Starfleet Productions** in Boston, which works with **GK Productions** and **Backstage Inc.** in taping the London **Wavelength/BBC-TV** "Rock Hour," has added an **Ampex** 24-track tape deck to one mobile unit to provide more multitrack recording capability, and expanded its live stereo network service in providing sponsors for the shows, reducing the cost to record labels.

★ ★ ★

**West/DiLorenzo**, the New York-based creative services firm of **Bonnie West** and **Kris DiLorenzo**, is talent coordinator for the new half-hour syndicated "The Music People," produced by **Audioimage Communication, Inc.** Also involved are producer **Tom Baldacci** and filmmaker **Chris Andrews**, with a pilot film of the program available for preview by artist managers and label reps through **West/DiLorenzo** at (212) 929-3338.

★ ★ ★

**Triangle Publications** put out an impressive 124-page prototype issue of **Panorama**, the new monthly consumer magazine about tv, set for a February 1980 debut. Dummy features on extensive interview with **Sid Sheinberg**, president of **MCA Inc.**, as well as a buying guide to home VTRs. **STEPHEN TRAIMAN**

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# U.K. Harrogate Festival Of Sound Adds Video Flavor

• Continued from page 38

Video Warehouse and Intervention offered software in three formats. The former's World of Video 2000 catalog now amounts to 200 movie titles, with new releases scheduled at a rate of 30 each month for the coming year.

On the digital side, Pioneer demonstrated its new PCM system: Denon—first in the field with its PCM disks back in 1972—was making them available for the first time in the U.K. at prices little above conventional audio levels, and speaker firm Celestion got together with John Boyden's Enigma label, now part of WEA, to showcase PCM quality.

The new generation of metal-tape cassette decks is now well established. JVC launched a range of five models. Top-of-the-line KD-A8 comes with a microcomputer for automatic bias and equalization adjustment; Rotel showed the RD2200M; Aiwa the AD6700 and ADL-40 front-loaders; Dual four new decks with metal tape facility; and Marantz three.

Tandberg, now under the new Norsk Data management, consolidated its lead in the metal tape field with the new TCD440A machine, first product to be fitted with the company's Dyneo equalization system. This is said to largely overcome the high-frequency limitations previously regarded as inherent in the cassette medium. Figures quoted are 12 dB higher maximum output at 10 kHz than conventional equalization systems. Among software manufacturers, TDK, 3M, EMI and Fuji all had new metal cassette tapes on view.

The trends in audio equipment run toward ever greater multiplicity of models balanced by packaging in systems and entertainment centers. Only Teleton showed such a system complete with television, but almost all manufacturers nowadays offer integrated audio setups or at the least recommended combinations.

Pye of Cambridge—recently the subject of a \$75 million bid by Philips for the 40% of the company it doesn't already own—showed its rack-mounted "power tower" 6090, and Eagle no fewer than three matched systems, X-1, X-2 and X-3, complete with rack and plugboard under the slogan "real hi-fi for the price of a music center."

Philips chose Harrogate for the official U.K. launch of the prestige Black Tulip range, which includes two complete separates systems. The marketing package features exceptional technical back-up with a specially set-up service and advice center in Tonbridge, Kent. Others showing systems included Toshiba with the new 445 Series, and Aiwa with its compact Micro Systems, also new to the U.K. market.

Showpiece product from the troubled U.K. turntable firm Garrard came in the form of two new direct-drive models, the DD131 and DD132. Dual and JVC were among those with quartz-lock models on show, while Trio offered both a quartz PLL direct-drive and, for the perfectionist, a record clamping device priced modestly at around \$300. Technics won marks for effort by displaying its range of high performance turntables on a giant model of the SP-15 deck. A new name was Osawa with the new Nagaoka MP permalloy cartridges in six models.

Curled mahogany cabinets from Dynatron and Reproduction Period Style indicated the market for contemporary electronics in classical disguise, while for those with a more modern outlook JVC had an amp and tuner with one-chip micro-

processor and book-size dimensions. Sanyo showed not only its Sanyo Plus series familiar from the Chicago Consumer Electronic Show, but also the Fisher range for which it is currently setting up a separate

U.K. distribution structure, with a national sales manager to be appointed soon.

Speakers on show included the new 105 Series II from Kef, the JR Loudspeakers models with alumi-

num enclosure. Wharfedale's new TSR and Laser ranges, and the Webland International KLH line of computer-controlled speakers. An electronic module known as the Analog Bass Computer anticipates

and controls cone motion by reading amplifier output, and in this way provides small KLH speakers with base reproduction as accurate as that achieved by much larger models.

## WHY JBL FLATTENS THE COMPETITION.

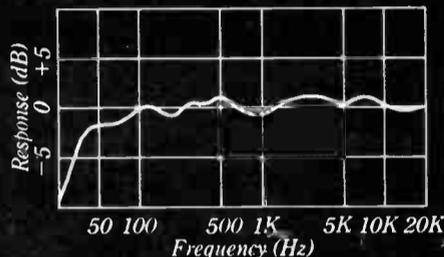
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## RepRap

"New Ways To Close More Sales Of Audio Components," a seminar for retail audio salespeople, was to be conducted by Jack Berman and Sam Thompson Monday (10) at the Sheraton Inn, Silver Spring, Md. Co-sponsors are the EIA/CEG audio division, the Electronic Representatives Assn. and the National Assn. of Retail Dealers of America. It is the first of a series funded by \$50,000 from EIA/CEG, with a cost of \$25 for the first attendee from each firm, \$15 each for two to five, and \$10 each for six or more. Registration information from EIA/CEG Audio Division,

2001 Eye St., N.W., Washington, D.C. 20006, phone (202) 457-4619.

★ ★ ★

Newest full-line reps for TDK Electronics blank tape are SER Inc., Skokie, Ill., with principals Sheldon and Harvey Schak and Dan Fine, for Illinois and Wisconsin, and Hal Abrams Marketing, Milbrae, Calif., headed by Abrams, for Northern California and Northern Nevada. . . . Ampex consumer audio and videotape will be handled by the Paul Seaman Co., San Leandro, Calif., in Northern California and Nevada.

New staff additions: Neil Winters, with a retail background at Arrow Electronics, Record World and Audio Experts, is a new salesman at Reich & Bernstein, 1121 Yonkers Ave., Yonkers, N.Y. 10704. . . . Irving Kalick, most recently with Midland International, is now on the sales staff at Stan Axelrod Associates, 115 Grand Ave., Englewood, N.J. 07631. . . . Sid Gordon, formerly president of Roadstar Corp. of America, is vice president, advanced consumer electronics division, at the Jack Berman Co., 8295 S. LaCienega Blvd., Inglewood, Calif. 90301. . . . Michael Smith is managing the Western Michigan office for Ted Firaneck Sales Organization, 2685 Lapeer Rd., Pontiac, Mich. 48057. . . . Clare Moser, with 20 years in electronic components, joined the outside sales staff of Associated Representatives Co., covering the Orange County, Calif., area from (704) 556-2600.

★ ★ ★

Scowcroft & Associates, Denver, is the Jensen Sound Labs car audio group's "rep of the year," based on top sales performance. Winners in the recent Mexico trip incentive award contest are Robert Ain, Audio Electronics Sales, Silver Spring, Md., and Bernard Horowitz and Tony DeLiberio, B&H Sales, Fayetteville, N.Y.

## Audiomatic 'E'

• Continued from page 38

cassette unit abroad, resulting in the first European sale in 1974, and 34 orders worth \$870,000 since that time. Gelfand believes that paper labels may soon be supplanted by the on-cassette method.

• Distribution is handled aboard by 13 companies in a carefully constructed and trained network, with Gelfand making at least two globe-girdling trips a year, including the Far East and Russia. Each of the regional sales directors in Paris, Hong Kong and Mexico City also travel extensively in their market areas.

• The three major Audiomatic-sponsored trade shows began with the Paris open house in 1974 that drew 150 executives from 17 countries to a week-long series of private showings and product demos, endorsed in 1976 with 110 execs from 15 countries. The 1978 Hong Kong event drew 170 from 18 countries, and laid the groundwork for the initial sale in China.

• Audiomatic also maintains a full-time service engineer who speaks eight languages and travels extensively; a substantial spare parts inventory in Paris and Hong Kong; and adaptable, creative attitude toward credit; an aggressive and creative approach to advertising and promotion on behalf of its clients, and maintains a mailing list of more than 1,200 customers and prospects worldwide.

## New Sound For Exit/Inn

NASHVILLE—Signaling the start of its current upgrading project, the Exit/Inn, this city's primary listening room and showcase facility, has installed a new sound system at a reported cost of \$40,000.

The in-house system, designed and installed by Rich Carpenter of Carlo Sound Co., features an Interface Electronics 32-channel console with built-in peak limiters and Whites third-octave equalization designed to accommodate full-sized touring acts.

House speakers are four 4520 JBL cabinets, each with two 15-inch direct radiation speakers with folded horns powered by four 2470 JBL drivers. The entire system is bi-amped with SAE power amps and SAE active crossovers.

The new monitor system consists of Interface Electronics 16-channel

## A/V Tape Deck, Phono Imports Up While Auto Radios &amp; Turntables Dip

WASHINGTON—U.S. imports of most audio and videotape recorders and players, and phonographs increased in the first six months and second quarter of 1979. Auto radios, record changers and turntables declined, along with color television, according to the Electronic Industries Assn. Consumer Electronics Group marketing services department.

Customs value of auto radio, audio and video tape recorders and players increased compared to the first half, while the value of phonographs, record players, changers and turntables, and home audio tape players, plus color tv and home radio, declined.

Unit exports of video and audio tape equipment, and entertainment band radios increased in the first six months of 1979, with a decline noted for auto radios, phonographs and tv receivers.

Videotape recorders/players (VTRs) imports rose 11.4% for the quarter and 8.3% for the first half to 257,998 units, with six-month customs value of \$144.833 million, a 12.8% increase. Video players/only dipped 36% for the quarter, but are up 9.9% to 30,101 units in the first half, with a value of \$9.456 million, a 21.4% gain.

Audio tape recorder units were up 7.3% for the first half to 7,225,209, valued at \$354.736 million, up 21.8%. Audio home type players were up 3% for the half to 1,466,304 units, valued at \$35.44 million, a 2% decline.

In autotape, audio player imports were up 11.1% for the first half to 5,156,223 units, valued at \$243.58 million a 27% increase. Auto radio imports for January-June were off 10.8% to 2,441,428 units, with customs value up 3.6% to \$93.78 million.

First-half imports of record players, record changers and turntables were off a significant 34.1% to 3,576,911 units, with value dropping 25.3% to \$95.03 million. While phono only imports were up 39% for the half to 272,752, the 24% drop in phono combinations to 1,254,437 units resulted in a 17.1% decline for the category to 1,527,189 units. Total

## New LP 'Protector'

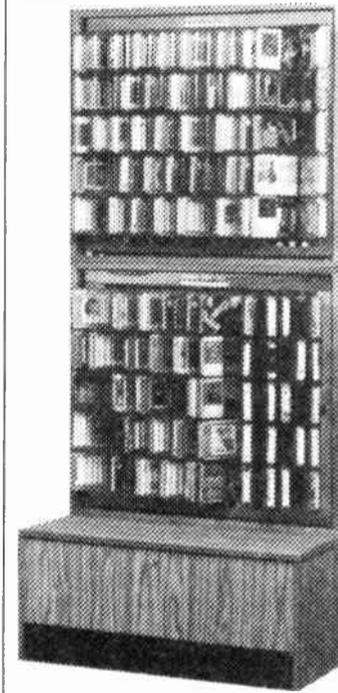
MINNEAPOLIS—New line of record/stereo care products from Discover Division, Inc., here is launched with a leather-look, contour shape Discover. The Record Protector, with softspun foam interior for safely handling LPs. Suggested list including plastic storage sleeve is \$3.95.

customs value was down 12.9% to \$95.03 million.

In the export market, audio tape equipment in the first half rose 47.7% to 187,405 units, with value up 53.9% to \$24.88 million. Videotape units were up 23.4% to 2,562, valued at \$27.925 million, an 11.2% gain.

Auto radio exports dipped 39.9% to 271,230 units for the first six months, with customs valuation down 28.7% to \$20.479 million. Phono exports were off 20.5% to 128,244 units, but valuation was up 4% to \$28.38 million.

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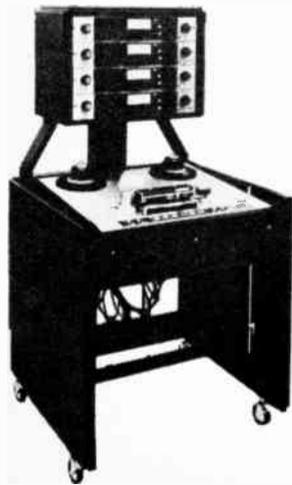
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## Audiophile Recordings

**LONESOME CAT—Kazumi Watanabe, Down YX7525ND, distributed by Discwasher, \$15 list.**

Rock music has rarely been produced as cleanly throughout the frequency spectrum as it is on this meticulously crafted album of electric guitar, bass, keyboards and drums, recorded digitally at New York's Sound Ideas Studios. Instrumental separation and clarity is eye-opening, giving back to the listener much that is omitted or submerged, perhaps intentionally, in most pop productions. Electric bass, for example, becomes an expressive instrument in a player's hands, not the dulled omnipresent throbbing heard on many pop efforts. Lead guitarist Watanabe is a prodigiously talented young player who gets excellent backing in rock and jazz fusion styles from session veterans Lenny White, drums; George Cables, keyboards, and Alex Blake, electric bass.

\* \* \*

**STRAVINSKY: L'HISTOIRE DU SOLDAT; HOFFERT: CONCERTO FOR CONTEMPORARY VIOLIN—Staryk, Chamber Orchestra, Hoffert, Ultra Fi ULDD12, distributed by Sine Qua Non Records, \$9.98 list.**

Stravinsky made an effort to imitate the World War I jazz rhythms and jazz band scoring in his early "Tale Of A Soldier." The piece's bright, jazzy instrumentation has made it something of a sonic favorite among classical buffs and here it gets another recording of demo quality. The listener feels as if he sharing his living room with clarinet, bassoon, trumpet, trombone and drums. The realism comes from the razor's edge transients, high lustre sonority and unrestrained dynamic peaks of the direct-disk production and also from the spotlight miking which does tend to flatter some instruments over others. Paul Hoffert is a former member of the Canadian rock group Lighthouse which has blended pop, jazz and classical into an engaging 15-minute concerto using electronic signal processing on the solo instrument. This is the world premiere recording. Again, much of the scoring is brilliantly spotlighted in this production. The record has excellent potential in the strict audiophile and classical markets.

## Revamped 'Juke Box'

• Continued from page 38

The involvement of the AFM is a vital cog in getting the series off the ground for this expanded version. "The union is trying to keep an open mind on this new field," says Gabriel, head of the live tv/videotape department in L.A.

"We're doing a lot of research on the whole scope of the situation. Our clearance for the series is definitely not a precedent, but we want to see what works and regard "Juke Box" as a worthwhile experiment."

The research is being done by the Federation under the supervision of Bob Carrothers, head of the national contracts division. Gabriel points out, with his own responsibility that of liaison with Roseman on the show.

Flattery points out that the clips are not all from Roseman promos done in the firm's L.A., New York and London offices, but the first 40 clips on the initial eight programs also involve four outside producers.

"As the series develops I expect we'll have one act per show which is non-Roseman material," he says. "We get along well with the other film/tape-makers in our business, we like them and acknowledge their good work. We credit the director, the production company and the record company or manager who supplied the clip for any such material."

"All the material has to be highly visual—we see the show as a kind of 'sneak preview' of what the video-disk will be like in a creative way. We feel it's important that every producer get full credit for his or her work, unlike some of the other syndicated shows that rarely mention the sources of the more exciting material."

**ALONE ... DIRECT—Steve Gillette, Sierra Brian Records SDD1001, distributed by Sierra Brian, \$9.98 list.**

The direct disk process has added only one thing to this singer-songwriter solo recital—pro-

motional value. Beyond that, sonic gains are imperceptible with voice and guitar reproduction equivalent to many analog recordings. Almost the entire LP is bereft of audiophile hooks, partially as a result of less than spotless produc-

tion. Gillette contributes a dozen good songs and proves himself an effective singer and guitarist. The album is a good promotion for him. But shouldn't premium priced disks offer some sort of premium sound?

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of April 14, 28; May 12, 26; June 9, 23; July 7, 21; Aug. 4, 18; Sept. 1.

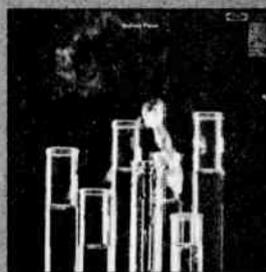
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Hank Jones, Clifford Jordan, Reggie Workman, Freddie Waits EWL-98003



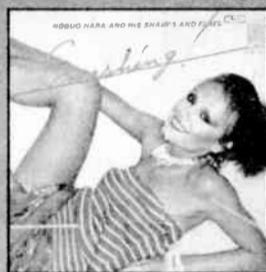
**ACOUSTIC GUITAR**  
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**SGT. PEPPERS LONELY HEARTS CLUB BAND** Jun Fukamachi interprets the Beatles LF-95014

**SUPER ROCK IN THE HIGHEST VOLTAGE** Creation, plus Tatsuji Yokoyama ELF-95016

**ESTE ES EL TANGO PORTENO** Jose Libertella Y Gran Orquesta LF-95018

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# World Electronics Chain Joins 11 Georgia Independents

• Continued from page 16

own. Ten of his fellow Lafayette dealers in the area joined him.

"The only way an independent can compete profitably with the chains, which are able to get most of

the hi fi lines today, is through cooperative buying power." Clark points out. "We chartered at that time for the state. Each store has autonomy. We do buy together on many lines to get the price break."

The World stores are today essentially freestanding except for one of two stores in Brunswick, which are in a mall. World associates and their locations include: James Blount, Douglas and Waycross; Maurice

Tressler, Warner Robins and Albany; Cal McDonald, Dublin; Gene McKnight, Cordele; Dorman McDonald, Brunswick and Statesboro; Vernon Mims, Brunswick; Fred Oakley, Valdosta; Mitchell

Hill, Athens; Lamar Tucker, Tifton and Bill Telfry, Rome.

"We get together about every six weeks at the Macon store and spend the day talking. We discuss everything from a 10-cent resistor to an \$8,000 stereo system. Often we have a factory rep in to demonstrate or help us do a better selling job. We discuss how to buy. Remember each of us is a board member and stockholder," Clark notes.

Clark shies away from making bold statements about the general operation. He emphasizes individual management of each store. He says the stores, which average about 2,000 square feet, stress Pioneer, Sansui, Technics, JVC, ESS, JBL, Panasonic, Akai and Sanyo.

Clark doesn't like heavy warehouse inventory. Associates call him regularly to see if they can get particular product needs from overstocked stores within the chain. The stores handle accessories across the board, ranging from audio through record and tape care into carrying cases. TDK, Maxell and Memorex are the favored blank tape lines, he says.

Each store is responsible for its own advertising. Because they all lie within such a compact radius, there's a good deal of overlap, Clark explains. "We spend 90% of our ad budgets through FM radio. For example, hardly a day goes by that you don't hear the Macon store on WDEN, WCRY which are FM and WNEX-AM, all in Macon.

"We try tv sporadically. For example, right now we are doing self-produced JBL speaker tv spots on a local station linked with 'Saturday Night Live.' It's normally too expensive except around the holidays. Print costs too much for the result. You have to go over a half-page to get attention," Clark feels.

Four of the stores handle records and tapes as a primary. "I tried software. It didn't work. You need an expert to buy. It was too competitive in Macon. I already have nine other stereo stores here. I know that product so I can handle it." World software stores buy from one-stops.

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## Hong Kong A/V Sale To China

HONG KONG—Filmo (H.K.) Ltd., a local audio/visual firm, has sold about \$2 million worth of educational a/v aids to the Republic of China this year, according to managing director Walter Watkin.

"We've hardly scratched the surface," he added at a recent two-day exhibition of microfilm and microdata equipment here. He claims Filmo was the first a/v company to hold exhibitions in China after the start of the country's modernization program.

Filmo's sale included videotape recorders and cameras, monitors, 16mm film and overhead projectors, screens, language laboratories and teaching aids.

## Manufacturer Trains Dealers

LOS ANGELES—Nikko Audio, consumer and pro hi fi component maker here, has begun a comprehensive dealer sales training program nationwide.

Jim Knabbe is conducting the sales training program in the East while Tom Ishimoto is conducting it in the Midwest and West.

Each trainer is visiting several dealers each month with dealers invited to contact the firm for further details.

## 3M's 2nd Digital Editor Seen By Studios & Labels

• Continued from page 38

On hand for the demonstrations from L.A. were Al McPherson, Warner Bros.; Chris Stone, Record Plant; Tom May, A&M; Brent Albright, MCA/Whitney Recording; John Kraus, Capitol Records; Angel Balestier, Group IV Recording; Glenn Phoenix, Westlake Audio; and Terry Stark, Filmways/Heider.

The New York contingent included Fred Porter, Mediasound; Paul Sloman, Record Plant; Erik Porterfield, CBS Records; Bob Liftin, Regent Sound; Harry Hirsch, Soundmixers; Don Frey, A & R Recording, and Dave Teig, Atlantic Records.

Others on hand were Nashville's Warren Peterson, Sound Stage; Glen Snoddy, Woodland Sound, and Mae Evans, Master Fones; Philadelphia's Joe Tarsia, Sigma Sound; Jack Davis, Criteria Recording, Miami; Murray Allen, Universal Recording, Chicago; Bob Richardson, Master Sound, Atlanta, and

Stephen Shields, Pecan Street Studios, Austin, Tex.

In addition to the digital editing demo, the group got an overview of the broad range of Scotch brand tapes and an update on the latest technical and product developments from the primary host, the magnetic audio/video products division. Also included was a tour of the division's research facilities and a nearby tape manufacturing plant, and an extensive open exchange of information with 3M executives.

### Brooklyn's 1st 24

NEW YORK—The Bedford Stuyvesant Restoration Corp. has completed what is reportedly Brooklyn's first 24-track recording studio called the Platinum Factory.

The new 3,000 square foot facility was constructed with a \$265,000 grant from CBS, Inc., and was designed by John Storyk of Sugarloaf View.

## Canadian Studio Starts a Label

TORONTO—Kensington Sound studio in the heart of this city has expanded into record production through the company-owned Gramophone Records Artists Folio creation.

The 24-track studio, which rents for a reasonable \$65 an hour, is diversifying for creative reasons, says co-owner Berteh Alyanak who co-wrote and co-produced the company's first album release.

"We have had numerous outside interests using the studio for album projects since we opened four years ago and decided to take our property a step further by making our own album and seeing what we could make of it," he explains.

The disco project is built around three session singers who have read work experience and go under the name of Harlow. The Gramophone label has opened up an office at 875 Ave. of the Americas in New York in an attempt to secure a worldwide deal through a U.S. major, but if foiled Alyanak says he will likely release his album domestically through a distribution deal made in Canada.

## Kentucky's Forum Launches New Firm

COVINGTON, Ky.—Forum Studios here, which has been used extensively by producer Mike Chapman for such artists as Exile and Blondie, has formed an independent production firm called Forum Productions.

## Studio Track

LOS ANGELES—Norman Ratner producing Abbe Lane for Butterfly at Love 'N' Comfort, Bob Stringer engineering, Kevin Dixson assisting. Cherokee action sees: Pablo Cruise laying down tracks for a forthcoming A&M LP, Bill Schnee producing and engineering; Steve Cropper recording a solo LP for MCA with Tom Dowd producing and Andy Johns engineering; Pink Floyd cutting a CBS LP with Bob Ezrin producing and Brian Christian engineering; and TK/Oash's Foxy working on a third LP.

Barry Manilow finishing up an Arista LP at United Western. Also there, Dwight Twilley cutting tracks and Frank Sinatra returning for tracks for his next album.

Mastering activity at Artisan sees producer Keith Olsen and the new Santana LP, Joe Hansch and Joe Gastwirt handling the cutting chores. . . . Spencer Proffer working with Phil O'Kelsey at the Pasha Music House for Polydor. Also there, Buckeye working on its second Polydor LP with Ronn Price and Larry Brown producing. Brown also engineering, and Phonogram/Mercury artist Rob Grill completing an album with John McVie producing and Duane Baron at the board. . . . Patty Roberts mixing down an LP at I.A.M., Irvine, Calif.

At Larrabee: Giorgio Moroder producing Sparks; Robbie Porter producing the Super-Nauts for Wizard; Rick Giantos re-mixing the Dramatics for MCA; and Ann-Margret working with producer Paul Sabu.

Barbra Streisand continuing work on her upcoming LP at Sound Labs, Gary Klein producing, John Arrias and Al Schmitt Jr. engineering.

\* \* \*

Heart beginning work on a forthcoming CBS LP at Kaye-Smith, Seattle, Mike Flicker producing and engineering with Rob Perkins assisting. Also, Infinity's T.K.O. prepping a new LP, Flicker also producing with Terry Gottlieb behind the board, helped by Perkins. And Chilliwack mixing a new Mushroom LP with Rolf Hennemann engineering with Rick Fisher assisting.

At Filmways/Heider, San Francisco: A&M's the Tubes mixing a soundtrack recorded live at L.A.'s Greek Theatre, Mike Abbott and Ashley Brigdale engineering; Narada Michael Walden cutting tracks for a new Atlantic LP with Bob Clearmountain engineering, Jeffrey Norman assisting; and Rolling Stones Records artist Jim Carroll with Amsterdam cutting tracks with Clearmountain and Norman.

Columbia Recording Studios, Nashville, sees recording activity by such artists as Con Hunley and Margo Smith with producer Norro Wilson for Warner Bros.; Johnny Rodriguez, Marty Robbins and Johnny Duncan with producer Billy Sherrill for CBS; and Reg Lindsay with producer Bill Walker for Con Brio Records.

Brian Foster producing Mary Lou Turner for Churchill Records at Nashville's Soundshop. . . . Eddie Kilroy producing MCA's Faron Young at Nashville's Fireside Studios. . . . Comedian Chris Rush finishing up a comedy LP for Midsong at New York's Hit Factory, Allan Lander producing. . . . Arista's Larry Coryell cutting an all acoustic LP at New York's Soundmixers Studios in New York, Mike Cuscuna producing, Tim Bomba engineering.

Robert John Lange set to produce the Boomtown Rats at Phonogram Studios, Holland.

## Vermonters Modify

SHARON, Vt.—The Suntreader Recording Studios here are upgrading by completing modifications on its 32-input PI console. Tape machines now include an A80 Studer 24-track, two A80 Studer 2-tracks and a 3M 4-track.

Monitors are custom tri-amplified Altec/JBL. Recent projects include Moon Martin's "Escape From Domination" on Capitol and "Foghat Live" on Bearsville.

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# 400 To Garner Awards At Country Music Week

By GERRY WOOD

NASHVILLE—Country Music Week preparations are in high gear as some 400 awards are being readied for top entertainers, writers, publishers and radio personalities.

Starting off the week will be the Nashville Songwriters Assn. International with its Oct. 7 Hall of Fame ceremony and banquet. At least four songwriters will be inducted into the Songwriters Hall of Fame, with the president's award going to another major contributor to the country music industry.

The organization's executive director Maggie Cavender notes that this year's function is being held for the first time at the Hyatt-Regency Hotel, moving from its previous Sheraton South location. Some 500 persons are expected to attend the event that starts with cocktails at 6:30 p.m. and dinner at 8 p.m. A keynote speaker will be announced soon.

The prestigious Country Music Assn. awards follow on Oct. 8 in a show to be televised live from the Grand Ole Opry House by CBS-TV.

CMA awards will go to the entertainer of the year, single, album,

song, female vocalist, male vocalist, vocal duo and instrumentalist.

Highlighting the show will be the induction of two new members into the Country Music Hall of Fame.

BMI inaugurates the invitation-only trilogy of awards functions by performing rights organizations Oct. 9.

The giant tent will be erected again at the BMI building to house some 600 guests, witnessing the plaudits going to the writers and publishers of some 80 award songs. The Robert J. Burton award will be given for the most performed song in the BMI award criteria time period of April 1, 1978 to March 31, 1979.

ASCAP will hold its banquet Oct. 10 at the Opryland Hotel again, promising a multi-media show as awards go to the writers and publishers of approximately 100 songs. ASCAP's awards criteria is 10 weeks on the country chart, "within the last 12 months," in one of the three major trade magazines. It will be an invitation-only, black-tie affair.

As the convention pace heats up, delegates will be saying, "If it's Thursday, this must be SESAC." The Woodmont Country Club will be the site for SESAC's awards Banquet, Oct. 11.

Some 500 attendees are expected as awards are given for the best country album of the year, country single, song, SESAC most-recorded country song, country writer and the ambassador of country music award.

Winning criteria is based on the action of the three national charts, and computed by the board of direc-

tors, the vice presidents and all department heads. Alice Prager, chairman of the board, and Norman Weiser, president, will lead the out-of-town contingent.

Friday, Oct. 12, will bring the ceremonies for the Federation Of International Country Air Personalities. Two new members will be inducted into FICAP's Country Music Disk Jockey Hall of Fame.

Held at the Hyatt Regency—cocktails at 6:30 p.m., dinner 8 p.m.—the event is open, for \$25, to convention registrants. More than 700 persons are expected to attend.

The new inductees are elected on a secret ballot by the board members of the Country Music Hall of Fame Foundation, funded by the organization. They must have worked in country music radio for at least 20 years.

RCA Records will sponsor the show, according to Georgia Chellman, executive director. The trade group will also sponsor a panel program at Opryland, Oct. 9, as the radio figures discuss "Put The Personality Back Into Country Music."

## Jerry Reed Cuts Path In 5 Cities

NASHVILLE—RCA artist Jerry Reed has completed a whirlwind promotional tour to publicize both his newest album titled "Jerry Reed Live! Featuring 'Hot Stuff!'"

The tour, a joint venture sponsored by RCA and Columbia Pictures, began Aug. 27 in Raleigh, N.C., and swept through a total of five cities in four days, including Memphis, Kansas City, Minneapolis and Los Angeles.

In each city, Reed hosted a special screening of "Hot Stuff" for local media, radio and sales account representatives and held interviews to discuss the movie, his recording and the growing success of his double career as both actor and singer.

And in L.A., Reed also managed to visit KLAC-AM to appear with host Sammy Jackson on "Coffee With..."

Concluding the promotional junket, Reed will appear in a series of concert dates, prior to filming the sequel to "Smokey And The Bandit" in mid-October.

## Hank Snow Star Of Abuse Benefit

NASHVILLE—"Grand Ole Opry" member Hank Snow, himself a victim of child abuse and neglect, has scheduled the Hank Snow Child Abuse Benefit to be held Aug. 30 at the Grand Ole Opry House at 8 p.m. The show, to benefit a foundation that bears Snow's name, will feature performances by Roy Rogers and Dale Evans, the Four Guys, Skeeter Davis, Boots Randolph and Snow.

The address for mail order tickets is Box 750, Nashville 37202. Prices are \$6 for seats on the floor, \$5 for balcony.



**DENIM RECEPTION**—MCA Records staged a "hats off" party recently for singer Don Williams, center, to celebrate the success of his current single, "It Must Be Love." On hand to honor Williams, who has just re-signed with the label, were MCA president Bob Siner, right, who flew in from Los Angeles for the occasion, and Jim Foglesong, left, head of MCA's Nashville operation.

## British Festival Rated Successful

LONDON—The second annual all-British country music festival staged on the South coast at Brighton, some 50 miles from London, scored a triumph for the local country scene.

Expanding upon its original one-concert presentation last year, this year's event, presented at the 5,000-seat Brighton Centre, was spread over three days (July 13-15) and spotlighted the entire spectrum of music from bluegrass to contemporary country-rock.

With two evening concerts and a midday bluegrass session, more than 20 British acts were involved. The five-hour Saturday night concert, with ticket prices ranging from \$4.50 to \$11, attracted an attendance of more than 4,000 and was headlined by Poacher and British stalwart Little Ginny and Room Service.

Other artists appearing included Mustang, Frank Yonco and the Everglades, Tony Goodacre, Brian Golbey, Frank Jennings and Syndicate, the Down County Boys and Joannie Denver and the J.D. Band.

Neil Coppendale, organizer of the festival, confirms that next year's event will, once again, be a three-day festival, and he would like to see a number of British acts put together a package tour of the U.S.

## CBS-TV, NBC In Countrycast

NEW YORK—CBS and NBC will share broadcast rights for the Country Music Assn. awards show Oct. 8 from Nashville. CBS will televise the show while NBC will carry it on its radio network.

Kenny Rogers will host the CBS-TV program and the NBC Radio hookup will be hosted by Bill Anderson and Ralph Emery. The shows will not be simulcast. Instead, the radio show will immediately follow the tv program and consist of audio segments from the telecast.

Bob Precht is producer and Walter Miller is director of the tv show. KSON-FM San Diego general manager Dan McKinnon is producer of the radio show. McKinnon is chairman of the CMA radio committee and his station is an NBC affiliate.

## Cosgrave Elected

NASHVILLE—Vince Cosgrave has been elected by the Academy of Country Music's board of directors to serve as chairman of the organization for the ensuing year.

Formerly with Capitol Records' country division, Cosgrave is now marketing coordinator for the Universal Studios film "Coal Miners Daughter."

## CFGM-AM Offers Free Concert

NASHVILLE—A record-breaking crowd of more than 11,000 was treated to two hours of top Canadian country music as CFGM-AM presented the second free Opry North show from Chingauacous Park in Richmond, Ont. The largest crowd in the three-year history of

Opry North were entertained by Tim Daniels, Dallas Harms and the Carlton Showband.

The next show, scheduled for Sept. 20, will be held at the Etobicoke Olympium in Richmond, and will feature Carroll Baker, Ronnie Prophet and Eddie Eastman.

## CMA TVER HAS TOP TALENTS

NASHVILLE—Dolly Parton, Ronnie Milsap and Eddie Rabbitt lead the list of entertainers to be featured on the nationally televised Country Music Assn. Awards Show.

Other country music stars set for appearances on the CBS-TV 90-minute program include Dave and Sugar, Ray Stevens, Bill Anderson, Chet Atkins, Crystal Gayle, Larry Gatlin, Loretta Lynn, Barbara Mandrell, Anne Murray, Willie Nelson, the Oak Ridge Boys, Jerry Reed, the Statler Brothers, Mel Tillis, Don Williams and Dottie West.

Kenny Rogers will host the Oct. 8 show, according to Irving Waugh, CMA board member and tv committee chairman.

The 13th annual CMA Awards Show will be produced by Bob Precht for Sullivan Productions, directed by Walter Miller and sponsored by Kraft Foods.

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

BY **BENJAMIN** ON

**Colonial RECORDS**

NASHVILLE, TN.



**BELGIAN COUNTRY**—Country music makes its star-studded debut in Belgium as the Oak Ridge Boys perform for the Brussels Millenium held outdoors in the Grand Place. Also headlining the bill were Roy Clark, Buck Trent and Clarence "Gatemouth" Brown.



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**Billboard**

KY. WOMAN

# Amateur Gets A Break Via Rogers Disk

By MIKE HYLAND

NASHVILLE How does an unknown songwriter in Kentucky go from a night watchman's job at a liquor distillery to writing the new Kenny Rogers single? It's Nashville's latest rags to riches story, made all the more interesting by the fact that Debbie Hupp, who penned the tune with Combine writer Bob Morrison, also happens to be the mother of five and a part-time writer for more than 10 years.

The song, "You Decorated My Life," was originally pitched to Larry Butler for Dottie West to record. When West passed on the song, Butler played it for Rogers who cut it for his new album.

"When I found out that Kenny Rogers had recorded my song, it was probably the most incredible moment of my life," says Hupp. "I've been a fan of his for years."

"You Decorated My Life" was written two years ago and recorded by Morrison for Monument Records. "I think maybe three stations played it," says Morrison, "but I've always believed in the song."

Before her songwriter success and the night watchman's job, Hupp held down five jobs, "including licking envelopes at home" and taking care of five kids. "The people at Combine put me together with Morrison a couple of years ago, and he has helped greatly by giving me a direction."

Morrison, who was ASCAP's writer of the year last year, has had more than 175 of his songs recorded.

"We wrote 'You Decorated My Life' about six months after we started working together," says Morrison. "She would send me lyrics from Kentucky, and for the most part we communicated via the mail and the telephone."

It may be too early to tell the success of "You Decorated My Life," but with Rogers' track record, Hupp's and Morrison's lives should be well decorated.

## Parkway Named For Epic Artist

NASHVILLE The first annual Ronnie McDowell Music Festival, held July 14 drew more than 3,500 to Portland, Tenn., hometown of the Epic recording artist.

Portland mayor Bill Rawls presided over the ribbon cutting ceremonies at McDowell's newly completed offices and recording studio. The mayor also informed McDowell that Portland's main street has been re-named "The Ronnie McDowell Parkway," as a permanent tribute to the artist.

Emcees for the day's entertainment were Tennessee state Senator T. Tommy Cutrer and WSM-TV's Ralph Emery. The program featured sets by Bobby Wright, Jessica James, Carl Perkins and the Jordanaires, as well as a lengthy set by McDowell.

## Buck Gets Bucks

NASHVILLE — Buck Owens and his band, the Buckaroos, performed a benefit concert recently in Libertyville, Ill., to raise money for the mentally retarded. The concert, which drew more than 40,000 fans, was sponsored by WMAQ-AM.

# 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)	
★	2	10	YOU'RE MY JAMAICA—Charley Pride (K. Robbins), RCA 11655 (Pi-Gem, BMI)	★	41	3	HALF THE WAY—Crystal Gayle (B. Wood, R. Murphy), Columbia 11087 (Chriswood, BMI/Murteezonges, ASCAP)	69	50	9	THE DREAM NEVER DIES—Bill Anderson & The Po' Folks (R. Cooper), MCA 41060 (Welbeck, ASCAP)	
★	4	10	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley (A. Fleetwood), Columbia 311027 (Brandwood/Mullet, BMI)	★	40	4	WHAT MORE COULD A MAN NEED—Tommy Overstreet (C. Rains), Elektra 46516 (ATV/Rainsons, BMI)	70	46	11	THAT MAKES TWO OF US—Jacky Ward & Reba McEntire (J. Fuller), Mercury 55054 (Blackwood/Fullness, BMI)	
★	6	7	IT MUST BE LOVE—Don Williams (B. McDill), MCA 41069 (Hall Clement, BMI)	★	56	3	PUT YOUR CLOTHES BACK ON—Joe Stampley (B. Sherrill, S. Davis), Epic 950754 (Algee, BMI)	★	81	2	HOT STUFF—Jerry Reed (J.R. Hubbard), RCA 11698 (Vector, BMI)	
★	1	10	I MAY NEVER GET TO HEAVEN—Conway Twitty (B. Anderson, B. Killen), MCA 41059 (Tree, BMI)	★	54	4	LOVE ME NOW—Ronnie McDowell (P. Kelly), Epic 950753 (Tree, BMI)	72	58	8	I'M JUST A HEARTACHE AWAY—Dickey Lee (D. Lee, W. Holyfield), Mercury 55068 (Hall Clement/Maplehill/Vogue, BMI)	
★	8	7	FOOLS—Jim Ed Brown & Helen Cornelius (J. Duncan), RCA 11672 (Pi-Gem, BMI)	★	59	3	HOUND DOG MAN—Glen Campbell (T. Stuart), Capitol 4769 (Gobson/Fancy That, ASCAP)	73	53	15	PICK THE WILDWOOD FLOWER—Gene Watson (J. Allen), Capitol 4723 (Tree, BMI)	
★	12	7	LAST CHEATER'S WALTZ—T. G. Sheppard (S. Throckmorton), Warner-Curb 49024 (Tree, BMI)	★	66	2	BABY MY BABY—Margo Smith (M. Smith, N. D. Wilson, M. David), Warner Bros 49038 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)	★	NEW ENTRY		YOU'RE A PART OF ME—Charly McClain (M. Carnes), Epic 950759 (Chappell/Brown Shoes, ASCAP)	
★	7	9	YOUR KISSES WILL—Crystal Gayle (V. Stephenson), United Artists 1306 (House Of Gold, BMI)	★	41	5	HEARTBREAK HOTEL—Willie Nelson & Leon Russell (M. Axton), Columbia 311023 (Tree, BMI)	75	79	3	I NEVER LOVED ANYONE LIKE I LOVE YOU—Louise Mandrell (R. C. Bannon), Epic 950752 (Warner/Tamara, BMI)	
★	10	9	ONLY LOVE CAN BREAK A HEART—Kenny Dale (H. David, B. Bacharach), Capitol 4746 (World, ASCAP)	★	70	2	SAIL ON—Tom Grant (L. Riche, Jr.), Republic 045 (Jobete/Commodores, ASCAP)	★	86	5	TAKE GOOD CARE OF MY LOVE—Max Brown (M. Brown), Door Knob 9105 (WIG) (Chip 'N' Dale, ASCAP)	
★	9	9	MY SILVER LINING—Mickey Gilley (R. Murrach, T. Murrach), Epic 850740 (Blackwood/Magic Castle, BMI)	★	65	2	NO MEMORIES HANGIN' ROUND—Roseanne Cash & Bobby Bare (R. Crowell), Columbia 111045 (Coolwell/Granite, ASCAP)	77	78	3	HERE I GO AGAIN—Dorsey Burnette (D. Burnette, J. Cunningham), Elektra 46513 (Six Continents, BMI/World Song, ASCAP)	
★	10	11	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (R. Bourke, K. Chater, C. Black), Arista 0430 (Chappell, ASCAP)/(Umichappell, BMI)/(Tri Chappell, SESAC)	★	44	6	THAT RUN-AWAY WOMAN OF MINE—Freddie Weller (C. Putnam, D. Cook), Columbia 111044 (Tree, BMI/Cross Keys, ASCAP)	★	88	2	THAT'S YOU, THAT'S ME—Dawn Chastain (B. Springfield, V. Stephenson), SCR 178 (House Of Gold, BMI)	
★	13	6	BEFORE MY TIME—John Conlee (B. Peters), MCA 41072 (Ben Peters, BMI)	★	45	6	EASY—Bobby Hood (J. Fuller), Chute 0008 (Blackwood/Fullness, BMI)	★	89	4	THANK YOU FOR THE ROSES—Kitty Wells (J. Anglin), Ruboca 122 (Ruboca, BMI)	
★	14	6	THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Elvis Presley (T. Seals, D. Rice/D. Linde), RCA 11679 (Danor, BMI)/(Combine, BMI)	★	46	20	WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis (C. Rich), Elektra 46067 (Knox, BMI)	★	NEW ENTRY		THE SUN WENT DOWN IN MY WORLD TONIGHT—Leon Everette (R. Murrach, S. Anders), Orlando 104 (Magic Castle/Blackwood, BMI)	
★	16	6	FOOLED BY A FEELING—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41077 (Pi-Gem, BMI)	★	47	42	THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band (C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. DiGregorio), Epic 850700 (Hat Band, BMI)	★	81	NEW ENTRY	RED NECK DISCO—Glen Sutton (L. Dresser), Mercury 57001 (Starship, ASCAP)	
★	14	9	DADDY—Donna Fargo (D. Fargo), Warner Bros 8867 (Prima Donna, BMI)	★	NEW ENTRY		YOU DECORATED MY LIFE—Kenny Rogers (D. Hupp, B. Morrison), United Artists 1315 (Music City, ASCAP)	82	64	14	SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (Dee/Dave/Briarpatch, BMI)	
★	18	5	DREAM ON—The Oak Ridge Boys (D. Lambert, B. Potter), MCA 41078 (Duchess, BMI)	★	48	NEW ENTRY	MY EMPTY ARMS—Ann J. Morton (K. Bach), Prairie Dust 7632 (NSD) (Music Craftshop/One More, ASCAP)	83	71	15	FAMILY TRADITION—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46046 (Bocephus, BMI)	
★	19	5	IN NO TIME AT ALL/GET IT UP—Ronnie Milsap (A. Jordan, R. Leigh), (T. Brasheld, R. Byrne), RCA 11695 (Chess/United Artists, ASCAP)/(I've Got The Music, ASCAP)	★	49	57	5	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson (J. Allen), Capitol 4772 (Tree, BMI)	★	NEW ENTRY	ANY WAY THAT YOU WANT ME—Juice Newton (C. Taylor), Capitol 4768 (Blackwood, BMI)	
★	17	5	YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers (D. Bellamy), Warner-Curb 49032 (Famous/Bellamy Brothers, ASCAP)	★	50	NEW ENTRY	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard (M. Haggard, R. Lane)/(S.D. Shafer), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff Rose, BMI)	85	90	3	MAYBE I'LL CRY OVER YOU—Arthur Blanch (E. Britt), RidgeTop 00479 (Century 21) (Southern, ASCAP)	
★	18	3	TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill), United Artists 1299 (Algee/Altam, BMI)	★	51	17	11	PLEASE SING SATIN SHEETS FOR ME—Jeanne Pruett (J. Pruett, J. Volinkaty), IBC0002 (Jeanne Pruett/Champion, BMI)	86	51	11	I COULD SURE USE THE FEELING—Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 310992 (Combine/Music City, ASCAP)
★	24	7	ROBINHOOD—Billy "Crash" Craddock (L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)	★	52	63	4	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard (M. Haggard, R. Lane)/(S.D. Shafer), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff Rose, BMI)	★	NEW ENTRY	LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut (J. Chestnut), MCA/Hickory 41106 (Acuff Rose, BMI)	
★	20	7	IF I FELL IN LOVE WITH YOU—Rex Allen Jr. (R. VanHoy), Warner Bros 49020 (Tree, BMI)	★	53	68	3	HERE WE ARE AGAIN—The Statler Brothers (D. Reid), Mercury 55066 (American Cowboy, BMI)	88	60	7	BESIDE ME—Steve Wariner (R. Goodrum), RCA 11658 (Chappell/Salianaker, ASCAP)
★	21	11	ALL I WANT AND NEED FOREVER—Vern Gosdin (D.B. Payne), Elektra 46052 (Gary S. Paxton, BMI)	★	54	55	6	LET YOUR LOVE FALL BACK ON ME—David Houston (J. Lee), Derrick 126 (United Artists, BMI)	★	NEW ENTRY	BARSTOOL MOUNTAIN—Moe Bandy (D. Tankersley, W. Carson), Columbia 310974 (Rose Bridge, BMI)	
★	22	5	I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE—The Kendalls (R. VanHoy, S. Throckmorton)/(J. Foster, B. Rice), Ovation 1129 (Cross Keys, ASCAP/Tree, BMI)/(Jack & Bill, ASCAP)	★	55	NEW ENTRY	LOW DOG BLUES—John Anderson (J.D. Anderson, L.A. Delmore), Warner Bros 8863 (Al Gallico, BMI/Cypress, ASCAP)	89	76	14	THE VISITOR—J.W. Thompson (T. Hardan), Southern Star 309 (NSD) (Queen Of Hearts, BMI)	
★	25	7	GOODBYE—Eddy Arnold (L. Butler, B. Killen), RCA 11668 (Tree, BMI)	★	56	43	11	SOAP—O.B. McClinton (O.B. McClinton), Epic 950749 (Cross Keys, ASCAP)	★	NEW ENTRY	ONCE IN A BLUE MOON—Zella Lehr (S. Lover, J. Silbar), RCA 11648 (Bobby Goldsboro, ASCAP)	
★	32	4	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 111066 (Larry Gatlin, BMI)	★	57	67	5	I'D RATHER GO ON HURTIN'—Joe Sun (B. Reneau, D. Goodman), Ovation 1127 (Pi-Gem, BMI/Chess, ASCAP)	91	61	10	QUICKSAND—Bill Wence (B. Wence), Rustic 1003 (Iron Skillet, ASCAP)
★	28	7	LIVIN' OUR LOVE TOGETHER—Billie Jo Spears (B. Peters), United Artists 1309 (Ben Peters, BMI)	★	58	31	10	COCA COLA COWBOY—Mel Tillis (S. Pinkard, J. Dain, S. Dorff, S. Atchley), MCA 41041 (Peco/Malkyle/Senor, BMI/ASCAP)	★	NEW ENTRY	I'M PUTTIN' MY LOVE INSIDE YOU—Shylo (R. Williams, L. Rogers, R. Scarfe), Columbia 111048 (Bill Black/Red Williams, ASCAP/Partner, BMI)	
★	29	6	ANOTHER EASY LOVIN' NIGHT—Randy Barlow (F. Kelly), Republic 044 (Frebar, BMI)	★	59	62	4	MIDNIGHT LACE—Big Al Downing (B.A. Downing), Warner Bros 49034 (Al Gallico/Metaphor, BMI)	94	94		RAMBLIN' MUSIC MAN—Charlie McCoy (R. Hicks), Monument 45-289 (Lothlorian, BMI)
★	27	9	THE LETTER—Sammi Smith (W. Carson), Cyclone 104 (GRT) (Earl Barton, BMI)	★	60	NEW ENTRY	HANGIN' IN AND HANGIN' ON—Buck Owens (B. Owens), Warner Bros 49046 (Blue Book, BMI)	95	96	2	LOVE DON'T CARE—Charlie Louvin & Emmylou Harris (D. Wayne, H. Bynum), Little Darlin' 7922 (Andrite/Invasion, BMI)	
★	30	5	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey (J. Slate, D. Morrison), RCA 11682 (House Of Gold/Tree, BMI)	★	61	44	14	THE ROOM AT THE TOP OF THE STAIRS—Stella Parton (E. Stevens, D. Tyler), Elektra 46502 (Dee/Dave/Briarpatch, BMI)	★	NEW ENTRY	DON'T TOUCH ME—Brenda Joyce (H. Cochran), Western Pride 107 (Tree, BMI)	
★	33	3	SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton (B. Tosti)/(O. Blackwell, J. Hammer), RCA 11705 (Song Yard, ASCAP)/(Umichappell, BMI/Chappell, ASCAP)	★	62	72	2	I KNOW A GOOD THING WHEN I FEEL IT—Pia Zadora (B. Springfield), Warner/Curb 49065 (House Of Gold, BMI)	★	NEW ENTRY	THE COWBOY SINGER—Sonny Curtis (S. Curtis), Elektra 46526 (Skol, BMI)	
★	34	7	DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John (A. Mitchell), MCA 41074 (Warner-Tamerlane/Ten Speed, BMI)	★	63	82	2	STAY WITH ME—Dave & Sugar (J. Pennington), RCA 11654 (Chinichap/Careers, BMI)	★	NEW ENTRY	LITTLE BIT MORE—Jerris Ross (B. Gosh), Door Knob 9-108 (WIG) (By Gosh, ASCAP)	
★	38	4	SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane (B. Wyrick, T. Woodford), United Artists 1314 (I've Got The Music, ASCAP/Song Tailors, BMI)	★	64	36	8	PLAY HER BACK TO YESTERDAY—Mel McDaniel (B. Morrison, M. Hughes), Capitol/4740 (Music City, ASCAP)	99	92	3	UNBREAKABLE HEARTS—Hargus Pig Robbins (A. J. Morton, D. Morgan), Elektra 46513 (Me And Sam, ASCAP/Annextra, BMI)
★	39	5	CRAZY ARMS—Willie Nelson (R. Mooney, C. Seals), RCA 11673 (Pam/Cham, BMI)	★	65	69	4	DON'T LET ME CROSS OVER—Jim Reeves (P. Jay), RCA 11564 (Troy Martin, BMI)	100	93	2	I GOT WESTERN PRIDE—Ray Frushay (M. Jackson), Western Pride 105 (Western Pride, BMI)
★	37	6	EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner (J. Marks), RCA 11671 (St. Nicholas, ASCAP)	★	66	45	12					
★	33	3	WE GOT LOVE—Mundo Earwood (M. Earwood), GMC 107 (Music West Of The Pecos, BMI)	★	67	47	12					
★	34	7		★	68	52	13					

## HOT CHART ACTION

# MCA Nashville Division Scores

By KIP KIRBY

NASHVILLE—A strong spate of chart activity has triggered an upsurge of momentum for MCA Music's Nashville division. Four of the entries now on the Billboard Hot Country Singles chart, along with cuts on nine of the current Billboard Country LPs, are songs from the publishing firm's extensive catalog.

On the singles front, MCA has the new Oak Ridge Boys' record, "Dream On," which has leaped to a starred number 15 slot as well as "Crazy Arms" by Willie Nelson, at 32 with a star. Jeanne Pruett's "Please Sing Satin Sheets For Me" is at 54, while "Guess Who Loves You" by Mary K. Miller went to 49.

The company's writers have cuts on such albums as Crystal Gayle's longtime best-seller, "When I Dream," which is now back on the charts; John Conlee's "Rose Colored Glasses"; "Profile" by Emmylou Harris; "Classics" by Kenny Rogers and Dottie West; "3/4 Lonely" by T.G. Sheppard; "Just Tammy" by Tammy Wynette; "One For The Road," the smash collaboration between Willie Nelson and Leon Russell; and the Oak Ridge Boys' "Room Service" and "The Oak Ridge Boys Have Arrived" albums.

MCA Music is one of the top three music publishing ventures in the international market with more than 70,000 active copyrights, notes Jerry Crutchfield, vice president and director of creative services for the firm's Nashville office.

The company opened its local operation in 1965 as a part of MCA, Inc. Since then, it has amassed a total of 17 ASCAP awards and 35 BMI awards for its compositions, among these three recent "Million Performance" achievement recognitions from BMI for its catalog product, "For All We Know," "It Isn't A Secret" and "Kiss Of Fire."

The publishing firm's signed writers include Deborah Allen, Ted Barton, Mike Black, Wayne Berry, Jerry Crutchfield, John Conlee, Dave Loggins and Jan Crutchfield. Non-exclusive songwriters include Blake Mevis, Gerry House, Claire Cloninger, Peggy Chapman, Pam Miller and Grace Brich.

Besides two of these writers—Conlee and Loggins—also being recording artists, Allen has been chosen to star in an upcoming feature film with Willie Nelson in the fall, possibly performing one or two of her own tunes.

To accommodate its expanding operation and upgrade its writers'



**Strung-Up Hits:** MCA Music staffers admire a display of recent albums containing their songs. Shown here in front of MCA's Nashville office are, from left and clockwise, Deborah Allen, Pat Higdon, Jerry Crutchfield, Dee Williams, Colby Detrick, seated, and Ted Barton.

facilities, MCA Music has added a full-scale 16-track studio under the direction of Pat Higdon and Ted Barton, associate directors of creative services for the company. Also recently added are a musicians' lounge and increased office space for staff members who include Colby Detrick, director of administration and Dee Williams, administrative assistant.

Vice president Crutchfield stays active with songwriting and production responsibilities, including studio projects in the near future with Jody Miller, Terry Bradshaw and

## 'TODAY' SHOW TAPES TOP 5

NASHVILLE — The "Today Show" has announced plans to film a series of interviews here with five top country artists.

The spots will be filmed in two separate visits by an NBC-TV crew, and each artist will be interviewed on location at home.

Anchorwoman Jane Pauley is scheduled to arrive in Nashville Monday (10) to interview Mel Tillis, with Tom T. Hall set for the following day.

On Oct. 8, Pauley returns to Nashville for three days to interview Loretta Lynn, Barbara Mandrell and Ronnie Milsap.

The segments are due to be aired in late October or early November, says a network spokesman, with production handled by Chris Brown and talent coordination by Marian Eiskamp.

Greg Gordon, Crutchfield co-authored Susie Allanson's recent hit single, "Two Steps Forward, Three Steps Back."

Contributing heavily to the company's chart traffic in the past months have been songs such as "If The World Ran Out Of Love Tonight," and "Lovin' You Lovin' Me Lovin' You," cut by Jim Ed Brown and Helen Cornelius; "Pieces Of April," written and recorded by Loggins; "Danger, Heartbreak Ahead" by Zella Lehr; "Old Time Lovin'" for the Oak Ridge Boys; "Rest Of The Way" by Stella Parton

## Industry Looks To Canada Event

TORONTO—The Academy of Country Music Entertainment continues to finalize plans for its Canadian Country Music Week, Sept. 17-21.

The event will be kicked off by a celebrity invitational golf tourney, followed by a buffet and country music show. On Tuesday, a publishing seminar starts the day, then a recording seminar, and the Toronto Blue Jays baseball game and country music show.

An artist/management seminar on Sept. 19 will be followed by a record company and marketing seminar, new talent contest and country entertainment. The Canadian group borrows a page from past successful Country Music Assn. conventions by holding artist/deejay tape sessions Sept. 20, along with a radio seminar, a staging/lighting/sound seminar, wine and cheese party and entertainment.

The organization's annual meeting will be held Sept. 21, and the day will be climaxed by the president's dinner and new faces show, and a final round of entertainment.

and the Earl Scruggs Revue's rendition of "Morning After Kind Of Man."

Additionally, says Crutchfield, Gene Cotton's forthcoming single, "Make Time For Love," is a Mike Black song, and the soon-to-be-released debut album by Nashville's Rafe VanHoy on Warner Bros. is slated to contain five MCA tunes.

*"Guitarist Carlille displays not only his unique musical talents, but offers some very mellow 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.'*

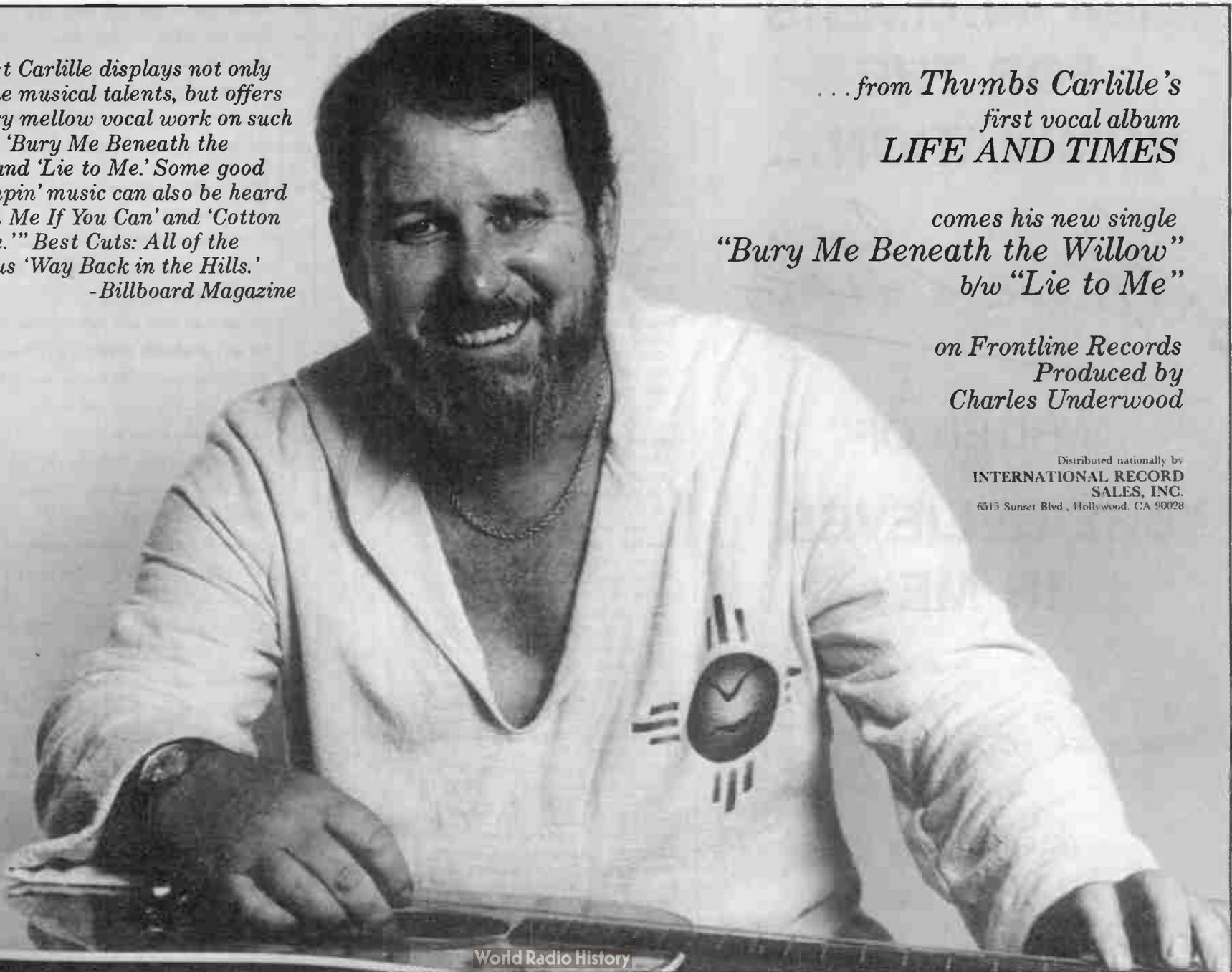
*-Billboard Magazine*

... from *Thumbs Carlille's*  
first vocal album  
**LIFE AND TIMES**

comes his new single  
**"Bury Me Beneath the Willow"**  
b/w "Lie to Me"

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# Nashville Scene

By KIP KIRBY

The Tennessee Pulleybone made one of its rare in-town appearances recently when it headlined a show with Billy Ray Reynolds at the Mississippi Whiskers. . . . Also at the same club, Don Schlitz (who wrote "The Gambler") unveiled his new rock'n'roll image in a show featuring his new band, Hit the Deck. Occasion

coincided with Schlitz' birthday, too, and the entertainer received no fewer than four birthday cakes and a case of champagne delivered on stage!

Riders In The Sky showcased Aug. 30 with Roy Rogers and Dale Evans at Hank Snow's special benefit for abused children. Concert was

held at the "Grand Ole Opry" House in Nashville.

Popular media star Mel Tillis shows no signs of letting up on his various tv, movie and concert schedule. . . . Recently in theatres as an actor in "The Villain" and "Smokey and the Bandit," Tillis is now set to star in a "Dukes of Hazzard" tv segment written just for him, then follows this with an interview with Jane Pauley for the "Today Show" on NBC, and even headlines Oct. 2 at the gala Ford's Theatre benefit, dining beforehand at the White House with President and Mrs. Carter!

Elektra artist Judy Collins, fresh from making her Nevada nightclub debut at Harrah's Tahoe, filmed her segment as special guest on Crystal Gayle's tv special, "Crystal Gayle, The Other Side of Me," for CBS. . . . Roy Clark and Ray Price were each booked for guest appearances on "Dinah!" while they were performing in Las Vegas at the Frontier Hotel.

Bill Anderson and his Po' Folks Band with Mary Lou Turner finished a week at the Iowa Championship Rodeo and will continue a string of fair dates in the Pacific Northwest. . . . T.G. Sheppard inked to three dates with Dolly Parton, spanning Roanoke, Toledo and Cuyahoga Falls.

More tv activity found Con Hunley making his debut on "Dinah!," and the Warner Bros. star will also help "Hee Haw" kick off its new season Saturday (15) with an appearance on the premier show. Sharing the spotlight with Hunley will be Hoyt Axton and U.S. Sen. Robert Byrd.

John Anderson, whose current single, "Low Dog Blues," has done well on the Billboard Hot Country Singles chart, headlined a concert sponsored by WTOS-AM in Madison, Wis. Titled its annual Listener Appreciation Country Music Festival, the event also featured Dotts, Joe Sun, John Wesley Ryles and Leon Everette.

Faron Young and his Country Deputies on the road with dates at Six Flags Over Mid-America in Missouri and in Minnesota at the Carlton Supper Club. Young's first LP for MCA Records, "Chapter Two," shipped recently, along with a new single, "That Over Thirty Look."

Scene spoke with Moe Bandy and Joe Stampley from San Antonio, Tex., where the "good ol' boys" are putting together their new show for Columbia. Bandy and Stampley, also known as "The Moe and Joe Show," will be hitting the road this fall to support their duet endeavor on vinyl, "Just Good Ol' Boys."

Clouds recording artist Steve Gibb has been nominated for a CMA award in recognition of his song, "She Believes In Me," which did so well for Kenny Rogers. . . . ConBrio's Dale McBride opened an Iowa fair date for Barbara Mandrell, appearing with his group, the Magic Valley Band.

Is Marty Robbins running for president in 1980? No one from CBS Records is confirming or denying, but for the past several months, fans have been greeting Robbins with shouts of "Marty Robbins For President." And one young supporter showed up in Cleveland wearing a "Marty Robbins for President" T-shirt. Meanwhile, Robbins is slated to tape an "Austin City Limits" to program in October. Other entertainers booked on "Austin City Limits" for the coming season are Larry Gatlin, the Dirt Band and John Hartford.

A total of 50 celebrities drawn from the sports, tv, film and concert world will be playing in the Roy Clark Celebrity Golf Classic Saturday-Sunday (15-16). Also part of the event is the Star Night concert which will feature the Oak Ridge Boys, Tanya Tucker, Glenn Campbell, John Schneider (from "Dukes Of Hazzard") and comedian Foster Brooks. All proceeds go to the Children's Medical Center of Tulsa.

Jerry Lee Lewis broke previous attendance records at the Palomino Club in North Hollywood, Calif. when he performed there recently. In the audience for "the Killer's" opening night show were such celebrities as Candice Bergen, Neil Diamond, Tanya Tucker and Leon Russell. Also performing with Lewis was his teenaged daughter Phoebe, who sang "Proud Mary." The local tv stations in the L.A. area carried segments of Lewis' show on the evening news, and the entire concert was taped for future use.

Watch for Roy Clark's fifth Celebrity Golf Classic being held in September in Tulsa to feature a number of well-known entertainers, including Glen Campbell and Jimmy Dean. The charity tournament is aiming to raise a donation of a quarter of a million dollars for the city's Children's Medical Center this year. . . . And judging from the recent postcard received by the Scene, the Oak Ridge Boys' appearance at the Montreux festival must have been a great



ORIGINAL MANUSCRIPT—Songwriter John D. Loudermilk donates the original manuscript on his first hit song, "A Rose And A Baby Ruth," to Country Music Hall of Fame and Museum staffer Diana Johnson, center, as Susan Loudermilk looks on. The manuscript will be included in the museum's Songs And Songwriters exhibit.

## THANKS

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# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 9/15/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	1	20	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
2	2	17	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
3	3	13	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
4	4	40	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
5	5	11	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
6	6	16	LOVELINE—Eddie Rabbitt, Elektra 6E-181
7	7	13	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
8	8	13	IMAGES—Ronnie Milsap, RCA AHL 13346
★ 10	10	6	3/4 LONELY—T.G. Sheppard, Warner Bros. BSK 3353
★ 10	14	6	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001
11	11	19	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
12	12	19	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
13	13	86	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★ 14	18	4	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL1-3448
15	15	71	STARDUST—Willie Nelson, Columbia JC 35305
16	16	64	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
17	19	22	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
18	20	10	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
19	9	9	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA-LA 969-H
★ 20	25	4	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
21	21	6	MR. ENTERTAINER—Mel Tillis, MCA 3167
22	22	15	CROSS WINDS—Conway Twitty, MCA 3086
23	23	30	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
24	17	41	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★ 25	32	5	RANDY BARLOW, Republic 6024
26	27	52	EXPRESSIONS—Don Williams, MCA AY 1069
27	24	6	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
28	31	5	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA-LA 864-H
29	29	44	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
30	30	2	SILVER—Johnny Cash, Columbia JC-36086
31	34	3	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
32	28	83	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
33	35	31	LEGEND—Poco, MCA AA-1099
34	37	23	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
35	26	31	THE BEST OF BARBARA MANDRELL, MCA AY-1119
36	36	22	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
★ 37	45	2	TOTALLY HOT—Olivia Newton-John, MCA 3067
★ 38	NEW ENTRY		VOLCANO—Jimmy Buffett, MCA 5102
★ 39	NEW ENTRY		STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360
40	40	3	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
41	33	48	MOODS—Barbara Mandrell, MCA AY-1098
42	48	48	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
43	43	42	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
44	47	6	ARE YOU SINCERE—Mel Tillis, MCA 3077
45	38	85	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
46	41	87	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
47	44	19	REFLECTIONS—Gene Watson, Capitol SW-11805
48	39	15	SERVING 190 PROOF—Merle Haggard, MCA 3089
49	46	27	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
50	42	13	GREATEST HITS—Linda Ronstadt, Asylum 6E-106

success. Our postcard read: "Well, mark up the Music Festival! It was great! Today we go to London, then Brussels. Signed, Duane Allen and the Oak Ridge Boys."

Via corporate reshuffling, Warner Bros. artist Sterling Whipple is moving over to Elektra/Asylum. His producer will remain Jimmy Bowen. . . . T.G. Sheppard, Billy "Crash" Craddock and the Cates are inked to perform Oct. 7 at the CMA's

Talent Buyers Seminar during deejay convention week in Nashville.

Clarence "Gatemouth" Brown & company have been warming up the Russian front during his six-week tour which began in mid-July, reports the Jim Halsey Agency. As a result, additional performances were added to accommodate the crowds.

(Continued on page 53)

## Wells Still Riding Charts; Pushes Her Ruboca Label

By MIKE HYLAND

NASHVILLE—Though she has been entertaining for more than 40 years, Kitty Wells is setting new directions in her career. She was the guest of honor at a recent birthday celebration in Nashville, and she and her husband, Johnny Wright, have recently formed their own record company, Ruboca Records.

Ruboca, derived from the first two letters of their children's names, was established for the sole purpose of recording Wells and Wright. The first single release by Wells is titled "Thank you For The Roses," which shipped in July, and is now on the Billboard Hot Country Singles chart.

Her debut album, "Hall Of Fame, Vol. I" was released to coincide with Wells' 60th birthday. The album features the current single, plus re-recordings of eight of her greatest hits.

Nashville recently paid tribute to Wells with a birthday celebration that brought out more than 200 members of the music industry. WJRB-AM did an all-day tribute to Wells, with many of the guests going on the air in recognition of her many accomplishments.

Wells, dubbed the "Queen Of Country Music" back in the '50s, began her career performing on radio in 1936. In '37, she married Johnny Wright, and in 1943, she took the stage name Kitty Wells from the folk song of the same name.

She began her recording career in

1949, cutting gospel records for RCA. In 1952, her first country single for Decca Records, "It Wasn't God Who Made Honky Tonk Angels," was released. The record became a million seller, and Wells became the first female country artist to have a No. 1 record. She followed that record with 26 additional No. 1 records. She never had a single release that didn't chart.

Her 1954 duet with Red Foley, "One By One," was No. 1 for 52 weeks, and remained in the top 10 for two years. From 1954 through 1965, Wells was named Billboard's No. 1 female vocalist.

Wright has always been the business man of the organization, acting as manager and a&r man and selecting Wells' material over the past 30 years. As a recording artist, his initial success was as a member of a duo with Jack Anglin, known as Johnny & Jack.

Recording for RCA in the '40s and '50s, the duo scored with such hits as "Poison Love," "Crying Heart Blues," "Ashes Of Our Love," "Goodnight Sweetheart" and "I Can't Tell My Heart That."

They became one of the hottest duos in country music, and continued their success until Anglin's untimely death in 1963. Anglin was killed in a car crash, ironically, en route to the funeral of Patsy Cline, who had died two days earlier in a plane crash.

Wright continued recording as a



**MCA SANDWICH**—Barbara Mandrell enjoys a friendly smooch from fellow recording artists Roy Clark, left, and Clarence "Gatemouth" Brown during the trio's heralded tour through England, Switzerland and Belgium recently.

solo performer, producing hits that included "Hello Vietnam," "Old Honky Tonk" and "Nickels, Quarters And Dimes." He and Wells recorded together on such notable duets as "God Put A Rainbow In The Clouds" and "We'll Stick Together."

He has just completed a new album for Ruboca to be released within the next two months. Self-produced, the album was recorded at Cinderella Studios in Nashville

and features the instrumental backing of Barefoot Jerry.

"Thank You For The Roses," Wells' first new recording in three years, was written by Jim Anglin, Jack's brother. The Wright family has always been close-knit, with Wright and his sister Louise along with Wells forming a vocal trio in the '30s. Louise married Wright's partner Jack, and with Jim Anglin penning Wells' single, the family feeling has come full circle.

## Nashville Scene

• Continued from page 52

"Hee Haw" regular George "Goober" Lindsey has been nominated for an Emmy Award as best supporting actor in a variety tv series. . . . Sunshine Records' Dawn Chastain appeared four nights at the Illinois State Fair in early August, on the bill with Willie Nelson, the Statler Brothers and Dr. Hook. . . . Floyd Cramer tee'd his foursome to the winner's circle in the Gerald Ford Invitational Golf Tournament.

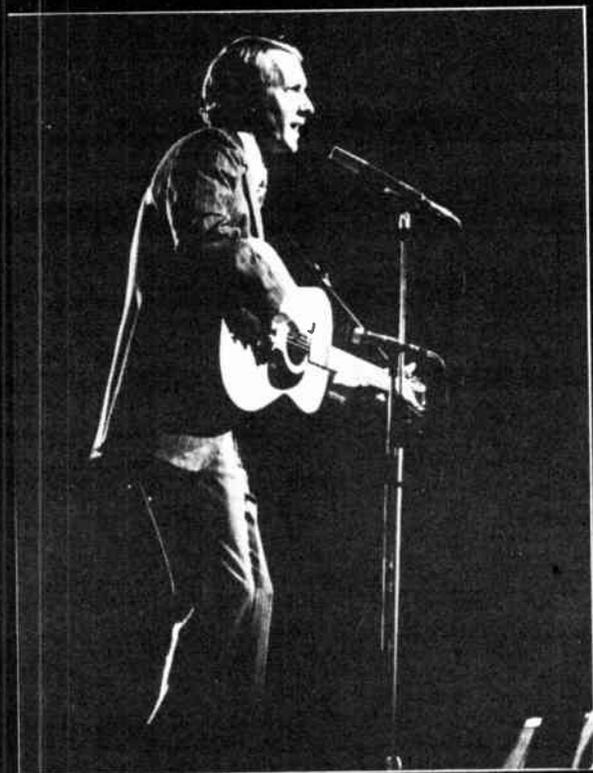
Warner Bros. artist Con Hunley will be in Pretoria, South Africa, on Oct. 20 to sing the national anthem before the televised World Boxing Assn. championship fight between fellow-Knoxvillian Big John Tate and South African Gerrie Coetzee. . . . Margo Smith is adding finishing touches with her producer Norro Wilson for upcoming album, which she's been recording during breaks in her hectic tour schedule.

The month of August brought a heavy road schedule for RCA's Jim Ed Brown and Helen Cornelius, with the duo making 22 personal appearances in 15 states. . . . Watch for next Hank Williams, Jr. album to feature a song called "The Conversation," a duet written and performed by Williams and Waylon Jennings. Williams received a Betamax videocassette recorder installed in his Silver Eagle touring bus for his birthday not long ago. Present came from longtime manager J.R. Smith.

Deadly Earnest and the Honky Tonk Heroes have informed Scene that their tour of Iran has been cancelled due to lack of gasoline. Come on now, is this in earnest?

Mel Tillis has been signed to appear in a specially-scripted segment of "The Dukes Of Hazard" for CBS-TV. Tillis, who earned his movie wings through roles in "W.W. And The Dixie Dancekings" and "Every Which Way But Loose," is now celebrating his newest release, "The Villain," with Kirk Douglas and Ann-Margret.

## GEORGE HAMILTON IV IS MAKING COUNTRY MUSIC "HISTORY" AGAIN!



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Currently starring in Britains First Country Music "Summer Season" Show—3 months—(June 24-Oct. 1)—In concert—at "the Winter Gardens Theatre" in England's seaside Resort city of Blackpool!

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Soul Sauce

\$4 Mil Lent To 22 Firms In 3 Years

By JEAN WILLIAMS

LOS ANGELES—MCA/New Ventures, the three-year-old Minority Enterprise Small Business Investment Corp., has lent in excess of \$4 million to 22 companies, according to Norbert Simmons, firm's president.

The latest music industry entity is Jim Tyrrell's T-Electric Records.

Why would New Ventures, at this time, elect to fund a label when the industry generally agrees business is soft?

"We believe the softness will not reflect in black music sales, mainly because there never has been a great deal of money spent in that area," says Simmons.

He points out that returns are a major problem in the industry, but "returns are not as great with black-oriented product.

"Jim (Tyrrell) is in a specialized area and we obviously believe that with his expertise in the music industry and with the musical direction of his company, he will be successful."

Of the other 21 firms, he says: "We have admittedly given a number of persons choices they never had in the form of operating their own businesses.

"Not only does this increase the number of minority business owners but it gives many others employment opportunities."

Simmons admits, however, that "we don't know how many companies will do well. All of our communications vehicles (radio stations) are doing well.

"Other companies dealing in music are Source Records, Brotherhood Attractions, a concert promotion firm; and Love &amp; Comfort, a recording studio.

"All of these companies are doing rather well, but there is a cash flow problem, which causes a slight downturn."

He points out that this situation occurs when the companies are unable to collect monies owed to them, thus straining their operating capital.

As for New Ventures' non-music investments, "most are doing well, with a couple expanding and a couple not doing very well," says Simmons.

While he claims New Ventures is "easily considered the most successful minority small business investment company, and we have been most aggressive, we will be even more selective in terms of lending."

He explains that New Ventures has always been selective, which is the reason the firm didn't rush out and start lending money when it opened its doors, but because of present industry conditions, applicants will be more thoroughly scrutinized.

\* \* \*

In the past three months, the Black Music Assn.'s membership has reportedly doubled, bringing it up to 2,000.

The organization credits its Founders' Conference held last June in Philadelphia, with boosting its growth. Among the new members are the Apollo Theatre, the Platinum Factory, specializing in rock shows; artists Major Harris, Norman Connors and Bobbi Humphrey; Harry Belafonte Enterprises, Grand Slam Productions, American Federation (Continued on page 56)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 9/15/79

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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	1	8	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson (M. Jackson, G. Phillips), Epic 9-50742 (Miram, BMI)	34	41	6	OUT THERE—Evelyn "Champagne" King (S. Peake, T. Life), RCA 11680 (Mills & Mills/Six Continents, BMI)	69	79	3	TALK THAT STUFF—ADC Band (J.M. Mathews, A. Mathews Jr.), Cotillion 45003 (Atlantic) (WoodSongs/Bus, BMI)
2	3	11	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson), (Nick-D-Val, ASCAP) Warner Bros. 8870	35	35	7	LOST IN MUSIC—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 45001 (Atlantic) (Chic, BMI)	70	73	5	CAN'T LIVE WITHOUT YOUR LOVE—Tomiko Jones (R. Muller), Polydor 14580 (Dne To Dne, ASCAP)
3	4	12	I JUST WANT TO BE—Cameo (G. Johnson, L. Blackman), Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	36	33	9	THE WAY WE WERE/MEMORIES—Manhattans (M. Hamlish, A.M. Bergman), Columbia 3 11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)	71	81	7	CATCH ME—Pockets (B. Wright, C. Fearing), Arc Columbia 3-10954 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)
4	2	13	GOOD TIMES—Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	37	47	6	STRATEGY—Archie Bell & The Drells (G. McFadden, J. Whitehead, J. Cohen), P.I.R. 9-3710 (CBS) (Mighty Three, BMI)	72	70	5	ROCK BABY—Tower Of Power (G. Crockett, M. Jeffries), Columbia 3-11012 (Michael Jeffries, ASCAP)
5	6	13	FIRECRACKER—Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)	38	29	21	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Dozier, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)	73	83	2	STAR GENERATION—James Brown (B. Shapiro/R. Mc McCormick), Polydor 2005 (Rayette, BMI)
6	5	11	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D. Foster/J. Graydon-B. Champlin), (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP) Arc 3-11033 (CBS)	39	25	10	WE'VE GOT LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren-Vibes, ASCAP)	74	84	2	IS IT LOVE YOU'RE AFTER—Rose Royce (Miles Gregory), Whitfield 49049 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
7	11	7	SING A HAPPY SONG—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3707 (CBS) (Mighty Three, BMI)	40	50	3	COME GO WITH ME—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3717 (CBS) (Mighty Three, BMI)	75	85	2	I LOVE TO SING THE SONGS I SING—Barry White (B. White, P. Pritti, V. Wilson, F. Wilson), 20th Century-Fox 2416 (RCA) (Seven Songs/Ba-Da-Ba, BMI)
8	7	15	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696 (CBS) (Mighty Three, BMI)	41	51	5	BETWEEN YOU BABY AND ME—Curtis Mayfield & Linda Clifford (C. Mayfield), RSO 941 (Mayfield, BMI)	76	86	2	LET'S TURN IT OUT—Skiyy (R. Muller), Salsoul 2102 (RCA) (One To One, ASCAP)
9	10	11	MAKE MY DREAMS A REALITY/ I DO LOVE YOU—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426	42	52	4	LOVER AND FRIEND—Minnie Riperton (M. Riperton, Rudolph, St. Lewis, Dozier), Capitol 4761 (Minnie's/Bull Pen, BMI)	77	87	2	YOU'RE MY CANDY SWEET—Fatback (G. Thomas/B. Curtis), Spring 199 (Polydor) (Chta/House Of Gemini, BMI)
10	9	19	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	43	53	5	FOOL ON THE STREET—Rick James (R. James), Gordy 7171 (Motown) (Jobete, ASCAP)	78	88	2	WE GOT TO HIT IT OFF—Millie Jackson (B. Latimore), Spring 3002 (Polydor) (Sherlyn, BMI)
11	8	16	BAD GIRLS—Donna Summer (D. Summer, B. Sudaro, E. Honenson, J. Esposito), Casablanca 988 (Starline/Earbore/Sweet Summer Night, BMI)	44	54	3	LOVE ON YOUR MIND—Con Funk Shun (F. Pilate), Mercury 76002 (Val-De-Joe, BMI)	79	89	2	FUTURE NOW—Pleasure (M. Hepburn, M. McClain, C. Debnam), Fantasy 864 (Three Hundred Sixty, ASCAP)
12	12	15	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick-D-Val, ASCAP)	45	36	14	SUPER SWEET—Wardell Piner (M. Brown, J. Fitch Jr., R. Cross), Midsong International 1005 (April Summer/Diagonal, BMI)	80	80	3	DON'T YOU WANT MY LOVE—Debbie Jacobs (P. Sabu), MCA 41102 (Unchappell/Kreimers, BMI)
13	14	8	OPEN UP YOUR MIND—Gap Band (R.J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)	46	37	20	CHASE ME—Con Funk Shun (M. Cooper, F. Pilate), Mercury 74059 (Val-De-Joe, BMI)	81	NEW ENTRY	NEW ENTRY	I JUST CAN'T CONTROL MYSELF—Nature's Divine (M. Stokes, L. Smith, R. Carter), Infinity 50027 (MCA) (Willow Girl, BMI)
14	20	5	SAIL ON—Commodores (L. Richie Jr.), Motown 1466 (Jobete/Commodores Entertainment, ASCAP)	47	57	7	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters), Heat 01978 (Jimi Mack, BMI)	82	NEW ENTRY	NEW ENTRY	RRRRROCK—Foxy (I. Ledesma), Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo, BMI)
15	13	10	DO IT GOOD—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/On Time, BMI)	48	58	4	SMILE—The Rance Allen Group (R. Allen, S. Allen), Stax 3221 (Fantasy) (Stax/Roxatlanta Lane, BMI)	83	NEW ENTRY	NEW ENTRY	AFTER A NIGHT LIKE THIS—Shirley Brown (T. Jarrett, C. Marshall), Stax 3222 (Fantasy) (Stax/Poncello/Forest-Wolf, ASCAP)
16	15	14	CRANK IT UP—Peter Brown (P. Brown, R. Rans), Drive 6278 (T.K.) (Sherlyn/Decibel, BMI)	49	38	16	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Stacey, ASCAP)	84	NEW ENTRY	NEW ENTRY	DON'T LET GO—Isaac Hayes (I. Stone), Polydor 2011 (Screen Gems-EMI, BMI)
17	28	4	KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Mal-Biz, BMI)	50	60	3	DIM ALL THE LIGHTS—Donna Summer (D. Summer), Casablanca 2201 (Sweet Summer Night, BMI)	85	78	6	I FEEL A GROOVE UNDER MY FEET—Heaven And Earth (K. Carter, L. Williams), Mercury 74081 (Mengae De Trois, BMI)
18	23	7	RISE—Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)	51	43	8	BOOTS GET LIVE—Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)	86	55	10	MY LOVE IS—Betty Wright (B. Wright), Alston 3747 (TK) (Sherlyn, BMI)
19	22	8	STREET LIFE—Crusaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)	52	45	17	RADIATION LEVEL—Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)	87	NEW ENTRY	NEW ENTRY	TIL THE DAY I STARTED LOVIN' YOU—Dalton & Dubarri (C. Dalton, K. Dubarri), Hitlax 7902 (Atlantic) (Dalton & Dubarri/Anadale, ASCAP)
20	17	21	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	53	63	4	YOU CAN DO IT—Al Hudson & The Partners (A. Myers, K. McCord), MCA 12459 (Perks, BMI)	88	NEW ENTRY	NEW ENTRY	CLOSER—Johnny Nash (J. Nash, E. Brown, D.E. Brown Jr., W. DeLandro), Epic 8-50737 (Vanas, BMI/Arnas, ASCAP)
21	19	12	FULL TILT BOOGIE—Uncle Louie (W. Murphy, G. Pistilli), Martin 3335 (T.K.) (Fimurphy, BMI/Hitalutin, ASCAP)	54	64	4	SO GOOD, SO RIGHT—Brenda Russell (B. Russell), Horizon 123 (A&M) (Rutland Road, ASCAP)	89	91	5	YOU PUT A CHARGE IN MY LIFE—Brainstorm (J. Peter, L. MacL), Tabu 5518 (CBS) (Golden Cornflakes, BMI/Mecca, ASCAP)
22	16	18	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	55	65	5	FANTASY—Bruni Pagan (N. Allen, J. Rosenblatt, B. Dietrich, B. Pagan), Elektra 46501 (Sound Palace, ASCAP)	90	90	2	LOVE WHEN I'M IN YOUR ARMS—Bobbi Humphrey (M. Miller), Epic 940745 (CBS) (Bobbi Humphrey, ASCAP)
23	18	19	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.I.R. 8-3680 (CBS) (Mighty Three, BMI)	56	46	11	THAT'S MY FAVORITE SONG—Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI/Conquistador, ASCAP) MCA 41056	91	93	4	ROCK ME—Frank Hooker & Positive People (F. Hooker), Panrama 11634 (RCA) (Duchess/Innereff, BMI)
24	21	16	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)	57	67	4	DO IT WITH YOUR BODY—7th Wonder (J. Weaver, K. Ehol), Parachute 527 (Casablanca) (Weapub, BMI/Echo Ruma, ASCAP)	92	44	13	WHERE DO WE GO FROM HERE—Enchantment (E. Johnson), Roadshow 11609 (RCA) (Desert Rain/Sky Tower, ASCAP)
25	24	14	DANCE "N" SING "N"—L.T.D. (J. Osborne, J. Riley), A&M 2142 (Almo/McRouscod, ASCAP/Irving/McDorsov, BMI)	58	69	4	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)	93	NEW ENTRY	NEW ENTRY	IT'S BEEN COOL—Dexter Wansel (D. Wansel), P.I.R. 9-3702 (CBS) (Mighty Three, BMI)
26	26	17	BEST BEAT IN TOWN—Switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)	59	61	4	GROOVE CITY—Chocolate Milk (J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon), RCA 11689 (Marsaint, BMI)	94	48	8	GOING THROUGH THE MOTIONS—Hon Chocolate (E. Brown), Infinity 50016 (MCA) (Finchley, ASCAP)
27	27	11	THIS TIME BABY—Jackie Moore (C. James, L. Bell), (Mighty Three, BMI) Columbia 3-10993	60	69	4	YOU GET ME HOT—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)	95	95	3	WHAT'S COME OVER ME—The Writers (G.M. Brown, F. Floyd), Columbia 1-11051 (Masong/F.D.H.F., ASCAP)
28	42	5	BREAK MY HEART—David Ruffin (D. Garner), Warner Bros. 49030 (Groovesville/Forgotton, BMI)	61	72	2	IT'S A DISCO NIGHT—The Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T Neck 9-2287 (CBS) (Bovina, ASCAP)	96	39	9	MAMA CAN'T BUY YOU LOVE—Elton John (L. Bell, C. James), MCA 41042 (Mighty Three, BMI)
29	30	6	GROOVE ME—Fern Kinney (K. Floyd), Malaco 1058 (T.K.) (Malaco/Roffignac, BMI)	62	82	2	LADIES NIGHT—Kool & The Gang (G.M. Brown/Koll & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	97	56	7	DO IT ALL—Michael Henderson (M. Henderson), Buddah 609 (Arista) (Electrocord, ASCAP)
30	32	9	BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)	63	74	3	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamia 54306 (Motown) (Bertam, ASCAP)	98	62	6	I NEED ACTION—Touch Of Class (P. Jackson, G. Jackson), Roadshow 11663 (RCA) (Libra Bros./Desert Moon, BMI)
31	31	7	WHEN YOU'RE #1—Gene Chandler (J. Thompson, E. Dixon), Chi-Sound 2411 (20th Century) (Cachand/Gaetana, BMI)	64	75	3	MORE THAN ONE WAY TO LOVE A WOMAN—Raydio (R. Parker Jr.), Arista 0441 (Raydiola, ASCAP)	99	59	10	TIMIN'—Maze (F. Beverly), Capitol 4742 (Amazement BMI)
32	40	5	I LOVE YOU—New Birth (J. Baker, L. Washburn), Ariola 7760 (Sky Diver/Lite-Brite, BMI)	65	76	4	REACHIN' OUT—Lee Moore (P. Moore), Source 41068 (MCA) (Ascent, BMI)	100	49	12	TONIGHT'S THE NIGHT—Kleer (N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soufous, ASCAP)
33	34	8	I GOT THE HOTS FOR YA—Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI)	66	66	4	HOMEMADE LOVIN'—The Whispers (L. Sylvers), Solar 11685 (RCA) (Rosy, ASCAP)				

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**ROYAL TREATMENT**—Bob Marley and Dick Gregory share a warm moment at the Amandla Unity Concert at Boston's Harvard Stadium. Gregory introduced Marley & the Wailers before a crowd of more than 23,000.

## RECORD 210 RECIPIENTS

## NEA Jazz Grants Reach \$1,066,400

LOS ANGELES—Grants to promote jazz amounting to \$1,066,400 have been awarded 210 persons by the National Endowment Of the Arts in Washington. That's an increase of 35 grants over those made a year ago.

Recipients include musicians and others concerned with educational programs, jazz presentations, short-term residencies and national festivals or tours, reports Livingston L. Biddle Jr., chairman of the program. "Jazz is a great American art form which has attracted a large international following," he notes. "Its music truly bridges cultural differences and offers a common bond of enjoyment and understanding with audiences of varied backgrounds within our country and with those of other nations."

The majority of the grants—127—

and nearly half the funds allocated go toward individual fellowships.

Largest grant made is to Rutgers Univ., Newark, N.J., which will receive \$114,170 "to administer a jazz oral history project involving interviews of distinguished elder jazz artists."

The program started in 1969 with a single grant.

Former Count Basie sidemen Buck Clayton, trumpet, and Bennie Morton, trombone, each receives \$10,000 this year to support them "in the preparation of a narrative and photographic record" of their careers in jazz.

The goal of the organization, an independent agency of the federal government, is the fostering of professional excellence of the arts in America, to nurture and sustain them, and equally to help create a climate in which they can flourish so they may be experienced and enjoyed by the widest possible public, Biddle says.

## Soul Sauce

Continued from page 54  
of Musicians, the Black Gospel Collection and ballet dancer, Paul Russell.

Reportedly, when Muhammad Ali moved into L.A.'s exclusive Fremont Place estates recently, he ran up to Lou Rawls' front door and shouted: "Lou, let's go jogging." Rawls snapped back: "You better get out of here, you're causing my property values to go down." I hear he did go jogging with the champ. Rawls was set to headline Ali's retirement salute Thursday (6) at the Inglewood, Calif., Forum... Teddy Pendergrass has been tapped to be special guest performer at the Congressional Black Caucus' annual VIP reception scheduled for the Washington, D.C., Hilton Hotel Sept. 21.

The event kicks off the first evening's entertainment at the Caucus' ninth annual Legislative Weekend, which brings together the most influential black leaders from across country.

Remember... we're in communications, so let's communicate.

## Producing Duo Also Has Group

NEW YORK—Two hot, young producers, Mtume and Reggie Lucas, view the recent sales slump and resulting layoffs of label personnel as a necessary trimming of excess fat.

"The industry is overweight," says Mtume, "and the diet will do a lot of good." The two former Miles Davis sidemen say they have not had any problems dealing with labels so far. The success of their projects with Stephanie Mills, the current hot album, "What You Gonna Do With My Loving" and Roberta Flack's hit single, "The Closer I Get To You," has kept them working. They also record with their own group called Mtume.

Lucas and Mtume feel many of the industry's financial woes are due to talent bidding wars and misreading of the disco trend. The producers are particularly critical of terms like a "cesspool of ineptness" and "repository of garbage" to describe disco music.

The two wrote and produced a top 10 disco record, Mills' "Put Your Body In It."

(Continued on page 63)

# Billboard Soul LPs

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★	This Week		Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	Last Week		Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
	★	★			★	★		
★	2	5	39	<b>MIDNIGHT MAGIC</b> Commodores, Motown M8-926	29	20	<b>WILO &amp; PEACEFUL</b> Teena Marie, Gordy G7-986 (Motown)	
★	3	4	★	<b>RISQUE</b> Chic, Atlantic SD-16003	48	2	<b>HAPPY FEET</b> Al Hudson & The Soul Partners, MCA MCA-1087	
★	3	12	41	<b>TEOOY</b> Teddy Pendergrass, P.I.R. FZ-36003 (CBS)	33	18	<b>SONGS OF LOVE</b> Anita Ward, Juana 290-004 (T.K.)	
★	5	9	★	<b>SECRET OMEN</b> Cameo, Chocolate City CCLP-2008 (Casablanca)	49	13	<b>WHERE THERE'S SMOKE</b> Smokey Robinson, Tamla T7-366 (Motown)	
★	6	3	43	<b>OFF THE WALL</b> Michael Jackson, Epic FE-35745	42	23	<b>MORNING OANCE</b> Spyro Gera, Infinity INF-9004	
★	6	15	44	<b>STREET LIFE</b> Crusaders, MCA MCA 3094	39	30	<b>WE ARE FAMILY</b> Sister Sledge, Cotillion SD-5209 (Atlantic)	
★	9	3	45	<b>STAY FREE</b> Ashford & Simpson, Warner Bros. HS-3357	45	10	<b>CHANCE</b> Candi Staton, Warner Bros. BSK-3333	
★	8	7	46	<b>I AM</b> Earth, Wind & Fire, Arc/Columbia FC 35730	41	41	<b>OESTINY</b> Jacksons, Epic JE 35552 (CBS)	
★	9	8	47	<b>SWITCH II</b> Switch, Gordy G7-988 (Motown)	46	19	<b>ANY TIME, ANY PLACE</b> Dramatis, MCA AA-1125	
★	10	10	48	<b>IN THE PUREST FORM</b> Mass Production, Atlantic SD 5211	38	15	<b>LET ME BE GOOD TO YOU</b> Lou Rawls, P.I.R. JZ 36006 (CBS)	
★	11	11	49	<b>OISCO NIGHTS</b> G.Q., Arista AB-4225	40	4	<b>I LOVE TO SING THE SONGS I SING</b> Barry White, 20th Century T-590 (RCA)	
★	12	12	50	<b>MINNIE</b> Minnie Riperton, Capitol SD-11936	44	10	<b>LOVE CURRENT</b> Lenny Williams, MCA MCA-3155	
★	13	15	51	<b>THE BOSS</b> Diana Ross, Motown M7-923	47	23	<b>INSPIRATION</b> Maze, Capitol SW-11912	
★	14	13	52	<b>BAO GIRLS</b> Donna Summer, Casablanca NBLP-2-7150	50	4	<b>WHEN YOU'RE #1</b> Gene Chandler, 20th Century/Chi-Sound T-598 (RCA)	
★	15	18	★	<b>WHATCHA GONNA DO WITH MY LOVE</b> Stephanie Mills, 20th Century T-583 (RCA)	63	3	<b>OUTRAGOUS</b> Richard Pryor, LAFF A-206	
★	16	14	54	<b>OIONNE</b> Dionne Warwick, Arista AB 4230	53	32	<b>BUSTIN' OUT OF L SEVEN</b> Rick James, Gordy G7-984 (Motown)	
★	17	16	55	<b>OEVOION</b> L.T.D., A&M SP-4771	56	5	<b>I'M ON MY WAY</b> Jackie Moore, Columbia JC-35991	
★	18	17	56	<b>WINNER TAKES ALL</b> Isley Brothers, T-Neck PZ 2-36077	58	2	<b>BROWNE SUGAR</b> Tom Browne, Arista/GRP GRP-5003	
★	19	19	57	<b>CANOEY</b> Con Funk Shun, Mercury SRM-1-3754	51	9	<b>THE ORIGINAL OISCO MAN</b> James Brown, Polydor PD-1-6212	
★	20	24	58	<b>PLEASURE</b> Future Now, Fantasy 9578	60	24	<b>LOVE TALK</b> Manhattans, Columbia JC-35693	
★	21	NEW ENTRY	59	<b>IDENTIFY YOURSELF</b> O'Jays, P.I.R. FZ-36027 (CBS)	52	15	<b>THE ADVENTURES OF CAPTAIN SKY</b> Captain Sky, AVI 6042	
★	22	30	60	<b>TAKE IT HOME</b> B.B. King, MCA MCA-3151	54	9	<b>PATRICK HERNANDEZ</b> Born To Be Alive, Columbia JC 36100	
★	23	25	61	<b>HEARTBEAT</b> Curtis Mayfield, RSD RS-1-3053	57	43	<b>I WANNA PLAY FOR YOU</b> Stanley Clarke, Nemperor KZ-2 35680 (CBS)	
★	24	20	62	<b>FIVE SPECIAL</b> Five Special, Elektra 6E-206	57	17	<b>2 HOT</b> Peaches & Herb, MYP/Polydor PD 1-6172	
★	25	23	63	<b>DO IT ALL</b> Michael Henderson, Buddah BDS-5719 (Arista)	61	8	<b>H.A.P.P.Y. RADIO</b> Edwin Starr, 20th Century T-591 (RCA)	
★	26	26	64	<b>DO YOU WANNA GO PARTY</b> KC & The Sunshine Band, T.K. TK-611	62	11	<b>FEVER</b> Roy Ayers, Polydor PD-1-6204	
★	27	NEW ENTRY	65	<b>RAINBOW CONNECTION IV</b> Rose Royce, Whitfield HS-3387 (Warner Bros.)	59	11	<b>INVITATION</b> Norman Connors, Arista AB 4216	
★	28	21	66	<b>ROCK ON</b> Raydio, Arista AB-4212	66	18	<b>HEART STRINGS</b> Earl Klugh, United Artists UALA-942 (Capitol)	
★	29	36	67	<b>BACK ON THE STREETS</b> Tower Of Power, Columbia JC-35784	65	25	<b>IN THE MOOD WITH TYRONE OAVIS</b> Tyrone Davis, Columbia JC-35723	
★	30	27	68	<b>GAP BAND</b> Mercury SRM-1-3758	71	2	<b>HERE COMES THAT SOUNO</b> Love De-Luxe, Warner Bros. BSK-3342	
★	31	22	69	<b>McFADDEN &amp; WHITEHEAD</b> McFadden & Whitehead, P.I.R. JZ-35800 (CBS)	74	3	<b>TALK THAT STUFF</b> ADC Band, Atlantic SD-5216	
★	32	32	70	<b>ANOTHER TASTE</b> A Taste Of Honey, Capitol S00-11951	70	26	<b>LIVIN' INSIDE YOUR LOVE</b> George Benson, Warner Bros. 2BSK-3277	
★	33	28	71	<b>THE JONES GIRLS</b> The Jones Girls, P.I.R. JZ-35757 (CBS)	69	22	<b>SKYY</b> Skyy, Salsoul 8517 (RCA)	
★	34	34	72	<b>OESTINATION</b> Sun, Capitol ST-11941	72	16	<b>BETTY TRAVELIN' IN THE WRIGHT CIRCLE</b> Betty Wright, Alston 4410 (TK)	
★	35	43	73	<b>MAXINE NIGHTINGALE</b> Lead Me On, Windsong BXL-1-3404 (RCA)	72	4	<b>THE GOOD LIFE</b> Bobbi Humphrey, Epic JE-35607	
★	36	31	74	<b>THIS BOOT IS MADE FOR FUNK-N</b> Bootsy's Rubber Band, Warner Bros. BSK-3295	67	21	<b>PARADISE</b> Grover Washington Jr., Elektra 6E-182	
★	37	37	75	<b>A NIGHT AT STUDIO 54</b> Various Artists, Casablanca NBLP-2-7161	75	4	<b>SENO IN THE CLOWNS</b> Walter Jackson, Chi-Sound T-586 (RCA)	
★	38	35		<b>WHEN LOVE COMES CALLING</b> Deniece Williams, Arc/Columbia JC-35568				

# N.Y. State Assists Buffalo's Festivals

By JIM BAKER

BUFFALO—Ed Lawson, who booked some of the nation's best jazz attractions into the just-concluded Artpark Jazz Festival, attributes the event's founding and much of its growth to the active involvement of New York state's government.

"This festival got off the ground three years ago through the state's parks department and now that's headed by George Martin, who makes the state facility available for jazz instead of only opera and classical music," Lawson says.

Lawson, whose Tralfamadore Cafe in Buffalo is gaining a national reputation as a leading jazz stop, ironically took over operation of the week-long Artpark event ended Sept. 3 when the original producer was appointed State Commerce Commissioner by Gov. Hugh Carey in July.

That was William Hassett, Buffalo real estate developer and owner of Buffalo's Statler Hilton Hotel.

"The people at Artpark (in nearby Lewiston, N.Y.) know little about jazz and were looking for someone in the area who could donate his time and energies to this kind of event," Lawson remembers. "Hassett had the Downtown Room going with jazz and they went to him.

"Hassett started it, booked the acts and produced the shows, remaining active until Carey appointed him Commerce Commissioner. Bill then asked me to help him out and, when Gerry Mulligan canceled, for example, I found Lee Konitz's Nonet to replace him.

The third annual festival—playing to nightly crowds of about 1,800—opened Aug. 28 with the Great Guitars—Charlie Byrd, Herb Ellis and Barney Kessel.

One evening later, Sonny Rollins' Quartet performed in the big auditorium and then it was "An Evening With George Gershwin" performed by Dick Hyman and the Perfect Jazz Repertory Quintet (Hyman, Pee Wee Erwin, Bob Wilber, Milt Hinton and Bob Rosengarden).

Bassist Ron Carter's Quartet closed the August schedule and the Moe Koffman Quintet with Jackie and Roy started the September portion in a matinee with Marian McPartland's All-Star Women's Jazz Ensemble following that evening.

A Sunday matinee featured Dizzy Gillespie followed by McCoy Tyner and Friends that night. Lee Konitz's Nonet labored on Labor Day and Duke Ellington's Orchestra, directed by his son Mercer, finished the festival.

"The acts this year were stronger, all with a national reputation, and there's no question this festival is growing," Lawson says. "It's less mainstream pop jazz and more diversified than previously and it's turning into one of the best jazz festivals in the country.

"Where before practically no one heard of it, now artists and agents are calling and asking if they can be on the program. There's also been growth in television and radio exposure."

Indeed, there has been more attention given. Buffalo's WNED-TV taped three performances—those by the Three Guitars, Dick Hyman and the Perfect Jazz Repertory Quintet and Ellington's Orchestra—for national airing by the Public Broadcasting System.

"That's a first for this festival," Lawson points out. "The first PBS broadcast has been scheduled for Sept. 29, but I don't know which one will be chosen."

National Public Radio, through tapings of performances by the Univ. of Buffalo's WBFO-FM, will air other features of the Artpark event.

Lawson, though the Buffalo jazz scene will be extremely lively with major acts in the next two months, is already thinking of next year's Artpark festival.

## S.S. Queen Mary Dixieland Event Site

LOS ANGELES—The Society for the Preservation of Dixieland Jazz holds its fourth annual bash Sept. 30 aboard the Queen Mary in Long Beach. Half of the proceeds will be donated to the Muscular Dystrophy Assn.

The event runs from noon-8 p.m. with bands performing at five locations throughout the ship. Scheduled to keep the two-beat aficionados happy are: the Angel City Jazz Band, the Beverly Hills Unlisted Jazz Band, the Desolation Jazz Band and Messkit Repair Battalion, the Fulton St. Jazz Band of Sacramento, the Hot Frogs Jumping Jazzband, the Jazz Incorporated All Stars and the New Bull Moose Party Jazz Band, among others.

Among the special guests are Abe

# Jazz For Contrasting Concert Series, Chicago Flocks To 7-Night Fest

By ALAN PENCHANSKY

CHICAGO—The one-year-old Petrillo band shell in Grant Park was the site of seven nights of jazz sponsored by the city of Chicago.

Crowds ranging from 5,000 to an estimated 75,000 attended the August free concerts which boasted such acts as Benny Goodman, Mel Torme, Billy Taylor, McCoy Tyner, Benny Carter and Muhal Richard Abrams.

It was the first Chicago Jazz Festival, budgeted by the city at \$70,000. Already there are assurances from Mayor Jane Byrne's office that the event will be brought back in 1980.

Artistic direction of the festival was almost wholly under the control of the Jazz Institute of Chicago, the organization behind Chicago's three-year-old mainstream jazz revival.

Institute philosophy is to recognize today's local Chicago talent while stressing total appreciation of jazz and the historic contribution of Chicago.

All of this was worked into the festival, which staged local bands the first two nights, and liberally included local talent during all programs. There was also the rare op-

portunity to hear some of the local legends including blues singer Mama Yancey, who continues to perform occasionally though in her 70s.

Among local groups presented were Jazz Members Big Band, Little Brother Montgomery and the State Street Ramblers with Edith Wilson, Lonnie Brooks Blues Band, John Frigo Quartet and Fred Anderson Quartet.

Supporters of the festival point to the good mix of racial and age groups in audiences as evidence of the festival's importance to the city.

Seating for several thousand is provided surrounding the modern band shell. Tens of thousands of others, spread out on the sloping lawn that stretches several city blocks, listened over speakers posi-

(Continued on page 82)

Most, George Segal, Manny Klein, Dick Cary, Al Jenkins and Ray Leatherwood. Members of the United Jazz Clubs of Southern California will be able to get into all the shows for \$5. The general public will have to pay \$2 per show.

The event is being put on with the cooperation with Long Beach musicians union Local 353. Portions of the program additionally will be used to defray medical expenses for veteran cornetist Pete Daily, now recovering from serious illness.

The sponsoring jazz group speaks of having dixieland styles from New Orleans, Kansas City and Chicago on board the Queen Mary.

The Southern California dixieland fan group is one of the most active in the U.S. on a year-round

## Chicago Avant-Garde Sets Oct. Bash

CHICAGO—The Assn. for Advancement of Creative Musicians celebrates its 14th anniversary as a voice for avant-garde music with an international festival Oct. 5-7.

Four concerts are planned at Thorne Hall on Lake Shore Dr. with tickets \$6 and \$10 for a Sunday afternoon-evening combination.

Scheduled to perform are the fol-

lowing AACM groups: Leo Smith's ensemble, Adegoke Steve Colson & the Unity Troupe, Air, Mwata Bodwen & Olati Rita Warford quintet, Douglas Ewart and George Lewis, Muhal Richard Abrams, Vandy Harris & the Intuitive Research Beings, Kahil El'Zabar & the Ethnic Heritage Ensemble, the Art Ensemble of Chicago and the Assn.'s all star orchestra.

The Art Ensemble of Chicago is the best known of all the groups spinning out of the organization. Its members include: Roscoe Mitchell, Lester Bowie, Joseph Jarman, Malachi Favors and Don Moye.

Among the other local players slated to perform are: Amina Claudine Myers, Fred Anderson, Leroy Jenkins and Chico Freeman.

## Open New Offices

NEW YORK—The MMO and Inner City labels are expanding their marketing operations by opening offices in the St. Louis/Kansas City and Cincinnati areas from where the company will market its records directly to area dealers.

A full stocking branch will also be opening in Chicago which will handle product for these areas. MMO and Inner City already do their own distributing in New York, Los Angeles and New England. Elsewhere, it is distributed through independent distributors.

## Coleman Elected

MUSCLE SHOALS—The Muscle Shoals Music Assn. has elected Dianne Coleman to the board of directors. Coleman teaches voice and piano, and is affiliated with the Muscle Shoals Sound Studios as an artist/songwriter.

## Bobby Comes Home

LOS ANGELES—Vibist Bobby Hutcherson played a homecoming concert at Pasadena City College's Sexson Auditorium, Saturday (8). He is an alumnus of the school and grew up in Pasadena. The Universal Jazz Preservation Society is co-sponsor along with the city of Pasadena.

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World Radio History

Billboard SPECIAL SURVEY For Week Ending 9/15/79											
Billboard Best Selling Jazz LPs						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)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	<b>STREET LIFE</b> Crusaders, MCA MCA 3094	26	26	32	<b>CARMEL</b> Joe Sample, MCA AA-1126	27	27	14	<b>IN MOTION</b> Heath Brothers, Columbia JC-35816
2	2	24	<b>MORNING DANCE</b> Spyro Gyra, Infinity INF 9004 (MCA)	28	30	2	<b>TALE OF THE WHALE</b> Malru, Warner Bros. BSK-3360	29	29	27	<b>FEETS DON'T FAIL ME NOW</b> Herbie Hancock, Columbia JC-35764
3	3	5	<b>LUCKY SEVEN</b> Bob James, Columbia/Tappan Zee JC-36056	30	33	3	<b>HIGH GEAR</b> Neil Larsen, Horizon AP-738 (A&M)	31	31	36	<b>ANGIE</b> Angela Bofill, GRP/Arista GRP-5000
4	4	10	<b>MINGUS</b> Joni Mitchell, Asylum SE-505	32	32	9	<b>THE LOVE CONNECTION</b> Freddie Hubbard, Columbia JC-36015	33	NEW ENTRY	NEW ENTRY	<b>A SONG FOR THE CHILDREN</b> Lonnie Liston Smith, Columbia JC-36141
5	5	9	<b>I WANNA PLAY FOR YOU</b> Stanley Clarke, Nemperor KZ-2- 35680 (CBS)	34	NEW ENTRY	NEW ENTRY	<b>ROOTS IN THE SKY</b> Oregon, Elektra GE-224	35	35	40	<b>TOUCHDOWN</b> Bob James, Tappan Zee/Columbia JC-35594
6	8	11	<b>BROWN SUGAR</b> Tom Browne, Arista/GRP GRP-5003	36	28	15	<b>FEEL THE NIGHT</b> Lee Ritenour, Elektra GE-192	37	41	59	<b>PAT METHENY</b> Pat Metheny, ECM 1-1114 (Warner Bros.)
7	7	19	<b>HEART STRING</b> Earl Klugh, United Artists UALA-942 (Capitol)	38	36	10	<b>COUNTERPOINT</b> Ralph MacDonald, Marlin 2229 (T.K.)	39	39	10	<b>DREAMER</b> Caldera, Capitol ST-11952
8	6	21	<b>PARADISE</b> Grover Washington Jr., Elektra GE-182	40	38	11	<b>EYES OF THE HEART</b> Keith Jarrett, ECM ECM-1150 (Warner Bros.)	41	34	8	<b>DELIGHT</b> Ronnie Foster, Columbia JC-36019
9	9	12	<b>LIVE AT THE HOLLYWOOD BOWL</b> Chuck Mangione, A&M SP-6701	42	42	18	<b>LIVE</b> Jean-Luc Ponty, Atlantic SD-19229	43	40	22	<b>LAND OF PASSION</b> Hubert Laws, Columbia JC-35708
10	10	7	<b>BETCHA</b> Stanley Turrentine, Elektra TE-217	44	37	9	<b>DELPHI I</b> Chuck Corea, Polydor PD-1-6208	45	43	22	<b>BRAZILIA</b> John Klemmer, MCA AA-1116
11	11	8	<b>EUPHORIA</b> Gato Barbieri, A&M SP-4774	46	44	11	<b>THE MIND OF GIL SCOTT-HERON</b> Gil Scott-Heron, Arista AB-8301	47	46	26	<b>HOT DAWG</b> David Grisman, Horizon SP731 (A&M)
12	16	5	<b>THE GOOD LIFE</b> Bobbi Humphrey, Epic JE-35607	48	48	24	<b>THE JOY OF FLYING</b> Tony Williams, Columbia JC 35705	49	49	13	<b>WOODY THREE</b> Woody Shaw, Columbia JC-35977
13	21	2	<b>FEEL IT</b> Noel Pointer, United Artists UALA-973	50	50	8	<b>PASSIONS OF A MAN</b> Charles Mingus, Atlantic SD-3-600				
14	14	3	<b>DUET</b> Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)								
15	15	19	<b>NEW CHAUTAUQUA</b> Pat Metheny, ECM ECM-1-1131 (Warner Bros.)								
16	13	17	<b>FEVER</b> Roy Ayers, Polydor PD-1-6204								
17	18	26	<b>LIVIN' INSIDE YOUR LOVE</b> George Benson, Warner Bros. 2BSK-3277								
18	22	4	<b>HOT</b> Maynard Ferguson, Columbia JC-36124								
19	17	11	<b>PART OF YOU</b> Eric Gale, Columbia JC-35715								
20	20	3	<b>WATER SIGN</b> The Jeff Lorber Fusion, Arista AB-4234								
21	12	7	<b>KNIGHTS OF FANTASY</b> Deodato, Warner Bros. BSK-3321								
22	19	11	<b>PARADE</b> Ron Carter, Milestone M-9088 (Fantasy)								
23	24	8	<b>CONCEPTION: THE GIFT OF LOVE</b> Bobby Hutcherson, Columbia JC-34814								
24	23	4	<b>ARROWS</b> Steve Kahn, Columbia JC-36129								
25	25	18	<b>TOGETHER</b> McCoy Tyner, Milestone M-9087 (Fantasy)								

## WEINSTEIN SAYS YES

## Are Label Cutbacks Overplayed?

By NELSON GEORGE

NEW YORK—The head of For The Record, one of this country's better-known disco record pools, feels that the effects of record company cutbacks on the disco industry are "overplayed."

According to Judith Weinstein, bigger pools which are reporting regularly to the record labels should not be badly hurt. She states, "We have felt no ill effects so far. However, some of the smaller pools will probably be put out of business."

Weinstein thinks "the biggest danger in these cutbacks is that companies will not be very selective in their actions. A pool in Syracuse can be just as effective in its market as a New York City pool. But because it is not in a major disco center some companies may stop servicing them."

The major record companies still have not made a major commitment to disco, according to Weinstein. "If they had they would all have a real

disco promotion department, not just one or two people."

The failure of the companies to have disco departments is reflected in sales figures. She asserts, "A record company will push a record and get disco play. The people will like it and go to local stores looking for a copy."

"The disco promotion people will tell the company to ship the record because it's not in the stores. But the company, lacking faith in disco, will overanticipate returns and not ship enough. As a result the record will climb the charts for a while and then suddenly drop for lack of sales."

Weinstein has often found herself in the position of being an unpaid disco promotion person. She gives advice to many companies on their product in the disco market. At least twice a month she finds herself helping promotional people take their artist to New York's most important discos.

In fact this has made Weinstein develop a relationship with one of the city's more popular discos, the Paradise Garage, where she helps artists set up dates. This private club holds about 2,200.

The limited selection of records sent to pools also finds disfavor in Weinstein's eyes. "If record pools were serviced with all types of product, we would see discos breaking a wider range of music."

"Rock, funk, r&b, all have a place in discos," states Weinstein. "It seems to me that record companies provide certain records for discos, certain records for AOR radio and others for black stations. It doesn't have to be that structured."

Weinstein was manager of one of Manhattan's most famous discos in the early '70s, the Loft. There she recalls dancing to everything from the Motown Sound to Led Zeppelin.

For the Record is an outgrowth of the Loft. There, under informal circumstances, DJs used to gather to get new product and discuss the latest music.

As disco grew, the need for a more structured operation became apparent and Weinstein was asked to run it. For the Record is a non-profit pool with a six-member board of directors.

It began in February 1978 with 15 members, but by June had leaped to 75. At the beginning of this year For the Record had 100 members and now the number is 125. The waiting list is 150 deep and, with the cutbacks, grows daily.

Monthly dues are \$25. Aside from Weinstein the only other staffer is DJ Kenny Morgan who helps with distribution.

## Kuala Lumpur Sees Another Mobile Move

By CHRISTI LEO

KUALA LUMPUR—Yet another mobile disco operation has been started here to cater to the escalating demand for portable disco music sounds at private parties and other functions.

The operation, Dino's Mobile Disco, is being run by three entrepreneurs who have all had exposure to the disco industry abroad.

Head of the company is Dino Ja'afar, who, along with his partners, have invested an estimated \$24,000 in the venture.

According to Ja'afar, the firm has two fully equipped mobile units offering the best in state-of-the-art sound equipment, and a light show which includes fog and bubble machines.

Ja'afar is his company's key spinner. He shares the responsibility of running the two systems with freelance deejay, Osman Kassim.

He states, "We're looking for another full-time deejay, but have not yet been able to find a person of the caliber we require. Most of those who want to work do not match our expectations. Our preference leans toward an experienced professional."

Dino's Mobile Disco is also contemplating the purchase of a third unit. Rates for the rental of any one system range between \$250 for private house parties to \$750 for large hotel functions.

World Radio History

## SMI Resumes As Independent

By IRV LICHMAN

NEW YORK—Will Crittendon's SMI Records has been reorganized as an independent label, after a six-month association with Audio-fidelity Enterprises as its national distributor.

According to Crittendon, the AFE arrangement ended May 31, and a new network of distributors is being named by veteran music man Warren Rossman, who has joined SMI as vice president and general manager. Rossman's first appointment is Malverne Distributors in New York and New England, with others to be named shortly. Label is located here at 343 West 58th St. in New York.

During its AFE association, SMI had disco chart success with Mantus, including two 12-inchers. "(Dance

It) Freestyle" and "Rock It To The Top."

The album featuring the two titles plus a forthcoming release, "I'm So In Love With You," is being re-mixed and retitled "Mantus" for release under the new setup. Crittendon declares.

In addition, SMI will soon release a singles and 12-incher by Heat called "Skate Dance" and Patrice & Quincy's "They're Playing Our Song," from the hit Broadway musical of the same name. Also, a soul act, Kenny Bee, has been inked to the label.

Crittendon, a writer, has two publishing firms, Satellite Music (ASCAP) and Willance (BMI), which are administered by Chappell Music.

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Disco

55

## Senior Citizens Frolic In D.C.

NEW YORK—An estimated 250 senior citizens including great grandmothers and great grandfathers past the age of 90 showed up at the Tramps Discotheque in Washington, D.C. recently, for the area's first Senior Citizens Disco Party.

The event, the brainchild of Tramps owner Michael O'Harro, evoked four hours of geritol gyrations from an enthusiastic audience which had been bused in from senior citizens homes in the area for the occasion.

The dancing standouts of the evening included 91-year-old Loretta Corcoran, described as Washington's oldest model and disco dancer, and 82-year-old Regina Long, dubbed "Disco Granny," who co-hosted the event.

A special dance exhibition and free disco dance lessons were provided by Carol and Armando of Washington's Dance Factory. Participants were also treated to free geritol tablets and free disco records, as well as free soft drinks and light snacks.

Tramps, which donated the space, music, deejay and refreshments, was so pleased with its success that it plans on repeating the event.

O'Harro also hopes that other disco operators in Washington and around the nation will sponsor similar activities and provide senior citizens with an opportunity to get out and have a fling.

SEPTEMBER 13, 1979, BILLBOARD

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## METEOR

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- ### ATLANTA
- This Week
- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 3 THE BREAK—Kat Mandu—TK (12-inch)
  - 4 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
  - 6 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 7 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 8 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 9 THE GROOVE MACHINE—Bohannon—Mercury (LP)
  - 10 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 11 CRANK IT UP—Peter Brown—TK (12-inch)
  - 12 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch)
  - 14 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 15 SAVAGE LOVER—The Ring—Vanguard (12-inch)

- ### BALT./WASHINGTON
- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 4 FANTASY—Bruni Pagan—Elektra (12-inch)
  - 5 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
  - 6 THE BREAK—Kat Mandu—TK (12-inch)
  - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 8 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 9 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 10 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)
  - 11 LOVE DANCIN'/SUITE 17—Marlena Shaw—Columbia (LP/12-inch)
  - 12 ON YOUR KNEES—Grace Jones—Island (12-inch)
  - 13 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
  - 14 GROOVE ME—Fern Kinney—TK (12-inch)
  - 15 GET UP AND BOOGIE—Freddie James—Warner (12-inch)

- ### BOSTON
- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 4 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
  - 5 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 6 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)
  - 7 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 8 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
  - 9 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
  - 10 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
  - 11 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
  - 12 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 13 WHEN YOU'RE #1—Gene Chandler—20th Century (12-inch)
  - 14 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 15 FANTASY—Bruni Pagan—Elektra (LP/12-inch)

- ### CHICAGO
- This Week
- 1 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
  - 2 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 3 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 4 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 5 IT'S A DISCO NIGHT—Isley Brothers—T-Neck (LP/12-inch)
  - 6 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 7 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 8 WE ALL NEED LOVE—Troiano—Capitol (12-inch)
  - 9 THE BREAK—Kat Mandu—TK (12-inch)
  - 10 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 11 GROOVE ME—Fern Kinney—TK (12-inch)
  - 12 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 13 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 14 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midson (12-inch)
  - 15 ROCK IT—Lipps, Inc.—Casablanca (12-inch)

- ### DALLAS/HOUSTON
- This Week
- 1 THE BREAK—Kat Mandu—TK (12-inch)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 4 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
  - 5 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 6 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
  - 7 GROOVE ME—Fern Kinney—TK (12-inch)
  - 8 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
  - 9 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 10 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 11 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 12 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 13 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
  - 14 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 15 RISE—Herb Alpert—A&M (12-inch)

- ### DETROIT
- This Week
- 1 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 4 GROOVE ME—Fern Kinney—TK (12-inch)
  - 5 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch)
  - 6 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 7 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 8 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
  - 9 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
  - 10 THE BREAK—Kat Mandu—TK (12-inch)
  - 11 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch)
  - 12 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 13 ON YOUR KNEES—Grace Jones—Island (12-inch)
  - 14 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
  - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP)

- ### LOS ANGELES
- This Week
- 1 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 2 THE BREAK—Kat Mandu—TK (12-inch)
  - 3 YOU CAN DO IT—Al Hudson & The Partners—MCA (LP/12-inch)
  - 4 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 5 GROOVE ME—Fern Kinney—TK (12-inch)
  - 6 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 7 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 8 RISE—Herb Alpert—A&M (12-inch)
  - 9 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 10 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 11 HARMONY—Suzi Lane—Elektra (12-inch)
  - 12 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 13 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 14 YOU CAN GET OVER/PUT YOUR BODY IN IT/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 15 FANTASY—Bruni Pagan—Elektra (LP/12-inch)

- ### MIAMI
- This Week
- 1 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
  - 2 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 3 GROOVE ME—Fern Kinney—TK (12-inch)
  - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 5 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 6 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 7 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 8 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 9 THE BREAK—Kat Mandu—TK (12-inch)
  - 10 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
  - 11 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 12 GOOO TIMES/MY FORBIDDEN LOVER/MY FEET KEEP DANCIN'—Chic—Atlantic (LP/12-inch)
  - 13 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 14 I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch)
  - 15 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)

- ### NEW ORLEANS
- This Week
- 1 COME TO ME/DON'T STOP DANCING/PLAYBOY—France Joli—Prelude (LP)
  - 2 THE BREAK—Kat Mandu—TK (12-inch)
  - 3 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 4 GROOVE ME—Fern Kinney—TK (12-inch)
  - 5 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 6 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 7 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 8 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 9 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midson (12-inch)
  - 10 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 11 WORLD WIDE PARTY—all cuts—Max Berlins—Emergency (LP)
  - 12 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 13 KEEP IT ON ICE—Crisette—AVI (LP)
  - 14 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 15 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP)

- ### NEW YORK
- This Week
- 1 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 4 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 5 GROOVE ME—Fern Kinney—TK (12-inch)
  - 6 THE BREAK—Kat Mandu—TK (12-inch)
  - 7 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 8 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 9 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 10 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 11 POP MUZIK—M—Sire (12-inch)
  - 12 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 13 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 14 YOU CAN GET OVER/PUT YOUR BODY IN IT/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 15 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)

- ### PHILADELPHIA
- This Week
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 2 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 3 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 4 GROOVE ME—Fern Kinney—TK (12-inch)
  - 5 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 6 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 7 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 8 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)
  - 9 COME TO ME—France Joli—Prelude (LP)
  - 10 RISE—Herb Alpert—A&M (12-inch)
  - 11 WE ALL NEED LOVE—Troiano—A&M (12-inch)
  - 12 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 13 GOOO TIMES/MY FORBIDDEN LOVER/MY FEET KEEP DANCING—Chic—Atlantic (LP/12-inch)
  - 14 CAN'T LIVE WITHOUT YOUR LOVER—Tamiko Jones—Polydor (12-inch)
  - 15 THE BREAK—Kat Mandu—TK (12-inch)

- ### PHOENIX
- This Week
- 1 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 2 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 3 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 4 AIN'T LOVE GRANO/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hoti City—Butterfly (LP/12-inch)
  - 5 LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch)
  - 6 TUMBLE HEAT—Michele Freeman—Polydor (12-inch)
  - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12-inch)
  - 8 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 9 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)
  - 10 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 11 MUSIC MAN/REVENGE—Revanche—Atlantic (LP)
  - 12 PUT YOUR FEET TO THE BEAT/BAD REPUTATION—Ritchie Family—Casablanca (LP)
  - 13 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 14 THE BREAK—Kat Mandu—TK (12-inch)
  - 15 SEXY THING/GET LOOSE/54—Bob McGilpin—Butterfly (LP/12-inch)

- ### PITTSBURGH
- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
  - 4 THE BREAK—Kat Mandu—TK (12-inch)
  - 5 STAND UP, SIT DOWN—AKB—RSO (12-inch)
  - 6 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 7 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
  - 8 GROOVE ME—Fern Kinney—TK (12-inch)
  - 9 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 10 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 11 SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch)
  - 12 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 13 DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)
  - 14 LOVE THANG—First Choice—Salsoul (12-inch)
  - 15 I GOT THE HOTS FOR YA—Double Exposure—Salsoul (LP)

- ### SAN FRANCISCO
- This Week
- 1 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 2 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 3 THE BREAK—Kat Mandu—TK (12-inch)
  - 4 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 5 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midson (12-inch)
  - 6 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 7 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 8 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 9 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 10 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 11 DON'T YOU FEEL MY LOVE—George McCrae—TK (12-inch)
  - 12 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 13 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP)
  - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER/WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century (LP/12-inch)
  - 15 CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)

- ### SEATTLE/PORTLAND
- This Week
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 GET UP AND BOOGIE—Freddie James—Warner (12-inch)
  - 4 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 5 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch)
  - 6 CAN YOU FEEL IT—Candy & Roy—Casablanca (LP/12-inch)
  - 7 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)
  - 8 THE BREAK—Kat Mandu—TK (12-inch)
  - 9 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 10 PUT YOUR FEET TO THE BEAT/BAD REPUTATION—Ritchie Family—Casablanca (LP)
  - 11 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch)
  - 12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch)
  - 13 I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)
  - 14 GROOVE ME—Fern Kinney—TK (12-inch)
  - 15 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP)

- ### MONTREAL
- This Week
- 1 GET UP AND BOOGIE—Freddie James—RCA (12-inch)
  - 2 POP MUZIK—M—WEA (12-inch)
  - 3 SAVAGE LOVER—The Ring—London (12-inch)
  - 4 COME TO ME—France Joli—Capitol (12-inch)
  - 5 THIS TIME BABY—Jackie Moore—CBS (12-inch)
  - 6 THE BREAK—Kat Mandu—RCA (12-inch)
  - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—WEA (12-inch)
  - 8 INTRO DISCO DISCOTHEQUE—MSolo (LP)
  - 9 WHATCHA GONNA DO WITH MY LOVIN'—Stephanie Mills—RCA (12-inch)
  - 10 NEVER GONNA BE THE SAME—Ruth Waters—RCA (12-inch)
  - 11 PUT YOUR FEET TO THE BEAT—Ritchie Family—London (LP)
  - 12 SWAY—Mighty Pope—Quality (LP)
  - 13 THE BOSS—Diana Ross—Motown (12-inch)
  - 14 RISE—Herb Alpert—A&M (12-inch)
  - 15 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)

# Disco

## Pool Group Adding Promotion Services

NEW YORK—Seemingly Better Productions, one of the country's leading black disco record pools serving the Washington/Baltimore area, has expanded its operations to assertedly become the first black independent disco record promotion company in the business.

According to Sundance, head of Seemingly Better Productions, the move into independent promotions by the company was prompted by a growing need for all disco record pools to diversify their functions in order to remain viable.

"Now, instead of merely acting as a liaison between the record label and disco deejays in the Washington/Baltimore/Virginia area, the 135-member pool will now work more closely with radio stations,

one-stop operators, distributors and record labels to take new releases through all stages of promotion.

Explains Sundance: "We have structured the operation along the lines of other successful independent disco record promotion companies now operating. However, we believe we have an advantage in that we also know the black music market."

Seemingly Better Productions is moving with confidence into this new area of activity. Sundance feels that all the early barriers of being a black company in a predominantly white industry have been overcome.

"We have proven our sincerity and our expertise, and have won a lot of support at all levels of the industry."

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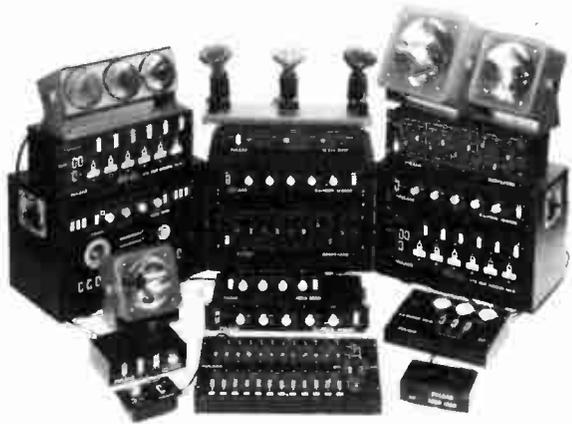
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# Billboard

Billboard SPECIAL SURVEY For Week Ending 9/15/79

# Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S) Artist Label	This Week	Last Week	Weeks on Chart	TITLE(S) Artist Label
★ 1	10	10	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874	49	50	6	SHOE SHINE—Jim Capaldi—RSO (12-inch) RSS 370
★ 2	4	6	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170	50	53	4	CATCH THE RHYTHM—Caress/Boris Midney—Warner/RFC (LP/12-inch*) RFC 3384
3	2	13	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1	51	51	4	WORLD WIDE PARTY—Max Berlins—Emergency (LP) EMLP 7502
4	3	13	THIS TIME BABY—Jackie Moore—Columbia (12-inch) 23-10994	52	46	9	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12-inch) WES 22118
★ 5	9	6	THE BREAK—Kat Mandu—TK (12-inch) TKD 155	★ 53	64	5	LOVE THANG—First Choice—Salsoul (12-inch) GG 502
6	7	7	GROOVE ME—Fern Kinney—TK (12-inch) TKD 401	54	54	3	LOVE DANCIN'—Marlena Shaw—Columbia (LP/12-inch*) JC-35632
7	7	11	GET UP AND BOOGIE—Freddie James—Warner (12-inch) DWBS 8857	★ 55	69	3	DANGER—Greg Diamond—TK (12-inch) TKD 408
8	8	16	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—¼*TH Century (LP/12-inch) T583/DC 103	★ 56	88	2	BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP) F-9580
★ 9	12	7	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12-inch*) BXL 3408	57	36	15	H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12-inch) TCD 76
10	5	12	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (LP/12-inch) BSK 3342/WBSD 8827	58	60	5	ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194
★ 11	14	6	FANTASY—Bruni Pagan—Elektra (LP/12-inch) 6F-215/AS 11423	★ 59	92	2	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175
★ 12	18	4	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	★ 60	95	2	WHEN YOU TOUCH ME—Taana Gardner—West End (12-inch) WES 22122
13	13	9	STAND UP, SIT DOWN—AKB—RSO (12-inch) RSS 302 AS	61	66	9	THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
★ 14	20	5	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	62	72	2	I DON'T WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch) PD 11594
15	15	5	HARMONY/OOH LA LA—Suzy Lane—Elektra (LP/12-inch) 6E 207/AS 11417	63	71	2	I JUST WANT TO BE—Cameo—Chocolate City (12-inch*) NBLP 2008
★ 16	30	5	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	64	70	2	OOOH WHAT A LIFE—Gibson Bros.—Island (12-inch) CP 706
17	17	8	RISE—Herb Alpert—A&M (12-inch) SP 12022	65	44	20	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014
18	16	14	YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12-inch) AA 1136/13926	66	90	2	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137
19	10	13	GOOD TIMES/MY FEET KEEP DANCIN'/MY FORBIDDEN LOVER—Chic—Atlantic (LP/12-inch) 16003/DSKO 192	67	67	7	I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12-inch*) NBLP 7159
20	11	14	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12-inch) 23-10991	68	68	4	SAVE YOUR LOVE FOR ME—Space—Casablanca (LP/12-inch*) NBLP 7131
21	21	7	OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513	69	39	20	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12-inch) M00020
22	22	7	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch) 43-11026	70	35	17	WHEN YOU WAKE UP TOMORROW—Candi Staton—(LP/12-inch) BSK 333/WBSD 8820
23	19	16	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12-inch) 13920/3156	71	61	22	BAD GIRLS—all cuts—Conna Summer—Casablanca (LP/12-inch) NBLP 2-7150/NBD 20167
★ 24	34	4	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245	72	97	2	LADY'S NIGHT—Kool & The Gang—Delite (LP/12-inch*) DSR 9513
25	28	7	DON'T YOU FEEL MY LOVE—George McCrae—TK (12-inch) SSD 212	73	45	10	COME AND GET IT ON—Soccer—Salsoul (12-inch) SG 217
★ 26	31	5	WHEN YOU'RE #1—Gene Chandler—20th C. (12-inch) TCD 80	74	62	18	RED HOT/NIGHT DANCIN'—Taka Boom—Ariola (LP/12-inch) SW 50041/AR 9010
27	32	5	HANDS DOWN—Dan Hartman—Blue Sky (12-inch) ZS8-2778	75	63	11	OVER AND OVER—Disco Circus—Columbia (LP/12-inch*) JC 36049
28	23	9	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12-inch) YD 11777	76	56	12	NIGHT RIDER—Venus Dodson—Warner/RFC (12-inch) RCSD 8824
29	29	6	AIN'T LOVE GRAND/FEELIN' LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hott City—Butterfly (LP/12-inch) FLY 3103/13924/13923	77	65	5	BOOGIE CITY—Phil Hurt—Fantasy (12-inch) D-134
★ 30	43	4	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP) NBLP 7166	78	78	3	KEEP IT ON ICE—Croisette—AVI (LP) 6066
31	33	6	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch) PDD 513	79	74	10	TELL EVERYBODY—Herbie Hancock—Columbia (12-inch) 43-11019
★ 32	42	4	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940	80	94	2	FORCES OF THE NIGHT—D.C. La Rue—Casablanca (LP) NBLP 7160
33	24	10	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12-inch*) JS 36115	81	100	2	SHANGHAIED—Electric Funk—Blockbuster (12-inch) 69
34	26	12	SAVAGE LOVER—The Ring—Vanguard (12-inch) SPV 23	82	82	9	GET UP BOOGIE—Leroy Gomez—Casablanca (LP) NBLP 7154
★ 35	41	5	ON YOUR KNEES—Grace Jones—Island (12-inch) DISD 8869	83	-	1	THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503
36	37	8	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12-inch) SP 12921	84	79	14	IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch) PDD 510
37	38	7	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12-inch) SG 304	85	85	5	DO IT GOOD—Taste Of Honey—Capitol (LP/12-inch*) SOO 11951
★ 38	57	2	POP MUZIK—M—Sire (12-inch) DSRE 8887	86	87	2	GOT TU GO DISCO—Patti Brooks—Casablanca (12-inch*)
39	40	5	WE ALL NEED LOVE—Troiano—Capitol (12-inch) 8518	87	91	2	SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP) TEC 159
★ 40	48	5	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501	88	93	2	I JUST CAN'T STOP DANCING—Jean Wells—TEC (12-inch) TEC 60
★ 41	52	3	TUMBLE HEAT—Michele Freeman—Polydor (12-inch) PDD 514	89	96	2	COME INSIDE MY LOVE—Bonnie Oliver—LeJoint/London (12-inch) 3017
★ 42	58	2	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707	90	NEW ENTRY	→	TELL ME, TELL ME—Curtis Mayfield—RSO (LP/12-inch) RS-1-3053
★ 43	55	3	ROCK IT—Lipps, Inc.—Casablanca (12-inch*)	91	73	17	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12-inch) 23-10976
★ 44	47	7	LET YOUR BODY RUN—Francie Simone—B.C. Records (12-inch) BC 4001	92	77	16	BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12-inch)
45	25	18	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch) 23-10987	93	80	23	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412
46	27	15	CRANK IT UP—Peter Brown—TK (12-inch) TDK 151	94	89	2	MAINLINE—Black Ivory—Buddah (12-inch) BDS 5722
★ 47	49	4	IT'S A DISCO NIGHT—Isley Brothers—T-Neck (LP/12-inch) PZ 36077/4Z8-2289	95	98	2	MUSIC MACHINE—Joel Diamond—Casablanca (LP) NBLP 7168
★ 48	59	2	E=MC²—all cuts—Giorgio—Casablanca (LP) NBLP 7169	96	NEW ENTRY	→	TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415
				97	99	2	HAVE A REAL GOOD TIME—Afro-Cuban—Arista (12-inch) CP 706
				98	84	10	WHY LEAVE US ALONE—Five Special—Elektra (12-inch) AS-11408
				99	75	14	WANT ADS—Ullanda—Ocean (12-inch) OR 7500
				100	81	10	LOVE IS ON THE WAY—Sweet Inspirations—RSO (12-inch) RSS 304

\* non-commercial 12-inch

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

# Disco Mix

By BARRY LEDERER

NEW YORK—Prelude Records has upcoming the Musique II LP produced by Patrick Adams. The four uptempo cuts include "Love Massage," "Number One," "Good And Plenty" and "Glide." On "Love Massage" the lyrics are simi-

lar to "In The Rush" with sexual overtones that might create difficulty with radio play.

However, the same intensity and power from the previous hit is captured on this new release. Well defined sound, fine orchestration and ar-

range have made this a well thought out album.

Prelude's selection of quality material is also evident on the L.A.X. LP. All cuts are well-crafted, concise and to the point. High level energy is sustained on "Woman Ad Lib," "I Don't Want To Be Undercover" and "Saturday Night Something Special."

What is surprising from this label, in view of the above, is the "Pinocchio" LP, written, produced and arranged by Boris Midney. The magic formula found in Midney's earlier works, "Come Into My Heart" and "Beautiful Bend," does not seem to carry over into this present venture. With this release, as well as "Caress" on RFC, apparent lack of commitment is coupled with a lack of substance.

Release of Bette Midler's version of Johnny Bristol's "Hang On In Their Baby," brought with it certain doubts about its disco possibilities. However, Midler's style has kept the tune intact with its original haunting melody and she comes across with a possible pop crossover. This 12-inch 33 1/2 r.p.m. record is taken from her "Thighs And Whispers" LP on Atlantic Records.

Not to be overlooked from this label is Cerone's fifth album which contains the current 12-inch of "Rock Me." The album, titled "Angelina" has a dynamic second side with two explosive cuts "Call Me Tonight" and "Living On Love." The album was produced by the artist. Again from Atlantic is the Abba 12-inch 33 1/2 r.p.m. disk "Voulez-Vous" taken from the LP of the same title. This popular European group, which will be appearing in the U.S. shortly, has solid disco material on this current release.

Butterfly Records recently hosted one of the slickest promotion parties to hit New York. Held at the Copacabana, each of the label's acts sang two songs from current material. Performers Denise McCann, Tuxedo Junction, Destination and Bob McGilpin were all well received to a packed house of deejays, promotion people and other disco guests. Tuxedo Junction's recording of "Take The A Train" is surprisingly not just a fad record, but a 12-in 33 1/2 r.p.m. that is receiving interesting response from deejays on both East and West coasts. "The Denise McCann LP, "I Have A Destiny," is also the title of her current 12-inch 33 1/2 r.p.m. disk from this label, and should ensure the artist's developing career. The record is definitely worth listening to with its refreshing sound and first-rate production.

Refreshing is also the key word for the Polydor LP "Just take My Body" by Rudy. Recorded in Italy and produced by Jacques Fred Petrus, the LP is highlighted with a cut called "White Room" at 7 minutes. A dominating brass section is backed with perky guitar and a hard hand-clapping backbeat on this rock flavored disk. The instrumentation and arrangement are a good disco combination that should provide immediate turntable play.

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World Radio History

# Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	11	<b>DIFFERENT WORLDS</b> Maureen McGovern, Warner/Curb 8835 (Bavin, BMI)
2	3	11	<b>RISE</b> Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
3	6	8	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
4	1	18	<b>LEAD ME ON</b> Maxine Nightingale, Windsong 11530 (RCA, Almo, ASCAP)
5	8	9	<b>AFTER THE LOVE HAS GONE</b> Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
6	2	12	<b>MAIN EVENT</b> Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
7	7	11	<b>IF YOU REMEMBER ME</b> Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
8	12	11	<b>ALL THINGS ARE POSSIBLE</b> Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
9	9	5	<b>THEN YOU CAN TELL ME GOODBYE</b> Toby Beau, RCA 11670 (Acuff Rose, BMI)
10	11	6	<b>THIS NIGHT WON'T LAST FOREVER</b> Michael Johnson, EMI-America 8019 (Captain Crystal, BMI)
11	5	13	<b>MAMA CAN'T BUY YOU LOVE</b> Elton John, MCA 41042 (Mighty Three, BMI)
12	13	16	<b>I'LL NEVER LOVE THIS WAY AGAIN</b> Dionne Warwick, Arista 419 (Irving, BMI)
13	16	13	<b>SUSPICIONS</b> Eddie Rabbitt, Elektra 46053 (Deb/Dave/Brarpatch, BMI)
14	15	20	<b>MORNING DANCE</b> Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
15	17	5	<b>GOOD FRIEND</b> Mary MacGregor, RSO 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
16	10	17	<b>SAD EYES</b> Robert John, EMI-America 8015 (Careers, BMI)
17	14	17	<b>SHADOWS IN THE MOONLIGHT</b> Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
18	20	4	<b>SAIL ON</b> Commodores, Motown 1466 (Jobete/Commodore, ASCAP)
19	21	6	<b>LONESOME LOSER</b> Little River Band, Capitol 4748 (Screen Gems/EMI, BMI)
20	23	13	<b>I KNOW A HEARTACHE WHEN I SEE ONE</b> Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
21	26	5	<b>LIFE GOES ON</b> Charlie Rich, United Artists 1307 (MakaMillion, BMI)
22	24	20	<b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> Dr. Hook, Capitol 4705 (Deb Dave, BMI)
23	22	16	<b>UP ON THE ROOF</b> James Taylor, Columbia 3-11005 (Screen Gems/EMI, BMI)
24	18	16	<b>HEART OF THE NIGHT</b> Poco, MCA 41023 (Tarantula, ASCAP)
25	25	12	<b>GIVE A LITTLE</b> Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
26	27	6	<b>COOL BREEZE</b> The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)
27	30	6	<b>DANCIN' 'ROUND AND 'ROUND</b> Olivia Newton John, MCA 7968 (Warner Tamerlane/Ten Speed, BMI)
28	28	10	<b>SWEETS FOR MY SWEET</b> Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
29	31	7	<b>AS LONG AS WE KEEP BELIEVING</b> Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
30	34	7	<b>THE DEVIL WENT DOWN TO GEORGIA</b> The Charlie Daniel's Band, Epic 840700 (Hat Band, BMI)
31	32	8	<b>GOOD TIMES</b> Chic, Atlantic 3584 (Chic, BMI)
32	38	3	<b>GET IT RIGHT NEXT TIME</b> Gerry Rafferty, United Artists 20507 (Colgems/EMI, ASCAP)
33	37	4	<b>GOODBYE STRANGER</b> Supertramp, A&M 2162 (Almo/Delicate, ASCAP)
34	42	3	<b>ONE FINE DAY</b> Rita Coolidge, A&M 2169 (Screen Gems/EMI, BMI)
35	36	4	<b>BRIGHT EYES</b> Art Garfunkel, Columbia (Blackwood, ASCAP)
36	43	3	<b>SO GOOD, SO RIGHT</b> Brenda Russell, Horizon 123 (A&M) (Rutland Road, ASCAP)
37	33	8	<b>SIMPLY JESSIE</b> Rex Smith, Columbia 3 11032 (Laughing Willow, ASCAP)
38	39	2	<b>SPOOKY</b> Atlanta Rhythm Section, Polydor 2001 (Lowery Music, BMI)
39	35	6	<b>YOUR KISSES WILL</b> Crystal Gayle, United Artists 18845 (House Of Gold, BMI)
40	NEW ENTRY		<b>WHEN I THINK OF YOU</b> Leif Garrett, Scotti Bros. 502 (Atlantic) (Saepphard's Fold/Saber Tooth, BMI)
41	40	4	<b>VOULEZ-VOUS</b> Abba, Atlantic 3609 (Artwork, ASCAP)
42	41	4	<b>THE BOSS</b> Diana Ross, Motown 1462 (Nick-O-Val, ASCAP)
43	44	2	<b>FOOLED BY A FEELING</b> Barbara Mandrell, MCA 41077 (Pi-Gem, BMI)
44	45	2	<b>GHOST DANCER</b> Adriis Brothers, Scotti Bros. 500 (Atlantic) (Music Ways/Flying Adris, BMI)
45	46	2	<b>HEAVEN MUST HAVE SENT YOU</b> Bonnie Pointer, Motown 1459 (Stone Agate, Bri)
46	47	2	<b>SPY</b> Carly Simon, Elektra 46514 (C'Est, ASCAP/Country Road, BMI)
47	48	2	<b>DISCO POLKA</b> Bobby Vinton, Tapestry 001 (Shapiro Bernstein, ASCAP)
48	49	2	<b>SEE YOU IN SEPTEMBER</b> Debby Boone, Warner/Curb 49042 (Vibar, ASCAP)
49	50	2	<b>TOUCH ME WHEN WE'RE DANCING</b> Bama, Free Flight 11629 (RCA) (Hall-Clement, BMI)
50	NEW ENTRY		<b>HALLELUJAH</b> Parker & Penny, Warner/Curb 8878 (Intersong/USA, ASCAP)

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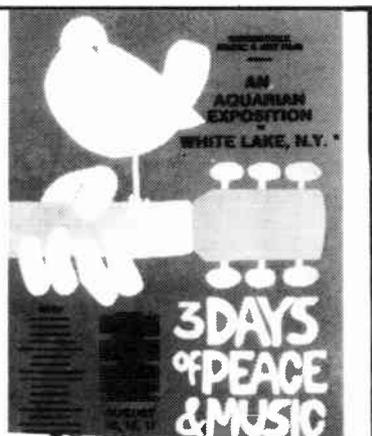
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**General News**
**IBM-MCA Boosts Home Video**

• Continued from page 1

The industrial units are being manufactured by another joint venture, Universal/Pioneer, with Pioneer Electronics of Japan providing that capability. The IBM/MCA move does not affect any plans of Pioneer to introduce a consumer model of the player in the U.S. before year's end, with marketing anticipated here by the third quarter of 1980.

In fact, both Magnavox, which is assembling the Magnavision players for the Philips/MCA optical videodisk system currently available only in Atlanta and Seattle/Tacoma, and U.S. Pioneer, which will be marketing the Universal/Pioneer player here, will have a big boost from the

new venture and the infusion of IBM money and technology. It means a vital second source of disks by sometime next year.

A spokesman for North American Philips, parent of Magnavox, welcomes IBM "as another major U.S. corporation joining in the use of the Philips/MCA optical videodisk system." He also emphasizes that the venture "does not change any way the commitments and continuation of MCA's DiscoVision activities in satisfying U.S. consumer market demand for optical videodisk programs supporting the sales of Magnavision players."

IBM sees the venture as a natural adjunct to its computer business, with the potential of the disk as an

information-storage and retrieval medium, while MCA is equally bullish on the infusion of IBM capital and technology.

The joint statement from IBM chairman Frank Cary and MCA chairman Lew Wasserman notes "this move will make possible a blending of complementary skills and expertise. We believe it will provide the opportunity to broaden the use of videodisk technology in the home entertainment and the industrial, education and information fields."

An associates committee headed by George Beitzel for IBM and MCA president Sid Sheinberg for MCA will represent the partners on broad policy matters. Jim Fiedler, MCA DiscoVision executive vice president, will serve as president of the venture for a minimum transitional period through year's end.

At MCA DiscoVision, Jack Findlater remains as president, with other key execs including Norman Glenn, vice president, programs, also staying on, according to an MCA spokesman. "They and others will have continuing involvement in the new venture," he said.

3M's Lloyd Troeltzsch, in charge of the company's new videodisk mastering/replication operation (Billboard, Aug. 25, 1979), terms the IBM/MCA venture "an exciting turn of events that will tend to make the videodisk market reach the potential we all think is there."

Noting that 3M's initial agreement with Thomson/CSF of France to produce industrial software here for that system is non-exclusive, Troeltzsch did not rule out a future deal for Philips/MCA disks. "The IBM/MCA venture will have no effect on our plans for being in this business for any viable format on the market."

At the Berlin Radio-TV Fair, W.G. Maciegher, Philips video group adjunct director, stunned the Japanese suppliers of the half-inch Beta and VHS VTRs with the company's offer to make its Microworld transport assembly for the two-sided, four/eight-hour Video 2000 half-inch VCR available to any manufacturer.

Already adopted by seven major European manufacturers including U.K.'s Pye and France's Schneider (Billboard, Sept. 1, 8, 1979), the Video 2000 will be introduced in limited quantities in Europe before Christmas.

An NTSC unit from Magnavox may appear in the U.S. by late 1980 or early 1981 at about \$1,200—similar in price to programmable Beta and VHS models. A North American Philips spokesman in New York was more cautious on the U.S. timing, but basically confirmed all of Maciegher's comments.

The blank Video 2000 cassettes. (Continued on page 72)

**Producing Duo**

• Continued from page 56

Through their experiences with Miles Davis and Mtume's own family history (he is a second generation member of jazz' famed Heath family), the young producers know the evils of not planning for the future.

"The problem with many of the great musicians of the bop era is that while they were hot they never gave any thought to what they would do when they reached 50," Mtume says.

Mtume and Lucas' group records for Columbia. While the music they produce for other performers is commercial mainstream r&b, the Mtume band makes music that its leaders describe as "acid funk."

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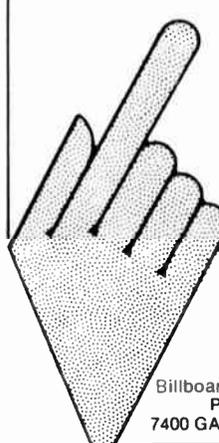
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# Classical

## WAKEFIELD IN ARIZONA

### Angel Shifts Pressing Contract

By ALAN PENCHANSKY

CHICAGO—Angel Records has begun the shift of pressing of all premium line titles to Wakefield Manufacturing of Phoenix, a move expected to be completed by January or February.

Wakefield is one of the U.S. pressing operations most highly regarded for quality control and adherence to import-like pressing standards. The Angel move is part of an overall upgrading of the line's technical quality that has been in progress for more than a year.

According to Raul Montano, head of operations for Angel, an expanded pressing schedule has been offered the label following cutbacks by other Wakefield users. One other large classical label reportedly is pulling its work from Wakefield.

"Some other label has pulled out so we were able to get in there," explains Montano. "Within the next three to four months all of our catalog will be shifted to Wakefield."

The \$4.98 list Seraphim line continues to be pressed in New York, says Montano. The company began its move to Wakefield in 1978 with the Phoenix plant taking on responsibility for all new releases.

Montano says Angel also is expecting its first all-digital release possibly in time for Christmas. It is a recording by Andre Previn and the London Symphony of the complete orchestral images of Debussy.

Angel also has a "45 r.p.m. Sonic Series" line of special wide dynamic range pressings for audiophiles. These moves virtually complete the company's turnaround from its admitted technical slump of three or four years ago.

Says Montano: "I think we're regaining the place we legitimately deserve, thanks to the quality at Wakefield, the Sonic Series and the forthcoming digital release."

A \$9.98 or \$10.98 list price is expected to be placed on the digital LP which will be the first in this arena in classics for EMI worldwide.

Angel also is looking at a third release in the \$8.98 Sonic Series, says Montano. The new titles, including

the series' first two-record sets, supposedly will be in stores for Christmas shopping. The double sets will carry a \$17.98 list.

According to the executive, Mexican, Canadian and German affiliates have begun importing the Sonic Series. The company, the only EMI affiliate offering super-fi pressings, also is looking to promoting the series to first-time classical customers.

Titles in the forthcoming release include: Rachmaninoff's "Symphony No. 2" (Previn); Rimsky-Korsakov's "Scheherazade" (Rostropovich); Mozart's "Eine Kleine Nachtmusik." Albinoni's "Adagio"

and Pachelbel's "Canon" (Marriner); "Strauss' Waltzes" (Boskovsky); Grofe's "Grand Canyon Suite" (Abravanel); Scott Joplin's "Red Back Book" (Schuller); Borodin's "Polovtsian Dances" and Rimsky-Korsakov's "Russian Easter Overture" (Rozhdestvensky); and "Beethoven Overtures" (Jochum).

Montano says EMI is no longer involved in the production of quadraphonic recordings, though a few quad titles are awaiting release.

Four-channel albums already listed in the catalog will be remastered in quad, notes Montano. "We still have a lot of calls from quad aficionados," he explains.



Billboard photo by Nancy Zannini

**PIPA PRIZE**—Sid Love, director of marketing for Classics International, awards retail customer Marie Mularczyk one of five Chinese pipas given by the Polygram company to winners of in-store drawings. The presentation to Mularczyk concludes the promotion at New York's Barnes and Noble, part of an all-out promotion of the Philips label "Little Sisters Of The Grassland" Pipa Concerto recording.

## Melodiya Expands Special Series, Adds Print Works

MOSCOW—Melodiya, the state-run record company here, which started in the subscription business earlier this year with two classical series devoted to the music of Tchaikovsky and Shostakovich, now plans three more, this time including literary product.

The first is "Pages Of Russian Poetry," some dating back to the 18th century and some contemporary, which links Melodiya with the Gorky Institute of World Literature and the USSR Writers' Union. This spoken-word product marks a first in the Russian record business.

The second is "From The Treas-

ures Of The World's Performing Arts," devised by Melodiya with the Moscow Conservatoire, a massive project involving a total of 150 LPs, split into four categories: the art of conductors; pianists and keyboard performers; violinists and cellists; and singers.

This series is built from recorded material owned by Melodiya, the USSR Radio, the State Archives of Recordings, museums and from private collectors.

The third package is a 36-album set of "Fairy Tales," featuring both Russian and foreign literature.

## Classical Notes

Piano connoisseurs will take pleasure in news from RCA that selections on Vladimir Horowitz' forthcoming LP all are new to the pianist's discography. The album, "The Horowitz Concerts, 1978-79," was recorded in concert in Chicago last year and includes Liszt's devilishly difficult "Mephisto Waltz." Also: Schumann "Humoresque" Op. 20, two pieces from Rachmaninoff's Op. 10 and the Liszt "Consolation" No. 3.

The Metropolitan Opera, San Francisco Opera and New York City Opera each has its live PBS telecasts. Now Chicago's Lyric Opera is claiming

the first full-length videotape production by a major American company. PBS viewers will be able to see the company's new production of Gounod's "Faust" in January 1980 as part of the "Great Performances" series. The new production, starring Mirella Freni, Alfredo Kraus, Nicolai Ghiaurov and Richard Stilwell and conducted by George Pretre, will be taped Sept. 25 by a West German Unitel video crew. The company has removed the performance from its regular subscription series and tickets are being sold on a special event basis.

## CRITICS GIVE EMI/ANGEL TWIN AWARDS

CHICAGO—EMI/Angel walked off with two of the three best recordings citations at the annual International Records Critics Awards presented Aug. 31 in Gstaad, Switzerland.

The label's recording of Richard Strauss' "Salome," with Hildegard Behrens in the title role and Herbert von Karajan conducting, and an EMI recording of works by Polish composer Witold Lutoslawski, conducted by the composer (not released in the U.S.), each took one of the prizes. The competition is sponsored by High Fidelity magazine with balloting by 40 international music critics.

The third award went to Deutsche Grammophon for its Archive series album of the complete orchestra works of Jan Dismas Zelenka. Alexander van Wijnkoop directing the Camerata Bern.

Decca/London was a winner for its recording of British composer Brian Ferneyhough's "Transit," with Elgar Howarth leading the London Sinfonietta. The recording is scheduled to be released in the U.S. this fall.

World Radio History

Billboard SPECIAL SURVEY For Week Ending 9/15/79

(Published Once A Month)

Billboard

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	5	<b>GERSHWIN: Manhattan Soundtrack</b> (Mehta), Columbia JS 36020
2	6	18	<b>NEW YEAR'S IN VIENNA</b> Boskovsky, Vienna Philharmonic, London Digital 10001-2
3	1	27	<b>ANNIE'S SONG: Galway</b> National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
4	20	5	<b>PIPA CONCERTO: Boston Symphony China Tour</b> (Ozawa), Philips 9500 692
5	26	9	<b>MAHLER: Symphony No. 4</b> Israel Philharmonic (Mehta), London Digital 10004
6	5	22	<b>VIRTUOSO VIOLINIST: Itzhak Perlman</b> Pittsburgh Symphony, Royal Philharmonic (Previn/Foster) Angel S-37456
7			<b>NEW ENTRY</b> <b>MORE RAMPAL'S GREATEST HITS</b> RCA ARL 1-3388
8	10	18	<b>JULIAN BREAM &amp; JOHN WILLIAMS: Live</b> RCA ARL 2-3090
9	7	18	<b>PACHELBEL: Canon</b> Stuttgart Chamber Orchestra (Munchinger) London CS 7102
10	11	18	<b>PETER GRIMES</b> Britten, Davis, Philips 6769-014
11	3	5	<b>SCHUMANN: Kreisleriana</b> Egorov, Peter's International PLE 113
12	4	35	<b>BOLLING: Suite For Violin &amp; Jazz Piano</b> Zukerman/Hediguer, Columbia M 35128
13	8	14	<b>PUCCINI: Tosca</b> Freni, Pavarotti, Milnes, National Philharmonic (Rescigno), London OSAD 121130
14	9	9	<b>BEETHOVEN: Eroica Symphony</b> L.A. Philharmonic (Guilini), DG 2531 123
15	16	53	<b>BRAVO PAVAROTTI: Pavarotti</b> London-PAV 2001
16	15	48	<b>HITS FROM LINCOLN CENTER: Pavarotti</b> London OS 26577
17	12	27	<b>MASCAGNI: CAVALLERIA RUSTICANA LEONCAVALLO: PAGLIACCI</b> Pavarotti, Freni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
18	14	31	<b>DONIZETTI: Don Pasquale</b> Sills, Kraus, Gramm, Caldwell, Angel SBLX-3871
19			<b>NEW ENTRY</b> <b>MUSSORGSKY: Pictures At An Exhibition</b> Cleveland Orchestra, Telarc Digital
20	13	9	<b>YOURI EGOROV: At Carnegie Hall</b> Peters International, PLE 121
21	18	5	<b>MOZART: Piano Concertos 21 &amp; 17</b> Ashkenazy, Philharmonia Orchestra, London CS 7104
22	21	9	<b>BRAHMS: German Requiem</b> Chicago Symphony (Solti), London OSA 12114
23	17	14	<b>MASSENET: Cendrillon</b> Von Stade, Columbia M3 35194
24	19	35	<b>UP IN CENTRAL PARK: Sills, Milnes</b> Angel S-37323
25	22	18	<b>TCHAIKOVSKY: Violin Concerto</b> Stern, National Symphony Orchestra (Rostropovich), Columbia XM-35126
26	24	9	<b>CHOPIN: Concerto No. 1</b> Zimmerman, L.A. Philharmonic (Guilini), DG 2531 125
27	40	5	<b>MENDELSSOHN: Symphony No. 4</b> Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003
28			<b>NEW ENTRY</b> <b>DEBUSSY: Images</b> Jacobs, Nonesuch H-71365
29	25	188	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> Columbia M 33233
30	27	18	<b>PROKOFIEV: LT. KIJE</b> Chicago Symphony Orchestra (Abbado) DG 2530-967
31			<b>NEW ENTRY</b> <b>BRUCH: Violin Concerto</b> Zukerman, L.A. Philharmonic (Mehta), Columbia M 35132
32	39	5	<b>JOHN WILLIAMS PLAYS MUSIC FROM JAPAN, ENGLAND &amp; LATIN AMERICA</b> Columbia M 35123
33	29	62	<b>RAMPAL: Japanese Melodies for Flute &amp; Harp</b> Rampal & Laskine, Columbia M-34568
34	30	22	<b>FREDERICK FENNEL CONDUCTS CLEVELAND SYMPHONIC WINDS</b> Telarc Digital 5038
35	28	9	<b>EINSTEIN ON THE BEACH</b> Phillip Glass Ensemble, Tomato 4-2901
36	38	5	<b>MOZART: Galway</b> London Symphony (Mata), RCA ARL 1-3353
37	33	9	<b>STRAVINSKY: Firebird Suite</b> Atlanta Symphony (Shaw), Telarc Digital DG 10039
38	36	9	<b>TEA FOR TWO</b> Menuhin, Grappelli, Angel S-37533
39	35	9	<b>BRAHMS: Violin Concerto</b> Stern (Mehta), Columbia M 35126
40	31	9	<b>BEETHOVEN: Concerto No. 5, "Emperor"</b> De Larrocha, L.A. Philharmonic (Mehta), London CS 7121

## IN FRANCE

## Industry Seeks To 'Educate'

By HENRY KAHN

PARIS—The French record industry organization, Syndicat National de l'Édition Phonographique et Audiovisuelle, is hitting back at what it regards as inaccurate representations of the music business in various media here.

Its prime thrust is to publish a series of pamphlets on industry matters, such as the disk manufacturing process, piracy, the cassette market (prerecorded and blank), sleeve design and production, disk care and new technological developments.

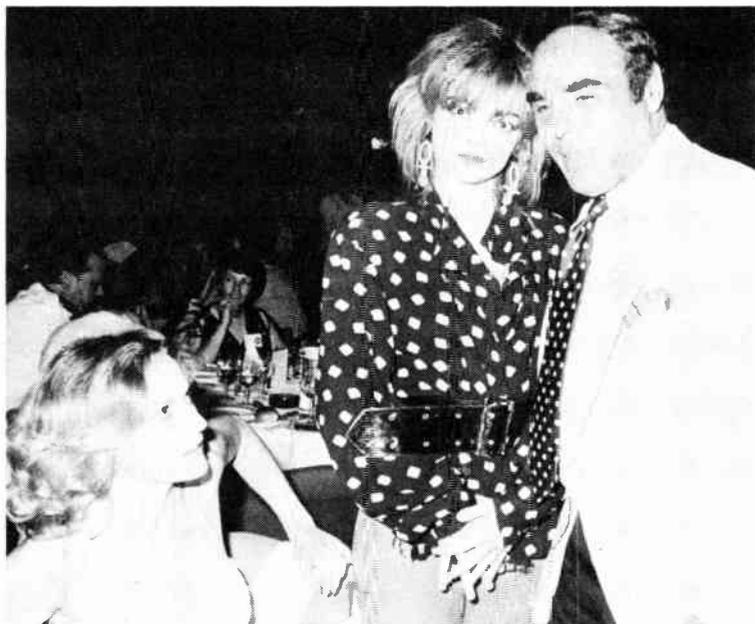
The aim is to correct various misconceptions expressed in newspapers and on-air about an industry already facing alarming problems, including home taping and piracy.

The official SNEPA reaction follows recent controversy between Phonogram France and evening paper, *Le Monde*, in which the need for hard facts from the French record industry was emphasized.

• Meanwhile, this nation's retail organization, Syndicat Autonome Pour La Defense et l'Information des Disquaires, is intensifying its program aimed at countering what it calls "abuses" by record companies (*Billboard*, May 26, 1979).

According to syndicate officials, several committees are being established to study specific problems. A national congress is being organized, to which record companies will be invited to answer queries. And a fiscal and administrative committee will work on ways of gaining greater recognition for disk retailers as a trading arm, and for some of the concessions extended to other trades.

Urgent attention is to be given to  
(Continued on page 66)



FRIENDLY GREETING—CBS Records International president, Dick Asher, welcomes CBS Germany recording artist, Nina Hagen, to the company's recent convention in London (*Billboard*, Sept. 8, 1979). At left, seated, is Leslie Loaf, wife of Meat Loaf, another CBS artist who attended the confab.

## Abolish List Prices, Says Polygram Exec

LONDON—Britain's disk industry should abandon its recommended retail price system, according to a top executive, for it is "an archaic and lunatic bogey from a bygone age which does not belong in the contemporary record business."

David Fine, new managing director of the Polygram Leisure Service (U.K.) group, which controls both Polydor and Phonogram, says: "I'd like the whole industry to move away from RRP, but I might well be prepared to go it alone."

"Certainly I doubt if it will be long before I'm inclined to publish only dealer prices and make no reference at all to recommended prices."

In a press interview here, he advocates selling to the dealer at a wholesale price upon which the retailer adds his own profit, and so sets his

retail price according to this needs. Royalties, currently based on retail prices, would be calculated instead on the wholesale price and an average of the prices from a cross-section of shops.

And he insists: "This is nothing revolutionary. Similar systems operate successfully in Germany, France, Spain, Portugal, Switzerland, Sweden, Denmark and South Africa. I like to think a lot of the U.K. trade thinks along the same lines."

He would also like to see the industry giving dealers what he calls "functional discounts" in return for accepting bulk deliveries, or deliveries to a central warehouse, or seven-day settlement, or absorbing faults. He feels independent deal-  
(Continued on page 67)

## REWARD MOVE BY ASSN.

## Singapore Offers \$ In Piracy War

By PETER ONG

SINGAPORE—The Singapore Phonogram Assn. is offering up to \$2,200 (U.S.) to anyone providing information which may lead to the conviction of record and tape pirates. Move is unprecedented in this market.

At the same time, the Assn. is launching a campaign to educate the public about music piracy. Says a spokesman: "These are the most effective ways to combat the No. 1 menace in the music industry here, in the absence of government action."

Already, the organization has received encouraging response from the public. An average of 30 calls reach the SPA daily since the reward offer was made. It specifically wants information on manufacturers and importers of cassettes bearing a host of "trademarks," such as AA, GMI, US, etc.

Notes one Assn. source, "This is one sure way of harassing the pirates. I know for a fact that they've been lying low. Some have even moved out of their premises for fear of being reported."

A number of full-page advertisements to educate the public have been placed in the local press. In these, the SPA reiterates that piracy is theft, and that Singapore's excellent trading reputation is being damaged because the Republic is now considered a center of the world's pirate activity.

The body says its members' investments may be lower than the current annual \$1 million, as a result of piracy.

Adds the Assn. spokesman: "Some of the callers have expressed disgust because they didn't know that the tapes they bought were ille-

gal, until they saw the advertisement."

It's understood here that the campaign and the rewards policy is being supported—financially and philosophically—by the International Federation of Producers of Phonograms and Videograms (IFPI).

## ZEPPELIN: IN THROUGH THE TOP DOOR

NEW YORK—As in the U.S., initial international sales of Led Zeppelin's "In Through The Out Door" suggest that the brown-bagged album is, indeed, the blockbuster that many industryites believe will help reverse the current sales slump.

The Swan Song release debuts on the U.K. charts at No. 1 (an unusual event, though not as unusual as in the U.S.) and, in the process, holds out Bob Dylan's "Slow Train Coming," which enters at No. 2.

In Japan, where foreign-repertoire albums are always in strong competition with local product, "In Through The Out Door" arrives at No. 14 on the national charts. In Australia, the album comes on at No. 5, and in neighboring New Zealand, at No. 1.

More nations are expected to fall to the Zeppelin forces soon. The British rockers' Swan Song label is handled worldwide by WEA. Also on its roster are Dave Edmunds and Bad Company, who have both been enjoying chart activity in various markets recently.

SEPTEMBER 15, 1979, BILLBOARD

## At Odds: April &amp; Aussie Importer All Foreign Product With April Copyrights Affected

By GLENN BAKER

SYDNEY — The Record Plant, Australian import specialist located in this city, has claimed that April Music is waging a campaign of "harassment" against it and other import stores.

Under an informal agreement with the ANZ (Australia and New Zealand) Copyright Society, most import stores pay a royalty of 6¼% of retail price on all records, for disbursement to this country's music publishers.

In August 1977, April Music withdrew its participation from this agreement. Since that time, it's apparently sought to prevent importers selling its copyrights by simply refusing to accept any royalty payments from the stores.

"When we were informed that April had withdrawn from the ANZ agreement, I contacted manager John Hayes to inform him that we wished to continue paying the royalty to his company by any manner he cared to set out," relates Record Plant manager, Stephen Fahey. "He said he would get back to me and we continued to pay full royalties through ANZ."

Eight months later, Hayes told the store that consideration would be given to accepting royalties, only if a detailed list of every title that the

store proposed to import was supplied to April in advance. This, the store points out, was an impossible task, as foreknowledge of the exact content of every new album is simply not available to a retailer 10,000 miles away from source.

The Record Plant, however, did compile and submit a detailed list, which was then returned by April with numerous refusals. An amended list was then submitted, with the refusals excluded.

"As we expected, they advised us that no royalties whatsoever would be accepted, and instructed us to remove all their copyrights from sale," says Fahey. "We were supplied with a computer print-out of approximately 12,000 titles and told that these were not to be imported. Apparently, we are expected to

## Melodiya Mag

MOSCOW—Soviet state disk company, Melodiya, is publishing the first edition of its eponymous news sheet in October, selling through news stands but to be available on subscription from next January. The magazine, eagerly awaited as an information source, was originally planned to debut in April.

check every single track that we import against this list."

Fahey claims that every possible effort has been made to comply with the directive. "We don't have a cavalier attitude about the matter, and we certainly have no desire to make an issue out of it."

"We fastidiously pulled every single April title off the shelves as carefully as we could, but, as it turned out, we overlooked one solitary item: a Firefall album with five April tracks."

This album was apparently bought by an April representative, and, in July, a summons was issued seeking to secure a total injunction against the importation of all April copyrights.

"It's just impossible to police their demands," exclaims Fahey, "because of the inevitability of human error, and the scope of the task. For example, we can't stock any anthology by the Troggs because one track, "Wild Thing," is owned by April, which is bad luck for the writer or publisher of any other track. Because it rarely owns every track on an album, April is regulating the sale of other publishers' copyrights, whether they like it or not."

(Continued on page 67)

+ t e l e g r a m + + + u r g e n t + + + t e l

gold album of the month! zappa would like it:  
infra steff's red devil band and their first  
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ps: david keith baker from california wrote  
to infra steff: i am currently doing a summer  
replacement program on a local radio station  
featuring highlights of imported music and  
i played your music to a few interesting  
results: a number of people called wondering  
what zappa album - red devil II - was on.  
i took the time to explain the entire story  
and the reaction was quite good. i can't wait  
to hear the album. i enjoy your music no end.





**PRODUCTION PACT**—That's German producer Peter Hauke, center, chatting with WEA International president, Nesuhi Ertegun, left, and WEA Germany managing director, Siegfried Loch. Under a new deal, his Rockoko Productions will deliver 10 acts to the multinational, beginning this month with Einstein, Beau Katzmann and Bamboo. Hauke, closely associated with the success of Nektar and Supermax, among others, will work with fellow producers Kurt Hauenstein and Ingo Schanz. Rockoko also plans to open a Los Angeles office.

## The Parkinson Pitch: Polydor As 'Carriage'

LONDON—A bullish briefing by deputy managing director, Tom Parkinson, enlivened the final morning of Polydor's U.K. sales conference in Bournemouth Aug. 30-31. Speaking in almost Churchillian terms, Parkinson lashed industry defeatism and held out the promise that the new Polydor/Phonogram merger—in which Parkinson himself heads the commercial division—heralded the birth of the country's leading record group.

Reminding assembled salesmen that singles and cassettes had never been stronger, LPs had only dipped, and that trade value of the U.K. business was now a massive \$800 million, Parkinson said: "No way is our industry dying. We have problems but they can be overcome."

On Polydor's prospects he pointed out: "Our roster is strong and largely

home grown, unlike others'. We are part of a worldwide group that leads from the front and consolidates for the years ahead.

"We can plan more professionally; we can work more effectively; we can cut our waste; we can merchandise. We can move into 1980 with the knowledge that we are a front carriage in the biggest music train in the world. We will lead with video and compact disks: in this field we are years ahead."

Details of the company's traditional autumn campaign were revealed. Under the Dealers' Choice scheme, 42 album and 37 tape titles chosen as "drivelines" will carry special bonuses, while an additional scheme allowing dealers increased margin on the entire Polydor range will run from September to year's end.

## International TO COUNTER INDUSTRY SLUMP Lopez Prognosis: Go For The Best

COVENTRY—The record industry can no longer disguise or ignore its own inefficiencies, or seek relief from them by simply increasing prices. That's the firm belief of Ramon Lopez, managing director of EMI Records U.K., speaking at the company's annual sales conference in this Midlands city.

"The record market is a growth market, but it still suffers ups and downs. Expansion is not as buoyant as it used to be, or rapid enough to hide the inefficiencies as before. While the future is bright, things will never be the same again."

Lopez is convinced that there's "too much hysteria" about the current industry situation, and about its future in the general economic uncertainty. "People are suddenly showing great alarm over things which have been evident for some time. But we have to bear three matters firmly in mind: increased competition in the leisure industry, product quality and, finally, the vulnerability to which our industry has become exposed in today's (economic) climate."

"Competition for leisure money is increasing all the time. Our product quality must be the best, artistically

and technically. Sometimes we lose sight of the fact that we're an industry with a creative base, and our business is now so huge that it's subject to fluctuations in national and world economies."

Lopez told his sales and marketing divisions, "We have to eliminate inefficiency. In the past, we could transfer some of our negligence to the consumers in higher prices, but that time has gone."

On the proposed deal between EMI and Paramount, Lopez said he was sure it would finally go through, probably in the middle of this month. He spoke of "complex negotiations," but insisted the lines of contact within EMI Records would not change, whatever the outcome.

"We won't mimic anyone. We've decided our policies which gravitate around our overriding artistic and product orientation. We're looking ahead and preparing by developing options on a number of fronts."

Those options, in product terms, include new albums before the year's end from the Rolling Stones and Pink Floyd, plus a couple of compilations of licensed repertoire (including Motown) set for television promotion.

## MITTERAND MOVE HEATS RADIO ROW

PARIS — Francois Mitterand, leader of the French Socialist Party, has been charged, with two other party members of parliament, with breaking the laws giving the French government a radio and television monopoly.

After appearing before an examining magistrate, Mitterand said: "If the government wants a political fight, then that is what they are going to get."

The charges arise after the Socialist Party's own broadcasting network, Radio Riposte (Billboard, Sept. 1, 1979), raided by government investigators some weeks ago. The socialist leader could be jailed for a year and fined up to \$2,000.

But many here feel the government has blundered in laying charges against Mitterand, who is demanding that the magistrate call Valery Giscard d'Estaing, the president, and Raymond Barre, the prime minister, to attend the court hearing. The Socialist Party claims the government monopoly infringes the constitutional conditions of free communication.

The atmosphere over French radio is heating up with the record industry deeply concerned for it sees more radio availability as a vital part of its fight against the general economic recession.

## Poles Take Top Intervision Prize Contestants Come From All Over European Continent

By ROMAN WASCHKO

WARSAW—Winner of the Grand Prix at the third Intervision Festival, staged in Sopot, was "Until Spring Comes," performed by Polish artist Czeslaw Niemen, who also wrote the

music to a verse of local poet Jaroslaw Iwaszkiewicz.

First prize winner was "The Bulls Of Mexico," written by Juan Pardo, performed by Spanish quartet Red de San Luis, with "Take The World By Surprise," written by Maytyas Varkonoi and Tibor Miklos, sung by Hungary's Zsuzsa Cserhati, in second place. Third was "I Will Choose The Music," by R. Paulus and A. Wozniensien, sung by Jak Joala, of Russia.

This festival is open for entries from both the Eurovision and Intervision blocks of Europe and contestants this year came from Hungary, Cuba, Belgium, Spain, Finland, Soviet Union, Bulgaria, Czechoslovakia, the German Democratic Republic, Portugal, Morocco, Romania and Poland.

Over the past years, many big careers have been launched via the Intervision Festival, and names previously involved have included Karel Gott, Joan Baez, Alvin Stardust, Caterina Valente, Drupi and Nancy Wilson.

A separate section for record company artist presentations is held annually, companies involved this year being: Apollo Disques, Belgium; Areito, Cuba; Balkanton, Bulgaria; Cyclus Music, West Germany; Change, Canada; EMI, Finland; EMI, Sweden; EMI, U.K.; Miusyc, Spain; Pathe Marconi, France; Polar, Sweden; Polydor, U.K.; Polygram, Greece; RCA, West Germany; Roses Music, Belgium; Supraphon, Czechoslovakia; and Wifon, Poland.

Bessy, for Polygram Greece, took the Grand Prix du Disque in this section, followed by first prize-winner Margerita Hranova (Balkanton, Bulgaria) and Patti Boulaye (Polydor, U.K.). In second place was Christy Caro, (Pathe Marconi, France) and the third prize was shared by Black Lace (EMI, U.K.)

and Hanna Banaszak (Wifon, Poland).

Among other awards: journalists' trophy: Lenka Filipova, Russia; record company award, Gregor, of EMI Finland; tv organization award, Michael Hansen and "Nancies" (GDR); and Mirabella Dauer; and the Sopot organizers received a special award from FIDOF, the international body representing song festivals.

Guest artists included Boney M, Billie Davis, Dagmar Frederic, Grace Kennedy, Alla Pugaczowa, Demis Roussos, plus Polish artists Urszula Zbigniewa, Andrzej Rosiewicz and Zbigniew Wodecki.

The 20th Jubilee International Song Contest staged at Sopot was converted into the Intervision event three years ago. Next year's event is planned for Aug. 20-23 in Sopot, closing date for entries being March 31, 1930.

Part of the 1979 event was given over to an international exhibition of musical instruments and amplification equipment. Participants included: BCC Music and Eugenia Bem, West Germany; Dennis Tyler, U.K.; K-Tel, Belgium; Kultura, Hungary; Musik Peters, West Germany; Rank Audio Visual, U.K.; and Tonpress and Unitra, both from Poland. This exhibition was organized by AGPOL, Sienkiewicza 21, Warsaw, Poland.

## Stig Takes Over

HELSINKI—Stig Anderson, mastermind of the Abba success story, has taken Finnish group Pera and the Dogs under his wing and an album, "Dogfood," by the quartet is coming from his Polar label. The group line-up includes U.S.-born drummer Bill Carson, formerly with the Finnish band Madame George, and now living in Finland.

## CBS BAND IS 'NEW WAVE SUPERTRAMP'

## Delivering Mi-Sex Down Under

SYDNEY—In what's seen here as a copybook example of recognizing, signing, recording and marketing local talent, CBS Australia has delivered a blockbuster new act in rapid time.

Mi-Sex, described as a "new wave Supertramp," arrived from New Zealand in August 1978, played its first gig in September, was signed to management in October and signed by CBS producer Peter Dawkins the following March.

Given a generous budget and freedom to originate packaging, Mi-Sex delivered the "Graffiti Crimes" album, which was launched July 24

via a national radio hookup from the Sydney Musicians' Club. In its first week of release, the album shifted 8,000 units and, in the second week, made significant chart strides. This week, it bows on Australia's top 20 best-sellers (see Hits Of The World, this issue).

The one-hour July live performance was carried by the 2SM radio network to 3XY Melbourne, 4IP Brisbane, 2NX Newcastle and 6PM Perth, and inaugurated a 2SM involvement which continued with the airplay of no less than five cuts from the LP.

The station's music director, Barry

Chapman, doesn't hide his obvious enthusiasm for the act: "I heard the LP at test pressing stage and thought it was one of the classiest local recordings in a long time. When I saw them, they had great musical variety and impressed me so much that I set up the live radio launch."

Mi-Sex has set a precedent by becoming the first CBS act to play live at a product launch, but set no precedents for being a New Zealand act in high Australian demand.

Since 1964, when Kiwis Ray Columbus and the Invaders hit No. 1 here with "She's A Mod," New Zealand acts have streamed across the Tasman Sea, and all have been notable for their above-average musical quality.

Many vanguards of Australian rock, such as Kevin Borich, Glyn Mason, Max Merritt, Mike Rudd and Phil Key, are New Zealanders deposited here by the '60s beat boom. During the latter '70s, Kiwi acts have been especially predominant, in the form of Split Enz, Dragon, Hello Sailor and, lately, Mi-Sex.

Producer Dawkins was also responsible for the signing of Dragon in 1976, and their subsequent success. That band went on to achieve U.S. release via CBS (Portrait) where Mi-Sex is now under consideration. American launch of the act could bring a name change, however, according to some CBS sources.

World Radio History

## Industry To Enlighten Media?

• Continued from page 65

copyright society SACEM's demand for performance rights to be paid for in-store airplay, said by the society to be "background" entertainment. Says the syndicate: "Our role is not to provide background music, but solely to sell disks."

The issue is seen as shaping up as a reprise of the now-settled conflict between Britain's Performing Right Society and the country's retailers. That, too, was over in-store airplay of records and tapes, for which the PRS insisted dealers should pay. Latter group eventually agreed to do so, but only after High Court legal action and, eventually, the extraction of certain conditions from the Society, including a financial contri-

tribution to retail staff training (Billboard, March 24, 1979).

The French retail body, to be known as SADID, plans a regular news bulletin, plus the setting up of a research group to study problems on the packaging of records, general advertising and in-store theft.

And the syndicate will also join in the fight against the existing 33 1/3% rate Value Added Tax on records and tapes. Additionally, it's opposed to the recent freeing of price controls in the French retail trade, a move that's been followed by steep increases.

The immediate strength of the new group will be judged at its first congress, planned for November, but its very inauguration is seen as of key importance to this music market.

# Ban Local Covers On Malay Airtime

By CHRISTIE LEO

KUALA LUMPUR—The ban by Radio-Television Malaysia (RTM) on vernacular, i.e. local language, cover versions of international songs is seen as ironic, coming as it does soon after the nation's Copyright Act has been amended to increase the protection against piracy given to local works (Billboard, Sept. 8, 1979).

The ruling specifies that no airplay will be accorded to vernacular versions of foreign compositions via both the prime mediums of radio and television here.

## Abolish List

• Continued from page 65

ers could form co-operatives for bulk buying, in order to qualify for discounts.

And specialist dealers unable to compete on these terms would have to charge higher prices for giving the public a personal service.

Certainly there is evidence that many dealers would welcome a system without recommended prices. But the record industry itself is cautious, with one or two majors violently opposed. Among those against are Bill Townsley of Decca and L.G. Wood, chairman of the British Phonographic Industry. Wood's view: "The customer is entitled to know the value that the manufacturer places on his product. Any move away from rrp would create problems over royalty payments."

But Geoffrey Bridge, retiring director-general of BPI, favors abolition because it would help the independent against the multiple and "eventually, once the problems have been sorted out, be in the best interests of the industry."

There is a feeling, however, that the hassles over changing the system would be too daunting for the industry to face.

At a press conference, the minister of broadcasting announced that this move was intended to encourage more local songwriting. To date, most Malaysian artists have depended almost completely on cover versions.

But many in the industry feel that this ruling will impede, rather than promote, local talent. They agree that it will encourage the growth of local compositions, but lament that it's premature; there aren't enough local songwriters, they say, who can fill the void left by the scores of now-outlawed covers.

Comments one disk executive: "Covers of popular songs give an identity to local artists. Buyers usually identify with international songs first, before listening to original material. This ban on RTM makes our sales task difficult, because we cannot hope to get any exposure for cover versions on the most important media."

Notes another, Eric Yeo, a&r manager at Polygram, "How can we hope to sell records without airplay? Sure, it will increase the importance of local compositions and give it the proper perspective, but I don't appreciate RTM's rather one-sided propaganda."

As most record companies rely on radio and tv for exposure, many have now opted to cut fully original material on new product by local artists. New releases in the past month have featured primarily original songs, with an odd cover version as filler.

The RTM move will, of course, attract less resistance from labels strong on international repertoire, though their particular preoccupation is piracy, which robs them of far more sales than local covers. And, for the moment, the newly amended Copyright Act does not extend the improved antipiracy protection to international material.

## BBC EXEC SPEAKS

# Singer: The U.S. Threat To British Broadcasting

• Continued from page 25

eroded by ignorance, cupidity and default, or rather by a commercial lobby exploiting all three."

The system was desperately needed, he said, "if radio is not to end on a roller coaster to disaster emulating the American pattern, with a few small voices desperately trying to establish a network out of a plethora of local radio."

He would like to see the establishment of a fourth tier of the U.K. system in the form of an unlimited number of locally based, self-financing community stations broadcasting three to four hours per day.

Britain's leaning towards the U.S. pattern was dangerous: "In America, where radio is essentially local, there are no radio orchestras, virtually no radio drama, no features, talks, no light entertainment.

"As a consequence, the only people to be employed are disk jockeys, announcers, reporters and engineers. The music comes from records, and even these are not paid for. It is a minimum investment leading to high profitability, but fragmented audiences. It adds little or nothing to

the culture of America. Here, radio is just the opposite."

His belief was that local radio, in audience terms, provided the success story of the '70s in the U.K. The big question remained as to whether network radio, i.e. the BBC, could survive in the face of such success.

The Independent Broadcasting Authority here has not only been given the nation's second commercial television network, but it also envisages up to 110 local radio stations.

Noted Singer: "We live in an audio culture. Hardware sales constantly increase, because of the true excitement of good sound in the living room.

"An American colleague said to me, 'Radio's only problem is that it was invented before tv, not after. Had it come later, people would be singing the praises of this new medium, saying you could carry it with you and could listen while doing other things.'"

The BBC Radio chief added: "While the BBC took the idea of local radio from America, it took insufficient note of the profitability of the system."



**GOLDEN EGG**—U.S. record retailer Mervil Craven, first left, of Aura Sound Entertainment, Richmond, Va., chats with executives of Barclay Records, France, in Paris. He was the winner of a lucky draw competition, with an expenses-paid holiday to the French capital as the prize; his store was one of the first to sell product from Barclay's progressive Egg label in 1978. With Craven are his wife, Sherri, and Barclay's foreign repertoire manager, Cyril Brilliant. First right is Brilliant's assistant, Martin Davies.

# Aussie Imports Row

• Continued from page 65

Reached for comment, April Music manager, John Anderson would only say, "We are enforcing our rights under the Copyright Act." He adds that he is unaware that no other publishing is pursuing similar actions and, when asked to comment on the question of other publishers losing revenue via April's action, merely counters: "That's not our problem."

Record collectors, ringing April to complain about their inability to purchase certain imports as a result of its policy, have allegedly been told that the fault lies with the importers' refusal to pay royalties.

Rob Seard, CBS business affairs manager nominated by April to speak on its behalf, offered to prepare a policy statement on April's position, if given 24 hours. When contacted a day later, he advised that he wasn't prepared to make any comment or answer any questions on any subject related to April Music.

According to the Record plant, April is the only organization in Australia undertaking overt action against the import stores. "At the present time, we're not engaged in dispute with any other publishing or record company in the country," insists Fahey.

Until the dispute comes to court later in the year, the situation remains unresolved. To call it a "test case," observers agree, would be to give it undue significance, as no other publisher has expressed any intention of following April's lead.

# Virgin Bows Fresh Firms

LONDON—The Virgin group here has set up new recording and music publishing companies, DinDisc and DinSong respectively, as part of an expansion program designed to avoid overloading the existing Virgin Records and Virgin Music.

Former chief of the latter, Carol Wilson, heads DinDisc, which will be distributed worldwide by Virgin's licensees and, in the U.S., handled by the independent Virgin operation on the West Coast and in New York.

First release for the label is due Friday (7) by Scottish-based band, the Revillos. It's "Where's The Boy

Observers here, meanwhile, are speculating that the publisher's move is one means of reducing the amount of disk imports into Australia, something which parent CBS Records may be interested in accomplishing.

# Shu-bi-dua Is Danish SRO

COPENHAGEN—Ticket sales for this month's tour of Denmark by local rock band, Shu-bi-dua, have been faster than for Abba's single show here in October.

And the band's newest Polydor album has reportedly sold 100,000 units in only three weeks, a giant total for this small market, and confirmation of Shu-bi-dua's wide appeal, from pre-teens to pensioners.

Notes promoter Knud Thorbjornsen: "It seems strange that I've had more call for Shu-bi-dua tickets than for Abba seats. It may be because the national press made such play of an Abba sellout that everybody has assumed it's impossible to get seats.

"But Abba is playing just one concert in the 2,000-seat Falkoner Theatre. Shu-bi-dua is playing a 10-date tour, with two shows in Copenhagen itself. Tickets for these sold out in a few hours, so we had to arrange two extra dates. Tickets for these went just as quickly. Altogether, about 8,000 people will be coming to the group's concerts in the Tivolis Concerthall on Sept. 24."

For Me," and comes to DinDisc via the act's own label, Snatzo Recordi.

Marketing chief of DinDisc, which will be distributed by CBS, is Nicki Davies, formerly on the Island Records promotion team here. A&r chief is Dave Fudger, previously in that role at Virgin Music.

The new publishing arm is headed by Nick Garnett, former professional manager of Virgin Music, where Rob Gold replaces Carol Wilson as managing director. Wilson worked with Virgin chiefs Richard Branson and Simon Draper in setting up the new companies.

# Chrysalis Is Latest On Prices

LONDON—Chrysalis Records joins the growing number of U.K. companies introducing "special" (i.e. lower-than-usual) prices for new releases by new acts, and cutting those of its back catalog albums and tapes.

First new release affected is by U.S. new wave act, Pere Ubu, whose "New Picnic Time" will carry an \$8.75 recommended retail price—and that's the same tag that all album and tape book catalog will carry in future. Retail profit margin on cassettes also comes into line with records, to 33 1/3% from 30%.

But Chrysalis is also adding 50-60 cents on to standard and deluxe album prices, though stopping short of what it and other companies in this market regard as the psychologically important five-pound sterling (around \$11) barrier. And double albums go from \$14 to \$15, while singles stay at current levels.

As to more releases by new acts at the \$8.75 tag, the company says it will do this when appropriate. Notes marketing director, Keith Lewis: "We've always been in the business of breaking new talent, and we feel this approach will be helpful in doing that."

The Chrysalis price revamp, which will be up for review early in 1980, comes just prior to the heaviest release schedule of its history. Three of its major acts (Blondie, Jethro Tull and Leo Sayer) have new albums shipping in September.

• Chrysalis and Arista are expanding their jointly owned Tandem sales force, enlisting a new area manager (bringing the total to three) and five representatives (to 17).

# PAPER SCRAP IS CLUE TO BOWIE BOOTS

LONDON—When British Phonographic Industry investigators visited the home of a suspected bootlegger, looking for illegally recorded David Bowie product, all they found was a pile of charred paper in a fireplace.

But one of the team noted the paper was still warm and, holding it up to the light, was able to discern that it was a document relating to Bowie bootlegs.

And within a week the alleged bootlegger was standing in the High Court here, giving an undertaking pending trial that he would cease bootlegging activities against BPI members immediately. The accused is Trevor Lesley Hughes, who trades as Magical Mystery Store and as Zephyr Records.

Also in court was Leslie Smith, of Manchester, proprietor of the Paramount Book Exchange. He also gave an undertaking prior to trial that he would not engage in bootleg activity. Investigators alleged they found bootlegs, including Bowie product, in his shop.

Bowie was the plaintiff in both cases, which followed an earlier appearance in court (Billboard, Sept. 8, 1979) of bootleggers raided during the BPI's "Operation Moonbeam" investigations.

Also arising from that series of "search-and-seize" raids, lawyers for David Hattam, of Newcastle, gave a High Court undertaking that his bootleg activities would cease immediately. Plaintiffs against Hattam were Bowie, Bob Dylan, CBS U.K., RCA and CBS Inc.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 9/8/79  
SINGLES

This Week	Last Week	Artist
1	1	WE DON'T TALK ANYMORE, Cliff Richard, EMI
2	3	BANG BANG, B.A. Robertson, Asylum
3	20	CARS, Gary Numan, Beggars Banquet
4	4	ANGEL EYES, Roxy Music, Polydor
5	8	MONEY, Flying Lizards, Virgin
6	6	GANGSTERS, Specials, 2 Tone
7	16	STREET LIFE, Crusaders, MCA
8	2	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
9	11	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer, Island
10	5	AFTER THE LOVE HAS GONE, Earth, Wind & Fire, CBS
11	38	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
12	10	OOH WANT A LIFE, Gibson Brothers, Island
13	15	GOTTA GO HOME, Boney M., Atlantic/Hansa
14	25	DUCHESS, Stranglers, United Artists
15	13	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
16	23	LOVE'S GOT A HOLD ON ME, Dollar, Carrere
17	18	WHEN YOU ARE YOUNG, Jam, Polydor
18	7	DUKE OF EARL, Darts, Magnet
19	22	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
20	9	REASONS TO BE CHEERFUL, Ian Dury, Stiff
21	17	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy, Arista
22	12	HERSHAM BOYS, Sham 69, Polydor
23	21	MORNING DANCE, Spyro Gyra, Infinity
24	24	LOST IN MUSIC, Sister Sledge, Atlantic
25	28	GONE GONE GONE, Johnny Mathis, CBS
26	35	STRUT YOUR FUNKY STUFF, Frantique, Philadelphia Intl.
27	30	REGGAE FOR IT NOW, Bill Lovelady, Charisma
28	34	BOY OH BOY, Racey, RAK
29	14	ANGEL EYES/VOULEZ VOUS, Abba, Epic
30	29	TEENAGE WARNING, Angelic Upstarts, Warner Bros.
31	19	DIARY OF HORACE WIMP, Electric Light Orchestra, Jet
32	NEW	CRUEL TO BE KIND, Nick Lowe, Radar
33	40	GET IT RIGHT NEXT TIME, Gerry Rafferty, United Artists
34	NEW	SAIL ON, Commodores, Motown
35	31	YOU NEVER KNOW WHAT YOU'VE GOT, Me & You, Laser
36	NEW	LINES, Planets, Rialto
37	36	SPIRAL SCRATCH, Buzzcocks, New Hormones
38	NEW	IN THE BROWNIES, Billy Connolly, Polydor
39	26	WANTED, Dooleys, GTO
40	NEW	TIME FOR ACTION, Secret Affair, I-Spy

### LPs

1	NEW	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
2	NEW	SLOW TRAIN COMING, Bob Dylan, CBS
3	2	DISCOVERY, Electric Light Orchestra, Jet
4	1	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Brothers
5	4	VOULEZ VOUS, Abba, Epic
6	5	I AM, Earth, Wind & Fire, CBS
7	3	BREAKFAST IN AMERICA, Supertramp, A&M
8	8	PARALLEL LINES, Blondie, Chrysalis
9	9	OUTLANDOS D'AMOUR, Police, A&M
10	6	DOWN TO EARTH, Rainbow, Polydor
11	14	REPLICAS, Tubeway Army, Beggars Banquet
12	12	THE BEST OF THE DOOLEYS, GTO
13	10	HIGHWAY TO HELL, AC/DC, Atlantic
14	17	WELCOME TO THE CRUISE, Judie Tzuke, Rocket
15	7	SOME PRODUCT CARRI ON SEX PISTOLS, Virgin
16	22	TUBEWAY ARMY, Beggars Banquet
17	18	STREET LIFE, Crusaders, MCA
18	13	NIGHT OWL, Gerry Rafferty, United Artists
19	11	MORNING DANCE, Spyro Gyra, Infinity
20	16	EXPOSED, Mike Oldfield, Virgin
21	19	BRIDGES, John Williams, Lotus
22	24	MANILOW MAGIC, Barry Manilow, Arista
23	26	MANIFESTO, Roxy Music, Polydor
24	15	LIVE KILLERS, Queen, EMI
25	21	DO IT YOURSELF, Ian Dury, Stiff
26	32	MIDNIGHT MAGIC, Commodores, Motown
27	20	GOLDEN GREATS, Beach Boys, Capitol
28	23	COMMUNIQUE, Dire Straits, Vertigo
29	NEW	INTO THE MUSIC, Van Morrison, Vertigo

30	30	TEENAGE WARNING, Angelic Upstarts, Warner Brothers
31	29	B 52'S, Island
32	33	OUT OF THE BLUE, Electric Light Orchestra, Jet
33	27	20 ALL TIME GREATS, Roger Whitaker, Polydor
34	NEW	RICKIE LEE JONES, Warner Brothers
35	35	BAD GIRLS, Donna Summer, Casablanca
36	36	DIRE STRAITS, Vertigo
37	28	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
38	25	THE VERY BEST OF LEO SAYER, Chrysalis
39	NEW	BOP TIL YOU DROP, Ry Cooder, Warner Brothers
40	NEW	5, J.J. Cale, Shelter

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 9/20/79  
SINGLES

This Week	Last Week	Artist
1	1	EL LUTE, Boney M, Hansa
2	3	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
3	4	RING MY BELL, Anita Ward, TK
4	2	SO BIST DU, Peter Maffay, Telefunken
5	5	MOSKAU, Dschinghis Khan, Jupiter
6	7	POP MUZIK, M, MCA
7	6	BRIGHT EYES, Art Garfunkel, CBS
8	12	GLORIA, Umberto Tozzi, CBS
9	NEW	I DON'T LIKE MONDAYS, Boomtown Rats, Chrysalis
10	11	A WALK IN THE PARK, Nick Straker Band, Teldec
11	17	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
12	8	DAS LIED VON MANUEL, Manuel & Pony, Polydor
13	10	HOT STUFF, Donna Summer, Casablanca
14	31	KNOCK ON WOOD, Amii Stewart, Hansa Intl.
15	NEW	WE DON'T TALK ANYMORE, Cliff Richard, BMI
16	16	DO TO ME, Smokie, RAK
17	9	BAD GIRLS, Donna Summer, Casablanca
18	14	HOW COULD THIS GO WRONG, Exile, RAK
19	NEW	ONE TWO THREE FOUR REDLIGHTS, Teens, Hansa
20	NEW	KINGSTON KINGSTON, Lou and the Hollywood Bananas, EMI
21	15	VOULEZ VOUS, Abba, Polydor
22	13	SUNDAY GIRL, Blondie, Chrysalis
23	20	SOME GIRLS, Racey, RAK
24	18	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
25	21	EIN HERZ FUR KINDER, Andrea Juergens, Ariola
26	19	THE LOGICAL SONG, Supertramp, A&M
27	NEW	I WANT YOU TO WANT ME, Cheap Trick, CBS
28	24	UND MANCHAAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola
29	NEW	LIGHT MY FIRE, Amii Stewart, Hansa
30	NEW	DANCE AWAY, Roxy Music, Polydor

### ALBUMS

1	1	STEPHENWOLF, Peter Maffay, Telefunken
2	NEW	EVE, Alan Parsons Project, Arista
3	2	BREAKFAST IN AMERICA, Supertramp, A&M
4	3	COMMUNIQUE, Dire Straits, Vertigo
5	4	TRAEUMEREIEN, Richard Clayderman, Telefunken
6	5	DIRE STRAITS, Vertigo
7	6	VOULEZ VOUS, Abba, Polydor
8	7	LIVE KILLERS, Queen, EMI
9	8	BRIGHT EYES, Art Garfunkel, CBS
10	11	FATE FOR BREAKFAST, Art Garfunkel, CBS
11	9	MOSKAU, Dschinghis Khan, Jupiter
12	12	HAIR, Soundtrack, RCA
13	10	BAD GIRLS, Donna Summer, Casablanca
14	14	ANGEL STATION, Manfred Mann's Earthbound, Bronze
15	15	DISCOVERY, Electric Light Orchestra, Jet
16	16	GONE TO EARTH, Barclay James Harvest, Polydor
17	17	HIGHWAY TO HELL, AC/DC, Atlantic
18	19	PYRAMID, Alan Parsons Project, Arista
19	NEW	WISH YOU WERE HERE, Pink Floyd, Harvest
20	NEW	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER SEINE GROSSEN ERFOLGE, John Denver, RCA

## JAPAN

(Courtesy Music Labo)  
As of 9/3/79  
SINGLES

This Week	Last Week	Artist
1	1	KANPAKU-SENGEN, Masashi Sada, Freeflight (KK Masashi)
2	2	GINGATETSUDO 999, Godiego, Nippon Columbia (NTV)

3	3	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life (NTV M)
4	5	OMOIDEZAKE, Sachiko Kobayashi, W. Pioneer (Daichi)
5	4	AMERICAN FEELING, Circus, Alfa (Alfa)
6	7	OMOISUGCSHI-MO-KOI-NO-UCHI, Southern All Stars, Victor (PMP)
7	8	POLAR STAR, Junko Yagamiz, Discmate (Yamaha)
8	6	NAMINORI PIRATEXC, Pink Lady, Victor (PMP)
9	NEW	YOAKE, Chiharu Matsuyama, F X (STV Pack)
10	NEW	SEXIAL VIOLET NO. 1, Masahiro Kowana, RCA (Nichion)
11	NEW	SMILE ON ME, George Yamagi & Rainy Wood, Bourbon (Freeway)
12	15	DSCHINGIS KHAN, Dschinghis Khan, Jupiter (PMP)
13	11	SHINJUKU MINATOMACHI, Shinichi Mori, Victor (Mori)
14	10	OYAJI-NO-JUMI, Kenkichi Muraki, Philips (Yusen)
15	9	AI-NO-ARASHI Momoe Yamaguchi, CBS/Sony (Top)
16	19	NIJU-TO-SNEAKER NO-KORO, Turip, Express (Shinko)
17	14	BOOGIE WONDERLAND, Earth, Wind & Fire, CBS/Sony (PMP)
18	18	RING MY BELL, Anita Ward, TK (April)
19	17	VOULEZ VOUS, Abba, Disco Mate (Shinko)
20	13	HOT STUFF, Donna Summer, Casablanca (Intersong)

This Week	Last Week	Artist
1	1	GINGATETSUDO 999, Original Soundtrack, Columbia
2	3	10 NUMBERS CARAT, Southern All Stars, Victor
3	2	MORNING, Satoshi Kishida, CBS/Sony
4	4	VOULEZ VOUS, Abba, Disco Mate
5	7	OLIVE, Yumi Matsutoya, Express
6	6	NEW HORIZON, Circus, Alfa
7	5	ALICE 7, Alice, Toshiba/EMI
8	9	BREAKFAST IN AMERICA, Supertramp, A&M
9	8	YUME-KUYOU, Masashi Sada, Warner Pioneer
10	10	NECHU-JIDAI, Soundtrack, For Life
11	11	MORNING ISLAND, Sadao Watanabe, Victor
12	18	HEART, Keiko Mizukoshi, Polydor
13	16	YOKOHAMA, George Yanagi, Tokuma
14	NEW	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
15	15	BAD GIRLS, Donna Summer, Victor
16	12	L.A. BLUE, Momoe Yamaguchi, CBS/Sony
17	17	DON'T CRY OUT LOUD, Rita Coolidge, Alfa
18	13	I AM, Earth, Wind & Fire, CBS/Sony
19	19	SORA-O-TOBU-TORI-NO-YOUNI Chiharu Matsuyama, Canyon
20	20	OUR DECADE, Godiego, Nippon Columbia

## AUSTRALIA

(Courtesy of Kent Music Report)  
As of 9/3/79  
SINGLES

This Week	Last Week	Artist
1	4	MY SHARONA, Knack, Capitol
2	2	SOME GIRLS, Racey, RAK
3	1	UP THERE CAZALY, Two-Man Band, Fable
4	3	RING MY BELL, Anita Ward, TK
5	5	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
6	6	COOL FOR CATS, UK Squeeze, A&M
7	9	YOU CAN'T CHANGE THAT, Raydio, Arista
8	10	REUNITED, Peaches & Herb, Polydor
9	7	POP MUZIK, M, MCA
10	8	BRIGHT EYES, Art Garfunkel, CBS
11	11	ONE WAY TICKET, Eruption, RCA
12	18	GOLD, John Stewart, RSO
13	12	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
14	17	LIGHT MY FIRE, Amii Stewart, RCA
15	NEW	HIT AND RUN, Jo Jo Zep & Falcons, Mushroom
16	16	GET USED TO IT, Roger Voudouris, Warner Bros.
17	14	BAD GIRLS, Donna Summer, Casablanca
18	13	HOT STUFF, Donna Sumer, Casablanca
19	15	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M
20	NEW	LONESOME LOSER, Little River Band, Capitol

### LPs

1	4	GET THE KNACK, Knack, Capitol
2	1	DISCOVERY, ELO, Jet

## CANADA

Because of delays at the Canadian Recording Industry Assn., that country's charts could not meet this week's "Hits Of The World" deadline. They will appear next week.

World Radio History

3	2	FIRST UNDER THE WIRE, Little River Band, Capitol
4	5	ENGLISH HISTORY, Jon English, Mercury
5	NEW	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
6	3	THE VERY BEST OF LEO SAYER, Chrysalis
7	6	BACK TO THE EGG, Wings, MPL
8	7	BREAKFAST IN AMERICA, Supertramp, A&M
9	10	RUST NEVER SLEEPS, Neil Young & Crazy Horse, Reprise
10	8	FATE FOR BREAKFAST, Art Garfunkel, CBS
11	9	DYNASTY, Kiss, Casablanca
12	12	BAD GIRLS, Donna Summer, Casablanca
13	15	SCREAMING TARGETS, Jo Jo Zep & The Falcons, Mushroom
14	19	5, J.J. Cale, Shelter
15	18	BOMBS AWAY DREAM BABIES, John Stewart, RSO
16	11	NO EXIT, The Angels, Albert
17	14	I AM, Earth, Wind & Fire, CBS
18	20	COOL FOR CATS, UK Squeeze, A&M
19	16	THE BOB SEGER COLLECTION, Capitol
20	NEW	GRAFFITI CRIMES, Mi-Sex, CBS

## ITALY

(Courtesy Germano Ruscitto)  
As of 9/4/79  
LPs

This Week	Last Week	Artist
1	2	GLORIA, Umberto Tozzi, CGDMM
2	1	L.A. & N.Y., Alan Sorrenti, EMI
3	6	CHICAS, Miguel Bose, CBS/CGDMM
4	4	IN CONCERTO, Fabrizio De Andre, Ricordi
5	11	SOLI, Adriano Celentano, Clan/CGDMM
6	5	BAD GIRLS, Donna Summer, Durium
7	3	DALLA, Lucio Dalla, RCA
8	7	PLASTEROID, Rockets, Rockland/CGDMM
9	NEW	BANANA REPUBLIC, L. Dalla E.F. Gregori, RCA
10	12	FLORIAN, Le Orme, Philips/Phonogram
11	8	ERO ZERO, Renato Zero, RCA
12	10	CATAUTORI SRL, Various Artists, Ricordi
13	9	I AM, Earth, Wind & Fire, CBS/CGDMM
14	13	LADY NIGHT, Patrick Juvet, Barclay/Ricordi
15	14	BREAKFAST IN AMERICA, Supertramp, A&M
16	19	XXVIII RACCOLTA, Fausto Papetti, Durium
17	NEW	MUNICH ALBUM, Patty Pravo, RCA
18	NEW	BACK TO THE EGG, Wings, EMI
19	NEW	RESTA VILE MASCHIO DOGE VAI, Rino Gaetano, RCA
20	NEW	BRIVIDO DIVINO, Donatella Rettore, Ariston/Ricordi

## HOLLAND

(Courtesy TROS Radio)  
As of 9/4/79  
SINGLES

This Week	Last Week	Artist
1	1	QUIEREME MUCHO, Julio Iglesias, CBS
2	5	I DON'T LIKE MONDAYS, Boomtown Rats, Phonogram
3	2	I WAS MADE FOR LOVIN' YOU, Kiss, VIF
4	6	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
5	3	GOTTA GO HOME/EL LUTE, Boney M, Ariola/Fleet
6	7	GIVE UP YOUR GUNS, Buoy, EMI
7	10	WE DON'T TALK ANYMORE, Cliff Richard, EMI
8	8	YOU CAN'T CHANGE THAT, Raydio, EMI
9	4	THIS IS MY LIFE, Shirley Bassey, EMI
10	13	CAN'T STAND LOSING YOU, Police, A&M
11	17	SURF CITY, Jan & Dean, Dureco
12	16	EENY MEENY MINY MOE, Luv', Phonogram
13	14	BOUZOUKI PLAYER, Babe, Phonogram
14	9	ARE 'FRIENDS' ELECTRIC?, Tubeway Army, CNR
15	12	BAD GIRLS, Donna Summer, Casablanca
16	NEW	AFTER THE LOVE HAS GONE, Earth Wind & Fire, CBS
17	NEW	ANGEL EYES, Roxy Music, Polydor
18	11	VOULEZ VOUS, ABBA, Polydor
19	NEW	DADDY, Pussycat, Bovema/Negram
20	NEW	WILLEM, Willem Duyn, Phonogram

## NEW ZEALAND

(Courtesy Record Publications)  
As of 9/2/79  
SINGLES

This Week	Last Week	Artist
1	1	SOME GIRLS, Racey, RAK
2	2	BRIGHT EYES, Art Garfunkel, CBS
3	5	MY SHARONA, The Knack, Capitol
4	3	POP MUZIK, M, MCA
5	NEW	SAD EYES, Robert John, EMI America

6	8	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
7	4	LAY YOUR LOVE ON ME, Racey, RAK
8	7	BAD GIRLS, Donna Summer, Casablanca
9	6	RING MY BELL, Anita Ward, TK
10	9	BOOGIE WONDERLAND, Earth Wind & Fire/Emotions, CBS

### ALBUMS

1	NEW	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
2	1	FATE FOR BREAKFAST, Art Garfunkel, CBS
3	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	2	GET THE KNACK, The Knack, Capitol
5	4	COMMUNIQUE, Dire Straits, Vertigo
6	9	DYNASTY, Kiss, Casablanca
7	5	DISCOVERY, Electric Light Orchestra, Jet
8	7	BAD GIRLS, Donna Summer, Casablanca
9	6	I AM, Earth Wind & Fire, CBS
10	8	CANDY-O, The Cars, Elektra

## BELGIUM

(Courtesy Billboard Benelux)  
As of 9/7/79  
SINGLES

This Week	Last Week	Artist
1	1	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
2	2	VOULEZ VOUS, Abba, Vogue
3	NEW	ALINE, Christophe, Vogue
4	5	GLORIA, Umberto Tozzi, CBS
5	7	BAD GIRLS, Donna Summer, Casablanca
6	3	QUIEREME MUCHO, Julio Iglesias, CBS
7	9	RING MY BELL, Anita Ward, TK
8	4	THIS IS MY LIFE, Shirley Bassey, EMI
9	6	EL LUTE/GOTTA GO HOME, Boney M, Ariola
10	NEW	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign

### ALBUMS

1	2	DYNASTY, Kiss, Casablanca
2	1	VOULEZ VOUS, Abba, Vogue
3		

IN CONCERT, ON DISK

## Rockabilly Seen As Canadian \$ Trend

By DAVID FARRELL

TORONTO—Rockabilly is being predicted as the next big thing in music by several notable industryites in this market and starting October, North American audiences are going to be asked to be the judge as the five-piece Crazy Caven and the Rhythm Rockers launch a full-scale assault on the market with an entourage of 75 "teddy boys" flown in on management's rented jet.

"Rockabilly music is definitely on the upswing" notes Don Keele, who operates a rockabilly and r&b disk department in his store. He estimates rockabilly sales in the past 18 months have jumped by as much as 250%.

"I've found a lot of the kids who were buying new wave and punk records are now buying up old rockabilly records. We sell the singles for between two and three dollars, which is a sizeable chunk of money for them."

Keele is a rockabilly enthusiast who has dabbled with the idea of a rockabilly radio show in the market, along with friend Dave Booth. "The music has energy and in its own way it fits with the punk thing because it gets music back to the basics," notes Booth, who now manages a rockabilly band known as the Bop Cats.

Large chain outlets, such as A&A Records and Records On Wheels, also report steady sales on compilation and "best of" rockabilly albums which are mostly imported from the U.S. or the U.K.

Notes Booth again: "Britain has always been a trendsetter and rockabilly is a hot new music over there right now. So, it is only a matter of time before it hits North America. The demand for my band has been phenomenal too; in one place we gigged at, the owner said we could have the club for the rest of the year

if we wanted. The kids respond to the music."

Gary Cormier runs the 200-seat showcase club The Edge here, and he is in agreement with Booth and Keele on the rockabilly trend.

"The city is spawning all sorts of new bands with roots in rockabilly and, interestingly, a lot of the die-hard punk acts like the Viletones and Teenage Head are right into it now. What knocks me out is that so many of the kids have really boned up on the history. I mean they really know the trivia and it beats me how they have managed to learn all of this stuff."

Cormier's club is the first stop on the Crazy Caven tour on Oct. 5. He is also planning a rockabilly concert date for the 26th with Caven and several other acts that could include veteran Canadian rockabilly star, Jack Scott.

It was Scott who first sparked the interest in this market, rallying the new wave and punk audiences to a performance at The Edge earlier on in the year. Through strong print support and some word of mouth promotion provided by the superstar-format CHUM-FM station, the date proved financially even more successful than a date by The Knack, as an example, later in the year.

Cormier has been instrumental in supporting many local up-start aggregations in the city and is enthused with the rockabilly trend. Other than Caven, the Bop Cats and Jack Scott, bookings have included Screamin' Jay Hawkins, Robert Gordon and local act Teenage Head.

The Crazy Cave and his Rhythm Rockers tour kicks off in Toronto and travels by bus down the U.S. Eastern seaboard with club bookings coordinated by the group's manager, Gerry Coates.

## Rock Relics In Museum

NIAGARA FALLS—The 30-story Panasonic Tower is this tourist city now sports a rock museum in the ground floor, coordinated and supplied by rock historian and broadcaster Ritchie Yorke.

The former Billboard Canada correspondent travelled extensively with front-line rock attractions and pop peerage in the mid and late Sixties, amassing an extensive and impressive collection of memorabilia along the way. One of Yorke's best publicized jaunts included toting a "Give Peace A Chance" placard at a China border crossing point as an envoy for John Lennon.

The '60s rock artifacts include rough lyrics penned by Stephen Stills of "Let It Rain," a gig sheet for Led Zeppelin's first dates in the U.K. with grosses, rare promotional items such as the Apple wrist watch, and other paraphernalia such as Beatle fanzines.

Yorke established the museum for Panasonic after firming an agreement with Technics a year back whereby the hardware company sponsors a two-hour radio show by him, broadcast weekly on Toronto AOR station, Q-107. Yorke is now finalizing agreements with several other stations across the country to syndicate his "The Music Makers" show.

## From The Music Capitals Of The World

### TORONTO

Polygram Canada is reported to be considering introducing a no-suggested list price series in the beginning of 1980 in an effort to get retailers to mark up prices from a base price, rather than discounting from the list. It's also said that this system, if adopted, would allow the label to adopt a variable price code, reflecting increased royalty rates and cost factors without \$1 price-hikes, meaning cost increases to dealers could be limited to several cents.

Attic Records has announced its new Basement Records line with a \$6.98 suggested list price, as has MCA and Infinity with the Platinum Plus and Rising Star series.

Burton Cummings has gone triple platinum (300,000 units) on his last Portrait LP, "Dream Of A Child." The Canadian superstar is named host of the 1979 Juno Awards show, recently sold out the CNE Grandstand with 18,000 fans standing in heavy rain to give him an encore, and hosts his third television Superspecial shortly which entwines him with Guess Who alumni, Randy Bachman and bassist Bill Wallace.

The National Assn. of Record Merchandisers is hosting a free regional meet in the city at the Sheraton Centre, Sept. 13, with topics to include "Tuning Radio Advertisers To Record Profits," "Creative Merchandising," "The Wintario Half-back Program Concept," among others. The meet runs 8:30 a.m. through to 3:00 p.m.

DAVID FARRELL

## B'way Video Rights

• Continued from page 16

is "Peter Pan" with Sandy Duncan and George Rose in the lead roles. It opened Thursday (6). It will be followed by "The Most Happy Fella."

Among the originals, the ones creating the most excitement are "Evita," based on the life of the late Eva Peron, popular first lady of Argentina; and a musical version of Robert Louis Stevenson's "Dr. Jekyll & Mr. Hyde."

This latter production, to be titled "Hyde," is being produced by Don Kirshner in association with Lee Guber of the Guber & Gross team. It is slated for a spring 1980 debut.

"Evita," at the Broadway Theatre, is reportedly already soldout through November. Patti LuPone,

Mandy Patinkin, Bob Gaulton, Mark Syers and Jane Ohringer head the cast. The show is being produced by Robert Stigwood in association with David Land. "Evita" has, so far, played in London, Los Angeles and San Francisco—often in the U.S. to less than enthusiastic reviews.

Other interesting newcomers include "Happy New Year," a musical adaptation of Philip Barry's 1928 play, "Holiday;" "Surprise, Surprise," based on four short stories utilizing songs by the late Cole Porter; "Sugar Babies," a musical burlesque show with Mickey Rooney and Ann Miller in the lead roles; "Al Jolson Tonight," based on the life of the entertainer of the same name;

(Continued on page 72)

## Africa Seeks U.S. Talent

• Continued from page 30

in South Africa alone in 1978. There were sales of 2 million prerecorded cassettes in that nation.

In addition to the U.N.-recognized nations like Lesotho, Botswana, Kenya, Swaziland and Malawi, Artzi is also working with the Block Hotels in Kenya and has entry to do open concerts in Israel and Australia as well.

Artzi calls an engagement in Lesotho "a working vacation." There are enough venues in South Africa's three principal cities—Johannesburg, Cape Town and Durban—plus the neighboring countries to provide three to four weeks of concerts.

Artzi and Levin admit that they will have to educate the populace which has become accustomed to seeing mostly unknown name acts at \$2-\$3 prices—that established talent will require a higher tariff.

But they believe that the African public is hungry for names and with gambling available in a number of these unfamiliar nations, the crowd which will be drawn to gaming and shows has the money to be there in the first place.

## Mac Group's Dashut

• Continued from page 10

Beatles and like putting songs together in a certain way. Label it what you want, it's what we like to do," he states.

After being in the studio for so long, he admits he sometimes lost objectivity with the material. "The 'I' part of you starts wearing out. You get so exhausted," says Dashut. "Your unconscious starts to take over. What comes out is basic feel. That's a healthy thing. Also, after taking so much time, the ideas you come with have to be damn good for you to be impressed. What you end up with is good."

The concept of a double LP, criticized as being indulgent in some circles, was something all had agreed upon before entering the studio. "Very few good double albums have been released. You can count them on one hand. It was important for us to tackle that," he notes. "I don't think it's indulgent in our case. We're coming up with 20 new songs. It would be indulgent if we had one side a jam."

To relieve fatigue in the studio, he and Ken raced model cars, paralleling Dashut's hobby to race full-size cars. Though he declares that doing "Tusk was no picnic," it was not as painful a process as "Rumours." This is a reason why the recording of that LP took so long. "Ken and I had never worked with Fleetwood Mac before in the studio. You go through an initial period where you define your roles," he explains. "We had technological problems with various studios and we weren't your slick record producer types. We had to go out and learn what to do."

"If, at any time, I came close to a nervous breakdown—and I've got a real strong mental constitution—it was during 'Rumours.' I was literally shaking. It's hard for me to listen to that album," Dashut says.

If it seems odd that Fleetwood Mac, coming off its career-rejuvenating "Fleetwood Mac" album, would entrust "Rumours" to relative newcomers Dashut and Caillat, it was a shock for Dashut. After the band had fallen out with two producers, it turned to Dashut.

"Here I was the sound man for the group on the road. I'll never forget it. We walked into the parking lot of this particular studio after things didn't work out and Mick just turned to me and said, 'Well, you're doing the next album.'" He had to enlist the aid of friend Caillat for the job.

With the group and two coproducers, Dashut seldom felt it was too many chefs in the kitchen. "Ken and I take the energy of the band and focus it. If you've got five members of a band putting out a field of en-

ergy, you need a vortex. We are the vortex," he explains.

So far, Dashut has not produced any material on his own. "That's something I may or may not do this year. For some reason, I don't have this burning desire to do something totally on my own."

(Continued on page 82)

Billboard SPECIAL SURVEY For Week Ending 9/15/79

## Billboard Hot Latin LPs<sup>TM</sup> Special Survey

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N. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RIGOR TOVAR Con mariachi Mericana melody 5629	1	W. COLON & R. BLADE Siembra Fania 537
2	RAMON AYALA Soldado raso Freddy 1126	2	W. COLON Solo Fania 537
3	JUAN GABRIEL Musica de la pelicula Pronto 1056	3	TIPICA 73 En Cuba Fania 542
4	NELSON NED Mi manera de amar Westside latino 4120	4	ORQUESTA ARAGON Ritmo cha onda Barbaro 200
5	LOS HUMILDES En Mexico Fama 578	5	IRAKERE Columbia 35655
6	JULIO IGLESIAS Emociones Alambra 3122	6	PUPY LEGARRETA El Fugitivo Vaya 79
7	CHAYITO VALDEZ El amor de tu vida Cronos 1126	7	SONORA PONCENA Orquesta de mi tierra Inca 1064
8	JOSE DOMINGO Con motivos Mericana melody 5628	8	FANIA ALLSTARS Cross over Columbia 36109
9	CAMILO SESTO Sentimientos Pronto 1042	9	MONGO SANTAMARIA Red Hot Columbia 35696
10	MAS El Cara 4003	10	HECTOR LAVOE Comedia Fania 522
11	LOS MUECAS Una sola caida Caliente 7298	11	JHONY PACHECO Y CASANOVA Los amigos Fania 540
12	IRENE RIVAS Cara 011	12	ISMAEL QUINTANA Jessica Vaya 82
13	ALBERTO VAZQUEZ Rancheras romanticas Gas 4217	13	SAOCO Macho mumba Salsoul 4117
14	JOSE JOSE Lo pasado pasado Pronto 1046	14	BOBBY VALENTIN Bronco 107
15	CAMILO SESTO Los mas grandes exitos Pronto 1058	15	CHARANGA 76 Wanda T.R 11
16	LOS TIGRES DEL NORTE El tahir Fama 577	16	OSCAR DE LEON T.H. 2045
17	JUAN GABRIEL Te llegara mi olvido Arcano 3444	17	FELIX CHAPPOTTIN Mi son, mi son Barbaro 201
18	JOSE MARIA NAPOLEON R.A.F. 9070	18	RAY PEREZ Salsoul 4119
19	VERONICA CASTRO Sensaciones Peerles 2079	19	RUBEN BLADE Bohemio y poeta Fania 541
20	ELSA BAEZA Agua clara Caytronic's 1546	20	CELIA CRUZ Y JHONY PACHECO Eternos Vaya 80
21	LOS YONIC'S Soy yo Mercurio 1907	21	PACHECO Y MELON Llego melon Vaya 70
22	JULIO IGLESIAS Todos los dias un dia Alambra 3151	22	ORQUESTA HARLOW El albino divino Fania 533
23	MANOLO MUNOZ Alguen como tu Gas 4209	23	TIOTO ALLEN Untouchable Alegre 6020
24	LOS FELINOS Morena tenia que ser Muzart 1772	24	JUSTO BETANCOURT Presencia Fania 532
25	LO MEJOR DE LA PEQUENA COMPANIA Alambra 4021	25	R. ROENA El progreso International 934

SEPTEMBER 15, 1979, BILLBOARD

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/15/79

Number of LPs reviewed this week 22 Last week 61



**RITA COOLIDGE—Satisfied, A&M SP4781.** Produced by David Anderle, Booker T. Jones. Coolidge's latest is another mellow mix of MOR ballads, pop oldies and even a sprightly disco-shaded number written by Booker T. Jones, "Let's Go Dancin'." "One Fine Day," the first 45 from the set, continues in the laidback style of Rita's earlier hit remakes of "Higher And Higher" and "The Way You Do The Things You Do." The rest of the tunes here by Dave Loggins, Randy Goodrum, Johnny Bristol, Carole Bayer Sager and Peter Allen, also benefit from the spare instrumentation: simple, uncluttered arrangements featuring tasty guitar and, on selected cuts, strings and horns. Great backup vocals by Doobie Michael McDonald.

**Best cuts:** those cited plus "The Fool In Me," "Pain Of Love," "I'd Rather Leave While I'm In Love."

**Dealers:** Coolidge's last LP, "Love Me Again," peaked at number 32.

**KARLA BONOFF—Restless Nights, Columbia JC35799.** Produced by Kenny Edwards. Not only is Bonoff a sensitive writer, but she is emerging as a multi-dimensional singer in her own right, milking emotion out of her tunes without overstating the points. Bonoff's songs are cleverly phrased, contemporary and topical, delivered with a fresh point of view. Superb musical support comes from such seasoned players as Rick Marotta and Russ Kunkel on drums, Kenny Edwards, bass; Don Grolnick on piano; Dan Dugmore and Waddy Wachtel on guitars. Background vocals by J.D. Souther, Don Henley, James Taylor, Andrew Gold, Jackie De Shannon and Wendy Waldman add sweetening to these already beautiful songs.

**Best cuts:** "Trouble Again," "Restless Nights," "The Water Is Wide," "Baby Don't Go," "Never Stop The Heart."

**Dealers:** Bonoff registered critical acclaim and airplay on her debut. This one should take those inroads even further.



**JOHN CONLEE—Forever, MCA MCA 3174.** Produced by Bud Logan. Conlee's second LP is another showcase for his sensitive singing style. The production and arrangements lean toward simplicity with an accent on his fetching voice backed by guitar, strings, percussion and background vocals. The topics of love—coming and going—are effectively rendered by Conlee's sincere voice.

**Best cuts:** "Before My Time," "You Never Cross My Mind," "Baby, You're Something."

**Dealers:** Conlee's rapid growth as an artist should bode well for his newest release.



**STAN GETZ—Children Of The World, Columbia 35992.** Produced by Stan Getz. Lalo Schifrin arranged these 10 artistic cuts for the consistently dependable tenor saxophonist. Purists will protest Getz' use of the Echoplex device, but his legitimate playing compensates. Not even four different electronic keyboardists can dim Stan's beautiful tone and phrasing.

**Best cuts:** "Rainy Afternoons," "Around The Day In 80 Worlds," "Hopscotch."

**Dealers:** Getz is still a magic name in the jazz bins.



**PAT BENATAR—In The Heat Of The Night, Chrysalis CHR1236.** Produced by Mike Chapman, Peter Coleman. Rock may have a major new female singer with this debut package. Benatar possesses a highly distinctive vocal style that cuts through uptempo material like a razor blade. Combine that with the hottest producer in the music business and it makes a pretty potent package. Music is derived chiefly from lead guitar, slide guitar, keyboards, bass and drums and the hooks abound. A number of tunes are interpretations of other artists' work although there is some exciting fresh material as well.

**Best cuts:** "I Need A Lover," "If You Think You Know How To Love Me," "In The Heat Of The Night," "We Live For Love," "Rated X."

**Dealers:** Play in-store.

**KID BROTHER, MCA MCA3176.** Produced by Richard Henn. Kid Brother is a five-man group that plays sharp melodic rock propelled by excellent harmonies and tight lead vocals. A big plus is that there are four lead vocalists which keeps the music from remaining stagnant as each singer has his own style and sound. Guitars, drums, bass, keyboards synthesizer and percussion gives the band's broad based sound wide appeal.

**Best cuts:** "Tell Me Another One," "Rock N' Roller," "No Man In His Right Mind," "No Doubt About It."

**Dealers:** Group has Top 40 and AOR appeal.

## Billboard's Recommended LPs

### pop

**JULES AND THE POLAR BEARS—Fenetiks, Columbia JC36138.** Produced by Stephen Hague, Jules Shear. Quartet plays a sly brand of power pop in its second effort. The wry lyrics are somewhat reminiscent of Steely Dan and the vocals of Jules Shear have a Ray Davies quality which lends its own appeal. Guitarwork of Richard Bredice and Shear stands out on "You're So Complete." Reggae is experimented with successfully on "The Smell Of Home." Production and instrumentation is spare but it works here. **Best cuts:** "The Smell Of Home," "I Give Up," "You're So Complete," "Faded Red."

**DR. JOHN—Tango Palace, Horizon SP740 (A&M).** Produced by Tommy LiPuma, Hugh McCracken. The good doctor continues to concoct the right remedy for the musical ills. His fusion of r&b, funk and rock with Cajun sensibilities is still unique outside of Louisiana. Though he has been doing the same basic thing for years, Dr. John makes the sound seem fresh with each outing. Lyrics match the music for colorful imagery. "Tango Palace" has an especially touching storyline as does another ballad, "Louisiana Lullabye." Musicianship, including the Seawind horns and Steve Gadd on drums, is first-rate. **Best cuts:** "Tango Palace," "Keep That Music Simple," "Louisiana Lullabye," "Bon Temps Rouler."

**GOLDEN EARRING—No Promises, No Debts, Polydor PD16223.** Produced by George Kooymans. This Dutch quartet hasn't been able to come up with another hit since its 1974 "Radar Love." However, it has turned out some first-rate LPs and this first for Polydor is no exception. The band's brand of light alloy rock (as opposed to heavy metal) remains intact though the sound is a bit more primitive lending a post new wave/early rock feel to some of the cuts. Kooymans vocals are as expressive as ever and the lyrics are exceptionally thoughtful. **Best cuts:** "Need Her," "Snot Love In Spain," "Sellin' Out," "Save Your Skin," "By Routes."

**LES McCANN—Tall, Dark & Handsome, A&M SP4780.** Produced by Benny Golson, Jeffery Osborne, Johnny McGhee. Pianist/vocalist McCann's efforts to broaden his audience base continues with this, his first attempt at some disco cuts. The efforts work on the few tracks which have formula disco charts; McCann's strong vocal efforts on several other cuts lend a good contrast to the big band effort. However, the music lacks the gut level soulfulness which used to earmark all his work. **Best cuts:** "Simply Heaven," "Dance Again," "All My Love."

**RORY GALLAGHER—Top Priority, Chrysalis CHR1235.** Produced by Rory Gallagher, Alan O'Duffy. Gallagher is an unsung hero and remains one of the best guitarists in rock today. This LP, his fourth for the label, is blue chip, elemental rock 'n' roll. And it's derived from three pieces—Gallagher on guitar, Gerry McAvoyn on bass and Ted McKenna on drums. The guitarist also adds vocals and harmonica on what may be his most driving set to date. **Best cuts:** "Follow Me," "Philby," "Wayward Child," "Bad Penney," "Just Hit Town."

### soul

**FAZE-O—Breakin' The Funk, She SH742 (Atlantic).** Produced by Clarence Satchell. Protesges of the Ohio Players, this combo offers material penned and produced by that group's Satchell in collaboration with Fazeo-O's Keith Harrison. Latter takes most (but not all) of the lead vocals across this nicely balanced set of uptempo items ("Ya-Ba-Da-Ba-Duzie," "Let's Rock"), midtempo offerings ("Breakin' The Funk," "I'm Thankful") and ballads ("See You Through The Night," "I Still Love You"). Band is tight and imaginative, especially in the keyboards and rhythm departments. **Best cuts:** those cited.

### country

**MARTY ROBBINS—All Around Cowboy, Columbia JC36085.** Produced by Billy Sherrill. In addition to Robbins' own cowboy compositions, he has chosen Bob Nolan's "Tumbling Tumbleweeds" which fits well with the overall concept of the album. Chock-full of cowboy songs, and utilizing the Robbins' trumpet trademark, his vocal prowess is top drawer. Sherrill's production makes use of a variety of instruments. **Best cuts:** "San Angelo," "All Around Cowboy," "The Pride And The Badge."

### disco

**THE DUNCAN SISTERS, Earmarc EMLP4001 (Casablanca).** Produced by Ian Guenther, Willi Morrison. First release on Marc Paul Simon's Earmarc label features the vocals of sisters Phyllis and Helen Duncan on material running the gamut from mainstream disco to pop flavored ballads. Backing the vocals are keyboards, percussion, vibes, horns, guitars, bass and drums. **Best cuts:** "Rock Along Slowly," "Sadness In My Eyes," "Boys Will Be Boys."

**MICKEY MOUSE DISCO, Disneyland/Vista 2504.** Produced by Jymn Magon. It had to happen: timeless Disney music continually embraced by new generations of filmgoers refashioned into timely, trendy disco exercises. The high-pitched vocals, handclaps and catchy arrangements all make this a well-de-

signed disco introduction for the pre-teen market. **Best cuts:** "Zip-A-Dee-Doo-Dah," "It's A Small World," "Chim Chim Cher-EE."

### jazz

**BEN SIDRAN—The Cat And The Hat, Horizon SP741 (A&M).** Produced by Mike Mainieri, Ben Sidran. Pianist Sidran puts his lyrics over some jazz classics with uneven results. On some cuts, as with "Seven Steps To Heaven," "Girl Talk," "Blue Daniel" and "Give It To The Kids," the meshing of his flat but not unattractive voice with the lyrics and rearrangements work exceedingly well. At other times, the experiment fails. With such sidemen as Mainieri, Steve Gadd, Lee Ritenour, Michael Brecker, Mike Finnigan and Tom Scott, this LP never lacks for accomplished musicianship. **Best cuts:** Those mentioned above.

**JOANNE BRACKEEN—Keyed In, Columbia 36075.** Produced by Bob James, Joe Jorgensen. She doesn't swing like Mary Lou Williams, but Brackeen demonstrates enviable technique and a contemporary slant on her keyboard capers with Jack DeJohnette on drums and bass by Eddie Gomez. Program comprises seven tunes, none standards. Label errs in offering a beautiful double jacket without any annotation. **Best cuts:** "The Grant," "Let Me Know."

**JOHN WOOD & TONY DUMAS—Inner Merge, Los Angeles LAPRI005.** Producer unlisted. The son of veteran recording executive Randy "Dot" Wood, John Wood is a pianist with strictly contemporary approaches. Dumas plays blitz bass. Rounding out the quartet are Billy Higgins, drums, and on two cuts, Ray Pizzi doubling flute and soprano sax. They lay down

five long tracks in compact, chamber jazz style, music that will please all jazz buffs except those who insist on electronically distorted effects. **Best cuts:** "Inner Urge," "Star Doom," "One For Teenie."

**BENNIE WALLACE—The 14-Bar Blues, Inner City IC3025.** Produced by Bennie Wallace, David Baker. Wallace is out of Chattanooga, a 33-year-old tenor saxophonist with a fluid, modern style that impresses on vinyl. Here he gets excellent backup by Eddie Moore, drums, and Eddie Gomez on bass. Wallace sagaciously mixes five originals with three fine old standards, simple but effective mood jazz. **Best cuts:** "Chelsea Bridge," "Flamingo."

**DAWAN MUHAMMAD—Deep Stream, Evidence Artistic 1004 (EAR).** Produced by Dawan Muhammad. Leader-producer plays various saxes, flutes, keyboards and percussion on seven tracks, and a small string section provides basic accompaniment. The weakness is the songs—all Muhammad originals, all unknown, none memorable. Vocals also are no asset. But Muhammad shows possibilities as an instrumentalist. **Best cut:** "Tambu."

(Continued on page 72)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

## NEW JERSEY IMPORTER

# Australia Strong Source For JEM

By ADAM WHITE

**NEW YORK—**Though major U.S. labels appear far from convinced of Australia's potential to deliver more than a handful of internationally marketable disk acts, New Jersey-based importer, JEM Records, is getting behind talent from Down Under.

First focus of attention is the Sports, highly touted rockers from Australia's Mushroom stable who have signed to Stiff Records for the U.K. and Europe, but do not presently have a U.S. label deal.

JEM is working the Sports' "Don't Throw Stones" album through retail accounts and its AOR radio connections traditionally open to airing imports, such as Boston's WBCN-FM, Long Island's WBAB-FM and San Jose's KSJR-FM.

Campaign includes giveaway copies for competitions tied to the LP's cut titled "Who Listens To The Radio," and such other ploys as a limited edition promotion single.

The successful execution of such a campaign often sparks major label interest in the act itself, agrees JEM's international manager, Glenn Fidell, but claims that the firm can make enough profit from import album sales before this happens—especially as its Australian supply sources make price concessions to help boost U.S. retail margins.

As an earlier example of major label interest, he cites Flash & the Pan. Its eponymous Australian LP was a strong seller for JEM last summer, after which the act was signed for the U.S. by Epic, whose subsequent release of the disk has yielded a 15-week run to date on Billboard's Top 200 LP & Tape chart, plus more modest sales for a single, "Hey St. Peter."

Fidell claims the act wouldn't have achieved this status without JEM's initial support.

After the Sports, he's looking to bring in product from another hot Australian name, the Angels, similarly without a U.S. label. "No Exit" is that group's current chart album Down Under.

JEM may also import disks by a

third top Aussie band, Cold Chisel. That act is signed to Elektra/Asylum there and elsewhere, but the U.S. parent has shown no inclination to issue its "Breakfast At Sweethearts" album thus far.

JEM would bring in copies from Canada, where E/A has issued the disk, and that would obviously be cheaper than importing from Australia.

## \$6,120,000 RAISED BY L.A. COUNCIL

**LOS ANGELES—**The Performing Arts Council of the Music Center here has raised \$6,120,000 to complete the required match to a \$2,040,000 grant from the National Endowment For the Arts.

For every dollar granted by the National Endowment For the Arts, the local group was required to raise three dollars from new donors or expanded gifts and pledges from former donors.

The money will be divided among three Los Angeles groups: \$1 million to the Philharmonic, \$1 million to the Center Theatre Group and \$40,000 to the Los Angeles Master Choral. The remainder will be utilized with other organizations.

## DRG Label Readies Sept. LP Reissues

**NEW YORK—**Hugh Fordin's DRG label continues its reissue program in late September with two albums.

The company will market the 1963 Off-Broadway production of George & Ira Gershwin's "Oh, Kay!," originally released on 20th Century-Fox Records. From England, DRG will offer "Music To Be Murdered By," featuring Alfred Hitchcock and the Jeff Alexander Orchestra. Package is from British Decca.

# JOHN PRINE --- PINK CADILLAC



“Our only criteria for what we wanted on this album was (1) it didn't bore Knox Phillips and (2) it made Jerry Phillips' leg shake: Jerry is an ex-professional, most perfectly formed midget wrestler and has a very honest and opinionated leg.”  
— John Prine

**JOHN PRINE.** A very honest and opinionated singer/songwriter, with a new album that does a lot more than just shake a leg.

Produced by Knox Phillips and Jerry Phillips for Southern Rooster Productions

Al Bunetta Management

## Closeup

**LED ZEPPELIN, In Through The Out Door, Swan Song SS16002 (Atlantic). Produced by Jimmy Page.**

"In The Evening" tricks the senses as the opening track with its plodding synthesizer intro, but when the quartet strikes, it's as if an elephant just dropped down into the greenhouse. Jimmy Page dominates the track with a stinging, ringing guitar obbligato that he first used in 1964

rockin' rhythm piano and Plant simply wailing out the song. Page, meantime, delicately fields a connective solo that must rank as the definitive lick of the year.

"Fool In The Rain" and side one's closer and possibly best song, "Hot Dog," depict a side of Zeppelin rarely heard. That of a crack rock combo playing for the fun of it, and sounding it too.



Led Zeppelin

as a session player on the classic Them single, "Gloria." A heavy-handed but immensely pleasing opener of sorts.

"South Bound Saurez" is cowritten by bassist/keyboardist John Paul Jones and Robert Plant and it really gallops. A twist and jive crib on Leo Sayer's first North American hit, "Long Tall Glasses," drummer John Bonham fashions a bouyant bottom rhythm with Jones playing a

The former lumbers along at half-speed before a whistle break signals a switch in tempo and "Fool In The Rain" briefly veers off into a Latin rondo before recoiling back into its original dirge march.

"Hot Dog" is suitably sloppy sounding to affect a sense of fun in the making of this rockabilly tune. The song is clearly Plant's, with Page's rockabilly and country roots contributing the melody. Undoubtedly one of the best songs on the album and a big plus for the band if it is a vein it intends to further explore.

Side two's three songs are all cowritten by John Paul Jones, whose position in the band is greatly enhanced by his superb keyboard work throughout. "Carouselambra" is the longest of the seven tracks on the album with a running time just above 10 minutes. One presumes it is titled so because of its meandering non-development which makes it less than successful as an LP track, but as an exercise in metronome-perfect rhythm, cutting vocals, biting guitar licks and other displays of in-house weaponry, Zeppelin makes its point soundly.

"All My Love" and "I'm Gonna Crawl" complete the side and belie the excessive heavy metal image the band still generates in the mind of the general public. The first is a majestic and romantic love song which singer Plant teases and squeezes for effect, Page's guitar work shimmering brightly across the face of the song.

"I'm Gonna Crawl" is credited to the unlikely person of Peter Grant, the group's bear-sized manager and executive producer. It goes without saying that it is the album's tour de force and a number that silences any wisecracks from the garages and basements about Zeppelin's ability to stay on the top. "In Through The Out Door" might not imply good manners, but it sure attracts attention.

The album happens to be a better than good album and far stronger than the band's last studio project, "Presence." Zeppelin caters little to current fashions in music today, with the exception of "Hot Dog," and yet has proven itself capable of continuing to fashion its own development from a core of four members.

As for Jimmy Page's production work, conducted at Abba's Polar Music Studios in Stockholm, it is sharply focused and brilliant sounding to the ear. As the first album smashed through all resistance to it at the tail-end of the '60s, so 10 years later the band looks to have succeeded in carrying itself into the '80s.

DAVID FARRELL

## Lifelines

### Births

**Son, Kevin Timothy, to Diana and Tim McCabe Aug. 30 in Atlanta. Father is songwriter and independent producer as well as past president of the Atlanta chapter of NARAS.**

\*\*\*

**Daughter, Symphony Michelle, to Cynthia and Michael Robert Phillips Sept. 3 in Walnut Creek, Calif. Mother is singer-dancer; father is a producer and president of Orinda Records.**

\*\*\*

**Son, Matthew, to Marla and Paul Drake Aug. 30 in Chicago. Father is consultant and disco deejay at Kisses in Chicago.**

### Marriages

**Tanya Welk, singer, to Kenny Roberts Aug. 24 in Burbank, Calif.**

\*\*\*

**Debby Boone, singer, to Gabriel Ferrer Sept. 1 in Los Angeles.**

\*\*\*

**Al Teller to Jennifer Donenberg in Los Angeles Aug. 26. He is president of Windsong Records.**

### Deaths

**Homer Capehart, 82, involved in the pioneering efforts in the jukebox industry, died in Indianapolis Sept. 3. He had established the Capehart Automatic Phonograph Co. of America in 1927, one model featuring two tone arms that automatically played both sides of a disk. In 1944 he ran successfully for the Senate and served three terms as Republican senator from Indiana (1944-62).**

\*\*\*

**Sidney Goldstein, who worked for music publishing companies 40 years, most of that time with E. H. "Buddy" Morris, Sept. 1 in Los Angeles. He is survived by his widow, Kathryn; a son in the music business, Robert, and a daughter, Mrs. Phyllis Stevenson.**

\*\*\*

**Guy Bolton, 96, in London Sept. 5. He had a major impact as a writer of books for musicals with scores by Jerome Kern, George and Ira Gershwin and Cole Porter and he worked closely with P. G. Wodehouse in creating the classic "Princess Shows," with Kern, more than 60 years ago.**

### Home Video Boost

• Continued from page 63

supplied by 3M for the Berlin demonstrations, will retail for about \$5 per hour—or \$10 for the flip-over one-two hour tapes, \$20 for a two-four hour and \$40 for a four-eight hour. Philips also demonstrated a six-cassette changer with up to 48 hours of recording/playback, ideal for cable or pay-tv systems.

Capacity of the new Philips factory for VCRs in Vienna is about one million Microworld assemblies a year—any combination of VCR units and assemblies, with a target for 1980 of about 100,000 units, according to Maeigher.

Philips' half-inch VCR has been the dominant home video system in Europe until recent inroads by the Japanese—most notably the JVC VHS and Sony Beta, but the Video 2000 is seen as starting a whole new ball game both in Europe and elsewhere.

World Radio History

## Videotape Headaches

• Continued from page 69

"Becky," a musical version of Thackery's "Vanity Fair," with Glenda Jackson in the lead role; and "Playboy On Broadway," a musical revue influenced by Playboy magazine and its publisher, Hugh Hefner.

Other interesting entries in various stages of production include: "The Origin Of Species," based loosely on Darwin's theory of evolution; "I And Albert," a musical about Queen Victoria and the Prince Consort; "Flowers For Algernon," based on "Charly," a film about a retarded young man who is advanced to a state of genius by science; and "The Woman I Love," based on the abdication on King Edward VIII.

Blacks, women and Jews are also represented. The black musicals are headed by "Daddy Goodness," featuring Clifton Davis and Freda Payne. It was originally produced in 1963 by the Negro Ensemble Co.

"Christmas Is Comin' Up Town," is a black version of Charles Dickens' "A Christmas Carol." It is set in Harlem and has a book by Philip Rose with lyrics by Peter Udell and Garry Sherman.

"Bojangles," with a score by Charles Strouse and lyrics by Sammy Cahn, is based on the life of dancer Bill "Bojangles" Robinson. Cast will include Cab Calloway, Honi Coles, Eubie Blake and possibly Mickie Grant.

Another prominent black who is being portrayed in a musical is George Washington Carver. The show titled "Carver" will feature a book by Lofton Mitchell, who also wrote the book for "Bubbling Brown Sugar," and music and lyrics by H.B. Barnum, L.A.'s noted arranger/conductor.

Also in the wings is "Evolution Of The Blues," which spans 200 years of American music, and features Le Von Campbell, Hannah Dean and Bruce Heath in the cast. It was written, and is being directed by Jon Hendricks. It has played long stands in San Francisco and is presently winding down in L.A.

"Blues In The Night," conceived and staged by Sheldon Epps, is a collection of popular blues ballads set in the 1930s.

The women are represented through such shows as, "Rag Dolls," described as a fashion-oriented musical revolving around the lives of several New York City garment district fashion models; "Six Women On A Stage," the story behind the lives of six actresses; "Onward Victoria," constructed around two years in the life of Victoria Woodhull, early women's rights advocate and one of the first women to attempt a campaign for the U.S. presidency.

The others include "Becky," and "Evita."

The Jewish representative is "Rebecca, The Rabbi's Daughter," with book by William Siegel, music by Alexander Lustig and lyrics by Jacob Alperin.

The success of shows like "Sweeney Todd," and "Dracula," have undoubtedly played a role in the move to Broadway of musical chillers like "Jack The Ripper," first produced in London in 1974; and "Quasimodo," a musical version of Victor Hugo's "The Hunchback Of Notre

(Continued on page 82)

SEPTEMBER 15, 1979, BILLBOARD

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World Radio History

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**FESTIVALS** 7th and 8th of JULY 1979  
wants to thank

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en de centimeters - TOM ROBINSON BAND -  
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CONCERTSOUND and SUPERMICK for their PA & Lights and their excellent crews.

Henk Van Der Lely and Dick Scheepbouwer as stagemanagement.

Guy and Mark of HUMO - magazine.

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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 9/15/79

Number of singles reviewed  
this week 92 Last week 100

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**ABBA—Angel Eyes (4:20)**; producers: Benny Andersson, Bjorn Ulvaeus; writers: Benny Andersson, Bjorn Ulvaeus; publisher: Countless, BMI Atlantic 3609. Atlantic flips over the foursome's "Voulez-Vous" single to push this sprightly side, a recent hit throughout Europe. Fulsome harmonies and a lilting melody highlight the track by the group which begins its first North American tour Sept. 13 in Edmonton.

**ANNE MURRAY—Broker Hearted Me (3:43)**; producer: Jim Ed Norman; writer: Randy Goodrum; publishers: Chappell/Sailmaker, ASCAP, Capitol P4773. Culled from a forthcoming album, this ballad has the same emotional appeal as "You Needed Me." Murray's broken-hearted vocals stand out over the melancholy instrumentation.

**THE KINKS—Catch Me Now I'm Falling (3:31)**; producer: Ray Davies; writer: Ray Davies; publisher: Davray, PRS, Arista AS2458. Propelled by a Rolling Stones influenced guitar riff and neat saxophone work, disk tells the story of the Western World's decline. Strong vocals and lyrics make this cut a standout.

## recommended

**NEIL YOUNG & CRAZY HORSE—Rust Never Sleeps (Hey Hey, My My) (3:51)**; producers: Neil Young, David Briggs, Tim Mulligan; writer: Neil Young; publisher: Silver Fiddle, BMI, Reprise RPS49031 (Warner Bros.)

**POINT BLANK—Mean To Your Queenie (3:29)**; producer: Bill Ham; writer: Steve Hardin; publisher: Hamstein, BMI, MCA 41119.

**RACHEL SWEET—B-A-B-Y (3:08)**; producer: Liam Sternberg; writers: I. Hayes, D. Porter; publishers: East/Memphis, BMI, Stiff/Columbia 111100 (CBS).

**LENE LOVICH—Home (3:01)**; producer: none listed; writers: L. Lovich, L. Chappell; publishers: Almo, ASCAP/Oval, Stiff/Epic 950767 (CBS).

**MARIA MULDAUR—Birds Fly South (When Winter Comes) (3:31)**; producers: Patrick Henderson, David Nichtern; writer: David Nichtern; publisher: Space Potato, ASCAP, Warner Bros. 49058.

**JOE EGAN—Freeze (3:35)**; producer: David Courtney; writer: Joe Egan; publisher: Baby Bun, BMI, Ariola 7769.



**SLY & THE FAMILY STONE—Remember Who You Are (3:13)**; producer: Mark Davis; writers: Sylvester Stewart, Hamp Banks; publishers: Fresco, BMI/Bubba, ASCAP, Warner Bros. WBS49062. Veteran band from the '60s and early '70s returns with a subtly funky song with a message. Sly's vocals are as earthy as ever and they are overlaid over a near disco beat.

**MACHINE—Marisa (3:12)**; producer: August Darnell; writers: Jay Stovall, August Darnell; publishers: Stovall/Hologram, ASCAP/Unichappell/Perennial August, BMI, RCA JH11706. Following on the heels of "There But For The Grace Of God Go I," this is a strong disco-funk tune featuring well done vocals and throbbing instrumentation.

## recommended

**RD—Wear It Out (3:40)**; producers: Verdine White, writers: R. Wright, C. Fearing, R. Runnels; publisher: Atmos/Charleville, BMI/Chaz/Modern American, Warner Bros. WBS49066.

**AWB—When Will You Be Mine (3:25)**; producers: Average White Band, Gene Paul; writers: Gorrie & White; publisher: Average, ASCAP, Atlantic 3614.

**LARRY GRAHAM WITH GRAHAM CENTRAL STATION—Sneaky Freak (3:28)**; producer: Larry Graham; writer: Larry Graham; publisher: Nineteen Eighty-Five, BMI, Warner Bros. WBS49067.

**THE SALSOUL ORCHESTRA featuring COGNAC—How High (3:56)**; producers: Steve O'Donnell, Colin Horton Jennings; writers: S. O'Donnell, C.H. Jennings; publisher: Salsoul, ASCAP, Salsoul S72096.

**THE DUNCAN SISTERS—Rock Along Slowly (3:59)**; producers: Ian Guenther, Willi Morrison; writer: Syora Azizollah; publishers: Collins/Ample Parking, ASCAP, Ear Mark EM5501 (Casablanca).

**LENNY WILLIAMS—Love Hurt Me, Love Healed Me (3:55)**; producer: Frank E. Wilson; writers: J. Footman, J. Wieder, T. McFadden; publishers: Spec-O-Lite/Jobete/Traco, BMI, MCA 41118.

**THE IMPRESSIONS—Sorry (3:37)**; producer: Carl Davis; writers: J. Scott, F. Cash; publishers: Gaetana/Le-Cash, BMI, Chi-Sound/20th Century-Fox TC2418.

**ROCKIE ROBBINS—Be Ever Wonderful (4:15)**; producers: Richard Evans, Johnny Pate; writers: Maurice White, Larry Dunn; publishers: Saggifire, ASCAP/Ninth, BMI, A&M 2180S.

**LOUIS LOVE—Whatcha Do To Me (3:52)**; producer: Philip Goldstein; writer: Jim McElwaine; publisher: Mackle, ASCAP, Ocean-Ariola 7504.

**LINDA WILLIAMS—No Love, No Where, Without You (3:32)**; producer: Richard Evans; writer: L. Williams; publisher: Ivsda, BMI, Arista AS0442.



**WAYLON JENNINGS—Come With Me (2:59)**; producer: Richie Albright; writer: Chuck Howard; publisher: First Lady Songs, BMI, RCA JH11723. A soft piano intro sets a solemn tone and pace that Jennings follows beautifully with his vocal. Percussion powers the chorus, and the bridge leads to Jennings' strong finale, bolstered by a female background voice.

**JOHNNY DUNCAN—The Lady In The Blue Mercedes (3:07)**; producer: Billy Sherrill; writers: D. Darst-G. Gentry; publisher: Algee, BMI, Columbia 111097. Duncan exploits his story song format with a tale of what happens when champagne and California ladies are stirred together. Steel and strings combine for a smooth effect that balances the climax-headed lyrics.

**MEL TILLIS—Blind In Love (3:08)**; producer: Jimmy Bowen; writer: Bob Corbin; publisher: Sabal, ASCAP, Elektra E46536. Tillis' first single for the label is a moody love song with an MOR feel. Production is first rate with strings and backing vocals adding warmth to the track. A laidback vocal by Tillis enhances the lyrics.

**CLIFF COCHRAN—First Thing Each Morning (2:24)**; producer: John Schweers; writer: Kye Fleming/Dennis W. Morgan; publisher: Pi-Gem, BMI, RCA PB11711. Cochran delivers an uptempo, bouncy ditty that features a tasty harmonica

and fiddle. The story is memorable, but the production is what makes it. Good use of varied instruments.

**JACKY WARD—You're My Kind Of Woman (2:41)**; producer: Jerry Kennedy; writers: Mark Sherrill/Josh Whitmore/Linda Kimball; publishers: Al Gallico/Easy Listening, ASCAP, Mercury 57004. A midtempo offering from Ward sparkles throughout, highlighting strings and an effective use of a flute. Driving bass guitar underscores the track, with Ward's delivery being smooth and polished.

**TOM T. HALL—You Show Me Your Heart (And I'll Show You Mine) (2:26)**; producers: Roy Dea and Tom T. Hall; writer: Tom T. Hall; publisher: Hallnote, BMI, RCA JH11713. Hall's vocal is upfront on this track, utilizing his familiar story songs. Production is crisp with backing vocals provided by the Nashville Edition. Should fare well on country and adult stations.

## recommended

**DAVID WILLS—Endless (2:41)**; producer: Tom Collins; writers: G. Harrison/D. Pfimmer; publisher: Pi-Gem, BMI, United Artists UAX1319Y.

**REBA MCKENTIRE—Sweet Dreams (2:59)**; producer: Jerry Kennedy; writer: Don Gibson; publisher: Acuff-Rose, BMI, Mercury 57003.

**RED STEAGALL—Goodtime Charlie's Got The Blues (2:37)**; producer: Brien Fisher; writer: Danny O'Keefe; publisher: Warner-Tamerlane/Road Canon, BMI, Elektra E46527.

**JERRY FULLER—Don't Do Anything (I Wouldn't Do) (3:24)**; producer: Ron Chancey; writer: Jerry Fuller; publisher: Blackwood/Fullness, BMI, MCA 41114.

**GARY VACCA—You Know I Will (3:18)**; producer: Gary Vacca; writer: Gary Vacca; publisher: Jenni Lee, BMI, Registry RR7774.

**DALE MCBRIDE—Get Your Hands On Me Baby (2:48)**; producer: Bill Walker; writer: Dale McBride; publisher: Con Brio, BMI, Con Brio CBK158.



## recommended

**MELBA MOORE—Miss Thing (3:00)**; producer: Pete Bellotte; writers: M. Moore, B. Hawes, M. Farrow; publishers: Eptember, ASCAP/Ensign/Eboni Dawn, BMI, Epic 950762 (CBS).

**DREAM EXPRESS—Take Me Out Dancing (3:52)**; producers: Wes Farrell, Al DeLory; writers: Wes Farrell, Al DeLory; publishers: Wescraft/Kenwater, BMI, MCA 41116.



## First Time Around

**ROB GRILL—Rock Sugar (3:39)**; producer: John McVie; writer: Dennis Provisor; publisher: Durango, ASCAP, Mercury 76009. Grill, formerly the lead singer of the Grass Roots, re-surfaces with an infectious midtempo rocker that utilizes some catchy lyrics and instrumental hooks. Grill's sturdy vocals are backed by Fleetwood Mac whose harmonic support enhances the track.

**ROBBIE PATTON—Darlin' (This Time Girl) (3:56)**; producers: Michael Verdick, Robbie Patton; writers: Robbie Patton, Chris Christian; publishers: British Rocket/Home Sweet Home, ASCAP/BMI, Backstreet/MCA 41105. First single by Patton has a spare, crafty rock approach reminiscent of Steely Dan. The punchy instrumentation features a tasty electric guitar break.

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.

## Picture Disk Sales Sag; Promotion Up

LOS ANGELES—The bloom is off the picture disk rose for most retailers around the country although picture disks have not disappeared as a viable promotional tool.

The picture disk phenomenon, an expensive, limited edition process whereby the album graphics are imprinted onto the vinyl, exploded a year ago when both Mushroom Records and Capitol became the first major labels to make them available to the public in substantial quantities.

At that time (Billboard, July 28, 1978) Mushroom reportedly made 150,000 copies of Heart's "Magazine" LP available while Capitol reportedly had 100,000 copies of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album distributed.

Prior to that labels had issued this offbeat item, which also included albums of colored vinyl, in limited quantities, usually several thousand which were distributed to the trade as a promotional vehicle.

CBS Canada and Mushroom in Canada began test marketing the idea of making them available commercially with Meat Loaf's "Bat Out Of Hell" and "Magazine," respectively.

Most labels followed Mushroom's and Capitol's cue in the U.S. and began issuing picture disks of their top artists in huge quantities. The trend reached its peak during last year's

## Magnavision In Chi

CHICAGO—Advertising and promotion for the Magnavision videodisk player has begun in this market, however units won't be delivered until sometime in 1980.

Systems are being demonstrated at Goldblatt's department store locations and at Playback home electronics stores with orders written for later delivery.

Christmas selling season with many of the disks going out of stores in the \$10-\$15 price range.

"But like anything else," indicates Bob Delaney, manager of Tower Records on Sunset Blvd. in Los Angeles, "it was overdone. Consumers don't ask for them anymore and they are pretty much a dead item. In the beginning they were collectible items because they were in such limited editions. But the labels ruined it when they began making so many available. And they issued picture disks of artists who didn't deserve to have picture disks."

Like other retailers, adds Delaney, Tower Sunset has several hundred of the non-returnable picture disks from various labels leftover.

"We're hiding them," he explains, "and will probably bring them out before Christmas and offer them for 10% above cost."

"That's what we will probably do also," notes Karl Rosenbaum of the Flipside chain in Chicago. "But we hedged our bets at the beginning and didn't commit to too many. We still have some but they are not really a factor anymore at retail."

Agrees Jim Grimes of the National Record Mart chain in Pittsburgh: "They are a completely dead issue as far as we're concerned. There's absolutely nothing happening with them anymore."

Most major labels have no plans to issue any picture disks this fall.

Bal Patterson of the Fitzgerald-Hartley Co. in Los Angeles, a major manufacturer and supplier of picture disks, indicates labels are no longer placing 50,000 to 100,000 orders for picture disks.

"It's more like 2,000 or 3,000 these days," he says. "But we continue to get orders for picture disks for promotional purposes. It's still quite viable on that level. And picture disks continue to be popular in Europe. The trend now is for something more

unusual like varied shaped disks. That's generating interest."

JIM McCULLAUGH

## \$12 Mil Asked In Superscope Suit

LOS ANGELES—Superscope, Inc., the financially plagued consumer electronics manufacturer and marketer with headquarters in suburban Chatsworth, is being sued by a former representative for its Piano-corder products, Marantz reproducing pianos and standard pianos.

The complaint was filed in Superior Court of De Kalb County, outside Atlanta, by Manumark, Inc.

The complaint alleges various wrongful acts on the part of Superscope, a subsidiary and an officer of the subsidiary, whose conduct allegedly occurred prior to, during and after the termination of the sales representation relationship, which the plaintiff also alleges was wrongful.

The complaint is requesting an award of approximately \$900,000 compensatory damages and approximately \$11.5 million in punitive damages, plus a temporary and permanent injunction to prevent the defendants from employing former employees of the plaintiff.

Superscope indicates that the suit followed termination of the plaintiff, Manumark, Inc., as national sales representative.

The wrongful acts allegedly committed by the defendants include breach of contract, defamation and recruitment of Manumark employees during the contract period.

Additionally, according to the complaint, the defendants were alleged to have made malicious and false statements about Manumark to the trade, which in turn reportedly hurt the rep company's business.

The subsidiary in question is Marantz Piano Co. and the officer is Dennis Kincaid.

# Billboard **HOT 100** \*Chart Bound

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Anne Murray, **BROKEN HEARTED ME**  
Capitol 4773  
Neil Young & Crazy Horse, **HEY, HEY, MY MY**  
Reprise 49031  
SEE TOP SINGLE PICKS REVIEWS, page 75

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	13	MY SHARONA—The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4731	35	35	10	SATURDAY NIGHT—Herman Brood & His Wild Romance (Herman Brood), Lademacher & Brood, Ariola 7754	★	69	79	3	COME TO ME—France Joli (Tony Green), T. Green, Prelude 8001	
★	3	11	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (Maurice White), C. Foster, J. Graydon, B. Champin, Arc 311033 (CBS)	★	36	40	8	WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo (Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, Curb/MCA 41065	★	70	82	2	FINS—Jimmy Buffett (Norbert Putnam), J. Buffett, D. McColi, B. Chance, T. Corcoran, MCA 41109
★	5	13	THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregario, Epic 840700	★	37	44	6	DEPENDIN' ON YOU—The Doobie Brothers (Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029	★	71	81	2	REASON TO BE—Kansas (Kansas), K. Livgren, Kirshner/CBS 9-4285
★	4	7	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne Jet 95060 (CBS)	★	38	42	7	AIN'T THAT A SHAME—Cheap Trick (Cheap Trick), A. Domino, S. Bartholomew, Epic 9-40743	★	72	74	3	ONE FINE DAY—Rita Coolidge (D. Anderte, B.T. Jones), J. Goffin, C. King, A&M 2169
★	6	17	LEAD ME ON—Maxine Nightingale (Denny Diante), A. Willis, D. Lasley, Windsong 11530 (RCA)	★	39	46	4	DIM ALL THE LIGHTS—Donna Summer (Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	★	73	75	3	HELLO, HELLO, HELLO—New England (Paul Stanley, Mike Stone), John Fannon, Infinity 50021 (MCA)
★	7	18	SAD EYES—Robert John (George Tobin), R. John, EMI 8015	★	40	30	11	OH WELL—Rockets (Johnny Sandlin), P. Green, RSD 935	★	74	84	2	KILLER CUT—Charlie (Terry Thomas & Julian Colbeck), T. Thomas, Arista 0449
★	10	9	LONESOME LOSER—Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748	★	41	45	8	CHILDREN OF THE SUN—Billy Thorpe (Spencer Proffer), S. Proffer & B. Thorpe, Polydor 2018	★	75	85	2	STILLSAME—Carolynne Mas (Steve Burgh), C. Mas, Mercury 76004
★	9	13	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	★	42	50	5	ROLENE—Moon Martin (Craig Leon), M. Martin, Capitol 4765	★	76	86	2	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079
★	9	2	GOOD TIMES—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584	★	43	49	12	I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430	★	77	37	21	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399
★	12	6	SAIL ON—Commodores (James Anthony Carmichael), L. Richie Jr., Motown 1466	★	44	48	7	FIRECRACKER—Mass Production (Ed A. Ellerbe, Mass Production), R. Williams, Cotillion 44254 (Atlantic)	★	78	34	13	HIGHWAY SONG—Blackfoot (Al Nally, Henry Weck), R. Medlocke, J. Spires, ATCO 7104 (Atlantic)
★	11	8	MAIN EVENT/FIGHT—Barbra Streisand (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008	★	45	47	6	GHOST DANCER—Adriis Brothers (Freddie Perren), D&D Adriis, Scotti Brothers 500 (Atlantic)	★	79	38	14	HOLD ON—Triumph (Mike Levine & Triumph), Emmett, RCA 11569
★	16	8	RISE—Herb Alpert (Herb Alpert, Randy Badazz), R. Badazz, A. Armer, A&M 2151	★	46	51	7	THIS NIGHT WON'T LAST FOREVER—Michael Johnson (Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capitol)	★	80	90	2	GOTTA SERVE SOMEBODY—Bob Dylan (Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072
★	13	15	MAMA CAN'T BUY YOU LOVE—Elton John (Thom Bell), L. Bell, C. James, MCA 41042	★	47	52	6	GOOD FRIEND—Mary MacGregor (Elmer Bernstein & Norman Gimbel), E. Bernstein, M. Gimbel, RSO 938	★	81	NEW ENTRY	HELL ON WHEELS—Cher (Bob Esty), M. Aler, B. Esty, Casablanca 2208	
★	14	12	LET'S GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46063	★	48	53	4	MIDNIGHT WIND—John Stewart (John Stewart), J. Stewart, RSO 1000	★	82	43	8	GOT TO GIVE INTO LOVE—Bonnie Boyer (Mae Chacker), K. Flemming, B. Dees, R. Galbraith, D.W. Morgan, Columbia 3-11028
★	15	11	GOODBYE STRANGER—Supertramp (Supertramp & Peter Henderson), R. Davies, R. Hodgson, A&M 2162	★	49	61	3	GOOD GIRLS DON'T—The Knack (Mike Chapman), D. Fieger, Capitol 4771	★	83	57	11	GIRL OF MY DREAMS—Bram Tchaikovsky (Peter Ker, Nick Garvey, Bram Tchaikovsky), R. Thomas, Polydor/Radar 14575
★	17	14	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland, Motown 1459	★	50	65	2	DIRTY WHITE BOY—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618	★	84	89	2	FOR LOVE—Pousette-Dart Band (Norbert Putnam), D. Finnerty, Capitol 4764
★	19	9	BAD CASE OF LOVING YOU—Robert Palmer (Robert Palmer), I.M. Martin, Island 49016 (Warner Bros.)	★	51	55	5	REMEMBER WALKING IN THE SAND—Louise Goffin (Danny Kortchmar), G. Morton, Asylum 46521	★	85	87	2	IN THEE—Blue Oyster Cult (Tom Werman), A. Lanier, Columbia 1-11055
★	20	9	DRIVERS SEAT—Sniff 'N' The Tears (Luigi Saluoni), P. Roberts, Atlantic 3604	★	52	56	5	FOUND A CURE—Ashford & Simpson (Nicholas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870	★	86	88	5	CRANK IT UP—Peter Brown (Cory Wade, Peter Brown), P. Brown, R. Rans, Drive 6278 (TK)
★	26	6	POP MUZIK—M R. Scott, Sire 49033 (Warner Bros.)	★	53	59	4	GET A MOVE ON—Eddie Money (Bruce Botnick & Eddie Money), E. Money, P. Collins, L. Chiate, Columbia 1-11064	★	87	NEW ENTRY	PLAIN JANE—Sammy Hagar (Sammy Hagar), S. Hagar, Capitol 4757	
★	23	13	BORN TO BE ALIVE—Patrick Hernandez (Jean Vanlou), P. Hernandez, Columbia 310986	★	54	54	8	YOUNGBLOOD—Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 49018	★	88	NEW ENTRY	RAINBOW CONNECTION—The Muppets (Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610	
★	24	8	CRUEL TO BE KIND—Nick Lowe (Nick Lowe), M. Lowe, I. Gomm, Columbia 3-11018	★	55	60	5	SO GOOD SO RIGHT—Brenda Russell (Andre Fischer), B. Russell, Horizon 123 (A&M)	★	89	NEW ENTRY	BEAUTIFUL GIRLS—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 49035	
★	22	12	I DO LOVE YOU—G.O. (Jimmy Simpson, Beau Ray Fleming), B. Stewart, Arista 0426	★	56	63	4	ARROW THROUGH ME—Wings (Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070	★	90	NEW ENTRY	ALL THINGS ARE POSSIBLE—Dan Peek (Chris Christian), D. Peek, C. Christian, Lamb & Lion 814 (Word)	
★	25	11	DIFFERENT WORLDS—Maureen McGovern (Michael Lloys), M. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.)	★	57	58	5	GROOVE ME—Fern Kinney (Carson Whitsett Wolf Stephenson, Tommy Couch), K. Floyd, Malaco 1048 (TK)	★	91	18	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	
★	24	13	HOT SUMMER NIGHTS—Night (Richard Perry), W. Egan, Planet 45903 (Elektra Asylum)	★	58	66	4	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	★	92	NEW ENTRY	IF YOU WANT IT—Niteflyte (Sandy Torano & Barry Mraz), S. Torano, H. Johnson, Ariola 7747	
★	28	10	THE BOSS—Diana Ross (Nicholas Ashford & Valerie Simpson), M. Ashford, V. Simpson, Motown 1462	★	59	71	3	HOLD ON—Ian Gomm (Martin Rushent), I. Gomm, Stiff/Epic 9-50747	★	93	80	3	VOULEZ-VOUS—Abba (Benny Andersson & Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3609
★	29	9	LOVIN', TOUCHIN', SQUEEZIN'—Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	★	60	70	2	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Hupp, B. Morrison, United Artists 1315	★	94	68	6	JUST ANOTHER NIGHT—Ian Hunter (Ian Hunter, Mick Ronson), I. Hunter, M. Ronson, Chrysalis 2352 ABP/BP
★	31	9	WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)	★	61	62	6	THEN YOU CAN TELL ME GOODBYE—Toby Beau (Norbert Putnam), J.D. Loudermilk, RCA 11670	★	95	41	19	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK)
★	32	8	DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson (Quincy Jones), M. Jackson, Epic 8-50742	★	62	67	4	IF YOU REMEMBER ME—Chris Thompson (Richard Perry), C. B. Sager, M. Hamlish, Planet 45904 (Elektra/Asylum)	★	96	83	3	MUST HAVE BEEN CRAZY—Chicago (Phil Ramone & Chicago), D. Dacus, Columbia 1-11061
★	29	13	SUSPICIONS—Eddie Rabbitt (David Malloy), E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053	★	63	64	4	WHERE WILL YOUR HEART TAKE YOU—Buckeye (Ron Price), R. Price, Polydor 14578	★	97	73	5	I'VE GOT THE NEXT DANCE—Deniece Williams (J.D. Williams), C. Fowler/K. Johnson, Arc 3-10971 (CBS)
★	39	6	SPOOKY—Atlanta Rhythm Section (Buddy Buie), Buie, Cobb/Sharino, Middlebrooks, Polydor 2001	★	64	71	3	HOLD ON—Ian Gomm (Martin Rushent), I. Gomm, Stiff/Epic 9-50747	★	98	NEW ENTRY	YOU STEPPED INTO MY LIFE—Wayne Newton (Robert Cullen & Wayne Newton), Aries II 101	
★	21	17	BAD GIRLS—Donna Summer (Giorgio Moroder), D. Summer, B. Sudano, J. Esposito, E. Hokenson, Casablanca 988	★	65	69	4	STREET LIFE—Crusaders (Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054	★	99	94	10	BABY I WANT YOU—Funky Communication Committee (Clayton Ivey, Terry Woodford), D. Clifton, J. Igram, Free Flight 11595 (RCA)
★	36	6	GET IT RIGHT NEXT TIME—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol)	★	66	76	3	GIRLS TALK—Dave Edmunds (Dave Edmunds), E. Costello, Swan Song 71001 (Atlantic)	★	100	95	15	IS SHE REALLY GOING OUT WITH HIM—Joe Jackson (David Kershenbaum), A&M 2132
★	33	27	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Haffkine), E. Stevens, Capitol 4705	★	67	77	3	BOOM BOOM—Pat Travers (Pat Travers & Tom Allom), S. Lewis, Polydor 2003					
★	34	14	MORNING DANCE—Spyro Gyra (Jay Beckenstein, Richard Calandra), J. Beckenstein, Infinity 50011 (MCA)	★	68	78	3	SURE KNOW SOMETHING—Kiss (Vinny Poncia), P. Stanley, V. Poncia, Casablanca 2205					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

### HOT 100 A-Z—(Publisher-Licenses)

After The Love Has Gone (Ninth Garden Rake, Irving Foster, Frees BMI; Jobette, ASCAP)	2	Dependin' On You (Soquel Songs, BMI)	37	ASCAP/Snug, BMI)	38	Different Worlds (Brunn, BMI)	23	Girls Talk (Plangent Visions, ASCAP)	39	Gold (Bugle Stigwood, Unichappell BMI)	66	Hold On (Triumph Songs, CAPAC)	59	Just Another Night (April-Ian Hunter/Hude Park Gate, Main Man, ASCAP)	24	Killer Cut (Heavy Music Inc.)	74	Please Don't Go (Sherlyn/Harrick, BMI)	5	Pop Muzik (Not Listed)	14	Rainbow Connection (Weibel, ASCAP)	7	Reason To Be (Don Kirshner, Blackwood, BMI)	26	Remember Walkin' In The Sand (Trio/Robert Melin, Tender Tunes, BMI)	11	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)	95	This Night Won't Last Forever (Caplan Crystal, BMI)	46																																																																																																																	
Cruel To Be Kind (Anglo Rock, Albon, BMI)	21	Ghost Dancer (Musicways-Flying Addis, BMI)	45	Girl Of My Dreams (Tchakovskoy, ASCAP)	83	Highway Song (Bobaal, BMI)	78	Hold On (Albion, BMI)	66	Hold On (Triumph Songs, CAPAC)	59	Hot Summer Nights (April-Swell Sounds/Melody Deluxe/Seldake, ASCAP)	15	I Do Love You (Chevis, BMI)	47	If You Remember Me (Chappell, Red Bulllet, ASCAP/Unichappell, Begonia, BMI)	62	I Know A Heartache When I See You (Chappell, ASCAP)	84	Get To Give Into Love (Mad Lad, P. Gem, BMI)	82	Groove Me (Malaco, Roffignac, BMI)	53	In Thee (B. O. Cuit, ASCAP)	57	I've Got The Next Dance (Kee Agate, BMI)	16	I've Never Been In Love (Big Neck, ASCAP)	81	I'll Never Love This Way Again (Irving, BMI)	73	Is She Really Going Out With Him (Irving, BMI)	79	Just Another Night (April-Ian Hunter/Hude Park Gate, Main Man, ASCAP)	24	Killer Cut (Heavy Music Inc.)	74	Please Don't Go (Sherlyn/Harrick, BMI)	5	Pop Muzik (Not Listed)	14	Rainbow Connection (Weibel, ASCAP)	7	Reason To Be (Don Kirshner, Blackwood, BMI)	26	Remember Walkin' In The Sand (Trio/Robert Melin, Tender Tunes, BMI)	11	Then You Can Tell Me Goodbye (Acuff-Rose, BMI)	95	This Night Won't Last Forever (Caplan Crystal, BMI)	46																																																																																													
My Sharona (The Knack, Mike Chapman, D. Fieger, B. Averre, Capitol 4731)	35	After The Love Has Gone (Earth, Wind & Fire, Maurice White, C. Foster, J. Graydon, B. Champin, Arc 311033 (CBS))	36	The Devil Went Down To Georgia (Charlie Daniels Band, John Boylan, C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregario, Epic 840700)	37	Don't Bring Me Down (Electric Light Orchestra, Jeff Lynne, J. Lynne Jet 95060 (CBS))	39	Lead Me On (Maxine Nightingale, Denny Diante, A. Willis, D. Lasley, Windsong 11530 (RCA))	40	Sad Eyes (Robert John, George Tobin, R. John, EMI 8015)	41	Lonesome Loser (Little River Band, John Boylan, Little River Band, D. Briggs, Capitol 4748)	42	I'll Never Love This Way Again (Dionne Warwick, Barry Manilow, R. Kerr, W. Jennings, Arista 0419)	43	Good Times (Chic, Nile Rodgers, Bernard Edwards, B. Edwards, N. Rodgers, Atlantic 3584)	44	Sail On (Commodores, James Anthony Carmichael, L. Richie Jr., Motown 1466)	45	Main Event/Fight (Barbra Streisand, Bob Esty, P. Jabara, B. Roberts, B. Esty, Columbia 3-11008)	46	Rise (Herb Alpert, Herb Alpert, Randy Badazz, R. Badazz, A. Armer, A&M 2151)	47	Mama Can't Buy You Love (Elton John, Thom Bell, L. Bell, C. James, MCA 41042)	48	Let's Go (The Cars, Roy Thomas Baker, R. Ocasek, Elektra 46063)	49	Goodbye Stranger (Supertramp, Supertramp & Peter Henderson, R. Davies, R. Hodgson, A&M 2162)	50	Heaven Must Have Sent You (Bonnie Pointer, Jeffrey Bowen, Berry Gordy, E. Holland, L. Dozier, B. Holland, Motown 1459)	51	Bad Case Of Loving You (Robert Palmer, Robert Palmer, I.M. Martin, Island 49016 (Warner Bros.))	52	Drivers Seat (Sniff 'N' The Tears, Luigi Saluoni, P. Roberts, Atlantic 3604)	53	Pop Muzik (M, R. Scott, Sire 49033 (Warner Bros.))	54	Born To Be Alive (Patrick Hernandez, Jean Vanlou, P. Hernandez, Columbia 310986)	55	Cruel To Be Kind (Nick Lowe, Nick Lowe, M. Lowe, I. Gomm, Columbia 3-11018)	56	I Do Love You (G.O., Jimmy Simpson, Beau Ray Fleming, B. Stewart, Arista 0426)	57	Different Worlds (Maureen McGovern, Michael Lloys, M. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.))	58	Hot Summer Nights (Night, Richard Perry, W. Egan, Planet 45903 (Elektra Asylum))	59	The Boss (Diana Ross, Nicholas Ashford & Valerie Simpson, M. Ashford, V. Simpson, Motown 1462)	60	Lovin', Touchin', Squeezin' (Journey, Roy Thomas Baker, S. Perry, Columbia 3-11036)	61	What Cha Gonna Do With My Lovin' (Stephanie Mills, James Mtume, Reggie Lucas, R. Lucas, J. Mtume, 20th Century 2403 (RCA))	62	Don't Stop 'Til You Get Enough (Michael Jackson, Quincy Jones, M. Jackson, Epic 8-50742)	63	Suspicions (Eddie Rabbitt, David Malloy, E. Rabbitt, R. McCormick, D. Malloy, E. Stevens, Elektra 46053)	64	Spooky (Atlanta Rhythm Section, Buddy Buie, Buie, Cobb/Sharino, Middlebrooks, Polydor 2001)	65	Bad Girls (Donna Summer, Giorgio Moroder, D. Summer, B. Sudano, J. Esposito, E. Hokenson, Casablanca 988)	66	Get It Right Next Time (Gerry Rafferty, Hugh Murphy & Gerry Rafferty, G. Rafferty, United Artists 1316 (Capitol))	67	When You're In Love With A Beautiful Woman (Dr. Hook, Ron Haffkine, E. Stevens, Capitol 4705)	68	Morning Dance (Spyro Gyra, Jay Beckenstein, Richard Calandra, J. Beckenstein, Infinity 50011 (MCA))	69	Saturday Night (Herman Brood & His Wild Romance, Herman Brood, Lademacher & Brood, Ariola 7754)	70	Where Were You When I Was Falling In Love (Lobo, Bob Montgomery, S. Lorber, J. Silbar, S. Jobe, Curb/MCA 41065)	71	Dependin' On You (The Doobie Brothers, Ted Templeman, P. Simmons, M. McDonald, Warner Bros. 49029)	72	Ain't That A Shame (Cheap Trick, Cheap Trick, A. Domino, S. Bartholomew, Epic 9-40743)	73	Dim All The Lights (Donna Summer, Giorgio Moroder & Pete Bellotte, D. Summer, Casablanca 2201)	74	Oh Well (Rockets, Johnny Sandlin, P. Green, RSD 935)	75	Children Of The Sun (Billy Thorpe, Spencer Proffer, S. Proffer & B. Thorpe, Polydor 2018)	76	Rolene (Moon Martin, Craig Leon, M. Martin, Capitol 4765)	77	I Know A Heartache When I See You (Jennifer Warnes, Rob Fraboni, R. Bourke, K. Chater, C. Black, Arista 0430)	78	Firecracker (Mass Production, Ed A. Ellerbe, Mass Production, R. Williams, Cotillion 44254 (Atlantic))	79	Ghost Dancer (Adriis Brothers, Freddie Perren, D&D Adriis, Scotti Brothers 500 (Atlantic))	80	This Night Won't Last Forever (Michael Johnson, Brent Maher, Steve Gibson, B.B. LaBounty, R. Freeland, EMI America 8019 (Capitol))	81	Good Friend (Mary MacGregor, Elmer Bernstein & Norman Gimbel, E. Bernstein, M. Gimbel, RSO 938)	82	Midnight Wind (John Stewart, John Stewart, J. Stewart, RSO 1000)	83	Good Girls Don't (The Knack, Mike Chapman, D. Fieger, Capitol 4771)	84	Dirty White Boy (Foreigner, Roy Thomas Baker, Mick Jones, Ian McDonald, M. Jones, Gramm, Atlantic 3618)	85	Remember Walking In The Sand (Louise Goffin, Danny Kortchmar, G. Morton, Asylum 46521)	86	Found A Cure (Ashford & Simpson, Nicholas Ashford & Valerie Simpson, Ashford & Simpson, Warner Bros. 8870)	87	Get A Move On (Eddie Money, Bruce Botnick & Eddie Money, E. Money, P. Collins, L. Chiate, Columbia 1-11064)	88	Youngblood (Rickie Lee Jones, Lenny Waronker, Russ Titelman, R.L. Jones, Warner Bros. 49018)	89	So Good So Right (Brenda Russell, Andre Fischer, B. Russell, Horizon 123 (A&M))	90	Arrow Through Me (Wings, Paul McCartney, Chris Thomas, P. McCartney, Columbia 1-11070)	91	Groove Me (Fern Kinney, Carson Whitsett Wolf Stephenson, Tommy Couch, K. Floyd, Malaco 1048 (TK))	92	Please Don't Go (K.C. & The Sunshine Band, Casey/Finch, H. W. Casey, R. Finch, TK 1035)	93	Hold On (Ian Gomm, Martin Rushent, I. Gomm, Stiff/Epic 9-50747)	94	You Decorated My Life (Kenny Rogers, Larry Butler, D. Hupp, B. Morrison, United Artists 1315)	95	Then You Can Tell Me Goodbye (Toby Beau, Norbert Putnam, J.D. Loudermilk, RCA 11670)	96	If You Remember Me (Chris Thompson, Richard Perry, C. B. Sager, M. Hamlish, Planet 45904 (Elektra/Asylum))	97	Where Will Your Heart Take You (Buckeye, Ron Price, R. Price, Polydor 14578)	98	I've Never Been In Love (Suzi Quatro, Mike Chapman, M.A. Connell, RSD 1001)	99	Street Life (Crusaders, Wilton Felder, Stix Hooper, Joe Sample, J. Sample, W. Jennings, MCA 41054)	100	Girls Talk (Dave Edmunds, Dave Edmunds, E. Costello, Swan Song 71001 (Atlantic))		Boom Boom (Pat Travers, Pat Travers & Tom Allom, S. Lewis, Polydor 2003)		Sure Know Something (Kiss, Vinny Poncia, P. Stanley, V. Poncia, Casablanca 2205)		Come To Me (France Joli, Tony Green, T. Green, Prelude 8001)		Fins (Jimmy Buffett, Norbert Putnam, J. Buffett, D. McColi, B. Chance, T. Corcoran, MCA 41109)		Reason To Be (Kansas, Kansas, K. Livgren, Kirshner/CBS 9-4285)		One Fine Day (Rita Coolidge, D. Anderte, B.T. Jones, J. Goffin, C. King, A&M 2169)		Hello, Hello, Hello (New



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1978

THEIR TOP 20 SINGLE: "DON'T HOLD BACK"  
AMERICA LEARNS TO PRONOUNCE "CHANSON"

1979

THEIR NEW ALBUM **TOGETHER WE STAND**  
THEIR NEW SINGLE **"JACK BE NIMBLE"**  
AMERICA STILL LEARNS TO PRONOUNCE "CHANSON"

Chanson

Together We Stand SW 50065  
"Jack Be Nimble" 7"-7762  
"Jack Be Nimble" 12"-AR 9023



Produced by DAVID WILLIAMS & JAMES JAMERSON JR. for



Executive producers: Marc Kreiner & Tom Cossie

From Ariola Records and Tapes

# She's Pat Benatar



"If You Think You Know How To Love Me"  
the single from the album

*In the heat of the night*

## Don't play around with Pat.

Forget the others. Those women who claim they're rock 'n' roll singers. Pat Benatar is the real thing. She's got the looks. She's got the voice. And she's got an album with enough sizzle to fry your imagination. Watch out...

**At last, a woman who can rock!**



**Chrysalis**  
Records and Tapes  
the album CHR 1236  
the single CHS 2373

Produced for 2001 White Castle Way, Inc. Production Co. by Mike Chapman and Peter Coleman.  
Management/Direction: Rick Newman.

# 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 proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE		
★	10	2	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	★	42	4	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	★	78	7	DAVE EDMUNDS Repeat When Necessary Swan Song SS 8507 (Atlantic)	7.98	7.98	7.98		
✓	2	1	12 THE KNACK Get The Knack Capitol SO 11948	▲	7.98	7.98	7.98	37	26	30 CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	▲	8.98	8.98	8.98	72	72	80 VAN HALEN Warner Bros. BSK 3075	▲	7.98	7.98	7.98	
✓	3	3	12 CARS Candy-O Elektra 5B-507	▲	8.98	8.98	8.98	★	47	3 TALKING HEADS Fear Of Music Sire SD-6076 (Warner Bros.)	7.98	7.98	7.98	73	73	11 BLUE OYSTER CULT Mirrors Columbia JC 36009	7.98	7.98	7.98	7.98		
✓	4	2	25 SUPERTRAMP Breakfast In America A&M 3708	▲	7.98	7.98	7.98	39	20	12 THE WHO The Kids Are Alright MCA 2-11005	●	12.98	12.98	12.98	74	71	12 ELTON JOHN The Thom Bell Sessions MCA 13921	3.98	3.98	3.98	7.98	
✓	5	5	19 CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	▲	8.98	8.98	8.98	40	22	11 SOUNDTRACK The Main Event Columbia JS 36115	8.98	8.98	8.98	75	69	24 JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98	7.98		
✓	7	4	CHIC Risqué Atlantic SD 16003	8.98	8.98	8.98	★	45	14 BILLY THORPE Children Of The Sun Capricorn CPN 0221	7.98	7.98	7.98	76	74	16 CON FUNK SHUN Candy Mercury SRM 1-3754	●	7.98	7.98	7.98	7.98		
✓	7	4	14 EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	▲	8.98	8.98	8.98	★	46	4 BOB JAMES Lucky Seven Tappan Zee JC 36056 (CBS)	7.98	7.98	7.98	★	87	8	SCORPIONS Love Drive Mercury SRM 1-3795	7.98	7.98	7.98	7.98	
✓	9	5	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	43	31	24 G.Q. Disco Night Arista AB 4225	●	7.98	7.98	7.98	78	76	6 PLEASURE Future Now Fantasy F 9578	7.98	7.98	7.98	7.98		
✓	23	3	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	44	37	25 BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	▲	7.98	7.98	7.98	79	68	11 QUEEN Queen, Live Killer Elektra BB 702	●	12.98	12.98	12.98	7.98	
✓	12	9	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7162	●	8.98	8.98	8.98	★	55	23 JOURNEY Evolution Columbia FC 35797	●	8.98	8.98	8.98	★	90	4	RAINBOW Down To Earth Polydor PD 1-6221	7.98	7.98	7.98	7.98
✓	11	8	9 NEIL YOUNG AND CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	●	8.98	8.98	8.98	46	44	16 SWITCH Switch II Gordy G7-988 (Motown)	7.98	7.98	7.98	★	91	6	B-52's Warner Bros. BSK 3355	7.98	7.98	7.98	7.98	
✓	14	7	LITTLE RIVER BAND First Under The Wire Capitol SO 11954	8.98	8.98	8.98	★	52	8 SNIFF 'N' THE TEARS Fickle Heart Atlantic SD 19242	7.98	7.98	7.98	82	82	43 POCO Legend MCA AA 1099	●	7.98	7.98	7.98	7.98		
✓	13	6	13 ELECTRIC LIGHT ORCHESTRA Discovery Jet FZ 35769 (CBS)	▲	8.98	8.98	8.98	48	50	23 VAN HALEN II Van Halen II Warner Bros. HS 3312	▲	7.98	7.98	7.98	★	93	6	HEARTBEAT Curtis Mayfield RSO RS-1-3053	7.98	7.98	7.98	7.98
✓	57	2	BOB DYLAN Slow Train Coming Columbia FC-36120	8.98	8.98	8.98	★	53	9 MASS PRODUCTION In The Purest Form Columbia SD 5211 (Atlantic)	7.98	7.98	7.98	84	80	51 STYX Pieces Of Eight A&M SP 4724	▲	7.98	7.98	7.98	7.98		
✓	15	15	14 DIANA ROSS The Boss Motown M7-923	7.98	7.98	7.98	★	54	9 MAXINE NIGHTINGALE Lead Me On Windsong BXL1-3404 (RCA)	7.98	7.98	7.98	85	83	20 WAYLON JENNINGS Greatest Hits RCA AHL1-3378	●	7.98	7.98	7.98	7.98		
✓	16	16	19 DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	▲	13.98	13.98	13.98	★	56	8 CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98	86	86	10 A TASTE OF HONEY Another Taste Capitol SO 11951	●	8.98	8.98	8.98	8.98	
✓	17	11	8 KINKS Low Budget Arista AB 4240	7.98	7.98	7.98	★	58	5 SOUTHSIDE JOHNNY & ASBURY JUKES The Jukes Mercury SRM 1-3793	7.98	7.98	7.98	87	81	14 GERRY RAFFERTY Night Owl United Artists UALA 958	●	7.98	7.98	7.98	7.98		
✓	18	15	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98	53	40	11 JONI MITCHELL Mingus Asylum 5E 505	8.98	8.98	8.98	★	98	7	LOUISE GOFFIN Kid Blue Asylum 6E-203	7.98	7.98	7.98	7.98		
✓	21	15	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98	★	62	3 RANDY NEWMAN Born Again Warner Bros. HS 3346	8.98	8.98	8.98	89	92	15 KANSAS Monolith Mercury FZ 36008 (CBS)	●	8.98	8.98	8.98	8.98		
✓	20	13	24 RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	▲	7.98	7.98	7.98	55	49	40 KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	90	88	23 RAYDIO Rock On Arista AB 4212	●	8.98	8.98	8.98	8.98	
✓	24	64	THE CARS Elektra 6E 135	▲	7.98	7.98	7.98	56	48	13 KISS Dynasty Casablanca NBLP 7152	7.98	7.98	7.98	91	94	15 EDDIE RABBITT Loveline Elektra 6E-181	7.98	7.98	7.98	7.98		
✓	27	9	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98	57	51	39 DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98	8.98	★	102	3	CHARLIE Fight Dirty Arista AB-4239	7.98	7.98	7.98	7.98	
✓	23	17	18 JOHN STEWART Bombs Away Dream Babies RSO RSI 3051	7.98	7.98	7.98	58	43	12 DIRE STRAITS Communicue Warner Bros. HS 3330	●	8.98	8.98	8.98	93	77	13 DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98	7.98		
✓	24	25	13 TEDDY PENDERGRASS Teddy P.R. FZ 36003 (CBS)	▲	8.98	8.98	8.98	59	59	12 CHUCK MANGIONE An Evening Of Magic A&M SP 6701	13.98	13.98	13.98	★	114	9	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98	7.98	
✓	29	18	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T-583 (RCA)	7.98	7.98	7.98	60	41	9 LTD Devotion A&M SP 4771	7.98	7.98	7.98	95	60	12 BRAM TCHAIKOVSKY Strange Man, Changed Man Polydor/Radar PD1-6211	7.98	7.98	7.98	7.98			
✓	33	3	CHICAGO Chicago 13 Columbia FC-36105	8.98	8.98	8.98	61	63	13 ATLANTA RHYTHM SECTION Underdog Polydor PD1 6200	7.98	7.98	7.98	96	85	14 ISLEY BROTHERS Winner Takes All T-Neck PZ 2-36077 (CBS)	●	13.98	13.98	13.98	13.98		
✓	27	28	24 SPYRO GYRA Morning Dance Infinity INF 9004 (MCA)	7.98	7.98	7.98	62	61	9 NILS LOFGREN Nils A&M SP 4756	7.98	7.98	7.98	★	137	3	GEORGE THOROGOOD WITH THE DESTROYERS Better Than The Rest MCA MCA 3091	7.98	7.98	7.98	7.98		
✓	35	3	ASHFORD & SIMPSON Stay Free Warner Bros. HS 3357	8.98	8.98	8.98	63	66	8 PATRICK HERNANDEZ Born To Be Alive Columbia JC 36100	7.98	7.98	7.98	★	115	6	SOUNDTRACK More American Graffiti MCA 2-11006	11.98	11.98	11.98	11.98		
✓	29	30	18 MINNIE RIPERTON Minnie Capitol SO 11936	7.98	7.98	7.98	64	64	20 TRIUMPH Just A Game RCA AFL1-3224	7.98	7.98	7.98	99	99	11 K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611	7.98	7.98	7.98	7.98			
✓	36	9	PAT TRAVERS BAND Go For What You Know Polydor PD1-6202	7.98	7.98	7.98	65	65	52 BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	100	103	12 WILLIE & LEON One For The Road Columbia KCZ-36064	●	13.98	13.98	13.98	13.98		
✓	31	19	11 ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98	66	67	31 BEE GEES Spirits Having Flown RSO RS1 3041	8.98	8.98	8.98	101	89	16 TED NUGENT State of Shock Epic FE 36000	●	8.98	8.98	8.98	8.98		
✓	32	32	8 VARIOUS ARTISTS Studio 54 Casablanca NBLP 2-7161	13.98	13.98	13.98	★	NEW ENTRY	JIMMY BUFFETT Volcano MCA MCA-5102	8.98	8.98	8.98	102	84	19 BLACKFOOT Strikes Atco SD 38112 (Atlantic)	7.98	7.98	7.98	7.98			
✓	33	34	12 WINGS Back To The Egg Columbia FC 36057	▲	8.98	8.98	8.98	★	75	4 THE RECORDS Virgin VA 13130 (Atlantic)	7.98	7.98	7.98	103	101	53 DONNA SUMMER Live And More Casablanca NBLP 7119	▲	12.98	12.98	12.98	12.98	
✓	38	6	REO SPEEDWAGON Nine Lives Epic FE 35988	8.98	8.98	8.98	69	70	6 RY COODER Bop Till You Drop Warner Bros. BSK 3358	7.98	7.98	7.98	104	79	7 MICHAEL HENDERSON Do It All Buddah BDS 5719 (Arista)	7.98	7.98	7.98	7.98			
✓	39	10	NICK LOWE Labour Of Lust Columbia JC 36087	7.98	7.98	7.98	★	112	2 VAN MORRISON Into The Music Warner Bros. HS 3390	8.98	8.98	8.98										

SEPTEMBER 15, 1979, BILLBOARD

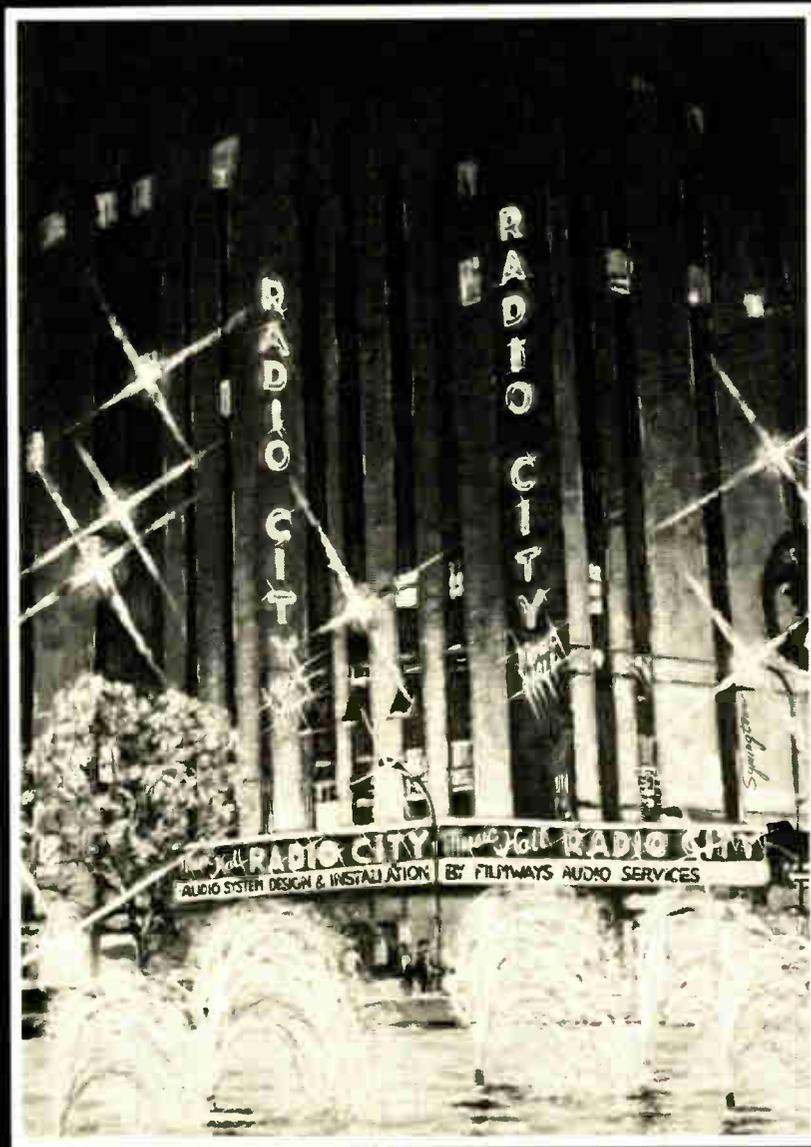
★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous 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.

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THE PEOPLE WHO OPERATE IT: Laurence H. Estrin, Initial Production Design, Ed Santini, Gary Fink, David Congdon, Seth Sternberg, Tim Kerr



# CONGRATULATE RADIO CITY MUSIC HALL AUDIO BY THE PROFESSIONALS



5440 Cleon Avenue, North Hollywood, CA 91601 (213) 877-9711

# TOP LPs & TAPE

POSITION  
1CS-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	95	9	STANLEY CLARKE I Wanna Play For You Nemperor P22 35680 (CBS)	11.98	11.98	11.98
106	96	17	ANITA WARD Songs Of Love Juana 20004 (TK)	7.98	7.98	7.98
107	104	13	PETER FRAMPTON Where I Should Be A&M 3710	7.98	7.98	7.98
120	2	2	SAMMY HAGAR Street Machine Capitol ST 11983	7.98	7.98	7.98
109	105	47	BILLY JOEL 52nd Street Columbia FC 35609	8.98	8.98	8.98
110	108	19	JAMES TAYLOR Flag Columbia FC 36058	8.98	8.98	8.98
111	111	6	TOWER OF POWER Back On The Streets Columbia JC 35784	7.98	7.98	7.98
112	106	18	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98
113	107	20	MARSHALL TUCKER BAND Running Like The Wind Warner Bros BSK 3317	7.98	7.98	7.98
114	116	6	GREG KIHN With The Naked Eye Beserkley B2 10663	7.98	7.98	7.98
125	6	6	NIGHT Planet P 2	7.98	7.98	7.98
116	118	6	GATO BARBIERI Euphoria A&M SP 4774	7.98	7.98	7.98
117	97	7	RACHEL SWEET Columbia JC 36101	7.98	7.98	7.98
129	4	4	B.B. KING Take It Home MCA 3151	7.98	7.98	7.98
119	119	21	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98
120	100	5	DENIECE WILLIAMS When Love Comes Calling Arc JC 35568 (CBS)	7.98	7.98	7.98
131	6	6	FIVE SPECIAL Elektra 6E 206	7.98	7.98	7.98
142	4	4	ROBERT JOHN EMI America SW 17007	7.98	7.98	7.98
123	121	42	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
124	109	14	DAVID BOWIE Lodger RCA AQL1 3254	8.98	8.98	8.98
125	117	15	THE JONES GIRLS The Jones Girls P.R. J2 35757 (CBS)	7.98	7.98	7.98
126	122	17	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98
127	124	30	SISTER SLEDGE We Are Family Cotillion COT 5209 (Atlantic)	7.98	7.98	7.98
128	128	6	CRYSTAL GAYLE We Should Be Together United Artists UALA 969-H	7.98	7.98	7.98
129	126	12	CARLY SIMON Spy Elektra SE 506	8.98	8.98	8.98
130	127	8	SOUNDTRACK Manhattan Columbia JS 36020	8.98	8.98	8.98
131	130	37	DIRE STRAITS Dire Straits Warner Bros BSK 3266	7.98	7.98	7.98
132	132	5	BARRY WHITE I Love To Sing The Songs I Sing 20th Century T 590 (RCA)	7.98	7.98	7.98
143	2	2	THE CLASH The Clash Epic JE 36060	7.98	7.98	7.98
172	2	2	ROSE ROYCE Rainbow Connection IV Whitfield HS 3387 (Warner Bros)	8.98	8.98	8.98
135	133	41	GEORGE THOROGOOD Move It On Over Rouder 3024	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
151	4	4	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
137	136	13	DOLLY PARTON Great Balls Of Fire RCA AHL1 3361	7.98	7.98	7.98
148	3	3	NOEL POINTER Feel It United Artists UALA 973	7.98	7.98	7.98
139	141	12	SMOKEY ROBINSON Where There's Smoke Tamla T7 366 (Motown)	7.98	7.98	7.98
150	8	8	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
155	2	2	J.J. CALE 5 Shelter/MCA ST 3163	7.98	7.98	7.98
142	134	18	PATTI SMITH Wave Arista AB 4221	7.98	7.98	7.98
143	113	9	BOOTSYS RUBBER BAND This Boot Is Made For Funk-N Warner Bros BSK 3295	7.98	7.98	7.98
154	3	3	NEIL LARSEN High Gear Horizon AP 738 (A&M)	7.98	7.98	7.98
145	123	43	PEACHES & HERB 2-Hot Polydor/MVP PD1 6172	7.98	7.98	7.98
146	139	40	THE JACKSONS Destiny Epic JE 35552	7.98	7.98	7.98
147	144	16	McFADDEN & WHITEHEAD P.I.R. J2 35800 (CBS)	7.98	7.98	7.98
148	NEW ENTRY	NEW ENTRY	O'JAY'S Identify Yourself P.R. FZ 36027 (CBS)	8.98	8.98	8.98
159	4	4	BILL CONTI Rocky II United Artists UALA 972	7.98	7.98	7.98
150	138	23	ROCKETS RSO RS1 3047	7.98	7.98	7.98
151	146	7	PETER TOSH Mystic Man Rolling Stone COC 3911 (Atlantic)	7.98	7.98	7.98
162	2	2	TIM CURRY Fearless A&M SP 4773	7.98	7.98	7.98
152	NEW ENTRY	NEW ENTRY	THE ALAN PARSONS PROJECT Eve Arista AL 9504	8.98	8.98	8.98
164	2	2	JOHN PRINE Pink Cadillac Asylum AE 222	7.98	7.98	7.98
155	140	69	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
156	156	5	JIMI HENDRIX The Essential Jimi Hendrix Volume II Reprise HS 2293 (Warner Bros)	7.98	7.98	7.98
167	3	3	DEBBIE JACOBS Undercover Lover MCA MCA 3156	7.98	7.98	7.98
168	3	3	DAVID WERNER David Werner Epic JE 36126	7.98	7.98	7.98
159	152	20	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros BSK 3318	7.98	7.98	7.98
170	3	3	GRACE JONES Muse Island ILPS 9538 (Warner Bros)	7.98	7.98	7.98
161	160	4	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	7.98	7.98	7.98
162	166	5	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98
163	163	19	BOB DYLAN Bob Dylan At Budokan Columbia PC 36067	13.98	13.98	13.98
164	165	95	SOUNDTRACK Saturday Night Fever RSO RS 2 4001	12.98	12.98	12.98
165	147	8	EDWIN STARR H.A.P.P.Y. Radio 20th Century T 591 (RCA)	7.98	7.98	7.98
176	2	2	ARTHUR FIEDLER & THE BOSTON POPS Saturday Night Fiedler Midson International MS 1011	7.98	7.98	7.98
167	157	4	ELVIS PRESLEY Our Memories Of Elvis Vol. II RCA AQL1 3448	8.98	8.98	8.98
168	149	18	GAP BAND The Gap Band Mercury SRM1 1 3758	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
189	2	2	FRANCE JOLI France Joli Prelude PRL 12170	7.98	7.98	7.98
170	110	10	RALPH MacDONALD Counterpoint Marlin 2229 (TK)	7.98	7.98	7.98
171	135	23	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98
182	2	2	MAUREEN MCGOVERN Maureen McGovern Warner Bros BSK 3327	7.98	7.98	7.98
172	NEW ENTRY	NEW ENTRY	MICHAEL JOHNSON Dialogue EMI America SW 17010	7.98	7.98	7.98
184	2	2	MOON MARTIN Escape From Domination Capitol ST 11933	7.98	7.98	7.98
175	175	7	MICHAEL NESMITH Infinite Rider On The Big Dogma Pacific Arts Pac 7 130	7.98	7.98	7.98
186	2	2	RICHARD PRYOR Outrageous Laf A 206	7.98	7.98	7.98
177	NEW ENTRY	NEW ENTRY	SUPERTRAMP Crime Of The Century A&M SP 3647	7.98	7.98	7.98
178	173	9	SUN Destination Sun Capitol SF 11941	7.98	7.98	7.98
179	158	7	JOAN BAEZ Honest Lullaby Arista JR 35766	7.98	7.98	7.98
190	2	2	JEFF LORBER FUSION Water Sign Arista AB 4234	7.98	7.98	7.98
181	NEW ENTRY	NEW ENTRY	LED ZEPPELIN Atlantic SD 19129	7.98	7.98	7.98
182	NEW ENTRY	NEW ENTRY	GARY NUMAN & TUBEWAY ARMY Replicas Atco SD 38117 (Atlantic)	7.98	7.98	7.98
183	183	20	PAT METHENY New Chautauqua ECM 1-1131 (Warner Bros)	7.98	7.98	7.98
184	180	20	TEENA MARIE Wild & Peaceful Gordy G7-986 (Motown)	7.98	7.98	7.98
185	NEW ENTRY	NEW ENTRY	MISTRESS RSO RS 1 3059	7.98	7.98	7.98
186	NEW ENTRY	NEW ENTRY	LED ZEPPELIN Physical Graffiti Swan Song SS 200 (Atlantic)	11.98	11.98	11.98
187	NEW ENTRY	NEW ENTRY	SAD CAFE Facades A&M SP 4779	7.98	7.98	7.98
188	188	3	MAYNARD FERGUSON Hot Columbia JC 36124	7.98	7.98	7.98
189	185	70	SOUNDTRACK Grease RSO RS 2 4002	12.98	12.98	12.98
190	178	6	JAMES BROWN The Original Disco Man Polydor PD1-6212	7.98	7.98	7.98
191	187	42	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98
192	196	2	F.C.C. Baby I Want You Free Flight/RCA AHL 1 3405	7.98	7.98	7.98
193	191	102	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
194	179	48	TOTO Columbia JC 35317	7.98	7.98	7.98
195	193	276	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
196	195	65	ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)	7.98	7.98	7.98
197	197	42	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
198	169	6	TOM BROWNE Brown Sugar GRP 5003 (Arista)	7.98	7.98	7.98
199	181	5	SOUNDTRACK Meatballs RSO RS1 3056	7.98	7.98	7.98
200	200	63	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98

SEPTEMBER 15, 1979, BILLBOARD

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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The Nipponets	40
The Nipponets	94
Sniff 'N The Tears	47
Southside Johnny & Asbury Jukes	52
REO Speedwagon	34
Spyro Gyra	27
Edwin Starr	165
John Stewart	23
Barbra Streisand	197
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The Jones Girls	125
The Knack	2
The Records	68
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Peter Tosh	151
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Pat Travers Band	30
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## CBS Donating Slogan To Industry

NEW YORK—CBS Records has developed an ongoing slogan boosting the value of recordings as a "best entertainment value" and has offered, through the Recording Industry Assn. of America, its use by other manufacturers.

The slogan—"Buy It Once, Enjoy It A Lifetime: Recorded Music Is Your Best Entertainment Value"—was developed through the office of

Bruce Lundvall, president of the CBS Records Division.

Lundvall adds that usage of the slogan is "imminent" on CBS' part and hopes that there'll be an "all-industry" commitment as well.

## TEAC Tascam Shows Its New Portastudio

LOS ANGELES—Creative audio takes another step forward when TEAC Tascam introduces the Portastudio Monday (10) during a special press conference here at the Airport Marina Hotel.

Believed to be the only device of its kind ever made or marketed, the M-144 Portastudio is a combination four-in, two-out mixer and multi-track cassette recorder that is all self-contained and weighs less than 20 pounds.

TEAC describes the product as a "musical instrument" on which up to 10 musical instruments or vocals can be recorded using the firm's simul-sync "ping pong" recording with only one-time dubbing for each instrument.

The firm adds that it can be used by musicians, composers, audio/visual technicians, educators and recording enthusiasts.

## Chicago Fest

• Continued from page 57

tioned beyond the last row of seats.

Jazz styles on each evening's bill provided interesting contrasts, ranging from New Orleans traditional to the AACM school avant-garde.

According to Karen Connor, organizer of the festival for the city, the addition of two afternoon performances is being considered for next year's festival. Connor says there definitely will be a followup.

Total attendance is placed around the 150,000 mark. About 75,000 fans crammed the band shell area to hear the final night's tribute to Mel Torme and Benny Goodman, with Barrett Deems, Adam Makowicz Trio, Kenny Soderblom and the Chicago Jazz Festival Orchestra also on the closing bill.

## BMI 2nd Half Royalties Boosted

• Continued from page 1

the new Copyright Law has opened new avenues for licensing, such as colleges, public broadcasting outlets and many venues that had been considered as private clubs such as fraternal organizations and country clubs.

Percentage increases were given in the following areas, according to BMI:

All plateau performance monies (for songs receiving in excess of 25,000 performances) increased 35%; base rates for television themes and background performances increased an additional 30%, up from an earlier 15% increase, and a 50% increase in U.S. television prime

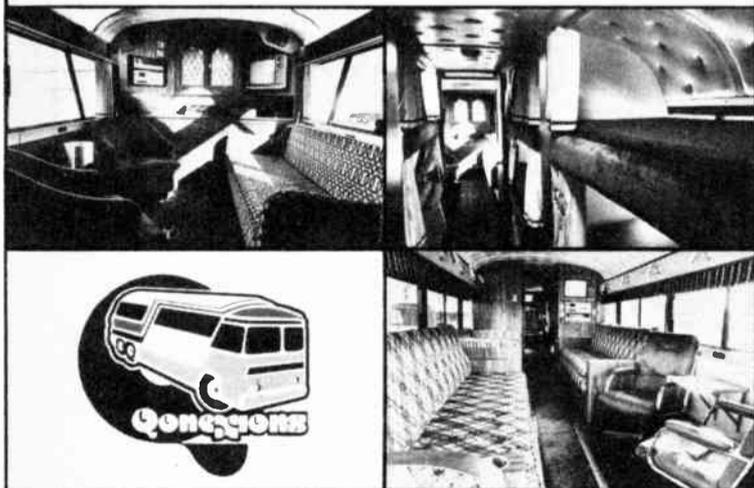
time plays remained in effect.

In addition, third quarter checks awarded increased payments to tv themes of network prime time shows broadcast more of 26 weeks. Fourth quarter payments afforded these same increases to themes of shows broadcast in excess of 13 weeks.

Payments to BMI from broadcasters are based on a percentage of that industry's adjusted gross income.

"Operating efficiency" was another reason cited for the hikes, and BMI's Theo Zavin notes that advanced computer techniques have enabled it to increase its collections without a corresponding increase in administrative costs.

When the "Coach Charter Company of the Year" with 20 of the most luxuriously fashioned, custom-designed, sleek, modern touring buses ever put on the road throws in 3 million dollars in liability insurance . . . they're backing their service and your tour—to the hilt! And they don't stop there!



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## Inside Track

Expect returns, the hottest subject in the industry, to get a full hearing when both WEA's national road show and Polygram brass hold separate meetings in the vicinity of the L.A. Airport this week. Polygram Distributing chief John Frisoli and aide, Jack Kierman, confer with representatives of Music Plus, Integrity Entertainment, Pickwick, Handleman, Record Rack, Licorice Pizza and Tower Records, among others, Tuesday (11). Frisoli has told other major accounts cross country to expect his personal visit for a serious rap. Frisoli cancelled a New York press conference set for Friday (7). The Polygram L.A. conclave is the first such mixed account meeting with a major vendor in years as far as Track can recall.

WEA winds up its four-city traveling executive show cross the U.S. at the Hyatt Wednesday and Thursday. A WEA spokesman so vehemently pooh-poohed a Track inquiry last week about a possible change in the WEA return policy that it sounded almost like confirmation. It's understood that the WEA meetings with its field personnel do discuss potential revisions at many levels of the present operational policy. . . . Former GRT executives aren't letting any grass grow unnecessarily. Jack Woodman has opened a home and business security device firm in Clear Lake, Calif. Herb Hirshfield is a marketing consultant in the Bay Area, while Biruta McShane has a travel incentive company there. Jay Albert and Howard Silvers are mulling a joint venture. John Craft is repping some manufacturers in the Atlanta area.

Concert promoter Sid Bernstein, who staged the Beatles Shea Stadium concerts in New York in 1965 and 1966, placed a full page ad in the Sunday New York Times (9) appealing for members of the Beatles to reunite for three concerts for the benefit of the "boat people." Bernstein proposes gigs in New York, Cairo and Jerusalem, which with related record sales, television and film rights could raise \$500 million. . . . Alison Steele, prominent personality on WNEW-FM New York has left and is looking to relocate on another New York station. She will continue with a syndicated show carried on 300 stations. . . . Ron Delsener has reportedly bought a theatre on Long Island for concerts.

Nobody's talking in Buffalo, but a grand jury there is investigating charges that some locals were operating a scam there, wherein rock stars and others were supplied with quasi-legal documents, such as working papers and visas. Peter Frampton and Olivia Newton-John reportedly were summoned before the jury recently. Federal probers are keeping the lid on.

Peter Tosh addresses the United Nation's Committee On Apartheid Friday (21) to protest conditions in South Africa. . . . Senate Majority Leader Robert Byrd fiddles with Roy Clark when he does "Hee Haw" Saturday (15). Byrd records for Country Records. . . . There's a short in the circuit between Polygram and Capricorn. Polygram says its litigation against Capricorn (Billboard, Sept. 8, 1979) is on. Capricorn says the parties are going to settle out of court. For certain, Polygram will release a live

Marshall Tucker Band set recorded in Europe and a greatest hits Allman brothers' packet in late September through Polygram. Both list for \$7.98. . . . The Hollywood Press Club fetes ASCAP's 65th Tuesday (11) at Sportsmen's Lodge, Studio City. Tab is \$15 for non-members. Reservations through (213) 466-1498.

Stay tuned for the "Radio Picture Show." Delayed by a distributor switch, the 90-minute music tv specials are due late this month through Roxxon Entertainment, L.A. . . . Rhino Records evoking comment with a protruding logo divider card, which breaks a long-time tradition for product from Gopher, the Carson City, Nev., card king. . . . A Wisconsin Court of Appeals, First District, reversed the trial court contempt decision of the Wisconsin Circuit Court of Appeals against David Heilman, president of E-C Tapes, Milwaukee, Aug. 27. The nine record labels, which were plaintiffs in the original action begun in December 1972 against the unauthorized duplicator, moved for reconsideration and were turned down Tuesday (4). Heilman served 4½ months of a six months' sentence.

The nine class action plaintiffs had accused the defendant, Heilman, of placing advertising seen in the state of Wisconsin and their charge was upheld in 1976. During Heilman's incarceration, both the Wisconsin State Supreme Court and the U.S. District Court of Appeals refused to act on his appeal.

The Institute of High Fidelity and Electronic Industries Assn./Consumer Electronics Group jointly announced an agreement in principal on the merger of the IHF into the EIA. The IHF board Thursday (6) in New York unanimously endorsed the move; the EIA/CEG board had previously approved the merger. It must now be ratified by the memberships of both boards of directors. An IHF membership meeting Oct. 4 at 2 p.m. at the New York Statler will provide a platform for discussion prior to the voting deadline.

With Holiday Inns buying Harrah's Lake Tahoe and Reno hotel-casinos, the international hotel chain gets itself into the live talent business in a big way. Harrah's in Northern Nevada has been one of the area's prime buyers of superstar names. Holiday Inns, which usually plays unknown groups in its lounges, thus enters the big time for the first time in hiring major names. Holiday Inns is to pay about \$300,000,000 in cash plus stock for the two hotel operations which founder Bill Harrah created and nurtured. Harrah died several years ago. . . . Does England's Cliff Richard have a U.S. label deal at present? Singer's "We Don't Talk Anymore" is shaping up as a major worldwide hit on BMI, but his last U.S. outlet (several years back) was Rocket, where he struck big with "Devil Woman." Richard, incidentally, has been making hits on the other side of the Atlantic for 21 years.

The industry will miss Bob Murphy, the jovial WEA L.A. branch sales manager, who is following his dream to operate a liquor store in Twain Harte, Calif., 4,000 feet high in the Northern Sierra. The 22-year Capitol, CBS and WEA sales vet will be replaced by Jeff Scheible, former vice president of sales for MCA Records. .

## Pacific Arts Label Tries Price Slashing

LOS ANGELES—In an attempt to cut prices and reduce returns, Carmel-based Pacific Arts Records has notified its 27 independent distributors that effective Sept. 1 it has

created a "special terms account" allowing distributors to purchase \$7.98 product for \$2.99 instead of the regular \$3.65 price.

Under the terms of the account,

product purchased at \$2.99 is non-returnable and payment must be received within 30 days. If payment is delinquent, the \$2.99 price reverts back to \$3.65.

Distributors can purchase as much or as little quantity at \$2.99 and fill its remaining order at \$3.65, which is returnable.

Kathryn Nesmith, president of the label, estimates that if distributors buy at \$2.99, they can achieve mark-ups of 25%-30% depending on distributor cost to retailers.

The special account covers all new product as well as catalog. Product listing for \$8.98 ("Days Of Heaven" soundtrack) and \$11.98 (Michael Nesmith's "Prison") will be priced proportionately.

## Dashut Completes 'Tusk'

• Continued from page 69

Studio D was chosen for "Tusk" for several reasons. "I'm biased because Ken and I helped design it," he begins. "Ten or 20 years ago everything was cut live; these days you overdub. So, most work takes place in the control room. Even though you'll find that in Studio D, the studio is bigger, it was important for us to have a large control room. Psychologically, it's much more freeing."

Other reasons are the neutral wood atmosphere and that eye contact is maintained between isolation booths and control room.

Though Dashut says "Tusk" is a basic album in that the band wanted to achieve a raw sound, mixing down to a 2-track was done on digital Soundstream equipment in Salt Lake City where it is available. "I'm scared of 24-track digital. It's too clean. I like tape noise. Tape noise is as much a part of music as the notes," Dashut says. "We used digi-

tal mixing because we didn't want to add to the noise we already had."

His career, Dashut feels, has not been impaired by the lengthy stay behind studio walls working on one project. As for future plans, he may do the next Fleetwood Mac LP, though that is not set. "If you ask me a month from now, I'll probably be biting my nails to get back in the studio. I'm completely in the dark as far as my future is concerned."

## Videotape Rights On Broadway

• Continued from page 72

Dame," which has been waiting in the wings for more than a year.

The golden age of radio is also represented in shows like "The 1940s Radio Hour," a restaging of "The Mutual Manhattan Variety Cavalcade," which was aired from New York's old Hotel Astor in 1942; and the "Big Broadcast Of 1944," with a number of name entertainers

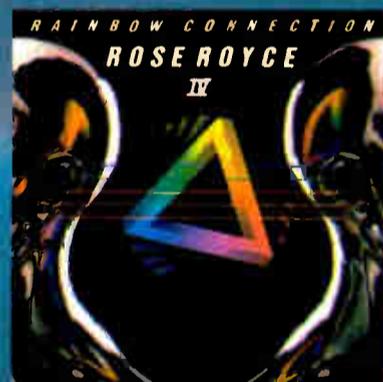
including Hildergarde, the Ink Spots, Dick Haymes and Harry James.

Unlike previous seasons, the incoming shows are not expected to have problems finding homes on Broadway. A number of legit houses which had fallen on hard times and converted to the lucrative porn show trade are reverting to legit theatres, thereby easing the log-jam found at this time of year.

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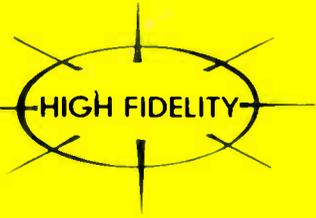


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