

British Fight Imports, Labels Go Into Court

FAIR OR FOUL? **Fewer Promo Disks; Disco Pools Howling**

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

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

firms Harlequin Records and Downtown Records, and against import company Simons Records.

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

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



Make no mistake. GRUPPO SPORTIVO is not a new Italian wine or a cross between rugby and polo. Rather, they are an inter-cultural sextet that has conquered Europe by blending madcap lyrics, zany melodies and a healthy respect for the Big Beat. The Dutch band with the Italian name that sings in English. GRUPPO SPORTIVO. MISTAKES. Produced by Robert Jan Stips and Hans Vandenburg. On Sire Records and Tapes (SRK 6066). Marketed by Warner Bros. Records Inc (Advertisement)

U.S. Industry Stirred By Home Duping Impact

NEW YORK-The industry is intensifying its scrutiny of the impact and possible remedies for home duplicating of copyrighted mu-

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

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

By IRV LICHTMAN

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

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

(Continued on page 29)

By RADCLIFFE JOE

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

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

The groundswell of concern began recently when RCA Records informed pool operators across the country that their allotments of promotional records would be pruned by anywhere from 331/3% to more than 50% in some cases. (Continued on page 40)

Fead Promotion, Profit Dip Signal RCA's Restructure

By STEPHEN TRAIMAN

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

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

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

Agony Of a Manager: Helping Dying Singer

By ELIOT TIEGEL LOS ANGELES-Personal man-

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

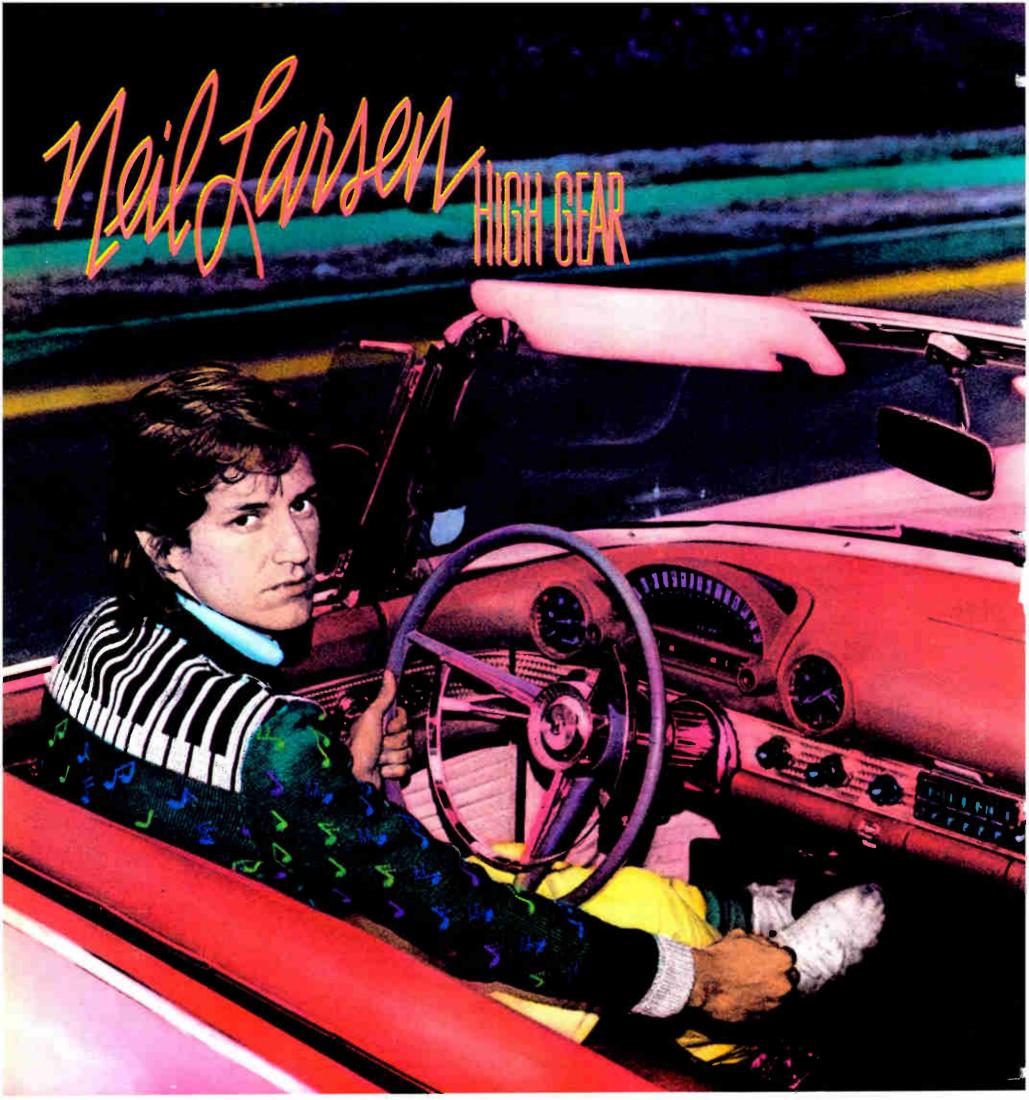
Riperton, the 31-year-old singer died July 12 of cancer, almost three years after undergoing a mastectomy. Fritz, the veteran manager, once

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

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



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- 8/17, 18, 19 Variety Arts Theater, Los Angeles, CA

Produced by Tommy Li Puma/Management: Patrick Rains & Associates

World Radio History

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General News

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

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

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

In addition to acquiring and developing talent, the new division will place a major emphasis on the Blue Note and Pacific Jazz catalogs.

Johnson will report directly to label president Jim Mazza. In turn, Jack Shields, national r&b promotion manager, will report to Johnson. One of the first elements in the re-

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

By JIM McCULLAUGH

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

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

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

Both Mazza and Johnson indicate

the label will expand its black artist roster.

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

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

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

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

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

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

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

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

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

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

CBS Revamping Its International **Publishing Group**

By ADAM WHITE

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

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

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

It's ultimately intended that CBS Songs International will be developed to the same status as CBS Records International, which is why the reporting structure of the new or-(Continued on page 46)

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

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

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

ARISTA SOLD

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

Clive Davis will remain as presi-dent and chief executive officer.

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



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

Milwaukee's Radio Doctors Sets 50th

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

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

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

About 70 persons today are employed by the operation, says Mowers. The store has one of the largest inventories in the Midwest, including classics, imports and 150,000 oldies 45s.

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

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

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

Arista Hikes Distrib Price **3% On Albums** By IRV LICHTMAN

NEW YORK-Arista Records raises its album pricing to distributors 3% effective this week, and in another move the label has adopted a selective policy of \$8.98 list pop albums.

The distributor increase brings the cost of \$7.98 list LPs to \$3.64, while \$8.98 list albums new sell at \$4,08.

The label has previously marketed \$8.98 original cast and soundtrack albums. It moved into this category in pop pricing with its hot Kinks album, "Low Budget." four weeks ago, although the LP's 4000 series designation is normally reserved for \$7.98 releases. A 9500 series refers to \$8.98 product.

In weeks to come, new product by Alan Parsons will carry a \$8.98 list, as will a re-release of AI Stewart's "Year Of The Cat" album. Latter was marketed several years ago by the Janus label, but Stewart acquired his recordings from the label and made a deal with Arista.

"It's been off the market for about a year and there's a demand for it. maintains Lenny Scheer, Arista's vice president of sales and distribution.

New product due with a \$7.98 tag features the Bay City Rollers, Charlie, Iggy Pop and Alan Lorber.

Arista's selective \$8.98 policy follows in the path already established by other companies which have released \$8.98 list product. These labels include CBS, RSO, Elektra/ Asylum and Warner Bros.

The general rule is to maintain a \$7.98 level with new acts or those who have vet to make a consistent impact in the marketplace, while going \$8.98 on acts with a strong track record.

Labels May Pay Cable TV For New Act Record Spins

CHICAGO-Cable television systems in the U.S. may begin earning one cent per subscriber per month for helping record companies promote new releases by debut artists. That's the deal being offered by United Video, Inc., satellite distribu-

tor for the promotional Music Preview Network.

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

A possible record promotion alternative to standard AM and FM **By ALAN PENCHANSKY**

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

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

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

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

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

"I think the next few years will see

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

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

It's hoped that several information channels will carry the audio simultaneously and that the feed ad-(Continued on page 62)

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General News



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

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

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

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

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chandising with JBL speakers and radio and retail record outlets.

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

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

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

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

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

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

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

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

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

UA Records, UA Films: Link Left

By ROMAN KOZAK

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

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

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

CHICAGO-Lee Graziano, a per-

sonal manager and formerly a rock

drummer, has been elected presi-

dent of the Chicago NARAS chap-

New officers also include Joel Carlins, first vice president; Rick Francisco, second vice president; Paul Wilson, secretary; Herb Wolf-

son, treasurer, and Georgia Bell, re-

ter for 1979-80.

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

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

Personal Mgr. Heads Chicago NARAS

turning as executive director.

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

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

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

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

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

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

JEAN WILLIAMS

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World Radio History

Executive Turntable

Record Companies

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



liaison for West Coast promotion at Phonogram Records. Jaffee, based in New York, is in charge of overall career direction. Formerly, he was director of artist development at Polydor. ... Eddie Holland, vice president of r&b promotion for the last two years at At-lantic in New York, and his assistant Don Eason who joined the firm this year, are no Petnov-Shermar



Dovie

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



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

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



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



eneral of RCA Mexico. ... Julie Sayres steps into the post of director of a&r West Coast for WEA International in Burbank. Formerly, she was director of a&r for CBS International, Latin American operations. ... Steve George, Barry Ballenger and Ron Berger join Phonogram/Mercury as local promotion managers headquartered in Cleveland, Cincinnati and Philadelphia, respec-tively. In addition, George covers the Pitts-



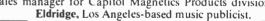
burgh and Buffalo markets. Previously, he held a similar position at Ariola. Ballenger most recently worked for WEA as a promotion manager and field merchandising manager. Berger formerly was with Janus Records as Eastern regional promotion director. Martha Sharp named the assistant to Jimmy Bowen, vice president/general man-



Frazin

Goldrod

ager of E/A's Nashville operations. For- Goldrod merly, she was earning her master's degree at George Peabody College and was an assistant to Larry Butler at Tree Publishing Co. and UA Records.... Oscar Arslanian, director of press and artist relations for Capitol Records in Los Angeles, departs the post. He had been with the firm one year. Formerly, he was sales manager for Capitol Magnetics Products division. Shelia





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

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

Marketing

Larry Reugemir, veteran singles buying chief for Lieberman Enterprises. Minneapolis, has left that organization.... Gene Patch, 30-year industry veteran, has taken an early retirement from his post as senior vice president of wholesale for Pickwick International, Minneapolis. No replacement has been named. ... Larry Cohen now heads Larry Cohen Marketing Inc. in Los Angeles, which offers merchandising programs, retail tracking services and retail promotions. Previously, he had been vice president of merchandising for UA Records.... Gene Horn is upped at Schwartz Brothers Inc. record distributors to sales manager. He has been a sales representative at Schwartz since 1977. He is based in Washington, D.C.... Also at Schwartz Bros., Linda Bass, based in (Continued on page 55)

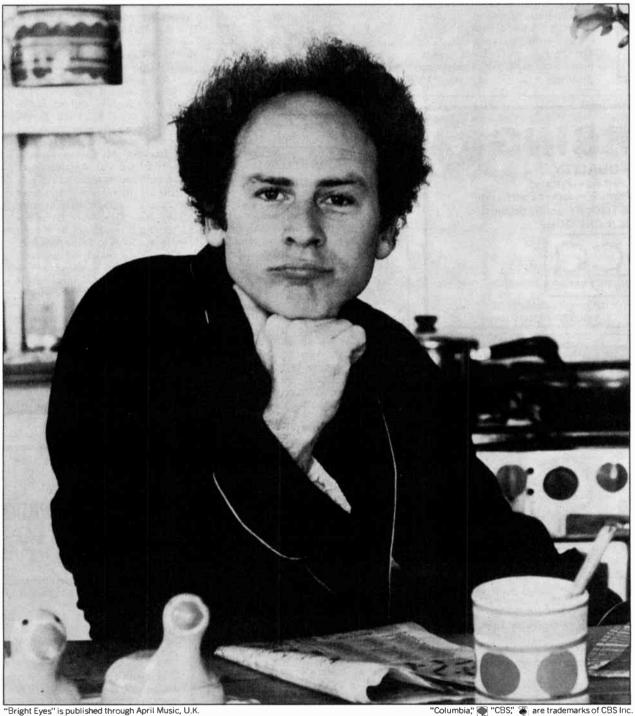
Art Garfunkel's "Bright Eyes." "

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

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

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

"Bright Eyes." It's Art Garfunkel's biggest hit ever. Now shipping on Columbia Records, U.S. Art Garfunkel. On CBS Records International, and on Columbia Records and Tapes.



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

General News Fritz's Helping Hand To Pal Minnie

• Continued from page 1

two years as creatively rewarding for her as possible.

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

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

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



Ken Fritz: the word "cancer" never came up in talking with Minnie Riperton. otherapy program following her surgery. Because the relationship between Minnie and Epic, her label, was not working, Fritz had obtained a release from Ron Alexenburg, then head of the company. By the end of the summer of 1978 Capitol and Minnie had come to terms and she had gone into the studio to cut her first LP with Henry Lowy and Jeremy Lubbock on the production team.

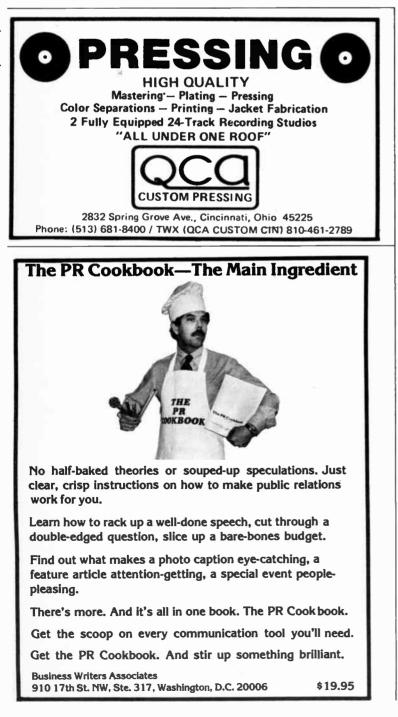
Then in the fall of 1978 she developed a sore right arm which required hospitalization. And at that time the doctor alerted Rudolph that she was seriously ill with lymph cancer.

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

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

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

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



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

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

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

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

for the long haul," Fritz says in explaining his total commitment to helping his client. "I knew I just had to do more than what was normally required when the trouble started." Fritz says he and his staff sat down and asked themselves what they would normally do for a client who has an LP released. Then they asked themselves what they could do for someone who could not tour. Television was answer. Fritz says that the words "cancer" or "death" never came up in any conversations with Minnie-even

time.'

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

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

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

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

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

Twice it was postponed. Why did Fritz speak with psychologists? "I wanted to understand what was going on with her and what we could say to the family and how we could help the children. I World Radio History was still working on the two-year projection. How do you deal with all this as someone who is not family but is family?"

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

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

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

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

"She was always in pain." Fritz recalls, so she took medication. Last May when Fritz confronted

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

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

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

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

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

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



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

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

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

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

Benson is now donating all monies from the sale of his concert souvenir book to the Riperton Cancer Fund. And he's also donated all monies from the sale of a special Tshirt sold during his recent Greek Theatre engagement in L.A. to the Fund.

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

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

(Continued on page 60)

TOP NAME PRODUCERS WANTED! TOP 24 TRACK STUDIO IS GOING PRIVATE AND CLOSING ITS DOORS TO THE PUBLIC.

We are forming a co-operative group of commercial and music producers who will own their own studio WITH NO INVESTMENT.

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PUT YOUR FEET TO THE BEAT WITH THERITCHIE FAMILY

"BAD REPUTATION" HBLP-7166 THE RITCHIE FAMILY



Their debut album on Casablanca Record and FilmWorks Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS © Executive Producer: HENRI BELOLO

LOOKING TO THE FUTURE **Key RCA Shift Promotes Fead**

• Continued from page 1 directly related to the unexpectedly large loss posted by the records division in the second quarter, estimated at \$12 to \$15 million.

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

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

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

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

AMERICA WEST MANAGEMENT

WE ARE LOOKING FOR NEW AND ESTABLISHED ARTIST IN ALL CATEGORIES OF MU-SIC: ROCK, POP-MOR. SOUL. COUNTRY-WESTERN JAZZ. AND FUNK. IF YOUR MANAGER LACKS

BILLBOARD

4, 1979,

AUGUST

AMERICA WEST MANAGEMENT P.O. BOX 19401-A LOS ANGELES, CALIF, 90019

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

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

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

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

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

Financial

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

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

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

Stevie Wonder Endorses TDK Line

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



ATTENTION!!! ALL RECORD DEALERS EVERYWHERE! WE ARE HERE 365 DAYS A YEAR

TO SERVE YOU-BY PHONE, TELEX OR IN PERSON

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

We have been in this business for over 30 years. NO ONE IN THE WORLD CAN MATCH OUR INVENTORY ... WE HAVE EVERYTHING—ALL THE TIME—INCLUDING ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

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

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



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

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

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

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

WB Wing Moves

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

NARM Backs Small Business Acts Bill volved in the communication of

The agency has withheld financial

aid to such companies on the ground

that loans cannot be made to busi-

nesses engaged in molding public

However, points out Joe Cohen.

opinion or influencing the media.

executive vice president of the asso-

ciation, the agency only last year

agreed to provide about \$25 million

a year to companies engaged in the

support of independent film productions. He also claims that in

1978, the agency revised its regu-

lations so as to permit loans to appli-

cants who wish to purchase, con-

ideas.

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

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

197 High	9 Low		NA	ME		P-E	(Sales 100s)	High	Low	Close	Change
45%	32 1/2	ABC				9	257	45¼	44%	44%	- ½
41%	34%		an Can			6	47	38%	38%	38%	Unch.
17%	14	Ampex				9	91	15%	15	15%	Unch.
3%	1%		atic Rad	lio		-	13	3%	3 1/2	3%	Unch.
24	20%	Beatric	e Food	8		8	479	221/4	22%	22%	Unch.
55%	44%	CBS				8	194	54%	531/4	531/2	- 1/2
261/4	18%	Colum	bia Pict	ures		4	124	24%	23¾	23 %	- 1/4
13%	8%	Craig C	Corp.			15	24	8%	8%	8%	+ 1/a
44%	33	Disney	, Walt			11	660	38	36½	37%	+ %
3	2	EMI				16	24	2%	21/4	2%	+ 1/a
23¾	15½	Gates	Learjet			7	154	20%	19%	20%	+ 1/2
15%	13%	Gulf +	Weste	m		3	179	15%	15%	15%	Unch.
17	101/2	Handle	man			6	14	12%	12%	12%	Unch.
8%	31/2	K-tel				58	55	7 1/2	7	7 1/2	+ ½
3%	2	Lafaye	tte Rad	io		-	-	-	-	2¼	Unch.
37 1/4	281/2	Matsut	hita Ek	actronics	3	8	13	29%	29%	29%	- %
48%	371/8	MCA				8	16	45%	44%	45 1/4	- 1/4
39	26%	Memor	'ex			5	63	29%	291/8	29%	- %
66	521/4	3M				10	1067	54%	531/2	53%	Unch.
46%	36	Motoro	la			9	531	42%	41 1/2	42	+ 1/2
30%	24%	North /	America	an Philip	8	5	11	28	28	28	Unch.
22%	16	Pionee	r Electi	onics		11	-	-	-	16%	Unch.
25%	141/2	Playbo	y .			20	97	16½	16%	16%	- 1/8
281/4	23	RCA				6	758	24	23¾	23%	- 1/8
10%	7¾	Sony				17	149	9	8%	8%	- 1/8
8%	41/4	Supers	scope			-	10	4 3⁄4	4%	4 3/4	Unch.
29%	17%	Tandy				7	226	20%	201/2	201/2	- 1/4
11%	5	Teleco	r			4	27	5	5	5	- 1/4
7%	41/4	Telex				11	201	4%	4%	4%	- 1/4
3%	2	Tenna				-	2	2%	2	21/6	+ 1/a
18%	16%	Transa	america			5	893	18%	18%	18%	+ 1/2
46¼	30	20th C				6	492	42 1/4	40½	42%	+ 1%
37%	321/4			nunicatio	ons	7	1069	38%	37	37%	+ 1
15½	12	Zenith				10	171	12%	12%	12%	- %
OVERTI		P-E	Sales	Bid	Ask		RTHE	P-E	Sale	es Bid	Ask
COUNTI	EM	_			_		ALEA	_			
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Data Pa	ckaging						B Corp.	7	_		41/4
Corp.		6	207	8%	91/2		om Elec.	-			2%
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	Group 5 5 5½ 6			Orro	14			6%			
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Market Quotations

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

Record Companies Bow Out Of Iran

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

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

Tandberg Acquired By Norsk Data A/S

OSLO-Tandberg Industrier A/S has been acquired by Norsk Data A/S, a high technology electronics firm specializing in the digital/microprocessor fields.

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

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

> struct, modernize or expand radio or ty stations and cable ty operations.

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

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

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

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

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

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

strangely familiar, well, remember what they said about rock'n'roll a

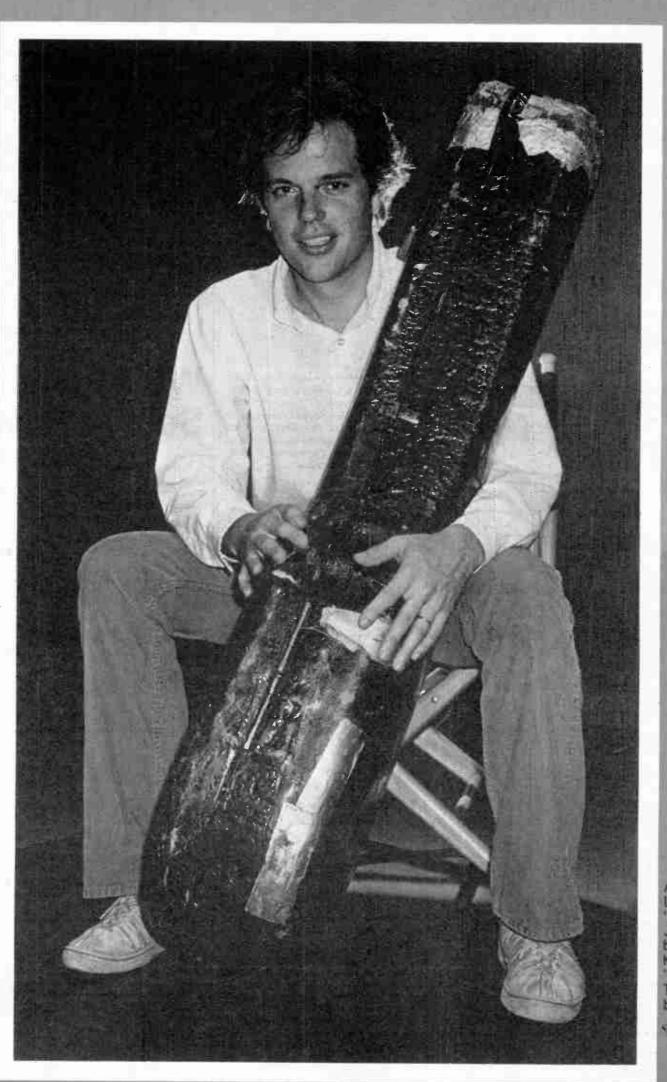
to the Black Music Assn.' scholar-ship fund and its Institute For Black

appreciate realities." And if some of this sounds

quarter-century ago.

Labels Donate \$\$ NEW YORK-Infinity and CBS Records have each donated \$5,000

Music Studies.



K O T T K E

The Album CHE 1234 Produced by Kenneth Buttrey Engines ad by Mark Lewis

All songs by Leo Kotke except. "Embryonic Journey" by Jorma Koultonen and "Learning The Game" by Buddy Holly.



C

B

"Balance"

Featuring

on piano.

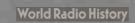
A new studio album

with vocals from Leo Kottke

Kenneth Buttrey on drums Mike Leech on electric bass and Bobby Ogdin



LEO



General News



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

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

Liabilities for the chain are reportedly \$9.860,000 with assets \$7,300,000. It won't be determined until a later date whether the promotion and discount-oriented chain will need to declare Chapter XI proceedings under the federal bankruptcy law-if at all.

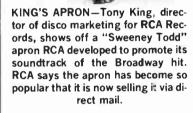
Among the figures given to creditors are gross sales in excess of \$36 million, but the profit picture was in-

deed dim, with the financial difficulty stemming from an aborted overseas manufacturing venture that reportedly lost \$2,750.000, a \$680.000 loss from a cattle feed venture and in-house service costs.

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

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

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



New L.A. Club

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

nightly at 8:30 and 11 p.m. The club is located above Humerdink's Disco and Supper Club at 2900 Wilshire Blvd. Admission is \$7.



d Radio History

Publishing VIA HOUSE OF GOLD **Montgomery Taps Hot Country Vein**

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

Via the House of Gold, an entity jointly owned by Montgom-ery and Bobby Goldsboro, Montgomery has turned over a sizable number of chart records in the last couple of years, and added such artists as Eddy Arnold, Razzy Bailey, Kenny Dale, John Wesley Ryles, Bobby Lewis, Lobo and Diana to his production credits listing that has included, in the past, Goldsboro Rogers and Dottie West and with "Honey" and "Watching (Continued on page 38)

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

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

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

WB Music's Silvers Sees a Silver Lining

By IRV LICHTMAN

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

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

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

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

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

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

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

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

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

greater quantity of work. In his eight years at the helm of the company, Silvers says profits have always shown a steady in-crease, which he partially attributes to deals that involve "copyright our attribute attributes" ownership, not administration." For those who believe that Silvers

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

The spread in product flow is jok ingly answered by Silvers: "I told ev erybody we'd be emphasizing qual-ity over quantity."

'Winds' Songs Await Promotion

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

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

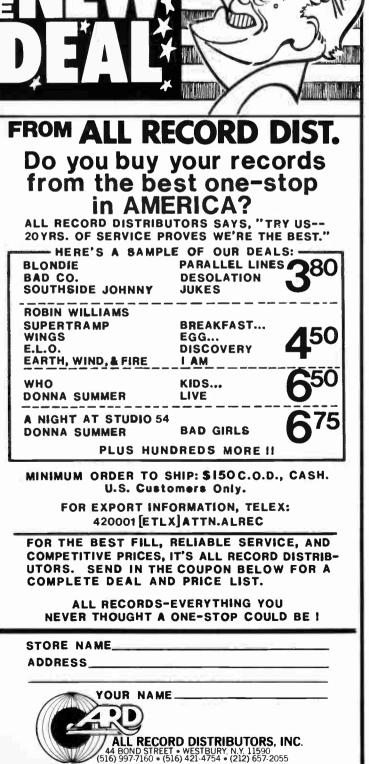
Steve Bedell, chief of Cafe Americana, who served as music advisor on the film, regards the Casablanca soundtrack as yet another instance of his attempt to reach wide exposure of the company's disco material.

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

Publishers Pact

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

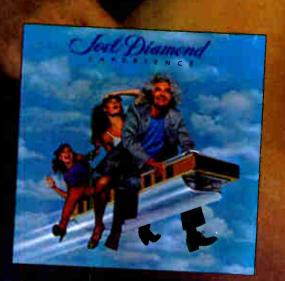
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No Body Should Be Without...

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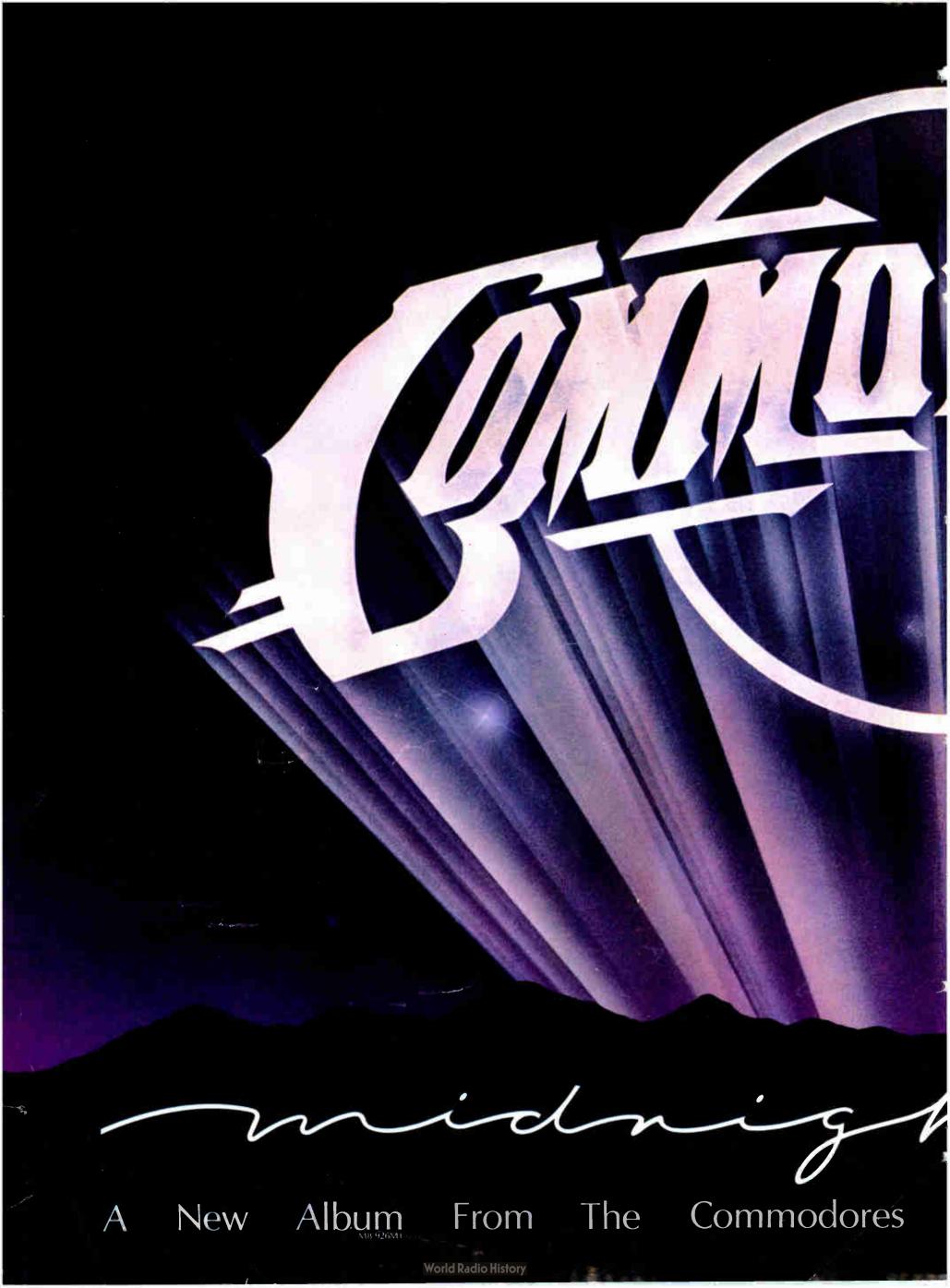


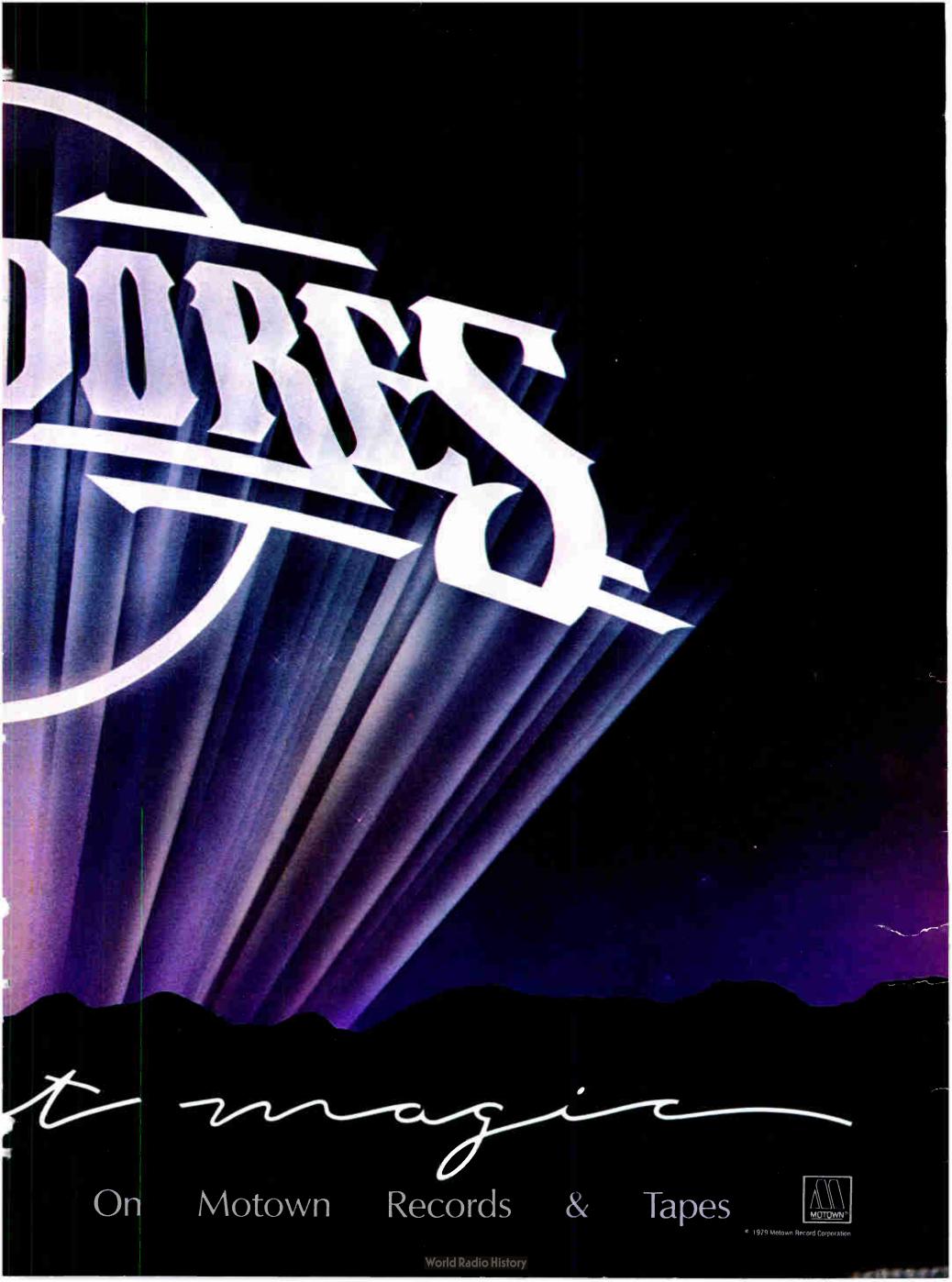


HARVEY SCALES Hot Foot (A Fungue Discussion of the Produced by Harvey Scales and Memory Name To Schl 4 In Productions



NGG RECORD AND FILMWORKS World Radio History





REFERENCE The most incredible record yet.

Most Consecutive No. 1 Singles (6)* Six No. 1 Singles from Two No. 1 Albums Most No. 1 Singles since 1970 (9)**

> *Tied with record set by the Beatles in 1965-66 **All but one recorded at Criteria Recording Studios

Congratulations from all of us at Criteria. We are proud to have been a part of your historic achievement.



Billboard DDI

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Offices: Chicago-150 N. Wacker Dr., III, 60606, 312 236-9818 Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor. Cincinnati-2160 Patterson St. 45214 Ohio, 513 381-6450. Los Angeles-9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Dave Dexter, Copy Editor; Ed Harrison, Campus & Record Reviews Editor; Jim McCullaugh, Recording Studios Editor; John Sippel, Marketing Editor; Jean Williams, Talent Editor. Reporters: Paul Grein, Cary Darling, London-7 Carnaby St. WIV IPG, 439-9411. Editorial Staff: Mike Hennessey, European Director; Peter Jones, U.K. News Editor. Milan-Piazzale Loreto 9, Italy. 28-29-158. Edi torial Bureau Chief: Germano Ruscitto. Nashville-1509 Laurel St., Tenn. 37202. 615 748-8100. Editorial Staff: Gerry Wood, Bureau Chief & Country Editor. Report ers: Mike Hyland, Kip Kirby. New York-1515 Broadway, New York 10036, 212 764 7300. Editorial Staff: Is Horowitz, Bureau Chief & Commentary Editor; Doug Hall, Radio Tv Programming Editor; Radcliffe Joe, Disco Editor; Irv Lichtman, Publishing Editor; Dick Nusser, Assistant Disco Editor; Stephen Traiman, Tape/Audio/Video Editor; Adam White, International Editor. Reporters: Roman Kozak. Tokyo-5 F Dempa Building, 11-2 1-Chome, Higashi Gotanda, Shinagawa-ku, Japan, 03 443-8637. Editorial Staff: Haruhiko Fukuhara. Washington-733 15th St. N.W., D.C., 20005, 202 783-3282. Editorial Bureau Chief: Jean Callahan.

Special Issues: Earl Paige, Editor; Susan Peterson, Assistant Editor; Bob Hudoba Directory Services Manager; Jon Braude, Assistant Directory Manager.

Inti Correspondents: Austria-Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 43-30-974; Australia-Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South im-Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada – David Farrell, 78 Mayfield Ave., Toronto, Ontario. 416-766-5978; Czechoslovakia – Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; **Demark**–Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten, Den-mark. 01-31-30-76; **Dominican Republic**–Fran Jorge, PO Box 772, Santo Domingo; **Finland**–Kari Helopaltio, SF-01860 Perttula, Finland. 27-18-36; **France**–Henry I Kahn, 16 Rue Clauzel, 75009 Paris, France, 878-4290; **Greece**–Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Greece. 416621; John Carr, Kaisarias 26-28, Athens 610; Holland-Frits Versteeg, Fahrenheitstraat 1, Amersfoort, 05700-91476; Hong Kong-Hans Ebert, 1701-2 Wah Kwong Bidg., Wanchai, 5-276021; Hungary-Paul Gyongy, Derekutca 6, 1016 Budapest, Hungary. 859-710; Ireland-Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Huly-Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412. Paul Bompard, Via Gramsci 54, 00197 Rome. 360-0761; Malaysia-Christie Leo, No. 11 Jalan 11/6, Petaling, Jaya, Selangor. 03-52705. Mexico-Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand – Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Nor-way – Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2, Norway. 02-56-41-80; Philippines-Ernie Pecho, Emmie Velarde, PO Box 3112, Manufacturers Bldg., Plaza Santa Cruz, Manila; Poland-Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. 34-36-04; Portugal-Fernando Tenente, R Sta Helena 122 R/c, Oporto, Por tugal; Rumania-Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore – Peter Ong, 390 Kim Seng Road, 374488; Spain – Fernando Salaverri, San Bernardo 107, Madrid 15. 446-20-04; Sweden – Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland-Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909. Uruguay-Carlos A. Martins, Panama 1125 Ap. 908, Montevideo; U.S.S.R.–Vadim D. Yurchen-kov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. 15-33-41; West Germany–Wolf gang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428; Yugoslavia-Mitja Volcic, 61 351 Brezovica, Ljubljana. 061 23-522.

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ists Book Club.



Vol. 91 No. 31

Commentary **Hurray For Country Crossover**

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

'I'd enjoy programming a pure country station

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

And this is where I have to differ with Rose.

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

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

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

The point is, by playing a small percentage of crossovers we have effectively attracted twice as many new listeners to country music. In this market, at least, we have broadened the base and made more people aware of the pure country talent Rose speaks of. Playing for the people that tune in, as he implies, is not enough.

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I would enjoy programming a pure country station. But if I play a Barbra Streisand and get "22 doctors and a psychiatrist" to listen, get exposed to and perhaps enjoy Hank Williams, Ernest Tubb and Roy Acuff, then we all have a broader base. And Rose has a new audience for his product. Then perhaps more than a handful of country music performers will be accepted by mass appeal audiences. And then these artists will be received in Las Vegas as warmly as they are in Nashville.

I'm proud of today's country music industry. It is bigger and better than ever. And like it or not, it's bigger because it's better.

But if crossover helps sell records, 'I'm all for it'

If country music radio has to play crossovers, and country music performers have to make their sound a bit more contemporary to sell records, I'm all for it.

Certainly, the competition is a bit stiffer. But I'm certain that Rose would, in the end, advocate making money and being a part of an industry that is achieving all-time highs of acceptance, than remaining a purist for the sake of being pure.

Ray Ross is program director of WKOP-AM, a "moderncountry" radio station in Binghamton, N.Y.

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

Letters To The Editor

Dear Sir:

different story.

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

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

Linda Lou St WSEW-AM Selinsgrove, Pa.

Dear Sir:

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

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

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

> Jav Hoffer ns Manager Operat KERE-AM

> > Denver

Dear Sir:

I have just finished reading Wesley Rose's ridiculous article on crossover records. I find that Rose's main

problem is that his mouth is as big as his music cata-**Snuff Garrett**

Garrett Music Enterprises Los Angeles

Dear Sir:

log

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

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

and soul buyers were buying them. The charting of crossover acts does not make the charts any more or less pure-only more or less accu rate.

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

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

Robert Adels Editorial Director

Gribbitt! Los Angeles World Ra

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

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

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

Denny Taylor **Denny Taylor Record Shop** Zanesville, Ohio

Dear Sir:

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

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

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

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

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

Ray Caviano President Warner/RFC Records New York

Dear Sir:

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

Meanwhile, groups such as the Clash, Elvis Costello, the Tom Robinson Band, the Talking Heads and others have meaningful lyrics not only having to do with love, but also with personal freedom, injustice, the pressures of everyday life, and much more. But they don't get sustained support from radio.

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

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

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

Louis A. Tarone II Hazieton, Pa

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IGUST 4,

1979, BILLBOARD

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

When will the record shops take a stand and say, "Hell no! We are not going to take it anymore!" At our recent Black Music Assn. conference, we dis-

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

> Bruce E. Webb Webb's Dept. Store Philadelphia

Dear Sir:

Dear Sir:

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

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

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

Radio-TVProgramming

Space Age Network To Launch Explosion Of NPR Programming

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

Executives of NPR, speaking at the Music Personnel Conference here last month, said vast increases in classical music offerings would re-

sult from the new space age network. Broadcast of AFM Music Per-formance Trust Fund-sponsored concerts could be one key satellite network innovation, according to Frank Mankiewicz, NPR president. And listeners to NPR stations will

be fed a richer diet of jazz-another NPR specialty-as the satellite system takes shape. Both Mankiewicz and Sam Holt,

senior vice president of programming, addressed the meeting of about 150 noncommercial station representatives July 19-22.

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

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

the heightening of programmer's responsibilities that will occur.

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

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

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

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

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

"You're all in trouble when the satellite comes," Holt cautions. "The impact of the satellite on your management is something to be analyzed.

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

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

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

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

As many as 20 channels may be used by the network within two years, according to Mankiewicz. It's expected that the amount of

non-local programming on most sta-tions will be increased with the changeover.

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

Mankiewicz predicted.

CROCKER DISCOUNTS RATINGS DIP **KUTE Goes To 'Disco & More'**

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

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

mat they had in New York," says Crocker, who formerly programmed Inner City's WBLS-FM in New York, which he says has a format similar to that of KUTE's new style. This move brought the resigna-

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



wild and wonderful wacky world of the Weenie has washed laughter and witticisms all over Thomasville ...

I love it!" DAVE MARTIN, WJIM: "Your service is super . . . which is why you haven't heard from me before. Nothing to bitch about. You've got more usable stuff in one issue than my other service has in 5 or 6."

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

By CARY DARLING

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

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

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

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

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

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

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

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

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

FCC PROBES WJLB-WMZK

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

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

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

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

World Radio History



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

Goldstone Productions In L.A. Goes To Disk Spots

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

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

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

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

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

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

Linda Ronstadt and the Nitty Gritty Dirt Band.

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

2 New York FMs Race 8.8 To 8.6

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

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

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

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

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

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

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



the National Broadcasting Company observed moments of radio silence over the entire network to signal the passing that day of the man who started the recording industry & made voice & music broadcasting possible



20 MAY 1851 - 3 AUGUST 1929

– inventor of the –

★ MICROPHONE ★ DISC RECORD ★ GRAMOPHONE ★ METHOD OF MASS-PRODUCING RECORDS FROM ONE MASTER

and

★ CREATED THE TRADE MARK, "His Master's Voice"

★ COINED THE WORD, gramophone, USED FOR DISC RECORDS AND DISC PLAYERS THROUGHOUT THE WORLD, EXCEPT IN FRANCE AND THE AMERICAS

IILESTONES IN YOUR INDUSTRY'S HISTORY



1851 - Emile Berliner is born in Hanover, Germany.

1870 - The Hammonia arrives in New York harbor carrying Mr. Berliner.

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

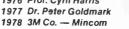
Bell-Berliner patents and abandons its telephone activities, paving the way for the Bell System's becoming the world's largest corporation

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

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

1963 Roland Gelatt 1964 Goddard Lieberson 1965 Dr. H. F. Olson 1966 AT&T (Bell System) 1967 AUDIO Magazine

1968 KTBT Radio 1969 Record Academy 1970 Natl, Library, Canada 1971 Garrard Engineering 1972 Dr. Ray Dolby 1976 Prof. Cyril Harris 1977 Dr. Peter Goldmark



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



1973 Georg Neumann 1974 Edgar Villchur 1975 Nippon Victor Co.

WXRT-FM Is Into Blues In **1-Hour Show**

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

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

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

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

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

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

BILL

1979,

4

AUGUST

		AVEF	RAGE	E QU.	ARTE	RHO	DUR-	-ME	TROS	SUR	EY A	REA				SH	ARES	5-M	ETRO	SUI	RVEY	ARE	A	
					MEN	1			W	OME	IN		TEEKS		TOTAL		M	EN			WOM	MEN		TEEN
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12- 17	FORMATS	PERSONS 12+ %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	12- 17 %
AUR	240	193	62	55	5	0	0	36	23	11	1	0	47	AOR	3.5	10.3	7.4	1.1	0.0	5.9	3.4	2.2	0.2	6.
AOR	228	165	72	45	2	2	0	32	11	1	0	0	63	AOR	3.3	11.0	5.8	0.4	0.4	5.4	1.6	0.2	0.0	9.
BEAUTIFUL	1069	1052	35	42	49	120	126	22	92	104	130	177	17	BEAUTIFUL	15.5	5.7	5.7	10.8	26.8	3.6	13.6	20.7	27.2	2.
BEAUTIFUL	1091	1085	20	58	80	109	118	26	70	89	175	145	6	BEAUTIFUL	15.7	3.2	7.5	17.2	23.7	4.3	10.4	19.3	34.1	0.
BIG BAND	96	96	1	10	5	20	12	1	6	4	16	10	0	BIG BAND	1.4	0.2	1.3	1.1	4.5	1.1	0.9	0.8	3.3	0.
BIG BAND	66	66	5	11	2	5	5	3	3	1	9	3	0	BIG BAND	1.0	0.8	1.4	0.4	1.1	0.5	0.4	0.2	1.8	0.
BLACK	493	334	44	44	18	18	3	85	50	31	18	15	159	BLACK	7.1	7.3	5.9	4.0	4.0	13.9	7.3	6.2	3.8	22
BLACK	471	346	52	64	21	20	6	70	48	38	8	13	125	BLACK	6.9	8.1	8.3	4.5	4.4	11.9	7.1	8.2	1.6	17.
CLASSICAL	178	177	1	30	13	16	17	4	23	14	7	18	1	CLASSICAL	2.6	0.2	4.0	2.8	3.6	0.7	3.4	2.8	14	0.
CLASSICAL	279	274	7	50	30	29	12	5	20	29	29	17	5	CLASSICAL	4.0	1.2	6.4	6.4	6.4	0.8	2.9	6.2	5.7	0.
CONTEMP	964	784	135	98	60	32	5	183	145	61	34	17	180	CONTEMP	13.9	22.4	13.3	13.2	7.1	29.9	21.4	12.2	7.1	25.
CONTEMP	1017	793	123	99	53	29	7	155	164	59	32	25	224	CONTEMP	14.7	19.9	12.8	11.4	6.3	26.1	27.4	12.7	6.3	31.
COUNTRY	327	317	14	38	53	37	25	5	41	41	28	20	18	COUNTRY	4.7	3.1	5.2	11.6	8.4	0.8	6.0	8.2	5.8	1.
COUNTRY	239	232	25	42	30	24	12	7	29	20	13	16	7	COUNTRY	3.5	3.9	5.4	6.5	5.2	1.2	4.3	4.3	2.5	0.9
DISCO	199	153	27	22	17	3	10	33	25	11	3	0	37	DISCO	2.7	4.5	3.0	3.7	0.7	5.4	3.7	2.2	0.6	5.
DISCO	233	188	43	27	4	8	0	58	28	14	3	3	45	OISCO	3.4	6.6	3.5	0.9	1.7	9.8	4.2	3.0	0.6	6.
MELLOW	80	n	14	22	3	0	0	27	9	1	1		3	MELLOW	1.2	2.3	3.0	9.4	0.0	4.4	1.3	0.2	8.2	0.4
MELLOW	53	51	12	7	2	0	0	19	9	2	0	0	2	MELLOW	0.8	0.9	0.9	0.4	0.0	3.2	1.3	0.4	0.0	0.3

45 33

64

40

56

1

0 31

84

72

1 80

3

1 0

3 17

57

2

5

73

2

1

90

ALK

TOP 40

108 40

BILLBOARD ARBITRON RATINGS

Radio-TV Programming

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

79

93

43

31

35

6

4

0

68 37

72 13

40 52

52 54

0

2

53 50

50

3 1 24

5

1 7

0 73

0

48

0 26

39

42 117

2 14

14

56

4

11

1

89

46 23

39

27

25

16

11

20

5

0

81 77

79 71

19 35

13

13

23

17

8

10

7

16

48

3

5

71

75

2

5

3

36 84

37 115

5 24 35

19

127

18 60 16

7 36

9 31

18 19

29

7

42

105 26

23

4

6

732

808

398

539

389

247

617

522

93

127

67

90 47

765

865

488

554

462

278

619

523

173

217

67

107

Drake-Chenault Launches 'Weekly Top 30' Program

117

ALK

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

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

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

Contemporary COMEDY Top personalities renewed again this year in New York City, London, Los An-geles, San Francisco, Montreal, Chicago, Detroit, Philadelphia, Sydney, Baltimore, Houston, Boston, Cleveland, Pittsburgh, St. Louis, and hundreds of other cities wordwidd cities worldwide!

For a free sample, write THE radio comedy service **Contemporary Comedy** 5804-G Twineing Dalias, TX 75227

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

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

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

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

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

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

CARY DARLING

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

11.1

12.5

5.8

7.9

5.5 21.0

4.1

8.9

7.6

2.5

3.1

1.0

1.5

11.3

14.9

5.5

14.2

7.8 3.4

4.9

5.9

14.9

0.9 3.3

5.5

7.8

1.2

4.0 4.0

3.0 2.5

3.0 3.0

1.2 0.5

7.2 0.8 17.3

20.0

7.7

9.3

5.7

6.8 11.9

7.6

1.3

0.9

0.0

0.6

15.2

15.6

8.9

9.2 2.4

0.0 12.0

0.4

10.8

0.6 3.9

1.1

0.2

0.2 0.2 13.1

17.4

2.0

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3.7

2.4

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9.5

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16.1

17.1

3.8

4.9

2.6

2.7

4.6 14.8 0.3

3.7 14.6 0.1

1.6

2.1

1.4

34

16.2 4.6

13.8 8.1

7.3 0.2

8.2

0.6 10.3

1.0 4.3

0.4 11.3

1.0

0.6

1.2 2.4

0.4

12.8

0.0

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

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

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

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

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

Contemporary has 96,400, com-pared to 101,700 a year ago and MOR held 76,500, compared to 86.500 a year ago.

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

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

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

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

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

among teens, where it wins a 25.6 share

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

Contemporary is the top format

Nebraska Religious Station KBHL Keeps Tight Format

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

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

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

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

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

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

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

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

Campbell says his goal is to be better than the best secular station in the market. He implied at another point that the competition might not be that stiff. "Lincoln is not a good paying market. The top jock in the market probably gets \$900 a month," Campbell said. BILLBOARD'S FORWARD LOOKING 85."ANNIVERSARY SPECIAL Ust when you think the industry's number one trade would be looking back on the last 85 years. Billiourne opens the portuls to the next 85. In HOREFORD and provide the provide the set 85. In HOREFORD and the set 85. In HOREFOR portals to the next 85. In Holtereenes, a special future-conscious issue in celebration of Billboard's 85th Anniversary, HORTONS Not just a passing party for a HORTONS Not just a passing party for a HORIZONS Not just a passing pure for a magazine, but a future focus for an indusity. An industry look INE towards the eighteen nineties and beyond - all the while rely ing on por sublication. The same trade that leads to the port sublication. informed and innovation-primed for the last HORIZONS. Analyzing all the tomorrows 85 years of profit and program of the record/music world from many and hat are our industry's global RORI. varied perspectives: Tal are our mouse y ground advertise ZONS? Billboard readers and advertise co get a sneak peck at it all. As the doors to the future swing wide open. STARS ON ALL THE HORIZONS Radio, disco, retail and promoters pick the future's big memory FUTURE BY FUTURE, FOCUS BY FOCUS: BILLBOARD expens in all fields look at what's to con PAST HORIZONS Vesterday's picture of today, seen via sobering hinds YEARS FROM NOW FROM A DECADE AGO: BILLBOARD'S 75th Autoressally Mislicitudes real THE INDUSTRY'S WISE MEN: Octogenarians project their expensive forward. Contact Billboard today about tomorrow's HORIZONS.

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Billboard

World Radio History

A FOREWARD-LOOKING 85TH ANNIVERSARY SPECIAL

Radio-TV Programming

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

PHILADELPHIA:

		Monday-F	riday 6 a.	.m10 a.m								
STATION CALL LETTERS	Jan Feb. 78	April- May 78	July- Aug. 78	Oct Nov. 78	Jan Feb. 79	STATION CALL LETTERS						
WCAU-FM	2.9	3.1	3.8	3.2	4.2	WCAU-FM						
Steve Brown*	* Forma	it: disco										
WDVR-FM	4.5	3.2	3.5	3.4	5.1	WDVR-FM						
Gil Porter Format: beautiful												
WFILAM	4.3	6.7	4.8	4.7	5.2	WFIL-AM						
Don Cannon	Format	contempor	ary									
WIFI-FM	3.6	2.9	2.8	3.7	3.2	WIFI-FM						
Byron & Tanaka Format: Contemporary												
WIP-AM 12.8 12.6 12.8 11.2 12.6 WIP-AN												
Ken Garland Format: MOR												
WMGK-FM	3.1	2.4	2.8	2.6	2.9	WMGK-FM						
Peter Davis*	* Forma	at: mellow										
WMMR-FM	1,1	0.6	1.5	1.7	2.8	WMMR-FM						
Anita*** Fo	ormat: AC	R										
WUSL-FM	2.1	2.8	3.5	3.7	3.7	WUSL-FM						
Jim Nettletor	n &Jim Ge	erhart Forr	nat: MOR		· · · · ·							
WWSH-FM	4.0	5.9	5.1	4.0	4.6	WWSH-FM						
Don Nutting	Format	beautiful-S	chulke									
WYSP-FM	3.4	4.0	3.9	3.4	2.1	WYSP-FM						
Sonny Fox &	Bob Leor	ard**** I	ormat: AOI	R-SuperStar	s							
Brown was succe icceeded Anita I Davis was succ **Anita was succ **Fox & Leonar cKay in May.	ate last yea eeded by C ceeded by	ar. Chris Gable in Dick Hungate	February. in March.									

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

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

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

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

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

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

* * Richard Lorenzo has been named operations manager of WWYZ-FM

BubblingUnderThe

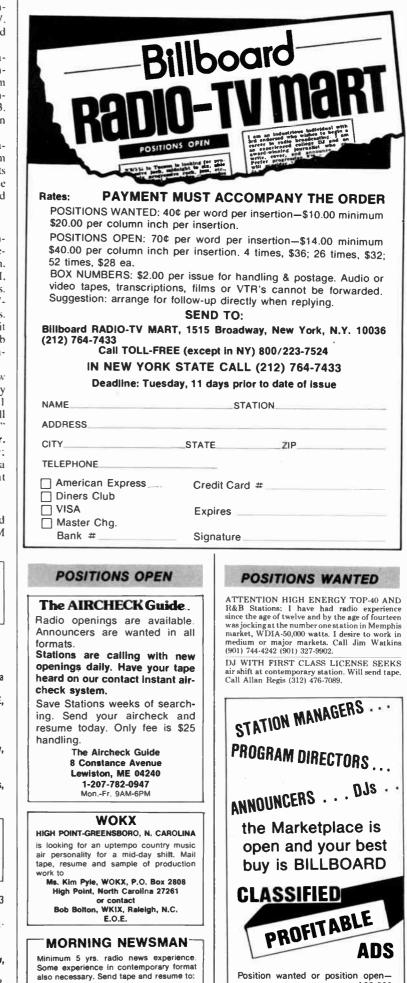
HOT 100



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

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

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



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CHICAGO-The unlikely juxtaposition of Polish ethnic music and r&b will be aired on the 1450 mHz AM frequency in Cicero, Ill. Permission for shared operation

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

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

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

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

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

Children's Day Firmed Aug. 19

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

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

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

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

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

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

\$200,000 Spent For **Radio Serial Music**

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

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

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

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



- 202-BOHANNON, Too Hot To Hold, Mercury 1-
- 2778 203-TOM CARTER, Parade, Millstone 9088
- 204-THELMA HOUSTON, Ride To The Rainbow, Tamla 365 205-DENISE LA SALLE, Unwrapped, MCA 3098
- 206-VARIOUS ARTISTS, A Gift Of Song, Polydor 1-6214
- 207-RAMSEY LEWIS, Ramsey, Columbia 35815 208-IRON CITY HOUSE ROCKERS, Love's So Tough, MCA 3099
- NEWS DIRECTOR FOR AM/FM IN SOUTH-209-ROBERT JOHN, Robert John, EMI-America east, Top 100 market. Looking for experienced professional willing to make a commitment. Box 7310, Billboard, 1515 Broadway, NY, NY 10036. 17007
- 210-PINK LADY, Pink Lady, Elektra 6E-209

UAHU-

According to Bo Donovan, who was brought in by Tuesday founder Tom Di Noto to head a broadcast division of his firm in 1976, a minisong is a jingle which does more

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

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

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

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

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

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

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

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

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

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

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

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

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

TUESDAY PRODUCTIONS GROWING FAST Jingles Make San Diego Co. a Power

for CBS-TV's upcoming fall season In addition, Tuesday syndicates a 12-hour Christmas special and a 12hour rock special for a Hollywoodbased firm called the PH Factor.

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

Radio-TV Programming

and Las Vegas and we draw from that talent pool." The union question is another reason why San Diego is home base. "Los Angeles, New York and Chicago are dominated by larger pro-ducers who deal with strictly national and strictly union work," Donovan says.

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

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



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

In the second second

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

Now. Doesn't that sound good?

	bard S	0		egional Breakouts & N	LION lational Breakouts
ONS	-NATIONAL		hrough Thursday (7/26/79)	BREAKOUTS-	NATIONAL
STRA-Do	n't Bring Me Down (Jet) ving You (Island)	THE KNACK—My Sharona (Capitol (0) BARBRA STREISANO —Main Event (0) CHIC —Good Times (Atlantic)		RICKIE LEE JONES—Youngblood (Wal M—Pop Muzik (Sire) SNIFF 'N' THE TEARS—Drivers Seat (J	
	KENO-Las Veras	KTAC – Tacoma	WTAC Flint	WPEZ-Pittsburgh	WTIX—New Orleans
prod ations itation two great- oward ition's oy sta-	D• BONNIE POINTER-Heaven Must Have Sent You (Motown) • EARTH, WIND & FIRE-After The Love Has Gone (Arc) * KISS-I Was Made For Loving You (Casablanca) 19-11 Pocific Northwest Region	 MAXIME NIGHTINGALE—Lead Me On (Windsong) THE CARS—Let's Go (Elektra) CHIC—Good Times (Atlantic) 29-19 DIX KISS—I Was Made For Lovin' You (Casablanca) 30-20 KCPX—Sait Lake City DIRE STRAITS—Lady Writer (WB) 	 SUPERTRAMP—Goodbye Stranger (A&M) ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet) D* CHIC—Good Times (Atlantic) 14-4 * THE KNACK—My Sharona (Capitol) 13-5 Z-96 (WZZR-FM)—Grand Rapids 	 MARSHALL TUCKER BAND-Last Of The Singing Cowboys (WB) BRAM TCHAIKOVSKY-Girl Of My Dreams (Polydor/Radar) D* CHIC-Good Times (Atlantic) 21-12 * CHARLIE DANIELS BAND-The Devil Went Down To Georgia (Epic) 12-6 Southwest Region 	MICHAEL JACKSON — Don't Stop Till You Get Enough (Epic) BAD COMPANY — Gone Gone Gone (Swan Song) D★ BARBRA STREISAND — Main Event (Columbia) 19-6 ★ THE KNACK — My Sharona (Capitol) 25-10 WNOE — New Orleans
Chart In and		BAD CO MPANY—Gone Gone Gone (Swan Song)	 CHIC—Good Times (Atlantic) THE CARS—Let's Go (Elektra) 	• TOP ADD ONS:	• SNIFF 'N' THE TEARS - Drivers Seat (Atlantic)

WAKY-Louisville

★ THE KNACK—My Sharona (Capitol) 14-6

★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 21-12

SUPERTRAMP—Goodbye Stranger (A&M)

LITTLE RIVER BAND-Lonesome Loser

D* BARBRA STREISAND-Main Event

D* CHIC-Good Times (Atlantic) 23-12

• SNIFF 'N' THE TEARS— Drivers Seat (Atlantic)

D* BARBRA STREISAND-Main Event

BRAM TCHAIKOVSKY—Girl Of My Dreams

* ELECTRIC LIGHT DRCHESTRA-Don't Bring

• SUPERTRAMP—Goodbye Stranger (A&M)

CHARLIE DANIELS BAND-The Devil Went

(Columbia) 17-9

WBGN-Bowling Green

(Polydor/Radar)

(Columbia) 26-17

Me Down (Jet) 30-20

Down To Georgia (Epic)

★ JOHN STEWART-Gold (RSO) 17-9

+ THE KNACK-My Sharona (Capitol) 8-1

• SUPERTRAMP—Goodbye Stranger (A&M)

★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) X-24

INGHT-Hot Summer Nights (Planet)

+ JOHN STEWART-Gold (RSO) 19-2

THE KNACK--- My Sharona (Capitol)

DONNA SUMMER—Bad Girls (Casablanca) 11-3

EARTH, WIND & FIRE—After The Love Has Gone (Arc) 29-23

• SPYRO GYRA—Morning Dance (Infinity)

DIONNE WARWICK-I'll Never Love This

+ THE KNACK-My Sharona (Capitol) 25-10

• SUPERTRAMP—Goodbye Stranger (A&M)

DIDNNE WARWICK-I'll Never Love This

★ THE KNACK - My Sharona (Capitol) 28-10

★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 31-23

OLIVIA NEWTON-JOHN-Totally Hot (MCA)

• EARTH, WIND & FIRE – After The Love Has Gone (Arc)

D★ BARBRA STREISAND—Main Event (Columbia) 10-4

D★ CHIC—Good Times (Atlantic) 17-4

CHIC-Good Times (Atlantic)

0-102 (WKRO-FM)-Cincinnati

WNCi-Columbus

WCUE-Akron

Way Again (Arista)

Way Again (Arista)

13-Q (WKTQ)-Pittsburgh

WGCL-Cleveland

WZZP-Cleveland

TOP ADD C

ELECTRIC LIGHT ORCHEST ROBERT PALMER-Bad Ca **ROBERT JOHN**-Sad Eves

D-Discotheque Crossover

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ADD ONS-The two key p ucts added at the radio stat listed; as determined by sta

PRIME MOVERS-The products registering the gr est proportionate upw movement on the stati playlist; as determined by n personnel. BREAKOUTS-Billboard Chart

Dept. summary of Add On and Prime Mover information to re flect greatest product activity at Regional and National levels.

Pacific Southwest Region

ROBERT JOHN—Sad Eyes (EMI) DIANA ROSS—The Boss (Motown) CHEAP TRICK—Ain't That A Shame (Epic)

* PRIME MOVERS

BILLBOARD

1979,

4

AUGUST

KHJ-LA

KRTH (FM)-LA

XFI-LA

(D) CHIC-Good Times (Atlantic) (D) PATRICK HERNANDEZ-Born To Be Alive

THE KNACK-My Sharona (Capitol)

BREAKOUTS:

SNIFF 'N' THE TEARS—Drivers Seat (Atlantic) GERRY RAFFERTY—Get It Right (UA) M—Pop Muzik (Sire)

• SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)

ROBERT JOHN-Sad Eyes (EMI)

D* CHIC-Good Times (Atlantic) 16-9

D★ PATRICK HERNANDEZ—Born To Be Alive (Columbia) 29-21

GERRY RAFFERTY—Get It Right Next Time

DIANA ROSS-The Boss (Motown)

★ DIONNE WARWICK — I'll Never Love This Way Again (Arista) 25-18

★ MAXINE NIGHTINGALE—Lead MeOn (Windsong) 15-10

• CHEAP TRICK—Ain't That A Shame (Epic)

★ THE KNACK—My Sharona (Capitol) 19-9

* WINGS-Getting Closer (Columbia) 14-7

HERMAN BROOD & HIS WILD ROMANCE-

DOOBLE BROTHERS- Depending On You

* THE KNACK-My Sharona (Capitol) 18-2

* WINGS-Getting Closer (Columbia) 17-5

★ THE CARS-Let's Go (Elektra) 19-10

ne (Arc) 25-17

Way Again (Arista)

KQEO—Albuquerque

* EARTH, WIND & FIRE-After The Love Has

DIONNEWARWICK-I'll Never Love This

ELECTRIC LIGHT ORCHESTRA-Don't Bring

★ THE KNACK—My Sharona (Capitol) 13-5

SUPERTRAMP – Goodbye Stranger (A&M) 33-22

* BARBRA STRIESAND-Main Event

Saturday Night (Ariola)

D★ BARBRA STREISAND—Main Event (Columbia) 16-11

M-Pon Muzik (Sire)

KFXM-San Bernardino

(Columbia) 20-9

KERN-Bakersfield

KOPA-Phoenix

• TOP ADD ONS:

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

0. a(

BREAKOUTS

PRIME MOVERS:

(Windsong))G.Q.—I Do Love You (Arista) ROBERT PALMER-Bad Case Of Loving You

SNIFF 'N' THE TEARS-Drivers Seat (Atlantic) DHRE STRAITS-Lady Writer (Warner Brothers) RICKIE LEE JONES-Youngblood (Warner

KFRC-San Francisco

- SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- MAXINE NIGHTINGALE-Lead Me On (Windsong)
- D* CHIC-Good Times (Atlantic) 15-8 FLECTRIC LIGHT ORCHESTRA-Don't Bring
- Me Down (let) 24-17 KVA_San Francisco
- ELECTRIC LIGHT ORCHESTRA- Don't Bring Me Down (Jet)
- De G.O.-I Do Love You (Arista)
- DIONNE WARWICK I'll Never Love This Way Again (Arista) 25-16 EARTH, WIND & FIRE - After The Love Has ne (Arc) 27-15
- KLIV-San Jose
- ROBERT PALMER—Bad Case Of Loving You NICK LOWE—Cruel To Be Kind (Columbia)
- D* BARBRA STREISAND-Main Event (Columbia) 10-5

D★ CHIC-Good Times (Atlantic) 11-2

- KROY-Sacramento SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)
- De G.O.-I Do Love You (Arista) D* BARBRA STREISAND-Main Event
- (Columbia) 27-12 ★ THE KNACK—My Sharona (Capitol) 19-5
- KYNO-Fresno
- CHARLIE DANIELS BAND-The Devil Went wn To Georgia (Epic)
- HERB ALPERT-Rise (A&M) * ELTON JOHN-Mama Can't Buy You Love
- (MCA) 28-19 * MAXINE NIGHTINGALE-Lead Me On
- ong) 26-16 (Winds KGW-Portland
- D★ BARBRA STREISAND—Main Event (Columbia) 15-6 ★ JAMES TAYLOR—Up On The Roof (Columbia) 14-8
 - KING-Seattle
 - ROBERT PALMER-Bad Case Of Loving You
 - NIGHT-Hot Summer Nights (Planet) * KISS-I Was Made For Lovin' You
 - (Casahlanca) 11-7 D* DONNA SUMMER-Bad Girls (Casablanca)

KIRB-Spokane

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

- Song)
- ★ DONNA SUMMER—Bad Girls (Casablanca) 10.2
- ★ THE KNACK—My Sharona (Capitol) 25-15 KRSP-Salt Lake City
- ROBERT JOHN-Sad Eves (EMI)
- ROBERT PALMER—Bad Case Of Loving You
- * GERRY RAFFERTY—Days Gone Down (UA)
- * ATLANTA RHYTHM SECTION-Dolt Or Die (Polydor/BGO) 12-6 KIMN-Denver
- LITTLE RIVER BAND-Lonesóme Loser
- (Capitol) SUPERTRAMP—Goodbye Stranger (A&M) ATLANTA RHYTHM SECTION - Do It Or Die
- (Polydor/BGO) 12 RAYDIO-You Can't Change That (Arista) 10-8
- KIR-Seattle
- ★ THE KNACK-- My Sharona (Capitol) 10-2
- ★ DR. HOOK—When You're In Love With A Beautiful Woman (Capitol) 12-9
- KYYX-Seattle
- VAN HALEN-Beautiful Girls (WB) ATLANTA RHYTHM SECTION—Spooky
- olydor/BGO)
- ★ SUPERTRAMP—Goodbye Stranger (A&M) ★ THE CARS—Let's Go (Elektra) 20-9
- KCBN-Reno
- MICHAEL JOHNSON—This Night Will Last
 Forever (EMI)
- DIRE STRAITS—Lady Writer (WB)
- D* PATRICK HERNANDEZ-Born To Be Alive
- + THE KNACK-My Sharona (Capitol) 10-1

North Central Region

TOP ADD ONS:

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

* PRIME MOVERS

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

BREAKOUTS

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

CKLW-Detroit

- ROBERT PALMER-Bad Case Of Loving You (Island)
- M-Pop Muzik (Sire)
- D* DAVID NALIGHTON-Makin' It (RSO) 19-8 ★ THE KNACK—My Sharona (Capitol) 7-1
- WDRQ-Detroit
- SWITCH-I Call Your Name (Gordy) MAYNARD FERGUSON-Rocky II
- (Columbia) ★ MICHAEL JACKSON—Don't Stop Till You Get Enough (Epic) 24-14
- * CHARLIE DANIELS BAND-The Devil Went Down To Georgia (Epic) 20-9 O History + DAVID NAUGHTON-Makin' It (RSO) 22-16

MAI

MICHAEL JACKSON—Don't Stop Till You

D★ THE JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.) 25-8

+ BARBRA STREISAND-Main Event

• ROBERT JOHN-Sad Eyes (EMI) ELECTRIC LIGHT ORCHESTRA-Don't Bring

D★ CHIC-Good Times (Atlantic) 17-9

* MAXINE NIGHTINGALE-Lead Me On

Get Enough (Epic)

KEEL-Shreveport

Me Down (Jet)

(Windsong) 19-11

Midwest Region

TOP ADD ONS

LITTLE RIVER BAND-Lonesome Lose

(Capitol) DR. HOOK—When You're In Love With A Beautiful Woman (Captiol) D) G.Q.—I Do Love You (Arista)

* PRIME MOVERS

BREAKOUTS:

• JOHN STEWART-Gold (RSO)

(Island)

WLS-Chicago

WEFM-Chicage

iong)

WROK-Rockford

WIFE-Indianapolis

RICKIE LEE JONES-Youngblood (Warner

Brothers) OLIVIA NEWTON-JOHN—Totally Hot (MCA) ROBERT PALMER—Bad Case Of Loving You

DR. HOOK—When You're In Love With A Beautiful Woman (Capitol)

★ THE KNACK—My Sharona (Capitol) 31-16

BAD COM PANY—Gone Gone Gone (Swan

• THE KNACK-My Sharona (Capitol)

★ THE CARS—Let's Go (Elektra) 20-9

De G.O.-I Do Love You (Arista)

★ ELTON JOHN – Mama Can't Buy You Love (MCA) 25-15

LOBO—Where Were You When I Was Falling In Love (Curb/MCA)

★ THE KNACK-My Sharona (Capitol) 16-2

★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 7-1

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* ROBERT JOHN-Sad Eyes (EMI) 20-9

D* BARBRA STREISAND-Main Event

(Columbia) 21-12

★ KISS—I Was Made For Lovin' You (Casablanca) 19-15

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

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

* PRIME MOVERS:

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

MICHAEL JACKSON-Don't Stop 'Til You Get

Enough (Epic) LOBO—Where Were You When I Was Falling In Love (Curb/MCA) BAD COMPANY—Gone Gone Gone (Swan Song)

ROBERT PALMER—Bad Case Of Loving You

★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 23-12

★ THE KNACK—My Sharona (Capitol) 20-8

ELECTRIC LIGHT ORCHESTRA-Don't Bring

★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 21-7

* THE KNACK—My Sharona (Capitol) 18-3

• SUPERTRAMP—Goodbye Stranger (A&M)

DIONNE WARWICK-I'll Never Love This

D* DAVID NAUGHTON-Makin' It (RSO) 16-7

★ THE KNACK—My Sharona (Capitol) 14-3

* SUPERTRAMP-Goodbye Stranger (A&M)

D★ KISS—I Was Made For Lovin' You (Casablanca) 20-11

De BARBRA STREISAND-Main Event

Do CHIC-Good Times (Atlantic)

Me Down (Jet)

Way Again (Arista)

KFJZ·FM (Z·97)—Ft. Worth

(Kirshner) 9-4

WKY-Oklahoma City

Singing Cowboys (WB)

KINT-El Paso

Me Down (Jet) 12-7

• JOHN STEWART-Gold (RSO)

* KANSAS—People Of The Southwind

* ELECTRIC LIGHT ORCHESTRA-Don't Bring

• EARTH, WIND & FIRE—After The Love Has Gone (Arc)

★ THE KNACK—My Sharona (Capitol) 29-15

D* PATRICK HERNANDEZ-Born To Be Alive (Columbia) 16-8

• MARSHALL TUCKER BAND-Last Of The

LOBO—Where Were You When I Was Falling In Love (Curb/MCA)

* EDDIE RABBITT-Suspicions (Elektra) 22-

De PATRICK HERNANDEZ-Born To Be Alive (Columbia)

ELECTRIC LIGHT ORCHESTRA—Don't Bring Me Down (Jet)

* CHARLIE DANIELS BAND-The Devil Went

wn To Georgia (Epic) 16-12

D* BARBRA STREISAND-Main Event

(Columbia) 18-13

D* BARBRA STREISAND-Main Event

(Columbia) 16-6

KELI-Tuisa

ROBERT JOHN - Sad Eyes (EMI)

KNUS-FM-Dallas

BREAKOUTS:

KILT-Houston

(Island)

KRBE-Houston

KLIF-Dallas

(Columbia)

Billboard Singles Radio Action Playlist Top Add Ons • Playlist Top Add Ons • Playlist Prime Movers *

• SPYRO GYRA-Morning Dance (Infinity)

• EARTH, WIND & FIRE-After The Love Has

* THE KNACK--My Sharona (Capitol) 27-14

★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 19-4

D+ BARBRA STREISAND-Main Event

★ JOHN STEWART-Gold (RSO) 18-8

LITTLE RIVER BAND -- Lonesome Loser

* THE KNACK-My Sharona (Capitol) 13-9

NICK LOWE—Cruel To Be Kind (Columbia)

* THE KNACK-My Sharona (Capitol) 24-14

* OAK-This Is Love (Mercury) 12-6

• ROBERT JOHN -- Sad Eyes (EMI)

D* BARBRA STREISAND -- Main Event

Mid-Atlantic Region

EARTH, WIND & FIRE - After The Love Has

Gone (Arc) CHARLIE DANIELS BAND-The Devil Went

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

LOBD-Where Were You When I Was Falling In

DIANA ROSS—The Boss (Motown) ELECTRIC LIGHT ORCHESTRA—Don't Bring Me

• EARTH, WIND & FIRE-After The Love Has

LOBO—Where Were You When I Was Failing In Love (Curb/MCA)

DIONNE WARWICK – I'll Never Love This Way Again (Arista) 17-6

MICHAEL JACKSON - Don't Stop Till You

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

MAXINE NIGHTINGALE—Lead Me On

* THE CARS-Let's Go (Elektra) 22-6

★ THE KNACK-My Sharona (Capitol) 29-5

LITTLE RIVER BAND-Lonesome Loser

DIANA ROSS-The Boss (Motown)

KISS—I Was Made For Lovin' You (Casablanca) 15-11

Down To Georgia (Epic)

(Columbia) 21-11

D* BARBRA STREISAND-Main Event

★ KISS-I Was Made For Lovin' You (Casablanca) 16.8

Down To Georgia (Epic)

★ THE KNACK—My Sharona (Capitol) 26-7

CHARLIE DANIELS BAND-The Devil Went

BLONDIE—One Way Or Another (Chrysalis)

CHARLIE DANIELS BAND-The Devil Went

D* THE JONES GIRLS—You're Gonna' Make Me Love Somebody Else (P.I.R.) 21-11

* THE KNACK-My Sharona (Capitol) 28-18

MASS PRODUCTION—Firecracker

D* BARBRA STREISAND-Main Event

D* BARBRA STREISAND-Main Event

(Columbia) 21-14

t Enough (Epic)

(Columbia) 27-16

WIFI-FM - Philadelphia

(Windsong)

WPGC-Washington

WCAO-Baltimore

WYRE-Annapolis

WZZD-Philadelphia

Down To Georgia (Epic) MAXINE NIGHTINGALE-Lead Me On

* PRIME MOVERS

BREAKOUTS

Love (Curb/MCA)

Down (Jet)

WFIL-Philadelphia

Gone (Arc)

TOP ADD ONS:

(Windsong)

(Capitol)

mbia) 13-7

WLEE-Richmond

WRVO-Richmond

(Island) 22-11

Me Down (Jet)

WKBO-Harrisburg

(Island)

Me Down (Jet)

WAEB-Altentown

• SUPERTRAMP-Goodbye Stranger (A&M)

★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 24-15

★ PEACHES & HERB-We've Got Love (Polydor/MVP) 26-19

• RICKIE LEE JONES-Youngblood (WB)

* ROBERT PALMER-Bad Case Of Loving You

* THE KNACK-My Sharona (Capitol) 24-12

• SUPERTRAMP-Goodbye Stranger (A&M)

ELECTRIC LIGHT ORCHESTRA- Don't Bring

ROBERT PALMER -- Bad Case Of Loving You

ELECTRIC LIGHT ORCHESTRA-Don't Bring

★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 13-1

ELECTRIC LIGHT ORCHESTRA-Don't Bring M

Down (Jet) ROBERT PALMER—Bad Case Of Loving You

(Island) DIONNE WARWICK—I'll Never Love This Way Again (Arista)

THE KNACK—My Sharona (Capitol) EARTH, WIND & FIRE—After The Love Has

* MAXINE NIGHTINGALE-Lead Me On

Southeast Region

TOP ADD ONS

PRIME MOVERS

Gone (Arc) CHIC—Good Times (Atlantic)

BREAKOUTS

• THE CARS-Let's Go (Elektra)

WQXI—Atlanta

M—Pop Muzik (Sire) RICKIE LEE JONES—Youngblood (Warner

SNIFF 'N' THE TEARS-Drivers Seat (Atlantic)

• ROBERT PALMER-Bad Case Of Loving You

* THE KNACK-My Sharona (Capitol) 11-3

• DIONNE WARWICK – I'll Never Love This Way Again (Arista)

* EARTH, WIND & FIRE-After The Love Has Gone (Arc) 21-14

* THE KNACK - My Sharona (Capitol) 14-6

ELECTRIC LIGHT ORCHESTRA-Don't Bring

* THE KNACK-My Sharona (Capitol) 25-8

ELECTRIC LIGHT ORCHESTRA-Don't Bring

• ROBERT PALMER -- Bad Case Of Loving You

• BLACKFOOT-Highway Song (ATCO)

MAXINE NIGHTINGALE—Lead Me On (Windsong) 16-7

* THE KNACK-My Sharona (Capitol) 17-8

OLIVIA NEWTON-JOHN-Totally Hot (MCA)

BONNIE BOYER-Got To Give Into Love (Columbia)

* MAXINE NIGHTINGALE-Lead Me On

* THE KNACK-My Sharona (Capitol) X-11

D* CHIC-Good Times (Atlantic) 24-15

★ KISS—I Was Made For Loving You (Casablanca) 18-8

Z-93 (WZGC-FM) — Atlanta

• M-Pop Muzik (Sire)

• M-Pop Muzik (Sire)

Me Down (Jet)

Me Down (Jet)

(Columbia) 18-8

(Casablanca) 9-3

WSGA-Savannah

WFLB-Favetteville

(Windsong) 10-5

World Radio History

• TRIUMPH-Hold On (RCA)

* BARBRA STREISAND-Main Event

* KISS-I Was Made For Loving You

WBBQ—Augusta

WFOM-Atlanta

O★ McFAOOEN & WHITEHEAD - Ain't No Stoppin' Us Now (P.I.R.) 15-10

★ KISS→I Was Made For Lovin' You (Casablanca) 18-12

Do G.O.-I Do Love You (Arista)

• ROCKETS-Oh Well (RSO)

WOAM-Miami

WMJX (96X)-Miami

(Blue Sky)

Y-100 (WHYI-FM)-- Miami

WLOF-Orlando

• THE KNACK – My Sharona (Capitol)

EDDIE RABBITT-Suspicions (Elektra)

DR. HOOK – When You're in Love With A Beautiful Woman (Capitol) 15-10

D. DONNA SUMMER-Our Love (Casablanca)

• DAN HARTMAN - Hands Down, Hands Up

* GEORGE McCRAE—Don't You Feel My Love

* MASS PRODUCTION ~ Firecracker (Cotillion) 14-8

• POCO-Heart Df The Night (MCA)

Do THE JONES GIRLS—You're Gonna Make Me Love Somebody Else (P.I.R.)

* RAYDIO-You Can't Change That (Arista)

★ EARTH, WINO & FIRE ~ After The Love Has Gone (Arc) 16-8

DIONNE WARWICK ~ I'll Never Love This Way Again (Arista)

ELECTRIC LIGHT ORCHESTRA-Don't Bring

* RAYOIO - You Can't Change That (Arista)

• JOE JACKSON— Is She Really Going Out With Him (A&M)

• RICKIE LEE JONES-Youngblood (WB)

Down To Georgia (Epic) 18-5

BJ-105 (WBJW-FM) - Orlando

Way Again (Arista)

WOX0-Davtona Beach

(Island)

WAPE-Jacksonville

WAYS-Charlotte

Me Down (Jet)

(Island) 13-5

WKIX-Raleigh

(Capitol)

WTMA-Charleston

WORD-Spartanburg

(Capitol) X-21

Me Down (Jet)

WLAC-Nashville

• M-Pop Muzik (Sire)

De G.O. - I Do Love You (Arista)

Down To Georgia (Epic) 10-2

* CHARLIE DANIELS BAND-The Devil Went

* THE KNACK-- My Sharona (Capitol) 12-1

DIONNE WARWICK ~ I'll Never Love This

★ THE KNACK—My Sharona (Capitol) 31-21

* CHARLIE DANIELS BAND - The Oevil Went

• ROBERT PALMER-Bad Case Of Loving You

De BONNIE POINTER - Heaven Must Have Sent You (Motown)

Down To Georgia (Epic) 24-12

DIRE STRAITS-Lady Writer (WB)

* THE CARS-Let's Go (Flektra) 30-25

★ MAXINE NIGHTINGALE – Lead Me On (Windsong) 7-3

* ROBERT PALMER-Bad Case Of Loving You

• SUPERTRAMP-Goodbye Stranger (A&M)

★ THEKNACK—My Sharona (Capitol) 30-20

* ROBERT JOHN-Sad Eyes (EMI) 25-21

D. PATRICK HERNAN DEZ-Born To Be Alive

ELECTRIC LIGHT ORCHESTRA-Don't Bring

* ABBA-Does Your Mother Know (Atlantic)

* NIGHT-Hot Summer Nights (Planet) 25-

• CHEAP TRICK - Ain't That A Shame (Epic)

* LITTLE RIVER BAND-Lonesome Loser

* ROBERT JOHN - Sad Eyes (EMI) 21-15

• ELECTRIC LIGHT ORCHESTRA-Don't Bring

BAD COMPANY-Gone Gone Gone (Swan

D★ McFADDEN & WHITEHEAD-Ain't No Stoppin' Us Now (P.I.R.) 23-10

* LITTLE RIVER BAND-Lonesome Loser

• O'JAYS-Sing A Happy Song (P.I.R.)

LITTLE RIVER BAND-Lonesome Loser

* THEKNACK-My Sharona (Capitol) 22-11

* CHARLIE DANIELS BAND-The Devil Went

• CHEAP TRICK - Ain't That A Shame (Epic)

★ FCC-Baby I Want You (Free Flight) 35-30

• ELECTRIC LIGHT ORCHESTRA-- Oon't Bring

D* CHIC-Good Times (Atlantic) 12-4

Q-105 (WRBQ-FM) - Tampa

D★ CHIC-Good Times (Atlantic) 21-15

(WBYQ) 92-Q-N ashville

(Infinity)

(Island)

WHBQ-Memphis

DOBIE GRAY-Spendin' Time Makin' Love

ROBERT PALMER-Bad Case Of Loving You

* WINGS-Getting Closer (Columbia) 11-5

* ROBERT JOHN - Sad Eyes (EMI) 20-11

• SNIFF 'N' THE TEARS - Drivers Seat

Ae Down (Jet) 29-16

Gone (Arc) D-11

WFLI~Chattanooga

Lights (P.I.R.)

WGOW-Chattanooga

WERC-AM-Birmingham

WRJZ-Knoxville

WSGN-Birmingham

WHHY-Montgomery

Singing Cowboys (WB)

Gone (Arc) 28-18

KAAY—Little Rock

(Warner/Curb)

De CHIC-Good Times (Atlantic)

* ELECTRIC LIGHT ORCHESTRA-Don't Bring

* EARTH. WIND & FIRE-After The Love Has

LITTLE RIVER BAND - Lonesome Loser

• TEODY PENOERGRASS - Turn Off The

O★ TATA VEGA-This Is Love (Tamla) 30-25

D* BONNIE POINTER-Heaven Must Have Sent You (Motown) 17-10

NIGHT-Hot Summer Nights (Planet)

OLIVIA NEWTON-JOHN -- Totally Hot (MCA)

* FCC-Baby | Want You (Free Flight) 20-14

* ROBERT JOHN-Sad Eyes (EMI) 12-5

JOURNEY—Lovin', Touchin', Squeezin' (Columbia)

* EARTH, WIND & FIRE-After The Love Has

CHARLIE DANIELS BAND-The Devil Went

* SPYRO GYRA-Morning Dance (Infinity) 33-

* THE KNACK-- My Sharona (Capitol) 19-9

• ROBERT PALMER-Bad Case Of Loving You

RICKIE LEE JONES-Youngblood (WB)

* ROBERT JOHN-Sad Eyes (EMI) 2-1

MARSHALL TUCKER BAND-Last Of The

* EARTH, WIND & FIRE-After The Love Has

★ ELECTRIC LIGHT ORCHESTRA-Don't Bring Me Down (Jet) 26-17

MAUREEN McGOVERN-Different Worlds

★ MAXINE NIGHTINGALE-Lead Me On (Windsong) 23-14

Down To Georgia (Epic) 11-6

WSEZ (Z 93) – Winston-Salem

• HERBALPERT-Rise (A&M)

D* CHIC-Good Times (Atlantic) 30-8

(Columbia)

WAIV-Jacksonville

Way Again (Arista)

* CHARLIE DANIELS BAND-The Devil Went

D. PATRICK HERNANDEZ-Born To Be Alive

★ EARTH, WIND & FIRE ~ After The Love Has Gone (Arc) D·29

DIONNE WARWICK-I'll Never Love This

BECKMEIER BROTHERS—Rock And Roll Dancin' (Casablanca)

★ CHARLIE DANIELS BAND—The Devil Went Down To Georgia (Epic) 31-10

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* ROBERT JOHN - Sad Eyes (EMI) 20-9

• SNIFF 'N' THE TEARS—Drivers Seat (Atlantic)

HOTEL—You've Got Another Thing Coming (MCA) 8-2

lo Georgia (Epic)

HOTEL-You've Got Another Thing Coming (MCA) 17-10
 WRJZ-Knoxville
 THE ROCKETS-Oh Well (RSO)

4

1979

BILLBOARD

D. BARBRA STREISAND -- Main Event

WDRC-Hartford

Gone (Arc)

WPRO (AM) - Providence

(Columbia) 11-4

WPRO-FM-Providence

WICC-Bridgeport

D. G.Q.-I Do Love You (Arista)

WNDF-Indianapolis

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

WOKY-Milwaukee

- ROBERT PALMER-Bad Case Of Loving You (Island)
- MAXINE NIGHTINGALE-Lead Me On (Windsong)
- ★ JOE JACKSON—Is She Really Going ⊕ut With Him (A&M) 12-7 * THE KNACK -- My Shargha (Capitol) 17-10
- WZUU-FM-Milwaukee
- ROCKETS-OhWell (RSO)
- RICKIE LEE JONES-Youngblood (WB) * THE KNACK -- My Sharona (Capitol) 23-1
- * ROBERT JOHN-Sad Eyes (EMI) 21-3
- KSLO-FM-St. Louis
- BILLY THORPE- Children Of The Sun (Capricorn)
- De G.Q.-I Do Love You (Arista) * BARBRA STREISAND-Main Event
- (Columbia) 22-13 * ANNE MURRAY - Shadows In The Moonlight
- (Capitol) 14-7 KXOK-St. Louis
- EARTH, WIND & FIRE-After The Love Has
- ELTON JOHN Mama Can't Buy You Love (MCA)
- * SPYRO GYRA-Morning Dance (Infinity) 11
- * JOHN STEWART-Gold (RSO) 7-4 KIOA-Des Moines
- THE KNACK My Sharona (Capitol)
- BLONDIE-One Way Or Another (Chrysalis)
- * MAXINE NIGHTINGALE-Lead Me On (Windsong) 17-9
- * JOHN STEWART-Gold (RSO) 13-7
- KDW8-Minneapolis
- LITTLE RIVER BAND-Lonesome Loser (Capitol)
- ROBERT JOHN-Sad Eves (EMI)
- * THE KNACK-My Sharena (Capitol) 21-3 * SUPERTRAMP-Goodbye Stranger (A&M)

KSTP-Minneapolis

- TONY ORLANDO-Sweets For My Sweet (Casablanca) • OLIVIA NEWTON-JOHN - Totally Hot (MCA)
- D* BARBRA STREISAND-Main Event (Columbia) 12-8
- * JOHN STEWART-Gold(RSO) 10-5
- WHB-Kansas City
- LITTLE RIVER BAND-Lonesome Loser
- SPYRO GYRA-Morning Dance (Infinity) * MAXINE NIGHTINGALE-Lead Me On
- (Windsong) 26-18 ★ EARTH, WIND & FIRE—After The Love Has Gone (Arc) 25-16
- KBEQ-Kansas City
- ELECTRIC LIGHT ORCHESTRA-Don't Bring
- NICK LOWE Cruel To Be Kind (Columbia) * THE CARS-Let's Go (Elektra) 28-10
- * THE KNACK-My Sharona (Capitol) 29-9

KKLS-Rapid City

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

KQWB-Fargo

- LITTLE RIVER BAND-Lonesome Loser
- HERBALPERT-Rise (A&M)
- ★ CHARLIE DANIELS BAND→The Devil Went Down To Georgia (Epic) 25-7
- * ROBERT JOHN-Sad Eves (EMI) 22-11

KLEO-Wichita

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

Northeast Region

• TOP ADD ONS:

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

* PRIME MOVERS:

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

BREAKOUTS

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

WABC-New York

- THE KNACK My Sharona (Capitol)
- RAYDIO You Can't Change That (Arista) * ELECTRIC LIGHT ORCHESTRA-Shine A
- Little Love (Jet) 18-11 D* BARBRA STREISAND -- Main Event

(Columbia) 25-14

- 99-X—New York LITTLE RIVER BAND-Lonesome Loser
- ROBERT JOHN-Sad Eyes (EMI)
- D* BARBRA STREISAND-Main Event * EARTH, WIND & FIRE-After The Love Has

Gone (Arc) 30-18 WPTR-Albany

- LITTLE RIVER BAND-Lonesome Loser
- (Capitol) LOBO – Where Were You When I Was Falling In Love (Curb/MCA)
- * SPYRO CYRA-Morning Dance (Infinity) 30
- D* BARBRA STREISAND-Main Event (Columbia) 16-8

WTRY—Albany

- NIGHT-Hot Summer Nights (Planet) ELECTRIC LIGHT ORCHESTRA-Don't Bring
- * THE CARS-Let's Go (Elektra) 21-9
- * THE KNACK-My Sharona (Capitol) 24-6
- WKBW-Buffalo
- D* BARBRA STREISAND-Main Event (Columbia) 16-6 * RAYDIO -- You Can't Change That (Arista) 17-11

WYSL-Buffalo

- ROBERT PALMER-Bad Case Of Loving You
- DIRE STRAITS Lady Writer (WB) D* BARBRA STREISAND-Main Event (Columbia) 28-8
- * SUPERTRAMP-Goodbye Stranger (A&M) 30-14

WBBF-Rochester

- SUPERTRAMP-Goodbye Stranger (A&M) DIANA ROSS - The Boss (Motown)
- * ELECTRIC LIGHT ORCHESTRA-Don't Bring
- Me Down (Jet) 38-28 D* CHIC-Good Times (Atlantic) 29-18
- WRKO-Boston
- ROBERT JOHN-Sad Eyes (EMI)
- ELECTRIC LIGHT ORCHESTRA-Don't Bring
- * RAYDIO-You Can't Change That (Arista) 21-12
- ★ THE KNACK-My Sharona (Capitol) 17-7 WBZ-FM-Boston
- NICK LOWE-Cruel To Be Kind (Columbia)
- FIVE SPECIAL—Why Leave Us Alone (Elektra)

LITTLE RIVER BAND-Lonesome Loser

★ JOE JACKSON—Is She Really Going Out With Him (A&M) 13-7

* THE KNACK-My Sharona (Capitol) 24-19

ROBERT PALMER-Bad Case Of Loving You

F-105 (WVBR)-Boston

Billboard Album Radio Action

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

WLVQ-FM—Columbus (Steve Runner)

(Capitol)

PRISM—Armageddon (Ariola) LITTLE RIVER BAND—First Under The Wire

SCORPIONS-Love Drive (Mercury)

THE WHO-The Kids Are Alright (MCA)

WINGS-Back To The Egg (Columbia)

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

REO SPEEDWAGON-Nine Lives (Epic)

THE KNACK-Get The Knack (Capitol)

M-FM—Detroit (J. Urbiel/M. NcEwen)

RED SPEEDWAGON - Nine Lives (Epic)

THE KNACK-Get The Knack (Capitol)

THE CARS-Candy-O (Elektra)

PRISM-Armageddon (Ariola)

WALTER EGAN-Hi Fi (Columbia)

IOURNEY--Fvolution (Columbia)

Southeast Region

TOP ADD ONS:

HOTEL-(MCA)

LAZY RACER-(A&M)

(Reprise)

(Epic)

* ELECTRIC LIGHT ORCHESTRA-Discovery (let)

MICHAEL NESMITH-Infinite Rider On The Big

SCORPIONS—Love Drive (Mercury) SUPERTRAMP—Breakfast In America (A&M)

CHARLIF DANIELS BAND-Million Mile Reflections

DAVE EDMUNDS-Repeat When Necessary (Swan

KINKS-Low Budget (Arista) NINE NINE NINE —High Energy Plan (PVC/Radar)

SUPERTRAMP-Breakfast In America (A&M)

LITTLE RIVER BAND-First Under The Wire

POUSETTE-DART BAND-Never Enough (Capitol)

NEHL YOUNG & CRAZY HORSE - Rust Never Sleeps

SUPERTRAMP-Breakfast in America (A&M)

RED SPEEDWAGON—Nine Lives (Epic) LITTLE RIVER BAND—First Under The Wire

TOP REQUEST / AIRPLAY

(SwanSong) THE RUMOUR—Frogs, Sprouts, Clogs & Krauts

(Arista) IGS—Back To The Egg (Columbia)

SOUTHSIDE JOHINIY AND THE ASBURY JUKES – The Jukes (Mercury) PRISIM – Armageddon (Ariola) WALTER EGAN – Hi Fi (Columbia) MARIA MULDAUR – Open Your Eyes (WB)

RED SPEEDWINGON -- Nine Lives (Epic) SOUTHSIDE JOHNWY AND THE ASBURY JUKES-

OXENDALE & SHEPHARD—Put Your Money Where Your Mouth Is (Nemperor) MARIA MULDAUR—Open Your Eyes (WB)

DAVE EDMUNDS—Repeat When Necessary (Swan

THISIDE JOHNNY AND THE ASBURY JUKES-

LITTLE RIVER BAND - First Under The Wire

IONI MITCHELL-Mingus (Asylum)

WHFS-FM-Washington, D.C. (David Einstein)

JOE EGAN-Out Of Nowhere (Ariola)

NEH. LARSEN-High Gear (Horizon)

ELLEN SHIPLEY-(New York International)

WOODY ALLEN-Stand Up Comic (Casablanca)

DIVE EDITURIOS-Repeat When Necessary (Se

THE RISHOUR—Frogs, Sprouts, Clogs & Krauts

(Arista) ★ RY COODER—Bop Till You Drop (WB) ★ NICK LOWE—Labour Of Lust (Columbia)

BLACIKJACK-(Polydor) NILS LOFGREN-Nils (A&M)

The Jukes (Mercury)

WEIL LARSEN-High Gear (Horizon)

THE CARS—Candy-O (Elektra) DAVE EDMUHIOS—Repeat When No

BREAKOUTS:

us-Fil-Atlanta (Clodra While)

(Capitol)

HOTEL-(MCA)

BILLY THORPE—Children Of The Sun (Capricorn) CHARLIE DAMELS BAND—Million Mile Reflections

DAVID WERNER-(Epic)

PRISM-Armageddon (Ari

Dogma (Pacific Arts)

(Epic)

Song)

JOHN COUGAR-(Riva)

VAN HALEN-II (WB)

KADI-FM—St. Louis (Gary Granger)

POINT BLANK-Airplay (MCA)

CHEAP TRICK – At Budokan (Epic)
 BAD COMPANY – Desolation Angels (Swan Song)

National Breakouts SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury)

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

REO SPEEDWAGON-Nine Lives (Epic)

CRIMSON TIDE-Reckless Love (Capitol)

ELLEN SHIPLEY-(New York International)

NICK LOWE-Labour Of Lust (Columbia)

THE CARS-Candy-O (Elektra)

* LAUGHING DOGS-(Columbia)

WOUR-FM—Syracuse/Utica (R. Sherwin

GRAHAM PARKER & THE RUNOUR—Squeezing Out Sparks (Arista)

IAN GOMM - Gomm With The Wind (Stiff/Epic)

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury)

PRISM – Armageddon (Ariola) REO SPEEDWAGON – Nine Lives (Epic)

LITTLE RIVER BAND-First Under The Wire

IDE EGAN-Out Of Nowhere (Ariola)

THE KNACK-Get The Knack (Capitol)

NICK LDWE-Labour Of Lust (Columbia)

RED SPEEDWAGON-Nine Lives (Epic)

LITTLE RIVER BAND-First Under The Wire

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury)

NEIL YOUNG & CRAZY HORSE-Rust Never Sleeps

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(Reprise)

* KINKS-Low Budget (Arista) WBUF-FM-Buffalo (Jeff Appleton)

DAVID WERNER-(Epic)

PRISM-Armageddon (Ariola)

LENE LOVICH-Stateless (Stiff/Epic)

* THE KNACK-Get The Knack (Capitol)

* KHHKS-Low Budget (Arista)

WBCN-FM-Beston (Kate Ingram)

SUPERTRAMP-Breakfast In America (A&M)

IAN GOMM-Gomm With The Wind (Stiff/Epic)

LITTLE RIVER BAND-First Under The Wire

REO SPEEDWAGON - Nine Lives (Epic)

THE CARS-Candy-O (Elektra) KNNKS-Low Budget (Arista)

AR-FM--Philadelphia (Dick H

RECORDS-(Virgin)

(Cap

PETER TOSH – Mystic Man (Rolling Stones) SOUTHSIDE JOHNNY AND THE ASBURY JUKES – The Jukes (Mercury) DAVID WERNER – (Epic)

FLECTING LIGHT ORCHESTRA-Discovery (Jet)

THE KMACK-Get The Knack (Capitol)

WMMMR BREAKOUT ALBUM-(Chrysalis) MOON MARTIN-Escape From Domi

LENE LOVICH-Stateless (Stiff/Epic) POINT BLANK-Airplay (MCA)

THE KINACK-Get The Knack (Capitol)

THE WHO-The Kids Are Alright (MCA) THE CARS-Candy O (Elektra)

SUPERTRAMP-Breakfast In Am

WBRU-FM—Providence (Jeremy S

DAVID WERNER-(Epic)

INLS LOFGREN -- Nils (A&M)

WHCII-FM-Hartford (Michael Picezzi)

NEW ENGLAND-(Infinity)

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Song)

THE CARS-Candy-O (Elektra)

MACHEL SWEET-Fool Around (Stiff/Columbia)

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury)

LITTLE RIVER BAND-First Under The Wire

ELLEN SHIPLEY-(New York International

IAN GOMM-Gomm With The Wind (Stiff/Epic)

RACHEL SWEET-Fool Around (Stiff/Columbia)

DAVE EDMUNDS-Repeat When Necessary (Swan

SOUTHSIDE JOHNNY AND THE ASBURY HYKES-The Jukes (Mercury) SCORPIONS-Love Drive (Mercury)

SUPERTRAMP-Breakfast In America (A&M)

CHARLIE DANYELS BAND-Million Mile Reflec (Epic)

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THE KHACK-Get The Knack (Capitol)

THE CARS-Candy-O (Elektra)

ITY COODER-Bop Till You Drop (WB)

THE KNACK-Get The Knack (Capitol)

erica (A&M)

NEIL YOUNG & CRAZY HORSE-Rust Never Sleeps

The Jukes (Mercury)

DAVID WERNER-(Epic)

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-

IAN GOMM-Gomm With The Wind (Stiff/Epic)

PRISM-Armageddon (Ariola)

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

(Capitol)

REO SPEEDWAGON-Nine Lives (Epic)

THE KNACK-Get The Knack (Capitol)

ROBERT PALMER-Secrets (Island) THE RUMOUR—Frogs, Sprouts, Clogs & Krauts (Arista)

ZETA-7 (WORI)-FM -- Orlando (Bill Mims)

PRISM-Armageddon (Ariola)

BLACKFOOT-Strikes (Atco)

WKDF-FM—Nashville (Alan Sneed)

DAVID WERNER-(Epic)

(Enic)

PRISM-Armageddon (Ariola)

THE CARS-Candy-O (Elektra)

WINGS-Back To The Egg (Colum

ZETA-4 (WINZ-FM)-- Miami (Gary Martin)

The Jukes (Mercury)

HANSAS-MO

REO SPEEDWAGON-Nine Lives (Epic)

PRISM — Armageddon (Ariola) LITTLE RIVER BAND — First Under The Wire

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-

ELECTRIC LIGHT ORCHESTRA-Discovery (Jet)

nolith (Kirshner)

SUPERTRAMP - Breakfast In America (A&M)

IAN GOMM-Gomm With The Wind (Stiff/Epic REO SPEEDWAGON-Nine Lives (Epic)

DAVID WERNER-(Epic) LITTLE RIVER BAND-First Under The Wire

TOP REQUEST / AIRPLAY

THE KINACK—Get The Knack (Capitol) THE CARS—Candy-O (Elektra) NICK LOWE—Labour Of Lust (Columbia) DHE STINITS—Communique (WB)

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury) ELLEN SHIPLEY-(New York Internation

PRISM—Armageddon (Ariola) POUSETTE-DART BAND—Never Enough

IAN COMM-Gomm With The Wind (Stiff/Epic)

RED SPEEDWAGON—Nine Lives (Epic) LITTLE RIVER BAND—First Under The Wire

DIRE STRATS-Communique (WB) NICK LOWE-Labour Of Lust (Columbia)

THE KINACK-Get The Knack (Capitol)

JOE EGAN - Out Of Nowhere (Ariola) JONATHAN INCHMAN - Back In Your Life

LONG JOHN BALDRY-Baldry's Out (EMI/

IAN GOMM-Cost (In Addition (Addition) IAN GOMM-Gomm With The Wind (Stiff/Epic) SOUTHSIDE JOHNNY AND THE ASBURY JUKES-

CATE BROTHERS-Fire On The Tracks (Atlantic)

ique (WB)

MARC BENNO-Lost In Austin (A&M)

REMAISSAINCE-Azure D'Or (Sire)

CARLY SINON - Spy (Elektra)

I-FM -- New York (Gary Azelbank)

rkley)

The Jukes (Mercury)

* DIRESSTRAITS-Co

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THE CARS-Candy-O (Elektra)

POUSETTE-DART BAND-Never Enough (Capitol)

WNEW-FM-New York (Maryanne McIntyre)

ELLEN SHIPLEY-(New York Intern

DAVIO WERNER-(Epic)

BREAKOUTS

(Capitol)

WINGS-Back To The Egg (Columbia)

Northeast Region

TOP ADD ONS:

HOTEL-(MCA)

REO SPEEDWAGON - Nine Lives (Epic)

LITTLE RIVER BAND-First Under The Wire

IAN GOMM—Gomm With The Wind (Stiff/Epic)

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury)

PAT TRAVERS-Go For What You Know (Polydor)

MISSOURI-Welcome Two Missouri (Polydor)

DIXON HOUSE BAND-Fighting Alone (Infinity)

SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury)

CHARLIE DANIELS BAND-Million Mile Reflections

RAD COMPANY - Desolation Angels (Swan Song)

REO SPEEDWAGON-Nine Lives (Epic)

NEIL LARSEN-High Gear (Horizon)

LITTLE RIVER BAND-First Under The Wire

SOUTHSIDE JOHNNY AND THE ASBURY JUKES--The Jukes (Mercury) THE CARS--Candy-O (Elektra)

MOON MARTIN-Escape From Domination (Capitol)

DAVE EDMUNDS-Repeat When Necessary (Swan Song)

Based on station playlist through Wednesday (7/25/79) Top Requests / Airplay-National

THE CARS-Candy-O (Elektra)

KMOO-FM - Tuisa (Bill Bruin)

(Chrysalis)

(Capitol)

Wall (WB)

iong)

Road (Columbia)

KBBC-FM-Phoenix (J.D. Freeman)

REO SPEEDWAGON-Nine DAVID WERNER-(Epic)

MARC RENNO-Lost In Austin (A&M)

(Capitol) THE KNACK—Get The Knack (Capito

LITTLE RIVER BAND-First Under The Wire

MAX GRONENTHAL-Whistling In The Dark

WHILLE NELSON & LEON RUSSELL-One For The

SUPERTRAMP-Breakfast In America (A&M)

WINCS-Back To The Egg (Columbia) CHARLIE DANIELS BAND-Million Mile Refle

RY COODER-Bop Till You Drop (WB)

MICHAEL STANLEY BANO-Greatest Hints (Arista)

LITTLE RIVER BAND-First Under The Wire

(Capitol) MICK TAYLOR—(Columbia) SANFORD/TOWRSEND BAND—Nail Me To The

ELECTRIC LIGHT ORCHESTRA-Discovery (Jet)

DIRE STRATS—Communique (WB) MARIA MULDAUR—Open Your Eyes (WB) JOAN BAEZ—Honest Lullaby (Portrait)

KRST-FM—Albuquerque (B. Shulman/J. Zalewski) • REO SPEEDWAGON—Nine Lives (Epic)

hen Necessary (Swar

SCORPIONS-Love Drive (Mercury)

JOHN COUGAR-(Riva) DAVE EDM UNDS-Repeat Wi

PRISM-Armageddon (Ariola)

THE KNACK-Get The Knack (Capitol)

THE WHO-The Kids Are Alright (MCA)

DAVID WERNER-(Epic)

CHARLIE DANIELS BAND-

THE CARS-Candy-O(Elektra)

Midwest Region

TOP ADD ONS

LITTLE RIVER BAND-First Under The Wire

TOP REQUEST / AIRPLAY

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

DAVE EDMUNDS—Repeat When Necessar (Swan Song) PRISM—Armageddon (Ariola)

PRISH-Armageddon (Ariola) SCORPIONS-Love Drive (Mercury) SOUTHSIDE JOHNNY AND THE ASBURY

HIKES-The Jukes (Mercury)

n Necessary (Swar

THE KNACK-Get The Knack (Capitol)

BREAKOUTS:

WARX-FM-Detroit (Ted Forguson)

POINT BLANK-Airplay (MCA)

THE CARS-Candy-O (Elektra) VAN HALEN-11 (WB)

THE KNACK-Get The Knack (Capitol)

WJKL-FM-Elgin/Chicago (T. Marker/W. Leis

STANLEY CLARKE - | Wanna Play For You

ELECTRIC LIGHT ORCHESTRA-Discovery (Jet)

SOUTHSHOE KNINNY AND THE ASSAULTY RIKES-

LONNIE BROOKS-Bayou Lightning (Alligator) RYO KANNSAKI – Prism (Inner City) LONG JOHN BALDRY – Baldry's Out (EMI/

SOUTHER UNIT AND THE ASBURY JUKES-The Jukes (Mercury) RED SPEEDWAGON -- Nine Lives (Epic) LITTLE REVER BAND-First Under The Wre (Constel)

NEIL YOUNG & CRAZY HORSE-Rust Never Sleeps

World Radio History

ELLEN SHIPLEY-(New York Internation

THE KNACK-Get The Knack (Capitol)

THE CARS-Candy-O (Elektra)

CHEAP TRICK-At Budokan (Epic)

STARLEY CLARKE-I Wanna Play For You

MOON MARTIN-Escape From Domination

DARE STRATS-Communique (WB)

THE CARS-Candy-O (Elektra)

IAN HUNTER—You're Never Alo Schizophrenic (Chrysalis)

ICS-FM -- Cleveland (John Gor

DAVIO WERNER-(Epic)

DAVE EDI Song)

The Jukes (

America)

(Can tol)

(Capitol) REO SPEEDWAGON—Nine Lives (Epic)

WID WERNER—(Epic) WIT BLANK—Airplay (MCA)

MOON MARTIN-Escape From Do

THE KNACK-Get The Knack (Capitol)

SUPERTRAMP-Breakfast In America (A&M)

-Nine Lives (Epic)

DIRE STRAITS-Communique (WB)

Top Add Ons-National

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

ADD ONS-The four key prod ucts added at the radio stations listed; as determined by station

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

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

Western Region

• TOP ADD ONS

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

TOP REQUEST / AIRPLAY

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

BREAKOUTS:

BILLBOARD

1979,

4

AUGUST

SOUTHSIDE JOHNNY AND THE ASBURY IIIKES-The Jukes (Mercury JOHN COUGAR-(Riva) MOON MARTIN-Escape From Dom (Capitol)

PRISM-Armageddon (Ariola)

KSAN-FM—San Francisco (Jill Fouch)

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

KWST-FM—Las Angeles (Pamela May)

- . PRISM-Armageddon (Ariola) SOUTHSIDE JOHNLYY AND THE ASBURY JUKES-The Jukes (Mercury)
- LITTLE RIVER BAND First Under The Wire
- TIM CURRY-Fearless (A&M)
- THE KNACK-Get The Knack (Capitol)
- * THE CARS-Candy-0 (Elektra)
- MISAS-Monolith (Kirshn + PLASH AND THE PAN-(Epic)
- KSJO-FM--San Jose (P. Wolls/T. Ma: rey)
- THE WANDERERS-Soundtrack (WB)
- SOUTHSIDE JOHNNY AND THE ASOURY JUKES-The Jukes (Mercury)
- RED SPEEDWAGON-Nine Lives (Epic)
- MORE AMERICAN GRAFFITI-Soundtrack (MCA)
- NG DOGS-(Columbia) LAU LITTLE RIVER BAND-First Under The Wird
- + THE KINACK-Get The Knack (Capitol)
- NICK LOWE Labour Of Lust (Columbia)
- BLUE OYSTER CULT -- Mirrors (Columbia) QUEEN-Live Killers (Elektra)
- KMEL-FM-San Francisco (Mark Cooper)
- SOUTHSIDE JOHNINY AND THE ASBURY JUKES-The Jukes (Mercury)
- LITTLE HIVER BAND-First Under The Wire
- DAVID WERNER-(Epic)
- THE CARS-Candy-O (Elektra)
- THE KINACK-Get The Knack (Capitol)
- WWWGS-Back To The Egg (Columbia)
- ELECTRIC LIGHT ONC HESTIN-Discovery (Jet) KOBIE-FM-San Jose (Dena Jang)
- DAWF FDBUURDS-Reneat When Necessary (Swan
- MOON MARTIN-Escape From Do
- **NEO SPEEDWAGON**-Nine Lives (Epic) DAVID WERNER-(Epic)
- WEN HALEN-II (WB)
- THE KNACK-Get The Knack (Capitol)
- THE CARS-Candy-O (Elektra)
- ★ SUPERTRAMP-Breakfast In America (A&M)

- KBP1-FM—Denver (Frank Cody) LITTLE RIVER BAND-First Under The Wire
- REO SPEEDWAGON Nine Lives (Epic)
- . IAN DURY AND THE BLOCKHEADS-Do It Yourself (Stiff/Epic)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES-
- The Jukes (Mercury) * THE KNACK-Get The Knack (Capitol)
- THE CARS-Candy-O (Elektra)
- * SUPERTRAMP-Breakfast in America (A&M)
- + MCKIELEE JONES-(WB)
- KISW-FM-Seattle (Steve Siaton)
 - MOON MARTIN—Escape From Domination (Capitol)
- THE BEDS--(A&M)
- CLASH-Give Em Enough Rope (Epic)
- REO SPEEDWAGON-Nine Lives (Epic)
- NILS LOFGREN-Nils (A&M)
- KINKS-Low Budget (Arista)
- SNIFF 'N' THE TEARS-Fickle Heart (Atlantic)
- * THIN LIZZY-Black Rose/A Rock Legend (WB)
- K7EL-FM-Europe (Chris Kovarik)
- LITTLE RIVER BAND-First Under The Wire
- RED SPEEDWAGON-Nine Lives (Epic)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES-The Jukes (Mercury)
- DAVID WERNER-(Epic)
- PRISM-Armageddon (Ariola)
- IAN GOMM-Gomm With The Wind (Stiff/Epic)
- ★ PAT TRAVERS—Go For What You Know (Polydor)
- THE KNACK-Get The Knack (Capitol) JOHN COUGAR-(Riva)
- BLUE OYSTER CULT-Mirrors (Columbia)

Southwest Region

TOP ADD ONS REO SPEEDWAGON - Nine Lives (Epic) LITTLE RIVER BAND - First Under The Wir (Capitol) DAVID WERNER-(Epic) RECORDS-(Vircia)

***TOP REQUEST/AIRPLAY**

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

BREAKOUTS:

- (Capitol) RY COODER—Bop Till You Drop (WB) DAVE EDMUNDS—Repeat When Necd
- (Swan Song) ITHSIDE JOHNNY AND THE ASBURY JUNES—The Jukes (Mercury)

ILZEW-Fill -- Dollas (Deris Miller)

- LITTLE NIVER BAND-First Under The Wire (Capital)
- BED SPEEDWAGON Nine Lives (Epic)
- * DIRE STRAITS-Communique (WB)
- wwwGS-Back To The Egg (Columbia)
- * THE KNACK-Get The Knack (Capitol)
- * GERRY NAFFERTY-Night Owl (UA) KLOL-FM-- Houston (Paul Riann)

DAVE EDMUNDS—Repeat When Necessary (Swan Song)

FLECTING LIGHT ORCHESTRA-Discovery (Jet)

IAN COMM-Gomm With The Wind (Stiff/Epic)

MOON MARTIN – Escape From Domination

* THE CARS-Candy-0 (Elektra)

QUEEN-Live Killers (Elektra)

* THE KINACK-Get The Knack (Capitol)

BILLY THORPE-Children Of The Sun (Cap

SOUTHSIDE JOHNNY AND THE ASBURY JUKES -The Jukes (Mercury)

MOON MARTIN - Escape From Domination

- DAVID WERNER-(Epic)
- RY COODER-Bop Till You Drop (WB)
- RED SPEEDINAGOR—Nine Lives (Epic) TIM CURRY-Fearless (A&M)

* KANSAS-Monolith (Kirshner)

THE CARS-Candy-O (Elektra)

* DERE STRATS-Communique (WB)

RECORDS-(Virgin)

(Capitol)

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

JOE EGAN NO ORDINARY ALBUM. NO ORDINARY JOE.



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



Produced by DAVID COURTNEY on Ariola Records

Management: Eddie Kritzer, Santa Monica, Ca

Soul Souce Price Rises Spur Webb To Protest By JEAN WILLIAMS

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

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

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

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

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

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

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

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

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

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

Billboard Hot Soul Singles

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		*STAR Performer-singles registering great-								
Last Week	Weeks on Chart	est proportionate upward progress this week	Week	Last Week	Weeks on Chart		Week	Week	Weeks on Chart	
Isel	₹8	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This	Last	¥ 6	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	Т. Я	Last	* 8	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	7	GOOD TIMES-Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	34	22	11	IT'S TOO FUNKY IN HERE —James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)	69	53	10	CANT SAY GOODBYE-Bobby Caldwell (B. Caldwell, G. Perry), Clouds 15 (TK) (Shertyn, Lindsey Ann, BMI)
2	9	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 3696	35	36	8	DR. ROCK—Captain Sky (D. Cameron). AVI 273 (Mr. T/Upper Level, BMI)	70	70	3	A MOMENT'S PLEASURE-Millie Jackson (G. Jackson), Spring 197 (Polydor) (Muscle Shoals, BM)
3	10	(CBS) (Mighty Three, BMI) BAD GIRLS—Donna Summer (D. Summer, B. Sudaro, E. Hokenson, J. Esposito),	36	37 43	9 11	LIGHT MY FIRE—Amii Stewart (Coors, B. Leng, S. May), Ariola 7753 (ATU, BMI) LEAD ME ON—Maxine Nightingale	\$	81	2	GOING THROUGH THE MOTIONS— Hot Chocolate
4	14	Casablanca 988 (Startie/Earbore/ Sweet Summer Night, BMI) CHASE ME—Con Funk Shun (M. Cooper, F. Pilate), Mercury 74059	38	49	5	(A. Willis, D. Lasley), Windsong 11530 (RCA) (Almo, ASCAP) MAKE MY DREAMS A	72	48	14	(E. Brown), Infinity 50016 (MCA) (Finchley, ASCAP) ANYBODY WANNA' PARTY —Gloria Gaynor (D. Fekaris, F. Perren), Polydor 14558
5	13	(Wallie-Joe, BMI) YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls				REALITY – G.Q. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), (Arista, ASCAP/Careers, BMI) Arista 0426	贡	NE	V ENTRY	(Perren-Vibes, ASCAP) SING A HAPPY SONG-0'Jays (K. Gamble, L. Huff), P.I.R. 9-3707 (CBS)
6	13	(K. Gamble, L. Huff), P.I.R. 8-3680 (CBS) (Mighty Three, BMI) RING MY BELL—Anita Ward	39	47	6	FULL TILT BOOGIE—Uncle Louie (W. Murphy, G. Pistilli), Marlin 3335 (T.K.) (Finurphy, BMI/Hifalutin, ASCAP)	办	NEW	ENTRY	(Mighty Three, BMI) WHEN YOU'RE #1-Gene Chandler (J. Thompson, E. Dixon), Chi-Sound 2411
13	5	(F. Knight), Juana 3422 (TK) (Two Knight, BMI) AFTER THE LOVE HAS GONE—Earth, Wind & Fire	40	24 41	11 6	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch), RCA 11586 (Milts/Six Continents, BMI)	75	78	3	(20th Century) (Cachand/Gaetana, BMI) AIN'T NOTHING 1 CAN DO-Tyrone Davis (L. Graham, P. Richmond), Columbia 3-11035
		(D. Foster-J. Graydon-B. Champlin), (Ninth/Garden Rake/Inving/Foster Frees, BM1/Bobette, ASCAP) Arc 3-11033 (CBS)	41			LOVE WILL BRING US BACK TOGETKER- Roy Ayers Polydor 14573 (Roy Ayers Ubiquity, ASCAP)	76	80	2	(Content/Tyronza, BMI) CRAZY LOVE—Atton McClain & Destiny (J. Gootman, T. McFaddin), Polydor 14574
9	15	WHAT CHA GONNA DO WITH MY LOVE-Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2403 (RCA)	42	26 51	15 4	IF YOU WANT IT— Niteflyte (S. Torano, H. Johnson), Ariola 7747 (Face, BMI) WE'VE GOT LOVE— Peaches & Herb	办	87	2	(Specolite/Traco/Jobete ASCAP/BMI) MAKE LOVE TO ME—Helen Reddy
10	12	(Scarab, BMI) I'M A SUCKER FOR YOUR LOVE—Teena Marie	44	44	6	(D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren-Vibes, ASCAP) SHE'S A WOMAN-Peabo Bryson (P. Berson, Concili, 4720, 000, Bryson	由	88	2	(Yellowstone, Voice, Tinsley), Capitol 4712 (Trajor, ASCAP) I GOT THE HOTS
8	18	(R. James), Gordy 7169 (Motown) (Jobete, ASCAP) AIN'T NO STOPPIN' US NOW—McFadden & Whitehead	45	45	9	(P. Bryson), Capitol 4729 (WB/Peabo, ASCAP) SOMEONE OUGHT TO WRITE YOU A LOVE SONG Delegation	-	89	2	FOR YA— Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI) I WANNA DO THE DO— Booby Rush
11	16	(J. Cohen (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 3681 (CBS) Mighty Three, BMI) LET ME BE GOOD TO YOU-lou Rawls	10	56	4	(Gold, Denne), Shadybrook 1057 (GRT) (Screen-Gems/EMI, BMI) DO IT GOOD-A Taste Of Honey	80	83	4	(L. Huff, B. Rush), P.I.R. 8-3695 (CBS) (Mighty Three, BMI) THE NEED TO BE—Sandra Feva
19	8	(K. Gamble, L. Huff), P.I.R. 3684 (Mighty Three, BMI) CRANK IT UP-peter Brown (P. Brown, R. Rans), Drive 6278 (T.K.)	47	46	6	(J. Johnson, P. Kibble), Capitol 4744 (Conductive/On Time, BMI) MOTOWN REVIEW — Philly Cream (B. Ingram), Fantasy/WMOT 862	1		ENTRY	(). Weatherly), Venture 109 (Keca/ASCAP) LOST IN MUSIC – Sister Sledge (N. Rodgers, B. Edwards), Colillion 45001 (Atlantic)
14	10	(F. Drown, K. Kans), Urive Sozio (I.N.) (Sherlyn/Decibel, BMI) WHEN YOU WAKE UP TOMORROW— Candi Staton	1	58	5	(B. Ingram), Fantasy/WMUI 852 (Parker/WINOT, BMI) THIS TIME BABY—Jackie Moore (C. James, L. Bell), (Mighty Three, BMI)	82	82	4	(M. Robers, D. Edwards), Collinion 43001 (Atlantic) (Chic, BMI) GET READY—Smokey Robinson (W. Robinson), Tamla 54301 (Motown) (Jobete, ASCAP)
		(P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/ Stacey, ASCAP)	1	59	5	Columbia 3-1093 THAT'S MY FAVORITE SONG-Dramatics	t	NET	ENTRY	(In Roumson, rama 34501 (motown) (Jobete, ASCAP) RISE-Herb Alpert (A. Armer, R. Badazz), A&M 2151
15	13	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	50	68	3	CUMG – Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BM1/Conquistador, ASCAP) MCA 41056 WINNER TAKES ALL – Isley Brothers	84	84	3	(Almo/Badazz, ASCAP) LIFE, LOVE & HARMONY—Nancy Wilson
17	8	DANCE "N" SING "N"-LT.D. (). Osborne, J. Riley), A&M 2142 (Almo/McRouscod, ASCAP/Irving/McDorsboy, BMI)	51	7	12	(E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2284 (CBS) (Bovina, ASCAP) BOOGIE WONDERLAND—Earth, Wind & Fire,	85	86	2	(C. Johns, L. Farrow), Capitol 474} (Funky Caroline/Career, BMI) GOODBYE HEARTACHE - Latimore
16	11	BEST BEAT IN TOWN-switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)				With The Emotions (J. Lind, A. Willis), Arc 3-10956 (CBS) (Charleville/Irving/Deertrack/Ninth, BMI)	86	ME	N ENTRY	(I. Ledesma), Glades 1755 (TK) (Sherlyn/Lindseyanne/Buckarou, BMI) THE GROOVE
20	9	THE BOSS— Diana Ross (M. Ashford, V. Simpson), Motown 1462 (Mick-0val, ASCAP) GEORGIE PORGY— Toto	52	52	9	CRYING—Instant Funk (B. Sigler), Salsoul 2088 (RCA), (Lucky Three/Henry Suemay, BMI)				MACHINE — Hamilton Bohannon (H. Bohannon), Mercury 74022 (Bohannon Phase II/Intersong U.S.A., ASCAP)
20	6	(D. Paich), Columbia 310944 (Nudmar, ASCAP) I JUST WANT TO BE-Cameo	E E	63	2	OPEN UP YOUR MIND-Gap Band (R.J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)	1	NE	AT ENTRY	DO IT ALL— Michael Henderson (M. Henderson), Buddah 609 (Arista) (Electrocord, ASCAP)
		(G. Johnson), L. Blackman), Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	55	64 55	4	MY LOVE IS—Betty Wright (B. Wright), Alston 3747 (TK) (Sherlyn, BMI) UNCHAINED MELODY—George Benson	88	NE	N ENTRY	I FEEL YOU WHEN YOU'RE GONE—Gangsters (Gangsters), Heat 0.1978 (Jimi Mack, BMI)
29	5	FOUND A CURE — Ashtord & Simpson (N. Ashtord, V. Simpson), (Nick-O-Val, ASCAP) Warner Bros. 8870 MEMORY LANE — Minute Bisacton	-	65	4	(A. North, H. Zarat), (Frand, ASCAP) Warner Bros. 8843 DANCIN' MAN-Brick	89	NEV	ENTRY	SIGN OF THE TIMES—Terry Callier (T. Callier, L. Wade), Elektra 46054 (Transmission/God Is Greater, ASCAP)
21	15	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Dozier, D. Rudolph), Capitol 4706 (Minnie's/Bult Pen, BMI) I'LL NEVER LOVE THIS WAY	山	67	4	(R. Ramsom, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP) TELL ME ABOUT IT	100	NEV	ENTRY	(R. Wright, C. Fearing), Arc Columbia 3-10954 (R. Wright, C. Fearing), Arc Columbia 3-10954
12	19	AGAIN - Dionne Warwick (R. Kerr, W. Jennings), Ansta 0419 (Irving, BMI) DO YOU WANNA' GO	-			NOW — Grover Washington Jr. (G. Washington Jr.) Elektra 46060 (G.W. Jr./Locksmith, ASCAP)	91	91	3	American, ASCAP) TONIGHT I FEEL LIKE
	13	PARTY – KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherlyn/Harrick, BMI)	50	66	5	IT AIN'T LOVE, BABE-Barry White (B. White, P. Polify, Seven Songs/Ba-Dake, BMI) Unlimited Gold 8-1404 (CBS) HOW COULD BE AK MY				DANCING— Mavis Staples (P. Alves, B. Beckett, M.G. Acomell, G. Jackson), Warner Bros. 8838 (Muscle Shoals, BMI)
30	7	FIRECRACKER— Mass Production (R. Williams), Cotillion 44254 (Atlantic) (Two Pepper, ASCAP)	59	57	10	HOW COULD YOU BREAK MY HEART-Bobby Womack (B. Womack, P. Moten), Arista 0421 (Astray, ASCAP)	92	92	3	SUPER LOVER—Rena Scott (J. Mtume, R. Lucas), Buddah 607 (Arista) (Scarab, BMI)
32	8	SUPER SWEET—Wardell Piper (M. Brown, J. Fitch Jr., R. Cross), Midsong International 1005 (April Summer/Diagonal, BMI)	160	72	2	Well (Astray, ASCAP) BOOTSY GET LIVE—Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)	93	93	13	HEAVEN MUST HAVE SENT YOU-Bonnie Pointer (E. Holland Jr., L. Dozier, B. Holland) Motown 1459, (Stone Agate, BMI)
34	10	I'VE GOT THE NEXT DANCE-Demiece Williams (J. O. Williams, C. Fowler, K. Johnson), ARC/Golumbia 3:10971 (Kee-Drick, BMI)	D	71	3	BETTER NOT LOOK DOWN-8.8. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)	94	85	3	DANCING IN THE STREET—Hodges, James & Smith
33	11	AKC/Columbia 3-10971 (Ace-Drick, BMI) (Cheyenne/Motor, ASCAP) RADIATION LEVEL—Sun (B. Byrd), Capitol 4713 (Glenwood/Detente, ASCAP)	62	62	4	TIMIN' Maze (F. Beverly), Capitol 4742 (Amazement BMI)	95	77	9	(W. Stevenson, M. Gaye, I. Hunter), London 274 (Jobete, ASCAP) GROOVIN' YOU — Harvey Mason
69	2	(b. Bru), STOP-Michael Jackson (M. Jackson, G. Phillinganes), Epic 9-50742 (Miran, BMI)	63	73	3	THE WAY WE WERE/MEMORIES—Manhattan (M. Hamiisch, A&M Bergman), Columbia 3-11024 (Colgems, E.M./.Jobete, ASCAP/Stone	96	61	14	(K. Mason, S. Mason), Arista 0403 (Masong, ASCAP)
35	7	WHERE DO WE GO FROM HERE-Enchantment (E. Johnson), Readshow 11609 (RCA)	-	74	3	(Colgems, E.M.J./Jobete, ASLAP/Stone Diamond, BMI) MAMA CAN'T BUY YOU LOVE—Elton John (L. Bell, C. James), MCA 41042				JAM FAN — Bootsy's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)
31	8	(Desert Rain/Sky Tower, ASCAP) DOING THE LOOP DE LOOP—Lenny Williams	1	75	4	(L. Bell, C. James), MCA 41042 (Mighty Three, BMI) WANT ADS— Ullanda (G. Johnson, B. Perkins, G. Perry), Ocean/Ariola	97	54	17	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Bovina, ASCAP)
28	10	(L. Williams, D. Stallings), MCA 41034 (Len-Lon, BMI) H.A.P.P.Y. RADIO-Edwin Starr	100	76	2	(G. Johnson, B. Perkins, G. Perry), Ucean/Ariola 7500 (Gold Fever, BMI) STREET LIFE—Crussaders (J. Sample, W. Jennings), MCA 41054	98	38	10	SORRY—Natalie Cole (lackson, Yancy, Dixon), Capitol 4722 (lays/Cappell, ASCAP)
23	10	(E. Starr), 20th Century 2408 (RCA) (ARV/Zonal, BMI) FIRST TIME AROUND—sayy	67	60	10	(). Sample, W. Jenning), MCA 41054 (Four Knights/Irving, BMI) CAN'T DO WITHOUT LOVE—whispers (K. Burke, C. Mayfield), Solar 11590 (RCA)	99	79	5	CHUCK E'S IN LOVE-Richie Lee Jones (R.L. Jones), (Easy Money, ASCAP)
40	6	(R. Muller), Salsout 72087 (RCA) (One Too-One, ASCAP) TONIGHT'S THE NIGHT—Weer	68	50	6	(Mayfield/Andrask, BMI) DON'T DO THAT—Jimmy Castor Bunch (J. Castor, D. Lewittes), Cotillion 44253 (Atlantic)	100	94	8	Warner Bros. 8825 DANCE SING ALONG—Freedom (Armstrang, Smith, ThigPen), Malaco 1057 (TK)
		(N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soufus, ASCAP)	orid R	adio	HISI	(Sheli, BMI)				Malaco/Thompson Weakley, BMI)

General News

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

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

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

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

The combined staffs now total 21, not including the field force. "We had two staffs which we didn't need and we decided it was time to make the move," says Allen.

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

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

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

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

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

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

Billboard	SPECIAL	SURVEY	For	Week	Ending	8/4/

OU LPs

			prior written permission of the pul		11		
		Chart	+STAR Performer-LP's registering graatest propertionate upward prog-			Chart	
Week	Week	5	ress this week	Week	Week	5	THE F
This W	Last	Weeks	Artist, Label & Number	This w	ast W	Weeks	TITLE Artist, Label & Number
	1		(Dist. Label)	-			(Dist. Label)
1		6	TEDDY Taddy Pendergrass,	39	40	3	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2-
2	2	1,	P.I.R. FZ-36003 (CBS)	40	45	13	35680 (CBS) ANY TIME, ANY PLACE
			Earth, Wind & Fire, Arc/Columbia FC 35730	1		13	Dramatics, MCA AA-1125
3	3	8	WINNER TAKES ALL Isley Brothers, T-Neck PZ-2-36077	41	41	3	THE ORIGINAL DISCO
4	4	12	BAD GIRLS				James Brown, Polydor PD-1-6212
			Donna Summer, Casablanca NBLP-2-7150	42	42	19	IN THE MOOD WITH TYRONE DAVIS
5	5	5	DEVOTION LT.D., A&M SP-4771	4.2		Ι.	Tyrone Davis, Columbia JC-35723
6	7	9	STREET LIFE Grusaders, MCA MCA 3094	43	43	7	WHERE THERE'S SMOKE Smokey Robinson,
1	6	12	NICFADDEN & WHITEHEAD	44	44	12	Tamla T7-366 (Motown) HOT PROPERTY
			McFadden & Whitehead, P.I.R. JZ-35800 (CBS)				Heatwave, Epic JE-35970
8	8	12	THE JONES GIRLS The Jones Girls,	45	35	6	WHAT THE HELL IS THIS
9	9	4	P.I.R. JZ-35757 (CBS) THIS BOOT IS MADE FOR				Johnny "Guitar" Watson, DJM DJM-24 (Mercury)
			FONK-N Bootsy's Rubber Band,	46	48	2	H.A.P.P.Y. RADIO Edwin Starr,
			Warner Bros. BSK-3295				20th Century T-591 (RCA)
10	10	12	SONGS OF LOVE Anita Ward,	47	47	16	SKYY Skyy, Salsoul 8517 (RCA)
1	17	16	Juana 200-004 (T.K.) RDCK ON	48	46	20	LIVIN' INSIDE YOUR LOVE
12	12	13	Raydio, Arista AB-4212 WHATCHA GONNA DO				George Benson, Warner Bros. 28SK-3277
1"	1	1.3	WITH MY LOVE	10	RL P	Dailer	FIVE SPECIAL Five Special, Elektra 6E-206
			Stephanie Mills, 20th Century T-583 (RCA)	50	50	16	EVERYBODY UP
13	13	7	THE BOSS Diana Ross, Motown M7-923	*	61	6	Ohio Players, Arista AB-4226 STAR WALK
14	14	11	CANDY Con Funk Shun,	M	•		Larry Graham, with Graham Central Station, Warner Bros. BSK-3322
15	15	24	Mercury SRM-1-3754 WE ARE FAMILY	52	51	12	HEART STRINGS
			Sister Sledge, Cotillion SD-5209 (Atlantic)				Earl Klugh, United Artists UALA-942 (Capitol)
16	11	11	SWITCH II	53	55	2	HEARTBEAT Curtis Mayfield, RSD RS-1-3053
1	20	7	Switch, Gordy G7-988 (Motown) DIONNE	54	39	15	PARADISE
			Dionne Warwick, Aösta AB 4230				Grover Washington Jr., Elektra 6E-182
TR	21	4	DESTINATION Sun, Capitol ST-11941	55	53	17	MUSIC BOX Evelyn "Champagne" King,
19	16	9	LET ME BE GOOD TO YOU Lou Rawfs, P.LR.				RCA AFL1-3033
20	19	14	JZ 36006 (CBS)		NEW	ENTRY	UNWARPPED Denise LaSatle, MCA MCA 3098
	1.0		Teena Marie, Gordy G7-986 (Motown)	Û	67	17	MORNING DANCE Soyro Gyra, Infinity INF-9004
1	30	12	MINNIE	58	58	18	LOVE TALK
			Minnie Riperton, Capitol SO-11936	59	57	4	Manhattans, Columbia JC-35693 ROADS OF LIFE
22	28	3	SECRET OMEN Cameo, Chocolate City				Bobby Womack, Arista AB-4222
23	24	4	CCLP-2008 (Casablanca) CHANCE	60	49	17	THE MUSIC BAND War, MCA MCA-3085
			Candi Staton, Warner Bros. BSK-3333	61	54	17	I LOVE YOU SO Natalie Cole, Capitol SD-11928
24	26	4	LOVE CURRENT Lenny Williams, MCA MCA-3155	62	62	10	BETTY TRAVELIN' IN THE
25	18	19	DISCO NIGHTS G.D., Arista AB-4225				WRIGHT CIRCLE Betty Wright, Alston 4410 (TK)
26	23	17	INSPIRATION	63	52	33	CROSSWINDS Peabo Bryson, Capitol ST-11875
1	37	17	Maze, Capitol SW-11912 IM THE PUREST FORM	64	56	16	HOT NUMBERS
28	29	3	Mass Production, Atlantic SD-5211 WHEN LOVE COMES	65	64	9	Foxy, Dash 30010 (TK) THE ADVENTURES OF
			CALLING Deniece Witliams,			Ĩ	CAPTAIN SKY Captain Sky, AVI 6042
29	22	6	Arc/Columbia JC-35568 DO YOU WANNA GO	66	63	5	RAW SILK
		Ĭ	PARTY KC & The Sunshine Band,				Randy Crawford, Warner Bros. BSK-3283
	26	2	T.R. TK-611	67	60	4	I LOVE TO DANCE Kleer, Atlantic SD-19Z37
30	36	4	DO IT ALL Michael Henderson	68	65	27	LOVE TRACKS
31	27	15	Buddah BDS-5719 (Arista) GAP BAND	69	68	6	Gloria Gaynor, Polydor PD1-6184 NITEFLYTE
32	31	35	Mercury SRM-1-3758 DIESTINY				Niteflyte, Ariola SW-50060
33	25	26	Jacksons, Epic JE-35552 (CBS) BUSTIN' OUT OF L SEVEN	70	MEN	LATO	A NIGHT AT STUDIO 54 Various Artists,
			Rick James, Gordy G7-984 (Motown)	71	70	36	Casablanca NBLP-2-7161 C'EST CHIC
34	34	5	INVITATION Norman Connors, Arista AB-4216				Chic, Atlantic SD-19209
35	32	11	FEVER	72	72	16	THE MESSAGE IS LOVE Barry White, Unlimited
36	33	37	Ray Ayers, Polydor PD-1-6204 2 HOT			25	Gold JZ-35763 (CBS)
			Peaches & Herb, MVP/Polydor PD 1-6172	, ,	33	23	Angela Bofill, GRP/Arista GRP-5000
歃	59	2	ANOTHER TASTE A Taste Df Honey,	74	66	12	STONEHEART
38	38	21	Capitol S00-11951				Brick, Bang JZ-35969 (CBS)
38	36	4	FEETS DON'T FAIL ME Now	75	71	3	THE THOM BELL
			Herbie Hancock, Columbia JC-35764				SESSIONS Elton John, MCA MCA-13921
-					_		

'Word Jazz' Is Returning On Snail Label

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

Nordine, one of the most sought after television commercial announcers, has recorded a new album of poetry recitation over musical accompaniment-an update on his 20-

year-old "Word Jazz" formula. The album, "Stare With Your Ears," appears on Snail Records, a label being launched by Nordine.

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

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

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

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

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

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

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



By ALAN PENCHANSKY

Billboard photo by Alan Penchansky

Ken Nordine: He seeks unorthodox

material for his new Snail label.

track facility with a full array of

To describe the disk is as hard as it

was to pin down Nordine's original

"Word Jazz" releases. It's made up

, electronic music, haiku and

of parts of nursery rhymes, beat po-

philosophy, all bound together with

the omnipresence of Nordine's dis-

Advertising work also creeps into

the LP, with a modified version of

the setting created by Nordine for

the famous Levi's ad in which the

NEW YORK-The Univ. of

Miami's music school is offering a

master's degree in studio writing and

production, with the first classes commending this fall.

course of study, the program is de-signed to teach composers and ar-

rangers the special techniques of stu-

dio arranging. Jim Progris, current head of the National Academy of

Recording Arts and Sciences Insti-

tute, will direct the program and

teach the courses in studio arrang-

ing. Bill Porter, the university's di-

rector of recording services, will

teach the audio courses. Porter is former chief sound engineer for

Elvis Presley and is credited with

recording 36 gold, 49 top 10 and 297

industry will be brought in to discuss

Information about the program can be obtained by writing Dr. Rob-ert L. Parker, chairman of the gradu-

ate studies department, Univ. of

Miami School of Music, Coral Ga-

bles, Fla. 33124 or calling (305) 284-

Guest lecturers from the recording

chart records.

2433

current developments.

Described as a "project-oriented"

Studio Courses At

Univ. Of Miami Set

modern gear.

tinctive tones.

trademark is walked on a leash like a dog. This ad has been fund to possess

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

few cities originally, including Pacific Records and Tapes (San Fran-cisco) and Kinnara (Chicago). Nordine isn't sure yet if he'll press a single to encourage airplay. The record has gotten exposure here over **WFMT-F**.

"We're looking for young people who really need a record released," explains Nordine. "It's becoming impossible for young people. "If we would do disco, it would be

Einstein disco-the theory of relativity with a disco beat."

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

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

Performance Fees Backed By BMA

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

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

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

For the Record

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

Tape/Audio/Video

ALLISON AUDIO'S 10TH YEAR Quality Is Key To Duping Growth

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

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

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

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

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

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

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

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

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

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

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

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

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

By STEPHEN TRAIMAN

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

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

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

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

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

New packaging is also under constant testing, but Ligator is concerned that too many configurations could lead to a nightmare of packaging and warehousing problems. "We already have at least seven

tion in contemporary-popular

(Continued on page 29)

Sound Waves **New Refinements In Microphones**

By IRWIN DIEHL

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

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

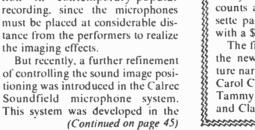
But the days of only one right choice in a given application have waned since advances and improvements in the manufacturing proc-esses are readily available to every microphone maker. Now, many microphones offer the accuracy and performance that previously was re-alizable only in a hand-picked few.

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

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

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

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



CAEDMON PATENT BOWS Cassette/Book Package **Geared To Retail Display**

By IRV LICHTMAN

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

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

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

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

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

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

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

In another development, the



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

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

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

product more quickly. About 50% of Caedmon's sales are currently through retail out-lets. with about half of that through bookstores.

Audiophile Recordings

MENDELSSOHN: SYMPHONY NO. 4, "ITAL-IEN," "HEBRIDES OVERTURE," "CALM SEA AND PROSPEROUS VOYAGE OVERTURE"-Vienna Philharmonic conducted by Christoph von Doh nanyi, London Digital Recording, LDR10003, \$9.98 list.

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

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

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

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

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

2nd Direct Disk In Aussie Mart

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

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

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

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

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

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

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

Tape/Audio/Video

MORE 'METAL' MUSIC

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

The latest labels to join the race are Victor Musical Industries, RVC Corp., Crown Record Co. and King Record. Victor, for one, has been fol-

Victor, for one, has been following the penetration of compatible decks as well as the supply and sales of metal tapes very closely. In view of the great potential in this new market it de= cided that a release of software was more than justified.

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

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

BPI REACTS

Blank Pitch Angers U.K. By PETER JONES

ETER JUNE

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

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

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

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

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

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

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

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

3M 'Sound Advice'

ST. PAUL-3M magnetic audio/ video products is publishing a new quarterly bulletin, "Sound Advice," with news of interest to the recording trade. First spring issue provides an update on digital recording, with copies available from 3M, Bldg, 223-5N, St. Paul 55101. "The **BPI** line is that, while the government committee recommends a levy on tape recording equipment to help compensate for loss of sales, there should be an additional levy on blank tape as well."

LABEL, PUBLISHER, DISTRIB CONCERN U.S. Industry Reacts To Blank Inroads

• Continued from page 1

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

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

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

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

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

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

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

Quality Key To Allison Audio Growth

• Continued from page 28

different types of 'standard' packages." he says, "but Reiner is working with Scandia and in our own design shop to come up with some new packaging wrinkles that will help the industry meet the need for better tape display and security." With the \$2 million upgrading.

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

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

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

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

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

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

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

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

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

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

However, Allison is planning an expanded fully-integrated facility in the immediate Long Island area, to handle the anticipated growth of the tape business. "It's difficult to get a record com-

"It's difficult to get a record company to make even a small change, but the consumer is willing to pay for quality and the impetus has to come from the manufacturer who pays the cost down the line. The potential is great," Ligator strongly believes. by the end of the year. The household survey is being conducted by the Washington, D.C-based firm of William R. Hamilton & Staff.

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

Assistance on this story provided by Stephen Traiman.

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

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

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

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

A few would reluctantly accept

the possibility of a small levy on blank tape, which would be passed along to the dealer and eventually the consumer. But all are adamant in opposition to proposals for a unit tax as asked for in Germany. 29

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

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

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

Roseman To 'Jukebox'

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

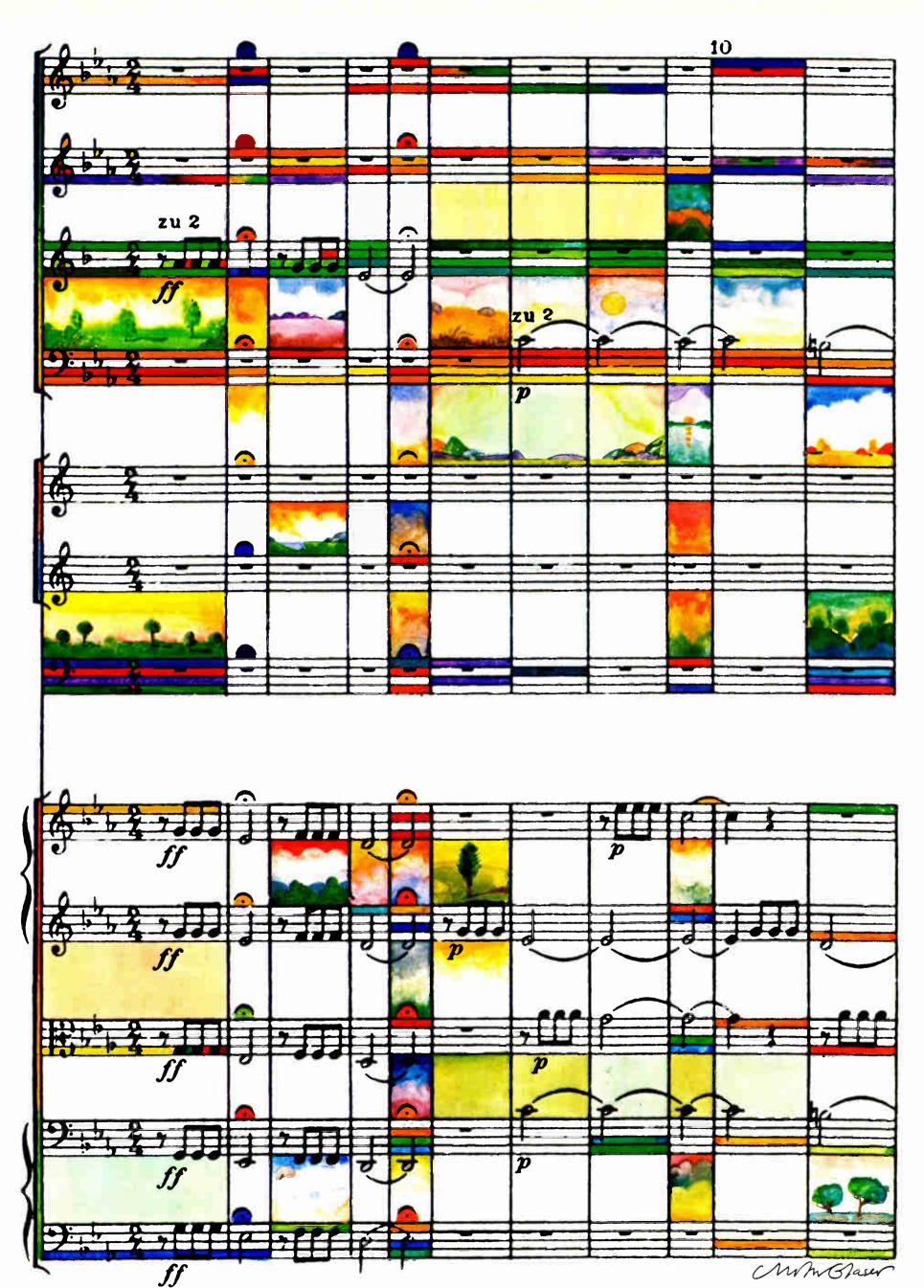


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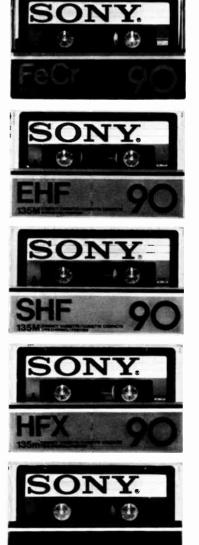
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SINGER REBORN, HAPPY AGAIN

Warwick Comeback On Records Indicating 'People Still Care'

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

"I had a lot of doubts: I thought it was me. I had to do a lot of soulsearching before I finally realized it was not met it was the surrounding

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

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

NEW YORK-A free concert

series sponsored by the National

Park Service is now in its fifth year.

bringing top acts to thousands of

residents of the Washington, D.C.,

Park in Southeast Washington and

draws audiences of up to 25,000.

R&b and jazz acts are presented in

an outdoor setting that suggests a

natural amphitheatre. The Park

Service, a division of the Dept, of the

Interior, picks up the tab, which last

21 dates, 12 top acts and 12 support-

ing acts spread over the summer

months. Parks Service recreation

specialist Al Dale is in charge of the program and, in fact, helped start it.

first year," recalls Dale, "Then we

Cook Sentenced

LOS ANGELES-Keith Cook has

been sentenced to up to six years at the California Youth Authority for

the murder of concert promoter

Steve Wolf, who was shot to death Nov. 21, 1977.

pleaded guilty to second degree murder, and while he denied pulling

the trigger, he admitted burglarizing

Wolf was a partner in the Wolf &

Wolf's home.

Cook. 19. of Lynwood, Calif.

We started with local acts the

For the money, the taxpayers get

year ran to \$80,000.

The series is held at Fort Dupont

BOARD

BILL

1979,

4

AUGUST

area.

D.C. Residents Get Free

Concerts, Thanks To Govt.

Never Fall In Love Again" nearly

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

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

out at me. I kind of balked in the beginning. I was concerned he might be too bogged down in his own thing and it would be difficult to tear him away from that to do something else. But my initial meeting with Barry turned me around, he was so adamant about the fact that he could do

Talent

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

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

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

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

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

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

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

With the black radio support will she play halls in the black commu-nity? "I play the halls that I play." Warwick says, "and the black community comes to me. When I'm in New York 1 don't particularly choose the Y.W.C.A. in Harlem to sing in; I play Carnegie Hall."

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

(Continued on page 33)



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

New Phoenix Amphitheatre **Opens; 7 Acts Signatured**

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

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

Ella. Piano Summit **Key Record Setting** Montreux Jazz Fest **BV MIKE HENNESSEY**

MONTREUX-An outstanding act by Ella Fitzgerald with the Count Basie Band, a piano summit which offered a potted history of keyboard jazz, an intensely energetic and invigorating session by Mingus Dynasty and a virtuoso solo piano performance by the lamentably under-rated Martial Solal were some of the major highlights of the jazz section at the 13th Montreux International Festival which ended here July 22

The marathon 17-day festiva: offered a wider range of music and spetacle than ever before-country. reggae, blues, jazz in all its variations, jazz-rock, fushion and Brazilian music. Attendances broke all records, topping 50,000.

A major feature of the straightahead jazz section of the festival was a set of sessions by the Concord Jazz package which were recorded for future release on the label. The eve-(Continued on page 34) the show, was one of seven an-nounced by Phoenix promoter Doug Clark, who is the driving force behind the new amphitheatre.

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

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

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

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

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

The new outdoor amphitheatre dwarfs both the Arizona Memorial Coliseum (13.000) and the Arizona State Univ. Activities Center (14,000), the two largest facilities used for concerts in the Phoenix market.



had a bigger budget to work with so we began dealing with New York agencies for name acts. "We deal with ICM and William

Morris and some others and I have to mention Jack Wittimore, who was particularly helpful at the start," Dale says, "There's always a lot of red tape working with the government and Wittmore was very patient with us." Wittimore represents Betty Carter, among other acts Dale has booked for the series.

Although the series draws mostly from the Baltimore-Washington area, Dale says he gets requests for schedules every year from cities as far away as Newark and Paterson. N.J.

So far this is the only concert series sponsored by the Parks Service. Dale considers the \$80,000 tab to be a reasonable one since, as he points out, it does include all costs of producing 21 separate dates.

This year's lineup began June 30-July I with Stephanie Mills, followed by a special performance (3) by the Marie Brooks Research Dance Theatre: Freddie Hubbard (7-8); Linda Hopkins (14-15); Ramsey Lewis (21-22): Melba Moore (24); Alvin Ailey Dance Co. (28-29); Gato Barbieri (Aug. 4-5); Woody Shaw (11-12); Dexter Gordon (18-19): Lionel Hampton (23) and Yusef Lateef (25-26).

Sound 70 Scores With Rock-Oriented Acts

NASHVILLE-In its seven years of operation, Sound Seventy Management has grown to include five major acts. More interesting, however, is the fact that Sound Seventy also happens to be the leading pop focused management firm based in this traditionally country capital.

On the Sound Seventy roster are Wet Willie, Bobie Gray, Charlie Daniels, the Winters Brothers and the Henry Paul Band. Each of the five acts represent a different plateau of career development for the company, yet all are primarily rockoriented and all do more than an average amount of concentrated tour-

ing. In fact, says Sound Seventy president Joe Sullivan, it's this degree of By KIP KIRBY

cooperation on personal appearances, in-store promotions and road dates that acts as a common denominator for Sound Seventy artists and creates a "family atmosphere" within the company. It's not unusual to find them co-

headlining concerts together on opening shows for each other for extra career impact. Sullivan started the management

company as an offshoot of his successful concert promotion business. His first client was Charlie Daniels. who met Sullivan while filling in with his band for a snowbound Blue Oyster Cult at a Sound Seventysponsored concert,

Two years after he joined the firm. Daniels asked Sullivan to help him

put together "an informal jam session to feature friends and guest art-ists in one super concert." This evolved into the annual Volunteer Jam, now in its sixth year. It has been the subject of a major motion picture, several record albums, national FM radio simuleasts, and this year's event was taped by WDCN-TV for a PBS 90-minute television special to be aired this fall.

The Charlie Daniels Band has become the most visible of Sound Seventy's acts, progressing from small venues in the South to packing 15,000-seat auditoriums nightly Currently riding on the strength of its latest album, "Million Mile Reflections," which went gold in its 10th week of release, the band has

chalked up recent sellout dates at Harrah's in Reno, the Nassau Coli-seum in New York and the Arena in Pittsburgh and will be returning to Canada early this month for more exposure north of the border.

In an effort to match Daniels' U.S. appeal in the international marketplace, Sound Seventy is negotiating tour dates for the group in the U.K. and in Australia with the Little River Band.

On the reverse side of the coin is Doble Gray, an artist whose domestic popularity has never managed to equal his star status abroad. "Our thrust with Dobie is to rebuild his career after his previous successes with singles like 'Drift Away' and (Continued on page 35)

Talent JAZZ ON THE BEACH 'Theme Weeks' At Calif.'s Lighthouse

By JIM HOLLANDER

HERMOSA BEACH, Calif.-The Lighthouse, one of the country's oldest jazz clubs, will experiment with a new lineup policy that features theme weeks based on individual instruments in a band setting.

Rudy Onderwyzer, owner of the self-dubbed "world's oldest jazz club and waterfront dive" just south of Los Angeles, plans to further mix up the format by double billing and changing acts nightly.

"I've been thinking about this for a long time." says Onderwyzer, who was a partner with Shelly Manne in the Manne Hole until that club closed in 1972. "I talked to a lot of music people about it and they thought it was a fantastic idea.

The 196-seat Lighthouse mainly showcases local musicians and groups. These are the unsung heroes who have brought West Coast clubs on a par with the more traditional jazz scene in the East. Onderwyzer complains that too many of these talented musicians go unnoticed. even by local patrons, and he aims to throw the spotlight on some of these lessser-knowns.

"There's a tremendous talent pool here," he emphasizes, "But the publie has a strange orientation-'Oh. he's just a local tenor player'-it says. It's unfortunate because there are so many fine musicians unable to make it

The theme week experiment begins Tuesday (31)-Aug. 5 with what Onderwyzer calls a week of keyboard wizardry (actually jazz piano in trio form). Other theme weeks are scheduled, the entire program ex-pected to last through the end of the ear. Previous commitments on other bookings prevented a solid summer of theme weeks.

The keyboard week schedule is as follows: Tuesday (31), Horace Tapscott and John Wood; Wednesday (1). Dolo Coker and Marty Harris; Thursday (2), Roger Kellaway and Jack Wilson: Jacki Byard will play the next three nights and on successive evenings will share the bill with Dave Mackay, Joanne Grauer and Lloyd Glenn

There is no significance to the or-der of the lineup. Onderwyzer says, explaining that it was dictated by artists' commitments.

A guitar week will follow Aug. 14-19 with 12 artists and their groups. The schedule isn't yet set but already confirmed are: Tommy Tedesco, Al Viola, Lenny Breau, Joe Diorio, Ron Eschete, Barry Zweig, Art Johnson, Jimmy Stewart and Nels Cline.

Other theme weeks envisioned include: strings (bass, harp, cello and Chapman stick), brass, reeds, per-cussion, vibraharp, vocalists, composers and electronics.

"I'm looking for good musicians who live here but unfortunately aren't heroes in their style or instrument and therefore are overlooked." Onderwyzer says. "It's a chance for the public to see a diverse lineup of talent. I could book any of these acts for a week, but people have to be educated. You know, there are people who come here expecting a superact on every corner." While Onderwyzer busily readies

the Lighthouse theme week format. he also is putting the finishing touches on his long-awaited Hop Singhs club in trendy Marina Del Rey. The club, already two years in the making, "will open soon" On-derwyzer promises, adding that it will not have a set entertainment format

well will play two shows for two nights at the club and they will be

followed in future weeks by Hank

Williams' Original Drifting Cow-

boys, Merle Travis, and a group of

Nashville session musicians called

Dionne Warwick

Five sides were also cut with Nick

Warwick says she was pleased

with the product and faults the label

for its lackluster sales performance. "How do you take an artist like me

who'd had a successful career of 121/2

years," she asks, "and in five years

One unique aspect of Warwick's career is that she's had just one man-

ager, Paul Kanter, for 16 years. Kan-

Says Warwick: "My career is very

important to me. I require total dedi-

cation. That 3 a.m. phone call 1 make from Oshkosh is an important

phone call to me. And if he's on the

phone with five other artists, it's

Warwick, who will work 26 weeks

this year, compared to 52 the first

five or six years of her career, says

that films are the next step for her.

She's made no features since "Slaves," her now-forgotten 1969

screen debut. But she says the ulti-

mate for her would be a Broadway

her now-forgotten 1969

time practically snuff it out?"

ter has no other clients.

crazy time.

show.

Ashford and Valerie Simpson but

Nashville Superpickers.

• Continued from page 32

never released by WB.



Grace Jones reportedly was robbed at gun oint at the Manhattan penthouse loft of her friend, artist Jean Paul Goude. The thief recognized Jones, telling the singer that he loved her records. Goude reportedly offered the gunman \$1,000 in German marks. The intruder tied Goude to the bed and fled with the marks. NBC-TV's new production of "The Miracle Worker" will be scored by Billy Goldenberg. Awarded an Emmy for his "King" score, Gold enberg also wrote themes for "Kojak," "Rhoda,"

"Ironside," "Banacek" and others. A tribute to **Billie Holiday** titled "Ladies Sing The Blues" is set for L.A.'s Hollywood Bowl Aug 12. It features five female vocalists. Nina Si mone, Maxine Weldon, Morgana King, Carmen McRae and Esther Phillips. The orchestra back-ing the women will be arranged and conducted by Ray Ellis. . . . Dolly Parton has completed the first segment of her Far East tour, chalking up SRO crowds in both Australia and New Zealand She also made several appearances on Australian television.

With "Mama Can't By Me Love," Elton John has his first top 20 single in nearly three years. Elton made top 20 with 16 consecutive single releases between "Rocket Man" in mid-1972 and "Sorry Seems To Be The Hardest Word" in late 1976, but he missed with his last four platters: "Bite Your Lip," "Ego," "Part Time Love" and "Song For Guy," which didn't even crack the Hot 100.

A decision by Burbank, Calif., city officials to ban a series of rock concerts because they would draw "an undesirable crowd" including "homosexuals, anti-nuclear demonstrators, dopers" and "an incredible combination of horin the words of Councilman James Richrors," mond, must rankle at least one of the town's leading taxpayers, Warner Bros. Records. Among the acts involved were Todd Rundgren (distrib uted via Warners), Jackson Browne, Blue Oyster Cult, Roxy Music and Patti Smith. She called the ban "a dangerous precedent." adding: "As I do not judge the children of the councilman and citizens of Burbank," Smith said, "let them not judge mine.

Though some major acts are currently having trouble drawing on the road, this does not ap pear to be a problem for the Who, which bol-stered by the popular film, "The Kids Are Alright," is experiencing an avalanche of advance ticket requests. An announcement of two concerts at the Capital Theatre in Passaic N.J., on WNEW-FM drew 26,000 pieces of mail the next day, and 74,000 pieces the day after that. By week's end 300,000 cards and letters had reportedly been received, according to promoter John Scher, who will draw 3,200 names out of this batch to receive a pair of tickets. And this is after 160,000 requests were sent in for four shows at nearby Madison Square Garden, also set for September.

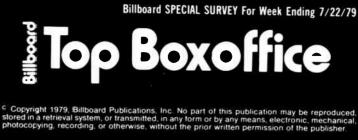


Charlie and Kavak, two bands which were affiliated with the now disbanded Janus label, to Arista, with Charley's "Fight Dirty" LP due for immediate release, while an LP by Kayak will follow in September. ... Vicki Sue Robinson, Richard Hell & Voidoids, Love & Kisses, El Coco and **Captain Sky** to the Joyce Agency for book-ings. ... Boris Midney to RFC Records with an LP expected this week

Larry Orrell, former lead singer of the Orrells and gospel music promoter, to Voice Box Records, with his debut solo LP, "Changes," soon to be released. ... Singer/composer/performer Tomi Lee Bradley to a worldwide agreement with Infinity Records. Bradley sang and performed in the Robert Altman film, "A Perfect Couple."... Kittyhawk to Gary Borman Management, Kitty hawk is Paul Edwards and Dan Bortz. ... Carmine Appice to Lourie-Miller Management, Inc. for worldwide exclusive personal management. Appice, a well-known drummer, who co-au-thored with Rod Stewart "Do Ya Think I'm Sexy," is in the studio with Eddie Kramer copr oducing

New MCA rock group Hotel to ICM for book ing. ... Good Life recording artists John and Mary Giger in an exclusive booking and management agreement with Linda Miller & Associates and Limited Edition Talent. ... Val Stephenson, House of Gold songwriter, to BMI. Stephenson has Crystal Gayle's current UA single, "Your Kisses Will.

World Radio History



Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts				
	Stadiums & Festivals (Mor	e Thai	n 20,000)					
1	SUPERTRAMP-CPI, CNE, Toronto, Ontario, Canada, July 19-21 (3)	104,019	\$12.50	\$1,305,283				
2	TED NUGENT/AEROSMITH/AC/DC/MAHOGANY RUSH/ST. PARADISE—Bill Graham Presents, Stadium, Oakland, Calif., July 21	57,561	\$12.50-\$15	\$720,7 33*				
	Arenas (6,000 To 20),000)						
1	BEE GEES/SWEET INSPIRATION-Robert Stigwood/ Jerry Weigtraub W/ Concerts West, Civic Center, St. Paul, Minn., July 21 & 22 (2)	31,040	\$10-\$15	\$434,445*				
2	DOOBLE BROTHERS/NIGHT -Alpine Valley Music Theatre, Music Thea., E. Troy, Wisc., July 19-21 (3)	42,836	\$9-\$11	\$451,037				
3	BEE GEES/SWEET INSPIRATION-Robert Stigwood/ Jerry Weintraub W/ Concerts West, Col., Portland, Oreg., July 17 & 18 (2)	22,769	\$10-\$15	\$320,458*				
4	SUPERTRAMP—CPI, The Little Stadium, London, Ontario, Canada, July 17	20,000	\$12.50	\$247,675*				
5	ALLMAN BROTHERS-Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., July 21	19,600	\$10.50-\$12.50	\$238,000*				
6	BAD COMPANY/CARILLO-Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 22	19,500	\$9.50-\$10.50	\$191,556*				
7	MICHALE STANLEY BAND—Belkin Productions, Col., Cleveland, Ohio. July 20	20,320	\$8	\$162,560*				
8	KISS/NEW ENGLAND—DiCesare-Engler Productions, Civic Arena, Pittsburgh, Pa., July 21	13,873	\$10.50	\$142,352				
9	ALLMAN BROTHERS/CLIMAX BLUES BAND-Ruffino & Vaughn, Col., Uniondale, N.Y., July 22	13,913	\$9.50-\$10.50	\$141,506				
0	KISS/NEW ENGLAND—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ken., July 16	9,480	\$10	\$92,500				
1	CHEAP TRICK/ROMANTICS—Schon Productions, Met. Center, Minneapolis, Minn., July 21	11,881	\$6.50-\$7.50	\$88,211				
2	BAD COMPANY/CARILLO-S & L B.V./Jerry Weintraub W/ Concerts West, War Mem'l., Rocnester, N.Y., July 17	9,825	\$8.50-\$9.50	\$83,434				
3	RICK JAMES/RAYDIO—Sound Seventy Productions/ ITC. Municipal Aud., Nashville, Tenn., July 21	9,900	\$7.50-\$8.50	\$80, 376*				
4	GEORGE BENSON-Feyline Presents, Red Rocks, Deriver, Co., July 21	8.500	\$8.50	\$79,305*				
5	KANSAS/LE ROUX—Feyline Presents, McNichols Arena, Denver, Co., July 20	8.655	\$6.50-\$8.50	\$79,163				
6	BAD COMPANY/CARILLO-S & L B.V./Jerry Weintraub W/ Concerts West, Civic Center, Portland, Oreg., July 20	9.300	\$8.50-\$9.50	\$79,050*				
7	FIREFALL/HARRY CHAPIN-Feyline Presents, Red Rocks, Denver, Co., July 22	8,500	\$8· \$ 9	\$75,180*				
3	JOURNEY/THIN LIZZY-Gulf Artists Productions/ Marjorie Sexton, Bayfront Center, St. Petersburg, Fla., July 21	8,600	\$7.50	\$65,500*				
9	TED NUGENT/IAN HUNTER W/MICK RONSON/ BLACKFOOT-Contemporary Productions, Checker Dome, St. Louis, Mo., July 17	7,011	\$7.50-\$8.50	\$58,986				
2	CHEAP TRICK/ROMANTICS-Schon Productions, Aud., Duluth, Minn., July 20	7,958	\$7.\$8	\$58,714				
	RENNAISSANCE-Ron Delsener, Radio City Music Hall, N.Y.C., N.Y., July 19	6,000	\$10	\$58,000*				
	JOURNEY/THIN LIZZY-Gulf Artists Productions, Jai Ali., Miami, Fla., July 20	7.089	\$7.50	\$ 53,16 8 *				
	RICK JAMES/SISTER SLEDGE/CAMEO-Frank J. Russo, Inc./ITC/Alan Haymon, Civic Center, Providence, R.I., July 17							
	ALLMAN BROTHERS/JOHN PRINE—Whisper Concerts, William & Mary Hall, Williamsburg, Va., July 18	6,224	\$7.50-\$8.50	\$49,215				
	Auditoriums (Under 6	5,000)						
	CHARLES AZNAVOR-Ron Delsener, Carnegie Hall, N.Y.C., N.Y., July 19-21 (3)	8,400	\$15	\$98,000*				
2	RICKIE LEE JONES-Ron Delsener, Carnegie Hall, N.Y.C., N.Y., July 22 (2)	5,600	\$10	\$48,000*				
	KINKS/HERMAN BROOD-Alex Cooley Organization, Fox Thea., Atlanta, Ga., July 20 & 21	4,033	\$8.50	\$34,281*				

3,400

3.328

2.928

2 8 7 7

2.489

1.881

1,359

1.409

JORMA KAUKONEN/KINGFISH-Monarch

CHARLIE DANIELS-John Bauer Concerts, Paramount NW, Seattle, July 18

CHARLIE DANIELS-John Bauer Concerts,

Paramount Thea., Portland, Oreg., July 17

4

5

6

7

8

10

11

July 20

Seattle, Wa., July 22

Thea., Portland, Oreg., July 22

DEVO-Ron Delsener, Palladium, N.Y.C., N.Y., July

Entertainment, Convention Hall, Asbury Park, N.J.

PATTI SMITH-John Bauer Concerts, Paramount NW,

PATTI SMITH-John Bauer Concerts, Paramount

PURE PRAIRIE LEAGUE/DIXIE DREGS-Feyline

KINKS/HERMAN BROOD-Ruffino & Vaughn

Concert Hall, Birmingham, Ala., July 17

Presents, Rainbow Music Hall, Denver, Co., July 17

\$8.50-\$9.50

\$7.50-\$8.50

\$8.\$9

\$8.\$9

\$7.\$8

\$7.\$8

\$8.\$9

\$6.50-\$8.50

\$30.000

\$27,071

\$23.065⁴

\$22.662

\$18.062

\$13,819

\$11,336

\$10.523

More Country Sounds For N.Y. Jerry Lee Lewis and Otis Black-

NEW YORK-Country music is moving uptown here as the Club Lorelei in the Yorkville section of the Upper East side adopts a country policy Wednesday (8) with concerts by Jerry Lee Lewis and Otis Blackwell.

Richie Allen, who will promote the shows at the 500 capacity club, says plans call for country acts to appear during the weekdays, while the club will continue its policy of booking MOR and lounge acts during the weekends. The club also is experimenting with rock-disco on Monday nights.

Presley Chapel

LOS ANGELES-The Elvis Presley Memorial Chapel will be unveiled on the second anniversary of the singer's death (Aug. 16) at his birthplace in Tupelo, Miss.

More than 600 fans from abroad are expected to attend the event along with Presley's U.S. fans. Syndicated radio and television shows are in production with crews preparing special commemorative salutes. RCA Records recently released in the U.S. Presley's 67th LP, "Our Memories Of Elvis, Vol. 2."

Streisand Tour?

LOS ANGELES-Plans for a worldwide concert tour for Barbra Streisand in late '80 or early '81 are being worked on. This will mark the first time the singer will appear in concert, other than benefit performances, since 1970.

AUGUST 4, 1979. BILLBOARD

<u>Campus</u>



Billboard photo by Chuck Pulin IAN & MICK-lan Hunter, left, is joined in a chorus by Mick Ronson during Hunter's recent appearance at My Father's Place in Long Island.

Tradesters At **Georgia State**

LOS ANGELES-Georgia State Univ. in Atlanta sponsored a seminar called "How To Make A Record Deal And Live With It," jointly sponsored by Georgia State Univ. and the Atlanta Chapter of the Na-tional Academy of Recording Arts and Sciences.

Speakers included Mark Roth-baum of Willie Nelson Manage-ment, David Werchen, director of business affairs for Mercury Records; Marvin Cohn, director of busi-ness affairs for CBS Records; Arnie Geller, president of BGO Records; and Joel Katz, attorney with Katz and Weissman.

BOARD.

BIL

4

In an unrelated program at the school, Camelot Records executives Mike Allison, national store oper-1979, ations supervisor; Dan Denino and Bill Rees, regional operations directors, actively recruited students from Georgia State's commercial music/ SU recording program for positions อี with Camelot.

Camelot has a complete management training program for store managers, district managers, and regional directors selectively recruiting from top colleges. Larry Mundorf, vice president of

retail operations, guest lectured for one of the commercial music classes as part of Georgia State Univ.'s program of bringing industry experts into the classroom

The Canton, Ohio-based Camelot chain has 80 full line record and tape stores in 23 states

Writers' Tapes Due On Aug. 17

LOS ANGELES-The Songwriters Resources & Services here is accepting tapes for its sixth Helen King Festival of New Music slated for September. The group is looking for funny songs, sad tunes, tunes about life, love, employment, school or where you live, but will not accept sexist, ageist or racist compositions.

Deadline for sending tapes is Aug. 17. "This will give us time to thoroughly screen the tapes and notify the participants," according to the organization.

Up to 12 songwriters will be selected to perform at the festival. Tapes should be sent to 6381 Hollywood Blvd., Suite 503, Los Angeles. Calif. 90028.

Rabbitt On CBS-TV

LOS ANGELES-Eddie Rabbitt will star in "A Country Christmas" for CBS-TV. The show tapes in Tulsa Sept. 17-19, Rabbitt will perform songs including material from his latest Elektra LP, "Loveline."



Williams, a sinuous, sensuous vocalist whose prior fame was established as lead singer for Tower of Power, brought his versatile six-piece group to this showspot July 13 to sellout crowds.

Williams cannonballs his rich, honeyed vocals straight up the scale into uncharted intensities. From soulful r&b funk to soaring falsetto surges of sheer emotion, he breathes life into lyrics through a frenzy of expressive shadings that never seem to strain his range.

The set offered excellent musicianship: sharp, clean slices of electric guitar, impressive keyboard work, throbbing, incessant bass, solid percussion and highly polished flourishes of brass from Keith Crossan and Jeff Lewis, who managed to make two horns sound like a full section. Members of the band switched off easity to double on a variety of other instruments adding a rainbow of instrumentation to Wil liams' performance. Leading off with "When I'm Dancin'," the 65

minute, dozen tune set blended new material from the artist's latest MCA album, "Love Curwith older efforts, including the moving "Midnight Girl" and the powerful, swaying pul-sations of "Running." "Let's Talk It Over" displayed Williams' superb mastery of vocal control, whipping the band (and the audience) into a furious spin of excitement through cleanly punctuated horn dashes and beseeching quivers of guitar.

Williams worked the audience thoroughly, wringing spontaneous emotion from a crowd which could barely contain itself in a wild rush toward the stage to return the entertainer for an encore. The group's sound engineer managed to achieve near perfect sound conditions in the club through the use of special dbx and timedelay systems hooked into the board for the eve-KIP KIRBY ning.

THE KNACK **RUBBER CITY REBELS**

Royce Hall, Los Angeles Knackmania. If that phrase hasn't been used yet to describe the success of the Knacks' debut Capitol album, it may certainly come into use af ter the band's energetic performance here July 12

The 70-minute, 18-song set was part of a brief West Coast tour, its first in the U.S. since its meteoric rise. Plus, this soldout show had the added bonus of being before a hometown au dience which greeted the band as if it was a hero returned from a war.

Opening with "Let Me Out," the Knack ca reened through its set, hardly giving itself or the audience time to breathe. On record, the power pop quartet emphasizes its pop side, making it sound too soft. In concert, it plays with an added muscle that overshadows its lyrics which are strictly of the cotton candy variety.

This dichotomy is probably why its audience is so diverse. It attracts pre-teens, new wave acolytes, heavy metal enthusiasts and the average rock crowd.

However, it is in the band's effort to please everybody that it falls into a trap. Lead singer Doug Fieger's vocals have no personality of their own as they affect Buddy Holly one minute and Paul McCartney the next. In appearance and mannerisms, the group tries to recall the inno-cence of the mid-'60s pop era. However, this forced innocence rapidly turns cloying. Musically, though, the band is solid. Guitarist

Berton Averre, who at times yanked the spotlight away from Fieger, is talented and could play more complex compositions if he wanted. Bruce Gary's hard-hitting drumming and Prescott Niles' bass also add meat to the sometimes weak song structures.

In addition to playing cuts from its album. the band played oldies (Kinks' "Hard Way") and new material. One such cut, the infectious "I Want You," shows the band should not be one hit wonders.

Despite the fact they were unadvertised and the crowd had been primed by MC/comedian Frazier Smith for the Knack, Akron, Ohio's Rubber City Rebels opened the show to a strong response. Its melodic, new wave rock included such songs as "Child Eater," "Born Dead" and "Bluer Than Blue."

However, it was the anthem, "Rubber City Rebels," that highlighted its eight-song, 35-min-ute set and moved the crowd to light matches although the lights were turned on too early for the standard encore chant to begin

CARY DARLING

Jozz **Montreux Attendance Sets Mark**

• Continued from page 32 ning featured the L.A. Four, guitar-ists Herb Ellis and Cal Collins, saxophonists Marshall Royal and Scott Hamilton, trumpeters Snooky Young and Warren Vache, pianists Dave McKenna and Ross Tompkins, bassist Michael Moore and drummer Jake Hanna

A Rockin' Jazz-USA & Europe package featured the new band of Rick Wakeman, who received an ovation for his accomplishment performance on a profusion of keyboards: the brilliant Dutch key board man Jasper van't kof, backed most impressively and sympathetically by drummer Alphonse Mouzon: tenor saxophonist Bob Malach and bassist Miroslav Vitous: the extremely tight and incisive jazzrock band, Spyro Gyra and a solo recital by acoustic guitarist Steve Howe.

Opening the gala night, the Basie band produced a typically swinging set. The band is perhaps not the most sparkling that Basie has had and is a little lacking in the solo department, but it still had that unmistakable Basie stamp of rock-solid tempos, crisp ensembles and dramatic dynamics

Pete Minger had a flying flugel solo on "There'll Never Be Another You," bassist John Clayton showed drive and dexterity on his feature, "John The Third" and Kenny Hing had a couple of fluent tenor outings on "Wind Machine" and the sprightly Ernie Wilkins chart, "Basie,"

Ella followed with a magnificent set, backed by Paul Smith, Keter Betts and Mickey Roker, which was especially notable for a superb, freewheeling "Sweet Georgia Brown." Ella was clearly in exuberant form

Big Names Aplenty At Temple Festival

PHILADELPHIA-The Temple Univ. Music Festival. in its 12th season in suburban Ambler, Pa., has scheduled seven concerts among the classical contemporary and dance performances. First in was Buddy Rich and his band July 16 with the Teddy Wilson Trio as the opening act. The Preservation Hall Jazz Band returned to Ambler Tuesday (31); while it's a double date on Aug. 5 and 6 for Chuck Mangione. The Dave Brubeck Quartet ap-

pears Aug. 7 with the George Shearing duo opening. It's a return for Benny Goodman and his Sextet Aug. 14 with the seventh night of jazz provided by Dizzy Gillespie and his Quartet Aug. 26 with David Amram and Friends the opening act.

Armstrong Rates Chi. Institute Honor

CHICAGO-The music of the late Louis Armstrong, whose ground-breaking trumpet style inspired countless jazzmen, was honored July 16 by the Jazz Institute of Chicago.

The three-hour program, being held at the Blackstone Hotel in downtown Chicago featured vintage film clips as well as live jazz.

Performing artists included Roy Eldridge (currently appearing locally at Rick's Cafe Americain), Bunky Green, and Chicago blues pianist Little Brother Montgomery Also appearing were Ears and Friends of Pops Septet. The show was billed as the first of

a series of tributes to the giants of jazz by the Institute.

World Radio History

and her set with the Basie band was the joyful product of a mutual admiration society. She paid tribute to IIlinois Jacquet by quoting note for note his solo on "Flying Home" and she dueted beautifully with Danny Tuner's flute on a perfectly paced "Round Midnight." There were some rough edges to

be heard in the band's ensembles behind Ella, but they were rendered in-significant by the sheer exuberance that radiated out from the stage.

The Piano Summit of the following night was dominated by the brilliant musicianship and extraordinary compatibility of Chick Corea and Herbie Hancock. Their keyboard mastery was only minimally underminded by the self-conscious backchat they engaged in between numbers. Jay McShann played a splendid solo set of rolling, Kansas City-style plano to open the evening. It was an uplifting set of honest musical commitment-but the John Lewis-Hank Jones duo which followed offered a rather stiff and stilted program, no doubt because the two men were mostly reading new compositions specially written by Lewis.

'Summertime'' was more relaxed and flowing and Lewis, sensitively backed by Jones, offered a typically thoughtful and delicate solo on "St. Louis Blues." But on the whole, the music was a little too polite and constrained.

Phineas Newborn Jr. made his first apperance in Europe in 20 years and contributed some exciting moments, but his set was flawed by some muddy execution and imprecise fingering.

He is a remarkable two-handed piano player and his "Blues For Left Hand Only" worked musically as well as being an impressive exercise in manual dexterity. But in general his was an uneven performance, perhaps because of over-anxiety.

The principal delight of the Concord evening was the restrained elegance of the L.A. Four, executing in-(Continued on page 47)

	Be	Bill Əst	board Selling	72	7.	2	LPS®
IIIIS MCCN	Last Week	Weeks on Chart.	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	STREET LIFE	26	24	16	GROOVIN' YOU Harvey Mason, Arista AB-4227
2	2	18	Crusaders, MCA MCA 3094 MORNING DANCE Spyro Gyra, Infinity • INF 9004 (MCA)	27	26	53	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
3	3	15	PARADISE Grover Washington Jr.,	28	38	2	EUPHORIA Gato Barbieri, A&M SP-4774
ı	4	13	Elektra 6E-182 HEART STRING Earl Klugh, United Artists	29	28	30	ANGIE Angela Bofill, GRP/Arista GRP-5000
5	13	4	UALA-942 (Capitol) MINGUS	30	27	4	COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.K.)
6	9	3	Joni Mitchell, Asylum 5E-505 1 WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2	31	29	7	WOODY THREE Woody Shaw, Columbia JC 35977
7	7	20	35680 (CBS) Livin' inside your love	32		ENTRY	BETCHA Stanley Turrentine, Elektra 7E-217
8	8	11	George Benson. Warner Bros. 2BSK-3277 FEVER	33	37	5	THE MIND OF GIL SCOTT-HERON Gil Scott Heron, Arista AB-8301
° 9	6	11	Roy Ayers, Polydor PD-1-6204	34	34	2	PASSIONS OF A MAN Charles Mingus, Atlantic SD-3-600
			McCoy Tyner, Milestone M-9087 (Fantasy)	35	35	2	CONCEPTION: THE GIFT OF LOVE
0	5	6	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	36	46	2	Bobby Hutcherson, Columbia JC-34814 DELIGHT
11	10	13	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	37	32	16	Ronnie Foster, Columbia JC-36019
12	11	5	PART OF YOU Eric Gale, Columbia JC-35715	38	31	18	Hubert Laws, Columbia JC-35708 THE JOY OF FLYING
13	15	5	PARADE Ron Carter, Milestone	39	39	21	Tony Williams, Columbia JC 35705 FOLLOW THE RAINBOW
14	14	21	M-9088 (Fantasy) FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	40	40	16	George Duke, Epic JE-3570 (CBS) CHAMPAGNE Wilbert Longmire
15	12	9	FEEL THE NIGHT Lee Ritenour, Elektra 6E-192	41	41	20	Tappan Zee/Columbia JC-35754 HOT DAWG
16	16	26	CARMEL Joe Sample, MCA AA-1126			9	David Grisman, Horizon SP731 (A&M) AFFINITI
17	19	3	THE LOVE CONNECTION Freddie Hubbard, Columbia JC-36015	42	33	'	Bill Evans, Warner Bros BSK 3293
18	17	34	TOUCHDOWN Bob James, Tappan	43			Billy Cobham, Atlantic SD-19238
19	18	12	Zee/Columbia JC-35594 LIVE Jean-Luc Ponty	44	48	10	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC-35725
20	20	5	Atlantic SD-19229 EYES OF THE HEART	45	45	2	THE PENTAGON Cedar Walton, Inner City IC-6009
21	21	16	Keith Jarrett, ECM ECM-1150 (Warner Bros.) BRAZILIA	46			Deodato, Warner Bros. BSK-3321
21	21	4	John Klemmer, MCA AA-1116 DREAMER	47	47	3	TOUCHING YOU, TOUCHING ME Airto, Warner Bros. BSK-3279
23	23	5	Caldera, Capitol ST-11952 BROWN SUGAR	48	44	11	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7086
24	30	3	Tom Browne, Arista/GRP GRP-5003 DELPHI I Chick Corea, Polydor PD-1-6208	49	43	94	FEELS SO GOOD Chuck Mangione, A&M SP 4658
25	25	8	IN MOTION Heath Brothers, Columbia JC-35816	50	42	21	TIGER IN THE RAIN Michael Franks, Warner Bros, BSK-2394

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SEVERED TIES—Producer Tom Collins is speechless as Jerry Bradley, division vice president for RCA Records, Nashville operations, performs some unexpected sartorial surgery on Collins' tie. The occasion was a surprise birthday party in honor of Collins, who previous to Bradley's tailoring job, was considered one of the best-dressed pro-

ducers on Music Row.

Country **Opryland Wing Goes** For Talent Packages

NASHVILLE-Expanding on its annual theme park productions. Opryland U.S.A. has formed a new subsidiary wing, Opryland Talent Agency. This company will be geared to provide complete "lock and key" packages for clients around the country and abroad.

"Our goal is to design, develop and produce shows for conventions. industrial and sales meetings, receptions and organizational events," explains Jane Alsup, special produc-tions coordinator for the new agency. "We'll be packaging fullscale live and filmed presentations using our park talent, and we will also tailor each show to our clients' particular specifications.

Opryland U.S.A., a division of WSM, Inc., is no newcomer to the talent exportation business, since it has been producing road shows of its regular seasonal park musicals for a number of years.

However, the demand for Opryland-originated shows has taken a big jump in the past few seasons. In 1976. Alsup notes, the park pack-aged 75 outside productions; in 1978, this figure escalated to 500 shows which were staged by Opryland for such non-affiliated custom-ers as Chevrolet, Exxon, American Airlines, Kraft, IBM and the Ford Motor Co.

In fact, one of Opryland's most popular musicals, "Country Music

USA," was selected by the State Dept. for a Soviet Union tour, was presented as a network television special, and has played several command performances at the White House.

In its first seven months since incorporation, Opryland Talent Agency has already found itself writing, casting and producing original musicals for Amoco's Southeastern conference in Hawaii, for Holiday Innkeepers and Discover America Tour Organization meetings in Memphis, and for the National Assn. of Broadcasters convention sponsored recently in Dallas with President Carter in the au-(Continued on page 38) dience.



Successful Gathering: Charlie Daniels, left, joins, from left to right, Johnny Podell of the Paragon Agency, Joe Sullivan, Daniels' manager, standing; Alex Hodges of the Paragon Agency, Steve Greil, standing, and Robert Stewart, both of Sound Seventy Management, for a post concert celebration following his soldout Nassau Coliseum date on Long Island.

Sound 70 Scoring With Rock Talent

• Continued from page 32 Lovin' Arms,"" notes Robert Stewart, vice president of artist development for Sound Seventy.

Toward this goal, Sound Seventy Management has scheduled Gray on a series of concert dates with Wet Willie and is lining up radio and ty interviews around the country to support Gray's new Infinity single, "Spending Time, Making Love And Going Crazy." Gray's similarly-ti-tled LP, produced in Muscle Shoals by Rick Hall, should also evoke nostalgic recognition with its inclusion a revamped disco version of his 1960s hit, "The In Crowd," says Stewart.

Wet Willie joined Sound Seventy two years ago, concurrent with the release of its first Epic album. "Man-orisms." "The band," says Sullivan, "was laboring under the epithat of 'everyone's favorite opening act' and needed to be established instead as headliners in its own right.

Phase one of the current Wet Willie program has the band on a 40-city showcase tour headlining in small venues in support of its latest LP, "Which One's Willie?" On the strength of "Weekend," its Top 40 single, a campaign of "weekend" promotions has been developed by Ron Huntsman, Sound Seventy's vice president of artist promotion, involving radio stations in major markets. Huntsman has also coordi-(Continued on page 38) 35



Bookings: BILLY DEATON TALENT 1300 Division St. Nashville, Tenn. 37203 (615) 244-4259

MCA RECORDS



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Arthur Blanch

"Maybe I'll Cry Over You"

> Publisher: **Southern Music** Company, Inc.

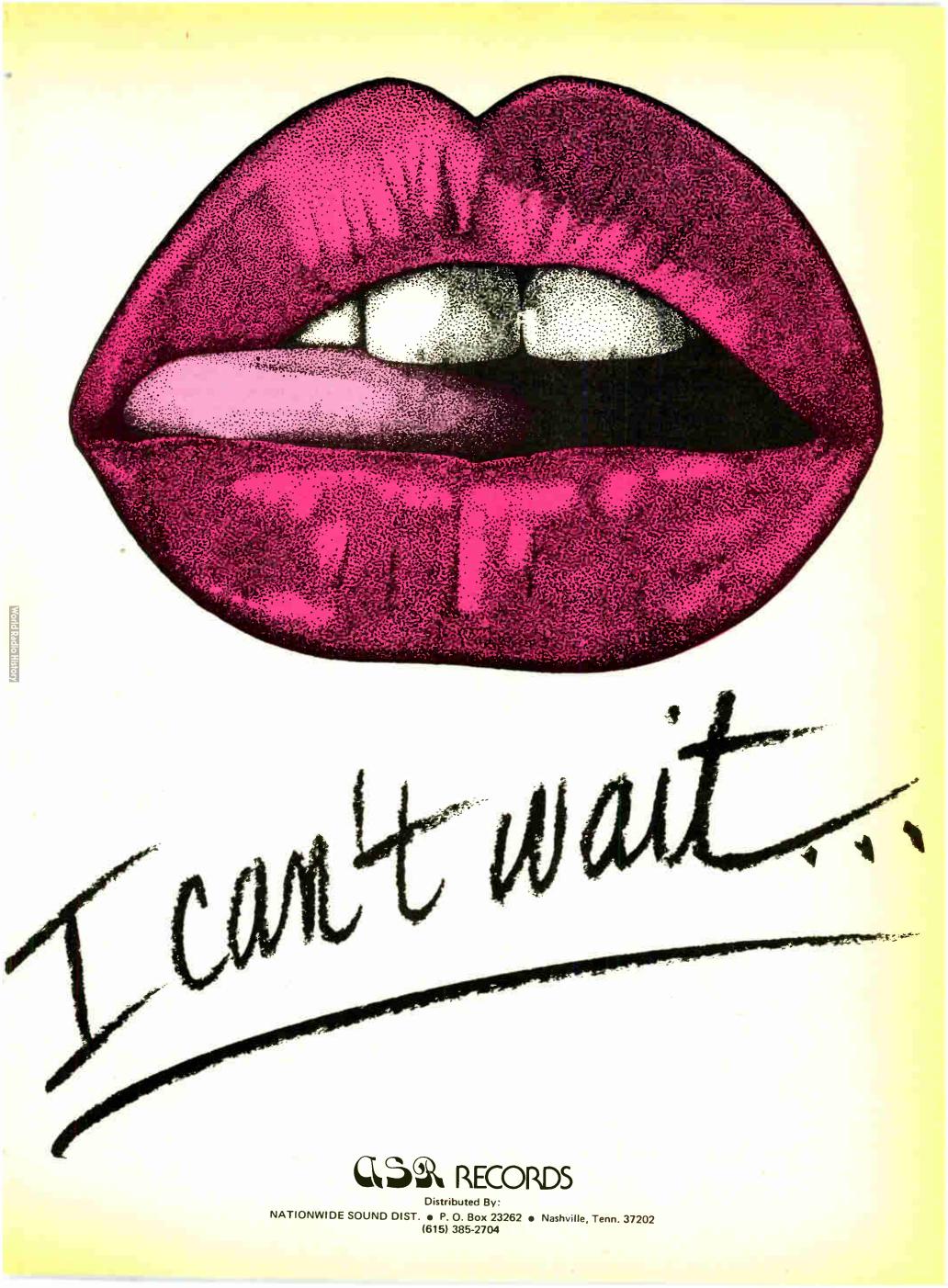


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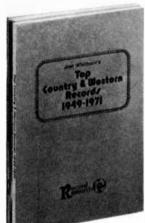
Billboard SPECIAL SURVEY For Week Ending 8/4/79 Billboard Hot Country Singles

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							★ STAR PERFORMER→Singles regis	tering s	reatest	proport	onate upward progress this week
This Week	Last Week	Weeks on Chart	TTTLE—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	ast Week	Weeks on Chart	TITLE – Artist (Writer), Label & Number (Dist Label) (Publisher, Licensee)
1	1	9	YOU'RE THE ONLY ONE—Dolly Parton (C.B. Sager, B. Roberts), RCA 11577 (Umchappell/Degona Melodies/Fedora, BMI)	t	43	5	THAT MAKES TWO OF US-Jacky Ward & Reba MCEntire (J. Fuller), Mercury 55054	₽ \$	<u>9</u> 79	2	I'VE GOT A RIGHT TO BE WRONG-BJ. Wright (E. Rowell, B. House), Soundwaves 4589 (NSD) (Blue Creek/On The House, BMI)
•	6	8	COCA COLA COWBOY - Met Tillis (S. Pinkard, I. Dain, S. Dorff, S. Atchley), MCA 41041 (Pesa/Malkyle/Senor, BMI/ASCAP)	¢	42	5	(Blackwood/Fullness, BMI) TOWER OF STRENGTH—Narvel Fetts (B. Hilliard, B. Bacharach), MCA 41055 (Famous, ASCAP)	70	70	4	(Blue Creek/On The House, BMI) SECOND HAND EMOTION—Faron Young (C Black, R. Bourke), MCA 41046 (Trichappell/ Chappell, SESAC/ASCAP)
4	5	8	SUSPICIONS—Eddie Rabbitt (E. Rabbitt, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (DebDave Briarpatch, BMI) SAVE THE LAST DANCE	D	44	5	ALL I WANT AND NEED FOREVER – Vern Gosdin (D.B. Payne), Elektra 46052	71	71	6	Chappell, SEXAC/ASOAF/ JUST WHEN I NEEDED YOU MOST—Randy Vanwarmer (R. Vanwarmer), Bearsville 0334 (Warner Bros.)
			FOR ME—Emmylou Harris (D. Pomus, M. Shuman) Warner Bros. 8815 (Unichappell/Trio, BMI)	ø	48	4	(Gary S [*] Paxton, BMI) YOU ARE MY RAINBOW—David Rogers (H. Sanders, R.C. Bannon), Republic 042 (Warner Tamerlane, BMI/WB, ASCAP)	☆	NEW 1	EUTRY	(Fourth Floor, ASCAP) LAST CHEATER'S WALTZ—T. G. Sheppard (S. Throckmorton), Warner/Curb 49024 (Tree, BMI)
1	7	9	FAMILY TRADITION – Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46046 (Bocephus, BMI)	39	54	3	ONLY LOVE CAN BREAK A HEART—Kenny Dale	歃	83	3	IT'S TOO SOON TO SAY GOODBYE-Terri Hollowell (J. Ashley). Con Bro 156 (Willex, ASCAP)
6 1	2	12	(Ghost) RIDERS IN THE SKY—Johnny Cash (S Jones) Columbia 3 10961 (Edwin H Morris & Co., ASCAP) NO ONE ELSE IN THE	Ø	50	5	(H. David, B. Bacharach), Capitol 4746 (World, ASCAP) I COULD SURE USE THE FEELING—Earl Scruggs Revue (D. Linde, M. McDaniel), Columbia 3-10992	☆	84	3	MAKE BELIEVE YOU LOVE ME-Rebecca Lynn (N Sallitt), Scorpion 0581 (NSD)
•	10	9	WORLD-Tammy Wynette (S. Davis, B. Sherrill), Epic 8-50722 (Algee, BMI) PICK THE WILDWOOD	₥	52	3	(Combine/Music City, ASCAP) WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis	由	85	2	(Al Gallico/Turtle, BMI) I DON'T WANT TO LOVE YOU ANYMORE-Dandy
•	13	6	FLOWER-Gene Watson (J. Ailen), Capitol 4723 (Tree, BMI) THE DEVIL WENT DOWN	•	53	4	(C. Rich). Elektra 46067 (Knox, BMI) ONCE IN A BLUE MOON-Zella Lehr (S. Lower, L. Sibar). RCA 11648	76	76	4	(L. Keith, L. Snow), Warner/Curb 8880 (House Of Gold, BMI) YOU'RE ALL THE WOMAN I'LL EVER
			TO GEORGIA—The Charlie Daniels Band (C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. OfGregorio), Epic 8-50700 (Hat Band, BMI)	43	29	10	(Bobby Goldsboro, ASCAP) REUNITED —Louise Mandrell & R.C. Bannon (D. Fekaris, F. Perren), Epic 8-50717	血	NEW	ENTRY	NEED—Dusty James (L. Dresser), SCR 172 (Galleon/Starship, ASCAP) GOODBYE—Eddy Arnold (L. Butler, B. Killen), RCA 11668 (Tree, BMI)
10	12	8	BARSTOOL MOUNTAIN—Moe Bandy (D Tankersley, W Carson), Columbia 3 10974 (Rose Bridge, BMI)	☆	58	3	(Perren-Vibes, ASCAP) THE LETTER—Sammi Smith (W. Carson), Cyclone 104 (GRT) (Earl Barton, BMI)		88	2	(L. Butler, B. Killen), KA LIBBS (IPE, BMI) I'M JUST A HEARTACHE AWAY—Dickey Lee (D. Lee, W. Holylield), Mercury 55068 (Hall-Clement/ Maplehill/Nogue, BMI)
血	14 17	6 5	STAY WITH ME—Dave & Sugar (J. Pennington), RCA 11654 (Chinnichap/Careers, BMI) HEARTBREAK, HOTEL	1 46	HEW	ENTRY	FOOLS — Jim Ed Brown & Helen Cornelius () Duncan), RCA 11672 (Pi-Gem, BMI) WHEN A LOVE AIN'T RIGHT — Charly McClain	\$	NEW		WE GOT LOVE-Mundo Earwood (M. Earwood), GMC 107 (Music West Of The Pecos, BMI)
俞	16	7	Willie Nelson & Leon Russell (M. Axton). Columbia 3 11023 (Tree, BMI) DON'T LET ME CROSS OVER—Jim Reeves (P. Jay). RCA 11564 (Troy Martin, BMI)	47	8	12	(1, Wilson, B. Morrson), Epic 8 50706 (Music City, ASCAP) AMANDA-Wayton Jennings (B. McDil), RCA 11596 (Gold Dust, BMI)	80	82	2	I'M TURNING YOU LOOSE—Bobby Wright (S. Throckmorton, C. Putnam), United Artists 1300 (Tree, BMI)
☆	15 18	10 5	LIBERATED WOMAN — John Wesley Ryles (W. Carson). MCA 41033 (Rose Bridge, BMI) TILL I CAN MAKE IT ON	48	33	9	DON'T FEEL LIKE THE LONE RANGER—Leon Everette (R. Murrah), Orlando 103	血	NEW		ROBINHOOD—Billy "Crash" Craddock (L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)
TT I	10	5	MY OWN-Kenny Rogers & Dottie West (C. Richey, T. Wynette, B. Sherrill), United Artists 1299 (Algee/Altam, BMI)	49	40	7	(Magic Castle/Blackwood, BMI) JUST WHEN I NEEDED YOU MOST—Diana (R. Vanwarmer), Elektra 46061 (Fourth Floor, ASCAP)	82	87	3	SUPER LADY-Ray Pillow (R. Pillow, L. McFaden), MCA 41047 (Twitty Bird, BMI)
血	21	4	I MAY NEVER GET TO HEAVEN—Conway Twitty (B Anderson, B Killen), MCA 41059 (Tree, BMI)	5 1	47	ENTRY	IT MUST BE LOVE—Don Williams (B. McDill), MCA 41069 (Hall Clement, BMI) DELLA AND THE DEALER—Hoyt Axton	¤ ▲			IT'S SUMMER TIME—Jess Garron (C. Fields), Charta 136 (NSD) (Mr. Mort, Music Crattshop, ASCAP) LIVIN' OUR LOVE
立	19 20	7 9	ALL AROUND COWBOY-Marty Robbins (M Robbins), Columbia 3 11016 (Mariposa, BMI) THAT'S THE ONLY WAY TO SAY GOOD	52	41	7	(H. Arton, M. Dawson), Jeremiah 1000 (Lady Jane, BMI) MIDDLE-AGE MADNESS—Earl Thomas Conley	T	NEW		TOGETHER—Billie Jo Spears (B. Peters), United Artists 1309 (Ben Peters, BMI)
☆	26	4	MORNING—Ray Price (W. Carson), Monument 45 283 (Rose Bridge, BMI) YOU'RE MY JAMAICA—Charley Pride	53	28	11	(E Conley), Warner Bros 8798 (ETC/Easy Listening, ASCAP) WASN'T IT EASY BABY—Freddie Hart	\$	NEW		DANCIN' 'ROUND AND 'ROUND Diivia Newton-John (A. Mitchell), MCA 41074
20	22	7	(K. Robbins), RCA 11655 (Pi Gem, BMI) I LOVE HOW YOU LOVE ME—Lynn Anderson (L. Kolber, B. Mann), Columbia 3 11006 (Screen Gems-EM, BMI)	-	64	4	(B. Morris, J. Grayson), Capitol 4720 (Quee-Quah/Jack Lebsock, BMI) LOW DOG BLUES—John Anderson (J.D. Anderson, L.A. Delmore), Warner Bros. 8863	86	86	6	(Warner-Tamerlane/Ten Speed, BMI) TAKEN TO THE LINE—San Fernando Valley Music Band (CONTRACT, CAR, OLT (CAR, ASCAD)
D	25	5	HERE WE ARE AGAIN - The Statler Brothers (D. Reid), Mercury 55066 (American Cowboy BMI)	1	65	6	(AL Galico, BMI/Cypress, ASCAP) I CAN'T SAY GOODBYE TO YOU - Becky Hobbs	87	92	2	(J. Stephens), C&S 017 (S&C, ASCAP) BLUE RIVER OF TEARS—Micki Fuhrman (R. Goodrum), MCA 41057 (Sailmaker/Chappel: ASCAP)
22	23	8	(W Armstong, W Terrell, M Daniel), RCA 11610 (Fame, BMI)	56	49	11	(B Hobbs), Mercury 55062 (Al Gallico, BMI) SINCE 1 FELL FOR YOU—con Hunley (B. Johnson), Warner Bros, 8812	1	NEW	ENTRY	(R. Goodrum), RCA 11658 (Chappell/Salimaker, ASCAP)
	27	7	YOURS—Freddy Fender (G. Roig, A. Gamse, J. Sherr), Startlite 8 4900 (CBS) (E.B. Marks, BMI)	57	59	6	(Warner Bros., ASCAP) MAKE LOVE TO ME—The Cates (L Roppolo, A. Copeland, P.J. Mares, G. Brunnes, W. Meleca, W. Noveme, B. Politov, M. Stattal)	B	NEW	ERTRY	YOURS AND MINE — Mary Lou Turner (D. Devaney, J. Wilson), Churchill 7741 (Music City, ASCAP)
P	36	4	JUST GOOD OL'BOYS- Moe Bandy & Joe Stampley (A. Fleetwood). Columbia 3 11027 (Brandwood/Mullet, BMI)	58	51	6	W Meirose W. Norvas, B Poliack, M Sittel), Ovation 1126 (Edwin H. Morris & Co., ASCAP) THE LOVE SONG AND THE DREAM BELONG TO ME – Pezer Sue	90	90	2	TELL ME I'M ONLY DREAMING—Lorrie Morgan (L. Anderson). MCA 41052 (Fred Rose, BMI)
政	39	3	YOUR KISSES WILL-Crystal Gayle (V Stephenson). United Artists 1306 (House Of Gold, BMI)	59	37	9	(F Stanton, A. Badale, G Kennedy), Door Knob 9-102 (WIG) (Chip "N" Dale, ASCAP) FOREVER ONE DAY AT A TIME-Don Gibson	91	93	3	A GOOD GAL IS HARD TO FIND—Hank Snow (E Johnson), RCA 11622 (Edwin H Morris, ASCAP)
26	32	5	FOOLS FOR EACH OTHER-Johnny Rodriguez (J Rodriguez, B Boling), Epic 9 50735 (Hallnote/Bus Ride, BMI)	60	30	9	(E. Raven), MCA/Hickory 41031 (Milene, ASCAP) FELL INTO LOVE—Foxfire (R. Allison, D. Miller), NSD 24 (Taylor and Wilson,	92	NEW	ENTRY	BAREFOOT ANGEL— Chet Taylor (B. Morrison, A. Keister). Vista 1008 (Music City, ASCAP/Youngun, BMI)
1	31	6	SOMEDAY MY DAY WILL COME-George Jones (E. Montgomety, C. Ryder, V. Haywood) Epic 8 50684	61	55	13	BMI)/ Hit Kit, BMI) PLAY TOGETHER AGAIN AGAIN—Buck Owens with Emmylou Harris CO. C. S.	93	95	2	ONE AND ONE MAKE THREE-Ron Shaw (R Shaw) Pacific Challenger 1635 (Pacific Challenger, BMI)
28	3	12	(Window, BMI) SHADOWS IN THE MOONLIGHT—Anne Murray (R Bourke, C Black), Capitol 4716	62	56	14	(B Owens C Stewart, J Abbott), Warner Bros 8830 (Blue Book/Pantego Sound, BMI) SIMPLE LITTLE WORDS-Cristy Lane (D Johnson), United Artist 1304 (Cristy Lane, ASCAP)	94	NEW	ENTRY	LOVE WOULDN'T LEAVE US ALONE - Bill Woody (D. Frazier, A.L. Ovens), MCA/Hickory 41070 (Acuff-Rose, BMI)
1	34	6	(Chappell & Co / Tri Chappell, ASCAP-SESAC) I KNOW A HEARTACHE WHEN I SEE ONF - Lengiter Warnes	1 33		ELITEN	IF I FELL IN LOVE WITH YOU-Rex Allen Jr. (R VanHoy). Warner Bros 49020 (Tree. BMI)	95	60	14	I CAN'T FEEL YOU ANYMORE-Loretta Lynn (T. Beaiy, M. Stewart), MCA 41021 (Coal Miners, BMI)/(King Coal ASCAP)
	35	6	(R Bourke, K Chater, C Black), Arista 0430 (Chappell, ASCAP)- (Unichappell, BMI) (Tri Chappell, SESA) PLAY HER BACK TO			2	THE DREAM NEVER DIES — Bill Anderson & The Po' Folks (R Cooper), MCA 41060 (Welbeck, ASCAP) THE ROOM AT THE TOP OF THE	96	NEW		YOU LIT THE FIRE, NOW FAN THE FLAME-Penny Hamilton (D. Gibson), Door Knnb 9-096 (WIG)
30			YESTERDAY — Mel McDaniel (B. Morrison, M. Hughes) Capitol 4740 (Music City, ASCAP)	Ŭ	/0		STAIRS — Stella Parton (E Stevens, D Tyler), Elektra 46502 (DebDave, Briarpatch, BMI)	97	57	11	(Door Knob, BMI) YOU CAN HAVE HER—George Jones & Johnny Paycheck (B. Cook), Epic 8-50708 (Marvard/Pig Billy, BMI)
山 山	45	3 5	DADDY-Donna Fargo (D. Fargo), Warner Rros 8867 (Prima Donna, BMI) LET'S TRY AGAIN-Janie Fricke	66	73	4	CAN'T YOU HEAR THAT WHISTLE BLOW – Sonny Throckmorton (S Throckmorton, C Dadson), Mercury 55061 (Tree, BM/Cross Keys, ASCAP)	98	68	16	(B. COOK). Epic 8-50/108 (Harvald/Dig Diny: BMI) SHE BELIEVES IN ME-Kenny Rogers (S. Gibb). United Artists 1273 (Angel Wing, ASCAP)
1	46	3	(O. Steagall). Columbia 3-11029 (Texas Red. BMI) MY SILVER LINING — Mickey Gilley (R. Murrah, T. Murrah), Epic 8-50740	1	77	2	(Tree, BMI/Cross Keys, ASCAP) GUESS WHO LOVES YOU – Mary K. Miller (R Van Hoy D. Allen) RCA 11665 (Tree Duckess Posey BMI)	99	61	13	(B. Kaempfert, C. Singleton, E. Snyder), Epic 8 50701 (Screen Gems-EMI, BMI AMRA)
34	24	11	(R. Murrah, T. Murrah), Epic 8 50740 (Blackwood/Magic Castle: BMI) LOVE ME LIKE A STRANGER—Clift Cochran (D. Wills, J. Schweers), RCA 11562 (Chess, ASCAP)	1	80	3	(Tree Duches) rosey bml) LORELEI – Sonny James (F. Foster, G.E. Thoner), Monument 45 288 (Cyril Shane, ASCAP)	100	62	15	NOBODY LIKES SAD SONGS-Ronnie Milsap (B. McDill, W. Holyfield), RCA 11553 (Hall Clement Maplehill/Vogue, BMI)







THE ONLY COMPLETE RECORD **OF BILLBOARD'S** "COUNTRY"CHARTS

AUGUST 4,

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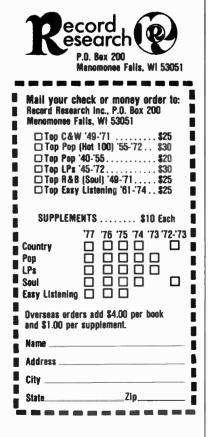
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McDOWELL MUSIC—Epic's Ronnie McDowell runs through a version of his current single, "World's Most Perfect Woman," at a taping of the syndicated program, "That Nashville Music," at Nashville's Opryland Production Studio.

For Montgomery, Country Gives Him House Of Gold • Continued from page 10

"Playin' Hard To Get" by Janie Fricke.

Other scorings by artists associated either production or publish-ingwise with the House of Gold include "Let's Shake Hands And Come Out Lovin' "and "As Long As I Can Wake Up In Your Arms" by Kenny O'Dell, who was the first writer signed with the company; "Liberated Wøman" by John Wesley Ryles, "Down To Earth Woman" by Kenny Dale. "If Everyone Had Someone Like You" by Eddy Ar-nold and "What Time Do You Have To Be Back To Heaven." "Tonight She's Gonna Love Me." "If Love Had A Face" and "I Ain't Got No Business Doing Business Today" by

Razzy Bailey. "We also have a progressive catalog," notes Montgomery, who cites recent pop cuts such as "This Time I'm In It For Love" by Player, "Raindance" by Wild Cherry, "Am I Too Late" by Gladys Knight, "Bet-ter Love Next Time" by Dr. Hook and "Where Were You When I Was Falling In Love" by Lobo.

The evolution of the company since its inception has seen the growth from one staff writer and a 'start from scratch" catalog to a multi-hit factory.

"We spent two to three years just building the catalog." says Mont-gomery. "Then our first real success came with a song O'Dell and Larry Henley wrote, 'Why Don't We Go Somewhere And Love,' which was recorded by Sandy Posey with Billy Sherrill as producer.

"O'Dell then came up with another song, 'I Take It On Home,' intended for Johnny Paycheck, who had just come off a hit record. We took it to Sherrill for Paycheck but it didn't come off like he wanted it to, so he cut it on Charlie Rich, who, at the time, wasn't having much success. The record proved to be Rich's first real hit for Epic which O'Dell followed with 'Behind Closed Doors,' a Grammy winner for both O'Dell and Rich."

A major expansion for the com-pany, notes Montgomery, came with the acquisition of Chappell's interest in Windchime Music some three years ago.

"Not only did we acquire the catalog, but such writers as Steve Pippin, Larry Keith, Larry Henley and Jim Hurt, who have greatly enhanced not only our progressive but country catalog. Prior to this acquisition, we also had Casey Kelly and Julie Didier, a teaming that penned 'Anyone Who Isn't Me Tonight.'

Now overseeing a staff of 16

writers, the operation additionally jointly administers O'Dell's Hungry Mountain Music, Bill Boling's Bus-ride Music, John Wesley Ryles' J. W. R. Publications, Ray Ruff's Paukie and Calente Music, Bobby Goldsboro Music and Sandstorm Music. Among other staff writers are

Razzy Bailey, Steve Jobb, Sam Lorber. Danny Morrison. Jeff Silbar. Johnny Slate. Bobby Springfield. Van Stephenson and John Thomp-

Among the other catalog writers are John Conlee, Sonny Curtis, Johnny Duncan, Austin Roberts, John Reid, Lynda Kay Lance, Ron Oakes, Mike Settle, Kenny Walker, Marc Rossi and Jean McCraken.

In addition to Montgomery's stable of writers. Montgomery can also boast of success as a scribe himself, having joined the ranks of writers in the BMI "Million-Airs" club just recently with "Misty Blue." a 1965 penning that also received the Robert J. Burton award for the most performed country song of the year in 1977, and a Grammy nomination for the r&b song of the year.

His production credits were also recognized by BMI for original recordings of "Straight Life," written by Sonny Curtis and recorded by Bobby Goldsboro; "Watching Scotty Grow." written by Mac Davis and recorded by Goldsboro; "Ruby, Don't Take Your Love To Town, by Mel Tillis and recorded by Johnny Darrell, and "With Pen In Hand," written by Goldsboro and recorded by both Goldsboro and Darrell.

Sound 70

• Continued from page 35

nated a series of live broadcasts to originate from numerous clubs along the tour, coupled with in-store promotions, personal appearances and local interviews.

Phase two of the program calls for a college tour by the band to begin in October and continue through spring.

For the Henry Paul Band and the Winters Brothers. Sound Seventy is concentrating on establishing a grassroots following and building the acts slowly. The group is handling a number of dates with the Charlie Daniels Band and has been signed to open for the upcoming Beach Boys' Northeastern tour.

The Winters Brothers. a Nash-ville-based rock group which has toured with Bob Segar. Ted Nugent and Daniels, are in the process of being signed by Sullivan to a label to be announced shortly.

World Radio History

		Ļ	Billboard SPECIAL SURVEY For Week Ending 8/4/79
			ountry LPs.
c C stor pho	opyrig ed in a tocopy	ht 1979 retriev	Billboard Publications, Inc. No part of this publication may be reproduced, al system, or transmitted, in any form or by any means, electronic, mechanical, cording, or otherwise, without the prior written permission of the publisher.
Week	Week	feels Chart	\star Star Performer-LPs registering proportionate upward progress this week.
This W	N Isel	on Ch	TITLE—Artist, Label & Number (Distributing Label)
¢	1	14	GREATEST HITS-Waylon Jennings, RCA AHL1-3378
2	2	34	THE GAMBLER-Kenny Rogers, United Artists UA-LA 934-H
3	3	7	DNE FDR THE ROAD-Willie Nelson and Leon Russell, Columbia KC 2036064
¢	4	7	GREAT BALLS DF FIRE-Dolly Parton, RCA AHL 13361
5	6	7	IMAGES-Ronnie Milsap, RCA AHL 13346
1	7	11	MILLION MILE REFLECTIONS-Charlie Daniels Band, Epic JE-35751
4	5 14	10 24	LOVELINE-Eddie Rabbitt, Elektra 6E-181 NEW KIND OF FEELING-Anne Murray, Capitol SW 11849
9	8	13	BLUE KENTUCKY GIRL-Emmylou Harris, Warner Bros. BSN-3318
10	10	16	CLASSICS-Kenny Rogers & Dottie West, United Artists UALA 946H
11	12	35	WILLIE AND FAMILY LIVE-Willie Nelson, Columbia KC 2-35642
12	13	65	STARDUST-Willie Nelson, Columbia JC 35305
13	9	13	THE BEST OF DON WILLIAMS, VOL. II-Don Williams, MCA 3096
俞	20	3	WE SHOULD BE TOGETHER-Crystal Gayle, United Artists UA-LA 969-H
15	16	80	TEN YEARS OF GOLD-Kenny Rogers, United Artists UA-LA 835-H
16	15	17	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
17	18	58	WHEN I DREAM-Crystal Gayle, United Artists UALA 858 H
18	19	5	FAMILY TRADITION-Hank Williams Jr., Elektra/Curb 6E-194
19	11	9	CROSS WINDS-Conway Twitty, MCA 3086
20	21	77	LET'S KEEP IT THAT WAY-Anne Murray, Capitol ST 11743
21	23	46	EXPRESSIONS-Don Williams, MCA AY 1069
22 23	22 17	16 9	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016 SERVING 190 PROOF—Merle Haggard, MCA 3089
24	24	42	MOODS-Berbara Mandrell, MCA AV-1088
25	27	25	THE BEST OF BARBARA MANDRELL, MCA AY-1119
*	32	81	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
27	29	79	WAYLON & WILLIE-Wayton Jennings & Willie Netson, RCA AFL 12686
28	28	38	ROSE COLORED GLASSES-John Conlos, MCA AY-1105
29	31	4	THE TWO AND ONLY-Bellamy Brothers, Warner/Curb BSK-3347
30	30	36	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
\$	39	38	LARRY GATLIN'S GREATEST HITS, VDL. 1, Monument MG 7628
32	33	25	LEGEND-Peco, MCA AA-1099
33	34	13	REFLECTIONS-Gene Watson, Capitol SW-11805
зн �	25 44	6 42	JUST TAMMY-Tammy Wynette, Epic KE 36013
1 1	43	7	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979 GREATEST HITS—Linda Ronstadt, Asylum 6E-106
37	41	37	TWT-Tanya Tucker, MCA 3066
1	46	26	SWEET MEMORIES-Willie Nelson, RCA AHLI-3243
1	48	14	JERRY LEE LEWIS, Elektra 6E-184
40	40	20	JUST LIKE REAL PEOPLE, The Kendalis, Ovation OV 1739
41	36	67	REDHEADED STRANGER-Willie Nelson, Columbia KC 33482
42	37	60	ROOM SERVICE-The Dak Ridge Boys, MCA 1065
43	26	15	HEART TO HEART-Susie Allanson, Elektra/Curb 6E 177
44	38	3	WE'VE CDME A LDNG WAY, BABY-Loretta Lynn, MCA 3073
45	35	18	IT'S A CHEATING SITUATION-Moe Bandy, Columbia KC:35779
46	47	2	TEAR TIME-Dave & Sugar, RCA AHL1-2861
47 48	42 45	67 7	ENTERTAINERS ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram) RODRIGUEZ—Johnny Rodriguez, Epic KE 36014

- 49 49 21 DUR MEMDRIES OF ELVIS-Elvis Presley, RCA AQL 13279
- 50 50 6 IF LOVE HAD A FACE-Razzy Bailey, RCA AHL 13391

Opryland Wing Goes For Packages

• Continued from page 35

Among the shows available for booking from the park's regular roster of 15 musical extravaganzas are such diversified choices as "Dix-ieland," "Rockin' Around The

Clock." "I Hear America Singing." "Showboat," "For Me And My Gal" and a production titled "Today's Country Roads" which features the weekly top Billboard Hot Country Singles chartmakers.

Jospe



LIVE APPEARANCE-Light Records artist Andrae Crouch makes a promotional visit to HMV, the largest secular record store in Europe, to support his new LP, "Live In London." The album, which was recorded live at the Royal Albert Hall, is the first gospel product to receive major display in a secular European retail outlet.

GMA Group Eyes Long-Term Plans

LOS ANGELES-The Gospel Music Assn.'s third quarterly board meeting here focused on various committees working out plans for upcoming events, all designed with the long range goal of increased visibility for the association.

The recent three-day meet opened at the Marina del Rey Hotel with the gathering of the Gospel Music Hall of Fame, Research Library and Museum directors. Discussions centered around the fund raising proposals drawn up by the national executive committee appointed for this purpose

Louise Camp. chairperson of the fund raising committee, was clected to the Gospel Music Hall of Fame, Research Library and Museum board. A meeting of the national executive committee took place July 25-26 in Dallas at the Airport Marina Hotel to complete fund raising campaign plans. Fall construction of a building to house the facilities is contingent upon the success of the fund raising efforts.

Other business matters settled at the meet included the registration price for the second annual Gospel Musie Week to be held March 23-26 at the Opryland Hotel in Nashville.

The Gospel Music Week and Dove Awards committees agreed to a \$100 registration fee for the various seminars, workshops, showcases and concerts scheduled during the week plus the 11th annual Dove Awards banquet and show. The cost of attending the seminars alone is

TOP NAMES IN ROCKIES

ESTES PARK, Colo.-The 1979 Christian Artists Music Seminar in the Rockies is underway, with initial registrations running higher than last year's totals.

The fifth annual conclave offers daily seminars for musicians, national talent competition and nightly public concerts featuring top relitous music acts

Sponsored by the Christian Artists Corp., and held at the YMCA Camp in the Rockies, the music leadership conference will draw such luminaries as Pat Boone, Don Butler, Ralph Carmichael, Chris Christian, Wayne Coombs, Dan Johnson, Kurt Kaiser. Barry McGuire, Kieth Miller, Doug Öldham, Rick Powell, Billy Preston, Hal Spencer and Merrill Womach.

The week-long event ends Aug. 4.

\$75 per registrant and individual Dove tickets are \$35. The Dove Awards committee drafted a nomination list of presenters and performers for the 11th Dove Award Program to be voted on by the GMA board of directors.

The publications and public relations committee addressed the goal of increased visibility by working with the plans laid out by other committees and numerous other GMArelated events scheduled in the future

Gospel Music Week; the Dove Awards; fund raising activities for the Hall of Fame, Research Library and Museum; a membership drive; a special radio series on the history of gospel music; and other events like the White House concert set for September, as well as an International Festival of Gospel Music in Israel in 1980 constitute future happenings with the association.

The GMA hosted a reception for more than 150 West Coast music industry people and board members. John and Mary Giger provided entertainment followed by a panel discussion and question and answer period on the role of the GMA, past. present and future.

The panelists included W.F. Myers of SESAC, GMA president; Joe Moscheo, BMI; Teri Piro and Dan Lienart, Good News Records; Wayne Coombs, Wayne Coombs Agency: Paul Johnson, Paul Johnson Productions; and Polly Grimes. Gospel Concerts, with Hal Spencer of Manna Music, GMA executive vice president, moderating

As a result of the panel discussion, those involved in the contemporary and "Jesus music" sounds of gospel agreed to play a more active role in the GMA.

First Gospel Sampler Cut

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 8/4/79

39

NASHVILLE-The gospel music industry's first publishing sampler album has reportedly been produced by the Paragon Publishing Group, a division of locally based Paragon Associates, Inc.

The double album, entitled "Gospel Songs Of The Paragon Publishing Group," features edited versions of 60 songs by 35 writers and covers the entire range of musical styles in gospel music today. Also included is a booklet containing complete lyrics of each song.

"We have designed this album to be a reference source to artists and record companies in search of gospel tunes," explains Randy Cox, director of the Paragon Publishing Group, which represents 11 companies with some 100 writers, including Bill and Gloria Gaither, Stuart Hamblen and Gary S. Paxton.

The group plans to distribute the album to a&r personnel, producers, artists, labels and other key industry figures.

Hall Ballots To Electors

NASHVILLE-First round balloting for inductees to the Gospel Music Hall of Fame were recently sent to some 150 electors across the country to narrow a field of 19 nominees in the living category and 15 in the deceased category to top five nominees in each division.

A select committee of approximately 23 electors compiled the nominating list based upon each individual's contribution to the advancement of gospel music.

Second stage balloting will determine the inductee for each Hall of Fame category, which will be announced at the 11th annual Dove Awards March 26, 1980.

Among the Hall of Fame nominees in the living category are John T. Benson Jr., John Peterson, Thomas Dorsey, William Gaither, Jimmie Davis, the Rev. James Cleveland, Wally Fowler, Vestal Goodman, Ralph Carmichael. Pat Zondervan, Conner Hall, Ira Stanphill, Dottie Rambo, W. B. Nowlin, Lloyd Orrell. Les Beasley. Robert MacKenzie, Kurt Kaiser and Buryl Red.

For the deceased category, the nominees include Ira Sankey, B. B. McKinney, Haldor Lillenas, Mrs. J. R. Baxter, B. F. White, Clara Ward, Rosetta Tharpe, B. D. Ackley, C. H. Tindley, Charles Gabriel, Charles Weigle, D. P. "Dad" Carter, Stella Vaughan. Tim Spencer and Paul Heineke.

Gospel Scene

By MIKE HYLAND

Debby Boone and B.J. Thomas will headline a gospel concert in Norfolk, Va., Aug. 6 at the 11,000-seat Scope Auditorium. Boone and Thomas performed together at a similar gospel event in Tulsa last spring.

The Blackwood Brothers completed their third tour of Russia recently. Crowds had to be turned away at several of the venues on the tour, including Moscow and Leningrad.

Truth, a 21-member music group soldout the Astroworld Showcase Theatre in Houston. The show was the first sellout at Astroworld since the theatre opened.

Andrae Crouch's album for Light Records "I'll Be Thinking Of You" will be released later this year. Produced by Bill Maxwell, the album features a solo performance by newcomer Kristle Light Records will be releasing Jessy Dixon's "You Bring Out The Sun" in September. Dixon

recently toured Norway and Sweden, returning to Los Angeles to put the finishing touches on the LP.

The Nashville-based singing group Re'Generation was selected as the opening act for the annual Christian Booksellers Assn. convention at the Kiel Auditorium in St. Louis. The group will be appearing at Walt Disney World in Orlando in December for the Disney Christmas pageant. It will mark the group's third appearance at the theme park during the Christmas season

World Radio History

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	35	NEX	ENTRY .		THE FAITHFUL DAUGHTER, "LIVE" Dorothy Norwood, Savoy 14515 (Arista)	

FEWER FREEBIES FROM LABELS Pool Operators Yell 'Foul' On Disk Cutbacks

Disco

• Continued from page 1

"Discos provide along with radio an exciting means for exposure of our artists and we intend to continue to service the pools—if a big more prudently—on a national basis." an RCA spokesman says. Announcement came on the heels of selective staff cutbacks, including the label's West Coast disco promo person. Since the RCA announcement,

Since the RCA announcement, news of similar promo cutbacks have come from such labels as CBS, Salsoul and Polydor.

Although most pool operators are trying to adopt a charitable, understanding attitude toward the move, the general feeling is that the longestablished pools which played a significant role in helping the record companies to establish their disco artists and music are being victimized.

The general feeling is, that instead of going into a panic and making rash moves that could have longterm adverse effects on the disco industry, the labels involved in cutting back should, instead, concentrate on weeding out the unethical pool operators and forcing them out of business, and by releasing less product with greater sales potential.

Hardest hit by the cutback program is the International disco Record Center based here. The pool, with a membership of more than 300 spinners, has been informed by RCA that it will in the future be serviced with a mere 50 of the new allotment of 500 promotional disks to be distributed nationwide.

Dave Peaslee of the the pool's special projects department feels that it is the responsibility of the pools to offer every assistance they can in "these financially-troubled times."

He rejects the option of membership cutbacks by pools as being "patently unfair" and "quite illegal," since the contractual obligations of a pool to its members preclude their dismissal on all grounds other than transgression of the rules governing the operation. However, he offers a number of

However, he offers a number of other options which he feels pool operators can assume to limit distribution of product. "One of the more viable options would be the development of a way of selectively previewing and releasing product which is closer to deejay specifications," he states.

Peaslee feels that this would enable the record companies to save shipments of products that did not meet deejay specs, and ease the problem of product glut which he states is severely straining the deejay's ability to accurately review and program new releases. Peaslee also suggests the creation.

Peaslee also suggests the creation. within the labels, of a program through which deejays could purchase product either at cost or a reduced wholesale price. This, he states, would work ideally through the pools where the deejay's needs could be made known, and a purchase order would be made through a central record distributor.

As a third, less favored option, Peaslee suggests distribution based on spinner demographics, but emphasizes that this is not the most viable solution as it tends to segregate the marketplace."

Al Paez of the New Orleans Disco Assn. has not yet been put on notice that his pool will be affected by the cutbacks, but expects to be affected when it comes.

He, too, feels that in many respects the labels have only themsel'ec to blame for their predicament. He cites the glut of new releases of which Peaslee spoke, and the labels' inability or disinclination to properly police the many pools that have mushroomed across the country over the last couple years.

He urges the label executives to study the pools carefully and ascertain which are the least effective ones and weed those out, but advises against an across-the-board cutback. "It will create resentment and hostility among pool members," he warns, "and will have a long-term detrimental effect on the entire industry."

John Bush of the Northwest Disco Pool based in Seattle feels that if the planned cutbacks go into effect, they will result in either the merger or closing of many pools in many markets.

He laments that the Washington/ Idaho/Oregon market, which his pool services has always had problems with the labels which feel that record sales in the area are not high enough to merit servicing the pools.

"But," he stresses, "the disco scene in this area is growing. One year ago there were about 60 clubs in the area. This has since grown to about 100."

Bush states that if the cutbacks come, he will not in good conscience be able to ask his members to pay their dues and not be able to serve them with the products they expect. "I will probably just have to close." he says sadly.

he says sadly. RCA is cutting the allocation of the Boston Record Pool by 75 records, and George Borden, the pool's head, is gearing to slash his membership by 25 persons in an effort to cope.

However, Borden, like most other pool operators, feels that his pool is getting a raw deal because it serves the record labels in many ways other than just acting as a clearing house for promotional records.

To emphasize the stability of his pool, Borden points to the fact that it has a good rapport with record dealers in the area, plus the fact that it works closely with radio stations, and boasts many of the trade magazines' chart reporters among its members.

"We hope that RCA and the other labels which are planning cutbacks will reconsider their moves, or we will have to stop accepting their products. It will be the easiest way of handling a sticky situation."

John Terry, director of the Florida Record Pool, also points to his organization's "impeccable track record," and expresses the hope that if cutbacks are made his pool would not be affected.

He admits that he has not yet been officially informed of the planned cutbacks, but warns that if they do materialize they could result in ir-

World Radio History

reparable damage being done to the now-viable discotheque industry.

George Ferren, pool manager and a member of the board of directors of the Bay Area Disco Deejays Assn., expresses disappointment over the labels cutback plans. He states that with a mere 50 copies coming to his pool for its 125 members, he would be unable to chart RCA's products. "We will hurt, but they will hurt even worse," he warns.

Like other pool operators, Ferren urges record labels to more closely scrutinize the pool structure across the country and weed out the ineffective ones instead of implementing a blanket decision which will make the innocent pay for the wrongdoings of the guilty.

Frank Lembo of the Pocono Pa. Record Pool points to his operation as being among the pioneers of record pool operations in this country, and does not mask his unhappiness over what he feels is unfair treatment by the record labels that are cutting back. "I can understand if the small in-

"I can understand if the small independent label operator on a limited budget makes moves like this," he states. "But all of this is coming from majors."

Lembo has the suspicion that the pools are being bypassed in favor of disco radio. But warns that radio's romance with disco is but a fad that is already showing signs of turning around. "When it does," he says bitterly, "they (the labels) will come back to the pools, and they'll know then who their friends are." Meanwhile, outside of RCA Rec-

Meanwhile, outside of RCA Records, the extent of the product cutbacks remains somewhat unclear. David Steele, disco promotion manager at Polydor Records, says the label will be pressing less 12-inch disco records, but just how much less is still to be decided.

"Depending on the expected potential, we will press 10,000 copies of each release," states Steele. "We'll have to cut down on our mailings to pools, but to what extent remains to be determined."

At Casablanca Records, two pools have been cut from the mailing list, but no major cutbacks are anticipated, according to Michele Hart, director of special projects.

"We have always carefully policed our list so there is no need for drastic cuts," states Hart. She adds that many labels have overlapping lists where a deejay can wind up with five or six copies of a single album.

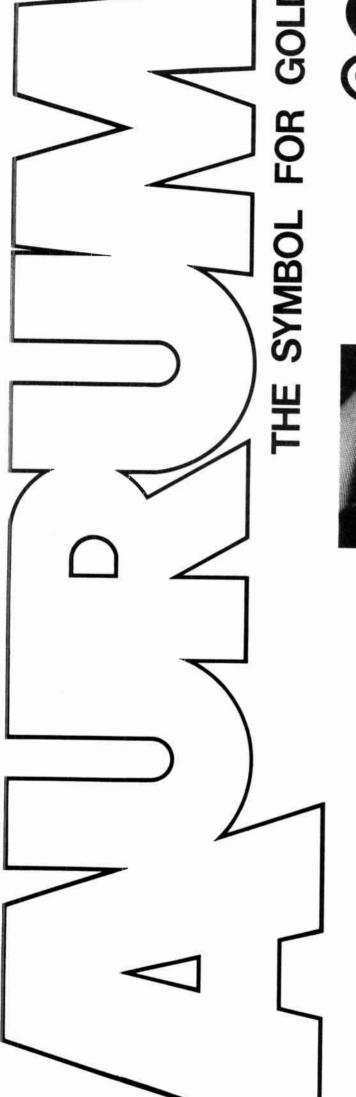
"However, Casablanca has just one list, and if a deejay is in a pool we service then he cannot be on the direct mailing list unless he has a column or is a chart reporter."

Hart says that Casablanca sends out 3.080 promotional copies of each disco release. Five hundred of these go out in direct mailings, and the rest *(Continued on page 43)*



GARY GUNN c/o THE RED ONION 1139 E. DOMINGUEZ CARSON, CALIFORNIA 90746 (213) 637-1752 (213) 637-8413





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Billboard's Disco Action

DALLAS/HOUSTON

This Week
1 BORN TO BE ALIVE-Patrick Hernandez-Columbia

2 THE BOSS-all cuts-Diana Ross-Motown (LP/12-

3 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC

4 H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12

CRANK IT UP-Peter Brown-TK (12-inch)

WANT AOS-Ullanda-Ocean (12-inch)

GOOD TIMES-Chic-Atlantic (12-inch)

(12-inch)

10 HERE COMES THAT SOUND AGAIN-Love Deluxe-Warner (LP/12-inch)

11 LOVE IS ON THE WAY-Sweet Inspirations-RSO (12

14 GET UP AND BOOGIE-Freddie James-Warner (12-

15 YOU CAN DO IT-AI Hudson & The Partners-MCA (12-inch)

DETROIT

2 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch)

HERE COMES THAT SOUND AGAIN-Love Deluxe-Warner (LP/12-inch)

7 BORN TO BE ALIVE-Patrick Hernandez-Columbia

9 FOUND A CURE-Ashford & Simpson-Warner (12-

11 H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12

BAO GIRLS-all cuts-Donna Summer-Casablanca (LP/12-inch)

YOU GONA MAKE ME LOVE SOMEBOOY ELSE-Jones Girls-PIR (12-inch)
 NEVER CONNA BE THE SAME-Ruth Waters-

LOS ANGELES

This Week 1 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC

2 THE BOSS-all cuts-Diana Ross-Motown (LP/12

3 H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12-

THIS TIME BARY-lackie Moore-Columbia (12-inch)

YOU CAN DO IT-AI Hudson & The Partners-MCA (12-inch)

(12-Inch) **HERE COMES THAT SOUND AGAIN**-Love Deluxe-Warner (12-inch) **CRANK IT UP**-Peter Brown-TK (12-inch)

BORN TO BE ALIVE-Patrick Hernandez-Columbia

UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA

GET UP AND BOOGIE-Freddie James-Warner (12-

WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-Inch) LET ME TAKE YOU DANCING-Bryan Adams-A&M

(12-inch) FOUND A CURE-Ashford & Simpson-Warner (12

MIAMI

This Week
1 THIS TIME BABY-Jackie Moore-Columbia (12-inch)
2 BORN TO BE ALIVE-Patrick Hernandez-Columbia

(12-inch) BAD GIRLS-all cuts-Donna Summer-Casablanca (LP/12-inch)

(LP/12-inch) SAVAGE LOVER-The Ring-Vanguard (12-inch) IVE GOT THE NEXT DANCE-Deniece Williams-ARC

HERE COMES THAT SOUND AGAIN-Love Deluxe-

Warner (12-inch) HEAVEN MUST HAVE SENT YOU-Bonnie Pointer-Motown (12-inch) RUNG MY BELL-Anita Ward-TK (12-inch)

THE BOSS-all cuts-Diana Ross-Motown (LP/12

inch) DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/ LOVE'S IN YOU-Nightlife Unlimited-Casablanca (LP) YOU GONNA MAKE ME LOVE SOMEBOOY ELSE-Jones Girls-PIR (12-inch) H.A.P.Y. RADIO-Edwin Starr-20th Century (12-inch)

inch) WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch)

10 HNGO1,000 FINGER MAN/DANCIN' & PRANCIN'-Candido-Salsoul (LP/12-inch) 11 GET UP AND BOOGIE-Freddie James-Warner (12-

WHATCHA GONNA DO ABOUT IT-Rozalin Woods-A&M (12-inch)

GOOD TIMES-Chic-Atlantic (12-inch)

10 GROOVE ME-Fern Kinney-TK (12-inch)

GOOD TIMES-Chic-Atlantic (12-inch)

Millennium (12-inch)

(12-inch)

inch)

(12-inch)

10

11

12

13

12

14

5 CRANK IT UP-Peter Brown-TK (12-inch)

(12-inch)

inch)

inch)

THIS TIME BABY-Jackie Moore-Columbia (12-inch)

UNOER COVER LOVER-all cuts-Debbie Jacobs-MCA (LP/12-inch)

THE MAIN EVENT-Barbra Streisand-Columbia (LP)

This Week 1 THE BOSS-all cuts-Diana Ross-Motown (LP/12)

JUST KEEP THINKIN' ABOUT YOU BABY-Tata Vega-

NIGHT RIDER-Venus Dodson-Warner/RFC (12-inch)

(LP/12-inch)

12

13

a.

12

THIS TIME BABY-Jackie Moore-Columbia (12-inch)

UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA

ATLANTA

42

- This Week 1 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC (12-inch)
- CRANK IT UP-Peter Brown-TK (12-inch) BORN TO BE ALIVE-Patrick Hernandez-Columbia 3 (12-inch)
- THIS TIME BABY-Jackie Moore-Columbia (12-inch) BAD GIRLS-all cuts-Donna Summer-Casablanca (LP/12-inch)
- 6 H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12
- inch) GOOD TIMES-Chic-Atlantic (12-inch)
- 8 GET UP AND BOOGIE-Freddie James-Warner (12
- THE BOSS-all cuts-Diana Ross-Motown (LP/12-9 inch)
- THE GROOVE MACHINE-Bohannon-Mercury (12-inch) HERE COMES THAT SOUND-Love Deluxe-Warner 11 (12-inch)
- UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA 12
- RING MY BELL-Anita Ward-TK (12-inch) 13 14 LOVE MAGIC/HOLLER-John Davis & The Monster Orchestra-SAM/Columbia (12-inch)
- 15 SAVAGE LOVER-The Ring-Vanguard (12-inch)

BALT./WASHINGTON

- This Week THIS TIME BABY-Jackie Moore-Columbia (12-inch)
- 2 PUT YOUR BODY IN IT/YOU CAN GET OVER-Stephanie Mills-20th Century (LP/12-inch) 3 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch)
- 4 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC (12-inch)
- 5 BAO GIRLS—all cuts—Oonna Summer—Casablanca (LP/12-inch)
- BORN TO BE ALIVE-Patrick Hernandez-Columbia (12-inch) 6 THE BOSS-all cuts-Diana Ross-Motown (LP/12-
- GOOD TIMES-Chic-Atlantic (12-inch) 8
- NIGHT RIDER-Venus Dodsun-Warner/RFC (12-inch) 10 HERE COMES THAT SOUND AGAIN-Love Deluxe-
- mer (LP/12-inch) 11 GET UP AND BOOGIE-Freddie James-Warner (12-
- 12

BILLBOARD

1979,

JST

Q

- UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA
- (LP/12-inch) CRANK IT UP-Peter Brown-TK (12-inch) DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/ LOVE'S IN YOU-Nightlife Unlimited-Casablan (LP)
- 15 FOUND & CURE-Ashford & Simpson-Warner (12-

BOSTON

- This Week 1 BORN TO BE ALIVE—Patrick Hernandez-Columbia (12-inch)
- BORN TO BE ALIVE-Patrick Hernandez-Columbia (12-inch)
 GOOD TIMES-Chic-Atlantic (12-inch)
 WHEN YOU WAKE UP TOWORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch)
 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC
- (12-inch)
- THIS TIME BABY-Jackie Moore-Columbia (12-inch) THE BOSS-all cuts-Diana Ross-Motown (LP/12
- UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA 7
- (LP/12-inch) 8 HERE COMES THAT SOUND AGAIN-Love Deluxe-Warner (LP/12-inch) 9 BAD GIRLS--all curts-Donna Summer-Casablanca (LP/12-inch) 10 HEAVEN MUST HAVE SENT YOU-Bonne Pointer-
- Motown (12-inch) CRANK IT UP-Peter Brown-TK (12-inch) 11
- 12 NIGHT DANCIN/RED HOT-Taka Boom-Ariola (12
- 13 H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12)
- 14 GET UP AND BOOGIE-Freddie James-Warner (12-
- 15 LOVE MAGIC/HOLLER—John Davis & The Monster Drchestra—SAM/Columbia (12-inch)

CHICAGO

- This Week 1 BORN TO BE ALIVE-Patrick Hernandez-Columbia (12-inch)
- 2 BAO GIRLS-all cuts-Donna Summer-Casablanca (LP/12-inch)
- 3 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC
- 4 HERE COMES THAT SOUND AGAIN-Love Deluxe-Warner (12-inch)
- THIS TIME BABY-Jackie Moore-Columbia (12-inch) 5 GOOD TIMES-Chic-Atlantic (12-inch)
- CRANK IT UP-Peter Brown-TK (12-inch)
- HEN YOU WAKE TOMORROW/ MOCK/CHANCE-Candi Staton-Warner (LP/12-inch) 9 H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12)
- IT'S A DISCO-Isley Brothers-Teaneck (LP) 10
- GET UP AND BOOGIE-Freddie James-Warner (12-inch)
- UNDER COVER LOVER all cuts-Debbie Jacobs-MCA
 (LP/12-inch)
 THE BOSS-all cuts-Diana Ross-Motown (LP/12-
- 14 PUT YOUR BODY IN IT/YOU CAN GET OVER-Stephanie Mills-20th Century (LP/12-inch)
- 15 FOUND & CURE-Ashford & Simpson-Warner (12inch)

NEW ORLEANS

This Week 1 UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA (12-inch) CRANK IT UP-Peter Brown-TK (12-inch)

Disco

Disco Mix

By BARRY LEDERER NEW YORK-Midsong Records disco pro

moter Rick Morrison, along with the John Car

men Agency hosted a trip to the Ice Palace at

Fire Island to have Wardell Piper perform at the

she dazzled the audience with her performance of "Dr. Boogie" and "Super Suite."

Siren, is "Open Up For Love" produced and ar

ranged by John Davis. Full orchestration com

plements a striving string and brass section that

is causing good reaction among deejays. The

flipside "Morning Music" should be given atten-

tion as it is a good indication of the group's ver

satility with its 8:14 minute version of "Morning

If big band disco moves the dancers in a dee-jay's club then Charlie Calello "Calello Sere-

nade" should prove rewarding. Cuts include 1979

disco versions of "Stardust," "In The Mood," "Moonlight Serenade" and "Sing, Sing, Sing"

among others. There is also Midsong's "Satur

day Night Fiedler" which contains the Boston

Pops live recording at Symphony Hall in Boston

on June 9, 1979. Ranging from a Bee Gees "Sat-urday Night Fever" medley to "Bachamania"

(disco based on Bach Tocatta and Fugue), this

effort shows the famous conductor at his finest with the LP production by John Davis.

Distributed by the Atlantic Group but on the Scotti Bros. label is "Ghost Dancer" by the Ad

drisi Brothers. One of the more refreshing and

clean sounds to emerge lately, the introduction

is punctuated with electronic and string combi-

nation that meld to the group's sound reminis

cent of the Bee Gees. The melodic harmoniza-

tion is catchy as its basic guitar backbeat leads

easily to a break that takes the dancer and lis

tener to a higher plane on the disk's 7:18

length. Producer Freddy Perren has found a de

lightful sound that blends disco with a nice

Cerrone returns to Atlantic with "Rock Me" at

6:54 minutes on a 12-inch 33-1/3 r.p.m. Strong

rhythm tracks are filled with a piercing rock fla-

vored synthesizer and guitar movements that

are emphasized as opposed to the artist's previous electronically oriented work. This change of direction is welcome with the artist's simple lyr-

Dan Hartman was well received with his first

12-incher and LP for Blue Sky. However, his lat-

est effort for the label does not live up to his previous work as indicated in his new 12-inch of

'Hands Down'' which was produced by the art

Both these individuals are talents in their

own right but seems to have tried to repeat a previous success instead of putting more insight

into original material. The disk which runs 6:23

and contains both a vocal and instrumental side

sounds like "Instant Replay" replayed. Although

the end result might find commercial success

for Hartman, the anticipated wait for this new

release was unfortunately quite disappointing.

Still recovering from the Forum is the group

from MK Dance Promotions. Its disco party in its

suite welcomed top deejays and record person-alities for several hours of disco dancing and

conversation. Artists appearing to greet deejays included Ullanda McCullough, Debbie Jacobs,

Joe Palminteri premiered Pamela Stanley's

new 12 inch, 33 1/3 r.p.m. from EMI at the Fo rum. This disk is aptly titled "This Is Hot" which describes the mood created by this new artist. A

velvety yet crisp voice moves along nicely in this

7:45 cut that emphasizes a brass section that

pumps along into an expected but intense drum

to the recording which finally ends cold. The re-mix is by Rick Gianatos and produced by Joa-

A second surprise break gives added impetus

From Marlin (distributed by TK) is "Counter-

point," the LP by Ralph MacDonald. The record

contains five moving cuts from which a 12-inch

A simple handclapping introduction builds

with rhythm guitar that combines with a string

section that allows Swamp Dogg to capture his

audience with his gruff yet soulful voice. The break on this 12-inch 33-½ r.p.m. comes late on

the record but is heavily synthesized with a

bongo background. Tom DePierro is in charge of

disco promotion and looks to extensive play on

this disk as well as the flipside which is more

"Ice Cold Love" highlights the Double Expo

sure LP "Locker Room" at 6:03 and should be in

direct competition with its 12-inch 33-1/3 r.p.m. from Salsoul called "I Got The Hots For You.

commercial and is titled "Salty Dog."

Louis Love and John Ferrara.

break.

chim Heider

will be released.

combination of pop.

ics yet intense production.

ist and mixed by John Luongo.

The artist was enthusiastically received as

Finally seeing action from Midsong's group

disco's first live tea dance.

Music

PITTSBURGH

This Week 1 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC

2 THIS TIME BABY-Jackie Moore-Columbia (12-inch)

3 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch)

4 THE BOSS-all cuts-Diana Ross-Motown (LP/12

5 BORN TO BE ALIVE - Patrick Hernandez - Columbia

6 GET UP AND BOOGIE-Freddie James-Warner (12-

7 HERE COMES THAT SOUND AGAIN-Love Deluxe-

H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12

10 THE MAIN EVENT-Barbra Streisand-Columbia (LP)

MARRIED MEN-Bette Midler-Atlantic (12-inch)

14 UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA

15 NIGHT RIDER-Venus Dodson-Warner/RFC (12-inch)

SAN FRANCISCO

2 UNDER COVER LOVER-all cuts-Debbbie Jacobs-MCA

THIS TIME BABY-Jackie Moore-Columbia (12-inch)

BORN TO BE ALIVE-Patrick Hernandez-Columbia

(12-inch) WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch)

7 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC

THE BOSS-all cuts-Drana Ross-Motown (LP/12-

GET UP AND BOOGIE-Freddie James-Warner (12

LOVE MAGIC/HOLLER-John Davis & the Monster Orchestra-SAM/Columbia (12-inch) WGHT RIDER-Venus Dodsun-Warner/RFC (12-inch)

12 FOUND A CURE-Ashford & Simpson-Warner (12-

15 OVER AND OVER-Disco Circus-Columbia (LP)

SEATTLE/PORTLAND

This Week 1 : VE GOT THE NEXT DANCE-Deniece Williams-ARC

CRANK IT UP-Peter Brown-TK (12-inch)

GOOD TIMES-Chic-Atlantic (12-inch)

Warner (LP/12-inch)

H.A.P.P.Y RADIO-Edwin Starr-20th Century (12-inch)

HERE COMES THAT SOUND AGAIN-Love Deluxe-

BORN TO BE ALIVE-Patrick Hernandez-Columbia (12-inch)

UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA

NIGHT DANCIN'/RED HOT-Taka Boom-Ariola (12

THE BOSS-all cuts-Diana Ross-Motown (LP/12-inch)

NIGHT RIDER-Venus Dodsun-Warner (12-inch)

SAVAGE LOVER-The Ring-Vanguard (12-inch)

WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch)

MONTREAL

2 BAO GIRLS-all cuts-Donna Summer-Polydor (LP)

3 BORN TO BE ALIVE-Patrick Hernandez-CBS (12-

4 I'VE GOT THE NEXT DANCE-Deniece Williams-CBS

5 UNDER COVER LOVER-Debbie Jacobs-MCA (12-inch)

6 HEAVEN MUST HAVE SENT YOU-Bonnie Pointer-Motown (12-inch)

7 EVERYBODY GET UP AND BOOGIE-Freddie James-

8 WHEN YOU WAKE UP TOMORROW-Candi Staton-WEA (12-inch)

9 PUT YOUR FEET TO THE BEAT-Ritchie Family-

THE BOSS-Diana Ross-Motown (12-inch)

12 WANT ADS-Ullanda-Quality (12-inch)

13 SEXY CREAM-Slick-Fantasy (12-inch)

15 FRENCH BOY-Garcon-London (LP)

THIS TIME BABY-Jackie Moore-CBS (12-inch)

14 THE MAIN EVENT-Barbra Streisand-CBS (12-inch)

WANT ADS-Ullanda-Ocean (12-inch)

15 NEVER GONNA BE THE SAME-Ruth Waters-Millenium (12-inch)

This Week 1 BEAT THE CLOCK-Sparks-WEA (12-inch)

inch)

(12-inch)

RCA (12-inch)

London (LP)

11

9 GET UP AND BOOGIE-Freddie James-Warner (12

CRANK IT UP-Peter Brown-TK (12-inch)

SEXY CREAM-Slick-Fantasy (12-inch)

(12-inch)

(12-inch)

inch)

YOU CAN DO IT-AI Hudson & the Partners-MCA

This Week 1 HERE COMES THAT SOUND AGAIN-Love Deluxe-Warner (LP/12-inch)

CRANK IT UP-Peter Brown-TK (12-inch)

13 WANT ADS-Ullanda-Dcean (12-inch)

Warner (LP/12-inch)

GOOD TIMES-Chic-Atlantic (12-inch)

inch)

11

12

3

5

10

11

2

4

5

6

7

11

13

- BORN TO BE ALIVE-Patrick Hernandez-Columbia
- 4 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC (12-inch)
- H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12-inch)
- GOOD TIMES-Chic-Atlantic (12 inch) 6
- OVER AND OVER-Disco Circus-Columbia (LP) WANT ADS-Ullanda-Ocean (12-inch)
- NIGHT RIDER-Venus Dodsun-Warner (12-inch)
- HERE COMES THAT SOUND AGAIN-Love Deluxe 10 Warner (12-inch)
- THIS TIME BABY-Jackie Moore-Columbia (12-inch) 11 BAD GIRLS-all cuts-Donna Summer-Casablanca (LP/12-inch) 12
- 13 LOVE MAGIC/HOLLER-John Davis & The Monster Orchestra-SAM/Columbia (12-inch)
- GET UP AND BOOGIE-Freddie James-Warner (12-
- THE MAIN EVENT-Barbra Streisand-Columbia (12-15 inch)

NEW YORK

- This Week 1 THIS TIME BABY-Jackie Moore-Columbia (12-inch) 2 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC
- (12-inch) 3 HERE COMES THAT SOUND AGAIN-Love Deluxe-
- 4 THE BOSS-all cuts-Diana Ross-Motown (LP/12-
- 5 YOU CAN DO IT-AI Hudson & the Partners-MCA (12-inch)
- BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12-inch)
- GOOD TIMES-Chic-Atlantic (12-inch)
- YOU CAN GET OVER/PUT YOUR BOOY IN IT-Stephanie Mills-20th Century (LP/12-inch) WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-inch) 9
- GET UP AND BOOGIE-Freddie James-Warner (12
- FOUND & CURE-Ashfored & Simpson-Warner (12-11
- 12 BORN TO BE ALIVE-Patrick Hernandez-Columbia (12-inch)
- SAVAGE LOVER-The Ring-Columbia (12-inch) UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA (12-inch) 13
- 15 MAINLINE-Black lvory-Buddah (12-inch)

PHILADELPHIA

- This Week
 1 THE BOSS-all cuts-Diana Ross-Motown (LP/12-inch) THIS TIME BABY-Jackie Moore-Columbia (12-inch)
- HERE COMES THAT SOUND AGAIN-Love Deluxe-3 Warner (12-inch)
- WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE-Candi Staton-Warner (LP/12-Inch)
- GOOD TIMES-Chic-Atlantic (12-inch)
- I'VE GOT THE NEXT DANCE-Deniece Williams-ARC
- PUT YOUR BODY IN IT/YOU CAN GET OVER-Stephanie Mills-20th Century (LP/12-inch) THE BEST BEAT IT TOWN-Switch-Motown (12-inch)
- BORN TO BE ALIVE-Patrick Hernandez-Columbia (12-inch)
- 10 IT'S TOO FUNKY IN HERE-James Brown-Mercury (12-inch)
- HEAVEN MUST HAVE SENT YOU-Bonnie Pointer-Motown (12-inch)
- MOTOWN REVIEW-Philly Cream-Fantasy/WMOT (12 12
- CRANK IT UP-Peter Brown-TK (12 inch) 13 YOU CAN DO IT-Al Hudson & the Partners-MCA 14
- 15 RISE-Herb Alpert-A&M (12-inch)

PHOENIX

- nis Week 1 BORN TO BE ALIVE-Patrick Hernandez-Columbia
- UNDER COVER LOVER-all cuts-Debbie Jacobs-MCA
- 3 I'VE GOT THE NEXT DANCE-Deniece Williams-ARC (12-inch) CRANK IT UP-Peter Brown-TK (12-inch)

WANT ADS-Ullanda-Ocean (12-inch)

10

11

14

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

(LP)

(12-inch)

- GOOD TIMES-Chic-Atlantic (12 inch) GIVE ME YOUR BODY WHILE WE'RE OANCING-Jesse Towers-Kick (12 inch)
- HERE COMES THAT SOUND AGAIN-Love Deluxe-Wamer (12-inch) GET UP BOOGIE-Leroy Gomez-Casablanca (LP)

SAVAGE LOVER-The Ring-Vanguard (12-inch) GET UP AND BOOGIE-Freddie James-Warner (12-

12 H.A.P.P.Y. RADIO-Edwin Starr-20th Century (12-

13 GONE, GONE, GONE/BEGIN THE BEGUINE-Johnny

15 1 WAS MADE FOR LOVING YOU-Kiss-Casablanca

World Radio History

DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/

LOVE'S IN YOU-Nightlife Unlimited-Casablanca

Mathis-Columbia (12-inch)

Billboard Billboard SPECIAL SURVEY For Week Ending 8/4/79 Disco Top 80

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T	N LV	TITLE(S), ARTIST, LABEL	TV		TITLE(S), ARTIST, LABEL
1	2	Provide the next DANCE - Deniece Williams - ARC/Columbia (12-inch)	1	T 49	
2	2 1	23-10991 BORN TO BE ALIVE – Patrick Hernandez – Columbia	1	1 46	24 HDURS A DAY-L. J. Johnson-AVI (LP) 6064
		(12-inch) 23-10987 THIS TIME BABY—Jackie Moore—	43	33	PARTY LIGHT/LET YOUR BODY SHINE- Munich Machine-Casablanca (LP) NBLP 7137
1		Metown (LP/12-inch) N-8 923R-1/	44	37	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE — Tata Vega — Motown (LP/12-inch) T7
1	r 6	M00026D-1 GOOD TIMES-Chic-Atlantic (12-inch) DSK0 192		51	360/M0021 GIVE YOUR BODY UP TO THE MUSIC
1	9	Love Deluxe-Warner (12-inch)	46	48	WES 22118 SEXY CREAM—Slick—Fantasy
1	8	WBSD 8827 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT-Debbie	47	35	(12-inch) D-122 GROOVIN' YOU-Harvey Mason-Arista
	,	Jacobs-MCA (LP/12-inch) 13920/3156	48	21	(12-inch) CT 53 RING MY BELL —Anita Ward—TK (12-inch) TKD 124
		CRANK IT UP-Peter Brown-TK (12-inch) TDK 151	49	50	TELL EVERYBODY-Herbie Hancock-
,	10	WHEN YOU WAKE UP TOMORROW- Candi Staten-(LP/12-inch) BSK 333/WBSD 8820	50	54	Columbia (12-inch) 43-11019 FIRST TIME AROUND – Skyy – Salsoul (12-inch) Remix SG 215
19	3	BAD GIRLS—all cuts—Dorna Summer— Casablanca (LP/12-inch) NBLP 2-7150/NBD 20367	51	52	NEVER GONNA BE THE SAME-Ruth Waters-Millennium (12-inch) YD 11777
1	13	GET UP AND BOOGIE-Freddie James- Warner (12-inch) DWBS 8857	1	59	GET UP BOOGIE-Leroy Gomez-
12 13	11 12	H.A.P.P.Y. RADIO-Edwin Starr-20th C. YOU CAIL DO IT-All Hudson & the Soul Partners-MCA (LP/12 inch*) AA 1136	53	45	Casablanca (LP) NBLP 7154 SPEND THE NIGHT/WHY DOES IT RAIN/ STOP-Bob-A-Rela-Channel (LP) CLP 1002
14	14	SAVAGE LOVER—The Ring – Vanguard (12-inch) SPV 23	54	42	CUBA-Gibson BrosMango/Island (12-inch) MLPS 7779-A
15	15	HEAVEN MUST HAVE SENT YOU-Bonnie Pointer-Motown (12-	55	43	POUSSEZ-ali cuts-Poussez-Vanguard (LP) VSD 79412
•	19	inch) M00020 PUT YOUR BODY IN IT/YOU CAN GET OVER-Stephanie Mills-20th	56	44	AIN'T NOTHING GONNA KEEP ME FROM YOU-Teri DeSario-Casablanca (LP/ 12-inch*) NBLP 20157
☆	24	Century (LP/12-inch) T583/DC 103 FOUND A CURE-Ashford & Simpson-	57	57	BAD, BAD BOY-all cuts-Theo Vaness- Prelude (LP) PRL 12165
18	18	Warner (12-inch) DWBS 8874 MIGHT RIDER - Venus Dodson - Warner	₫	-	OPEN UP FOR LOVE—Siren—Midsong (12-inch) MD 513
19	16	RFC (12-inch) RCSD 8824 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/	59	60	MAINLINE—Black Ivory-Buddah (12-inch) BDS 5722
t	34	Columbra (12-inch) 23-10976 THE MAIN EVENT - Barbra Streisand	60	63	THE GROOVE MACHINE-Bohannon- Mercury (LP) SRM 1 3778
由	23	Columbia (LP/12-inch*) JS 36115 JNGO/1,000 FINGER MAN—Candido— Salsoul (LP/12-inch*) SA 8520	61	-	I WANNA TESTIFY/CAN YOU FEEL IT— Cindy & Roy—Casablanca (LP/12- inch*) NBLP 7159
1	25	LET ME TAKE YOU DANCING-Bryan Adams-A&M (12-inch)SP 12014	62	64	THE REAL THING-Daddy Dewdrop-TK (12-inch) TDK 153
4	31	RED HOT/NIGHT DANCH"-Taka Boom - Ariola (LP/12-inch) SW 50041/AR 9010	63	61	SHAKE IT BABY LOVE/LOVE ATTACK – Ferrara – Midsong (LP/12-inch) MSI 008/MD 509
\$	29	OVER AND OVER - Disco Circus- Columbia (LP/12-inch*) JC 36049	64	-	DON'T YOU FEEL MY LOVE-George McCrae-TK (12-inch) TKD 407
25	17	WANT ADS—Ullanda—Ocean (12-inch) OR 7500	65	66	NEW YORK-Nuggets-Mercury
26	22	DISCO CHOQ CHOQ/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU-	66	69	(LP/12-inch) SRM 3779/MK 93 IT'S TOO FUNKY IN HERE—James Brown—Mercury (12-inch) PDD 510
27	26	Nightiife Unlimited–Cesablanca (LP) NBLP 7139 YOU GOMNA MAKE ME LOVE	67	-	POW WOW/GREEN LIGHT-Cory Daye- New York Intl. (LP/12-inch*)
28	27	SOMEBODY ELSE-Jones Girls-PIR (12-inch) 228-3682	68	74	BXL 3408 WHATCHA GONNA DO ABOUT IT— Rozalin Woods—A&M (12-inch)
29	28	UAVE A CIGAR—Rosebud- Warner Bros. (12-inch) WBSD 8784 AIN'T NO STOPPIN' US NOW—	69	_	SP 12921 RUN YOUR BODY—Francie Simone—BC
		McFadden & Whitehead PIR (12- inch) ZS8-3675	70	72	Records (12-inch) BC 4001 THE BEST BEAT IN TOWN-Switch-
30 31	30 20	MOTOWN REVIEW—Philly Cream— Fantasy/WMOT (12-incth) D-132 BOOGIE WONDERLAND—Earth, Wind &	71	73	Motown (12-inch) M00025 D-1 BORN TO BE ALIVE-Rick Summers- Brase (12 inch) RDS 2502
±1	36	Fire/Emotions—ARC (12-inch) GIVE ME YOUR BODY, WHILE WE'RE	72	68	Brass (12-inch) BDS 2502 DANCIN' AT THE DISCO-LAX-Prelude (12-inch) PR0 71116
33	32	DANCIN'– Jesse Towers – Kick (12- inch) KRD 71279 MARRIED MEN–Bette Midler–Atlantic	73	70	CAFE—D.D. Sound—Emergency EM LP 7501
31 1	32	(12-inch) DSKO 187	74	-	GOT TO GIVE IN TO LOVE-Bonnie Boyer-Columbia (12-inch) 43-11026
由	40	Inspirations—RSO (12-inch) RSS 304 WHY LENVE US ALONE—Five Special—	75	n	THE RUNNER—Three Degrees—Ariola (12-inch) AR 7746
4	_	Elektra (12-inch) AS-11408 GROOVE ME—Fern Kinney—TK (12-	76	-	COME TO ME—France Joli—Prelude (LP) PRL 12170
37	39	inch) TKD 401 I WAS MADE FOR LOVING YOU – Kiss- Casablanca (LP/12-inch*)	η	55	I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midsong (LP) MSI 007
	57	Casadianca (LP712-inch*) NBLP 7152 STAND UP, SIT DOWN-	78	-	I GOT THE HOTS FOR YA-Double Exposure-Salsoul (12-inch) SG 304
	53 56	AKB-RSO (12-inch) RSS 302 AS RISE-Herb Alpert-A&M	79	41	HIGH ON MAD MOUNTAIN-all cuts- Mike Theodore-Westbound (LP/12-
	47	(12-inch) SP 12022 DON'T STDP —Ish—TK (12-inch)	#0	58	inch) WT 6109/DSC0 161 1 (WHO HAVE NOTHING)/STARS/BODY STRONG-Sylvester-Fantasy (LP/
		TKD 156 *non-comme			12-inch) F-9579/D 129

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Pools Fight Disk Cutback

• Continued from page 40 to members of 39 pools around the country."

Hart feels that it would be a mistake for some labels to partial ship product so that some members of a pool receive product while others go empty-handed.

Assistant in preparing this story provided by Dick Nusser, Roman Kozak, Irv Lichtman, Paul Grein, Cary Darling and Stephen Traiman.

CBS is in the middle of "revamping and streamlining" its list of deejays and pools. The list is being computerized and will enable the company to have the most up-todate knowledge of the key disco breakout points around the country. The changeover is expected to take place over the next few weeks, and when it does, there will be cutbacks, according to Ruth Baber, assistant to Vince Pelligrino, director of disco promotion at CBS.

At Salsoul the deejay mailing list has been trimmed by about one third from its original 600 promotional records to deejays and pools nationwide. The company will now service only "Key clubs and key deejays." according to Michael Parenteau. Salsoul's national disco promotion director. "A lot of pools with only parttime mobile jocks will be phased out," he states.

Parenteau says that a lot of pools were given the option of doing their own house cleaning, and this latest move was instituted only after they failed to do so.

In spite of the cutback plan, Salsoul plans on retaining a "second" mailing list which will come into play when the label has a "hot product with chart potential" to service.

At TK Records Dan Joseph has not yet started cutting back his promotional list, but he is resisting requests to increase allotments in markets he feels are being adequately served at this time.

Anticipating the job of cutting back. Joseph plans on doing it three ways. His cutback strategy will begin through not adding any new names to his list. The second step involves cutting back allotments to some pools. "I am always revising my lists, but I may have to look a little closer at some of our pools," he states.

The third step is discouraging existing accounts from adding to their lists. "As the disco scene expands, so do the pools," says Joseph, "but many areas are already wellcovered so it is not necessary to keep increasing allotments."

Joseph makes it clear, however, that one area which will not be cutback is disco radio. "It is a vital and increasingly important link in the disco promotion chain," he states.

Interestingly, Prelude Records, the all-disco label, has never serviced pools with single 12-inch disco records, but with a two 12-inch package. Marvin Schlachter, president of the label, says this practice

Dallas Record Pool Finally Gets Office

LOS ANGELES-The Dallas/Ft. Worth record pool has opened its first office, after being housed in the apartment of president Howard Metz since its founding in September 1976. The new address is 3225 Lemmon Ave., Building 6, Suite 364, Dallas 75204. The phone number remains the same: (214) 526-8699.

Concurrent with the move is a hike in dues from \$15 to \$25 a month. World Radio History will continue without any cutback. Prelude makes about 3,000 copies of its disco albums in two 12-inch disco form available to pools.

At Westend Records, Ed Kushins, vice president, comments, "I'd be less than honest if I said we haven't discussed a cutback. But it's the last thing we'd want to do. We have tremendous loyalty among the young kids in record pools and we owe a lot of our success to them. Yet, in an extremely depressed market, we can give away more than we sell. We hope business improves so that it is no longer a consideration."

No cutbacks in disco are planned for Mercury/Phonogram. "In fact, we're very close to inking two producers who are known for disco material." says Bill Haywood, vice president of r&b product for the label.

There are no planned staff or roster reductions. As for servicing, Haywood says, "we've always been judicious as to whom we send product to. We do not service blindly. We go over the list and make constant reductions."

At Ariola which has done very well in the disco area with Amii Stewart, Three Degrees and others, also has no plans to cutback because of a soft market.

"There's still a demand for disco and we want to supply that demand." notes vice president of promotions for Ariola, B.J. McElwee. This intention of not cutting back goes for servicing as well.

"We have no plans to cutback." says Mike Lushka, Motown Records vice president of sales and general manager. The label does have a separate disco department, headed by Barry Bluestein, but Lushka notes that because the roster of the entire label is comparatively small, the label is not as hurt by fluctuations in the economy.





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Chi Summer Disco Spills Over Into Concert Arenas

CHICAGO-Disco music will spill out of the club and private party scene into large concert arenas this summer including the huge ChicagoFest entertainment extravaganza in August.

The Aragon Ballroom also will be the scene of disco concert productions, with a "Disco Explosion" including live salsa bands scheduled Saturday (7) at the concert site. Tickets are \$5 for the presenta-

tion, being sponsored by the Disco Allstars production group. The Allstars plan followups at the Aragon Aug. 25 and Sept. 22.

Chicago Midwest Disco Awards presentation is scheduled Aug. 11 with both of the city's major record pools-Dogs of War and Audio Talent-reportedly ready to convene at the Aragon.

Tickets are priced at \$6.50, with live disco entertainment and programming by the city's leading spin-ners, according to Rocky Jones, head of the Audio Talent pool and main promoter of the event.

Ballots have gone out to deejays in both pools with voting on best disco, best disco/restaurant, best deejay, best sound company, best lighting company, etc.

Terrell Hedeman's Disco Van will handle sound for Aragon Ballroom presentations.

Among the myriad musical entertainments provided at city-spon-sored ChicagoFest, a giant 150-foot by 70-foot disco dance floor is being sponsored by Coca-Cola and WBMX-AM, with station jocks doing the programming. Sirca Systems, a new division of

Studio Instrument Rentals, and Grand Stage Lighting respectively will run sound and lighting for the ChicagoFest disco.

Wins \$500, Trip

LONDON-Phillip Tan, of North London and a regular at the Sundown Discotheque in London's Charing Cross Road, won first prize in the first National Disco Contest final, jointly sponsored by the Schlitz malt liquor company of Milwaukee and the entertainment and catering division of the Rank Organization.

Tan, who collects a prize of a 10-day holiday in the U.S., with \$500 spending money, faced 20 other finalists, following preliminary rounds at 49 nationwide locations.

HUNTER COLLEGE OF N.Y.

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Contact

Hits Greeks ATHENS-The Greek govern-

Disco

ment has lowered the boom on discotheques and other clubs here. compelling them to close at 2 a.m. as part of a new national energy-saving program. Club owners are up in arms, en-

visaging a dramatic fall in income. However, Greece-based record companies, with many of their acts depending on club work for their main income, see no crisis. In fact, CBS-Greece foresees the

move as perhaps increasing record sales to compensate for the diminished time potential buyers have to spend watching live acts.

Other companies, notably Polygram, EMI, Minos Matas and Lyra, do not believe that energy-saving lifestyles will change the present level of sales.

Some companies feel that artists with less club activity will devote more time to recording duties. This, they feel, could become vital if disco and club chiefs cut down on the money paid to artists because of fewer opening hours and loss of customers.

New Label For Miami

MIAMI-Good Sounds Records has been formed here by Ron and Howard Albert with Arnie Wohl as an executive vice president of the company

The label, a division of Criteria Recording Studios, will build a roster of acts from among disco, pop and rock performers. It will be distributed by TK Records.

Wohl, probably best known as producer of the internationally syndicated disco television show, "Disco Magic," is criss-crossing the country in search of talented acts to be signed to the label. Already inked is disco/pop entertainer. Laura Taylor.

The label will also release product by the Criteria All-Stars, a group comprised of studio musicians. Good Sounds Records also has a publishing arm bearing the same name.

Parent company, Criteria Recording Studios has recorded such groups as the Bee Gees, the Eagles, Andy Gibb, Samantha Sang, Rod Stewart, Eric Clapton, Aretha Franklin, Stephen Stills, the Allman Bros., Chicago and others.

N.J. Park Becomes Disco Dream World

JACKSON TOWNSHIP, N.J.-Great Adventure, large theme amusement park operated by Six Flags, was recently turned into a super disco fantasy world by the syndicated television program "Soap Fac-

tory." The 50th segment of "Soap Fac tory" was filmed at Great Adventure-the first away site for the show which has been filmed on Monday nights at the Soap Factory Disco in Palisades Park near Newark.

Cast in the disco dream world segment were Deniece Williams, Ronnie Dyson, Sarah Dash and Wardell Piper, plus popular groups Machine and the Trammps, dancing and discoing on roller skates in front of the amusement park's fabled fountains. the Yum-Yum Palace and other unique park locales. Paul Harris hosts the syndicated

show which is produced by David M. Bergman through D.B. Productions, Inc. All technical assistance is provided by Rimyth, production company based in Patterson, N.J.

Closing Law Phoenix Fest \$ For Muscular Dystrophy

By AL SENIA

sentatives.

PHOENIX-The first citywide In the evening there was an indoor disco festival ever to be held here invitational show where several artists performed and where proceeds was scheduled for Saturday (28) at of Discofest '79 were presented to the Radisson Scottsdale Resort and Racquet Club. Discofest '79 was an outdoor conthe 1979 Muscular Dystrophy Assn. poster child and other MDA repre-

cert and festival sponsored by the Southwest Record Pool, KXTC-FM (Disco 92) and the Radisson.

The event was designed as a fund raiser for the Muscular Dystrophy Assn. Record Pool director of operations Bob Baldwin says the festival also provided the first opportunity for record companies, disco artists and club owners to join together in a large promotional effort.

More than 2.000 tickets to the event were sold at \$2.92. Disco 92 has been running extensive promotional announcements since July 5.

Baldwin says the festival featured outdoor performances and a fairlike atmosphere. Live entertainment was offered continuously from noon to 7 p.m. on an elevated lakeside stage. Disco artists Debbie Jacobs. Jesse Towers, Laura Taylor and Flower were among those expected to perform. The festival also had a midway of

booths, some of which were used to promote products by record com-panies, record stores and club own-

Baldwin characterizes the event as a "landmark as far as disco promo-tion is concerned." He labels community response "amazing."

Juliana's Launches Canadian Operation

NEW YORK - Juliana's Sound Services has opened a full-service operation in Canada, based in Montreal. The British disco design and construction company previously maintained only a satellite arm in the area.

The "new" operation is headed by Jeff Cotton, and is aimed at increasing efficiency of service to Canadian clients. It is also geared to meet the increasing demands of the bur-geoning disco industry in Canada.

According to Tom Vaughan, pres ident of Juliana's, the Montreal of-fice will maintain a 24-hour telephone service. The number is (514) 844-1632.

Other members of the Canadian office staff are Anthony Gravett. technical manager and chief engi-neer, and Kim Tudor, executive secretary.



The festival was patterned after a similar event held recently by Los

Angeles radio station KISS-FM.

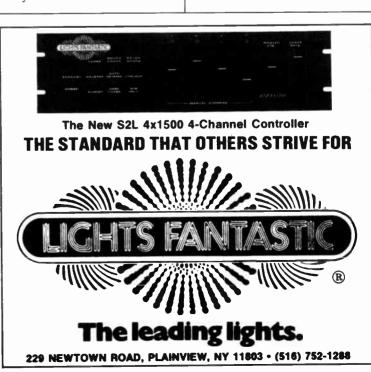


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BILLBOARD

AUGUST 4, 1979,

44



Sound Business Sound Waves **Engineer For**

• Continued from page 28

U.K. under the auspices of the National Research Development Corp. and employs a four-element microphone to achieve a full 360-degree imaging of a sound source.

The Calrec microphone is the critical element in the system, consisting of four separate cardioid capsules mounted in one housing. Two capsules are mounted back-to-back. angled 45 degrees "up" from horizontal, and two are mounted perpendicular to the others, angled 45 degrees "down" from horizontal.

The outputs of the four capsules are used to provide a full-circle pickup and may be manipulated in an accompanying control unit-en-coder to rotate an image into any position over 360 degrees.

In addition, plus or minus 45 degrees of vertical tilt positioning is possible via the encoder. Also, the microphones' outputs may be recorded without benefit of the encoder but rather manipulated during playback to secure proper positioning of the sound source.

A further feature of the control unit is to synthesize a soundfield from pickups others than the Calrec tetrahedral microphone. Though this technique may not supplant existing approaches used in poprecording, it can offer some interesting and useful options when recording sections or ensembles. * * *

In some other refinements in the realm of microphone engineering, two major suppliers to the industry have brought electret condenser technology to a pinnacle. Both Shure Brothers of Evanston, Ill., and Electro-Voice of Buchanan, Mich., offer field-proven electret condenser microphones at prices significantly less than the more "conventional" condenser units.

The electret design differs from the conventional condenser micro-phone in that an external polarizing voltage is not required by the electret capsule. The polarizing voltage is "built into" the electret capsule. The amplifier built into the microphone case still requires power, supplied either by a replaceable battery or by the common type of Phantom pow-

ering system. The advantages of the electret are lower cost than conventional condenser microphones and simplicity of design.

45

The Shure electret model SM-81 can be operated on either 12 or 48volt Phantom supplies and offers a 20 Hz to 20 kHz flat frequency response with a 120 dB dynamic range.

Electro-Voice offers several electret models: cardioid; hyper-cardioid and omni-directional. The cardioid model CS 15P features a 40 Hz to 18 kHz frequency response with a 119 dB dynamic range. In addition to the fixed capsule design, E-V offers an additional electret system comprised of a separate preamplifier and an assortment of capsules which may be fitted by the user for a maximum flexibility. The E-V units may be op-erated on any voltage from 8 to 50 volts DC.

Studio Track

LOS ANGELES-Record Plant action sees: Tom Werman producing Molly Hatchet for Epic, Gary Ladinsky engineering with help from Cary Pritikin; Andy Johns producing and engineering Ozz for Epic, Ricky Delena assisting; and Ron Nevison producing and engineering Jefferson Starship for RCA, Mike Clink assisting.

At Cherokee: Jeff Baxter producing Liv-ingston Taylor for Epic, Bruce Robb engineering, Larry Rebhun assisting; Jean Luc Ponty produc-ing his own album for Atlantic, Ed Thacker engineering and Frank "Cheech" D'Amico helping; Harry Maslin producing Brock Walsh for Arista as well as Melissa Manchester for the same la-bel; and Jimmy Horowitz producing Long John Baldry's LP for EMI/America, Joe Robb engineering.

Recent activity at Redwing Sound sees Bill Schnee producing and engineering Pablo Cruise, and Michael Stewart producing Tom Jones with Mark Smith and Baron O'Bramovich sharing engineering chores.

Stan Silver producing Donna Fargo at Westlake Audio, Marty Lewis engineering. John Boylan also there producing Trillion for Epic, Paul Grupp at the board.... Rick Gianatos producing Linda Dillard for Polydor at Larrabee, Bob Stone engineering. Gianatos also producing **Pussyfoot** on United Artists. ... Leah Kunkel working at Sierra Pacific, Patrick McDonald at the board.

Summer's LPs Goes On Own LOS ANGELES-Juergen Kop-

pers, recording engineer for Donna Summer and producer Giorgio Moroder's chief engineer, has become an independent producer in his own right.

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 8/4/79

ontemporary

radio station air play listed in rank order.

Spyro Gyra, Infinity 50 011 (MCA) (Harlem N MAMA CAN'T BUY YOU LOVE Elton John, (Mighty Three, BMI) MCA 41042

I'LL NEVER LOVE THIS WAY AGAIN Dioane Warwick, Arista 419 (Irving, BMI) DIFFERENT WORLDS

on Chart

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NEW ENTRY

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These are best selling middle-of-the-road singles compiled from

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

tingale, Windsong 11530 (RCA) (Almo, ASCAP) Maxime Trighting, and Andre MORNING DANCE Souro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)

SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)

MAIN EVENT Barbra Streisan4, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)

Warner/Curb 8835 (Bruin, BMI)

n Section, Polydor/BGO 14568 (LOW-Sal, BMI)

Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/trving/Foster Frees, BM1/Bob+tte, ASCAP)

Maireen Micovern, Warner/Lurb 8835 (Bruin, BMI) HEART OF THE NIGHT Poco, MCA 410/3 (Tarantual, ASCAP) WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitul 4705 (Deb Dave, BMI)

Dr. HODR, Gaptin J. J. SUSPICIONS Eddie Rabbitt, Elektra 46053 (DebDave/Briarpatch, BMI)

n, EMI-America 8015 (Careers, BMI)

UP ON THE ROOF James Taylor, Calumbia 3-11005 (Screen Gems-EMI, BMI)

Jenrifer Warnes, Arista (0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)

YOU'RE THE CNLY ONE Dolly Parton, RCA 11577 (Unichappell/Begonia/Fedora, BMI) WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)

The second secon

SINCE I DON'T HAVE YOU Art Garlunkel, Culumbia 3-10999 (Bonnyview, ASCAP) SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP) ALL THINGS ARE POSSIBLE

Dan Peek, Lamb & Lion 814 (Word) (Christian Soldie:, ASCAP/Home Sweet Home, BMI)

SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)

Tony Orlando, Casabianca S., DAYS GONE DOWN Gerry Rafferty, United Artists 1298 (Gerry Rafferty, PRS)

Gerry Kanerty, Gimos A. SAY MAYBE Mail Diamond, Columbia 3-10945 (Stonebridge, ASCAP)

JUST WHEN I NEEDED YOU MOST Randy Vanwarmer, Bearsville 0334 (Fourth Floor, ASCAP)

England Dan & John Ford Lotey, Big free 10131 (Letitional GARDEN SONG John Denver, RCA 11637 (High Road/Cherry Lane, ASCAP) THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI-America 8019 (Captain Crystal, BMI) SIMPLY JESSIE Pay Smith Columbia 3:11032 (Lauphing Willow, ASCAP)

Columbia 3-11032 (Laughing Willow, ASCAP)

Johnay Mathis, Columbia 3-11001 (Harms & Company, ASCAP)

Stewart, RSO 931 (Bugle/Stigwood/Unichappell, BMI) WE'VE GOT LOVE Peaches & Herb, Polydor/MVP 14577 (Perren-Vibes, ASCAP)

THE DEVIL WENT DOWN TO GEORGIA The Charlie Daniel's Band, Epic 840700 (Hat Band, BMI)

HALLELUJAH Parker & Penny, Warner/Curb 8878 (Intersong/USA, ASCAP) SURRENDER TO ME McGuinn, Clark & Hillman, Capitol 4789 (Fat Frog, BMI)

Crystal Gayle, United Artists 100-0 DANCIN' 'ROUND AND 'ROUND Divia Newton-John, MCA 7968 (Warner-Tamertane/Ten Speed, BMI)

encer Band, Atlantic 3601 (Pieces/R&M, ASCAP)

GOOD TIMES Chic, Atlantic 35&4 (Chic, BMI) AS LONG AS WE KEEP BELIEVING Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)

SHINE A LITTLE LOVE Flortric Light Orchestra, Jet 5057 (CBS) (Jet, BMI)

George Benson, Warner Bros. 6043 (Fram. 1997) LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)

Randy Vanwarmer, Bearsville 0334 (routin root, ... WE ARE FAMILY Sister Sledge, Catillion 44251 (Atlantic) (Chic, BMI)

WE ARE FRAME Sister Sledge, Cctillion 44251 (Minumuter UNCHAINED MELODY Bancon, Warner Bros. 8843 (Frank, ASCAP)

HERE I GO (Fallin' In Love Again) Francie Golde, Portrait (Not Listed) BEGIN THE BEGUINE

Electric Light Orchestra, Jet 5057 (CE DOES YOUR MOTHER KNOW Abba. Atlantic 3574 (Countless, BMI)

McGuinn, Clark & minnen, YOUR KISSES WILL Caule United Artists 18845

LONESOME LOSER

GOLD

HALLELUJAH

Neil Diamond, Columbia 3-10945 (Storebruge, Pos YOU CAN'T CHANGE THAT Raydio, Arista 0399 (Raydiola, ASCAP) PIECES OF APRIL David Loggins, Epic 8-50711 (Leeds/Bibo, ASCAP)

Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)

AFTER THE LOVE HAS GONE

Nicolette Larson Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)

He has just completed producing the upcoming Brooklyn Dreams LP "Joy Ride" and is helming a Kenny Nolan album, also on Casablanca.

He also recently mixed the new Seals & Croft LP for Warner Bros. and will remain as Moroder's engi-neer for future Donna Summer proj-

Koppers, who began his engineering career in Germany in 1962 in the motion picture and television industry there, indicates he does not want to be associated primarily with disco.

"Yes," he says, "I want to record more disco but also soft rock and even country rock."

The Kenny Nolan LP, according to Koppers, will have some some disco orientation but will also feature rock and soft rock material as well. Another new project, he adds, Patti Brooks for Casablanca will be more disco oriented.

Koppers indicates he is considering putting together his own inde-pendent recording studio operation in Los Angeles.

2nd Self-Produced IP By REO Speedwagon

LOS ANGELES-With its up-coming "Nine Lives" LP, REO Speedwagon completes a self-pro-duced studio album for the second time. The LP is the group's ninth.

It's previously produced "You Can Tune A Piano But You Can't Tuna Fish" sold more than 500.000 copies while its previous "You Get What You Play For" live LP is at the platinum level, according to its label. Epic.

Acts at that level usually have a producer but according to Kevin Cronin, lead singer, and guitarist Gary Richrath. REO Speedwagon feels more comfortable producing itself.

"We've had producers," explains Cronin, "but we've been together so long we feel, at this point, we are the only ones that really understand and can produce our own music. I think some groups do need production direction but we are fortunate in that other sense right now."

The group has been together since 1971 and figures its has been seen by 2.5 million people and has grossed some \$12 million from its concerts.

The LP was partially recorded at Sound City and Kendun, including the latter's new "super" Studio D. Both Cronin and Richrath characterize the LP as uptempo rock 'n'

roll. **Catering Service**

Geared To Studios LOS ANGELES-Can't Rock & Roll But Sure Can Cook is the name of a new personalized gournet food catering service that's been established here with a specialization in recording studios.

According to Mark Ellman, owner and chief cook, the company has catered such studios as Indigo Ranch in Malibu and related firms as Studio Instrument Rentals. World Radio History

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International TO RATIFY ASIAN ASSOCIATION

BEE GEES LP AS TEST CASE Imports Issue To Court In Britain

46

claimed there was deep concern about Portuguese imports being sold at lower prices than records made in Britain. The company believed its sales were suffering badly, with import sales possibly affecting chart placings, too, thus exacerbating the damage.

But in the initial High Court hearing, adjourned for a week, counsel for Harlequin and Simons, the latter claiming to be sole importers of the album, insisted: "We're not dealing with pirate recordings. We're dealing with honest records being imported from Portugal in the belief they can be legally imported, despite the fact that Portugal is not a member of the European Economic Community.

He said the importers and retailers relied on a trade treaty signed between Portugal, which has applied for membership in the European economic community and the Common Market itself, aimed at setting up a free trade area.

In a similar action against Downtown, over the same Bee Gees LP, the retail outlet promised not to import, sell or distribute the record until a further High Court hearing. Simons Records, in yet another

royalty stamp. Simons is also to pay an agreed \$1.350 towards the cost of both Black Neon and the Mechanical

Copyright Protection Society. WEA has followed both Polydor and CBS in sending out a warning

DG FRONTS **45 PLACINGS** IN GERMANY

HAMBURG - Deutsche Grammophon and EMI Electrola emerge as leading companies in the German charts for the first six months of the year. Analysis of placings by company reveals DG with 23.3% of the singles charts, EMI Electrola with 17.7% and Ariola-Eurodisc with 16.3%.

Next were Phonogram (11.2%), Teldec (7.8%), WEA (6.8%), Metro-nome (5.4%), CBS (5.1%), RCA (5%) and Bellaphon (1.4%).

In albums, EMI Electrola out-performed DG, taking a 17% share of chart placings against the latter's 13.9%. CBS scored 11.9%, Phono-gram 11.5% and Ariola-Eurodisc 10.2%. Then came television merchandisers K-tel and Arcade, with 8.8% and 7.6% respectively. German retail magazine "Hit

Service" recently published details of placings in the nation's radio charts, of which there are around 30. From January to June this year, EMI Electrola had a grand total of 1.392 positions, ahead of DG with 1.244, CBS with 750. Phonogram with 696, Ariola with 674, Hansa with 486, Teldec with 456, WEA with 405 and Metronome with 388.

letter to tradesters. "The business of importing or selling, without our permission, foreign copies of our recordings is an infringement of our rights under the Copyright Act of 1956. This letter alerts you to the risk involved in dealing in such records.

You should take care not to deal in any imported copy of our recordwhich comes directly or inings directly from a place of manufacture outside the EEC, and particularly from Portugal, Canada or the U.S.

Mike Hitches, WEA's director of operations, says: "This is no idle threat. We'll go for legal action in or-der to take a firm line."

It is known that imports from Canada have hit hard at catalog sales of WEA's Fleetwood Mac and the Eagles. The company intends to keep careful vigilance on the upcoming Led Zeppelin album.

Upbeat Ariola

LONDON-Ariola Records U.K is setting up its own sales force, in-creasing its staff and moving to larger headquarters. The expansion, with full backing from the company's German parent, coincides with the renewal of its pressing and distribution deal with Pye, and counters the current trend here of industry cutbacks and staff trimmings The sales force, expected to around 15-strong, will hit the road in September.



Cultural Greeting: Lucrecia Kasilag, president of the Philippines Cultural Centre, welcomes charter members of the South East Asian Concert Investors Assn., who recently conferred in Manila. From left, they are: Fred Cascante (Philippines), Rigo Jesu (Hong Kong), Itthivat Bhiraleus (Thailand), Phillip Seow (Singapore), Jimmy Low (Singapore) and Billy McCartney (Thailand).

MANILA-Second meeting of the newly created South East Asian Concert Investors Assn. was held here last month.

Prime purpose of the meet was to ratify the charter of the associ-ation, as drafted in Bangkok in April (Billboard, April 28, 1979). The Articles of the Assn. were accepted and the charter signed. In addition, provision was made for the acceptance of 12 new participants as either regular members or associate members. Only the first category will be extended the same voting rights as charter members.

The first day's activities were capped by a formal dinner at the Manila Hotel, presided over by Lucrecia Kasilag, president of the Cultural Centre of the Philip-GLENN BAKER pines, and SEACIA president, Ching Imperial.

Second day activities included a discussion on future concert promotion plans for the region. the upgrading of facilities, improving the international reputation of the area and coordinating with promoters from outside the region. Consideration was also given to the staging of a South-east Asian Music Festival.

The get-together was finalized with a laser display presented by Gary Levenberg, of the Austral-ian company, Solerium.

Another Australian, entrepreneur Kevin Jacobsen, sum-marized the benefits of the conference for his part of the world: "This breakthrough in the Asian region means an expanded touring area for Australian acts, and a more lucrative pathway to Australia for international talent."

ROYALTY \$ UPTURN IN SCANDINAVIA

By KNUD ORSTED COPENHAGEN-The Nordisk Copyright Bureau, collection society covering all Scandinavia, generated royalty income of \$24.5 million (203

million Danish kroner) in 1978. That's an upturn of 13.1% on the 1977 figures. Income increased in every territory except Finland, where it was static.

But the rate of increase was slower than in previous years. In 1977, in-come was up 32% on 1976; in the latter year, it was up 34% on 1976.

Fluctuations in exchange rates between Nordic countries complicate the actual figures, but collected royalties in Scandinavia for 1978, in local national currency, were: Denmark, 15.1 million kroner (up from 11.7 million in 1977); Finland, 6.6 million marka (6.6 million); Sweden, 30.1 million kroner (24.9 mil-lion); and Norway, 10.4 million kroner (8.5 million).

In 1978, NCB had to write off some 1.6 million Danish kroner as irrecoverable through contractual problems, but new contract details should eliminate this kind of loss in future, it's said.

Administration costs for NCB run at roughly \$3 million annually, an increase of 13.2% compared with 1977. After all expenses, some 88 million Danish kroner was paid out to copyright owners.

Neon Partners

LONDON - Bruce Welch. founder member of the Shadows. currently enjoying a return to peak popularity via recent top instrumentals "Don't Cry For Me Argentina" and "Theme From The Deer Hunter," has set up a new music publishing enterprise, Neon Music, in partnership with Brian Oliver, former head of April Music here.

Outfit claims it will be fully computerized, and fully independent. While several major pacts are reportedly being lined up, Neon is initially to represent the Blue Gum Music catalog, previously with Carlin, containing chart songs by Welch, Hank Marvin, John Farrar, John Rostill and Olivia Newton-

Restructure As CBS Songs Intl April Music Units Gain More Freedom & Flexibility

ganization mirrors that of CRI at present.

And the creation of the new, collective identity serves to streamline the company's publishing image worldwide, while identifying it more closely-in the eyes of the industry, and of its prospective clients-with the CBS Records parent.

Official changeover date is Wednesday (1), when Harvey Shapiro becomes vice president of CBS Songs International in New York. reporting to Norman Stollman, CBS Records International's administration vice president. Stollman answers to international president, Dick Asher.

Shapiro will have reporting direct to him the April Music managers in Britain, Canada and Australia, while all the other publishing managers will report to either Jeremy Pearce, new as regional vice president, CBS Songs Europe, or to George Tavares, new as regional director, CBS Songs Latin America. Pearce will base in Paris, Tavares in Coral Gables, Miami (other appointments, see Executive Turntable this issue).

The restructuring is also seen as likely to improve movement of April Music administrative staff and information between countries and companies. For instance, says Shapiro. April Music in Holland has an excellent system of reconciling CBS record company mechanical pay-ments to receipts from their societies. This could be adopted by other affiliates

Shapiro, who has been closely in-

that it signals a new maturity for the company's overseas publishing interests.

For many years, April Music was not viewed as a significant part of CBS' foreign business, but more as an obligatory extension of the local disk operations in each country.

two years ago, the need for efficient factory systems were established and data are on computer, adds Shapiro. (Continued on page 47)

• Continued from page 3 volved with blueprinting CBS Songs International together with label vice president Paul Russell, suggests When this view changed, some

administrative procedures became critical. Label chief Asher recognized this, notes Shapiro, and would only give the budgetary green light to publishing expansion when satisproven. Now all the procedures and

Superstars For Extinction? By MIKE HENNESSEY

and creativity than the traditional

French pop record normally boasted. The result was that the

young people started to reject the

long-established traditional artists

and the French market is now be-

coming much more internationally

France has long been the maver-ick market of Western Europe. It

was the last country to abandon

four-track EP records, it was notably

resistant to the penetration of even

the hottest foreign acts, and it was

extremely slow to develop respect-

able album sales because of the apparently unassailable ascendancy

of the single. Now, however, all the

signs are that the French market is

becoming much more conventional

in character and aligning itself more

closely with those of its European

"The French market was always a strong singles market," says Levy,

because the French tend to buy the

orientated."

neighbors.

PARIS-The golden era of the French superstar, which saw the domination of the French market by a small elite of highly durable domestic artists, is over, according to CBS France managing director, Alain

Levy. For almost two decades, French record buyers have been dutifully accepting "the musical mixture as before" and demonstrating an unswerving fidelity to local artists. some of whom have held sway for 15 or more years. With characteristic French independence, these superstars operated in a kind of cultural vacuum, totally isolated from the musical shifts and trends in the rest of the world. As a result French popular music was largely unexportable but capable of achieving impressive sales in France and the francophone territories.

"Then came the disco revolution." says Levy, "and this brought with it a far higher standard of production World Radio History

song rather than the artist. For that reason the established stars always laid more emphasis on singles than LPs. This characteristic is reflected in the fact that whereas Supertramp sells 300,000 albums and 150,000 singles in France, the sales of a French act like Francis Cabrel will be 100,000 singles but only 30,000 albums.

"There are really two separate markets in France: the traditional one favoring French repertoire and singles, and the international one which favors LPs. And while there is a general shift toward more album sales, the trend is not proceeding as rapidly as it might because with the current economic problems, some people just don't have the money to buy albums.

However, it has to be acknowledged that the top French artists are just not selling as they used to. In the same way as the national superstars (Continued on page 47)

International

Reorganize As CBS Songs International • Continued from page 46

and it's being constantly updated and improved.

The restructuring of April Music responsibilities under a collective umbrella is not intended to deter local publishing managers from initiating and consummating local deals. In fact, they'll have more freedom to do so, and to compete in their market.

And policy direction and centralization in New York should work to the advantage of such local pacts. A new songwriter inked in Spain, instances Shapiro, can have his copyrights brought to the attention of CBS publishing affiliates in Latin America via the U.S. headquartersin contrast to the often-convoluted route the material might have taken in the past.

In addition, individual April Music managers will gain extra responsibility in running their business, and this will extend to matters of budget. Remarks Shapiro: "They be responsible, and accountable.

Profits will continue to remain with the local companies, it's reported, but failure to achieve budget by the publishing unit will not affect the local disk company's performance versus budget.

Shapiro says that CBS Songs International will be aggressive in its pursuit of new deals, stressing the advantages of the latest setup. He points to the variety of sources from which income can come for publishers and songwriters, and to the extra percentages which proper representation in certain areas of the world can provide. This is why the use of the computer is so vital, the executive adds.

Deals currently in negotiation but close to closing, explains Paul Rus-sell, include such acts as Toni K, Molly Hatchett and Gary's Gang, plus pacts with Brian Lane's Aviary Music and with Canadian disco producers George Lagios and Pat De-Sario.

Copyrights already under the April Music wing are by TK's Sherlyn Music, Billy Joel, Toto, Mike Batt, Jeff Wayne, Al DiMeola and Julio Iglesias.



GERMAN COUNTRY—Ken Curtis, best known as "Festus" in the U.S. tele-vision series "Gunsmoke," makes a star appearance on Germany's first-ever television country music special, hosted by Freddy Quinn. German producer George Moslener recorded two singles with Curtis for Polydor, Germany, one coupling "Home On The Range" with "Don't Fence Me In." Picture shows Curtis, center, with left Werner Triepke, of Esperanza Publishing, Germany; and Fritz Waracke, a&r chief, Polydor, Hamburg.

Invest \$ In Brazil For Italian Product Activity

By DANIELE CAROLI

MILAN-The Brazilian market offers considerable sales potential for Italian artists and repertoire, if the latter nation's record companies are prepared to make the substantial investment necessary to establish their presence there.

This is the view propounded by Giuseppi Giannini, managing direc-Italy's Dischi CGD, who tor of recently returned from an extensive business swing through the Americas

"I went to check out prospects for opening a CGD office in Brazil," he reports. "It would be a rewarding investment, but costs are truly enormous. Yet there's already sales growth for Italian product in South America, and that's without any real efforts by the local disk companies."

Specific promotion people handling the repertoire could achieve "amazing" results, Giannini continues. "I would like to see the whole Italian industry get together and establish a representative office there for all companies."

Rignano Stays

MILAN-Guido Rignano's term as president of the Associazione dei Fonografici Italiani (AFI), the Italian record industry federation, has been extended by a further year, running to May, 1980. He is also managing director of the Ricordi group of companies, including the record division, Dischi Ricordi.

The CGD chief further believes that, despite the increasing hege-mony of the multinationals, the independents are still strong. He has faith in their ability to survive and prosper financially and creatively in world markets.

Similarly, there are thriving independent music publishers. There's a pride in being that way, says Giannini. "I know of firms which reject highly attractive offers to maintain that independence."

The executive, who joined Com-pagnia Generale del Disco this year (he's also on the boards of CGD-MM and its associate publishing company, Suvini Zerboni), finalized deals with Al Gallico, Infinity and Lawrence Welk while in the U.S.

CGD has a special promotion division which exclusively handles copyrights and catalogs from outside labels.

Giannini's trip also made him realize how much emphasis record companies are placing on cost-cutting, to compensate for high royalties demanded by superstars (and being paid by the labels) and for increasing costs of manufacture.

In Italy, he sees sales so far this year at least 10% up over 1978. "It's not for nothing that the multinationals are opening branches in Italy. And expansion is not only in pop music, for classical and jazz will soon grab a larger share of the market than before

IN GERMAN MARKET Key Local Repertoire To RCA Ambitions

HAMBURG-RCA is striving for an 8% share of the German market this year, with sales of around \$54 million. That's an increase of some 35% over its 1978 yield of \$40 million. if it happens.

And in the future years? The company is shooting for more than 10% of the market, looking to become one of the nation's big four disk op-erations-though in the most recent German charts analysis, for the first six months of the year, it was not placed among the top seven companies in chart placings for either singles or albums.

Managing director Hans-Georg Baum is also eyeing overseas opportunities: "It's more important than ever to push German-produced pop into the world market. As for international product, we take only that which we honestly believe stands a chance in Germany. We don't just push it all out and hope for the best."

Baum claims his philosophy has been evident since the company was formed here in 1974, with capital investment of some \$8 million

He wanted to remain as independent as possible of American and British product, despite its popularity in this country, and instead build a strong national catalog. And in this area, he says he eschewed buying up established artists in bigmoney deals, preferring to seek out and develop new talent.

He remains convinced that his

policy has paid off. Working to a specific strategy, RCA Germany launched Baccara to international heights; femme duo is reported to have sold 14 million records worldwide to date.

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Another Baum ploy was to em-ploy established producer Rolf Soja, taking him out of the context of music publishing and giving him a free hand on the a&r side.

Folk-oriented product from local team Kirmes Musikanten has yielded sales of 300,000 albums so far, Baum asserts, while singer-songwriter Klaus Hoffman has moved around 160,000 units. In addition, local rockers Wallenstein have been launched in foreign territories.

Overseas acts which Baum did choose to handle include Bonnie Tyler from Britain, whose "Hits Of Bonnie Tyler" album has now apparently gone gold, and Helen Schneider from the U.S. Latter was brought over to appear at the Hamburg jazz tavern, Onkel Po, to considerable critical acclaim. Sub-sequent promotion resulted in sales over 100,000 units-just the start of her German popularity, says the RCA chief.

And John Denver was also the object of the firm's promotion ma-chine, with three albums performing particularly well. Label has a sales target of 500,000 for Denver product by the year's end.

French Superstars: A Vanishing Breed?

Continued from page 46

virtually collapsed in Germany two or three years ago, so the top French artists are losing popularity. This does not mean to say they will not survive, but to do so they will have to change their approach and raise their production standards.'

Levy says part of the reason for the dramatic change in the character of the French market is due to the improvement in the taste of the young record-buyers. "They have been much more exposed in the last two or three years to high quality international productions. Also there has been more television program-ming of international acts and a vastly increased amount of tour activity. These factors have stimulated interest in international repertoire."

Unhappily, the increased receptivity for international product has not translated itself into anything like a sufficient augmentation in sales to compensate for the slump in the market for domestic product. It is still a fact that a big single hit by a French artist will generally sell twice as many units as an international hit record, and the situation is, of course, compounded by the general economic recession. Unemployment is currently topping 1.5 million and a substantial segment of those out of work are young people-potential record-buyers.

"As a result," Levy says, "unit sales in France over the last two months are down by between 20 and 25%." A further contributory factor to the slump has been the increase in retail prices which followed the removal of price controls in January this year.

"Wholesale prices went up considerably, though not unreason-

ably," says Levy. "But the situation was aggravated by the fact that we broke through the psychological 50 franc (\$11) barrier for an album and this provoked consumer resistance. As any American dealer will tell you, when a record-buyer has to produce a fairly large denomination banknote to pay for a record and then add extra coins on top, he automatically restrains his buying impulses.

Furthermore, the dealers continued to take the same percentage as before, instead of going in for more discounting, and the Government took its statutory value added tax percentage, so that the end result was a very significant increase in the retail price.

Faced with a bleak trading outlook in the short term-Levy believes the current recession will endure for the rest of this year and result in general downturn of between 15 and 20%-record companies are resorting to various devices in an effort to restore sales volumes. Some companies, for example, are currently offering a 20% discount on catalog repertoire.

"Catalog sales are extremely depressed—people just won't buy cata-log material for \$11 an album, even though it is good product," Levy says. "As a result catalog has just stopped moving. The market is getting faster and faster and, as everywhere else, megahits militate against catalog sales.

If he is pessimistic in the short term. Levy is sanguine about the longterm prospects for the French market. "I think there will be a return to French artists playing a major sales role because I do believe in the value of good lyrics and French

(Continued on page 48)

Attendance Record At Montreux Fest • Continued from page 34 played a superlative solo piano set.

telligently conceived arrangements with flair and feeling, and the quick-silver guitar work of Herb Ellis who, at 57, is playing better than ever.

Ellis is a natural musical catalyst and whenever he was onstage the proceedings became perceptibly more buoyant.

Fashionable tenorist Scott Hamilton had a delightful low-key outing on "What Is This Thing Called Love," played with Websterian breathings on "My Foolish Heart" and with stimulating fluency on "Three Little Words" and Warren Vache acquitted himself impressively throughout with some adventurous and imaginative solo work Snooky Young, however, was in disappointing form.

Martial Solal, making his first appearance at Montreux-appropria tely in the year in which he received the Prix Diamant for his MPS recording of "Suite For Trio"

Even more admirable than his dazzling technique is the extent to which he has subordinated it to his taste, wit and imagination. He played "Green Dolphin Street," which was exceptional for its power, swing and strength of improvised line and his "Round Midnight" was an eloquent tribute to Thelonious Monk, not in terms of style but in delineating the inner depths and intensity of the great jazz standard.

Providing the most intense musical moments of the festival was Mingus Dynasty, the all-star living tribute to the late Charles Mingus. which invested his music with a fire of which he would have been justly proud.

The music had all the blood and guts, all the disciplined wildness so characteristic of Mingus and all nine musicians played with manifest attack and dedication.

The following night was Jazz From Canada night, and featured

Canada's most celebrated jazz artist. Oscar Peterson. It is all too easy because of his frequent festival appearances to take Peterson for granted. But on this night, perhaps imbued with patriotic fervor, he was in devastating form, even judged by his own exacting standards, and was impeccably backed by Neils Pedersen on bass.

America North To South featured Vantage Point, Willie Bobo and a rather aggressively anarchic Weather Report; the Rock 'N' Blues night presented Albert Collins, Champion Jack Dupree and Rory Gallagher: and the Brazilian night featured Elis Regina and the band of Hermeto Pascoal.

The Top Jazz Fusion evening on the festival's penultimate night had excellent sets from Philip Catherine. Lee Ritenour & Friendship and Grover Washington Jr. The Festival ended on a high note with a hugely acelaimed performance by the versatile Al Jarreau. World Radio History

International



By TONY BYWORTH

LONDON-The presentation of country music concerts in Montreux. London and Brussels marked the latest stage in the development of the international market for Tulsa's Jim Halsey Co. This "mini" European tour (July 5-14), presented by Halsey in association with MCA Haisey in association with MCA Records, was headlined by top grossing acts Roy Clark, the Oak Ridge Boys and Barbara Mandrell, and also featured appearances by Clarence "Gatemouth" Brown, Jana Jae and Buck Trent, (Billboard, June 23, 1979).

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The concerts followed on Halsey's earlier work in Europe which has included regular tour and Wembley Festival slots by his acts in Britain; the staging of the first country show at MIDEM in Cannes this past January; and Moscow appearances by Roy Clark, Buck Trent and the Oak Ridge Boys three years ago.

The Montreux appearance notched up another first-the first country show ever to be staged at the annual Montreux Jazz Festival, this year celebrating its thirteenth anniversary-and, even though Barbara Mandrell and the Oak Ridge Boys' appearances were met with a rude

Superstars Fade?

• Continued from page 47

B kids do not generally understand English lyrics. But the French prod-BILLBOA uct will have to match international standards of production and creativ-1979, ity. People may say what they like about disco, but there is no doubt that the quality of production is su-4 perb. My belief is that those highly IS1 creative French producers who have made a name for themselves in the AUGL disco field will eventually turn their attention to producing French artists singing in French."

Levy believes that over the next 18 months there will be many signifi-cant changes in the way French record companies operate. "I think we shall see new, younger faces in key positions in the industry and I'm sure we shall see the emergence of a new crop of top French artists. Then the industry will revive and we shall witness the same explosion that occurred in the States three years ago. There will be more money in the economy, the 15-to-25 age group will have more buying power and will buy more records, and I suspect there will be a couple of very big French stars who will trigger off the market explosion.²

But the new French superstars will not be having it all their own way any more, Levy affirms. "They will be operating in a much more competitive market. In the past French repertoire accounted for 75% of sales. Now, if you include disco music as international, even when French-produced, the proportion is close to 50-50," he says.

CBS Passport

NEW YORK-CBS Records International has introduced a "Platinum Passport," designed to honor singular overseas achievements by company artists. First recipients are the Jacksons, whose worldwide success-particularly in Europe, where the group's toured three times-has netted them a number of gold and platinum awards for disk sales. Act was presented with the first Passport in Los Angeles last month, at a special ceremony.

response from certain sections of the 2,500 strong audience, the Festival's founder and organiser Claude Nobs was not distracted from the staging of future country shows. Currently he is discussing the possibility of more Halsey acts appearing at next year's Festival.

In addition to the stage appearance, the Montreux visit was videotaped for screening, at a date to be announced, as a 60 minute television special, A co-production by Ken Shapiro Productions and the Jim Halsey Company, the special will feature portions of the concert as well as location shots of all the artists around Montreux. The special was conceived by Dick Howard, senior vice president of the Halsey organisation.

Another highlight of the Mon-treux weekend was the appearance of the much awarded Roy Clark on the Electric Blues Night (July 8) where he appeared alongside such acts as B.B. King, Taj Mahal, Clar-ence "Gatemouth" Brown and Albert Collins.

In London a one night stand (July 12), staged by Derek Block Concert Promotions, was presented at the Dominion Theatre and, although the all star bill did not attract an SRO audience, the highly enthusiastic audience response has ensured that the artists will be working the British market on other occasions during future months.

Currently plans are under discussion for a British tv special featuring Barbara Mandrell, and more cabaret and television spots for Roy Clark. The Oak Ridge Boys are currently enjoying their greatest radio play situation to date with the single Sail Away," and the Derek Block office would like to see the group return to Britain under the auspices of a rock tour in order to capture maximum audience and media attention

Meanwhile Clarence "Gatemouth" Brown, one of the artists from Halsey contemporary roster, is already making further inroads on the international front. Following the European dates, he and his band Gates Express, departed to the Soviet Union where-during a sixweek stopover-he commenced a series of 36 concerts. All the shows are reportedly sold out.

POP AND CLASSICS By LUBOMIR DORUZKA

PRAGUE-Business deals between the record industries of Czechoslovakia and the German Democratic Republic are increasing in number and significance.

Export and import of finished product between the two countries is fixed by agreement between the respective ministries of foreign trade, but both sides are now recommending an increase of at least 20% over the next year to meet demand.

Supraphon Records, Czechoslovakia, reports increased sales in the GDR and there is a similar buildup here of interest in Descha product.

The two companies link also on licensing and co-production deals, both in the classical and pop fields.

Descha is to release on license II albums of Bach concertos recorded by Zuzana Ruzickova and six albums of works by Brahms, Getting Bigger: Australian rock'n'rollers Mental As Anything perform their latest single, "The Nips Are Getting Bigger" for the factory staff of Festival Records.

Regular's Rockers At Festival Plant

SYDNEY-When the one and only act on the roster of Australia's Regular Records, a band known as Mental As Anything, wanted to perform in concert for the manufacturing staff of its local licensee. Festival, a novel stunt was devised.

The factory loading dock was cleared of vehicles and freight, and rows of seats were assembled on the ramp. In the makeshift (but acoustically excellent) setting, the Mentals played for the factory crew, and then repeated the performance for the promotions staff of Festival and selected media representatives.

"We only made half a dozen last-moment calls," claims national label manager, Glen Hansford, "and half of Sydney turned up." (Festival's receptions and product launches are generally viewed as among the most imaginative in this nation's industry.)

It was in May that Festival effected a three-year licensing deal with Regular, the tiny independent run by Cameron Allan and Martin Fabinyi. The pair were re-portedly impressed with Festival's handling of the Stiff catalog-three hits in three months, including two No. I disks-as well as the company's involvement with many other successful local labels over the past 25 years.

Mental As Anything's debut single, "The Nips Are Getting Bigger," originally sold by Regular from the trunks of cars, is soon to be released in the U.K. by Virgin Records.

Meanwhile. Festival staff were so surprised by the positive reaction to their ad hoc showcase that they plan to use the loading dock for similar ventures in the future.

Klynn's Satire Generates Album Action In Greece

ATHENS-Greek satirical comedy didn't die out with Aristo-phanes. It's still very much alive and claiming a big chunk of the local disk market through the voice of Harry Klynn. Within a year he has achieved platinum sales in a category snubbed by most record companies.

A veteran of 21 years of stand-up comedy experience, Klynn first re-corded for EMI Greece in 1978. Sales of his first album "Ya Desimo" have hit the 100,000 mark, a figure normally reserved for a few top local singers and, internationally, the Bee Gees

Klynn's second comedy album "Dozaste Me" came out in March and has already sold 30,000 copies. The artist attributes his huge success to a new social awareness that has appeared in Greece, particularly in

More Czech-GDR Trade

Schubert, Telemann and Vivaldi, recorded by the Suk Trio, the Prague Chamber Orchestra and other soloists and ensembles.

Then Supraphon is to release Descha's complete recording of Schoen-berg's "Moses and Aron," in quadraphonic form, whereas the Descha original was in stereo only.

At pop level. Descha is to produce in Prague an album of brass band polkas and waltzes, using basic Supraphon tracks but superimposing German lyrics sung by Lutz Jahoda, of the GDR.

In a similar deal, Descha is to produce another album by Karel Gott, sung in German. While Polydor pro-duction in West Germany tends to present Gott as an MOR or operetta singer, Descha and Supraphon push him further into a contemporary pop field.

World Radio History

By JOHN CARR the large cities beginning to suffer

severe pollution and other typically 20th century tensions.

What just 30 years ago was a largely agricultural society has now become the 10th member of the European Economic Community and this achievement puts its own strains on Greek society. Klynn moves lyrically within this area, with concise and cutting words set to catchy melodies

And it is possible to compare his political satire with the basis of the comedies of Aristophanes some 2,000 years ago.

That he digs deep is seen by the fact that one of Greece's two state-run radio and television networks, ERT, has axed a political satire track from "Ya Desimo." The other net-work, YENED, operated here by the military, has banned the entire album

EMI's public relations director, Vasilis Apostolidis, is appealing the YENED ban with the Greek Defense Ministry, ultimately responsible for the network.

Klynn has enriched his native Aristophanean vein with 10 years' experience on the nightclub circuit in the U.S. and Canada from 1964 onwards. His main influences were Don Rickles, Rowan and Martin, Lenny Bruce and Dick Gregory.

When democracy returned to Greece in 1974, Klynn also returned and George Petsilas, production manager, picked him up on a EMI contract.

Klynn says: "I believe art must ultimately benefit society." He tackles political duplicity and pollution and over to misuse of language, the ego and sexual hypocrisy.

His best-known target is also a confirmed fan, the Greek Premier. Constantine Karamanlis. But so far no leading figure has said he is upset by Klynn's material. "I'm careful never to satirize the person himself, only what he does," he says.

Package **Six Albums** For Dusty SYDNEY-Inspired by strong

sales of the boxed "Beatles Collection" set in this market, EMI has applied the principle to a local artist. Country music hero Slim Dusty has been honored with the issue of a sixalbum boxed set titled "Spirit Of Australia" (also the title of his latest

Apart from three studio disks and one live double, the box carries a detailed booklet and a "Rarities" album. Latter features artifacts from 1943-45, including the first song re-corded by the artist, "My Final Song," and many other early waxings not previously issued. These were retrieved from perfect original 78 rpm acetates held by a loyal Dusty fan in outback Australia.

Production was limited to 5,000 sets, with 2,000 in cassette form. A special cardboard holder was fitted into the record box to enable virtually the same packaging to be made available to tape customersthough the cassette pack does omit the liner notes to the "Rarities" album

The majority of the sets, priced at a premium \$48, were snapped up within the first two weeks of release by diehard collectors. The artist's own liner notes describe the wayyears tracks as "original direct-to-disk recordings."

First Singer

PARIS-One of the first Jewish artists to sing in Egypt once the Is-raeli-Egyptian peace treaty is finalized in detail will be Enrico Marcias, of French nationality but born in North Africa.

A regular on the Israeli concert and cabaret scene. Mareias has al-ready been booked to appear at an Egyptian film festival (Sept. 26) to which Frank Sinatra has also been invited.

Canada



CANADIAN CLAMOUR—Youngsters besiege CBS artist Rex Smith at an outdoor autograph session in Hamilton. They're just a few of the fans the singer attracted during his recent appearances in Canada, during which he collected gold and platinum awards for sales of his "Sooner Or Later" album.

DIGITAL ROCK PROJECT WEA Pushes True Myth Album At \$9.98

By DAVID FARRELL

TORONTO-WEA Canada has a major marketing and promotion campaign keyed to the release of local act, True Myth's Soundstream digital album, which becomes the first full-line audiophile rock album to retail with a standard suggested list price.

While Rv Cooder's "Bop Till You Drop" album beat out True Myth for the distinction of being first on the street, the True Myth project is truly an audiophile disk in that mastering was done at half-speed and the initial press run, said to be in excess of 20,000 units, used virgin vinyl and the local CBS custom pressing facilities.

"For value it just can't be beat,"

Stiff Unveils Albums Via CBS Canada

TORONTO-A hot dog and punch reception staged on behalf of Stiff Records, by CBS Canada, marked the official release of four new Stiff albums under the recent North American distribution agreement inked between the two companies.

The informal reception, which drew about 100 people early last week, included photo sessions with retail and radio reps with Stiff's Rachel Sweet who is one of several U.S. acts signed with the hot-shot U.K. label. Other Stiff reps in attendance were Paul Taylor from the New York office and Paul Conroy from London.

The drink and rap reception featured several Stiff marketing films which promoted new product from the likes of Ian Dury and his Blockheads band, Lene Lovitch and Ian Gomm, who was formerly tied to the Brinsley Swartz band.

Conroy, addressing the audience, noted that Dury's first album had gone silver in the U.K. Privately, he admitted that a Dury North-Ameri-can tour was not likely before the new year.

With music receptions becoming an exception to the rule with the belt-tightening syndrome in the industry almost choking out the fun, it seemed ironic to throw a bash for a label such as Stiff. But, as a CBS marketing director noted at the affair: "We plan to move some big numbers on this acquisition and to do that we have to hustle."

waxes WEA's national promotion director, Larry Green. With a production budget in the area of \$65,000, original artwork by jacket designer Bart Schoales, an explanatory booklet included in the gatefold package, and a \$9.98 suggested list, the profit margin on the package would seem to be slim, but Green is adamant that the group's debut is going to be a money maker.

"First the value for the price is going to enable us to sell the album," he enthuses. "Second, since the pressing, artwork and sleeves have all been manufactured here we can keep our costs down. If we had to press in Japan or the U.S. it would be a different matter, but we've been able to contain it locally and now we are ready to run with it.'

According to group leader Tom Treumuth, the production budget, using Soundstream equipment brought into the Soundstage Studio in Toronto, ran between \$55-60,000. The progressive-rock outing was also recorded in three days and is totally free of overdubs.

Radio reaction so far is positive on the FM side, he reports. The next step for the five-piece band is to mix two new songs recorded on conventional analog tape at the Sound-stream Studio in Los Angeles "where we can overdub and mix using digital equipment there. The album is geared toward FM play and now we want to shoot for an AM single. which is why we have cut two addi-tional songs," he reports.

Though an American release has yet to be confirmed, U.S. manage-ment is imminent, Treumuth (the keyboardist) claims. Following completion of the single project, the group is expected to hit the road in Canada, "playing in small theatres across the country with low ticket prices.

At the Wheel

TORONTO-Polygram Canada's annual convention, held in Montreal recently, was highlighted by the presentation of the "Golden Steering Wheel" award to company president, Tim Harrold, by Polydor Inter-national president, Werner Vogelsang.

The accolade is presented to the No. 1 Polygram international affiliate every year, based on sales achievements. The 1978 fiscal for Polygram Canada was highlighted by the million-selling "Saturday Night Fever" and "Grease" soundtracks.

REVIVE OPERA 'Cendrillon' Highlight Of **Ottawa Series**

OTTAWA-Massenet's "Cendrilin its North American revival July 21, proved to be the highlight of Festival Ottawa, Ottawa's summer concert series.

It was the first major professional presentation of the opera fairy tale on this continent in more than half century. Equally important were the appearances of Frederica von Stade and Ruth Welting in the cast, performers featured on the CBS Masterworks premiere recording of the opera released a short while back.

The French opera's revival was brought about by von Stade, who suggested the recording to CBS Masterworks a&r head Paul Myers. With CBS involved, von Stade's management then contacted the National Arts Center in Ottawa about staging the work.

The production, lasting just under three hours with intermissions. placed the popular contralto in the title role as Cinderella, with British mezzo soprano Delia Wallis in the role of Prince Charming, and Canadian contralto Maureen Forrester assuming the comic role of the stepmother.

With the aid of lavish stage props. said to have cost in the region of \$500,000 with costuming, the plot moved along with great gusto. Greatly adding to the performance was the Alberta Ballet Company under the direction of choreographer Brian MacDonald, who is also credited with stage direction.

Three curtain calls were needed to quell the applause that followed an all too brief scene where Cinderella meets the mythical Prince Charming.

"Cendrillon" plays for four nights at the National Arts Center and opens in Washington at the Kennedy Center with Mario Bernardi at the podium Sept. 15.

Also, the Canadian Broadcasting Corp. has committed itself to a network radio broadcast taken from the Ottawa premiere.

DAVID FARRELL

More Bernstein TV Syndication

NEW YORK-Six more one-hour programs have been added to the "Leonard Bernstein Conducts" syndicated television series, first released in 1976 by Video Music Inc., and sold in 60 markets.

The second series has been presold in 20 markets, according to Ronald Rich, Video Music sales director, reflecting what he terms the increasing awareness by broad-casters and sponsors of the need to provide tv audiences with more high quality classical music programs.

With producer Sam Paul of "Great Performances," and John McClure as audio producer, the new series broadens the repertoire and expands the range of major orchestras heard under Bernstein's baton.

He is seen and heard leading the New York Philharmonic, Vienna Philharmonic, Orchestre Nationale de France, the Boston Symphony and Israel Philharmonic in his own works and those of Beethoven. Ber-lioz, Brahms, Mozart and Tchaikovsky. World Radio History

Classical



Billboard photo by Alan Penchansky Sound Session: Radio Programmers at the Music Personnel Conference are briefed on digital audio technology by Delos Records topper Amelia Haygood while Soundstream Inc.'s Bob Ingrebretzen cues up digital master tapes for playback.

ANN ARBOR GET-TOGETHER **New Records By Music Conference**

ANN ARBOR, Mich.-New records for attendance and industry support were set by the Music Per-sonnel Conference at its July 19-22 meeting here.

More than 160 registrants took part in the three-day meet involving panel discussions, seminars and demonstrations centering on classical music broadcasting issues.

Music Personnel Conference renresentatives say the success of the gathering points to increased visibility and influence for the organiza-tion. The group's membership is comprised of program directors of noncommercial radio stations. "I see a lot of potential in this or-

ganization that is just beginning to dawn on members," Evans Mi-rageas, music director of WUOM-FM, Ann Arbor, explains.

"One of the things is that we're starting to pool our resources as pro-grammers," Mirageas, one of the meet organizers, says.

"I think this is a major year for NPR and for the Music Personnel Conference," the programmer adds. According to Mirageas, under-writing from labels and syndicators

attained a record level this year. Also setting a record was the con-

tingent of National Public Radio representatives, doubling the previous year's representation. Included among registrants were NPR presi-dent Frank Mankiewicz, program-ming vice president Sam Holt and a large contingent from NPR's cultural unit.

Concerns of the programmers, as expressed at the meeting, range from recent cutbacks in label promotional mailings to standardization of syndication broadcast tapes.

The recent restructuring by Classics International of its radio promotional services drew inquiries from the broadcasters. Classics International along with London, Angel, CBS and Vox were represented in panel discussion.

Czech Label Waxes Martinu Symphony

CHICAGO-"Symphony No. 1" by Czech composer Bohuslav Martinu (1890-1959) has been given a world premiere recording on the Czech Supraphon label, distributed in the U.S. by Qualiton Records.

The record is part of a series of new compatible quad recordings in which all six Martinu symphonies will be performed by the Czech Philharmonic Orchestra under conductor Vaclav Neumann.

Subscription services to stations were discontinued by Polygram's revamping, leaving some of the broadcasters not covered under the new system.

Roadblocks in programming contemporary classical music and station technical limitations affecting audiophile recording broadcasts were other issues explored in sessions here.

One highlight of the meeting was a demonstration of the Soundstream digital tape machine, with presentations by two leading audiophile disk producers, Telarc Records and Delos Records. As a result of the conference, ra-

dio syndicators may move to standardize the format of their tapes. A panel, including WFMT-FM, Parkway Productions, Broadcast Federation of America and WCRB Productions promised to address itself to this issue.

Members of the NPR cultural unit also staged a panel to introduce the fall classical program lineup. High-lights of the schedule include broadcast opera premieres, a San Francisco Opera season. Cuban orchestral, chamber and choral music performances taped recently in the island nation, and a 13-part Indianapolis Symphony series

ALAN PENCHANSKY



By all appearances it is Midsong International's "Saturday Night Fiedler." All musical preparation for this June 7 and 9 recording was handled by the ailing conductor; Midsong is rush-releas-ing the LP. However, it was not Fiedler on the podium for the taping. Fiedler conducted every recording that bore his name throughout a long career, however doctors orders prevented him from fulfilling this last commitment, and Poos assistant Harry Ellis Dickson had to step in. Fiedler remained in constant contact with the sessions by phone. It's believed Pops recordings in June 1978 for London Records actually were Fiedler's last dates, while his last performances took place in May. Fiedler's own liners for the Midsong refease credit Dickson as "amanuensis

Nature paintings by the American artist Charles E. Burchfield (1893-1967) provide the source of inspiration for a major new orchestral work by Morton Gould to be titled "Burchfield Gallery." It is a commission from the Burchfield Foundation, and will be premiered under Lorin Maazel and the Cleveland Orchestra

Billboard's Album Picks $\mathbf{00}$ Number of LPs reviewed this week 45 Last week 35

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Billboard SPECIAL SURVEY For Week Ending 8/4/79

Pop

HAVANA JAM, Columbia PC236053. Produced by Bert deCoteaux, Mike Berniker. Recorded live at the history mak-ing jazz/pop festival in Cuba last March, this is an all-star record set that captures the flavor and magic of that affair. Such well-known acts as Kris Kristofferson, Rita Coolidge, Weather Report, Trio of Doom (John McLaughlin, Tony Williams, Jaco Pastorius) and the Fania All-Stars are represe nted with one song each. Cuban acts Irakere, Sara Gonzalez, Cu-ban Percussion Ensemble and Orquesta Aragon also are heard on one song. The remaining two numbers belong to the CBS Jazz All-Stars. This well-produced package lives up to its promise and should disappoint no one except those expecting to find Billy Joel who did not allow his performance to be taped

Best cuts: All are superb.

Dealers: Let customers know about this package as super-star names should attract sales.

REO SPEEDWAGON-Nine Lives, Epic FE35988. Produced by Kevin Cronin, Gary Richrath. By virtually living on the road for the last eight years, REO Speedwagon has carved itself a niche as a steady platinum selling act, that makes up in energy and high spirits what it lacks in originality or musical sophistication. This LP breaks little new ground. The band keeps boogeying along in its own hard rock style, making no concessions at all to current pop fashions. Best cuts: "Rock'n'Roll Music," "Easy Money," "Only The

Strong Survive.'

Dealers: Group is extremely popular in Midwest.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES, The Jukes, Mercury SRM 3793. Produced by Barry Beckett. This veteran group's first for Mercury is a high powered blend of rock, blues and jazz. Catapulted along by Southside Johnny's gutsy vocals, this album never lets up for a minute. Though it is Johnny who is the focal point of attention, the entire group is outstanding. Notably, guitarist Willy Rush and the horn sec-tion add dimension to the 10 songs included. The band proves itself to be as good with a ballad ("Wait In Vain," "Paris,") as on the uptempo numbers which dominate the LP.

Best cuts: "All I Want Is Everything," "The Time," "Wait In ain," "Paris," "Your Reply." **Dealers:** Group has a loyal and strong following. Vain

DAVID WERNER, Epic JE36126. Produced by Bob Clear-mountain, David Werner, Mark Doyle. Werner is a British rock guitarist who had two albums on RCA in the mid '70s. His delivery closely resembles that of David Bowie but with the lyrical wit of the kinks. At the core of the album is Werner's guitar work, clear vocals and smart arrangements. Lead and rhythm guitarist Mark Doyle punctuates the orchestration AUGU with some fine playing, including workouts on piano and bass as well. Ian Hunter is a guest vocalist on "High Class Blues." Best cuts: "Can't Imagine," "What's Right," "Hold On Tight," "Every New Romance."

Dealers: Play in-store.

BILLBOARD

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JST



RONNIE McDOWELL-Rockin' You Easy, Lovin' You Slow, Epic JE36142. Produced by Buddy Killen. McDowell's long-awaited debut. Enic alternative and the state of the awaited debut Epic album proves once again what stunningly effective voice this young singer has. In an effort stummingly effective voice this young single has in all effort to shed previous images, the choice of material hesitates across several musical borders, alternating between MOR country, gospel r&b and pop ballads; however, McDowell han-dies any style easily and effortlessly. Production is very strong-songs could be more so, considering the unlimited vocal talents of this artist. Best cuts: "Love Me Now," "Your Love Means Everything

To Me," "Rockin' You Easy, Lovin' You Slow." Dealers: Expect strong sales by McDowell's avid followers and on strength of single, "World's Most Perfect Woman."



MARLENA SHAW-Take A Bite, Columbia JC35632. Pro-duced by Meco Monardo, Tony Bongiovi, Harold Wheeler, Mariena Shaw. Shaw has always been a versatile singer and this album is a good demonstration why. With the production know-how of Monardo, Bongiovi and Wheeler, Shaw puts the accent on dance songs, with the classy "Love Dancin' " stick-ing out as the most prominent. Her smooth vocals are pitted against full-bodied orchestrations including an extensive horn section, strings, synthesizer and steady rhythm unit. Best cuts: "Love Dancin'," "Shaw Biz/Suddenly It's How I Like To Feel/Shaw Biz," "No One Yet." Dealers: "Love Dancin' " is garnering disco attention.



BOB JAMES-Lucky Seven, Tappan Zee JC36056 (Colum-bia). Produced by Bob James. The formula which James has



COMMODORES-Midnight Magic, Motown M8926M1. Produced by James Anthony Carmichael, Com dores. Each of the last two Commodores' studio albums produced major hits, "Easy," "Brickhouse" and its chart topping "Three Times A Lady." The two ballads contained here, the surprisingly country flavored "Sail On" and "Still" are both Commodores masterpieces with the capability of equalling its past achievements. Lionel Richie Jr.'s vocals are at once sexy and cerebral and the focal point of the group's delivery. Balancing out the album is the disco-oriented title track, the funky "Wonderland" and uptempo "Gettin' It." String & horn arrangements are classy and compliment the funky rhythms. The Commodores, along with Earth, Wind & Fire, are one of the few acts that can successfully bridge the gap between

mainstream pop and r&b. Best cuts: "Sail On," "Still," "Wonderland," "Midnight Magic," "Gettin' It." Dealers: The Commodores have hit the top three on the LP chart three times.

employed so successfully in recent years is heard again through six uninspired tracks. The leader offers the same Oberheim and Fender Rhodes electrical effects and he sings along with four others in a manner far removed from main-stream jazz. James' big band is heavy on brass, reeds and strings and is probably the largest orchestra lames has used on record

Best cuts: "Blue Lick," "Fly Away." Dealers: Attractive cover art makes for display

× 2000 First Time Around

IAN GOMM-Gomm With The Wind, Stiff/Epic JE36103. Produced by Martin Rushent. Yet another veteran of the now legendary Brinsley Schwartz group (along with Nick Lowe and members of Rumour), Gomm is a more gentle and melodic rocker than some of his former colleagues. He plays a mid-'60s English pop that recalls the early Beatles, Gerry & Pace-makers and Kinks. The songs are all short and full of pop hooks. Helping out Gomm on this are some veteran musicians including Herbie Flowers on bass, Chris Parren on keyboards, and drummer Barry DeSouza. Gomm sings, plays guitars, and e most of the tracks here. st cuts: "Hold On," "Sad Affair," "24 Hour Service,"

Best cuts: "You Can't Do That."

Dealers: The Costello/Parker/Lowe/Edmunds school of music just keeps growing.

CLOUT, Epic JE35617. Produced by Grahame Beggs. By way of South Africa, this six-member group has a smooth pop sound that recalls at various times such diverse acts as Abba, Curved Air and Eric Clapton. The group consists of four women and two men, all of whom play their own instruments. It is tasty pop, and considering the group's origins, remark-ably in tune to current Eurorock tastes. Most of the material here was written by Clout, with even some of the weaker stuff redeemed by the group's flawless vocal harmonies.

Best cuts: "Substitute," "Let It Grow," "Without Love," "Feel My Need."

Dealers: American auchences are becoming more receptive to acts coming from outside the U.S. and Britain

Recommended LPs ρορ

RAINBOW-Down To Earth, Polydor PD16221. Produced by Roger Glover. Heavy metal enthusiasts will like this effort as it features Ritchie Blackmore on guitar, Roger Glover on bass and Cozy Powell on drums. All are favorites in this genre. Aided by the vocals of Graham Bonnet and keyboard work of Don Airey, this LP never slows down for a minute on its eight Cuts. There are some surprisingly commercial moments, as on "Since You Been Gone," though other cuts leave room for Blackmore to do his thing on guitar. Best cuts: "Since You Been Gone," "All Night Long," "Eyes Of The World."

POUSETTE-DART BAND—Never Enough, Capitol ST11935. Produced by Norbert Putnam. Quarter makes appealing soft rock with slight jazz and country undertones. This effort is a mix of slow and uptempo numbers, all of which feature the stirring guitar work of Jon Pousette-Dart, nice lyrical imagery and harmonies which at times make this band resemble the Eagles. An eight-piece woodwind and horn section (featuring flutist Tim Weisberg) is incorporated. Best cuts: "Never Enough," "Silver Stars," "We Never Give Up," "Gotta Get Far Away

PRISM-Armageddon, Ariola SW50063. Produced by Bruce Fairbairn. Third album by this Canadian hard rocking quintet is full of charning melodic rockers with some dynamic guitar interaction. Ron Tabak's lead vocals convey expression and a sense of urgency. The title cut is a nearly eight minute epic with paced by some crafty instrumental interludes. While the playing is tight, Prism's lyrics leave something to be desired. Best cuts: "Coming Home," "Armageddon," "Jealousy," "Vir-ginia," "Mirror Man."

ELLEN SHIPLEY, New York International BXL13428 (RCA). Produced by Ralph Schuckett, Ed Sprigg. Writer/singer Ship-ley debuts with a set of personalized tunes set to uptempo and midtempo arrangements. Shipley's delivery is sincere, singing from the heart, while the rock arrangements give each tune more depth. Among Shipley's friends contributing are Rick Derringer, Hall & Oates and others. **Best cuts:** "Surrender," "I'm Jumping Out Of My Skin," "Stray Dog," "Little Sis-ter," "Heroes Of Yesterday."

BILLY FALCON, Manhattan/United Artists UALA967N. Pro-duced by John Mills. This is mainstream rock with a lyrical lilt that bespeaks the sort of street-wise, sophisticated sound as-sociated with Manhattan's musical mavens, but the sheer power of the music ought to give it an edge. Singer/song-writer/guitarist Falcon's approach is reminiscent of Bruce Springsteen at times. Falcon's rhythm unit rocks out in a heavy handed fashion. **Best cuts:** "Be Bop," "Girls," "The Fire." "Someday.

JIMI HENDRIX—The Essential Jimi Hendrix Vol. II, Reprise HS2293 (WB). Released under supervision of Alan Douglas. This package includes such Hendrix classics as "Hey Joe," "Fire," "Foxey Lady," "The Wind Cries Mary," "Wild Thing," his version of the "Star-Spangled Banner," and a never-re-leased-in-the-U.S. version of "Gloria" on a separate seven-inch disk. It has been nine years since Hendrix died, but so many have not forgothen Baet cutts: All of them many have not forgotten. Best cuts: All of them.

soul

DOUBLE EXPOSURE-Locker Room, Salsoul SA8523 (RCA). Various producers. Quartet's name is aptly reflected by the sleeve of this, its third album, but fortunately the music is preoccupied with more than image. Disk contains a solid set of six Philadelphia-fashioned tunes, both uptempo ('I Got The Hots," "Ice Cold Love") and slow ("Can We Be In Love," "Why Do We Have To Go Our Separate Ways"). Double Expo sure's smooth, harmonious vocal style recalls the O'Javs, if lacking that act's distinctiveness. Best cuts: Those cited, plus "I Wish I Could Make Love To You."

OLYMPIC RUNNERS-Dancealot, Polydor PD16196. Pro-duced by Mike Vernon. A variety of styles are included on this eight-song set. There's disco ("Sir Dancealot," "When You're Dancing," "The Bitch," "Get It While You Can"), funk ("Wooden Head," Onya"), jazz ("Energy Beam") and soul balladry ("God Bless You"). All are well done though group really projects little personality of its own and lack of notes or picture identifying musicaing does not help. Ret cutter "Fen pictures identifying musicains does not help. **Best cuts:** "Energy Beam," "Sir Dancealot."

country

HOYT AXTON-A Rusty Old Halo, Jeremiah JH5000. Produced by Chuck Mellone, Hoyt Axton. This is one artist who knows how to have fun on his albums. Drawing from his customary off-the-wall collection of humorous and subtly droll material, as well as the collective musical talents of contributing compadres such as Dr. John, Stephen Stills, Glen Hardin and James Burton, Axton has come up with a delightfully entertaining album. Best cuts: They're all winners.

DICKEY LEE-Dickey Lee, Mercury SRM-15020. Produced by Allen Reynolds, Jim Vienneau, Jerry Kennedy, Dickey Lee. With so many talented producers behind this LP, one can't help but wish the contents contained more "meat and potatoes" material for Lee to sink his teeth into. Nonetheless it's a gently appealing effort by this soft-spoken singer who's backed here by a wide assortment of Nashville's best studio players. Arrangements are sweet and highly orchestrated, and the feel throughout is easy listening. **Best cuts:** "Don't Look Back," "It Hurts To Be In Love," "I'm Just A Heartache Look Back," Away.'

EARL SCRUGGS REVIEW-Today And Forever, Columbia 36084. Produced by Larry Butter. This is fresh set of songs performed in the Scruggs Review style-close knit harmonies, plenty of banjo, plus a healthy dose of guitar. A varied collection of songs insures diversity in tempo and theme that ranges from the traditional "Blue Moon Of Kentucky" to a bright new version of "Sail Away." **Best cuts:** "Sail Away," "Blue Moon Of Kentucky," "Play Me No Sad Songs," "Till You **Opened My Eyes.**'

THE CATES-Steppin' Out, Ovation 1740. Produced by Brien Fisher. Stylish front cover gives hint of the new direction these two sisters are taking, and the material inside lives up to the promise. Their rich, warm harmonies glide smoothly through a fine choice of songs. Fisher's excellent production (tinged with a decided of flavor this time out) makes the arrangements shine. **Best cuts:** "Day After Day," "I've been Lovin' You Too long," "Let's Go Through The Motions," "Goin' Down Slow.

C

RANDY BARLOW, Republic RLP6024. Produced by Fred Kelly. Barlow is coming off a hit single "Sweet Melinda," which is included in this package. Fred Kelly's production is clean, but with an overkill of synthesized drums. Also included is Barlow's current single "Another Easy Lovin' Night." Musi-cianship is firstrate. **Best cuts:** "Poor Baby," "Louisana Delta" and "Lovely Lady."

ROY ACUFF-Greatest Hits, Volume II, Elektra 9E303. Produced by Wesley Rose, Ronnie Gant. Acuff's second volume of greatest hits spans nearly 40 years and some of the finest country music ever made. One of the few living legends, Acuff's career is well represented on this two-record set. **Best** cuts: "Tennessee Central (Number 9)," "Freight Train Blues," and "Low and Lonely

THUMBS CARLLILE-Life ... And Times, Frontline FLR7001. Produced by Charles Underwood. Guitarist Carllile displays not only his unique musical talents, but offers some very mellow vocal work on such tracks as "Bury Me Beneath The Wil-low" and "Lie To Me." Some good foot stompin' music can also be heard on "Catch Me If You Can" and "Cotton Eyed Joe." Best custs: All of the above plus "Way Back in The Hills."

disco

RUTH SILKY WATERS—Never Gonna Be The Same, Millen-nium BXL17744 (RCA), Produced by John Davis. Waters isn't really a newcomer to vinyl since she has contributed back-ground vocals on numerous albums as part of the Waters Family. Her solo debut is comprised of six engaging disco tracks propelled by churning rhythmic orchestrations and Waters' fluid vocals. Synthesizer, the Don Renaldo strings and horns and background vocalists all contribute to making this a cut above the average disco fare. **Best cuts:** "Never Gonna Be The Same," "Start A New Affair," "Spinning Top."

RONNIE DYSON-If The Shoe Fits, Columbia JC36029. Produced by Michael Zager. Almost 10 years with CBS, Dyson delivers a new album which vividly underscores the disco predilections of producer Zager, i.e., pumping percussion and brass, disco-driven rhythm section and hot-chanting femme backup. Over this (and sometimes under it) rides Dyson's attractive tenor, extracting good musical mileage from some melodic material, such as "If The Shoe Fits" and "Couples Only," and from the more overtly disco items, like "Hide Behind Music." Best cuts: Those listed.

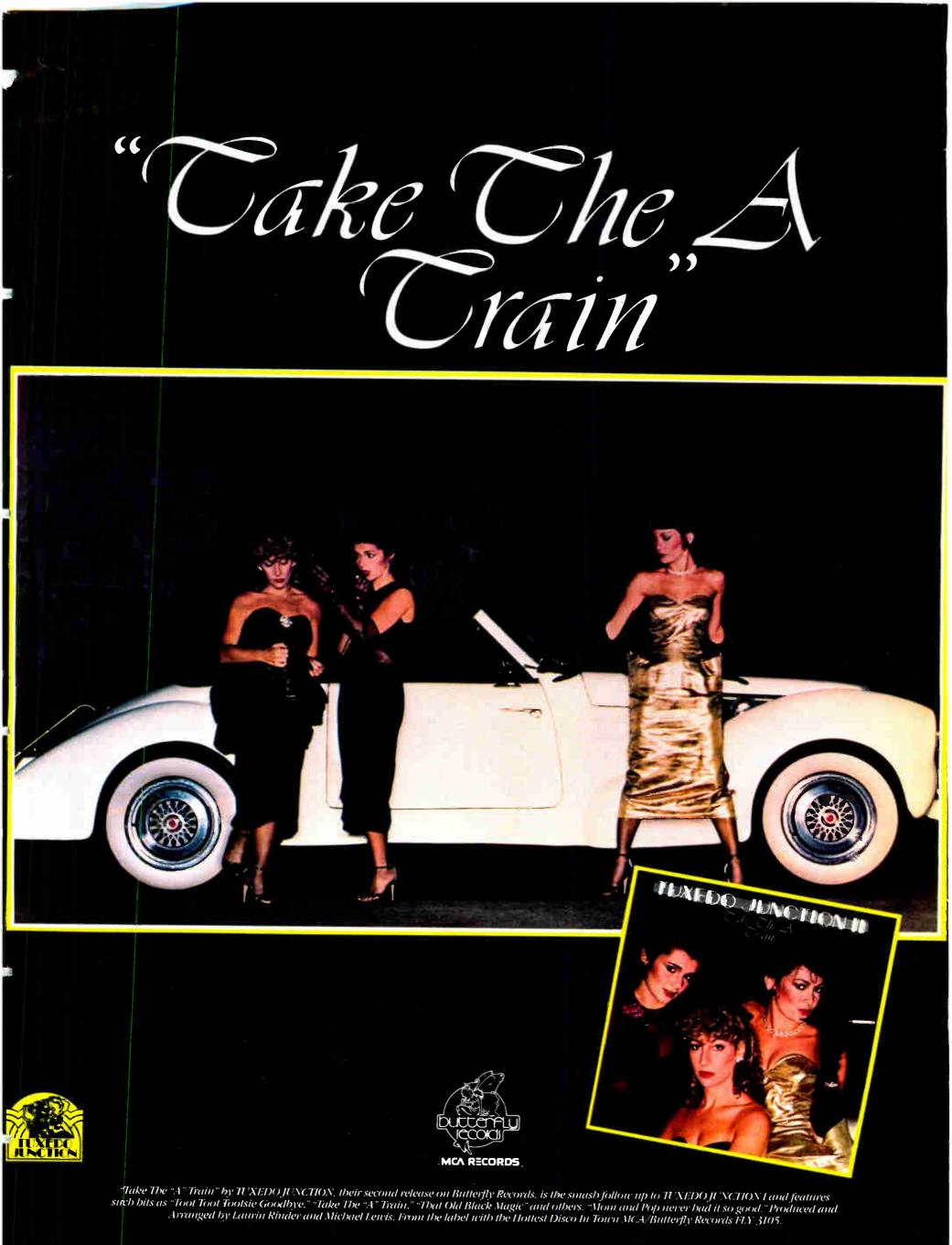
jazz

MAYNARD FERGUSON-Hot, Columbia JC36124. Produced by Maynard Ferguson, George Butler. Fifteen-man big band pro-pelled by the Canadian leader's flugethorn, trumpet and su-perbone offers seven noisy, tracks along with Sylvester Stal-lone's dialog and bag-punching sounds. It's an uneven LP, and Ferguson's brass solos are annoying from a musical standpoint. Included is Ferguson's pop-flavored rendition of the theme from "Rocky II." Best cuts: "Gabriel," "Theme From 'Rocky II.'"

FARLHINES & BUDD JOHNSON-Classic Jazz 129, Produced by Disques Black & Blue. Pianist and tenor saxopho been working together more than 40 years, and on this sprightly, entertaining session their collaboration on six solid standards is particularly pleasant musically. Jim Leary's bass and drums by Panama Francis provide just the right backup. Best cuts: "If You Were Mine," "Linger Awhile."

Black & Blue. Trombonist Vic Dickenson comes off as the giant of this 1974 Nice event, but Cozy Cole, Claude Hopkins, Buddy Tate, Arvell Shaw and Wallace Davensort clausers in the sector. FRENCH FESTIVAL-Classic Jazz 133. Produced by Disgues Buddy Tate, Arvell Shaw and Wallace Davenport also contrib-ute to the excellent mainstream jazz dominating these seven tracks. Exemplary music that swings and is not without hu-mor. **Best cuts:** "Undecided," "These Foolish Things."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harri-or particular Care Deriver Care Deriver for Ball Carin Wile Mu. reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hy., , Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick ser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean land, Kip Kirby, Ro



World Radio History

Billboard Hits Of The Word

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c Copy mecha	yright 1979, Billboard Publications, Inc. No part of this pu inical, photocopying, recording, or otherwise, without th	he prior written permission of the publisher.	1	
BRITAIN	36 19 MADE IT THROUGH THE RAIN,	24 23 SULTANS OF SWING, Dire Straits,	18 16 BACK TO THE EGG, Wings, Toshiba- EMI	8 7 BOYS, Dolly Dots, WEA 9 20 BAD GIRLS, Donna Summer,
(Courtesy of Music Week)	Gerard Kenny, RCA 37 39 OUT OF THE BLUE, ELO, Jet	Vertigo 25 30 DON'T KILL IT CAROL, Manfred	19 18 52ND STREET, Billy Joel, CBS/Sony	Phonogram
As of 7/24/79 SINGLES	38 35 THE GREAT ROCK & ROLL SWINDLE, Sex Pistols, Virgin	Mann's Earth Band, Bronze 26 24 CUBA, Gibson Bros., Polydor	20 NEW DON'T CRY OUT LOUD, Rita Coolidge, Affa	10 17 AAN DE GREMS, Duitse Heuvel/ Sunstreams, CNR
This Last Week Week	39 NEW STREET LIFE, Crusaders, MCA 40 32 CANDY-O, Cars, Elektra	27 22 HOORAY HOORAY IT'S A HOLI- HOLIDAY, Boney M, Hansa	AUSTRALIA	11 16 WE ARE CAMILY, Sister Stedge, WEA
1 15 DON'T LIKE MONDAYS, Boomtown Rats, Ensign	40 32 CANDT-U, Cars, Elektra	28 21 RUF TEDDYBAER EINS VEIR, Johnny Hill, RCA	(Courtesy of Kent Music Report) As of 7/23/79)	12 NEW VOULEZ VOUS, Abba, Polydor 13 15 BREAKFAST IN AMERICA,
2 1 ARE FRIENDS ELECTRIC, Tubeway	CANADA (Courtesy Canadian Recording Industry Assn.)	29 29 LET'S GET BACK TOGETHER	SINGLES	Supertramp, A&M 14 13 CHEEK TO CHEEK, Lowell George,
Army, Beggars Banquet 3 2 SILLY GAMES, Janet Kay, Scope	As of 7/25/79	AGAIN, Promises, EMI 30 NEW REUNITED, Peaches & Herb, Polydor	This Last Week Week	WEA
4 4 GIRLS TALK, Dave Edmunds, Swan Song	SINGLES This Last	LPs	1 1 POP MUZIK, M, MCA 2 3 BRIGHT EYES, Art Garfunkei, CBS	15 11 SURRENDER, Cheap Trick, CBS 16 NEW WINDSURFING AGAIN, Surfers, CNR
5 10 WANTED, Dooleys, GTO 6 24 MY SHARONA, The Knack, Capitol	Week Week 1 3 RING MY BELL, Anita Ward, CBS	1 1 STEPPENWOLF, Peter Maffay, Telefunken	3 2 HOT STUFF, Donna Summer, Casablanca	17 18 GOOD TIMES, Chic, WEA 18 10 HACKA TACKA MUSIC, Baba &
7 5 GOOD TIMES, Chic, Atlantic 8 3 C'MON EVERYBODY, Sex Pistols,	2 NEW BORN TO BE ALIVE, Patrick Hernandez, Columbia	2 2 COMMUNIQUE, Dire Straits, Vertigo 3 3 BREAKFAST IN AMERICA,	4 10 SOME GIRLS, Racey, RAK 5 4 GET USED TO IT, Roger Voudouris,	Roody, Ariola 19 19 NO MORE FEAR OF FLYING, Gary
Virgin	3 7 BAD GIRLS, Dorna Summer, Casablanca	Supertramp, A&M	Warner Bros.	Brooker, Ariola 20 9 BRIGHT EYES, Art Garfunkel, CBS
9 6 LADY LYNDA, Beach Boys, Caribou 10 12 BREAKFAST IN AMERICA,	4 9 HOT STUFF, Donna Summer,	4 5 DIRE STRAITS, Vertigo 5 15 LIVE KILLER, Queen, EMI	6 11 BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS	BELGIUM
Supertramp, A&M 11 8 LIGHT MY FIRE/137 DISCO	Casablanca 5 1 YOU TAKE MY BREATH AWAY, Rex	6 4 VOULEZ VOUS, Abba, Polydor 7 7 BAD GIRLS, Donna Summer,	7 9 DOES YOUR MOTHER KNOW, Abba, RCA	(Courtesy Billboard-Benelux)
HÉAVEN, Amii Stewart, Atlantic/ Hansa	Smith, CBS 6 5 LOGICAL SONG, Supertramp, A&M	Casabianca 8 8 ANGEL STATION, Manfred Mann's	8 7 HOORAY HOORAY IT'S A HOLI- HOLIDAY, Boney M, Atlantic	As of 7/24/79 This Last SINGLES
12 23 ANGEL EYES, Abba, CBS 13 13 BORN TO BE ALIVE, Patrick	7 6 I WANT YOU TO WANT ME, Cheap Trick, CBS	Earth Band, Bronze 9 6 FATE FOR BREAKFAST, Art	9 8 LAY YOUR LOVE ON ME, Racey, RAK	Week Week 1 1 BRIGHT EYES—Art Garfunkel, CBS
Hernandez, Gem/Aquarius 14 22 BAD GIRLS, Donna Summer,	8 4 WE ARE FAMILY, Sister Sledge, Atlantic	Garfunkel, CBS 10 9 DISCOVERY, ELO, Jet	10 6 LUCKY NUMBER, Lene Lovich, Stiff 11 5 KNOCK ON WOOD, Amii Stewart,	2 2 THEME FROM THE DEER HUNTER, Shadows, EMI
Casablanca	9 NEW I WAS MADE FOR LOVING YOU, Kiss, Casablanca	11 NEW DYNASTY, Kiss, Casablanca	RCA 12 14 LOVE DON'T LIVE HERE ANYMORE,	3 5 POPMUZIK, M, EMI
A&M	10 10 REUNITED, Peaches & Herb, Polydor	12 10 GONE TO EARTH, Barclay James Harvest, Polydor	Rose Royce, Whitfield	4 3 RING MY BELL, Anita Ward, CBS 5 4 BOOGIE WONDERLAND, Earth, Wind
16 14 MAYBE, Thom Pace, RSP 17 11 BABYLON BURNING, Ruts, Virgin	11 2 JUST WHEN I NEEDED YOU MOST. Randy Vanwarmer, Bearsville	13 14 DONNERWETTER, Frank Zander, DAS/Hansa	13 15 LOST IN LOVE, Air Supply, RCA 14 17 SHINE A LITTLE LOVE, Electric	& Fire, CBS 6 8 I WAS MADE FOR LOVING YOU,
18 31 CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.	12 14 SHINE A LITTLE LOVE, ELO, Jet 13 20 HEART OF GLASS, Blondie,	14 12 PYRAMID, Alan Parsons Project, Arista	Light Orchestra, Jet 15 NEW COOL FOR CATS, U.K. Squeeze,	Kiss, Vogue 7 6 REUNITED, Peaches & Herb, Polydor
19 16 DO ANYTHING YOU WANT TO, Thin Lizzy, Vertigo	Chrysalis 14 11 CHUCK E'S IN LOVE, Rickie Lee	15 13 HENRY JOHN DEUTSCHENDORF GENNANT JOHN DENVER SEINE	A&M 16 12 GOODNIGHT TONIGHT, Wings,	8 10 INTRODISCO, Discotheque, Barclay 9 NEW THE LOGICAL SONG, Supertramp,
20 25 IF I HAD YOU, Korgis, Riałto 21 NEW BEAT THE CLOCK, Sparks, Virgin	Jones, Warner Bros. 15 NEW GOLD, John Stewart, RSO	GROSSEN ERFOLGE, John Denver, RCA	Parlophone 17 13 SOMETHING'S MISSING, Marcia	CBS 10 NEW HOT STUFF, Donna Summer,
22 17 GO WEST, Village People, Mercury	16 8 SHE BELIVES IN ME, Kenny Rogers, United Artists	16 11 SPIRITS HAVING FLOWN, Bee Gees,	Hines, RCA 18 NEW ONE WAY TICKET, Eruption, RCA	10 NEW HOT STOFF, Donna Summer, Phonogram
Richard, EMI	17 12 MAMA CAN'T BUY YOU LOVE, Elton	RSO 17 NEW MYSTIC MAN, Peter Tosh, EMI	19 19 DO TO ME, Smokie, RAK	LPs
24 18 LIVING ON THE FRONT LINE, Eddy Grant, Ice/Ensign	John, MCA 18 NEW IN THE NAVY, Village People,	18 20 BACK TO THE EGG, Wings, EMI 19 NEW CRIME OF THE CENTURY,	20 20 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook,	1 1 VOULEZ-VOUS, Abba, Vogue 2 2 FATE FOR BREAKFAST, Art
25 21 SPACE BASS, Slick, Fantasy 26 20 DEATH OISCO, Public Image Ltd.,	Casablanca 19 NEW DOES YOUR MOTHER KNOW, Abba,	Supertramp, A&M 20 19 PARALLEL LINES, Biondie, Chrysalis	Capitol	Garfunkel, CBS 3 4 BREAKFAST IN AMERICA,
Virgin O 27 NEW THE DIARY OF HORACE WIMP,	WEA 20 NEW BOOGIE WONDERLANO, Earth, Wind		LPs 1 2 DISCOVERY, Electric Light	Supertramp, CBS 4 6 BAO GIRLS, Donna Summer,
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Artists 29 9 UP THE JUNCTION, Squeeze, A&M		(Courtesy of Music Labo) As of 7/23/79	Chrysalis 3 3 BREAKFAST IN AMERICA,	Phonogram 6 10 DYNASTY, Kiss, Polydor
30 33 STAY WITH ME TILL OAWN, Judie	1 1 BREAKFAST IN AMERICA, Supertramp, A&M	SINGLES This Last	Supertramp, A&M	7 3 DISCOVERY, ELO, CBS
OD 31 29 DJ, David Bowie, RCA	2 2 AT BUDOKAN, Cheap Trick, Epic 3 3 CANDY-O, Cars, Elektra	Week Week 1 1 KIMI NO ASA, Satoshi Kishida,	4 6 BACK TO THE EGG, Wings, Parlophone	8 8 A VOUS LES FEMMES, Julio Iglesias, CBS
33 NEW BOOGLE DOWN, Real Thing, Pye	4 7 RICKIE LEE JONES, Warner Bros. 5 4 DISCOVERY, ELO, Jet	CBS/Sony (Nichion) 2 6 CALIFORNIA CONNECTION, Yutaka	5 1 RICKIE LEE JONES, Warner Bros. 6 9 BAD GIRLS, Donna Summer,	9 NEW AT BUDOKAN, Cheap Trick, CBS 10 NEW AUX ARMES ET CAETERA, Serge
A 26 STRANGLE HOLD, UK Subs, Gem S 35 NEW HARMONY IN MY HEAD, Buzzcocks,	6 10 BAD GIRLS, Donna Summer, Casablanca	Mizutani, For Life (NTV M)	Casablanca 7 10 FATE FOR BREAKFAST, Art	Gainsbourg, Phonogram
United Artists (7) 36 38 KID, Pretenders, Real	7 8 THE CARS, Elektra 8 13 SOONER OR LATER, Rex Smith,	3 3 OMOIDEZAKH, Sachiko Kobayashi, Warner Pioneer, (Daiichi)	Garfunkel, CBS	SPAIN
			8 5 COMMUNIQUE, Dire Straits, Vertigo	
37 NEW OOH WHAT A LIFE, Gibson Brothers, Island	CBS	4 11 NAMINORI PIRATE, Pink Lady, Victor, (P.M.P.)	9 7 THE BOB SEGER COLLECTION,	(Courtesy of El Grand Musical) As of 7/25/79
Brothers, Island Brothers, Island SINCE I OON'T HAVE YOU, Art	CBS 9 6 VOULEZ VOUS, Abba, Altantic 10 5 COMMINIQUE, Dire Straits, Mercury	Victor, (P.M.P.) 5 NEW KANPAKU-SENGEN, Masashi Sada, Freeflight, (KK Masashi)		As of 7/25/79 SINGLES This Last
38 NEW SINCE I OON'T HAVE YOU, Art Garfunkel, CBS 39 NEW HERE COMES THE SUMMER, The	CBS 9 6 VOULEZ VOUS, Abba, Altantic 10 5 COMMINIQUE, Dire Straits, Mercury 11 12 NIGHTFLIGHT TO VENUS, Bony M, Atlantic	Victor, (P.M.P.) 5 NEW KANPAKU-SENGEN, Masashi Sada,	9 7 THE BOB SEGER COLLECTION, Capitol	As of 7/25/79 SINGLES Week Week 1 1 BORN TO BE ALIVE, Patrick
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M.) 11 9 HOP STEP JUMP, Hideki Saijou, RVC (P.M.P.) 12 10 MICHIZURE, Mieko Makimura, Polydor (Nichion) 13 8 MISERAETTE, Judy Ongo, CBS/ Sony, (Nichion) 14 NEW ONNA-NI-NATTE DENAOSEYO, Coro Noguchi, Polydor (Fuji M.) 15 16 YUMEOIZAKE, Jiro Atsumi, CBS/ Sony, (Nichion) 16 14 HOT STUFF, Donna Summer, Casablanca (Intersong) 17 NEW OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen) 18 13 ITSUMO KOKORO-NI, Taiyou-O, Hiromi Gou, CBS/Sony (P.M.P.) 19 19 BOOGIE WONOERLAND, Earth, Wind & Fire CBS/Sony (P.M.P.) 20 15 PINK TYPHOON, Pink Lady, Victor (P.M.P.) 21 1 MORNING, Satoshi Kishida, CBS/ Sony 4 40 OUR DECALAD, Earth, Wind & Stars, Victor 5 10 NUMBERS CARAT, Southern All Stars, Victor 6 4 VOULEZ YOUS, Abba, Disco Mate 7 MORNING ISLAND, Sadao Watanabe, Victor 8 10 I AM, Earth, Wind & Fire, CBS/Sony 9 SORA-O-TOBU-TORI-NO-YOUNI, Chiharu Matsuyama, Casyon 10 ALCET, Alicer, Godiego, Nippon Columbia 5 10 NUMBERS CARAT, Southern All Stars, Victor 8 10 I AM, Earth, Wind & Fire, CBS/Sony 9 SORA-O-TOBU-TORI-NO-YOUNI, Chiharu Matsuyama, Canyon 13 EAD GIRLS, Donna Summer, Victor 14 YUME-KUYOU, Massahi Sada, W. 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VIR ECASE, Godiego, Nippon Columbia KISS ME PLEASE, Elikichi Yazawa, CBS/Sony ALICE 7, Alice, Toshiba-EMI X KISS ME PLEASE, Elikichi Yazawa, CBS/Sony O I UMBERS CARAT, Southern All Stars, Victor I O NUMBERS CARAT, Southern All Stars, Victor I O NUMBERS CARAT, Southern All Stars, Victor I ANGNING ISLAND, Sadao Watanabe, Victor I ANGRINIG SLAND, Sadao Watanabe, Victor I ANGRNING SLAND, Sadao Watanabe, Victor I ANGRNING SLAND, Sadao Watanabe, Victor I ANGRNING SLAND, Sadao Watanabe, Victor I KASSAL, Shinji Tanimura, Toshiba- EMI KASSAL, Shinji Tanimura, Toshiba- EMI KASSAL, Shinji Tanimura, Toshiba- EMI NEW PERMANENT BLUE, Satoshi Kishida, CBS/Sony 	 9 7 THE BOB SEGER COLLECTION, Capitol 10 NEW NO EXIT, The Angels, EMI ITALY (Courtesy of Germano Ruscitto) As of 7/24/79 LPs This Last Week Week 1 ZERO ZERO, Renato Zero, RCA 2 LUCIO DALLA, RCA 3 GLORIA, Umberto Tozzi, CGD/CGO- MM 4 7 BAD GIRLS, Donna Summer, Durium 5 4 BLASTEROID, Rockets, Rockland/ CGD-MM 6 10 DA MANUELA A PENSAMI, Julio Iglesias, CBS/CGD-MM 7 5 LA AND NY, Alan Sorrenti, EMI 8 9 OUTLINE, Gino Soccio, WEA 9 6 SPIRITS HAVING FLOWN, Bee Gees, RSO/Phonogram 10 11 BLONDES HAVE MORE FUN, Rod Stewart, WEA 11 20 AGRESE DOLCE AGNESE, Van Graziani, Numero 1/RCA 12 KNOCK ON WOOD, Amil Stewart, RCA 13 16 A SINGLE MAN, Elton John, Rocket/ Phonogram 14 18 SONG UN PIRATA SONG UN SIGNORE, Julio Iglesias, CBS/ CGD-MM 15 8 IN CONCERTO, Fabrizio De Andre, Ricordi 16 NEW LADY NIGHT, Patrick Juvet, Barclays/Ricordi 17 STARS, Sylvester, Fonit Cetra/Cetra 18 NEW ME, LIVE, Adriano Celentano, Clan/ CGD-MM 19 NEW LOVE TRACKS, Gloria Gaynor, Polydor/Phonogram 20 15 GO WEST, Village People, Durium HOLLAND (Courtesy RIS Radio) As of 7/24/79 SINGLES This Last Week Week 2 1 WAS MAOE FOR LOVIN' YOU, Kiss, VIP 2 1 WAS MAOE FOR LOVIN' YOU, Randy Vanwarmer, Ariola 4 4 REUNITED, Peaches & Herb, Polydor Randy Vanwarmer, Ariola 4 4 REUNITED, Peaches & Herb, Polydor Polydor 	As of 7,25/79 SINGLES SINGLES SINGLES SINGLES 1 1 BORN TO BE ALIVE, Patrick Hernandez, CBS 2 4 SUPER SUPERMAN, Miguel Bose, CBS 3 2 GOODNIGHT TONIGHT, Wings, BMI 4 3 TRAGEDY, Be Gees, Polydor 5 NEW ESTOY BAILANDO, Hermanas Goggi, Hispavox 6 7 MIRRORS, Sally Oldfield, Ariola 7 NEW CHIQUITIA, Abba, Columbia 8 NEW IN THE NAVY, Village People, RCA 9 10 KNOCK ON WOOD, Amii Stewart, Ariola 10 6 SEPTEMBER, Earth, Wind & Fire, CBS 2 5 16 GRANDES EXITOS DE SIEMPRE, Richard Clayderman, Hispavox 3 6 BANG BANG, Varios Interpretes, K- Tel 4 3 NUEVA GRAN PREMIER, Varios Interpretes, RCA 5 2 SPIRITS HAVING FLOWN, Bee Gees, CBS 6 9 CHICAS, Miguel Bose, CBS 7 NEW 24 EXIOTS OF ORO, Julio Iglesias, CBS 8 4 SOMBRA Y LUZ, Triana, Movieplay 9 NEW VOULEZ VOUS, Abba, Columbia 10 NEW LO MEJOR DE EARTH, WIND & FIRE, Earth, Wind & Fire, CBS 8 4 SOMBRA Y LUZ, Triana, Movieplay 9 NEW VOULEZ VOUS, Abba, Columbia 10 NEW LO MEJOR DE EARTH, WIND & FIRE, Earth, Wind & Fire, CBS 3 NEW HASTA QUE AMANEZCA, Joan Sebastian, Musart 4 STUMBLIN' IN, Suzi Quatro, Capitol 5 ? EL AMOR OE MI VIOA, Camilo Sesto, Ariola 6 NEW BORN TO BE ALIVE, Patrick Hernandez, Aquarius 7 6 I WILL SURVIVE, Gioria Gaynor, Polydor 8 7 LO QUE NO FUE, NO SERA, Jose Jose, Afiola 9 9 KNOCK ON WOOD, Amii Stewart,
 38 NEW SINCE I DON'T HAVE YOU, Art Garfunkel, CBS 39 NEW HERE COMES THE SUMMER, The Undertones, Sire 40 27 THE LONE RANGER, Quantum Jump, Electric LPs 1 2 THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros. 2 I REPLICAS, Tubeway Army, Beggars Banquet 3 DISCOVERY, ELO, Jet 5 PARALLEL LINES, Biondie, Chrysalis 5 B BREAKFAST IN AMERICA, Supertramp, A&M 6 BRIDGES, John Williams, Lotus 7 4 LIVE KILLER, Queen, EMI 8 7 I AM, Earth, Wind & Fire, CBS 9 10 NIGHT OWL, Gerry Rafferty, United Artists 10 2 VOULEZ VOUS, Abba, CBS 11 COMMUNIQUE, Dire Straits, Vertigo 13 IAST THE WHOLE NIGHT LONG, James Last, Polydor 16 RUST NEVER SLEEPS, Neil Young, Reprise 14 TODER, David Bowie, RCA 15 BAT THE WHOLE NIGHT LONG, James Last, Polydor 16 B THE BEST OF THE DOOLEYS, GTO 17 AM ANILOW MAGIC, Barry Manilow, Arista 18 9 BACK TO THE EGG, Wings, Partophone 19 15 DO IT YOURSELF, Ian Dury & Blockheads, Stiff 20 30 GWEST, Village People, Mercury 21 30 THE VERY BEST OF LEO SAVER, Chrysalis 22 DIRE STRAITS, Vertigo 23 GW WEST, Village People, Mercury 23 GM WEST, Village People, Mercury 24 MANIEST OF LEO SAVER, Chrysalis 25 THE WORLD IS FULL OF MARRIED MENT, Casablanca 26 29 BAD GIRLS, Donna Summer, Casablanca 27 21 MANIFESTO, Roxy Music, Polydor 28 5THE WORLD IS FULL OF MARRIED MEN, Soundtrack, Ronco 29 20 RICKIE LEE JONES, Warner Bros. 23 SKY, Ariola 24 30 THE VERY BEST OF LEO SAVER, Chrysalis 25 THE WORLD IS FULL OF MARRIED MEN, Soundtrack, Ronco 29 20 RICKIE LEE JONES, Warner Bros. 23 3KY Ariola 24 30 NEW 20 GOLDEN GREATS, Beach Boys, Capitol 31 NEW SONGBRD, Ruby Winters, K-tel 32 37 IN THE SKIES, Peter Green, Creole 33 40 BAT OUT OF HELL, Meat Loaf, Epic	CBS 9 6 VOULEZ VOUS, Abba, Altantic 10 5 COMMINIQUE, Dire Straits, Mercury 11 12 NIGHTFLIGHT TO VENUS, Bony M, Atlantic 12 17 THE GAMBLER, Kenny Rogers, United Artists 13 9 BACK TO THE EGG, Wings, CBS 14 11 PARALLEL LINES, Blondie, Chrysalis 15 NEW BOMBS AWAY DREAM BABY, John Stewart, RSO 16 NEW DYMASTY, Kiss, Casablanca 17 20 A MILLION VACATIONS, Max Webster, Anthem 18 19 HOT SHOT, Trooper, MCA 19 14 ARMAGEDDON, Prism, CRI 20 NEW SPIRITS HAVING FLOWN, Bee Gees, RSO WESST GERMANY (Courtesy of Der Musikmarkt) As of 7/30/79 SINGLES This Last Week Week 1 2 SO BIST DU, Peter Maffay, Telefunken 2 1 POP MUZIK, M, MCA 3 6 MOSKAU, Genghis Khan, Jupiter 4 8 BRIGHT EYES, Art Garfunkei, CBS 5 9 RING MY BELL, Anita Ward, TK 6 6 HOT STUFF, Donna Summer, Casablanca 7 5 BORN TO BE ALIVE, Patrick Hernandez, Aquarius 8 7 SUNDAY GIRL, Bondie, Chrysalis 9 20 I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca 10 8 SOME GIRLS, Racey, RAK 11 12 UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola 13 16 RASTA MAN, Saragossa Band, Ariola 14 HOW COULD THIS GO WRONG, Exile, Electrola 15 THE LOGICAL SONG, Supertramp, AdM 13 16 RASTA MAN, Saragossa Band, Ariola 14 HOW COULD THIS GO WRONG, Exile, Electrola 15 THE LOGICAL SONG, Supertramp, AdM 13 16 RASTA MAN, Saragossa Band, Ariola 14 HOW COULD THIS GO WRONG, Exile, Electrola 15 14 HOW COULD THIS GO WRONG, Exile, Electrola 16 11 ONE WAY TICKET, Eruption, Hansa 17 24 DO TO ME, Smokie, RAK 18 9 EIN HERZ FUER KINOER, Andrea Juergens, Ariola 19 13 GENGHIS KHAN, Genghis Khan, Jupiter 20 26 KNOCK ON WOOD, Amii Stewart, Hansa 21 7 DOES YOUR MOTHER KNOW, Abba, Polydor 22 18 SAVE ME, Clout, Carrere 23 27 A WALK IN THE PARK, Nick Straker	 Victor, (P.M.P.) 5 NEW KANPAKU-SENGEN, Masashi Sada, Freeflight, (KK Masashi) 6 4 ITOSHI-NO-ELLY, Southern All Stars, Victor, (P.M.P.) 7 2 OH GAL, Kenji Sawada, Polydor (Watanabe) 8 7 Al-NO-ARASHI, Momoc Yamaguchi, CBS/Sony (TOP) 9 12 AMERICAN FEELING, Circus, Alfa (Alfam) 10 5 GINGATETSUDO 999, Godiego, Nippon Columbia (NTV. M.) 11 9 HOP STEP JUMP, Hideki Saijou, RVC (P.M.P.) 12 10 MICHIZURE, Mieko Makimura, Polydor (Nichion) 13 8 MISERAETTE, Judy Ongo, CBS/ Sony, (Nichion) 14 NEW ONNA-NI-NATTE DENAOSEYO, Coro Noguchi, Polydor (Fuji M.) 15 16 YUMEOIZAKE, Jiro Atsumi, CBS/ Sony, (Nichion) 16 14 HOT STUFF, Donna Summer, Casablanca (Intersong) 17 NEW OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen) 18 13 ITSUMO KOKORO-NI, Taiyou-O, Hiromi Gou, CBS/Sony (P.M.P.) 19 19 BOOGIE WONOERLAND, Earth, Wind & Fire CBS/Sony (P.M.P.) 20 15 PINK TYPHOON, Pink Lady, Victor (P.M.P.) 21 1 MORNING, Satoshi Kishida, CBS/ Sony 4 40 OUR DECALAD, Earth, Wind & Stars, Victor 5 10 NUMBERS CARAT, Southern All Stars, Victor 6 6 VOULEZ YOUS, Abba, Disco Mate 7 MORNING ISLAND, Sadao Watanabe, Victor 8 10 I AM, Earth, Wind & Fire, CBS/Sony 9 SORA-O-TOBU-TORI-NO-YOUNI, Chiharu Matsuyama, Casyon 10 AM, Earth, Wind & Sire, CBS/Sony 11 AM, Earth, Wind & Sire, Mata Watanabe, Victor 11 AM, Earth, Wind & Kire, CBS/Sony 12 ALICE 7, Alice, Toshiba-EMI 13 CKISSAL, Shinji Tanimura, Toshiba- EMI 14 AM, Earth, Wind & Sire, CBS/Sony 15 AD GIRLS, Donna Summer, Victor 16 NEW HORIZON, Circus, Alfa 17 YOKOHAMA, George Yanagi, 	 9 7 THE BOB SEGER COLLECTION, Capitol 10 NEW NO EXIT, The Angels, EMI ITALY (Courtesy of Germano Ruscitto) As of 7/24/79 LPs This Last Week Week 1 ZERO ZERO, Renato Zero, RCA 2 LUCIO DALLA, RCA 3 GLORIA, Umberto Tozzi, CGD/CGO- MM 4 7 BAD GIRLS, Donna Summer, Durium 5 4 BLASTEROID, Rockets, Rockland/ CGD-MM 6 10 DA MANUELA A PENSAMI, Julio Iglesias, CBS/CGD-MM 7 5 LA AND NY, Alan Sorrenti, EMI 8 9 OUTLINE, Gino Soccio, WEA 9 6 SPIRITS HAVING FLOWN, Bee Gees, RSO/Phonogram 10 11 BLONDES HAVE MORE FUN, Rod Stewart, WEA 11 20 AGNESE DOLCE AGNESE, Van Graziani, Numero 1/RCA 12 12 KNOCK ON WOOD, Amil Stewart, RCA 13 16 A SINGLE MAN, Elton John, Rocket/ Phonogram 14 18 SONG UN PIRATA SONG UN SIGNORE, Julio Iglesias, CBS/ CGD-MM 15 8 IN CONCERTO, Fabrizio De Andre, Ricordi 16 NEW LADY NIGHT, Patrick Juvet, Barclays/Ricordi 17 STARS, Sylvester, Fonit Cetra/Cetra 18 NEW ME, LIVE, Adriano Celentano, Clan/ CGO-MM 19 NEW LOVE TRACKS, Gloria Gaynor, Polydor/Phonogram 20 15 GO WEST, Village People, Durium COURTEST, VILLINE, Radio) As of 7/24/79 SINGLES This Last Week Week 1 2 I WAS MAOE FOR LOVIN' YOU, Kiss, VIP 1 OEERHUNTER, Shadows, EMI 3 JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Ariola 4 REUNITED, Peaches & Herb, Polydor SWEKEND LOVE, Golden Earring, Polydor 6 G LAVENDER BLUE, Mac Kissoon, CNR 	As of 7.25.79 SINGLES SINGLES SINGLES SINGLES 1 1 BORN TO BE ALIVE, Patrick Hernandez, CBS 2 4 SUPER SUPERMAN, Miguel Bose, CBS 3 2 GOODNIGHT TONIGHT, Wings, BMI 4 3 TRAGEDY, Be Gees, Polydor 5 NEW ESTOY BAILANDO, Hermanas Goggi, Hispavox 6 7 MIRRORS, Sally Oldfield, Ariola 7 NEW CHIQUITITA, Abba, Columbia 8 NEW IN THE NAVY, Village People, RCA 9 10 KNOCK ON WOOD, Amil Stewart, Ariola 10 6 SEPTEMBER, Earth, Wind & Fire, CBS LPS 1 1 BREAKFAST IN AMERICA, Supertramp, Epic/CBS 2 5 16 GRANDES EXITOS DE SIEMPRE, Richard Clayderman, Hispavox 3 6 BANG BANG, Varios Interpretes, K- Tel 4 3 NUEVA GRAN PREMIER, Varios Interpretes, RCA 5 2 SPIRITS HAVING FLOWN, Bee Gees, CBS 6 9 CHICAS, Miguel Bose, CBS 7 NEW 24 EXIOTS OE ORO, Julio Iglesias, CBS 8 4 SOMBRA Y LUZ, Triana, Movieplay 9 NEW VOULEZ VOUS, Abba, Columbia 10 NEW LO MEJOR DE EARTH, WIND & FIRE, Earth, Wind & Fire, CBS 3 QUE ME PERDONE TU SENORA, Manoella Torres, CBS 3 NEW HASTA QUE AMANEZCA, Joan Sebastian, Musart 4 4 STUMBLIN' IN, Suzi Quatro, Capitol 5 7 EL AMOR OE MI VIDA, Camilo Sesto, Ariola 6 NEW BORN TO BE ALIVE, Patrick Hernandez, Aquarius 7 6 I WILL SURVIVE, Gloria Gaynor, Polydor 8 7 LO QUE NO FUE, NO SERA, Jose JOSE, Ariola 0 5 DISCO SAMBA, Two Man Sound,

Billboard's Billboard SPECIAL SURVEY For Week Ending 8/4/79 Number of singles reviewed this week 102 Lost week 106



ELECTRIC LIGHT ORCHESTRA-Don't Bring Me Down (4:08); producer: Jeff Lynne; writer: J. Lynne; publisher: Jet BMI. Jet ZS95060 (CBS). Second single from ELO's "Discovery" LP is reminiscent of an early Beatles record. Jeff Lynne's vocals standout against a rather simple arrangement, while the multiple instrumental and lyrical hooks are irresistible.

CHEAP TRICK-Ain't That A Shame (3:08); producer: Cheap Trick; writers: A. Domino, D. Bartholomew; publisher: Unart BMI. Epic 950743 (CBS). Newest single from Cheap Trick's highly successful love album is a churning remake of the Fats Domino tune. Guitar work stands out over the smooth and effective vocal delivery.

recommended

WALTER ECAN-You're The One (3:12); producer: Walter Egan; writer: W. Egan; publishers: April/Melody Deluxe/ Swell Sounds/Seidak ASCAP. Columbia 111046.

ROGER YOUDOURIS—We Can't Stay Like This Forever (3:14); producer: Michael Omartian; writer: R. Voudouris; publisher: Spikes BMI. Warner WBS49021.

DEVO-Secret Agent Man (3:32); producer: Ken Scott; writers: P. F. Sloan, Steve Barri: publisher: Duchess BMI. Warner WBS49028.

IRON CITY HOUSEROCKERS—Hideaway (3:41); producer: The Slimmer Twins; writer: Fred Goodman; publishers: Burning River/Sofia Songs BMI. MCA 41076.

BUCKEYE—Where Will Your Heart Take You (2:58); producer: Ronn Price; writer: Ronn Price; publisher: Prisongs BMI. Polydor PD14578.

ELLEN SHIPLEY-I Surrender (3:40); producers: Ralph Schuckett, Ed Sprigg; writers: Ellen Shipley, Ralph Schuckett; publishers: Little Gino/Shipwreck/RKR BMI/Shuck N Jive ASCAP New York Int'I JH11686 (RCA).

THE SHIRTS-Can't Cry Anymore (2:43); producer: Mike Thorne; wrister: Arthur Lamonica; publishers: Hudson Bay/ Shirts/OMFUG BMI. Capitol P4750.

FRANKIE MILLER-Something About You (2:58); producer: David Mackay; writers: B. Holland, L. Dozier, E. Holland; publisher: Jobete ASCAP. Chrysalis CHS2351.



CUETIS MAYFIELD AND LINDA CLIFFORD-Between You Baby And Me (3:39); producer: Curtis Mayfield; writer: C. Mayfield; publisher: Mayfield BMI. Curtom RS942 (RSO). The tradition of classic soul partnerings is extended with this lovely ballad. The instrumentation is subdued, allowing the vocal expressiveness of the two singers to shine.

McFADDEN & WHITEHEAD-Do You Want To Dance (3:20); producers: John Whitehead, Gene McFadden, Jerry Cohen; wnters: J. Whitehead, G. McFadden, J. Cohen; publisher: Mighty Three BMI. Philadelphia Int'l ZS93704 (CBS). This is a funk number with lots of subtle musical hooks. The rhythm section percolates and the vocals are catchy. **CARRIE LUCAS–Sometimes A Love Goes Wrong (4:05);** producer: Dick Griffey; writers: K. Hirsch, S. R. Milburn; publishers: Stone Diamond BMI/Jobete ASCAP. Solar JH11684 (RCA). Disco artist turns in a lush ballad that features fluid acoustic and electric guitar work which add depth to the piece. Her airy vocals, along with the strong hook, make this song a standout.

recommended

DENISE LA SALLE-Think About It (3:48); producer: Denise La Salle; writer: Denise La Salle; publishers: East/Memphis BMI. MCA 41040.

THE WHISPERS-Homemade Lovin' (3:46); producers: Dick Griffey, The Whispers; writer: L. Sylvers; publisher: Rosy ASCAP. Solar JH11685 (RCA).

CHOCOLATE MILK-Groove City (3:28); producer: Allen Toussaint; writers: J. Smith III, A. Castenell, D. Richards, F. Richard, K. Williams, M. Tio, R. Dabon; publisher: Marsaint BMI. RCA JH11689.

BOBBI HUMPHREY-Love When I'm In Your Arms (3:15); producers: Ralph MacDonald, William Eaton; writer: M. Miller; publisher: Bobbi Humphrey ASCAP. Epic 950745 (CBS).

THE BECK FAMILY—Falling In Love Again (3:40); producers: T. Life, Bill Greene; writers: T. Life, B. Greene, C. Cotton; publisher: Mills and Mills BMI. LeJoint 5N34005 (London).

THE RANCE ALLEN GROUP-Smile (3:45); producer: Henry Crosby; writers: R. Allen, S. Allen; publishers: Stora/Roxatlanta Lane BMI. Stax STX3221AM (Fantasy).

ALBERT KING-Born Under A Bad Sign (3:26); producer: Al len Toussaint; writers: Booker T. Jones, Williams Bell; pub lisher: East Memphis BMI. Tomato TOM10012A.



THE KENDALLS – I Don't Do Like That No More (2:01); producer: Brien Fisher; writers: Rafe VanHoy, Sonny Throckmorton; publishers: Cross Keys, ASCAP/Tree, BMI. Ovation 1129. Kicky uptempo number with some nice slide guitar work features the pure harmonies of this father-daughter team, who trade off vocals as well as singing together. B side "Never My Love," is effective country ballad that offers appealing change of pace surrounded by lots of acoustic guitars.

BARBARA MANDRELL—Fooled By A Feeling (3:01); producer: Tom Collins; writers: Kye Fleming-Dennis W. Morgan; publisher: Pi-Gem, BMI. MCA 41077. Another pop-styled outing for Mandrell, with subtle changes of pacing that allow her expressive voice to stand out. Arrangement relies on solid percussion and bass work, with overlays of strings and light background vocals.

RAZZY BAILEY-I Ain't Got No Business Doin' Business Today (2:49); producer: Bob Montgomery; writers: Johnny Slate, Danny Morrison; publishers: House of Gold/Tree, BMI. RCA JH11682. A funky electric piano underscores Bailey's meaty vocals. With three top 10 singles in a row, this record should do the same. Production is crisp, including tasty guitar licks in the bridge. MERRILL LANE—I'II Come Running Back To You (2:55); producers: Ed Sharpe-Russ Reeder; writer: W. Cook; publisher: Venice/Big Billy, BMI. Record Distributing Service, Inc. 2027. Lane performs this with a strong blend of solid country feel spiced by some Sam Cooke-like vocal riffs as the instrumental background builds effectively toward the climax.

op Single Picks.

recommended

CHARLIE RICH-Life Goes On (2:51); producer: Larry Butler; writer: Margaret Ann Rich; publisher: MakaMillion, BMI. United Artists X1307Y.

WILLIE NELSON-Crazy Arms (2:29); producer: unlisted; writers: R. Mooney, C. Seals; publisher: Pam/Cham, BMI. RCA JB11673.

BOBBY BARE-Hurricane Shirley (2:59); producer: unlisted; writer: Bobby Bare; publisher: Return, BMI. RCA JB11673.

O.B. McCLINTON-Soap (2:39); producer: Buddy Killen; writer: O.B. McClinton; publisher: Cross Keys, ASCAP. Epic 950749.

HARGUS "PIG" ROBBINS—Unbreakable Hearts (3:16); producer: Hargus Robbins; writers: Ann J. Morton/Dennis Mor gan; publisher: Me and Sam/Annextra, BMI. Elektra E46512.

MICHAEL MURPHEY-Backslider's Wine (3:25); producer: John Boylan; writer: Michael Murphey; publisher: unlisted. Epic 850739.

DORSEY BURNETTE—Here I Go Again (3:09); producer: Bob Millsap; writers: Dorsey Burnett, Johnny Cunningham; publishers: Six Continents, BMI/World Song, ASCAP. Elektra E46513.

MACK JACKSON-Cheater's Paradise (2:36); producer: Larry Robinson; writers: Mack Jackson, Larry Robinson; publisher: Western Pride, BMI. Western Pride NR106.

DAWN CHASTAIN-That's You, That's Me (2:12); producer: The General and Ray Ruff; writers: B. Springfield, V. Stephenson; publisher: House of Gold, BMI. SCR 5C178.

RAYMOND FROGGATT—All Because Of You (2:45); producer: Larry Butler; writer: R. Froggatt; publisher: Glenwood, ASCAP. Jet ZS95062.

JOHN WAYNE-I Have Faith (2:13); producer: Bob Reisdorff; writers: Dunham, Hooven, Duna; publisher: Happy Trails/Angelica, ASCAP. Casablanca NB1002.

JIMMY WATFORD-Coming Apart At The Seams (2:36); producer: Jim Dowell; writers: Throckmorton, Putnam; publisher: Tree, BMI. Arch NR10742.



recommended

FOXY-Headhunter (3:25); producers: Foxy, Jerry Masters; writer: Ish Ledesma; publishers: Sherlyn BMI/Lindseyanne BMI/Buckaroo BMI. Dash DA5053A (TK).

POUSSEZ!--Come On And Do It (3:38); producer: Alphonse Mouzon; writer: Alphonse Mouzon; publisher: Mouzon ASCAP. Vanguard VSD35211.

FRONT PAGE-Love Insurance (3:40); producers: Cory Robbins, Rick Tell, Burt Szerlip; writers: S. Plotnicki, E. Rubin; publisher: Leeds (MCA) ASCAP. Panorama JB11676 (RCA). **ISH-Don't Stop (3:59);** producers: Ish Ledesma, Ann Holloway Masters; writer: I. Ledesma; publishers: Sherlyn BM1/ Lindseyanne BM1/Buckaroo BM1. Clouds CL16A (TK).

IDRIS MUHAMMAD-Boogie Boots (5:33); producers: David Matthews, Tony Sarafino; writers: Sarafino, Matthews; publisher: Supernova BMI. Fantasy D136.

BONNIE OLIVER-Come Inside My Love (3:44); producer: Wiley Hicks; writer: Lonnie Johnson; publishers: Capability/ Scorpgemi ASCAP. LeJoint 5N34006 (London).

FRANTIQUE-Strut Your Funky Stuff (3:00); producers: Vivienne Savoie Robinson, James Bolden, Jack Robinson; writers: V. S. Robinson, J. Robinson, J. Bolden; publishers: Robin Song/Jacques Pepino/Mighty Three BMI. Philadelphia Int'l ZS93703 (CBS).



recommended

MARY MacGREGOR-Good Friend (2:40); producers: Elmer Bernstein, Norman Gimbel; writers: E. Berstein, N. Gimbel; publishers: Bernal/ASG/Haliburton/Summer Camp/ASCAP/ BMI. RSO RS938.

ART GARFUNKEL-Bright Eyes (4:00); producer: Mike Batt; writer: M. Batt; publisher: Blackwood BMI. Columbia 111050.

CHROMIUM—Star To Star (3:04); producer: T. C. Horn; writers: A. Everitt, T. Horn; publishers: Leeds ASCAP/Dantroy BMI. Infinity INF50023.

BARBARA MANDRELL-Fooled By A Feeling (3:01); producer: Tom Collins; writers: Kye Fleming, Dennis W. Morgan; publisher: Pi-Gems BMI. MCA 41077.



RACHEL SWEET-I Go To Pieces (2:42); producers: David Mackay, Barrie Guard; writer: D. Shannon; publishers: Mole Hole/Belinda BMI. Stiff-Columbia 111052. The great Peter & Gordon oldie gets a loving, faithful reworking here. Sweet's strong vocal and the backing track have an inviting countryish twang.

JOHNNY WILLIAMS-Someone Really Loves You (3:00); producer: Jerry Barnes; writers: J. & J. Bolvin; publisher: Michele, BMI. Inergi 1314A. A new voice that's hot in Houston gets a chance to display his talents nationally through this Houston-based label. It's a mellow, persuasive singing job with strings and steel taking the song into the country, pop and easy listening categories.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor— Ed Harrison.

Executive Turntable

• Continued from page 4

Washington, D.C., becomes marketing coordinator for the Washington/Baltimore/Virginia area. Previously, she had been with Cellar Door Productions in artist relations. **Madeline Pleasants** is now marketing coordinator for Richmond and Norfolk, Va., at Schwartz Bros. Based in Richmond, she formerly had been with WENZ-AM in Richmond. ... James Wilson joins MCA Distributing Corp. as a field salesman in the New York branch. He had been at ABC Records for eight years as a salesman.

Publishing

Harvey Shapiro upped at CBS Records International to vice president, CBS Songs International, New York. Most recently he was director of music publishing operations for CBS Records International.... Reporting to Shapiro are George Tavares, regional director, CBS Songs Latin America; Jeremy Pearce, regional vice president, CBS Songs Europe and Tina Otis, director, administrator, CBS Songs International. Based in Miami, Tavares served most recently as associate director, business affairs, Latin American operations. Now based in Paris, Pearce was formerly director, business affairs, CBS European Operations. Based in New York, Otis was formerly manager of music publishing administrations for CBS Records International.... Nancy Brennan takes over as associate director, music publisher relations, CBS Songs International. Based in New York, she reports to Shapiro, and recently had been manager, music publisher relations, CBS Records International.... Linda Wortman takes over the new post of vice president, general manager of Cotillion and Walden Music, Atlantic Record's publishing division. Based in New York, she had been executive director and general manager of Fourth Floor Music, Inc. ... At Cherry Lane Music Co. in Greenwich, Conn., Lauren Keiser takes over as president. Keiser had been vice president. Lorain Levy takes the vice presidency post and had previously been in sales and promotion for the firm since 1976. Mike Bogart is comptroller for Cherry Lane and had been in the accounting department there for the past year. All are based in Greenwich.... Larry Frazin is the director of market research for MusicVision, a firm which does promoting and marketing for the record industry. Based in Los Angeles, he had been a programmer for KTTV-TV in Los Angeles.

Related Fields

Bob Mercer, currently the managing director of EMI Records Group Repertoire, takes over the new post of head of music operation for EMI Films. He is based in London... **Paula Dorf** takes over as vice president at Sanford Ross Management in New York. She comes from Atlantic Records where she was manager of artist relations... **Eric Doctorow** has joined the Image Marketing and Media agency in Los Angeles as a third partner. Most recently, he was director of marketing.... **Mike Hyland** joins Billboard magazine's Nashville office as a reporter. Formerly, he had been vice president in charge of publicity and artist relations for Capricorn Records and press manager for Elektra Records.... **Larry Robbins** has resigned as director of New Direction Management and has formed One B Management, L.A. Robbins had been with New Direction for four years.... **Steve Bramberg** takes over as general manager of Electric Lady Studios in New York. Formerly, he had been operations manager for Media Sound Studios in New York.

World Radio History



Kansas' "Monolith" on Kirshner. Disk is its fifth Gold LP.

Heatwave's "Hot Property" on Epic. Disk is its third gold LP. Queen's "Queen Killer Live" on

Elektra. Disk is its seventh gold LP. Cars "Candy-O" on Elektra. Disk is its second gold LP.

Gold Singles

Sister Sledge's "We Are Family" on Cotillion. Disk is its first gold single.

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puble or tra photo	ation ma ismittedi i .opying i	y be rep n any form	roduced stored in a retrieval system nor by any means electronic mechanical or otherwise without the price written				4				9	Columbia 1110461 WE CAN'T STAY LIKE THISRoger Voudouris Warner Bros, 49021 SEE TOP SINGLE PICKS REVIEWS, page 55	
THIS	LAST WEEK	MIS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		WEEK	MEEK	CHART	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	SHE	LAST WEEK	MKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
*	1	11	BAD GIRLS—Donna Summer ● (Giorgie Moroder), D. Summer, B. Sudano, J. Esposito.		-	37	6	LET'S GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46063 WFM	1	79	2	TOTALLY HOT-Olivia Newton-John MCA 41074 ALM	
-	3	8	E. Hokenson, Casablanca 988	ALM	34	39	8	HEAVEN MUST HAVE SENT YOU-Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland, Matrium 1.459. CPF	7	81	2	WHERE WERE YOU WHEN I WAS FALLING	l
3	2	13	RING MY BELL - Anita Ward		37	38	10	Motown 1459 CPF KISS IN THE DARK—Pink Lady (Michael Lloyd), M. Lloyd, Elektra/Curb 46040 CPF	71	77	3	(Bob Montgomery), S. Lorber, J. Silbar, S. Jobe, Curb/MCA 41065 CPP THIS IS LOVE—Oak (Carl Strube, Holden Allan Raphael), R. Pinette, Mercury 74076 CPP	
4	10	8	(Frederick Knight), F. Knight, Juana 3422 (TK) MAIN FVFNT/FIGHT—Barbra Streisand	WBM	38	42	7	HIGHWAY SONG-Blackfoot (Al Nalli, Henry Weck), R. Medlocke, J. Spires,	1	82	2	CRUEL TO BE KIND-Nick Lowe (Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11018	1
4	6	12	(Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008 GOLD—John Stewart (John Stewart), J. Stewart, RSO 931		39	43	7	ATCO 7104 (Atlantic) CPI HOT SUMMER NIGHTS—Night (Richard Perry), W. Egan, Planet 45903 (Elektra Asylum) WBN	1	83	2	RISE—Herb Alpert (Herb Alpert, Randy Badazz), R. Badazz, A. Armer, A&M 2151 ALM	
4	18	7	MY SHARONA-The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4731		10	47	7	(Richard Perfy), W. Lgan, Planet 45503 (Elektra Asjium) Wow BORN TO BE ALIVE—Patrick Hernandez (Jean Vanlou), P. Hernandez, Columbia 310986 CPI		86	3	WHAT CHA GONNA' DO WITH MY LOVIN'-Stephanie Mills	
7	5	19	(reduce referring be reached by the second be	WBM	4	HEW E	RTRY	DON'T BRING ME DOWN—Electric Light Orchestra (Jeff Lynne), J. Lynne Jet 95060 (CBS)		24		(James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA)	
T	9	17	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook (Ron Hafkine), E. Stevens, Capitol 4705	CPP		46	7	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls	75		10 15	DAYS GONE DOWN—Gerry Rafferty (Hugh Murphy, Gerry Rafferty), R. Blasi, United Artists 1298 CPP CHUCK E'S IN LOVE—Rickie Lee Jones	
9	4	16	HOT STUFF—Donna Summer ● (Giorgio Moroder, Pete Bellotte), P. Bellotte, H. Faltermeier, K. Forsey, Casablanca 978			70		(Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, P.I.R. 3680 (CBS) CP			2	(Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825 WBM DON'T STOP TILL YOU	
10	7	15	IL Forsey, Casabianca 978 I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Nielson, Epic 8-50680	ALM		52 50	6	1 DO LOVE YOU-G.Q. (Jimmy Simpson, Beau Ray Flemming), B. Stewart, Arista 0426 LAST OF THE SINGING	3			GET ENOUGH-Michael Jackson (Quincy Jones), M. Jackson, G. Phillinganes, Epic 8-50742	
11	12	15	YOU CAN'T CHANGE THAT-Raydio	WBM	T	50	6	LAST OF THE SINGING COWBOYS—Marshall Tucker (Stewart Levine), G. McCorkle, Warner Bros. 8841 WBI			2	ROCK AND ROLL DANCIN' — Beckmeier Brothers (Chris Brunt), F. Beckmeier, S. Beckmeier, Casablanca 1000	
食	16	9	MAMA CAN'T BUY YOU LOVE-Elton John (Thom Bell), L Bell, C. James, MCA 41042	CPP		57	5	OH WELL-Rockets (Johnny Sandlin), P. Green, RSO 935	Y		2	CHILDREN OF THE SUN-Billy Thorpe (Spencer Proffer), S. Proffer & B. Thorpe, Capricorn 0321 CPP	
宜	15	11	I WAS MADE FOR LOVIN' YOU-Kiss (Vini Poncia), P. Stanley, V. Poncia, D. Child, Casablanca 983	ALM		51	6	WE'VE GOT LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 14577 WB			2	HEY, ST. PETER—Flash And The Pan (Vanda & Young), H. Vanda, G. Young, Epic 8-50715	
14	13	15	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead ● (John Whitehead, Gen McFadden, Jerry Cohen), J. Whitehead, G.		Ø	58	5	DIFFERENT WORLDS — Maureen McGovern (Michael Lloys), M. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.) HA	AN J		I ENTRY	GONE, GONE, GONE—Bad Company (Bad Company), Burrell, Swan Song 71000 (Atlantic) AIN'T THAT A SHAME—Cheap Trick	
15	8	12	McFadden, J. Cohen, P.I.R. 3681 (Epic) SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne, J. Lynne, Jet 5057 (CBS)	CPP B-3	48	48	15	WE ARE FAMILY—Sister Sledge ● (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Cotillion 44251 (Atlantic) WB	BM T		3	(Cheap Trick), A. Domino, S. Bartholomew, Epic 9-40743 REST BEAT IN TOWN-Switch	
1	23	12	(Jeff Lynne), J. Lynne, Jef 2037 (CBS) SAD EYES—Robert John (George Tobin), R. John, EMI 8015	CPP	1	56	5	GIRL OF MY DREAMS-Bram Tchaikovsky (Peter Ker, Nick Garney, Bram Tchaikovsky), R. Thomas,	8		20	(Bobby Debarge), B. Debarge, Gordy 7168 (Motown) CPF THE LOGICAL SONG-Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128 ALN	- 1
女	22	11	LEAD ME ON-Maxine Nightingale (Denny Diante), A. Willis, D. Lasley, Windsong 11530 (RCA)	ALM	50	64	3	Polydor/Radar 14575 WB BAD CASE OF LOVING YOU—Robert Palmer	BM B-3		W ENTRY	(Supertramp, Peter Henderson), R. Davies, R. Hodgson, Akim 2128 ALM ROCKY II — Maynard Ferguson (Maynard Ferguson), B. Conti, A. Robbins, C. Connors	
18	11	13	BOOGIE WONDERLAND—Earth, Wind & Fire • with the Emotions (Maurice White, AI McKay), J. Lind, A. Willis, Arc 3-10956 (CBS)	ALM	51	28	10	IIP ON THE ROOF-lames Taylor	10	•	W ENTRY	Columbia 3-11037 FIRECRACKER— Mass Production	
19	19	11	DO IT OR DIE-Atlanta Rhythm Section (Buddie Buie), Buie, Cobb, Hammond, Polydor/BGO 14568	CPP	52	61	4	THE BOSS—Diana Ross (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson,				(Ed. A. Ellerbe, Mass Production), R. Williams Cotilion 44254 (Atlantic)	
20	20	8	GETTING CLOSER—Wings (Paul McCartney & Chris Thomas), P. McCartney, Columbia 3-11020	в-з О	53	55	8	Motown 1462 HOLD ON - Triumph	BM 8	7 49	15	DANCE THE NIGHT AWAY – Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823 WBM	1
21	14	11	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kimsey), P. Frampton, A&M 2148	ALM	54	63	5	SWEETS FOR MY SWEET-Tony Orlando	B-3	8 90	2	IN THE MIDNIGHT HOUR-Samantha Sang (Mecco Monardo, Harold Wheeler, Tony Bongiovi), S. Cooper, W. Pickett, United Artists 1313 WBN	
121	31	5	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (Maurice White), D. Foster, J. Graydon, B. Champlin, Arc 311033 (CBS)	ALM	55	67	4	SATIIRDAY NIGHT-Herman Brood & His Wild Romance			W ENTRY	THIS NIGHT WON'T LAST FOREVER-Michael Johnson	
23	24	10	PEOPLE OF THE SOUTHWIND—Kansas (Kansas), K. Liugren, Kirshner 84284 (CBS)	WBM	56	29	11	WEEKENDS-wet Willie		_		(Brent Maher, Steve Gibson), B.B. Latiounty, K. Freeland, EMI America 8019 (Capitol)	
政	26	10	ONE WAY OR ANOTHER – Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2336	ALM	1	72	3	DRIVERS SEAT-Sniff 'N' The Tears (Luigi Saluoni), P. Roberts, Atlantic 3604 WE	BM		EW ENTRY	H.A.P.P.Y. RADIO – Edwin Starr (Edwin Starr), E. Starr, 20th Century 2408 (RCA) I KNOW A HEARTACHE WHEN I	
125	27	9	IS SHE REALLY GOING OUT WITH HIM— Joe Jackson (David Kershenbaum), A&M 2132	ALM	58	65	4	(make most), E. brown, mining so are (many	CPP	1 91	0	(Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430 CH	A
26	33	7	THE DEVIL WENT DOWN		政	84	2	WHY LEAVE US ALONE-Five Special (Ron Banks), R. Banks, T. Grien, R. Johnson, Elektra 46032	9	2 92	21	REUNITED—Peaches & Herb A (F. Perren), D. Fekaris, F. Perren, Polydor/MVP 14547 AL	A
27	20		(John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregario, Epic 840700	WBM	60	70	4	YOU'VE GOT ANOTHER THING COMING—Hotel (Dain Eric), M. Phillips, L. Bargeron, MCA 41050 WH	/вм	3 53	20	MOST-Randy Vanwarmer	4
	30	9	SUSPICIONS—Eddie Rabbitt (David Malloy), E. Rabbitt, R. McCormick, D. Małloy, E. Stevens, Elektra 46053	CPP	61	32	13	HEART OF THE NIGHT-Poco	ивм 9	4 54	6		đ
28	17	15	SHE BELIEVES IN ME-Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273	CLM	102	73	3	TURN OFF THE LIGHTS—Teddy Pendergrass (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, P.I.R. 3696 (CBS)	CPP	5 62	16	YOU TAKE MY BREATH AWAY-Rex Smith (Charles Calello, Stephen Lawrence), S. Lawrence, B. Hart,	,
29	35		f'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (Barry Manilow), R. Kerr, W. Jennings, Arista 0419	ALM	63	74	2	YOUNGBLOOD—Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 49018 Wil		6 59	14	Columbia 3-10908 B	.3 M
30	21	12	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3574	VIM/8-3		75	3	LOVE ME TONIGHT-Blackjack (Tom Dowd), M. Bołotin, R. Kulick, B. Kulick, Połydor 14572		7 6	14		
31	25	11	SHADOWS IN THE MOONLIGHT—Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716	CHA	65	76	3	LOVIN', TOUCHIN', SQUEEZIN'-Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036	CPP	8 6	16	LOVE YOU INSIDE OUT-Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. M. R. Gibb,	
32	45	5	GOODBYE STRANGER—Supertramp (Supertramp & Peter Henderson), R. Oavies, R. Hodgson, ALM 2162	ALM	66	68	4	BABY I WANT YOU – Funky Communication Committee (Clayton Ivey, Terry Woodford), D. Clifton, J. Igram, Free Flight 11595 (RCA)	CPP	9 6		IF I SAID YOU HAD A BEAUTIFUL	.Α
33	44	3	AGM 2162 LONESOME LOSER—Little River Band John Boylan, Little River Band), D. Briggs, Capitol 4748	WBM	67	78	2	LADY WRITER-Dire Straits	ALM			BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (Michael Lloyd), D. Bellamy, Warner/Curb 8790 (Warner Bros.)	
34	36	8	MORNING DANCE — Spyro Gyra Jay Beckenstein, Richard Calandra), J. Beckenstein, Infinity 50011 (MCA)	CPP	68	80	2	GOT TO GIVE INTO LOVE – Bonnie Boyer (Nate Chacker), K. Flemming, B. Dees, R. Galbraith, D.W. Morgan, Columbia 3-11028	CPP 1	0 7	L E	YOU'RE THE ONLY ONE- Dolly Parton	1A
-						the f			les / 11-	20 Upw	ard mo	vement of 4 positions / 21-30 Upward movement of	6 pr

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.) A Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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SP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warrer Bros. Music**HOT too A.2.-(Publisher-Licensee)**
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Tree, BMF) Solphi' US how (Song Tailors KASAP)
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FOR WEEK ENDING AUG. 4. 19/9



World Radio History



It's A New Daye For The Sweetheart Of Savannah

Cory Daye, the sweetheart who put the Savannah Band on the map, is now on her own with her smashing solo album debut "Cory and Me."

Laced with sassy vocal originality and Class A production, "Cory and Me" spans the rock,



Management and Direction: Tommy Mottola



Produced by Sandy Linzer BXL1-3408

boogie and disco spectrum with a uniquely innovative sound of dance music for the '80s.

"Cory and Me," the new album from Cory Daye featuring the rush-released 7 inch single "Green Light."

Go with it!



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		Chart	Chart Dept. and the Record Market Research Dept. o Billboard.		PHICE				Chart	STAR PERFORMER-LPs registeringgreatest proportion-	-	PRICE				Chart			PRICE	
S WEEK	T WEEK	5	ARTIST	BUM	TRACK	CASSETTE	WEEK	WEEK	5	ADVICT	ALBUM	8-TRACK	SSETTE	WEEK		5	ADVIOL	B∪M	TRACK	
THIS	- LAST	Neeks		×	ώ	Č	THIS	+	+	+ · · · · · · · · · · · · · · · · · · ·	AL	8-TI	CAS	THIS	LAST	Weeks	Title Label, Number (Dist. Label)	ALB	8-TP	
		13	DONNA SUMMER Bad Girls Cavablanca NBLP-2 7150	13.98	13.98	13.98	36	32	18	JDE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98		79	4	NICK LDWE Labour Of Lust Columbia JC 36087	7.98	7.98	
2	2	19	SUPERTRAMP Breakfast In America	7.98	7.98	7.98	1	4	3	Devotion	7.00		- A-	72	72	14	TRIUMPH Just A Game	7.50	7.30	
4	10	6	THE KNACK Get The Knack	•	7.30	7.30	38	34	25	A&M SP 4771 BEE GEES Spirits Having Flown	7.98	7.98	7.98	73	59	7	RCA AFLI 3224	7.98	7.98	
4	4	24	Kajitol SO 11948	7.98	7.98	7.98	39	44	18	RŠO RSI 3041 G.O.	8.98	8.98	8.98	_	-		Great Balls Of Fire RCA AHL1 3361	7.98	7.98	
	6	6	Cheap Trick At Budokan Epic FE 35795 CARS	8.98	8.98	8.98		£		Disco Night Arista AB 4225	7.98	7.98	7.98	P	82	3	NILS LDFGREN Nils A&M SP 4756	7.98	7.98	
2		Ľ	Candy-O Blektra 58 507	8.98	8.98	8.98	40		į	Elektra 6E 135	7.98	7.98	7.98	75	78	10	LOU RAWLS Let Me Be Good To You		-	
4	7	7	TEDDY PENDERGRASS Teddy E:18, F2-36003 (CBS)	8.98	8.98	8.98	41			P I.R. J2 35800 (CBS)	7.98	7.98	7.98	76	80	47	P.I.R. J2 36006 (CBS)	7.98	7.98	_
7	3	8	EARTH, WIND & FIRE		0.50	0.30	44	43	10	Switch It Gardy G7 988 (Motown)	7.98	7.98	7.98				Live And More Casablanca NBLP 7119	12.98	12.98	1
8	5	7	Arc FC 35730 (CBS) ELECTRIC LIGHT ORCHESTRA	8.98	8.98	8.98	办	47	6	BRAM TCHAIKDVSKY Strange Man, Changed Man Polydor/Radar PD1 6211	7.98	7.98	7.09	77	77	14	MARSHALL TUCKER BAND Running Like The Wind Warner Bros BSK 3317	7.98	7.98	
2		-	Discovery Int F2 35769 (CBS)	8.98	8.98	8.98	☆	48	13	BLACKFDOT Strikes	1.36	1.36	7.98	办	106	8	BILLY THORPE Children Of The Sun	7.00	3.00	
2	9	7	NISS Dynasty Casabianca NBLP 7152	7.98	7.98	7.98	1	49	13	Atco SD 38112 (Atlantic) JAMES TAYLOR	7.98	7.98	7.98	1	86	3	Capricorn CPN 0221 STANLEY CLARKE	7.98	7.98	
10	8	6	WINGS Elack To The Egg Columbia FC 36057	8.98	8.98	8.98	-	50	9	Flag Columbia FC 36058 DIONNE WARWICK	8.98	8.98	8.98	80	81	17	I Wanna Play For You Nemperor PZ2 35680 (CBS)	11.98	11.98	1
	12	6	DIRE STRAITS Communique	•	0.50	0.50	TO	50	3	Dionne Arista AB 4230	7.98	7.98	7.98				Evolution Columbia FC 35797	8.98	8.98	
27	14	6	Warner Bros. HS 3330	8.98 •	8.98	8.98	\$	51	12	STEPHANIE MILLS What Cha Gonna Do With My Love				81	63	14	WAYLDN JENNINGS Greatest Hits RCA AHL1-3378	•	7.98	
	15	12	The Kids Are Alright MCA 2-11005 JOHN STEWART	12.98	12.98	12.98	48	46	46	20th Century T 583 (RCA) BLDNDIE	7.98	7.98	7.98	82	71	15	REX SMITH Sooner Or Later	•	1.50	
ł	15	12	Bombs Away Dream Babies RSII RSI-3051				_			Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	83	70	10	Columbia JC 35813	7.98	7.98	
14	11	18	RICKIE LEE JONES Rickie Lee Jones Watner Bros BSK 3296	• 7.98	7.98	7.98	1	55	17	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	-			State of Shock Epic FE 36000	8.98	8.98	
	17	13	CHARLIE DANIELS BAND Million Mile Reflections	•	7.36	7.30	50	52	5	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party	7.00	100	2.00	84	73	41	BILLY JOEL 52nd Street Columbia FC 35609	8 .98	8.98	
	18	5	Epit: JE 35751 QUEEN	8.98	8.98	8.98	办	56	5	TK 611 BLUE OYSTER CULT Mirrors	7.98	7.98	7.98	85	85	12	EARL KLUGH Heartstrings			1
17	16	19	Queen, Live Killer Elektra BB 702 BAD COMPANY	12.98	12.98	12.98	52	53	18	Columbia JC 36009	7.98	7.98	7.98	86	75	17	United Artists UALA 942 (Capitol)	7.98	7.98	
			Desolation Angels Swiin Song SS 8506 (Atlantic)	7.98	7.98	7.98	-			Morning Dance Infinity INF 9004 (MCA)	7.98	7.98	7.98			2	Squeezing Out Sparks Arista AB 4223	7.98	7.98	
18	13	34	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	Ø	57	3	BOOTSY'S RUBBER BAND This Boot Is Made For Funk-N Warner Bros BSK 3295	7.98	7.98	7.98	D	111	2	VARIOUS ARTISTS Studio 54 Casablanca NBLP 2-7161	13.98	13.98	1
19	20	11	ANITA WARD Songs Of Love	7.00	-		54	45	6	CARLY SIMON	8.98	0.00	0.00	88	91	21	GEORGE BENSON Livin' Inside Your Love	• 14.98	14.98	1
20	19	7	Juzna 20004 (Th) PETER FRAMPTON Where I Should Be	7.98	7.98	7.98	55	35	24	Elektra SE 506 SISTER SLEDGE We Are Family	0.96	8.98	8.98	89	83	17	Warner Bros 2BSK 3277 VILLAGE PEOPLE Go West	14.56	14.30	1
21	21	9	A&W 3710	7.98	7.98	7.98		62	3	Cotiliion CDT 5209 (Atlantic)	7.98	7.98	7.98	90	93	31	Casabianca NBLP 7144 DIRE STRAITS	8.98	8.98	0
			Monolith Ninhner FZ 36008 (CBS)	8.98	8.98	8.98				Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98			••	Dire Straits Warner Bros. BSK 3266	7.98	7.98	
2	24	5	JONI MITCHELL Mingus Asyium 5E 505	8.98	8.98	8.98	文	64	3	PAT TRAVERS BAND Go For What You Know Polydor PD1 6202	7.98	7.98	7.98	91	94	8	THE ROCHES Warner Bros. BSK 3298	7.98	7.98	
7	31	3	NEIL YOUNG Rust Never Sleeps Beprise HS 2295 (Warner Bros.)	8.98	8,98	8.98	58	60	6	ELTON JOHN The Thom Bell Sessions MCA 13921	3.98	2.09	2.09	92	97	11	FLASH IN THE PAN EDIC JE 36018	7.98	7.98	
24	22	8	DAVID BOWIE Lodger			0.30	59	40	33	DOOBIE BROTHERS Minute By Minute	3.38	3.98	3.98	93	90	14	EMMYLDU HARRIS Blue Kentucky Girl Warner Bros BSK 3318	7.98	7.98	
	30	8	RCA AQLI 3254 DIANA ROSS	8.98	8.98	8.98	-	87	12	Warner Bros BSK 3193 MINNIE RIPERTON	8.98	8.98	8.98	94	84	34	THE JACKSONS Destiny			
26	27	7	The Boss Morown M7 923 AT_ANTA RHYTHM SECTION	7.98	7.98	7.98	61	61	37	Minnie Capitol SO 11936 PEACHES & HERB	7.98	7.98	7.98	95	96	14	EDIC JE 35552 TEENA MARIE	7.98	7.98	
			Underdog Polydor PD1-6200	7.98	7.98	7.98				2-Hot Polydor/MVP PD1 6172	7 .98	7.98	7.98	-	100		Wild & Peaceful Gordy G7 986 (Motown)	7.98	7.98	
	29	5	SOUNDTRACK The Main Event Columbia JS 36115	8.98	8.98	8.98	62	39	8	GERRY RAFFERTY Night Owl United Artists UALA 958	7.98	7.98	7.98	96	100	9	ORIGINAL BROADWAY CAST Sweeny Todd RCA. Red Seal ABL2 3379	15.98	15.98	1
28	28	17	VAN HALEN Van Halen II				63	58	15	IAN HUNTER You're Never Alone With A				D	107	7	DR. HOOK Pleasure & Pain	7.00	7.00	
	36	5	Warner Bros. HS 3312 ABBA Voulez-Vous	7.98	7.98	7.98	64	66	74	Schizophrenic Chrysalis CHR 1214 VAN HALEN	7.98	7.98	7.98	ø	108	3	Capitol SW 11859 SUN Destination Sup	7.98	7.98	
	74	2	Atlantic SD 16000	7.98	7.98	7.98	65	_	9	Warner Bros. BSK 3075 THE JONES GIRLS	7.98	7.98	7.98	90	102	11	Destination Sun Capitol SF 11941 ROBERT FRIPP	7.98	7.98	
	33	9	Low Budget Arista AB 4240 CRUSADERS	7.98	7.98	7.98				The Jones Girls P.I.R. 12 35757 (CBS)	7.98	7.98	7.98	-		_	Polydor PD1 6201	7.98	7.98	
		3	Street Life MCA 3094	7.98	7.98	7.98	66	67	12	PATTI SMITH Wave Arista AB 4221	7.98	7.98	7.98	100	89	13	BOB DYLAN Bob Dylan At Budokan Columbia PC2-36067	13.98	13.98	- 13
2	26	8	ISLEY BROTHERS Winner Takes All Eveck P2-2-36077 (CBS)	• 13.98	13.98	13.98	67	68	10	CON FUNK SHUN Candy	7.00			101	103	17	ROCKETS RS0 RS1-3047	7.98	7.98	1.
7	37	6	CHUCK MANGIONE An Evening ()f Magic				68	54	37	Mercury SRM 1 3754 POCO Legend	7.98	7.98	7.98	102	98		GAP BAND The Gap Band	7.50		
	38	3	ROBIN WILL AMS	13.98	13.98	13.98	69	69	45	MCA AA 1099 STYX	7.98	7.98	7.98	103	101		Mercury SRM1 1 3758 GEORGE THOROGOOD	7.98	7.98	-
	25	6	Reality What A Concept Casublanca NBLP 7162 WILLIE & LEON	8.98	8.98	8.98				Pieces Of Eight A&M SP 4724	7.98	7.98	7.98				Move It On Over Rounder 3024	7.98	7.98	1
"	23	0	One For The Road Columbia KC2-36064	13.98	13.98	13.98	M	76	4	A TASTE OF HONEY Another Taste Capitol SO 11951	8.98	8.98	8.98	104	105	1	POLICE Outlandos D'Amour A&M SP 4753	7.98	7.98	7

FOR WEEK ENDING AUG. 4, 1979

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AUGUST 4, 1979, BILLBOARD

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BILLBOARD

AUGUST 4, 1979,

Mgr. Fritz

• Continued from page 6

In addition, Freddie Perren, Benson and Allee Willis have all indicated an interest in writing with Rudolph.

Fritz includes Minnie in the roster of clients, explaining it thusly: "I'm still working on promotion of the al-bum, repackaging the catalog for later use, putting together a national tv special and working with 'Midnight Special' on a tribute program.

Minnie Riperton the client is merely "absent" while there is still much to do.

Managers lose clients all the time for any number of reasons. For Ken Fritz whose family socialized with the Rudolphs, the loss is com-pounded. "She was for me," he starts out saying then pausing to bite his lips, "more than anything else my friend.



FRIPP DEMO-Polydor recording artist Robert Fripp dons his guitar in a demonstration of his tape-loop overdub method called "Frippertronics" for fans at Sound Warehouse, a suburban Chicago retail location. The in-store appearance lasted 21/2 hours.

Ohio Bands' LP For Cancer Funds

LOS ANGELES-Twelve Central Ohio groups have donated their musical styles to an LP called "Project Adena" with all the sales proceeds going to the Franklin County unit of the American Cancer Society.

The LP on the Blue Ash label took two years to produce and is currently on sale at Peaches and Buzzard's Nest Record stores in the Columbus. Ohio, area. It retails for \$6

Billboard SPECIAL SURVEY For Week Ending 8/4/79 Special Survey Hot Latin LPs

	MIAMI (Pop)	-	S ANGELES (Salsa)
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHIRINO y BERTHA MARIA Quiero, OCC 211	1	W. COLON/R. BLADES Siembra, Fania 537
2	JULIO IGLESIAS Emociones, Alhambra 3122	2	MONGO STA. MARIA Red Hot, Columbia 35696
3	SUSY LEMAN Pronto 1051	3	C. CRUZ-J. PACHECO Eternos, Vaya 180
4	CAMILO SESTO Sentimientos, Pronto 1042	4	DIMENSION LATINA Velvet 3001
5	DENISE DE KALAFE Pronto 1053	5	CELIA Y JOHNNY Greatest Hits, Fania 598
6	ESTRELLAS DE ORO America 1005	6	W. COLON Fania 535
7	JOSE DOMINGO Con Motivos, Melody 5628	7	DIMENSION LATINA Lad 305
8	ANEXO 3 AH 159	8	EDDIE PALMIERI Lucumi Macumba Vodoo, Epic 35523
9	ROCIO DURCAL Vol. 2, Pronto 1045	9	RAY PEREZ Salseul 4119
10	BRAULIO Pequena Amante, Alhambra 6044	10	JOE CUBA El Pirata del Caribe, Tico 1434
11	ROBERTO CARLOS Amigo, Caytronics 1505	11	HECTOR LAVOE La Comedia, Fania 522
12	LOLITA Caytronics 1539	12	PACHECO/MELON Llege Melon, Vaya 70
13	OSCAR FONTANA Nuestros Boleros, Fontana 1479	13	EDDIE PALMIERI The Music Man, Tico 1420
14	JOSE JOSE Lo Pasado Pasado, Pronto 1046	14	LA LUPE Apasionados, Tico 1421
15	DANIEL MAGAL Cara de Gitana, Caytronics 1516	15	OSCAR D'LEON La Critica, TH 2045
16	ROLANDO OJEDA Aquellos Boleros, Alhambra 150	16	FANIA ALL STARS Fania 515
17	ROBERTO JORDAN Arcano 3446	17	SAOCO Salsoul 4120
18	JOSE, LUIS TH 57	18	SONORA PONCENA Orqueta de Mi Tierra, Inca 1064
19	ELIO ROCA Mercurio 1901	19	ISMAEL QUÌNTANA Jessica, Vaya 82
20	JULIO IGLESIAS Todos Los Dias Un Dia, Alhambra 3151	20	RAY RODRIGUEZ Tico 1432
21	EMILIO JOSE Carolina, AH 6054	21	LA SONORA PONCENA El Gigante del Sur, Inca 1054
22	LUPITA D'ALLESSIO Como Tu, Orfeon 026	22	R. ROENA El Progreso, International 934
23	ROCIO JURADO Amante Amigo, Caytronics 3429	23	TITO ALLEN Untouchable, Alegre 6020
24	RAPHAEL Alhambra 141	24	GRAN COMBO En Las Vegas, GC 015
25	SOPHY Balada Para Un Loco, Velvet 8016	25	ROBERTO TORREZ El Duro del Huahuanco, Salsoul 4118

General News



Son, Christopher Ryan, to Cheryl and Craig Keith Gaglia July 7 in Salt Lake City. Father is sales representative for CBS Records in that city.

Marriages

Rachel de Jong, publicity secre-tary at Elektra/Asylum Records in Nashville to Jake Brooks, a songwriter, on June 29.

Deaths

Karl Krueger, 85, once conductor of the Seattle, Kansas City and Detroit Symphonies and founder of the Society For The Preservation of Musical Heritage, July 21 in Elgin, Ill. He is survived by a sister and daughter. * *

Lillian Grossman, 64, in New York City July 15 after a long illness. She was the sister of Jack Grossman, veteran retailer-wholesaler, and was associated with her brother's businesses in various capacities. * *

James Sego, 51, leader of the Sego Brothers and Naomi gospel group, July 24 in Nashville following open heart surgery. Sego's record of "Sorry I Never Knew You" is said to be the first million-selling gospel disk * * *

Elmo Lewis, 77, father of Jerry Lee Lewis, in Memphis July 20 of cancer. The elder Lewis once mortgaged his house to buy his son a piano.

* * Paul T Wilkinson, 79, drummer and bandleader, in Wilmington, Del., July 12. He led the Commanders dance band many years and later directed his own Paul Wilkinson Orchestra.

Mike Sukin, 74, New York music publisher for many years, at his home in Pompano Beach, Fla., July 23 after a short illness. He was best known for his work as professional manager of the Irving Berlin and Frank Loesser music companies in Manhattan. He is survived by his widow Ruth, son Michael, a New York entertainment attorney, and a brother and sister.

'PROPAGANDA' LP SAMPLER

LOS ANGELES-Following the modest success of its "No Wave" sampler last year. A&M is releasing a followup called "Propaganda: A Blatant Attempt To Influence Your Musical Taste.

Like its predecessor, "Propaganda" features a sampling of cuts by the label's new wave artists such as Joe Jackson, the Police, Granati Brothers, the Reds, Dave Kubinec. Bobby Henry, Squeeze and Shrink. "Propaganda" is packaged with

graphics that depict Chairman Mao as an electric guitarist playing to cheering masses. A 22-inch by 33inch poster of the illustration will be included with the record. The sampler carries a \$7.88 suggested list price.

Feliciano Feted

LOS ANGELES-Singer/guitarist Jose Feliciano has been given the Artista De Honor Award by the San Diego-based Mexican-American Foundation. The ceremony was held Friday (28) at San Diego's Golden Hall with Lt. Gov. Mike Curb presenting the honor.

World Radio History

Closeup

ROBERT PALMER-Secrets, Island ILPS9544 (WB). Produced by **Robert Palmer.**

Robert Palmer is one performer who has refused to put limitations on his musical progression. His previous works, dating back to his 1974 debut with "Sneakin' Sally Through The Alley," contained elements of rock, reggae and white-eyed soul, gradually moving into the disco realm with "Double Fun," Palmer's 1978 entry that produced a major hit in "Every Kinda People."

The most noticeable change in direction on "Secrets," Palmer's fifth album, is that it's clearly his most straightforward rock album, although cuts like "Too Good to Be True," "In Walks Love Again" and "Mean Old World" show that Palmer has not entirely abandoned his roots.

Palmer's singing here is crystal clear and razor sharp, as it's been in the past. The expressiveness in his voice manages to be conveyed by virtue of his phrasing, knowing when to pause and accelerate, when to lay on the grittiness and when to ease up and let his voice flow.

In addition to his own material, Palmer interprets Todd Rundgren's "Can We Still Be Friends" and Moon Martin's "Bad Case Of Loving You (Doctor, Doctor)," which is the album's rock highlight.

"Bad Case Of Loving You," the album's opening track, is a burning rocker and when Palmer stops short to ask "doctor, doctor, give me the news" you can feel the heat and intensity of the song. Stinging guitar, bass and keyboards propel the cut. In a time when rock seems to be making a comeback, this is the kind of intelligent rock tune to keep that momentum going.

"Too Good To Be True" is slower and the kind of song that Palmer is most comfortable with. The orchestration allows Palmer room to spotlight his vocals. This is a Palmer original and despite the adequate vocal job, lyrics are a bit trite.

For lighthearted fun, Palmer tack-les Rundgren's "Can We Still Be Friends" which he interprets with his usual finesse.

The smart arrangement of "In Walks Love Again" is suited for the Palmer style of incorporating tasty r&b intonations within a funky pop

framework. "Mean Old World" is another example of Palmer's smooth delivery which really caught on with "Every Kinda People." This tune moves in the same groove.

Side one concludes with the much covered "Love Stop," a crisp rocker that Palmer milks to the tilt. His backing band rocks behind him with guitar and bass punctuating the arrangement.

If still not convinced that Palmer can rock out with the best of them, check out "Jealous." the opening track on side two. Palmer seems right at home here as the blistering chords



Robert Palmer

behind him complement his dynamic vocal range.

"Under Suspicion" is a smokey blues number in which Palmer bellows "I've been mistreated, been lied to and cheated, misused and abused like something you throw away," When he sings "you're under suspicion," you almost have to believe him.

"Woman You're Wonderful" is a rocker in which Palmer's vocals take second stage to the instrumentation. Palmer's "What's It Take?" is one of the album's catchiest tunes. The hook immediately sucks you in as the reflection in Palmer's vocals gradually rise as he sings "what's it lake?"

The album concludes with "Remember To Remember," a haunting tune on the uptempo side.

Palmer's band consists of Pierre Bock, bass; Dony Wynn, drums; Kenny Mazur, guitar; Jack Waldman and Steve Robbins, key-boards. ED HARRISON

Joe Walsh Facing L.A. Lawsuit

LOS ANGELES-Belkin Productions Inc., Cleveland talent/concert promotion firm, wants Superior Court here to rule Joe Walsh owes it 5% of the gross royalties from the guitarist's last two ABC and first two Elektra albums.

The pleading alleges Walsh is believed to be more than \$50,000 in arrears to the plaintiff, which signed the then James Gang member to a personal management pact in July

1969, which was renegotiated in December 1971 for an additional three vears. In June 1974 Belkin and Walsh agreed to a settlement of the pacts effective June 30, 1973. The 5% provision on the four albums was part of the release agreement.

The suit also asks for an accounting and seeks \$250,000 punitive damages for alleged fraud and \$500,000 punitive damages for alleged conspiracy to breach the pact.

Promotion and Marketing Vice-President. 12 year yet in West Coast and European markets now considering offers.

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Co	ovrigh	11 197	PS BALA 9. Billboard Publications. Inc. No part o fored in a retrieval system, or transmitte	f this publicat	tion may	OSITION 105-200			۲ ۲	STAR PERFORMER-LPs registering greatest proportion-	s	PRICE	1					SU	GGESTED I PRICE	
ny n ut th	neans e prio	elect or writt	tored in a retrieval system, or transmitt tronic, mechanical, photocopying, recordin en permission of the publisher	ng. or otherwi	ise with		WEEK	WEEK	on Chart	ate upward progress this week.	5	ž	ETTE	WEEK	WFEK	on Char		2	×	
MEEN	WEEK	on Chart	billooaro.	BUM	8-TRACK	CASSETTE	SHI 136	UAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSE.	THIS WI			Title Label, Number (Dist. Label)	ALBUN	8.TRACK	
	LAST W	Weeks	ARTIST Title Label, Number (Dist, Label)	ALB	8-TR	CAS	130	104	20	FRANK ZAPPA Sheik Yer Bouti Zappa SRZ 2 1501 (Mercury)	13.98	13.98	13.98	160	n()	i Carrier I	LENE LOVICH Stateless Stiff JE 36102 (Epic)	7.98	7.98	7.9
•		Eatter	MICHAEL HENDERSON				137	92	12	NEW ENGLAND	7.98	7.98	7.98	170	172	3	RICK WAKEMAN Rhapsodies			
ł	_	-	Do it All Buddah BDS 5719 (Arista)	7.98	7.98	7.98	138	134	13	HEATWAVE Hot Property	•	-		171	110	5	A&M SP 6501	7.98	7.98	7.9
1	163	2	CAMEO Secret Ornen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98	139	142	3	Epic FE 35970	8.98	8.98	8.98				Silent Letter Capitol SO 11950	7.98	7.98	7.9
	118	2		1.00	7.50	7.30				Invitation Arista AB 4216	7.98	7.98	7.98	血		EATTRY	THE RUMOUR Frogs Sprouts Clogs And Krauts	7.09	7.00	
+	112	10	Columbia JS 36020	8.98	8.98	8.98	140	141	7	CAROLE KING Touch The Sky	7.09	7.00	7.00	173	148	11	Arista AB 4235 McCOY TYNER	7.98	7.98	7.9
	112	10	Grey Ghost Atlantic SD 19232	7.98	7.98	7.98	1	150	2	Capitol SW 11953	7.98	7.98	7.98		1.05		Together Milestone M 9087 (Fantasy)	7.98	7.98	7.9
	109	89	SOUNDTRACK Saturday Night Fever							H.A.P.P.Y. Radio 20th Century T-591 (RCA)	7.98	7.98	7.98	1/4	135	11	KENNY ROGERS Ten Years Of Gold United Artists UALA-835 (Capitol)	7.98	7.98	7.9
	95	14	RSO RS 2 4001	12.98	12.98	12.98	142	121	8	RONNIE MILSAP Images RCA AHLI 3346	7.98	7.98	7.98		NEW	EUTRY	LOUISE GOFFIN Kid Blue	7.50	7.50	7.3
			New Chautauqua ECM 1 1131 (Warner Bros.)	7.98	7.98	7.98	143	146	11	HERMAN BROOD & HIS WILD ROMANCE			1.00	176	136	4	Asylum 6E 203	7.98	7.98	7.9
	99	33	Blondes Have More Fun	A			144	126	59	Ariola SW 50059 ROLLING STONES	7.98	7.98	7.98				CENTRAL STATION Star Walk			
ŀ	116	5		8.98	8.98	8.98				Some Girls Rolling Stones COC 39108 (Atlantic)	7.98	7.98	7.98	177	177	36	Warner Bros BSK 3322 BARBRA STREISAND	7.98	7.98	7.9
	•••		Love Current MCA 3155	7.98	7.98	7.98	1	REW		JOAN BAEZ Honest Lulfaby Epic JR 35766	7.98	7.09	7.00	170	150	20	Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.9
	88	11	ROY AYERS Fever Polydor PDI 6204	7.98	7.98	7.98	146	132	21	ALLMAN BROTHERS BAND	1.36	7.98	7.98	1/8	156	20	RICK JAMES Busting Out Of L. Seven Gordy G7 984 (Motown)	7.98	7.98	7.9
1	114	42	TOTO Columbia JC 35317	7.98	7.98			157	4	Enlightened Rogues Capricorn CPN 0218 RALPH MacDONALD	8.98	8.98	8.98	1	atu	ENTRY	MICHAEL NESMITH Infinite Rider On The Big Dogmi			
1	15	36	EARTH, WIND & FIRE	7.98	7.98	7.98	W		1	Counterpoint Martin 2229 (TK)	7.98	7.98	7.98	180	140	15	Pacific Arts Pac 7 130	7.98	7.98	7.9
	17	63	The Best Of Earth, Wind & Fire Columbia PC 35647 BOB SEGER & THE SHLVER	8.98	8.98	8.98	148	113	5	SOUNDTRACK Alien	7.00	7.00	7.00				Stars Fantasy F9579	7.98	7.98	7.9
ľ		03	BULLET BAND Stranger In Town				149	154	25	20th Century T593 (RCA) ANNE MURRAY	7.98	7.98	7.98	181	155	17	KENNY ROGERS & DOTTLE WES Classics United Artists UALA 946 (EMI)	• 7.98	7.98	7.0
1	19	9	Capitol SW 1698	7.98	7.98	7.98	150	133	64	New Kind Of Feeling Capitol SW 11849 SOUNDTRACK	7.98	7.98	7.98	182	152	17	EVELYN "CHAMPAGNE" KING Music Box	1.30	7.98	7.9
	_		Loveline Elektra 6E-181	7.98	7.98	7.98	130	122	04	Grease RSO RS 2 4002	12.98	12.98	12.98	183	181	6	RCA AFLI 3033	7.98	7.98	7.9
1	22	36	WILLIE NELSON Live Columbia KC2-35642	•	11.00	11.00	血	161	3	MAXINE NIGHTINGALE Lead Me On				105	101	U	Keeper Of The Flame Capricorn CPN 0223	7.98	7.98	7.9
1	20	3	MICK TAYLOR	11.98	11.98	11.98	☆	167		Windsong BXL1 3404 (RCA)	7.98	7.98	7.98	184	179	25	ANGELA BOFILL Angie			
1	70	2	Columbia JC 35016	7.98	7.98	7.98			-	Fickle Heart Atlantic SD 19242	7.98	7.98	7.98	185	185	2	Arista- GRP 5000 (Arista) GIBSON BROS.	7.98	7.98	7.9
		-	Going Through The Motions Infinity INF 9010 (MCA)	7.98	7.98	7.98	取	NEW E	1187	LITTLE RIVER BAND First Under The Wire Capitol S00 11954	8.98	8.98	8.98	100	104	20	Cuba Island ILPS 9579 (Warner Bros)	7.98	7.98	7.9
-	NEW E		Columbia JC 36101	7.98	7.98	7.98	154	158		ERIC GALE Part Of You				186	184	36	ERIC CLAPTON Backtess RSO 1 3039	8.98	8.98	8.9
1	49	2	PATRICK HERNANDEZ Born To Be Alive Columbia JC 36100	7.98	7.98	7.98	b	173	2	Columbia JC 35715	7.98	7.98	7.98	187	174	10	CLAUDJA BARRY Boogie Woogie Dancin' Shoes	0.50	0.50	0.5
1	23	15	GROVER WASHINGTON JR. Paradise	7.30	7.50	7.30				Love Drive Mercury SRM1 3795	7.98	7.98	7.98	188	166	16	Chrysalis CHR 1232	7.98	7.98	7.98
1	24	12	Elektra 6E-182	7.98	7.98	7.98	156	130		BARRY MANILOW Greatest Hits Arista A2L 8601	13.98	13.98	13.98				Real Life Ain't This Way Asylum 6E 158	7.98	7.98	7.98
			Inspiration Capitol SW 11912	7.98	7.98	7.98	157	165		THIRD WORLD The Story's Been Told				189	162	5	BILL BRUFORD One Of A Kind Polydor PD1 6205	7.98	7.98	7.98
1	25	96	BILLY JOEL The Stranger	A			th:	168	- 1	Island ILPS 8569 (Warner Bros) SOUNDTRACK	7.98	7.98	7.98	190	190	36	CHIC C'Est Chic	A	7.50	7.50
1	29	3	Columbia JC 34987	7.98	7.98	7.98		_		The Muppets Atlantic SO 16001	7.98	7.98	7.98	191	197	60	Atlantic SD 19209	7.98	7.98	7.98
	27	5	Do It Yourself Stiff/Epic JE 36104	7.98	7.98	7.98	159	159	- 41	GLORIA GAYNOR Love Tracks Polydor PD I 6184	7.98	7.98	7.98			_	Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98
1	"	3	NICK GILDER Frequency Chrysalis CHR 1219	7.98	7.98	7.98	TRO	NEW E		MICHAEL STANLEY BAND Greatest Hints			- 1.50	192	176	10	RANDY VANWARMER Warmer Bearsville BRK 6988 (Warner)	7.98	7.09	7.04
1	28	21	AMII STEWART Knock On Wood	•			\rightarrow	164	1	PINK FLOYD	7.98	7.98	7.98	193	180	21	HERBIE HANCOCK Feets Don't Fail Me Now	7.30	7.98	7.98
1	37	3	Ariola America SW 50054 J. GEILS BAND	7.98	7.98	7.98			_	Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	194	192	26	Columbia JC 34764	7.98	7.98	7.98
		_	Best Of J. Geils Band Atlantic SD 19234	7.98	7.98	7.98	D	NEW EN	187	PETER TOSH Mystic Man Catillion COC 3911 (Atlantic)	7.98	7.98	7.98				Carmel MCA aa 1126	7.98	7.98	7.98
1:	39	6	DEVO Duty Now For The Future Warner Bros BSK 3337	7.98	7.98	7.98	盦	182	2	ENNIFER WARNES Shot Through The Heart	1.50	1.30	1.30	195	175	8	RENAISSANCE Azure "D" Or	7.00	7.00	7.00
14	45	3	BLACKJACK Polydor PD 6215	7.98	7.98		164	131		Arista AB 4217 MOLLY HATCHET	7.98	7.98	7.98	196	178	13	Sire SRK 6068 (Warner Bros.) MANFRED MANN Angel Station	7.98	7.98	7.98
P	UEW ED	TRY	Paydor PD 6215 DAVE EDMUNDS Repeat When Necessary	1.30	1.30	7.98	165			Epic JE 35347 BAD COMPANY	7.98	7.98	7.98	197	183	13	Angel Station Warner Bros BSK 3302 RON WOOD	7.98	7.98	7.98
_	38	6	Swan Song SS 8507 (Atlantic)	7.98	7.98	7.98				Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98	_	-	_	Gimmie Some Neck Columbia JC 35702	7.98	7.98	7.98
- •	-		Where There's Smoke Tamia 17 366 (Motown)	7.98	7.98	7.98	166	153	1	THIN LIZZY Black Rose Warner Bros BSK 3338	7.98	7.98	7.98	198	160	20	SUZI QUATRO	7.00	7 00	7.00
14	13	2	CANDI STATON Chance	7.00	3.60	3.00	167	147	42 1	VILLAGE PEOPLE Cruisin'	1.96	1.30	1.30	199	200	57	RSO RS1 3044 FOREIGNER Double Vision	7.98	7.98	7.98
14	14	3	Warner Bros BSK 3333 MASS PRODUCTION	7.98	7.98	7.98	168	169		Casablanca NBLP 7118	8.98	8.98	8.98	200	191	9	Atlantic SD 19999 WET WILLIE	7.98	7.98	7.98
			In The Purest Form Cotillion SD 5211 (Atlantic)	7.98	7.98	7.98			11	Night Of The Living Dregs Capilcorn CPN 0216	7.98	7.98	7.98				Which One's Willie Epic JE 35794	7.98	7.98	7.98
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World Radio History

Late General News

LOW BUDGET PRODUCTION **Knack Rides Charts** With \$18,000 Album By JIM McCULLAUGH

LOS ANGELES-The Knack. Capitol Records and producer Mike Chapman may have the knack in more ways than one.

The Southern California-based new wave foursome's debut LP for the label, "Get The Knack," bolts to number three on the Billboard chart in its sixth week. It is reportedly sec-ond only to "Meet The Beatles" as the fastest-breaking LP by a new group in the label's history, earning

gold certification in only 13 days. Also, the group's "My Sharona" single leaps from number 18 to numsix in its seventh week on the Hot 100. At that rate, both appear headed for the number one spot.

The Knack's success underscores a fundamental difference in record production today from years past. According to Chapman, the total production cost of this LP was an almost unheard of \$18,000.

That's different from the Fleetwood Mac, ELO or Eagles approach: several years in the studio with \$500,000 or more studio bills. "average" LP today runs An \$100,000 in the studio.

"I'm sure those groups," says Chapman, "will have good albums, but kids may find them just slightly too calculated. I think the Knack will give producers and artists with low budgets more optimism."

It may also have labels, already

Disco Downplayed

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CHICAGO-Disco is being deemphasized in advertising by at least one Chicago record retailer following the recent outburst of antidisco sentiment here. The Record Estate, located in the

Century Mall, is choosing not to "take sides" in the conflict, and has stopped billing itself in print ads as Your New Town Disco Headquarplagued by flat industry sales and skyrocketing costs of doing business, reassessing their studio budgets.

"If the songs are really there." Chapman continues, "there's no need to spend endless hours and money in the studio." Chapman, known to be a swift and cost-efficient producer, just wrapped up Suzi Quatro's new LP for RSO for an amazing \$12,000.

The Knack's quick acceptance by radio and at retail also indicates to a large degree regardless of the mixed critical acceptance-what pop music

may be about in the 1980s. "It's music you can't escape." Chapman analyzes. "Straight ahead, fresh rock 'n' roll. It's totally accessible. There are songs on that LP that everyone has to turn up

when they hear them. "I think," he continues. "that the Knack, the Cars, Blondie, Joe Jackson and a few others reflect pop music directions in the 1980s. In some respects, major artists like a Bruce Springsteen may be left behind. Their music may be remembered as the music of the 1970s.'

Harvard With BMI

NEW YORK-BMI has voluntarily dismissed the copyright infringement complaint brought by it against Harvard Univ.

Harvard has entered into a licensing agreement with BMI which has retroactive effect to Jan. 1, 1978. The original complaint, filed in the U.S District Court for the district of Massachusetts, alleged the school had infringed upon a dozen compositions licensed by BMI.

No figures were given for the terms agreed upon. There have been several colleges which have disputed the need to pay for music played on their campuses.





CHARITY AUCTION-An unidentified auctioneer presides over the bidding on one of 28 six-by-six foot paintings of rock album covers that were auctioned off at Track's retail outlet in Norfolk, Va., for the benefit of the Multiple Sclerosis Foundation.

'Swing' Musical For Broadway

NEW YORK-Auditions start here Aug. 7 for original cast rights to a new musical, "Swing," due on Broadway in March.

The associate producer of the show is George Simon, veteran chronicler of the swing era. Producer and director is Stuart Ostrow. Ostrow says he got the idea for the show when reading Simon's book on big bands.

With an original score by Alfred Uhry and Robert Waldman (e.g. "The Robber Bridegroom"), "Swing" covers the heyday of the Swing Era, 1937-45.

According to Simon, a swing band will be onstage for the most part of the evening playing arrangements by Ralph Burns.

As sales volume on front-running hit album product diminishes, schlock and trade-in used records are on the increase. Important retail sources report buying larger dollar volume in cutouts and deletions from a larger number of different sources nationally. Seems that a schlock supplier is only as good as his lead items. Independent dealers and chains are scanning lists more critically and really cherry-picking.

Reports from three prominent chains indicate their number one best selling album is selling between 8 to 13 copies per store weekly. A year ago that kind of movement would have put an album between 15 and 20 on their best seller album chart. ... Capricorn is moving into the framework of Polydor Records. Label, distributed by Polygram Distribution, gets marketing and promotion assistance from Polydor, while maintaining its modest label organization under Phil Walden and Frank Fenter in Macon, Ga. First Polydor backup is to help break the Billy Thorpe album and single, "Children Of The Sun." Francis Ford Copolla doesn't forget. Flash Cadillac did

two numbers in the musical backdrop for "American Graffiti" in the late '60s. On the forthcoming Elektra soundtrack for the famed director's "Apocalypse Now," heralded as one of the most expensive flicks ever, you'll "Suzie Q," by the Colorado group, courtesy of Prihear vate Stock Records. ... Marvel Comics, whose last venture into recordings was a series of tomes for youngsters on Kiss, now is doing a comic book based on the current Alice Cooper package, "From The Inside."

At presstime, it appeared that Ranwood Records was closing its L.A. office.... The projected merger between George Hocutt's California Record Distributing and Sid Talmadge's Record Merchandising appears to have aborted.... George Williams, long CBS Records regional credit manager for the West, is reportedly headed for a top financial post with the expanding All Records Service, Oakland One-stop, and Pacific Records and Tape, the San Francisco/Seattle independent distributorship. Both firms are co-owned by Mike Paikos and Bob Sarenpa

The hassle over who takes ABC Records returns between independent distributors, who handled the line before the MCA acquistion earlier this year, and MCA continues. A Houston Federal District Court judge has not calendared the litigation. That deep cut into cash flow and the prospective loss they anticipate from the imminent GRT bankruptcy has indie distributors sleeping fitfully. Best guesses place the ABC returns' fracas tieing up more than \$15 million in inventory nationally.... Roy Or-"Living Legbison has been signed to do the singing in end," a rock opus on the boards to be produced by Earl Owensby of Shelby, N.C.

Marty Wekser, head of MusicWorks in L.A., a music consultancy firm, will represent the Goodman Group, New York music publisher, on the Coast. He will zero in on film song placement. ... In a break from tradition. Warner Bros. Records is shopping outside advertising agencies on both coasts to handle the campaign for the long-awaited Fleetwood Mac album due Oct. 15. ...

> point out that better quality is possible than in actual broadcast propagation. WFMT will be fed to cable systems in stereo with a 15 kHz bandwidth.

> Regarding the WFMT fine arts service, Bliss says official turn-on date is Sept. 1. Reportedly among the first taking the feed will be United Cable, which operates systems throughout the country total

ing more than 250 million sub-scribers.

The relay will make WFMT the first radio "superstation" in the U.S. Chicago's WGN television, also borne aloft by United Video, is one of several tv "superstations."

Between six and eight million cable subscribers are linked to satellite today, with the figure growing rapidly as more satellite antennas are completed.

United Video Plan Calls For Penny Per Subscriber Fee

• Continued from page 3 ditionally can be offered on cable operator's FM radio service.

According to Bliss, several audio limitations are being imposed to discourage home tapings and insure

record company support. Transmission. in mono only, will have an 8 kHz bandwidth, slightly better than standard AM broadcast but not up to the best FM standards.

Advocates of audio on the cable World Radio History

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InsideTrack

First American Record Group is distributing its product in the Northwest through its "first and only branch," FAR Distributing, Seattle.... The Don Ho roast by the Hawaii Variety Clubs staged Sunday (22) with help from Island entertainers grossed \$12,000 for charity. . . Talk about devotion to a hobby, Don Anderson, who operates two Bird's Suite-Records in Portland, Ore.. has booked Count Basie's band and Clifton Chenier's group for a onenighter there Sept. 27. Both are prime favorites of the youthful owner of the two jazz-oriented stores.

WABC-AM, New York, operations manager Glenn Morgan has resigned. Move was not surprising as the station dropped to fourth place in the April/May Arbi-tron. ABC Radio vice president Rick Sklar took over most of Morgan's duties several weeks ago. WABC general manager Al Racco says Sklar will continue to pro-gram the station on an "interim basis." Morgan, who was eight years at the station, says the stint gained him "invaluable experience and expertise in a variety of areas of radio broadcasting."... And is there truth to the report that Pete Wright and Howard Bedno, Chicago freelance promo reps, are ready to discontinue their weekly radio hype sheet?

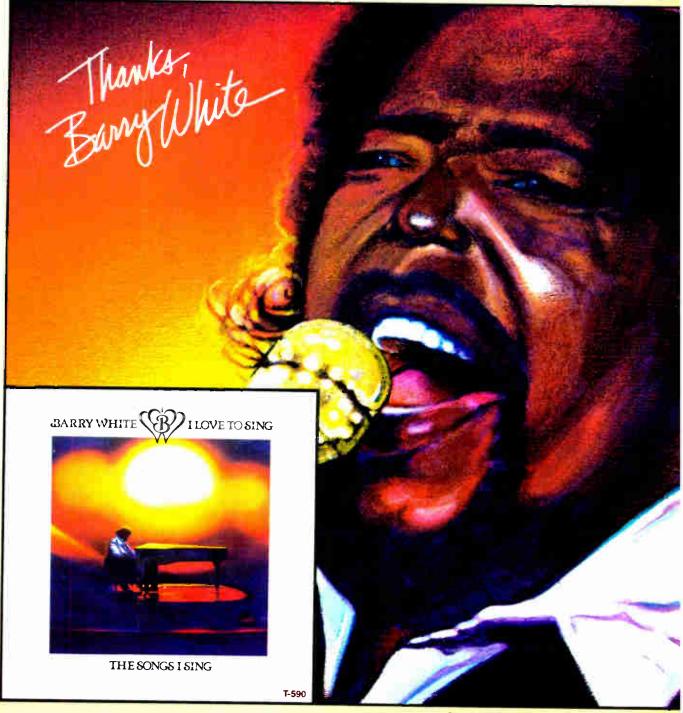
Used to be you thought you had trouble in creative services when a publisher demanded new backliners when he was not properly credited for a copyright. Now the West Virginia Secretary of State A. James Manchin wants Savoy Records to "immediately recall" all copies of the album, "Myrna Summers And Singers Recorded Live At The Federal Correctional Institution At Alderson, Va., because that bastille is in West Virginia.... Belt Tightening In the Industry? As part of Polydor's recent Bermuda convention, the entire regional promo and label staffs and the executives from New York and LA. got platinum LPs for Peaches & Herb's "2 Hot!" and Gloria Gaynor's "Love Tracks" and a gold album for Frank Mills' "Music Box Dancer." Dick Kline, executive vice president, helmed the confab, which heralded the biggest six months in the label's fiscal history.

ITC Entertainment has given RCA SelectaVision videodisk library rights to Franco Zeffirelli's seven-hour "Jesus Of Nazareth." ... A Peter Pan Records' custom-ized 26-foot Winnebago motor home will tour nationally as a showroom for the kidisk label's merchandising store fixtures for tape and record. Label president Marty Kasen came up with the promotion.... The Westchester (N.Y.) County medical examiner terms the gunshot death of 17-year-old Scott Cantrell in the home of Rolling Stones guitarist Keith Richard "definite suicide." Richard was not at home at the time of the shooting. Rocket Records, the Elton John diskery, which moved to RCA Records for distribution from its former berth at MCA Records, reportedly is ready to return to its former home.

Now it's a New York diadem added to the Los Angeles/Nashville crown worn by Infinity Records' publicity mahoff Bert Bogash. Which brings to mind, Neil Bogart's real name is Bogatz.

THE THREE SECRETS TO BARRY WHITE'S SUCCESS ARE ON THIS ALBUM.

A voice as sensual as the rustle of satin sheets.
 An ability to take the words right out of your heart.
 A gift for orchestration second to none.



Includes the single, "I Love To Sing The Songs I Sing" Pro

"I Love To Sing

Barry White.

The Songs | Sing,"

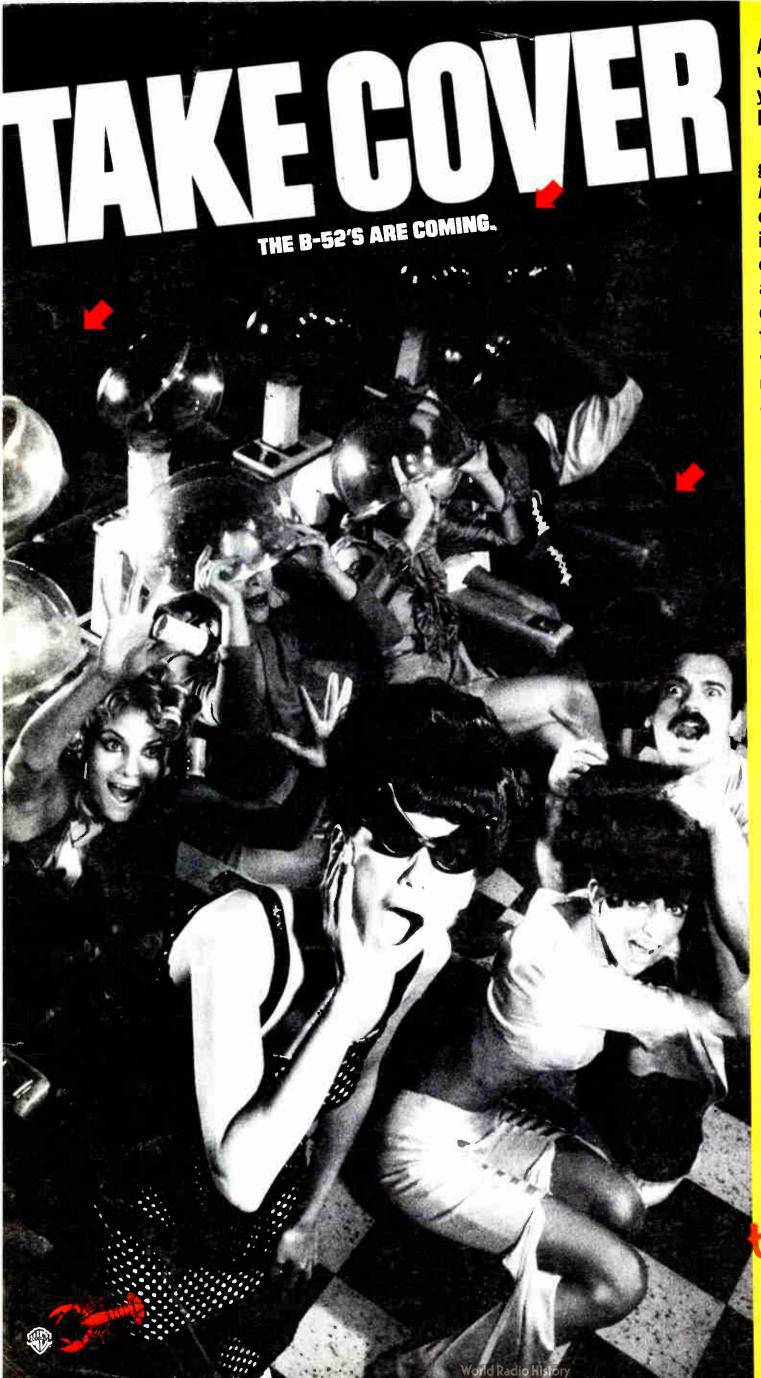
the brand new album

from the one and only

Produced and arranged by Barry White A Soul Unlimited Production



Manufactured and Distributed by RCA Records



Any A&R staff worth its weight in demo tapes can tell you; there is a buzz on the B-52's.

As an impoverished twogirl, three-guy quintet from Athens, Georgia, the B-52's could barely afford their own instruments. Yet, with unprecedented word-of-mouth and an incredibly self-assured debut single ("Rock Lobster") the B-52's were well on their way to becoming the biggest rage of the trendy New York club scene.

Upon establishing themselves as the most sought after new band of the year, the B-52's signed with Warner Bros. Records.

Now all of America will find out what ears in Athens, New York and Burbank have known from the start: the B-52's are purveyors of the most workable, playable, danceable new music to be found anywhere.

One other thing. Don't let the name throw you. To their way of thinking, "B-52" refers to the bouffant hairdo depicted on their album cover and has nothing to do with nuclear weaponry.

Just when you thought it was safe to go back under the dryer...



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On Elektra Records and Tapes Personal Direction: Paul Drew © 1979 Elektra/Asylum Records © A Warner Communications Co.

World Radio History





Featuring the single "Found A Cure." (WBS 8870) On Warner Bros. Records & Tapes. (HS 3357)

