

A Billboard Publication

The International Music-Record-Tape Newsweekly

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# **CBS And WEA Profits Sag**

## By STEPHEN TRAIMAN

NEW YORK-The profit squeeze is evident in year-end figures for both the CBS and Warner Communications Inc. record/music groups-which combined account for more than one-third of U.S. wholesale volume and more than 40% of chart action via owned and distributed labels.

Different factors are cited for the much flatter increases in both income and sales for the two industry giants compared to record-breaking gains in 1977.

And their profit margins-income as a percentage of sales-reflect the tightening economic situation that is also in part responsible for the major distribution/ownership shifts of the last few months involving RCA/A&M, MCA/ABC, EMI/UA and others.

Increases in manufacturing costs, a plant strike, copyright royalty increases and marketing operation expansion costs are cited by CBS, while increased advertising and promotional expenses are factors in the Warner squeeze.

Contributions of the CBS/Records Group and the WCI Music/Records Group to parent sales and income totals also reflect the relative softening of business the second half of 1978– (Continued on page 8)

# Store Bows Continue Zippy Pace

LOS ANGELES-New record/tape/accessories store openings will keep pace with the last several years in 1979, but chain presidents admit they are dissecting 1980-and-after mall and small shopping center leases with a highly sharpened pencil.

The anticipated 250-plus 1979 store bows, predicated traditionally in the main on leasing agreements made from 12 to 18 months ago, compare favorably with 1976-78, when a resurgence of store additions began. In those years, openings ranged from 225 to 300.

Perhaps the most significant development disclosed by the national survey is the blueprinting of two Video Town outlets to complement the 13-store Stereo Town chain operated by Henry and Tim Tyler.

Stereo Town, with clusters of stores in Iowa and Florida, intends to open a Largo, Fla., and a Des Moines Video Town. These locations will be totally devoted to video, with the accent on enlarged video screen units, videocassettes and videodisks and their complementary playback hardware.

Juan Roque, general manager of the Tyler network, feels the stores will open after midyear. At present, there are no Stereo Town ad-

# Piracy's Elimination Key To Asian Gains



Billboard photo by Alan Tay

Antipiracy Pledge: Nesuhi Ertegun, president of WEA International, alerts Kuala Lumpur delegates to the continuing evils of piracy and their drastic effect on the development of

## By ADAM WHITE

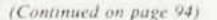
KUALA LUMPUR—The nations of Southeast Asia and the Pacific can become the next vital source of internationally acceptable artists and repertoire, and can take their place alongside more sophisticated music markets but not until the area's multimillion-dollar piracy business is eliminated

Senior executives from the world's major record companies reiterated this belief, and its attendant condition throughout the first Billboard Asia/Pacific music industry conference, held in this Malaysian capital Feb. 9-11.

And together with their concerned counterparts in regional and local music firms, they articulated two resolutions intended for immediate distribution to the governments of those countries.

These urge that effective measures be taken to stamp out the production and sale of pirated records and tapes so that legitimate business can flourish and grow, and that it can develop and promote each nation's performers and composers worldwide.

The resolutions are to be submitted to the International Federation of Producers of Phonograms and Videograms (whose executive team participated fully in the Kuala (Continued on page 74)



Asia / Pacific markets. Other photos on page 3.



FLY AWAY by VOYAGE is one of the year's major releases! A beautiful, brilliantly paced LP, FLY AWAY is currently taking the disco and BOR markets by storm, with a promise for heavy pop appeal as well. The newly released single, "Souvenirs" will start things soaring! Produced by Marc Chantereau, Pierre-Alain Dahan, Slim Pezin and Roger Tokarz, TK/Mar lin 2225 (Advertisement)

## Japanese Seek Solution To Imported Disk \$ Drain

## By HARUHIKO FUKUHARA

TOKYO—Although the yen has stabilized somewhat against the dollar during the last couple of months, problems thrown into relief by the rising imports of disks refuse to go away. And manufacturers here believe they may well spark sweeping changes in the industry.

Imports, largely from the U.S., are cited as one factor behind the slowdown in the domestic production of Western music disks last year-a trend which contrasts starkly with the increase marked in Japanese music disk output.

Manufacturers complain that the imports are cheaper than locally pressed disks and they appear on the market more quickly. They have tried to win back buyers by stressing (Continued on page 75)

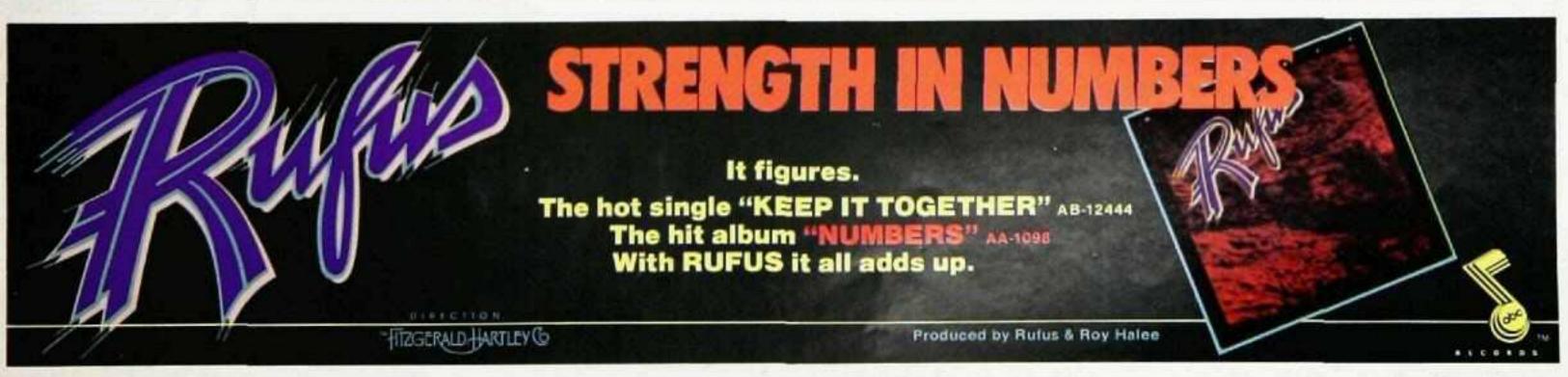
## CBS, RCA Classics: U.S. Digital LP Race

CHICAGO Both CBS Records and RCA Records are making their initial commercial embrace of digital audio, and the race may be on to see which of them is the first to produce a digitally recorded classical LP in the U.S.

RCA Records is taking an early lead in the race with its firming of dates in April to link up Eugene Ormandy and the Philadelphia Orchestra with Thomas Stockham's Soundstream digital recording system. Details of the sessions were disclosed to Billboard by Thomas (Continued on page 62)



"They're Playing Our Song," Emanuel Azenberg's Broadway production, starring Robert Klein and Lucie Arnaz, marks the most exciting collaboration of this decade. There couldn't be a more harmonious combination than Neil Simon, Marvin Hamlisch and Carole Bayer Sager. Neil Simon's first musical in 10 years is also the first original cast recording from Casablanca Record and FilmWorks. Produced by Brooks Arthur, Carole Bayer Sager and Marvin Hamlisch. (NBLP 7141) (Advertisement)



(Advertisement)

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> GOLDEN APPLE 'Discovery of the Year 1978'

> AUSTRALIA 'Australian of the Year 1979'

SWITZERLAND Golden Hammer – 'Best Actress 1978'

HOLLAND Hit Krant Award – 'Best Female Vocalist/Filmstar 1978' Golden Tulip – 'Best Female Vocalist'

LONDON Carl Allen Award – Olivia & John Travolta 'Best Disco Record of the Year'

CASHBOX Olivia & John Travolta – 'Number One Pop Duo'

RECORD WORLD Olivia & John Travolta – 'Number One Top Duo'

BILLBOARD Olivia & John Travolta – 'Number Two Pop Duo'

## NOMINATIONS

GRAMMY 'Best Pop Vocal Performance Female' GRAMMY 'Grease: Album of the Year' GOLDEN GLOBE

'Best Actress'

PEOPLE'S CHOICE AWARDS 'Favorite Female Musical Performer' 'Favorite Motion Picture Actress'

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## In Ratings War

#### By KIP KIRBY

NASHVILLE-Program directors all over this market are girding for battle to woo increasingly divided and contested audience shares. Local programming format changes are occurring hot on the heels of the latest Arbitron survey.

"This market has totally turned around," says Gerry House, program director for WSIX-AM-FM. "Just a few short years ago, we were one of the most laidback markets in broadcasting. Now that situation has been completely reversed."

Although classified as a secondary market ranking 40th in broadcast size, Nashville nonetheless is radioheavy with 25 stations within its official Arbitron metro survey area. This hefty figure includes a wide variety of formats and a surprisingly small amount of country programmine

"I believe there are more stations



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## Film **Scores Really Score**

#### By PAUL GREIN

LOS ANGELES-The Bee Gees, film music and disco, the same phenomena which dominated the record charts in 1978, also swept the 21st annual Grammy Awards telecast over CBS from the Shrine Auditorium here Thursday (15).

But two of the evening's biggest honors-record and song of the year-went to Billy Joel's "Just The Way You Are," the first tune to win in both categories in five years. It is Columbia's first record of the year winner since 1970, and its fifth since the Grammys began.

#### Assistance in preparing this story provided by John Deegan.

Columbia topped all labels with seven awards, followed by RCA with six, Capitol and RSO with four; Arista, London and Warner Bros. with three; and Angel and MCA

Albhy Galuten, they won as top producers in their second try at the award, outpointing Peter Asher, who won last year. They also won best vocal arrangement for "Stayin" Alive," as well as copping the best

(Continued on page 20)

## **Indie Distributors** Try Own Label? By JOHN SIPPEL

LOS ANGELES-Independent SOARD distributors attending a Motown meeting here over the weekend (17, 18) at the Century Plaza Hotel planned to discuss the possibility of forming their own label which they would jointly bankroll and distribute

The concept, a counterattack to

per capita in Nashville than in some primary markets such as New York City," comments Al Voecks, who has been program director at WSM-AM since 1974. "The Nashville market has become increasingly sophisticated in its programming approach in a remarkably short time. Radio (Continued on page 29)

## STORE OFFERS DORM SERVICE

## By EDWARD MORRIS

BOWLING GREEN, Ohio-"I try to deliver records like pizzaswithin 30 minutes after the order is phoned in." So says Thom Abbott, owner of the Schoolkids Records store in this wintry university town where students can now have their choice of LPs brought directly to their doors.

Abbott's merchandising ploy is indicative of the fierce competition for student dollars that exists among the town's three major record outlets.

It was the next logical step after reduced prices, extended store hours, and used record and cutout sales had lost their advertising nov-

(Continued on page 57)

## Wis. Judgment Smacks E-C Tape Co.

JOINT EFFORT-Len Wood, left, group director of EMI Ltd., and Dick Asher,

right, president of CBS Records International, implore delegates to the first

Billboard Asia/Pacific music industry conference to combine in efforts to

combat record and tape piracy in the region, then to develop those music mar-

kets to their full potential at home and abroad. See story on page one.

#### By STEPHEN TRAIMAN

NEW YORK-E-C Tape and its president David Heilman are liable for damages equal to profits earned on misappropriated recordings, a Wisconsin Circuit Court judge ruled last week.

In affirming an earlier decision to grant Mercury Records and eight other plaintiff record companies summary judgment in a class action suit for damages (Billboard, June 3,

1978), Judge Michael Barron ruled in Milwaukee that plaintiffs would not have to establish their individual losses. In addition, he also denied defendants' request for a jury trial on the question of damages.

The court also approved an outof-court settlement of claims by the nine labels against Sidney Hirschberg, a former shareholder and di-

(Continued on page 58)

Billboard photos by Alan Tay

with two.

The Joel victories kept the Bee Gees from winning record of the year as had been widely predicted. but the Gibb brothers did win five Grammys, counting their dual awards as producers and artists on "Saturday Night Fever," judged album of the year.

The only other record makers to have won as many as five Grammys in a single year are Henry Mancini (1961), Roger Miller (1964 and 1965), Paul Simon (1970) and Stevie Wonder (1973, 1974 and 1976).

Along with Karl Richardson and

the eroding roster of lables they carry, is the brainchild of Don Daily, co-partner with his brother, Bud, in H. W. Daily Inc., Houston, the original Texas independent distributorship founded by their father, Pappy, in the mid-'40s.

The Dailys say they have written letters to Joe Simone, Progress, Cleveland; Jimmy Schwartz, Schwartz Bros., Washington; Harry Apostoleris, Beta, New York City; and Bill Emerson, Big State, Dallas; inviting them to discuss the label

(Continued on page 87)

## **'Synergism'** Keynotes Casablanca's Future Projections By IRV LICHTMAN

NEW YORK-Casablanca Records & FilmWorks will enter the 1980s with a masterplan for further penetration into recording and entertainment business projects.

"The word for us is 'synergism" as we seek to expand our base, always taking into account the promotion of what we do through music," maintains Neil Bogart, president of the company.

Besides its label activities, the company has established a base in films ("Thank God, It's Friday" and "Midnight Express") and the

recently formed BookWorks division.

The shape of things to come includes

· The company's first videocassette release, with three or four initial packages, among them Swiggy & the Swigtones of "Laverne & Shirley" fame next October or November.

· A deal with ABC-TV for the production of four tv specials, including a variety show, two documentaries and two "Movie Of The Week" specials.

 A commitment within the first few years of the '80s to establish country and classical music divisions.

· The presentation under Casablanca auspices of shows on Broadway and in Las Vegas.

· The reopening later this year of label offices in England, France and Holland.

Noting that Casablanca had abandoned plans to market videocassette in the last quarter of 1978, Bogart explains that the company held off on the project because of a slowdown in videorecorder sales and a slack fourth quarter for the music industry in general.

"I feel there is a market for the videocassette which will show growth this year." Bogart says. "The last quarter of 1978-which was a good one for us-was just not representative of a typical fourth quarter for the industry.

The veteran executive envisions the videocassette as a vehicle which will offer "unique entertainment," showing the performers in an "envi-

(Continued on page 78)

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## **General News Seek Home Videotape Damage** No Conclusive Evidence Yet In Trial Involving Sony

## By CAMMIE MORGAN

LOS ANGELES-No conclusive evidence has been unearthed as yet to support accusations that the videotaping of television programs in the home have caused or will cause measurable damage to producers of the copyrighted programs as claimed by MCA and Walt Disney Productions in a suit against Sony.

The third week of the trial closed with testimony from Jack Valenti, president of the Motion Picture Assn. of America; Sydney J. Sheinberg, president of Universal and chief operating officer of MCA, and past president of CBS Broadcast Group Richard Jencks.

In testimony Feb. 9 Valenti stated that proliferation of home videocassette recordings would have a vast adverse effect on the film industry. The same statement was made by MCA chairman of the board Lew Wasserman in testimony during the first week. The sentiment was echoed when Sheinberg took the stand Wednesday (14).

MCA attorney Stephen Kroft asked Sheinberg if the taping of programs using a Betamax recorder would have an affect on network reruns of programs.

"I believe it will. Rerun ratings will be reduced because Betamax viewers can run programs at their convenience, which hurts us," said Sheinberg.

Sony attorney Max Freund set up a hypothetical example for Jensck centering on the damage that would be done to the owner of copyrighted material in the case of "Gone With The Wind." He stated that if he saw the first night of the two-part feature and recorded the second night then CV. watched that tape on the third night,



HATCHET MAN-Epic Records group Molly Hatchet's mascot, a mysterious knight in shining armor, swings a custom designed guitar onto the neck of its owner, the group's lead guitarist Duane Roland, during a recent stopover in Jacksonville, Fla. Mascot is nicknamed "Guitar Wars."



KANSAS CITY-Record company dissatisfaction with National Entertainment & Campus Activities Assn. (NECAA) showcase policies, coupled with increasing costs of attending the organization's national convention, has many labels questioning the event's benefits. Last week's NECAA national convention Wednesday through Sunday (14-18) at the Kansas City Convention Center saw a tailoff in label attendance. with those here seriously deliber-A&M failed in its attempts to showating future participation. case Police, Elektra/Asylum also Those companies officially reprefailed in its ploy to showcase jazz sented included Atlantic, CBS, (Continued on page 84) MCA, Mountain Railroad, Talisman, with A&M Records Canada, In This Issue Warner Bros. and Infinity making initial appearances. CAMPUS. A&M, Arista and Capitol, which CLASSICAL 62 CLASSIFIED MART 72, 73 have taken exhibition booths in previous years, opted to pass it this year while RCA and Elektra/Asylum reportedly pulled out late in the game over showcase disagreements. Prime reason for waning record company enthusiasm, claim sources, is NECAA showcasing procedures.

# Executive Turntable

**Record Companies** 

Pete Jones becomes vice president of marketing for Casablanca Record and FilmWorks, Los Angeles. He comes from the Polygram distribution organizauon where he was vice president of sales for their Midwest region ... Mitch Huffman promoted to vice president of national sales for RSO Records, Los Angeles, from his position as national sales manager. Also, Mel DaKroob,



formerly national field sales manager, promoted to national sales manager, while Jay Levy resigns from his position as head of the ader department. Levy, an attorney, session musician and producer, recently co-wrote and co-produced with Jay Graydon the music for the new ABC television series "Makin" Jon Scott, who had been director of national album promotion for ABC Records,



Jones

vice president of special projects for Capricorn Records, Macon, Ga..., Ron Senn named national director of field operations for MCA Records, Los Angeles, after having served recently as Southeast regional director for Atlantic At the same time, Ray D'Ariano is appointed vice president, general manager, East Coast, for MCA Records basing in New York. He had been head of the

is appointed to the newly created position of

New York office of Casablanca Record and

FilmWorks.... Jemy Cheers, formerly Western regional promotion manager for the soul division at Capitol, becomes national director of marketing, a newly created post, for Capitol's black music division, Los Angeles.

DaKroob

Larry Stessel appointed director, product management, East Coast, for Epic, Portrait, Associated Labels. He had been associate di-



Scott

rector, product management, East Coast. ...

Becky Shargo, formerly associate director, Epic a&r. West Coast, named to the newly created position of director of talent production, Epic a&r. Los Angeles.

Vera Thompson becomes print media buyer, CBS Records, New York. Having joined Gotham Advertising in 1974, she has held various positions within the print department. ... Michael Leon, formerly A&M Records New



York promotion representative, appointed director of East Coast operations basing in New York ...... Ira Sherman appointed to the newly created position, East Coast director of product management, Infinity Records, New York. He had been associate director of product management, Epic, Portrait, Associated Labels .... Sam Mecurio, regional director of sales for MCA, New York, has left the company. Also, Harry Bass, New York



Stessel

sales manager for MCA for 34 years, has left the firm. ... DesMoines Green appointed to the position of regional director, West Coast, MCA Distributing Corp., Los Angeles. He had been sales manager of the Los Angeles branch. Ronda Espy, previously copyright and publishing administrator for Garrett Music Enterprises, named director of administration for Chrysalis Records, Los Angeles. ... Jimi Fox appointed to the newly created position of national promotion, West Coast, for Phonogram/Mercury basing in Los Angeles. He had been program director at KTNQ in Los Angeles. Also, Jill Glasner, formerly promotion coordinator for the Polygram Distribution, Inc., branch in San Francisco, becomes local promotion manager for the San Francisco/North Cali-Shargo fornia area for Phonogram/Mercury Records. ... Jan Rosenmayer joins the artist development department of MCA Records, Los Angeles, as director of special projects. She had been artist development coordinator for Chrysalis Records. ... Jimi Starks now Southeast regional promotion marketing manager, black music marketing, CBS Records. basing in Atlanta. Most recently he was black music marketing local promotion person in New York ..... Steve Stoff now coordinator. East Coast disco promotion, for RCA Records, New York, after having served as Northeast coordinator of merchandising for Ariola Records.... Dale McKee appointed national secondaries promotion manager for the GRT Record Group, Sunnyvale, Calif. He had been assistant program director and music director of WQEN in Espy Stewart Gadsden, Ala. Barbara Bowman is now assistant to Bill Gerber, West Coast director of operations at Nemperor Records in Los Angeles. Before, she was a&r coordinator. Heidi Ellen Robinson becomes national tour publicity director for Warner Bros. Records, Los Angeles, while Marion Perkins becomes East Coast publicity manager. Robinson had been national tour manager while Perkins has been Eastern tour publicity coordinator.

FEBRUARY

what would be the subsequent damage to the copyright owner? "You would be viewing copy-

righted material on the 13th (the night following the second half of the network showing) when there is other programming material you would have enjoyed viewing. The damage done to the owner of the copyrighted material is that you will not pay pay to to watch it, or buy the disk, or see the rerun again, or go to see it at the theatre," answered Jencks.

He termed the copying of even "half a work" as illegal and damaging

Yet when Freund asked Jencks if there was a survey or any statistics to prove or substantiate that this would be the case, Jencks said he would not (Continued on page 84)

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## RECORD REVIEWS

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## Music Publishing

Ann Schuster appointed to professional manager of Buckhorn Music with Jake Long serving as administrative assistant.

## Marketing

Frank Miko, veteran executive vice president of the Nehi/Peaches chain. Los Angeles, resigned to pursue a career in other facets of the music industry. He had been with the organization for 15 years.

## **Related Fields**

Robert Stewart promoted to vice president, artist development, for the Sound Seventy Corp., Nashville, Stewart joined the staff in 1975 as the Charlie Daniels Band road accountant. Prior to his new appointment, he served as director of special projects. ... Jean Callahan joins Billboard as its Washington bureau chief, replacing Mildred Hall who has retired after nearly 20 years with the publication. Callahan was formerly a freelance writer in the Washington (Continued on page 94).

## **UA SONGWRITERS RISE** FROM 0 TO 28 IN 3 YEARS

NEW YORK-Three years ago, the United Artists Music writer stable was down to a grand total of none.

Now, the company boasts more than 28 writers in New York. Los Angeles and Nashville exclusively published through UA Music.

And indicating the importance of this in-house songwriting factor. UA has taken the unusual step of starting a series of demo albums featuring new material in backdrop settings that go beyond the piano-andvocal level. Most publisher demos showcase established writers and material.

The first volume features writers Jack F. Murphy and Jac Mason,

## By IRV LICHTMAN

who pen material through UA-handled Free Flow Music.

As for staff writers, Stu Greenberg, UA professional manager, admits it's "something we overlooked three years ago.

"With the full support of Harold Seider, president of UA Music, we began to gear up for the future. We projected three years down the road. bringing in writers who had no track record.

"Since then. Dan Dailey has come up with two top 10 r&b records, and is an artist on RCA. Out of Nashville, Richard Leigh, among the first signed, is the composer of "Don't It Make My Brown Eyes Blue' and Jan-(Continued on page 78)

# THE FABULOUS' POODLES... CHARMED, WE'RE SURE.

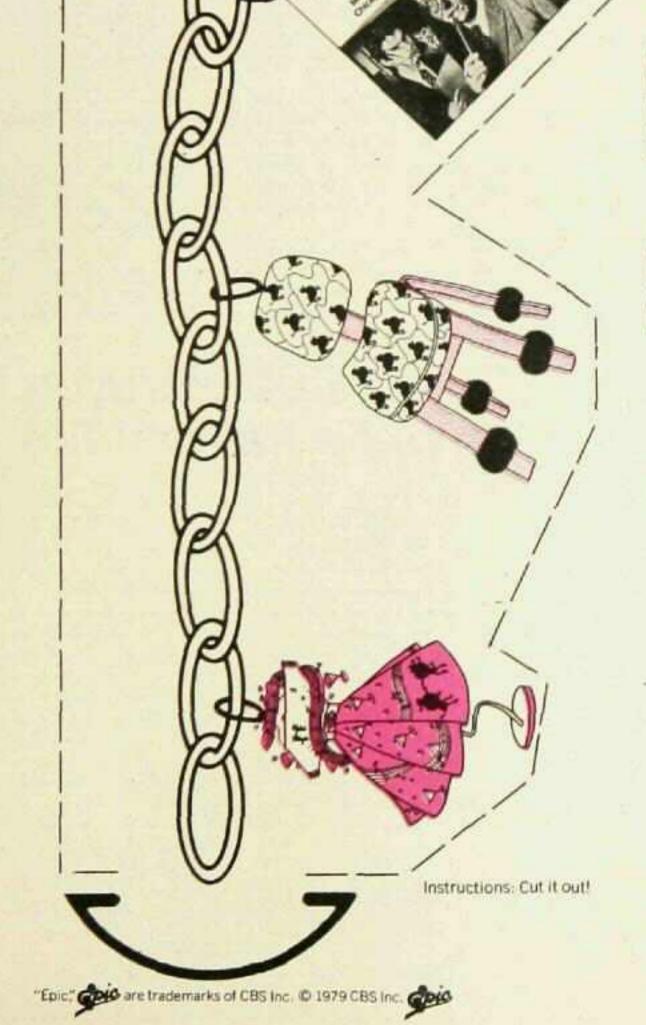
You'll look absolutely radiant wearing your brand new wrist ornament—a small token of esteem from Britain's Fabulous Poodles in appreciation of the splendid way America has taken the dogs of destiny to its massive bosom.

Consider the following:

95% of all AOR stations across the country are regularly spinning selections from the Fab Poos' debut album "MIRROR STARS."

"Mirror Stars" is #20 in *Bill Hard's* Airplay Index; #20 in *Radio & Records'* Album Airplay Chart; #14 in *Goodphone's* Rock Album Chart (plus the new single "MIRROR STAR" is #32 in *Goodphone's* Top Tracks). And in the latest *Album Network* Trends, "Mirror Stars" is #6, Most Progress, and #20, Hottest Nationwide.

And retail activity is something else to howl about, with sales exploding at a national breakout level in Dallas, Houston, Minneapolis, Miami, San Francisco, LA, Cleveland, New York, Chicago, Seattle and numerous other markets.



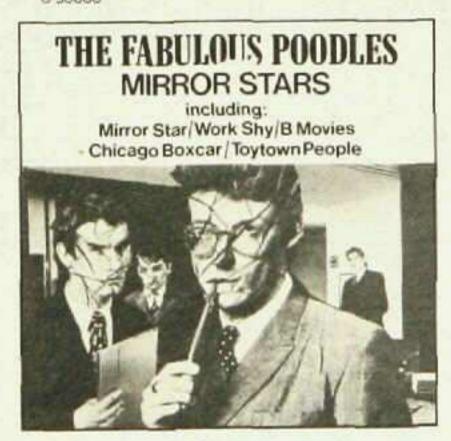
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At this rate, can solid gold biscuits be far behind? Soon you'll be able to rattle your new jewelry to the tune of The Fabulous Poodles first single release, "Mirror Star," a rock 'n' roll fantasy of a boy and his looking glass.

All this...and more.

From The Fabulous Poodles, of course!

Get "MIRROR STARS," the American debut of The Fabulous Poodles. Featuring the single "MIRROR STAR." On Epic Records and Tapes.



Produced by Muff Winwood, The Fabulous Poodles, Howard Kilgour and John Entwistle

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## General News



HAPPY TIME—Mercury's promotion staffers from around the country, all wearing company jackets, meet with new president BobSherwood for the first time at a national promotion meeting in Chicago. Sherwood on the left, is sans jacket for easy identification.

## 7 Labels Up Broadway Cast LPs Higher Recording Costs And Smaller Market Ignored

NEW YORK—The Broadway musical is benefitting from at least seven labels participating in original cast LPs this season.

The 40-year tradition of feeding pop catalogs show casters remains in high gear despite escalating financial recording costs and a diminishing audience for show albums because of the emphasis on pop mainstream-type product.

Labels and/or their film/producing associations are not shving away from an investment factor in properties themselves, since RCA is described as the "single largest investor" in Stephen Sondheim's new musical, "Sweeney Todd" and MCA, through its Universal Pictures affiliate, is putting up half the costabout \$650,000-in the staging of "I Remember Mama." Also, Warner Regency, the producing arm of Warner Communications, will finance half the \$1.5 million cost of the new Cy Coleman musical, "Home Again," with cast LP rights going to Atlantic. Other companies having released or scheduled to release cast LPs include: Columbia-"Ballroom," "Grand Tour" and "Getting My Act Together" (Columbia Special Products); Casablanca-"They're Playing Our Song;" and Warner Bros .-"Eubic." In addition, DRG Records has a deal with the Goodspeed Opera House in Connecticut for cast LPs and hopes to record "Whoopee," the revival of the '20s musical that opened on Broadway Wednesday (14). Whereas there used to be more exposure available for show LPs through airplay and artist covers of "push records," rock has changed all that. Despite this, labels are being more cautious in their commitments to the show LP. They are recording casters despite the basic inability of show score LPs to play a vital role in the

industry's modern yardstick of achievement, a rapid gold or platinum sales pattern and LP stimulation through top 10 singles.

By IRV LICHTMAN

Tapping gold for the likes of smash musicals isn't easy. "Chorus Line," running on Broadway since May of 1975, took several years to mine gold, while "Annie," running since April of 1977, is only now reported on the brink of Recording Industry Assn. of America certification.

A further rub is the high mortality rate of musicals in recent seasons, are now in the \$100,000 area with at least a similar sum earmarked for marketing campaigns.

At CBS Records—which has by far the largest cast album catalog and the most recent commitments here for the past several seasons both a cultural and commercial outlook is stressed.

"We've always taken a cultural posture with regard to cast albums," maintains Mickey Eichner, Columbia's vice president of a&r in the East, who plays a key role in the label's acquisitions of this product.

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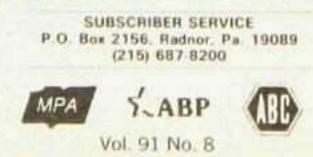
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## No Arista Sale, Declares Davis

NEW YORK -- Clive Davis, president of Arista Records, in a strongly worded attack on media rumors is denying reports that Arista may be sold or its distribution moved to a branch-operated company Instead, he says, Arista is committed to the system of independent distribution. In particular, Davis says there is with an especially disappointing 1977-78 season so far.

There is little likelihood that such other hit shows of the '70s like "Grease," "Wiz," "I Love My Wife," "On The 20th Century" or "Ain't Misbehavin' " will ever achieve gold sales status in their cast album counterparts.

Yet, it would seem that each hit show generates enough label enthusiasm and overall "catalog staple" appeal to take the cast LP chance, bringing with it recording costs that "For great show scores, we feel an obligation to provide a permanent remembrance for the public."

But, Eichner maintains, there are commercial aspects, too. "When I'm at an audition, I am, of course, vitally interested in the book and players, but I am also looking for meaningful songs."

Eichner cites "What I Did For Love" from "Chorus Line" and "Tomorrow" from "Annie" as examples of songs that played a crucial role in (Continued on page 14)

## N.Y. Infinity Destroyed By Fire While Patrons Frolic

## By RADCLIFFE JOE

NEW YORK-The Infinity discotheque here, one of the first major clubs in the country to extensively use neon as a lighting art form, was destroyed by fire Wednesday (14).

The five-alarm blaze, which also damaged several other buildings in the Greenwich Village neighborhood, brought an abrupt end to a Valentine's Day party which was in progress at the club at the time.

The fire reportedly began on the third floor of the almost century-old building. Firemen from as far away as Queens and Bronx were called in to help battle the flames in subfreezing weather.

no truth to published reports that Arista would be sold to EMI, with Davis taking over the helm of a new combined company.

Davis says Arista is "tremendously gratified" by the job done by the label's independent distribution network, which he says is vital for Arista's continued growth. Several patrons who, for awhile were trapped, were guided to safety by firemen. However, several firefighters were reported hurt. Others suffered frostbite.

Infinity was one of the first million dollar clubs in the country, and for a long while was considered New York's number one disco. Even after the arrival of clubs like Studio 54, Xenon and New York, New York, it still remained a popular room with patrons, mainly because of its dazzling light show and laidback atmosphere.

Meanwhile, as Infinity burned, fire officials were busy staging a spot inspection of Studio 54. The firemen lead by Deputy Fire Chief Elmer Chapman handed club owner Steve Rubell a summons for unauthorized decorations which they classified "obstructions."

The obstructions included wooden pools of water and colored stones which were said to be blocking a main exit. Lingerie-clad "hostesses" were also considered part of the obstructions.

# JOY FLEMING. SHE MADE IT IN GERMANY.

In the disco capital of the world, Joy Fleming recorded her fabulous new album, "The Final Thing."

The vocals are gutsy, the style, earthy. And the talent, extraordinary. Because when Joy Fleming made it in Germany, she made it good.

Produced by Sylvester Levay & Peter Kirsten, SD 19220

Joy Eleming Joy Eleming The Final Thing



## Financial

# **CBS And Warner Profits Slide**, **Reflecting Industry's \$ Squeeze**

#### Continued from page 1

8

particularly in view of the blockbuster figures from the last six months of 1977 through the first half of last year.

Overall, though both declined nearly 1%, the WCI record group margin remains significantly higher that that of CBS, even with the latter's profit figures restated for 1978 and earlier to include substantial interest income reclassified to each division (Warner makes no such allocation).

The CBS/Records Group, including domestic and international recorded music, music publishing and manufacturing but not Columbia House club operations, reports profits up 12% to \$93.8 million, from a restated \$84 million the prior year (up from \$79.9 million reported earlier) on a 20% revenues increase to \$946.5 million, from \$787.7 million in 1977.

At WCI, recorded music and music publishing including the Warner Bros., Elektra/Asylum and Atlantic labels, WEA Corp., WEA International and Warner Bros. Music, pro-

duced a 10% operating income gain to \$92.56 million, compared to \$84.04 million in 1977. Operating revenues in 1978 topped \$617 million, up 16% from \$532.4 million the year before as previously noted (Billboard, Jan. 27, 1979).

However, the Warner music division margin declined to about 15% from 15.8% in 1977, while the restated CBS Records Group margin was 9.9% in 1978, down from 10.7% the year before. A major factor in the traditionally lower CBS margin has been the manufacturing operations, which in 1978 were severely affected by a prolonged strike at the major Pitman, N.J., plant and saturation capacity at other plants that led to more outside purchases.

International operations for both music groups were an important factor in respective profit gains. WEA International sales were up 32.5% over 1977 to an estimated \$193 million and now account for more than 31% of total music revenues, up from 27% in 1977. At CBS, higher revenues in the international records operation (no breakout) and increased

**DENVER** For information regarding major market quotes, please call: **Douglas Vollmer** Dean Witter Reynolds Inc. profits of an equity basis investment were cited for a higher bottom line.

While WEA International has not included revenues from its 50-50 joint venture in Warner Pioneer in Japan, WCI's acquisition of a controlling 51% interest late last year will mean the inclusion of all revenues and 51% of profits in 1979 figures.

An analysis of fourth-quarter and year-long figures from both company's music operations indicates the generally flatter sales increase from the record-breaking 1977 figures. The Warner margin was substantially unchanged in the 1978 October-December quarter compared to the 1977 figure of about 16%, with income up 10% on a 12% revenues gain. But this compares with a 31% income gain on a 38% sales rise in the same 1977 period.

At CBS, where as quarterly figures are ever broken out, the fourth quarter produced a sales increase of less than 20%, based on a 22% average gain for the first three quarters. And third quarter costs had increased in excess of a 32% sales again, as noted earlier.

The lower revenues and income gains for both music groups also are reflected in their contributions to corporate sales and profit totals.

The Warner recorded music and music publishing group produced 47% of corporate WCI revenues in 1978, up from 46.5% the year before, but only 49.7% of operating income, down from 55.6% in 1977, due in part to a big increase in the filmed entertainment division bottom line.

At CBS the records group provided 28.8% of corporate revenues in 1978, compared to 27.8% the prior year, and 23.4% of total profits, up slightly from 22.9% in 1977. The CBS/Columbia Group reports profits up 27% to \$33.6 million on a 29% sales gain to \$599 million. with the Columbia House division showing the most significant bottom line increase and the Pacific Stereo retail stores division also doing well. Both CBS and WCI reported revenues, net income and earnings per share for 1978. At CBS, net income was up 9% to \$198 million and earnings per share were \$7.15, a 10% increase, on a 16% revenues gain to \$3.29 billion. For WCL income from continuing operations rose 22% to \$81.882 million and earnings per share were up 19% to \$5.51 on a 14% revenues increase to \$1.144 billion.

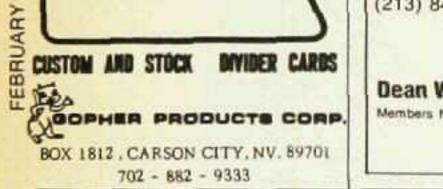
# Market Quotations

As of closing, February 15, 1979

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9%	6%	Sony				13	137	814	8%	8%	+	16
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34%	14%	Tandy				8	288	25%	245	24%		*
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Prod		14	27	5%	6%	Reco		5		2%		3%
GRT		1	89	5	134		wartz	1.354		- 184		1
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## Jan. Best Singles Month **Ever For Polygram Firm**



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of the line in music trade publications, with it's overall effectiveness in news coverage and chart accuracy. Billboard is definately a magazine of merit".

**Hutch Carlock** owner MUSIC CITY RECORD DISTRIBUTIONS Nashville, Tenn.

## Taft Broadcasting **Posts High Profits**

CINCINNATI-Taft Broadcasting posted record third quarter and nine months earnings for the fiscal periods ended Dec. 31, 1978.

In the final quarter of the year net revenues increased 9.4% to \$37.4 million compared to a year ago; operating profit went up 41.1% to \$12.1 million and net earnings climbed 29.3% to \$6.3 million.

For the nine-month period net revenues were up 20.1% to \$135.4 million; operating profits climbed 33.6% to \$43 million and net carnings increased 30.3% to \$22.3 million.

Taft reports broadcasting net revenues for the three months were \$24.3 million and \$63.9 million for the nine months. Broadcasting operating profit for the three months was \$12.7 million and \$31.7 million for the nine months.

Taft operates five AMs, five FMs and six television stations.

NEW YORK-Polygram Distribution had its best singles sales month ever in January, posting sales of more than 7 million units, the company reports.

Rick Bleiweiss, national singles director, says the pace-50% over that of Jan. of 1978-was accomplished despite "the softness of business felt by the industry with the start of the new year" and the lack of such singles-stimulation as a "Saturday Night Fever" or "Grease" boom.

In continually re-evaluating the distribution company's singles performance, a new "hot singles checklist" system has been initiated, designed for more efficient processing and shipping of major singles.

This includes a singles "hot line" with all of the day's pertinent radio and sales activity available to the caller, and a radio tracking sheet listing all of Polygram's hot singles and their activity on key Top 40 stations.

Bleiweiss and other key executives have in their offices CRT terminals plugged into the central Polygram computer system which Bleiweiss has programmed to display by market all key Top 40 and secondary radio station action as it relates to Polygram singles. Similar terminals are planned for each branch and distribution center.

Singles product contributing to the sales surge are releases by the Bee Gees, Eric Clapton and Suzi Quatro, all on RSO; Peaches & Herb, Gloria Gaynor and Frank Mills on Polydor; Parliament, Donna Summer and the Village People on Casablanca; the Faith Band, David Oliver and Bar-Kays on Mercury; and Sea Level and the Cooper Brothers on Capricorn.

Bleiweiss notes that the Village People's "Y.M.C.A." is the first singles to reach three million in sales at Polygram.

## 20th Divisions **Report Big Loss**

LOS ANGELES-20th Century-Fox Corp. reports a \$10,897,000 loss for its record and music publishing wings for 1978. This contrasts sharply with the reported profits of \$1.943,000 on revenues of \$22,741,-000 the previous year.

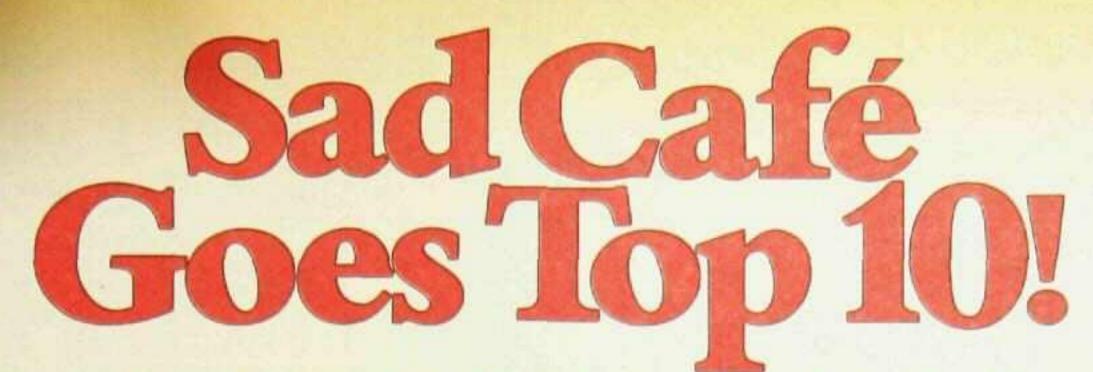
Its \$5 million loss for the fourth quarter represents nearly half the losses of the first three quarters of 1978.

Although the record and music publishing divisions are lumped together in 20th's report, insiders note the bulk of the losses were incurred by the record and not publishing division. 20th Century-Fox Records was unable to duplicate its successful "Star Wars" soundtrack LP of 1977, and the records it released ran slow in a fast-paced race.

Fox officials are looking to better times, recordwise, with its new distributton pact with RCA.

On the other hand, the corporation's revenues in the fourth quarter rose to \$156.8 million over the previous year's \$145.1 million. However, its net profit for the same period. \$6,988,000, was down nearly 35% from the year earlier quarter when profits were \$10,719,000.

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At KJR IN Seattle and KCPX in Salt Lake City it's the Sad Café single "Run Home Girl!" And it's moving in the same direction everywhere.



# Sad Café Goes On Tour

Feb. 19 – St. Louis, MO Feb. 20 – Omaha, NE Feb. 21 – Madison, WI Feb. 22 – Milwaukee, WI Feb. 23 – Minneapolis, MI Feb. 24 – Kansas City, MO Feb. 28 – Cleveland, OH Mar. 1 – Chicago, IL

Mar. 2 – Pittsburgh, PA Mar. 3 – Philadelphia, PA Mar. 6 – Boston, MA Mar. 9 – Cincinnati, OH

Mar. 10 – Indianapolis, IN Mar. 17 – Detroit, MI

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## "RUNHOME GIRL" THE SINGLE. From the album, "Misplaced Ideals" SP 4737 ONA& RECORDS & TAPES Produced by John Punter

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## **'SONG' SHOW PULLS**

NEW YORK-Following the opening of "They're Playing Our Song," boxoffice grosses set new records for the Imperial theatre and may have established an all-time record for any Broadway show

The show opened Sunday (11) and on Monday the theatre took in \$101,000; \$120,000 on Tuesday and "more than \$100,000" on Wednesday, according to the office of producer Emanuel Azenberg.

Among the top 25 longest-running musicals to play the Imperial are "Fiddler On The Roof," "Annie Get Your Gun" and "Pippin."

Although it's difficult to verify this initial boxoffice pace in terms of an alltime record, sources close to the Broadway theatre indicate "They're Playing Our Song" has a unique niche in the annals of Schubert Row.

Many shows, based on the reputation of their authors or stars, have had large advance sales prior to their opening, but "Song" is generating this gross after its opening.

## Video Offers New Music Venues By STEPHEN TRAIMAN

NEW YORK-More sophisticated wide-screen projection systems for airlines, a mini-size component package for buses or smaller planes, and a new generation of more compact videotape recorders promise wider venues for music and other entertainment programming.

Bell & Howell is working with American, Continental and British Laker airlines with its new 50-inchdiagonal flat-screen system. Sony is

installing its 50-inch screens and Betamax projectors in 32 All Nippon Airways planes, and has a mini package for buses and other vehicles. And Matsushita is installing its 50-inch screens and VHS VTR in Japan Air Lines' wide-body planes.

All the new systems incorporate two-channel transmission for stereo or bilingual formats, and Bell & Howell is supplying wireless stereo (Continued on page 58)

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## General News **BROADWAY REVIEW** Simon 'Song' Predictable, With Music

NEW YORK-"They're Playing Our Song," which opened at the Imperial Theatre Sunday (11) after an extended run on the West Coast, is a predictable comedy with music which feaves lovers of Neil Simon's comedy with the disturbing feeling that he is beginning to stretch for material. Casablanca has the original cast LP.

The show's strongest points are its music and lyrics by Marvin Hamlisch and Carole Bayer Sager, and surprisingly intelligent performances by comic/actor Robert Klein and Lucie Arnaz.

Unfortunately, it is held together by a weak storyline-sort of rehashed Simon-which conveys the impression that the author has slipped into a formula mold which is beginning to show signs of wear.

For the show's strong points: Hamlisch and Sager work well together as a composer/lyricist team. Their music incorporates a special, refreshing appeal and spans the spectrum of pop, disco and ballads.

Klein has a pleasing, original singing voice, and Arnaz is a surprisingly multi-talented person with a stage presence which bodes well for her future.

Together, they are a compatible, enjoyable team which lends life to such outstanding songs as the rousing "Working It Out" and "They're Playing Our Song" and the tender "If He Really Knew Mc" and "Fallin"." A nice added twist is a recording of Johnny Mathis' "I Still Believe In Love." The show's storyline revolves around a struggling young songwriter, Lucie Arnaz, and a successful award-winning composer, Robert Klein. He is very establishment, she on the other hand is a sort of latterday flower child, living with an unpredictable young man in a Chelsea studio apartment. She seeks out Klein (Vernon Gersch) to compose the music for her songs, but what was originally intended as a purely business arrangement ends in a volatile love affair. Unfortunately, the story is merely a variation of Simon's old theme. Man, woman, strung out, is therapy. screaming at each other, kissing and making up, falling apart. It is "Prisoner Of Second Avenue" and "California Suite" and "Chapter Two" all over. The difference here is that music has been added and the combatants are somewhat younger. Still, there are some good comedy lines and Simon does have an eye for the ridiculous in 20th century lifestyles. He also has a well-respected name. This, along with all the show's other strong points should ensure an extended Broadway engagement. RADCLIFFE JOE

## MARKET FADES FAST **Picture Disks No Big Denver Thing**

## By DICK KELLEHER

DENVER-The picture disk market is not dead here, but seems to be fulfilling a prophecy made in September by local retailers that it would fade (Billboard, Sept. 18, 1978).

Mike Smyth, an owner of Was Trax in September (that firm has since been sold and Smyth is now reportedly in England) predicted: "It's huge right at the moment (September), but I think it's just about reaching the saturation point."

Bill Müller, president of Recycle Records, a collector's and used record store, also forecast at that time: "I see where it will get to a point where we'll be saturated. ...

Miller now states, "Right now it's terribly slow. I'd say they're almost dead." Miiller, the only one willing to state how many picture disks were sold in the first week of February in his store, says he sold two and both were commercially available or in general release.

Monica Lee, owner of the Budget Records store in Westminster, a surburb bordering Denver's west side, says picture disks "are not totally dead. They're definitely losing their appeal."

She claims the ones doing well at her store include "Sgt. Pepper," Heart's "Magazine"-but not "Dreamboat Annie," "Who Are You," "Rocky Horror Pictures Show," Linda Ronstadt's only picture disk and "Blondes Have More Fun" by Rod Stew-

representative for the Polygram group, admits he's having a hard time with recent picture disk releases on labels distributed by Polygram.

Both Lee and Miller have indicated that they don't plan on purchasing any of the disks by the individual members of Kiss. Lampshire says by the first week in February he had sold only 400 to 500 each of the picture disks by the four superstars.

Speaking on the picture disk situation in his region, which includes Denver, Lampshire states, "I think they're dead every place. I think they've been overdone. The novelty's wora off."

"Basically people don't want to spend between \$12 and \$15 for a record that's not as good as one they could buy for \$5," Miiller emphasizes and Lampshire expresses the same sentiments. Miiller also blames it on a "flooded market."

Lee is not so pessimistic. She states she is still ordering, but "I'm being much more selective. When they first came out, I bought everything. Now I'm not buying everything."

She says when the first commercially available picture disks, "like 'Sgt. Pepper'" came out, she was limited to only three a day by her distributor. "Now I can get a million." She states she is selling out all her merchandise in this area and "only re-ordering popular items."

Müller says there is still a mar-

FEBRUARY

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## **R&D** Department At Village Recorder

LOS ANGELES-The Village Recorder recording studio complex here has formed its own research and development department, according to Dick La Palm, general manager.

The division, to be headed by Kenny Klinger, will develop and market products related to studio audio

ATL.

"Not any of the current hot albums are doing well. Stewart's is one of my worst," proclaims Müller, contrasting Lee's statement.

Lee says the worst ones in her store seem to be by Steve Miller. Pink Floyd and Bob Seger.

Even Bob Lampshire, the Rocky Mountain region sales

from. Australia's biggest computer

Stewart had just completed a sell-

And then the word came through.

The biggest booking agency in

Australia-available everywhere ex-

cept through your neighborhood car

wash-was finished, with losses esti-

mated at up to \$3 million in only six.

Stewart's promoters were sweat-

ing about the \$278,000, money they

were owed through their booking in

But Stewart went on in Sydney re-

In the meantime, Ronstadt was

sitting in the same luxury hotel as

Stewart wondering whether her

carly sales would be honored by

gardless. He never mentioned a

word about his money problems.

Melbourne and Sydney.

Computicket had gone out of busi-

out tour of Melbourne and Sydney.

booking agency has collapsed.

Australia's two biggest cities.

ness.

months.

ket for picture disks, but largely for those that were only released as promotional items.

"Right now the market is in the collector's field," he states. He notes he can get most promotional copies from customers, but there are some "real tough ones that are hard to get" and he cites Bruce Springsteen and Elvis Costello as examples.

## Aussie Ticket Firm Folds: Stewart, Ronstadt Suffer

Perst constant contract contra

## By NICK BRASH

SYDNEY-Rod Stewart and Computicket. They were both vicmanager Billy Gaff were concerned tims, along with a dozen local shows, that they were owed \$278,000 and of the collapse of a company run by Linda Ronstadt was wondering one of Australia's top entrepreneurs. where her next dollar was coming

Miller, the successful promoter of Australia's two biggest stage shows, "Hair" and "Jesus Christ Superstar," has pledged to repay more than \$650,000 of Computicket's losses.

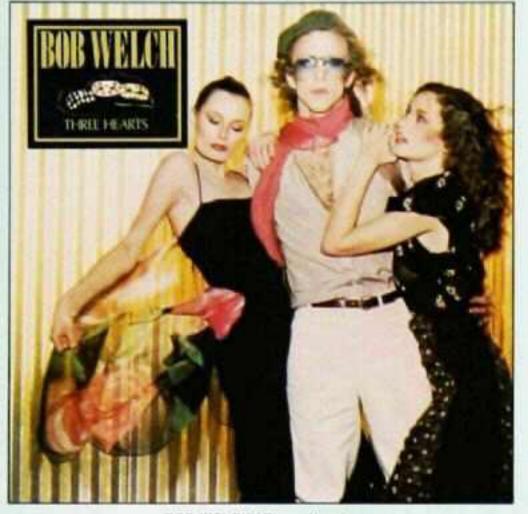
In spite of Miller's promises, Gaff says he would not come back to Australia until he had the \$287,000 he claimed Miller owed.

Gaff says the Stewart party, a 63strong entourage, owed a \$12,000 bill for their four days in Sydney.

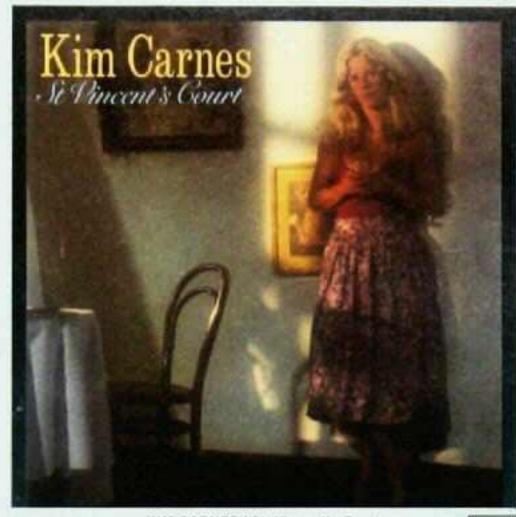
The Computicket booking system, a computer based service available in major chain stores throughout the capital cities, failed to excite the public in its first six months.

The early warning system was unacceptable to the Australian public that likes to go to a show at the last minute and take its chances on getting a seat.

Mitchells-Bass, Miller's rival agency, plans to extend its service from 16 to 20 outlets and reports a "thriving business."

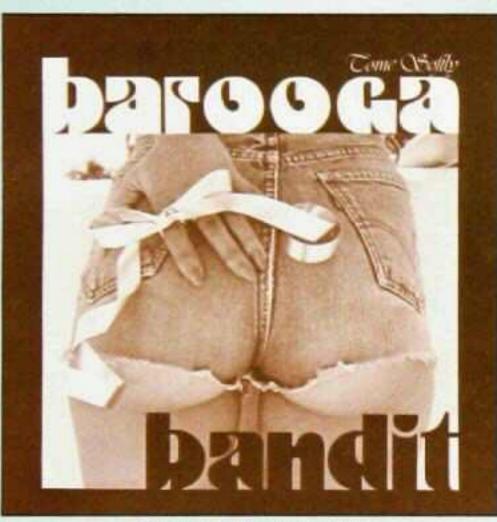


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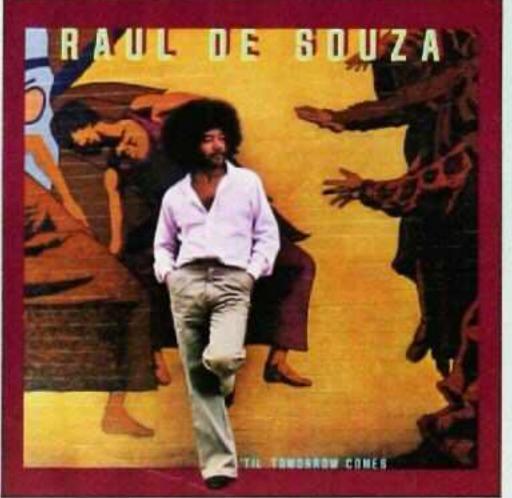
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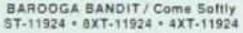






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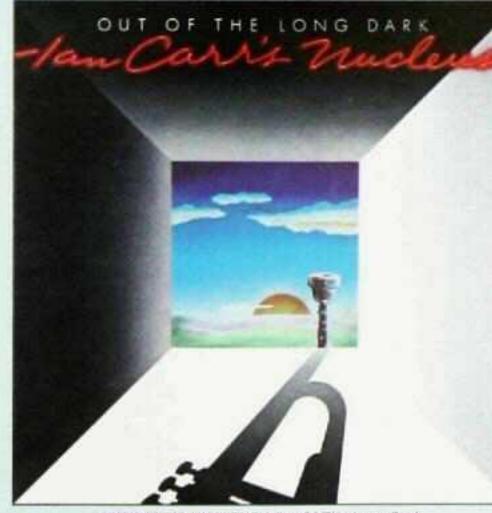




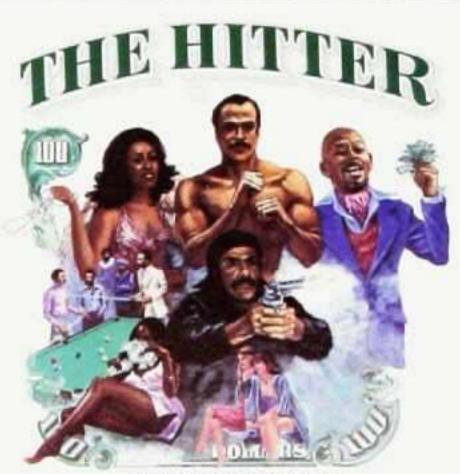
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IAN CARR'S NUCLEUS / Out Of The Long Dark ST-11916 • 8XT-11916 • 4XT-11916

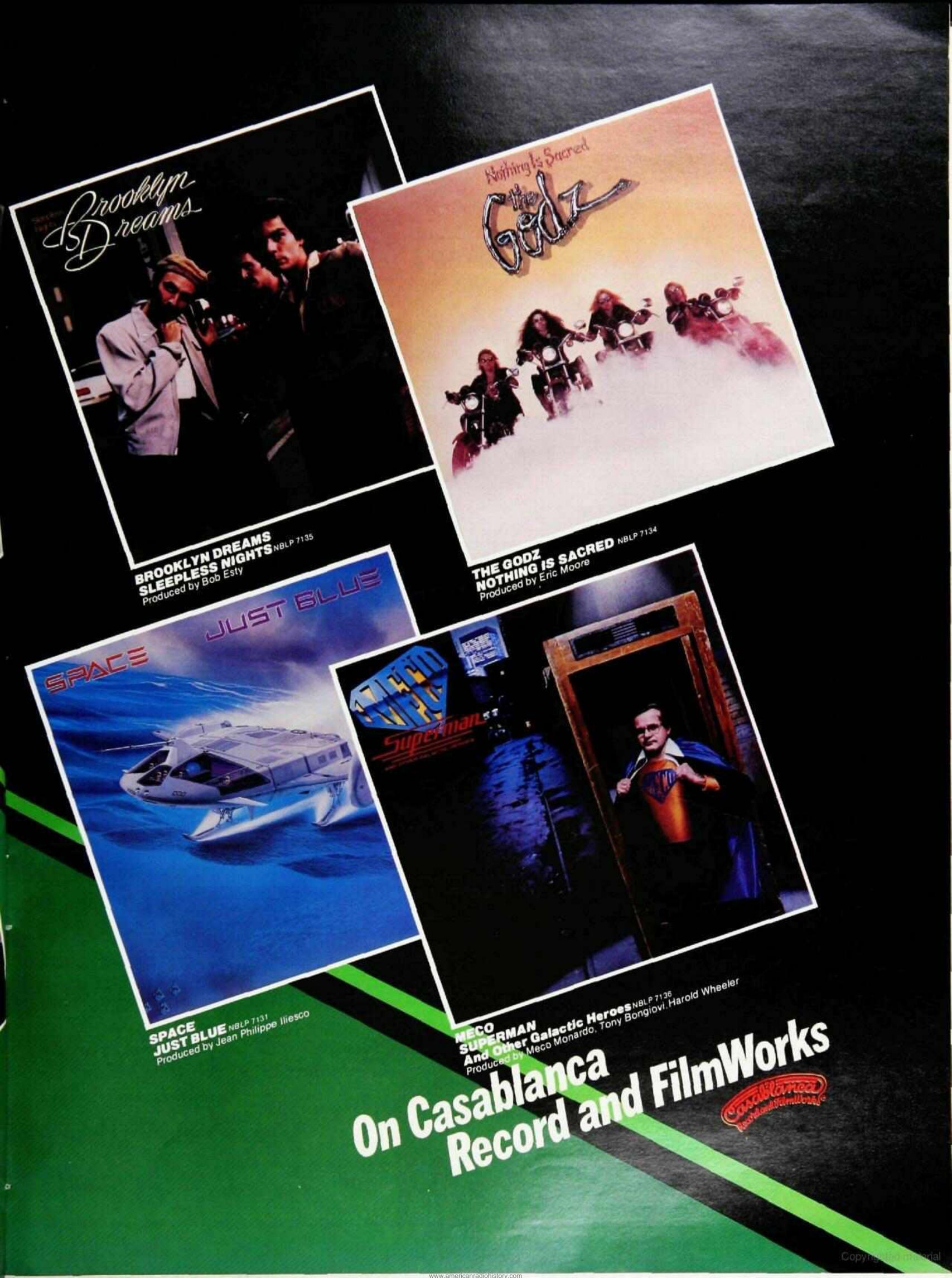


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# " General News Broadway Musicals Jump With Label Deals

## Continued from page 6 picking up the cast LPs of both

shows. While never achieving top 10

status, these songs have received extensive recording coverage and exposure on radio and ty

"There's no question that these songs are drawing buyers to the cast LPs, and the more these shows play on the road, the greater will be the response to the albums," Eichner feels.

Over the past several seasons, CBS has also released "Runaways," "Working" and will shortly market "Ballroom." The company's wing, Columbia Special Products, has released "The Robber Bridegroom"



Don't delay!

The supply is limited.

and will shortly release "I'm Getting. My Act Together."

Other labels in on new musical deals are RCA with "Sweeny Todd," with a score by Stephen Sondheim, "I Remember Mama," set for release on MCA with a score by Richard Rodgers & Martin Charnin and, a first caster for Casablanca. "They're Playing Our Song," with a score by Marvin Hamlisch and Carol Bayer Sager.

MCA is footing half the hudget for "Mama," about \$650,000, which includes publishing participation.

While theatre songs today have a difficult time establishing themselves, the fact that some of them receive wide record and radio/tv exposure can move them into the status of standards. But, like RIAA certification, it usually takes time.

"Send In the Clowns," from Stephen Sondheim's "A Little Night Music," is a case in point. The wellreceived show ran for 604 performances after its opening in 1973, but the song received scant attention, although the coterie of show music fans and nightelub performers kept it alive.

Not until recordings several years later by Judy Collins and Frank Sinatra did the song reach a wider audience. It, in fact, won a Grammy in 1975 as the best "new" song of the year, two years after the song was introduced on Broadway.

This is a dramatic change from hit Broadway musicals of the past. In many cases, their songs were already successes by the time the shows opened, as publishers found it easier to obtain record industry interest in new show scores by key writers who had extensive "hit" backgrounds. Clearly, Broadway delivered what labels knew could meet with immediate acceptance.

Labels then seemed anxious to capitalize on a show's solid reception by recording the show on the first Sunday after the opening and

## Motown Greets Indie Distribs

LOS ANGELES—Motown has scheduled a three-day mini-convention for its 20 independent distributors Friday through Sunday (23-25) at the Century Plaza.

The closed meetings will pair the distributors with key Motown executives for the purpose of underlining the company's support for independents and their role.

"We want to get their feelings and thoughts about their position with us as well as introduce future releases, new staff and our commitment to disco," reports Mike Lushka, Motown executive vice president.

Planned as early as last December. Lushka maintains this week's mini-confab was in the works prior to recent major label developments with distributors.

Mike Roshkind, Motown's chief operating officer, who took over the company helm from former president Barney Ales last year, will be introduced to the distributors, adds Lushka. releasing the caster within a week or so. Today, the pace is slower and, in some instances, cast LPs have made their appearances several months after an opening, thereby missing out on an all-important initial word-ofmouth and media excitement.

One exception is the current "They're Playing Our Song," which Casablanca cut in Los Angeles several weeks ago, and released three days after its Broadway bow Sunday (11). Also, the label rushed a Tony Orlando 12-inch disco and 45 r.p.m. version of the title song, and is planning at least three singles releases from the cast album.

Even hit shows that failed to produce big top 10 successes often delighted their creators and, needless to say, music publishers. Hit show scores were more widely covered in their entirety by numerous MOR or jazz performers and orchestras. "Sound Of Music" and "Fiddler On The Roof" are two plays whose scores were so widely exposed that most of their songs are in the "standard" class.

Today, the days are gone when labels, partly as a result of producer demands in cast LP negotiations, could enlist their key acts to record material from a caster acquisition.

Broadway, of course, has tried the rock-inspired route with only limited record sales impact, with, of course, the exceptions of "Hair" and "Jesus Christ Superstar." But, time flies and "Hair" came to Broadway in 1967 and "Jesus Christ Superstar" now dates back to 1971.

Neither the writers of "Hair," Galt

McDermot. Gerome Ragni and James Rado, nor "Jesus Christ Superstar." Andrew Lloyd Webber and Tim Rice, have made a deep impression on Broadway since, although the latter writers are responsible for the London smash, "Evita," due here later this year.

Now, according to initial production plans, Broadway is set to give disco a try, but no one can judge at this point just what it all will mean.

One thing is certain. Broadway musicals will continue to come along, most of them adhering to formula "theatre music" with a long and honorable history, others bringing into play a recognition of what's happening in the pop mainstream.

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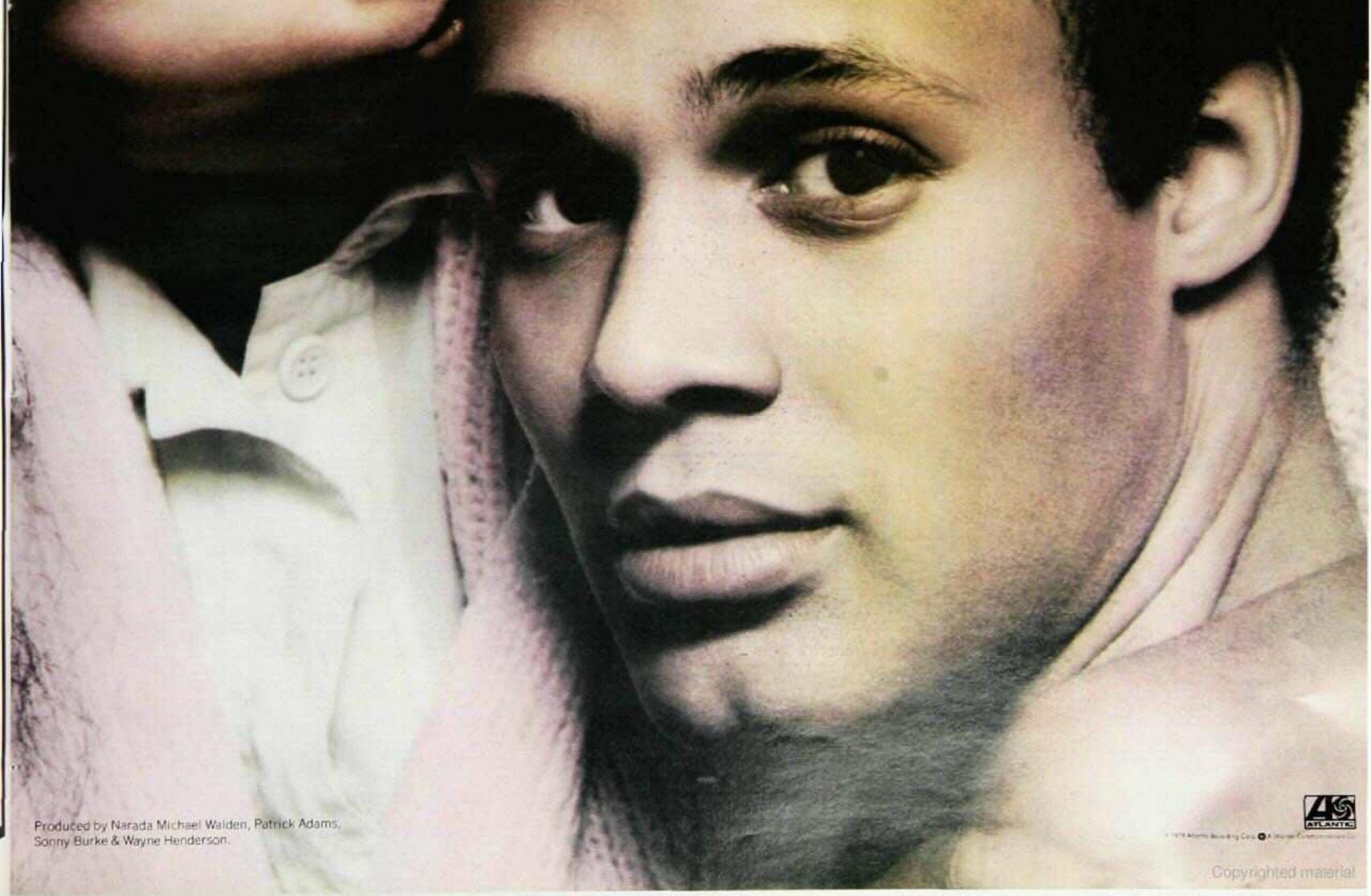
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## **General News**

## **OLD DISKS BACK TO '50s**

## **Record Connection Opens New Store In** L.A.'s West Side Area

## By CARY DARLING

LOS ANGELES-With the expressed aim of having 250,000 titles in its bins of out-of-print stock, the Record Connection has opened its doors on this city's west side to the buyer looking for rare recorded product from the 1950s to the present.

"We started in this business completely by accident," says owner David Black, who has had no prior experience in the music business and who had formerly been part of the hotel-motel television industry.

"My son's a musician and one day he comes home with an armload of used records. I asked him about them and he says only a few record stores around town carry them and that the real collectors send out bid sheets and do their business by mail," says Black.

This gave Black, at that time retired, an idea for putting together a new business dealing with mail-order records. "We started to put this thing together and pick up old records. What my son told me later was that the records we were getting, since none of us were collectors, were more suitable for a store as opposed to a mail-order situation," comments Black.

Open four weeks, the Record Connection covers 5,000 square feet with approximately 50,000 disks in the bins and another 75,000 waiting to be categorized. "We don't specialize in one area. Anything that's outof-print we try to carry it," says Black. "Of course, the collectors are the first in the door but we're not aiming to them. We're aiming for the general public." To this end, advertisements for the Bundy Drive store are heard on KFWB-AM, an all-news outlet; KKGO-FM, a jazz station and other stations of various formats. "We want to get the person who is not a collector but may be looking for that one item he remembers when he was a child," notes Black.

this area may be phased out in the near future. "The average age is between 25 and grandpa and most are looking for obscure, hard-to-find records," Black states. He also reasons that space is another reason for discontinuation of charted product.

Black does not handle 78 r.p.m. material because "it is logistically not merchandisable." Singles are not carried, rare or chart product, because of space. However, Black is contemplating opening a second store devoted exclusively to rare singles.

The store buys mainly collections, as opposed to accumulations which it does not accept, as well as the offthe-street used record trade. Three employes have been hired for inspecting, and grading the product.

It is then cleaned and wrapped in loose shrink-wrap. Rare product sells at a minimum of \$6 with no set ceiling figure. Material that is not rare sells at a minimum of \$2 with a ceiling of just under \$6.

If a record is not in stock, a searching service is available at no extra charge. Black hopes to compile and publish a catalog of what he has available soon.

Although he says his patrons have diverse tastes, Black notes that "he has a lot of jazz people and big bands are big." Record Connection has a large, 10-inch jazz record stock as well as 12-inch jazz, blues, 1950s rock and soundtracks.

Black is confident that Los Angeles will support such a store as he



Billboard photos by Bonnie Tiegel

Restock Time: Toni Black prepares stock for insertion in the proper bins at the Record Connection. Salesperson Marilyn Patterson also does restocking in the rear.

## **Postal Service's Changes** May Affect Records/Tape

## By JEAN CALLAHAN

WASHINGTON-The Postal Service, concerned about private companies offering alternatives for delivering books, magazines and records, says it's going to change a number of regulations in the hope of remaining competitive.

The new procedures, most of which are still in the planning stages, come out of a joint industry/postal service task force that includes D.P. Whiteherse, vice president of RCA Direct Marketing, Inc.

Formed last summer, the task



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FEBRUARY 24, 1979 B

LLBOARD

The only ads in the print medium, so far, will be in upcoming editions of the Los Angeles Times.

Currently, the store does carry the top 50 charted albums and tapes but

notes that 2,500 patrons were counted at the grand opening weekend. He is planning to open four stores in the Los Angeles area with future sites in Chicago, New York, New Orleans and Houston.

Black feels he has no competition and that customers who patronize the large chains or other stores which carry charted product may need his particular service. Currently, there are nine persons on staff.

Record Connection's hours are from 10 a.m. to 9 p.m. on Mondays through Fridays, 10 a.m. to 6 p.m. Saturdays and 11 a.m. to 6 p.m. Sundays.

Open Spaces: Wide aisles and plenty of room hallmark the Record Connection's West Los Angeles location.

## **RIAA Will Host Dignitaries At Dinner**

NEW YORK-Record industry executives will break bread with more than 1,000 Washington dignilaries at the Recording Industry Assn. of America's 11th annual Cultural Award Dinner at the Washington Hilton March 20.

This year the music industry group will pay special tribute to the role of blacks in the development of music, with special focus on the newly created Black Music Assn.

force has released a 230-page report detailing more than 75 rules and regulations recommended for change. Thirteen of these recommendations have been adopted by the Postal Service; the rest are under review for more detailed study.

Only two of the adopted changes apply to record distributors and these have a less than dramatic effect. For instance, the Postal Service plans to provide for delivery of unaddressed mail through use of detached address labels. This change will be most helpful to carriers who can leave bulky packages in their trucks instead of hauling them from door to door.

The Postal Service also plans to develop a single rate of postage for mailing where two classes of mail are combined into one piece. This change will allow record companies to enclose promotional materials with records being mailed at a lower rate.

In September, carrier pre-sorted bulk third was proposed as a new subclass of mail. Introduced on a temporary basis Jan. 28, it offers savings of 1½ cents per piece to customers able to presort third-class mailings to carrier routes.

## Moby Disc Assists

LOS ANGELES-Moby Disc Records, a retailer in suburban Sherman Oaks, and the Greenpeace Organization of Southern California, an environmental group, will cooperate in an effort to save endangered species.

Moby Disc will act as a distribution point for Greenpeace literature and become involved in a variety of music-oriented special projects keyed to environmental issues.



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# Τορ RECORDS 1949-1977





 Date record hit charts. Highest numerical position record reached.

# General News Columbia, Bee Gees, Disco Lead Grammys

## Continued from page 3

pop group award for the second year in a row-the first act to repeat in this key category since the Carpenters in 1970-71. The Gibbs were honored last year for "How Deep Is Your Love."

"Saturday Night Fever" is the first soundtrack ever to be named album of the year, and it's only the second time a multiple-act package has won the top award. The "Fever" prize is shared between 10 artists and 16 producers; while in 1972 eight artists and two producers were honored for "The Concert For Bangla Desh."

While it had the splashiest success, "Fever" was just one of nine film scores that won Grammys this year.

The others include music from such critically lambasted movies as "SgL Pepper's Lonely Hearts Club Band" (Maurice White's prize for the vocal arrangement of "Got To Get You Into My Life"); "The Wiz" (Ouncy Jones and Robert Freedman's kudo for the instrumental arrangement of the overture); "Thank God It's Friday" (Paul Jabara and Donna Summer's awards for writing and singing "Last Dance"); and "FM" (Roger Nichols and Al Schmitt's honors for engineering the Steely Dan title track).

Grammys also went to such soundtracks as "Close Encounters Of The Third Kind" (John Williams repeating his 1977 "Star Wars" wins for best instrumental composition and best original score); "Citizen Kane" (Orson Welles winning for the best spoken word recording). "Children Of Sanchez" (Chuck Mangione's prize for pop instrumental performance) and "Foul Play" (for Barry Manilow's featured cut "Copacabana").

It was partly a sign of the recording Academy's tilt towards disco

Of Honey as best new artist. The foursome is the fourth Capitol act to win in that category-following the Beatles in 1964, Bobbie Gentry in 1967 and Natalie Cole in 1975more than any other label

The choice of A Taste Of Honey over the likes of the Cars and Elvis Costello also marks the third straight year that a mass appeal act with one giant single has toppled an act with greater album-oriented credibility as best new artist. In 1976 the Starland Vocal Band beat Boston and last year Debby Boone was champion over Foreigner.

Capitol also triumphed with Anne Murray as best female pop vocalist, winning what many believe was a close race with Donna Summer. Murray had won best country vocalist in 1974 for "Love Song," and is thus the third female artist in the '70s to cross from country to pop Grammy success, following Olivia Newton-John and Linda Ronstadt.

Dolly Parton won as top female vocalist in country with her "Here You Come Again" LP, beating Crystal Gayle. Last year Parton's "Here You Come Again" single lost out to Gayle's "Don't It Make My Brown Eyes Blue."

Top male country vocalist is Willie Nelson for the second time in four years. He won this year for "Georgia On My Mind" and took the prize in 1975 for "Blue Eyes Crying In The Rain." Nelson also teamed with Waylon Jennings on the top country duo/group award for "Mamas Don't Let Your Babies Grow Up To Be Cowboys."

Earth, Wind & Fire's award for top r&b group for "All'N'All" is also its second prize in that category in four years. It won in 1975 for "Shining Star." The group won a second award this year for the track "Runnin." tabbed best r&b instrumental performance. George Benson, the record of the year winner two years ago for "This Masquerade," won the r&b male vocalist award for "On Broadway." It's an irony since he gained his fame as an instrumentalist and only chanced into a vocal career. In addition to the repeat wins by John Williams, several other artists who won in 1977 retained their titles this year. Al Jarreau won for jazz vocal performance for the second straight year, as did Oscar Peterson for jazz solo instrumental performance. Steve Martin was top banana in comedy for the second year in a row. while B.J. Thomas won again for best inspirational performance and Muddy Waters repeated in the ethnic or traditional category, which he has now won five times in the '70s. The final repeat winners were Roger Nichols and Al Schmitt, top engineers for "FM." They shared in the prize last year for Steely Dan's "Aja" album, while Schmitt also won in 1976 for engineering George Benson's "Breezin:

The complete list of winners:

Record of the year: "Just The Way You Are," Billy Joel, Columbia, Producer: Phil Ramone.

Album of the year: "Saturday Night Fever," Bee Gees, David Shire, Yvonne Elliman, Tavares, Kool & the Gang, K.C. & the Sunshine Band, MFSB, Trammps, Walter Murphy, Ralph MacDonald, RSO, Producers: Bee Gees, Karl Richardson, Albhy Galuten, Freddie Perren, Bill Oakes, David Shire, Arif Mardin, Thomas J. Valentino, Ralph MacDonald, W. Walter, K.G. Productions, H.W. Casey, Richard Finch, Bobby Martin, Broadway Eddie, Ron Kersey

Song of the year: "Just The Way You Are," Billy Joel, Publisher: Joelsongs.

New Artist of the year: A Taste Of Honey, Capitol.

Producer of the year: The Bee Gees. Albhy Galuten, Karl Richard-50n.

#### POP

Female vocal performance: "You Needed Me," Anne Murray, Capitol.

Male vocal performance: "Copacabana (At The Copa)," Barry Manilow, Arista.

Vocal performance, duo, group or chrous: "Saturday Night Fever," Bee Gees, RSO.

Instrumental performance: "Children Of Sanchez," Chuck Mangione Group, A&M.

#### R&B.

Female vocal performance: "Last Dance," Donna Summer, Casablanca.

Male vocal performance: "On Broadway," George Benson, Warner Bros.

Vocal performance, duo, group or chorus: "All'N'All," Earth, Wind & Fire, Columbia.

## INSTRUMENTAL

Instrumental arrangement: "Main Title (Overture Part One)-"The Wiz" original soundtrack, Quincy Jones & Robert Freedman, MCA.

Arrangement accompanying vocalists: "Got To Get You Into My Life," Maurice White, RSO.

Arrangement for voices: "Stavin' Alive," Bee Gees, RSO.

## MISCELLANEOUS

Non-classical engineering: "FM (No Static At All)," Roger Nichols, Al Schmitt, MCA.

Album package: "Boys In The Trees," Johnny Lee & Tony Lane, Elektra.

Album notes: "A Bing Crosby Collection, Vols. I & II," Michael Brooks, Columbia.

Best historical repackage: "Lester Young Story Vol. 3," Michael Brooks, Columbia.

## GOSPEL-INSPIRATIONAL

Inspirational performance: "Happy Man," B.J. Thomas, Myrrh. Contemporary or inspirational gospel performance: "What A Friend," Larry Hart, Genesis,

Traditional gospel performance: "Refreshing," The Happy Goodman Family, Canaan.

## ETHNIC

Ethnic or traditional: "I'm Ready," Muddy Waters, Blue Sky, Latin: "Homenaje A Beny More."

Tito Puente, Tico.

## SPOKEN

Children's: "The Muppet Show." Jim Henson, Arista

Comedy: "A Wild And Crazy Guy," Steve Martin, Warner Bros. Non-musical spoken word: "Citi-

zen Kane," Orson Welles, Mark 56.

## SHOW CAST

Cast album: "Ain't Misbehavin'." Composer: Thomas Fats Waller & others. Producer: Thomas Z. Shepard, RCA Red Seal.

BILLBOARD

1979

24

20

FEBRUAR Total number of weeks on charts. Label and record number

## PLUS:

- Cross reference alphabetically listing by title every record to hit Billboard's "Soul" charts.
- Picture index of top artists.
- Trivia index of interesting and useful facts.
- · Chronological year by year listing of No. 1 records and much more.

Be an authority on charted music. Order your set today!







Instrumental performance: "Runnin'" Earth, Wind & Fire, Columbia.

R&b song: "Last Dance," Paul Jabara, Publisher: Primus Artists/ Olga

Contemporary soul gospel performance: "Live In London," Andrae Crouch & the Disciples, Light.

Traditional soul gospel performance: "Live And Direct." Mighty Clouds Of Joy, ABC.

## JAZZ

Vocal performance: "All Fly Home," Al Jarreau, Warner Bros.

Solo instrumental performance: "Montreux '77-Oscar Peterson Jam," Oscar Peterson, Pablo.

Group instrumental performance: "Friends," Chick Corea, Polydor.

Big band instrumental performance: "Live in Munich," Thad Jones. Mel Lewis, Horizon/A&M

## COUNTRY

Female vocal performance: "Here You Come Again," Dolly Parton, RCA.

Male vocal performance: "Georgia On My Mind," Willie Nelson, Columbia.

Vocal performance by a duo or group: "Mamas Don't Let Your Babies Grow Up To Be Cowboys," Waylon Jennings & Willie Nelson, RCA

Instrumental performance: "One O'Clock Jump," Asleep At The Wheel, Capitol.

Country song: "The Gambler," Don Schlitz, Publisher: Writer's Night.

## COMPOSING

Instrumental composition: "Theme From 'Close Encounters Of The Third Kind," " John Williams,

Album of original score written for a motion picture of a television special: "Close Encounters Of The Third Kind," John Williams, Arista.

## CLASSICAL

Album of the year: "Brahms: Concerto For Violin In D Major," Itzhak Periman with Carlo Maria Giulini. Chicago Symphony, Angel, Producer: Christopher Bishop.

Orchestral performance: "Beethoven: Symphonies (9) Complete," Herbert von Karajan, Berlin Philharmonic, DG. Producer. Michel Glotz.

Opera recording: "Lehar: The Merry Widow," Julius Rudel, Producers: George Sponhaltz & John Coveney, Angel.

Choral performance other than opera: "Beethoven: Missa Solemnis," Conductor: Sir Georg Solti, Chicago Symphony, Choral director: Margaret Hillis, London.

Chamber music performance: "Beethoven: Sonatas For Violin & Piano," Itzhak Perlman & Vladimir Ashkenazy, London.

Instrumental soloists with orchestra: "Rachmaninoff: Concerto No.3 In D Minor For Piano (Horowitz Golden Jubilee)," Vladimir Horowitz, RCA.

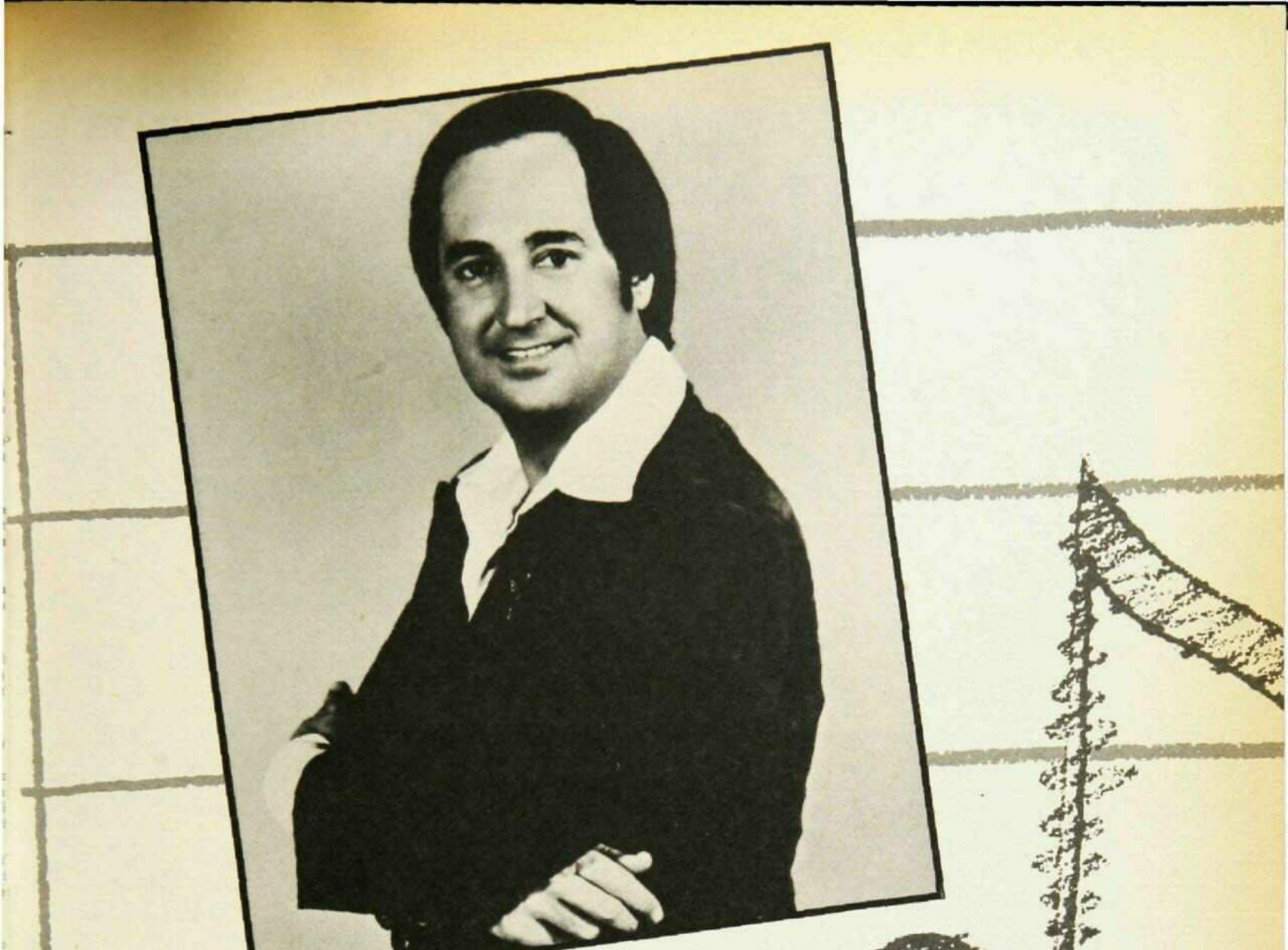
Instrumental soloist without orchestra: "The Horowitz Concerts 1977 78," Vladimir Horowitz, RCA

Solo vocal performance: "Luciano Pavarotti-Hits From Lincoln Center," Luciano Pavarotti, London.

Engineering: "Varese: Ameriques/Arcana/Ionisation (Boulez Conducts Varese)," New York Philharmonic. Engineers: Bud Graham, Arthur Kendy & Ray Moore, Columbia.

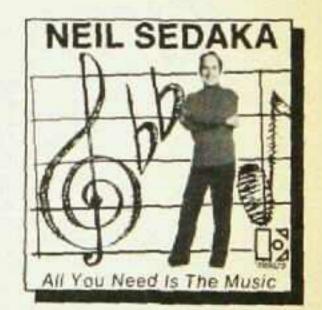
## HALL OF FAME

"How High The Moon," Les Paul. Mary Ford, Capitol, 1951; "One O'Clock Jump," Count Basic, Decca. 1937: "Rachmaninoff: Rhapsody On A Theme Of Paganini," Sergei Rachmaninoff with the Philadelphia Orchestra, RCA Victor, 1935.



# NEIL SEDAKA

# "Sad, Sad Story" The new single from his album, "All You Need Is the Music" Elektra Records De Produced by Neil Sedaka and Artie Butler Arranged and Conducted by Artie Butler



# <sup>2</sup> Radio-TVProgramming N.Y. & L.A. Disco Programming Comparisons



Togetherness Disco: Disco reporter Melanie Shorin cuddles close to morning jock Paul Robinson as she gives her daily morning report on doings in local discos over WKTU-FM Disco 92 New York.

**NEW YORK**—Carefully listening and logging WKTU-FM New York for two hours quickly discloses that the station got to be number one not only on the strength of the music it plays.

WKTU has a formula and sticks to it. The station is tight with records frequently segued, but almost always announced front and back. The commercial load is light with most of the messages integrated into the format at least with a disco beat under the spoken sales pitch. NEW YORK-While WKTU-FM New York makes an effort to keep tightly formatted. WBLS-FM New York follows a more casual pattern and does not adhere strictly to disco.

Things get so casual on WBLS a listener can wait a half-hour to find out just who the DJ is That happened with Vaughn Harper, who came on at 9 a.m., but did not identify himself until 9:39. Identification of records is a sometime thing too, at least by Harper. Disco music is more hit-oriented

A tale of two cities and four disco stations discloses there can be several variations on a disco theme. On Friday, Feb. 9, four Billboard staffers-radio/ty programming editor Doug Hall, Bob Ford, Paul Grein and West Coast radio writer Hanford Searl-listened to four disco stations simultaneously from 9 to 10 a.m. and from 5 to 6 p.m. The stations monitored were WKTU-FM New York, WBLS-FM New York, KUTE-FM Los Angeles and KIIS-FM Los Angeles. Following are their observations of the four stations in four separate stories.

than on WKTU and there's a move away from the hardcore stuff with the inclusion of Johnny Mathis' new disco-tinged "Begin the Beguine."

We counted 8½ minutes of commercials in the morning period. In afternoon drive commercial spots totaled 10 minutes, Bunching these commercials with as many as five back to back gave the illusion of a heavier commercial load.

The afternoon slot is held down by Frankie Crocker, who, as national music director for WBLS' parent Inner City Broadcasting, has a lot to say about the programming of the station.

Just about every record Crocker plays is a hit and he gives his listeners "a break" from disco with Linda Ronstadt's "Ooh, Baby, Baby."

Crocker seems to give time and temperature more than does Harper in the morning when one would expect this information with greater frequency.

News breaks, which are called "Insight," vary in content and length to some unexpected presentations. For example, David Lampel read a four-minute editorial directly from the Washington Post on junk food during the morning drive period.



Which One?: Bruce Phillip Miller, KIIS-FM personality, selects a tune from the cartridge rack for his disco programming.



Billboard photos by Bonnie Tiegel

Morning drive programming, despite breaks for news, sports, weather and traffic report, rarely keeps the listener more than 90 seconds away from music. The news is presented in 90-second updates, usually consisting of three items.

DJ Paul Robinson constantly identifies himself and the station, but keeps his talk to a minimum.

Programming changes after 9:30 a.m. The music cuts get longer and information breaks are cut back. We counted seven minutes of commercials in the morning drive hour we monitored.

The music tends to be hip-not too many tried and true hits, but what is being played currently in New York discos. The only really big hit came at the end of the hour: Gloria Gaynor's "I Will Survive."

Afternoon drive with Ken Hayes followed the same pattern, except he seemed to have some technical difficulty toward the half-hour mark, 20 seconds of dead air followed by two records segued and unannounced.

Commercial load was similar to the morning period and information-news, traffic, weather-were all again kept brief.

Both DJs finished their shifts announcing the first record of the next DJ coming on and with brief comments promoting this next DJ.

## **Rock Show Airs**

LOS ANGELES—"The Melvin Mudwater Symphonic Hour," a one-hour weekly program of progressive rock, is now being offered for syndication by MM Productions, Inc. of Peoria, III.

## ABC Diversifying, Broadening FMers

## By DOUG HALL

NEW YORK—The shockwaves that reverberated through the radio industry as the result of WKTU-FM Disco 92's emergence over WABC-AM as the top station has forced ABC to look at its FM operations in a new light.

FM president Allen Shaw says, "The WKTU experience has been valuable. It opened everyone's eyes. It has shown us that there are really no limits to FM. Nothing is impossible."

To stretch the possibilities of ABC's seven owned FM stations Shaw reports corporate decisions have been made to "increase our investment in FM in programming, personnel and promotion."

As a first step in this new commitment, Shaw has hired WHDH-AM Boston program director AI Brady as p.d. for WRQX Washington succeeding Phil DeMarne, who will leave the station. Brady recently had been sought by NBC to be a national program director, but he turned the offer down.

Says Shaw. "We will be requiring more imagination on the part of our programmers." He says the group of stations is no longer wedded to the AOR format. Indeed, only four-WPLJ New York, WRIF Detroit, KLOS Los Angeles and WRQX Washington are still in the AOR mode. WDAI Chicago joined KSFO San Francisco last month in a shift to disco and KAUM Houston moved to Top 40 in September.

"We have to remain flexible. That's the key for the next few years. We have to be willing to make changes," Shaw says.

"Back in 1970 when we started with AOR the evidence indicated that that was the best way to go, unless you did beautiful music," Shaw explains.

Will other ABC FMs drop AOR? "We believe in changing formats when we have the economic pressure to do so," says Shaw. "Our AOR audience is the antithesis of disco," he adds, but if the audience size declines or if enough AOR acts shift to disco, "We'll wind up playing disco," he says.

Modifications of formats are always under study too. Shaw points out that the AOR format on the Washington station is more "hit oriented. We've doubled the audience." ABC acquired the station two years ago. It was doing AOR at the time.

Shaw says his group will not only be taking a closer look at formats, but audience reaction to them. "We're going to do focus groups research, pretest our television commercials and use package goods (Commed on page 35)

## Hot Talk: Joe Greene of KUTE-FM readies his introduction for a piece of music during his air trick.

LOS ANGELES-The management at KIIS-FM strives to give the station a consistent sound at all hours of the day, but on Friday (9) the morning drive hour included several dance hits which had crossed over to Top 40 while the afternoon drive time had no such pop crossovers.

The reason for this is that the morning DJ, Bill Martinez, is a regular KHS-AM jock who was trying out on the air for the FM position, which recently went to another applicant, Paul Freeman.

The eight songs played in the morning hour included four top 20 pop hits: Peaches & Herb's "Shake Your Groove Thing." Gloria Gaynor's "I Will Survive," Cheryl Lynn's "Got To Be Real" and Alicia Bridges' "I Love The Night Life" as well as four non-crossover dance hits: Love & Kisses' "I Found Love," Gary Criss' "Rio de Jamiero," Voyage's "Souvenirs" and Celi Bee's "Fly Me On The Wings Of Love."

Twice in morning drive two songs were played back-to-back, without any DJ interruption, for 12 minutes of continuous music. This also occurred in afternoon drive, though the two songs were by the same artist in both cases. Afternoon jock Bruce Phillip Miller played Dan Hartman's "Countdown"/"This Is It" and Ultimate's "Love Is The Ultimate"/"Touch Me Baby."

The other four songs in his set were Bob McGilpin's "Superstar," Amii Stewart's "Knock On Wood," Carrie Lucas' "I Gotta Keep Daneing" and Shalamar's "Take That To The Bank."

The afternoon pattern is more in-(Continued on page 35) LOS ANGELES-KUTE-102 FM, one of two all-disco radio stations here, has successfully mixed Top 40 disco-pop with slower pop music in both morning and evening drive to produce better ratings.

Unlike KIIS-FM which is strictly disco, the 680-watt station interjects such ballads as Tower Of Power's "So Very Hard To Go" and Santana's "Stormy" in the A.M. program format as a change of pace.

"Our research shows the audience here wants that interplay," reports Bill Stevens, program director, "We're appealing to neighborhood disco types, not the posh club circuit."

The 9-10 a.m. slot on Friday (9) featured DJ Joe Green, who included numerous voiceover introductions of songs as well as station i.d. promos.

Beginning with "Disco Los Angeles 102," Green first played Voyage's "Souvenirs," "At Midnight" by the T-Connection and Tower of Power's "You're Still A Young Man."

Herbie Mann's disco version of "Superman," Arpeggio's "Love And Desire" and Santana's "Stormy" were next with interspersed promos about an upcoming KUTE-FM weekend party at Knotts Berry Farm.

Both the morning and evening drive programs included a half-hour of commercial-free music, with the last three morning songs being Gene Chandler's "Get Down," Gloria Gaynor's "I Will Survive" and El Coco's "Cocomotion."

Peaches & Herb's hit "Shake Your Groove Thing," closed out Green's

> (Continued on page 35) Copyrighted material

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<ul> <li>\$285 REGULAR RATE (after January 5, 1979)</li> <li>\$210 for Disco DJ's Disco Forum Panelist, Students, Military, Spouses</li> </ul>	Register Now! Registration at the door will be \$25.00 higher "All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form							
Name(s)	Title(s)Phone							
Company/Disco	First name or nickname for badge							
Address	State Zio							

# BILLBOARD'S INTERN FEBRUARY 26-MARCH 1, 1979 NEW

## Monday, February 26

10/	AM-	6P	м
EW			11

REGISTRATION **DISCO ENTERTAINMENT& DANCING** CHIC GLORIA GAYNOR SISTER SLEDGE

## **Tuesday**, February 27

10AM-11AM **KEYNOTE SESSION** TOM COSSIE: Ocean Records: MK Productions "The Importance of Production Companies in the Growth of Discos 11AM-11:15AM Coffee Break 11:15AM-12:45PM CONCURRENT SESSIONS **"ARE DISCO DJs THE FUTURE PRODUCERS** OF TOMORROW'S DISCO PRODUCT?"

Panelists:

Moderator: JIMBURGESS Sendie Miver and DJ. New York

> RITCHIE RIVERA Studio Mixer and D.J., New York JOHN HEDGES Sendin Mixee and D.J. Fantary Records JERRY LOVE Producer, Law Zaper **KENNY LEHMAN** Producer. **KEVIN MILLS** Tillame, Washington TOM MOULTON Producer, New York JOHN LUONGO Smales Mixer and D.J., Roston BICK GIANATOS Prinhacer

"MAJOR LABEL INVOLVEMENT-A&R"

Co-Moderators: COREY WADE T& Records Matten MARC PAUL SIMON Carabianca Records & Filmitt orks Panelists: PHILJONES Fontiury, Sun Francisco JAY LEVY KSO Rente 1ZZY SANCHEZ Adama Records Sen Lash KENNY CAYRE Subioul Records, New York **BUPPERT PERRY** Capital Records, Las Angeles A.J. CERVANTES Prix. Butterily Recents "DISCO OWNER / MANAGER PLANS FOR EXPANSION-Domestic and International" MICHAEL O HARRO Moderator Leamps, Haskington, D.C. GARY FRIEDMAN Panelists: TI's Discon Hawait LESLIE COHEN Sahara, New York Cire WAYNE GEFTMAN Second Story, Philadelphia TONY GRECO Luch Sam's Dian TOM JAYSON 2000 Chiny TOM VAUGHAN Julana . New York FLORA CORRADO Regine, New York MICHAEL WILKINGS Michael Wilkings & Amor-"EFFECT OF U.S. DISCO MARKET GROWTH ON DISCO INTERNATIONALLY" Moderator: GARY FRIEDMAN Hannis Record Poul, Honolula AMUND MYKLEBUST Panelists: Club Comphant, Odo, Norman Panelists: BIDDU Producer, London BILL HURREY ABC /General Jackson's Australia LARRYLAUTMAN Darling Night Guiden. Switzeeland EDWARD VAN DEN WYNGAERT Discotheque Records, Belgium GARY CHALMERS Landon Records of Canada Cattinha JANNI PETRERA Alibi Disco, Rome, Inity GEOFF COTTON

Initiana's, I undor

#### LUNCHEON 12:45PM-2:30PM

2:30PM-4PM

#### "PRESENT STATUS OF CLOSED CIRCUIT TV IN-STORE PLAY ON FUTURE DISCO GROWTH" CONCURRENT SESSIONS MAJOR LABEL INVOLVEMENT-Sales/

Broadening Distribution Of Disco Product Via Racks, One-Stops, Key Dealers and Key Chains"

Moderator

Panelists:

JACK KIERNAN Polygrum, New York

NANCY SAIN Butterth Records ERIC PAULSEN Markenny Racks Pickwich PETE JONES Casahianca Records ED ROSENBLATT Warner Bres. Records, Lett dugeles. DAVID GLEW Atlantic Records, New York. NICK DE KREWKO Downstairs Records DANNY GLASS Sam Columbia, New York HARRY ANGER Palidor Records

#### CHUCK GREGORY Sultout Records, New York **MIKELUSHKA** Matowar Records, Los Angeles

#### "DISCO DJ DEMONSTRATION OF MIXING TECHNIQUES

Co-Moderators: JOHN LUONGO Buston MANNY SLALI Studio One, Los Digeles:

Panelists:

ROY THODE Ice Paloce, New York JIM BURGESS Infinan. V.Y.C. JON RANDAZZO The City, San Francisco **KEVIN MILLS** Liffamic, Washington, D.( RAM ROCHA After Dark Dines, Houses FRANCOIS KEVORKIAN New York, New York, NYC MIKE GRABER Allie's Chicago DOUG RIDDICK Durahren, New York "THE IMPORTANCE OF RADIO FORMAT CHANGES IN DISCO'S INITIAL GROWTH" Moderators TOM COSSIE Ocean Records / MK Productions Panelists: SONNY JOE WHITE WILD, Boston JOE TAMBURRO WDAS, Philadelphia FRANKIECROCKER WBLS: New York JIM MADDOX KMJQ. Houston TOM RAY Tur, Lin Angeles BROTHER MATTLEDBETTER Independent Promotion WANDA RAMOS WKIU, New York MATT CLENOTT HKTL New York "TRADE AND CONSUMER MEDIA-Accurate Research and Reporting by the Media of Entire Disco Movement/The Effect on the Future of Disco Co-Moderators: SCOTT ANDERSON Disen News, New York BILL COMO Atter Dark, New York YIGAL BASH Doce II wild Magazine **RICHARD ARONSTEIN** Where D's D. New York GARY LARKIN Got H Report PAUL COOPER Arhantie Records CARL MAR Disconnection BRUCE HARD Bo Crune Report NORMAN WINTER RON BARON Normall Winters Amountes, Low Angeler RADCLIFFE JOE Divers Liditor, Hillbourd Magazine

EVENING

## 4PM-4:15PM 4:15PM-5:45PM

## Cottee Break

## CONCURRENT SESSIONS

"DISCO DJ REGIONAL PROGRAMMING-Demographic and Regional Differences in Programming and its Effect on the Growth of Disco'

18

Co-Moderators: MANNY SLAL Studio One. Los Lors h ROY THODE

Panelists:

Ice Picketer, New York AL PAEZ Ochaine JOHN HEDGES Oil Can Hurris Sur Line LOUDEVITTO Hapo, Chicup SAM AVELLONE Drug Electro. Colum! BILL ALLMAN Protland Record P ANGELO SOLAR Hardenrer, Atlanta EGIL AALVIK Lot & Gin Hillow Programmer Las Augeles JIM STREIGHT Bainin Apple Pour TJJOHNSON II's Dear House SCOTTTALARICO Maante ROBERT MICHAEL ANDERSON The Plan Busher men, it

#### "FRANCHISING-Its Importance in the Growin of Disco"

PARIS WESTBROOM Moderators Sout Claim Printigen ANDY EBON Panelists Martin Mare Mobile It ... San I ranger WAYNE ROSSO Dim to Bearing Lond Sugar BARRY GEFTMAN Second Store Pa MICHAEL O HARRO Immer, Haussen D. TONY GRECC TOM JAYSON 2001 Claim Parchara TOM VALIGHAN Informer Net Lore MICHAEL WILKINGS Machined Withing a di 4:15PM-5:15PM SIGHT & SOUND-The Total Disco Experience A Problem-Solving Session with Leading Designers/Installers Moderator RADCLIFFE JOE Betthinged Descar F.J. BRIANEDWARDS Panelists: Watchingth, Inc. A near Co. FRED CALISTRI BOBLOBI Design Corner In. Are Sett. **DICK NOURSE** Capitor Dighting & Second Ma Rosever Castron Second Serve Lore RANDY VAUGHAN Antherstadier Encounter Frank TOM VAUGHAN Intistia Sound Second Second 5:15PM-8:15PM **DISCO'S HARDWARE ROOTS-Evolution Of** Technology Some of the industry's Pioneer Manufacturers **Update Equipment** Moderator: STEPHEN TRAIMAN Rittlesard Incv Auder Poles Editor Panelists: GEORGE ALEXANDROVICH Someon Magnetics, Plan - VI VINCE FINNEGAN JR Mencor Light & Semand: Hammond, Stores MIKE KLASCO GLJ Integrated Nound Science 1) DICK HENRY Furstant Livermus . A3 BOB RICCARDELLI Times Square Theatenad RUSSELL RAUCH Laster Pro - Martin des Consideres SIDSILVER Technics by Pamerenia Non-laws PAUL TWIST Opposite Analysis & Kind . I suggested **DISCOENTERTAINMENT & DANCING** FIRST CHOICE

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CHOOK:

10auro

# IONAL DISCO FORUM V REALTING HOTEL, NEW YORK CITY

PEACHES & HERB LINDA CLIFFORD

CONCURRENT SESSIONS

## Wednesday, February 28

#### 10AM-12NOON

## "The Importance of Radio Format Changes in

## **Discos' Present and Future Growth'**

#### Co-Moderator: COREY WADE Producer Panelists: HAL JACKSON WRLS, New York DOUG HALL Billhourd Magazines, New York WANDA RAMOS HATE, New York

DOREEN DAVIES Radio One. BBC. London ROXY MYZAL Atlantic Records, New York DAVID RODRIGUEZ Salsand Records, N.Y. ROBERT MICHAEL ANDERSON The Plam, Washington, D.C. M.L. MARSH

KQFM, Portland "PRODUCER PANEL-Evolution of New Pop/ Disco Product"

FREDDIE PERREN Moderator: MIP Recents, Lus Angeles

Panelists: IAN LEVINE Producer, United Kingdom TOM MOULTON Producer, New York ALEC COSTANDINOS Printares GIORGIO MORODER Producer JERRY LOVE MICHAEL ZAGER Producers.

#### **KEVIN WALL** Consultant RANDY VAUGHAN

Disco Scene, Firginia

#### "DISCO TV SHOWS AND THEIR IMPORTANCE IN THE FUTURE GROWTH OF DISCO, Including Effect of Cable TV and Home Box Office"

Moderator:

Panelists

LARRY HARRIS, Sentor Vice President, Managing Director-Casablanca Record & Film Works STEVE KEATOR, Dir. of Media Casuhlanca Record & Film Worky PAULABEYTA, Producer "Dance Fever," A Merv Griffin Production TIJOHNSON TJ's, Hawaii PHIL GARY "Superbowl of Disco Dancing" ANDY BADDISHIDAVID BERGMAN The Soap Factory

#### 3:15PM-4PM Coffee Break 4PM-5:15PM

#### CONCURRENT SESSIONS

#### "MAJOR LABEL INVOLVEMENT-PROMOTION'

Co-Moderators: TOM HAYDEN Tom Hayden Associates, Lor Angeles JOHN LUONGO, Dur. of M K Dance Printettons Roston

Panelists:

RAY CAVIANO Warner Brox / RFC, Los Angeles **KENN FRIEDMAN** Casablanca Records TONY KING RCA Records, New York JIM McDERMOTT West End Records, New York DANNY GLASS S1M Columbia STARR ARNING

#### LATE EVENING

**10AM-12 NOON** 

12:15PM-1:45PM

1:45PM-3:15PM

3:15PM-3:30PM

3:30PM-5PM

**DISCO ENTERTAINMENT & DANCING** VOYAGE SYLVESTER VILLAGE PEOPLE

## Thursday, March 1

#### "RECORDS POOL ASSOCIATIONS vs. DISCO DEEJAYS-Their Effect on the Future of Disco DJs' Power In The U.S. Is Unionization Imminent?" Co-Moderators: BOB PANTANO Valentino's, Philadelphia BOCHANE Florida Record Pool, Miami JOHN GERALDO Panelists: **RADDA Pool Director, San** Francisco BILL ALLMAN Portland Pool, Portland FRANK LEMBO Pocona Pool, Philadelphia **TJ JOHNSON** IJ's Discos, Honolulu STU KAHN Dogs of War, Chicago JUDY WEINSTEIN "For the Record," NYC GEORGE HILL S.W. Record Pool, Phoenix ROCKY JONES, President IAPT, Chicago SCOTT TALERICO Miumi DAN MILLER Krazz, Romell, Ga.

"MAJOR LABEL INVOLVEMENT—Independent Labels"

Co-Moderators: CHUCK GREGORY

LAURIN RINDER MICHAEL LEWIS JOHN DAVIS Punlucer KENNY LEHMAN Producer

#### **NATIONAL RESTAURANT AND HOTEL CHAIN** PLANS FOR EXPANSION INTO DISCO"

WARRENENGEL Moderator: I want outed Hosts, Beverle Hills

Panelists: PLAYBOY CLUBS STOUFFER S WAYNE ROSSO Drie Hicks MICHAEL O'HARRO Framps Desce JUDI MEYER Welmann Armittal MICHAEL WILKINGS Michard Wilkings & Issue

RAY FORD Beddy McGer's, Phonestics

12NOON-1 45PM 1:45PM-3:15PM

CONCURRENT SESSIONS MAJOR LABEL INVOLVEMENT-Production

Companies Co-Moderators: JERRY LOVE MICHAEL ZAGER

Lane Larger Productions, Ven Freek

KENNY BAUM KENNY

Panelists:

Break for Lunch

LEHMAN TOM COSSIE Ocean Recents MK Productions TOM HAYDEN Tom Hirrien Associates, Los Ingeles MARK KREINER MA Dance Promotions DEIRDRE O'HARA Low-Zager Productions, New Fuch HENRY BELELO Can't Stop Productions LAURIN RINDER MICHAEL LEWIS Rinless Printhe tions

"ROLLER RINK DISCO CRAZE-Temporary Or Permanent?" Moderator: ED CHALPIN, President **PPX Enterprises, New York** Panelists: ROGER HATCH Roller Disco, New York

**KENN FRIEDMAN** Casablanca WAYNE RAMSEY S.E. Skate

Prelude Records, New York BARRY BLUESTEIN Matowa Records ROXY MYZAL Atlantic Records, New York ARNIE SMITH RSO Records DAVID STEELE Pulcifor Records MIKE STEWART Interworld Music DAN JOSEPH TK Records, Yes York

#### "TRADE CHARTS-Importance In The Growth Of Disco/Effect Of Disco DJs Non-Reporting To Charts Of Crossover To Radio"

BILL WARDLOW, Chart Moderator: Manager Billboard Magazine, Los Augeles

Panelists:

MICHELLE HART Camblanca Records, Los Angeles CRAIG KOSTICH Warmer Brus Records/ RFC, Lus Angeles

JOHN GERALDO RADDA Pool Director, San Francisco

West End Records, New York Atlantic Records SCOTT ANDERSON WANDA RAMOS

12 West, New York SCOTTFORBES Studio One, Los Angeles

Panelists:

Second Story, Philadelphia MICHAEL O'HARRO Tramps, Washington PATRICKLYONS Botton, Boston VAN JOYCE Van Joure Agency, New York CHRIS TORTU Some Place Else, Cherry Hill, NJ

12 West, New York

**BILLBOARD DISCO FORUM VAWARDS** BANQUET

> Sound and Film Show provided by Blackstone Productions, Austin, Texas

Salsoud Records, New York MARV STUART Curtom Records, Chicago

Panelists:

LUNCHEON

NORM GARDNER Funtary Records, New York RAY CAVIANO RPC / Warner Brus NICK ALBARANO RS Intl. Ven York TOM COSSIE Ocean Records TONY SCOTTI Scotti Bros. Records, Los Angeles MARY SCHLACTER Prelude ARTHUR SHIMKIN Sename Street Records SAM GOFF Prom Records MARK KREINER MK Dance Promotions DAN JOSEPH **TK Records**, New York

Coffee Break

Panelists:

#### "HOT SEAT SESSION, Including Discussion of **Disco on the General Public (Intermixing of** Sexes, Races, Social Status, Age Groups)"

Moderator: BILL WARDLOW, Charts Manager Billboard Magazine, Los Angeles

> NORMAN TARENTINO Grooveline Disco, Hazleton, P.A. GARY FRIEDMAN El's Disco, Hawan CASEY JONES UFO Teen Club, Austin PATLYONS Illusion Teen Disco, Boston DOUG SHANNON, Author "This Industry Called Disco"

#### Other Hot Seat Panelists to include Moderators of Previous Sessions and:

WANDA RAMOS TONY KING JOE CAYRE HAL JACKSON DAVE SHOLIN TOM JAYSON RITCHIE RIVERA ROXY MYZAL MARV STUART DOUG HALL FRANKIE CROCKER AL COURTY RAY CAVIANO FLORENCE GREENBERG MICHAEL WILKINGS ANDY BADDISH LESLIE COHEN DICK KLEIN TOM MOULTON BILL HURLEY JACQUES MORALI JIM McDERMOTT

**DISCO ENTERTAINMENT & DANCING** 



6PM-9PM

JIM MCDERMOTT PAUL COOPER Discu Acurs

HATL, New York ROBERT MICHAEL ANDERSON

The Plan Washington, DC

'OWNER/MANAGER-Problem Areas' Co-Moderators: ALAN HARRIS

# WAYNE & BARRY GEFTMAN

TONY MARTINO

EVENING

# Bilboard Singles Radio Actional Breakouts & National Breakouts

Based on station playlists through Thursday (2/15/79)

PRIME MOVERS-NATIONAL

WDRQ-Detroit

WIAC-Flint

SISTER SLEDGE—We Are Family (Cotillion)

D. GINO SOCCIO-Dance To Dance (WB)

BOB WELCH—Precious Love (Capitol)

\* BEE GEES-Tragedy (RSD) HB-17

\* DONNA SUMMER-Heaven Knows

BILLY IOEL—Big Shot (Columbia)

GEORGE BENSON-Love Ballad (WB)

D\* PEACHES & HERB-Shake Your Groove

LITTLE RIVER BAND—Lady (Harvest)

\* BLUES BROTHERS-Soul Man (Atlantic)

+ ROD STEWART-Do You Think I'm Serve

FRANK MILLS -- Music Box Dancer

TOTO—FILSopply The Love (Columbia)

\* GLORIA GAYNOR-I Will Survive (Polydar)

\* DOOBIE BROTHERS-What A Fooi Believes

\* NIGEL OLSSON-Dancin' Shoes (Bang) 30

POCO-Crazy Love (ABC)

(Casabianca) 29-11

Z-96 (WZZR-FM) - Grand Rapids

Thing (Polydor) 20-8

BEE GEES—Tragedy (RSO)

WAKY-Louisville

15-11

(WB) 6-1

WBGN-Bowling Green

(Polydor)

15.8

## TOP ADD ONS -NATIONAL

BOBBY CALDWELL—What You Won't Do For Love (Cloud) FRANK MILLS—Music Box Dancer (Polydor) BILLY JOEL—Big Shot (Columbia)

## D-Discotheque Crossover

26

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

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

BREAKOUTS—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

## Pacific Southwest Region

## . TOP ADD ONS

POCO-Crazy Love (ABC) FRANK MILLS-Music Box Dancer (Polyder) (0) CHEFYL LYNN--Got To Be Real (Columbia)

## \* PRIME MOVERS

BEE GEES—Tragedy (RSO) ORE STRAITS—Softans Of Swing (Warner Brothers) DOMRA SUMMER—Heaven Roows (Casablance)

## BREAKOUTS

GEORGE BENSON-Love Ballad (Warner Brothms) BELL & JAMES-Lwin' II: Up (A&M) AMII STEWART-Hitock On Wood (Anisla)

## KDPA-Phoenix

- AL STEWART—Song On The Radio (Ansta)
- BELL & JAMES Livin' It Up (A&M)
   BABYS Every Time I Think Of You (Chrysalis) 18-11
- \* BEE GEES-Tragedy (RSD) 28-14

## KTKT-Tucson

- · BEEGEES-Love You Inside Out (RSO)
- # BEE GEES-Tragedy (RSO) 24-16
- ★ DONNASUMMER-Heaven Knows (Casablanca) 21-12

## KQEO-Albuquerque

- TOTO-I'll Supply The Love (Columbia)
- · BLONDIE-Heart Of Glass (Chrysalis)
- ★ BEEGEES-Tragedy (RSO) 28-18
- + POCO-Grazy Love (ABC) 20 12

## KENO-Las Vegas

- FRANK MILLS—Music Box Dancer (Polydor)
- FIREFALL—Goodbye, I Lowe You (Atlantic)
- \* KENNY ROGERS-The Gambler (UA) 22-14
- DOOBLE BROTHERS— What A Fool Believes (WB) 25-20

## KFMB-San Diego

- DONNASUMMER Heaven Knows (Casabianca)
- De CHERYLLYNN-Got To Be Real (Columbia)
- HOT CHOCOLATE Every 1's A Winner (Infinity) 30 15
- + BEEGEES-Tragedy (RSD) 22-16

## Pacific Northwest Région

## . TOP ADD ONS

PRIME MOVERS

BEE GEES-Tragedy (HSO)

Southers)

BREAKOUTS.

Bruthets)

(Capdol)

**EFRC**-San Francisco

KYA-San Francisco

(Capitol)

KLIV-San Jose

(Satswigt)

KCBN-Reno

20.13

KROY-Sacramento

(Columbia)

(Casablanca) 21-13

CHICAGO-No Tell Lover (Columbia)

DIRE STRAITS-Sultans Of Swing (Warner

BLONDIE-Heart Of Glass (Chrysale)

GEORGE BENSON-Live Ballad (Warner

ANNE MURRAY - I Just Fell In Love Again

GEORGE BENSON—Love Ballad (WB)

BLONDIE—Heart Of Glass (Chrysahs)

★ BEE GEES-Tragedy (RSO) 18-8

+ DIRESTRAITS-Sultans Of Swing (WB) 25

ANNE MURRAY ~ I Just Fell In Love Again

DIRESTRAITS—Sultans Of Swing (WB)

GEORGE BENSON—Love Ballad (WB)

INSTANT FUNK—Got My Mind Made Up

★ NICOLETTE LARSON - Lotta Love (WB) HE

★ LEIF GARRETT-I Was Made For Dancing.

CHIC—I Want Your Love (Casablanca)

D . GLORIA GAYNOR - I Will Survive (Polydor)

HEART—Day & Butterily (Partrait)

# BEE GEES-Tragody (RSD) 79-9

LITTLE RIVER BAND - Lady (Harvest)

DONNASUMMER-Heaven Knows

· NEIL DIAMOND ~ Forever in Blue leares

✤ DIRESTRAITS—Sultans(015wing(WB))34

(Scotti Brothers) HB 15

\* IAN MATTHEWS-Shake.It (Mushroom) 15

★ CHICAGO—No Tell Lover (Columbia) 17-13

BOBBY CALDWELL --What You Won't Do For Love (Cloud) AL STEWARS --Song On The Radio (Aresta)

## DIRE STRAITS -- Sultans Of Swing (Warner Brothers) (D) GLORIA GAYNOR -- I Will Survive (Polydor)

BEE GEES-Tragedy (RSO3

## KYNO-Fresno

- EDDIE MONET—Maybe I'm AFool (Columbia)
- DELEGATION-Oh, Honey (Shadybronk)
- D\* ELORIA GAYNOR-1 Will Survive (Polydor) 16-13
- D\* PEACHES & HERB-Shake Your Groove Thing (Polydor) 14-7

## KGW-Portland

- BOBBY CALDWELL What You Won'T Do For Love (Cloud)
- CHICAGO—No Tell Lover (Columbia) 8-5
   MARSHAL HAIN—Dancing in The City (Harvest) 5-3

## KING-Seattle

- De GLORIA GAYNOR-I Will Survive (Polydor)
- HEART-Dog & Butterfly (Portrait)
- + BEE GEES-Tragedy (RSO) 19-1
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 11-6

## KJRB-Spokane

- D. DAN HARTMAN Instant Replay (Blue Sky)
- CHER-Take Me Home (Casablanca)
   BEE GEES-Tragedy (RSO) 24-2
- ★ BOBBY CALOWELL What You Won't Do For Love (Cloud) 30-19

## KTAC-Tacoma

- FRANK MILLS—Music Box Dancer (Polydor)
- D
   PEACHES & HERB-Shake Your Groove Thing (Polydor)
- \* BEE GEES-Tragedy (RSD) 28-13
- ACE FREHLEY—New York Groove (Casablanca) 15-11

## KCPX-Salt Lake City

Love (Cloud)

. BOBBY CALDWELL -- What You Won't Do Fer

## BREAKOUTS-NATIONAL

(D) CHIC-I Want Your Love (Atlantic) BELL & JAMES-Livin' (LUp (A&M) ANNE MURRAY-I Just Fell In Love Again (Capitol)

## WPEZ-Pittsburgh

- 0. EVELYN "CHAMPAGNE" KING-I Don't Know II It's Right (RCA)
  - SANTANA-Stormy (Columbia)
  - \* BEE GEES-Tragedy (RSO) 23-15
- DONNA SUMMER-Heaven Knows (Casablanca) 16-7

## Southwest Region

- . TOP ADD ONS.
- (D) EVELYN "CHAMPAGNE" KING-I Don't Know If It's Right (HCA) BOBBY CALDWELL-What You Won't Do For
- Love (Good) BHLLY JOEL-Big Shell (Columbia)
- \* PRIME MOVERS
- BEE GEES-Tragedy (RSD) DONNA SUM MER-Heaven Koltws (Casablunca)
- (D) GLORIA GRYNOR-1 Will Survive (Polydor)

## BREAKOUTS

DIRE STRATS-Sultans Of Swing (Warner Brothers) STONE BOLT-Love Struck (Parachute) MICHAEL MCKSON-You Can'l Win (Epic)

## KILT-Houston

- EVELYN "CHAMPAGNE" KING-I Don't Know II It's Right (RCA)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- \* BEE GEES-Tragedy (PSO) 23-10
- + FRANK MILLS-Music Box Dancer

- STONEBOLT-Love Struck (Parachute)
- · MICHAEL JACKSON-Tou Can't Win (Epic)
- \* BEE GEES-Tragedy (RSO) 26-9
- + EDWIN STARR-Contact (20th Century) 27-17

## WHOE-New Orleans

WID.-New Orleans

- D\* EVELYN "CHAMPAGNE" KING-I Don't Know If It's Right (RCA)
- BLUES BROTHERS—Rubber Bisquit (Atlantic)
- + BEE GEES-Tragedy (RSO) 19-10
- D\* GLORIA GAYNOR-1 Will Survive (Polydor) 12:2

## KEEL-Shreveport

16.9

- ANNE MURRAY-I Just Fell In Love Again
   (Capitol)
- · DIRE STRAITS-Sultans DI Swing (WB)

D# GLORIAGAYNOR-I Will Survive (Polydor)

NIGEL OLSSOM-Dancin' Shoes (Bang)

FRANK MILLS-Music Box Dancer (Polydor)

(D) PEACHES & HERS-Shake Your Groove Thing

(D) GLORIA GATNOR-I Will Survive (Polydor)

ANNE MURRAT-I Just Fell In Love Agent

EDDIE MARBITT-Every Which Way But Locat

DONNA SUMMER-Nezves Knows

\* BEE GEES-Tragedy (RSO) 20-15

Midwest Region

TOP ADD ONS

BEE GEES-Tragedy (PSD)

\* PRIME MOVERS

(Polydar)

(Cetablanta)

(Capitol)

(Elektra)

(Casablanca)

Thing (Polydor) 27-16

WLS-Chicago

WEFM-Chicago

12.7

WROX-Rocktord

(W8)

37:57

Thing (Pulydar)

BREAKOUTS

POCO-Grazy Love (ABC)

DONNA SUMMER - Heaven Knows

\* POINTER SISTERS-Fire (Planet) 16-8

\* PEACHES & HERB-Shake Your Groove

LITTLE RIVER BAND-Lady (Harvest)

NIGEL OLSSON -- Dancin' Shoes (Bang)

★ GLORIA GAYNOR-IWill Survive (Folyder)

\* IAN MATTHEWS-Shake II (Mushroom) 48-

PEACHES & HERB—Shake Your Groove

\* DONNA SUMMER-Heaven Knows

(Casablanca) 30 15

DOOBIE BROTHERS—What A Fool Believes

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BILLBOARD

1979

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- · POCO-Crazy Love (ABC)
- GEORGE BENSON-Love Ballad (WB)
- \* BEE GEES-Tragedy (RSD) 23-12
- DONNA SUMMER—Heaven Knows (Casablanca) 29-23

#### KRTH (FM)-LA

- · BELL& IAMES-LIVIN' IL UD (A&M)
- GEORGE BENSON—Love Ballad (WB)
- + BEE GEES-Tragedy (RSO)
- DIRE STRAITS—Sultans Of Swing (WB) 22-14

#### RFI-LA

- FRANK MILLS—Music Box Dancer (Polydor)
- De AMII STEWART-Knock De Wood (Ariola)
- DIRE STRAITS Sultans Of Swing (WB) 30-22
- \* BEEGEES-Tragedy (RS0) 12-3

## **KEZY-Anaheim**

- ALICE COOPER-From The Inside (WB)
- BLUES BROTHERS—Rubber Bisquit (Atlantic)
- ★ J. GELS BAND-One Last Kiss (EMI) 14-8
- DIRE STRAITS Sultans (01 Swing (WB) 29 21

## KCBQ-San Diego

- HEART-Dog & Butterfly (Portrait)
- KRIS & RITA-Loving You Was Easier (ASM)
- \* BEE GEES-Tragedy (RS0) 20-1
- DOOBLE BROTHERS—What A Fool Believes (WB) 12-2

## KFXM-San Bernardino

- FOREIGNER Blue Morning, Blue Day (Atlantic)
- De PEACHES & HERB-Shake Your Groove Thing (Polydor)
- \* SANTANA-Stormy (Calumbia) 23-12
- \* BEE GEES-Tragedy (RSO) 17-6

## KERN-Bakersfield

- EDDIE MONEY—Maybe I'm A Fool (Columbia)
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- \* POINTER SISTERS-Fire (Planet) 10-4
- 0 + GIORGIO MORODER-The Chase (Casablance) 9-5

HEART-Dog & Butterlly (Portrait)

## AL STEWART-Song On The Radio (Arista)

- + CHICAGO-No Tell Lover (Columbia) 14-7
- MELISSA MANCHESTER—Don't Cry Out Loud (Anista) 30-18

## KRSP-Salt Lake City

- BLONDIE—Heart Of Glass (Chrysalis)
- BOBBY CALDWELL What You Won't Do For Love (Cloud)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 8 Z
- \* LITTLE RIVER BAND-Lady (Harvest) 12-5

## KIMN-Denver

- AL STEWART-Song On The Radio (Arista)
- HERBIE MANN—Superman (Atlantic)
- + BEEGEES-Tragedy (RSO) 20 11
- BLUES BROTHERS—Soul Man (Atlantic) 12-7

## North Central Region

## . TOP ADD ONS

OODBIE BROTHERS--What A Fool Believes (Warner Brothers) (0) AMIL STEWART--Knock Gn Wood (Anula) FRANK MILLS--Masic Bea Dancer (Polydar)

## \* PRIME MOVERS

BEE GEES-Tragedy (RSO) (D) CLOMA CATHOR-I Will Survive (Polydor) (D) PEACHES & HERS-Shake Your Groove Thing (Polydor)

## BREAKOUTS

BILLY JOEL - Big Short (Columbia) TOTO - Cit Supply The Low (Columbia) GINO SOCCIO - Dance To Dance (Warney Biothers)

#### CKLW-Detroit

- FRANK MILLS Mursic Box Dancer (Polydor)
- DOOBLE BROTHERS—What A Fool Believes (WB)
- ★ TALKING HEADS Take Me To The River (Sire) 16-10
- \* CHUCK BROWN & THE SOUL SEARCHERS-Bustin' Loose (Source) 5-15

## (WB) 22-13 WGCL-Cleveland

- D. AMII STEWART-Knock On Wood (Anala)
- DOOBIE BROTHERS—What A Fool Believes (WB)
- D\* PEACHES & HERB—Shake Your Groove Thing (Polydor) 8-3

### D + GLORIA GAYNOR-1 Will Survive (Polydar) 10-4

## WZIP-Cleveland

- D. AMII STEWART-Knock On Wood (Ariala)
  - BALLY JOEL Big Shot (Columbia)
- BABYS—Every Time I Think Of You (Chrysalis) 22-13
- \* BEE GEES-Tragedy (RSD) 19-10

## Q-102 (WKRQ-FM)-Cincinnati

- D= GLORIA GAYNOR-1 Will Survive (Polydor)
  - TOTO--Fill Supply The Love (Columbia)
  - ★ DIRE STRAITS—Sultans Of Swing (W8) 37 29

## \* BEE GEES-Tragedy (HSD) 23-17

## WNCI-Columbus

- AL STEWART-Song On The Radio (Arista)
   DIRE STRAITS-Sultans Of Swing (WB)
- \* BEE GEES-Tragedy (RSO) 11.5
- D\* GLORIA GAYNOR-) Wel Survive (Polydor)

## 23-12 WEUE-Akron

- · HEART-Dog & Butterfly (Portrait)
- D= EVELYN "CHAMPAGNE" KING-I Don't Know If It's Right (RCA)
- D + GLORIA GAYNOR I Will Survive (Polydor) 17.7
- + BEEGEES-Tragedy (RSD) 24-12

## 13-Q (WKTQ)-Pittsburgh

- D. AMII STEWART-Knock On Wood (Anola)
- . DOOBLE BROTHERS-What A Foot Believes
- (WB) D★ PEACHES & HERB—Shake Your Groove Thing (Polydor) 8.3
- D + GLORIA GAYNOR-1Will Survive (Polydor) 10-4

## (Polyder) 39-28 KRBE-Houston

- BILLY JOEL-Big Shot (Columbia)
- BACHMAN-TURNER OVERDRIVE— Heartaches (Mercury)
- \* THEPOLICE\_Roxanne (A&M) 25-19
- DONNA SUMMER—Heaven Knows (Casablanca) 20-13

## KLIF-Dallas

- BABYS—Every Time (Think Of You (Chrysalis)
- EVELYN "CHAMPAGNE" KING-1000'T Know HIT's Right (RCA)

## KNUS-FM-Dailas

(Atlantic) 26-13

KF12-FM (2-97) - Ft. Worth

Night (Arista) 16-12

BEE GEES—Tragedy (RSO)

Loud (Arista) 15-12

LOVE (Cloud)

(MCA) 5-1

KINT-EI Paso

10.6

17-10

**KELI-Tulsa** 

WKY-Oklahoma City

Love (Cloud)

(Casablanca) 15-8

(Columba)

. LINDARONSTADT-Just One Look (Asylum)

TOTO\_FITSupply The Love (Columbia)

\* FOREIGNER-Blue Marning, Blue Day

KENNYROGERS—The Gambler (UA)

\* STYX-Sing For The Day (A&M) 20-14

\* BARRY MANILOW-Somewhere in The

BOBBY CALDWELL – What You Won't Do For

★ MELISSA MANCHESTER - Dan't Cry Out

D\* CHERYLLYNN-Got To Be Real (Columbus)

BOBBY CALDWELL -- What You Won T Do For

AL STEWART—Song On The Radio (Arista)

D \* VILLAGE PEOPLE-Y M C.A. (Casablanca)

\* DONNA SUMMER-Heaven Knows

GART'S GANG—Keep On Dancin'

SANTANA-Stormy (Columbia)

\* BLUESBROTHERS-Soul Man (Atlantic) 4

D \* GLORIA GAYNOR-I Will Survive (Palydor)

★ OLIVIA NEWTON-JOHN - A Little More Love

# Bilboard Singles Radio Action Playlist Top Add Ons + Playlist Top Add Ons + Playlist Prime Movers +

WLEE-Richmond

Loud (Arista)

(WB) 19-9

(WB)15.9

WAEB-Allentown

10.5

WKBO-Harrisburg

(Salsmul)

(Chrysalis)

(Capitol) 18 10

(Casablanca) 10-6

WRVQ-Richmond

MELISSA MANCHESTER -- Den't Cry Out

DIRESTRAITS—Sultans D1Swing (WB)

DOOBLE BROTHERS—What A Fool Believes

\* BEE GEES-Tragedy (RSD) 23-12

BELL& JAMES-Livin' If Up (A&M)

\* ACE FREHLEY -- New York Groove

KENNY ROGERS—The Gambler (UA)

BOB WELCH—Precious Love (Capitol)

★ BLUES BROTHERS—Soul Man (Attantic)

\* LITTLE RIVER BAND-Lady (Harvest) 16-13

INSTANT FUNK—Got My Mind Made Up

· ANNE MURRAY-I Just Fell In Love Again

BABY5—Every Time I Think Of You

\* BEE GEES-Tragedy (RSO) 25-5

Southeast Region

TOP ADD ONS.

Love ( Cloud)

PRIME MOVERS

(Polydar)

BREAKOUTS

BILLY JOEL-Big Shet (Columbia)

BOB WELCH-Precipus Love (Capital)

GLORIA GAYNOR - I Will Survive (Polydor)

PEACHES & HERB-Shake Your Groove Thing

FRANK MILLS-Monic Box Dancer (Folydar)

BOBBY CALDWELL-What You Won't Do For

BOB WELCH—Precious Love (Capitol)

\* DOOBLE BROTHERS--What A Fool Believes

WHBQ-Memphis

18.9

WFLI-Chattanooga

(Pulydor)

(Columbia)

18-5

WRJZ-Knorville

(Capitol)

(Casablanca)

DONNA SUMMER—Heaven Knows

GEORGE BENSON -Love Ballad (WB)

D + GLORIA GAYNOR-I Will Sarvive (Polyder)

\* BEE GEES-Tragedy (RSD) 72-10

FRANK MILLS—Music Box Dancer

NEIL DIAMOND—Forever In Blue Jeans

D\* GLORIA GAYNOR-I Will Survive (Palydor)

★ LEIF GARRETT-I Was Made For Dancing

D\* PEACHES & HERB-Shake Your Groove

LINDARONSTADT—Just One Look (Asytum)

MAUREEN McGOVERN—Can You Read My

\* OLIVIA NEWTON-JOHN-A Little More Love

FEBR

S

PP

3

4

19

79

00

0

B

\* POINTER SISTERS-Fire (Planet) 7.4

· BELL & JAMES-Livin' It Up (A&M)

ERIC CLAPTON — Watch Out For Lucy (RSO)

\* DOOBIE BROTHERS-What A Fool Believes

ERIC CLAPTON—Watch Out For Lucy (RSD)

BOBBY CALDWELL – What You Won't Do For

D\* GLORIA GAYNOR-I Will Survive (Polydor)

ERIC CLAPTON—Watch Out For Lucy (RSO)

DOOBIE BROTHERS-What A Fool Believes

\* GLORIA GAYNOR-I Will Survive (Polydor)

ANNE MURRAY –1 Just Fell In Love Again

DOOBIE BROTHERS -- What A Fool Believes

BARRY MANILOW—Somewhere In The

KENNY ROGERS—The Gambier (UA) 13-6

HEART—Dog & Butterfly (Portrait)

\* FRANK MILLS -- Music Box Dancer

BOB WELCH — Precious Love (Capitol)

D\* GLORIA GAYNOR-1Will Survive (Polydor)

CHIC—I Want Your Love (Catablanca)

. GARY'S GANG -Do IT AT The Disco.

★ BEEGEES—Tragedy (RSO) 20 12

THEJACKSONS—Shake Your Body (Epic)

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mitted, in any form or by any

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erwise, without the prior written

permission of the publisher.

Night (Arista) 10-4

WAIR-Winston-Salem

(Palydor) HB-21

14-4

WAIV-Jacksonville

(Columbia)

40 29

\* DONNA SUMMER-Heaven Knows

FARAGHER BROS. —Stay The Night

(Casablanca) 21-12

D\* EVELYN "CHAMPAGNE" KING-I Don't

Know IIII's Right (RCA) 23-16

BEE GEES—Tragedy (R50) 23-13

BILLY JOEL - Bag Shot (Columbia)

(Scotti Brothers) 19-13

Thing (Polydor) 7.4

Mind (Wather/Curb)

WGOW-Chattanooga

(MCA) 6-2

WERC-Birmingham

(WB) 14-6

WSGN-Birmingham

Love(Cloud)

WHHY-Montgomery

(Polyder)

(WB) 17-9

19.7

**KAAY-Little Rock** 

(Capitol)

(WB)

14.7

27

## Based on station playlists through Thursday (2/15/79)

## WIFE-Indianapolis

- CHICAGO -- No Tell Lover (Columbia)
- LITTLE RIVER BAND --- Lady (Harvest)
- \* PEACHES & HERB-Shake Your Groove Thing (Polydor) 19-10
- \* BEEGEES-Tragedy (RS0) 23-13

#### WNDE-Indianapolis

- PEACHES & HERB—Shake Your Groave Thing (Polydor)
- KENNY ROGERS—The Gambler (UA)
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 29-23
- \* LITTLE RIVER BAND-Lady (Harvest) 27-18

### WOKY-Milwaukee

- GLORIA GATNOR—I Will Survive (Polydor)
- DIRESTRAITS—Sultans Of Swing (WB)
- \* ROD STEWART-Do You Think I'm Serv (WB) 8-4
- CHERYLLYNN-Got To Be Real (Columbia) 22-14

#### KSLQ-FM-SL Louis

- ANNE MURRAY —I Just Fell in Love Again (Capitel)
- TOTO—I'll Supply The Love (Columbia)
- D\* GLORIA GAYNOR-1Will Survive (Palydor) 19-10
- DIRESTRAITS—Sultans Of Swing (WB) 28 21

## KIDK-St. Louis

- \* STYX-Sing For The Day (A&M) 9-6
- \* SAD CAFE-Run Home Girl (A&M) 20:17

#### KIOA-Des Moines

- D. GLORIA GAYNOR I Will Survive (Polydar)
- FRANK MILLS—Music Box Dancer (Polydor)

## KOWB-Fargo

- FRANK MILLS—Music Box Dancer (Polyder)
- BABYS Every Time I Think Of You (Chrysalis)
- \* ROD STEWART-Do You Think I'm Sexy (WB)85
- ★ KENNY ROGERS—The Gambler (UA) 7-2.

## Northeast Region

TOP ADD ONS:

POCO--Crazy Lowe (ABC) BOBBY CALOWELL -- What You Wan I Do Far Love (Cloud) BOB WELCH-Precious Love (Capitul)

## \* PRIME MOVERS

BEE GEES -- Tragedy (RSO) DIRE STRAITS-Suitans Of Swing (Warner Stuthers) DOOBLE BROTHERS-What A Fool Selimets

## BREAKOUTS

(Warner Brothers)

CART'S GANG-Krep On Danzin' (Columbia) GEORGE MARRISON-Blow Away (Oark Home) EDDIE RABBITT-Every Which Way But Loose (Elektra)

## WABC-New York

- D. GARY'S GANG-Keep On Dancin' (Columbia)
- BEEGEES—Tragedy (RSD)
- \* POINTER SISTERS-Fire (Planet) 14-6
- D\* GONZALEZ-Haven't Stopped Dancing Yet (Capitol) 16-11

## (WILO) 99-X-New York

- D. AMII STEWART-Knock On Wood (Ariola) D. GARY'S GANG-Keep On Dancin (Columbia)
- \* BEE GEES-Tragedy (RSO) 15 3
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 23-19

## WFTR-Albany

 BOBBY CALDWELL -- What You Won't Do For Love (Cloud)

## WDRC-Hartford

- · SOBBY CALDWELL-What You Won't Do For Love (Cloud)
- D\* PEACHES& HERB-Shake Your Groove Thing (Polydor)
- BEEGEES—Tragedy (RSO) 30-23
- DIRE STRAITS Sultans Of Swing (WB) 27

## WPRO (AM) - Providence.

- EDDIE RABBITT Every Which Way But. Loose (Elektra)
- POCO-Erazs Love (ABC)

## WPRO-EM-Providence

- BILLY IOEL—Big Shot (Columbia).
- DOOBIE BROTHERS—Whap A Fool Believes CWEO
- \* ANNE MURRAY-1 Just Fell in Love Again (Capitol) 21-14
- BABYS-Every Time I Think Of You (Chrysalit) 19-15

## WICC-Bridgeport

- POCO-Crazy Love (ABC) BEACH BOYS—Here Comes The Night (Reprise)
- ✤ DIRESTRAITS—Sultans Of Swing (WB) 23 18
- ★ NEIL DIAMOND—Forever In Blue Jeans (Columbia) 21 16

## Mid-Atlantic Region

## TOP ADD ONS

D) EVELYN "CHAMPAGNE" KING--I Don't Kingw I It's Fright (RCA) NIGEL OLSSON--Daecor' Shoes (Bang) AL STEWART-Song On The Radio (Arista)

## \* PRIME MOVERS

BEE GEES-Tragedy (RSO) DOOBIE BROTHERS-What A Fool Believes (Warner Bruthers)

(D) GLORIA GAYNOR-1 Will Survive (Polydor)

BREAKOUTS

## WM1X (96X)-Miami

- · BELL& JAMES-Livin' If Up (A&M)
- CHUCK BROWN & THE SOUL SEARCHERS-Bustin' Loose (Source).
- ★ AMII STEWART—Knock On Wood (Aritila) 23 10
- \* BEE GEES-Tragedy (850) 14 3
- Y-100 (WHYL-FM) -- Miami
- POCO—Erazy Love (ABC)
- \* PEACHES& HERB-Shake Your Groove Thing (Polydor) 20-14
- ★ DONNA SUMMER→Heaven Knows (Casabianca) 14-3

### WLOF-Orlando

- CHIC—I Want Your Love (Atlantic)
- DOOBIE BROTHERS--- What A Foot Believes. (WB)
- ★ GLORIAGAYNOR—I Will Survive (Polydor) 73
- \* BEE GEES-Tragedy (RS0) 29 19
- Q-105 (WRBQ-FM)-Tampa
- · BELL& JAMES-Livin' It Up (A&M)
- BOBBY CALDWELL—What You Won't Do For Lave (Cloud)
- \* BEE GEES-Tragedy (RSD) 18-10
- ★ GLORIA GAYNOR I Will Survive (Polydor) 9.5

## BJ-105 (WBJW-FM) - Orlando

Thing (Polydar) 14-4

Stumblin' In (RSO)

WMFJ-Daytona Beach

(WE) 40 27

(Columbia)

WAPE-Jacksonville

18-14

WAYS-Charlotte

WXIX-Raleigh

- CHIC—I Want Your Love (Atlantic)
- BILLY JOEL—Big Shot (Columbia)
- \* GLORIA GAYNOR-1 Will Survive (Polydor) 26-11

\* PEACHES & HERB-Shake Your Groove

· BELL& JAMES-LIVIN' IT Up (A&M)

SUZI QUATRO & CHRIS NORMAN-

· EDDIE MONEY-Maybe I'm A Fool

· BELL& JAMES-LIVIN IT UD (A&M)

★ BEEGEES-Tragedy (RSD) 28-24

BILLY JOEL—Big Shot (Columbia)

\* BEEGEES-Tragedy (RSO) HE-15

Loud (Arista) 23-17

(Columbia) HB 30

WTMA-Charleston

(Cotillion)

(WB) 20-15

WORD-Spartanburg

Morning (Epic)

(WB) 29-15

(Cotilhon)

(Polydor) 39-24

(WBYQ) 92-Q-Nashville

WLAC-Nashville

BOBWELCH—Precious Love (Capital)

\* MELISSA MANCHESTER-Don't Cry Dut

★ NEIL DIAMOND—Forever to Blue Jeans

SISTER SLEDGE—He's The Greatest Dancer

\* DOOBIE BROTHERS-What A Fool Believes

NIGEL OLSSON – Dancin' Shaes (Bang) 21-

CHER—Take Me Home (Casablanca)

\* BEEGEES-Tragedy (RSO) 27-6

De CHIC-IWant Your Love (Atlantic)

\* FRANK MILLS-Music Box Dancer

DAN FOGELBERG—Saturday Night, Sunday

\* DOOBIE BROTHERS-What A Fool Believes

SISTER SLEDGE—He's The Greatest Dancer

\* CHICAGO-No Tell Lover (Columbia) 40 25

ALICIA BRIDGES—Body Heat (Polydor)

BOB WELCH—Precious Lave (Capitol)

\* LITTLE RIVER BAND-Lady (Harvest) 27-21

\* BEEGEES-Tragedy (RSO) 14-5

KIM CARNES—It Hurts So Bad (EMI)

★ CHICAGO—No Tell Lover (Columbia) 17-11

De THEJACKSONS-Shake Your Body (Epic)

★ AMILSTEWART—Knock.On Wood (Ariola)

\* DOOBIE BROTHERS--What A Fool Believes

- \* MARSHAL HAIN-Dancing In The City (Harvest) 75-18
- DOMNA SUMMER-Heaven Knows. (Casablanca) 23-10

### KDW8-Minneapolis

- POCO-Crazy Love (ABC)
- NIGEL OLSSON—Dancin' Shoes (Bang)
- \* BILLY JOEL-Big Shot (Columbia) 23-18
- + BEE GEES-Tragedy (RSO) 25-15

## **KSTP-Minneapolis**

- FRANK MILLS—Music Box Dancer (Polydor)
- BEEGEES\_Tragedy (RSD)
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 14-6
- DONNA SUMMER-Heaven Knows (Casablanca) 17-10

### WHB-Kansas City

- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
- EDDIE RABBITT-Every Which Way But Loose (Elektra)
- D\* PEACHES & HERB-Shake Your Groove Thing (Polydor) 27-18
- ★ BEE GEES-Tragedy (RSO) 19-5

### **KBEQ-Kamas City**

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- POCO—Crazy Love (ABC)
- \* ALSTEWART-Song On The Radio (Arista) 22-10
- \* BEE GEES-Tragedy (RSO) 35-20

### KKL - Rapid City

- ANNE MURRAY—I Just Fell In Love Again (Capitol)
- SUZI QUATRO & CHRIS NORMAN-Stumblin' In (Mushroom)
- \* BLUES BROTHERS-Soul Man (Atlantic) 12.7
- ★ LITTLE RIVER BAND-Lady (Harvest) 16-12

- BLONDIE-Heart Of Glass (Chrysalis)
- D\* PEACHES & HERB-Shake Your Groove Thing (Polydor) 29-20
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 26-17

## WTRY-Albany

- NEIL DIAMOND—Forever in Blue Jeans (Columbia)
- De MELBAMOORE-You Stepped Into My Life (Epic)
- D\* PEACHES & HERB-Shake Your Groove Thing (Polydor) 23-17
- \* LITTLE RIVER BAND-Lady (Harvest) 20-15

## WKBW-Buffalo

- DOOBLE BROTHERS -- What A Fool Believes (WB)
- BOB WELCH—Precious Love (Capitol)
- \* DIRESTRAITS-Suitans Of Swing (WB) 23 19
- \* DONNASUMMER-Heaven Knows (Catablanca) 10-5

#### WISL-Buffalo

- KIM CARNES—Hurts So Bad (EMI)
- THE JACKSONS—Stake Your Body (Epic)
- DODBIE BROTHERS--What A Fool Believes (WB) 20-14
- \* LITTLE RIVER BAND-Lady (Harvest) 23-16

## WBBF-Rochester

- BILLY JOEL Big Shot (Columbia)
- BOBWELCH—Precious Love (Capitol)
- ★ BEEGEES-Tragedy (RSO) 16-9
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 22-16

## WRKO-Boston

- POCO-Crazy Love (ABC)
- GEORGE HARRISON -- Blow Away (Dark) Hors#3
- \* BEE GEES-Tragedy (RSO) 25-13 \* FRANK MILLS-Music Box Dancer
- (Polydar) 30/22

## WBZ-FM-Boston

- ROGER VOUDOURIS-Get Used To It (WB)
- BOBBY CALDWELL—What You Won't Do For Love (Cloud)

### F-105 (WVBF)-Boston

- DIRESTRAITS—Sultans Of Swing (WB)
- AL StEWART-Song On The Radio (Arista)
- \* DONNASUMMER-Heaven Knows (Casablanca) 11-6
- D\* EVELYN "CHAMPAGNE" KING-1Don't Know If It's Right (RCA) 29-19

- INSTANT FUNK-Got My Mind Made Up (Salsmul)
- (D) CHIC-I Want Your Love (Atlantic) MAUREEN McGOVERN-Can Tou Read My Mod (Warner/Curb)

## WFIL-Philadelphia

- ★ MELISSA MANCHESTER Don't Cry Out Loud (Arista) 13-8
- D\* GLORIAGAYNOR-I Will Service (Folyder)

## WIFI-FM - Philadelphia

- NIGEL OLSSON—Dancin'Shoes (Bang)
- AL STEWART—Song On The Radio (Arista)
- \* BILLY IOEL-Big Shot (Columbia) 27-18
- D\* EDWIN STARR-Contact (20th Century) 20

#### WPGC-Washington

- De CHIC-I Want Your Love (Atlantic)
- · INSTANT FUNK-Got My Mind Made Up (Salsoul)
- ✤ DONNASUMMER-Heaven Knows (Casablanca) 14-8
- \* BEE GEES-Tragedy (RSO)7.3

### WGH-Norfolk

- D. AMII STEWART-Knack On Wood (Ariola
  - BLONDIE—Heart Of Glass (Chrysalis)
  - ★ BEE GEES—Tragedy (RSO) HB 8
  - \* ANNE MURRAY-LJust Fell in Love Again (Capitol) HB-17

#### WCAD-Baltimore

- D\* EVELYN "CHAMPAGNE" KING-I Don 1 Know If It's Right (RCA)
- MAUREEN McGOVERN—Can You Read My Mind (Warner/Curb)
- · BEE GEES-Tragedy (RSO) 14-2
- \* DOOBIE BROTHERS-What A Fool Believes (WB) 23-15

#### WYRE-Annapolis

- D= AMII STEWART-Knock On Wood (Ariola)
- FRANK MILLS—Music Box Dancer (Polydor)
- D\* GLORIA GAYNOR-I Will Survive (Polydor)
- \* BEEGEES-Tragedy (RSO) 19-8

CHIC-I Want Your Love (Atlantic) ERIC CLAPTON-Watch Dut For Lucy (RSD)

BELL & JAMES-Linin' II Up (A&M)

## WQXI-Atlanta

- D\* EVELYN "CHAMPAGNE" KING-I Dog't Know If it's Right (RCA) CHER—Take Me Home (Casablanca)
- \* FRANK MILLS-Music Box Dancer (Polydor) 21-10
- D+ GLORIA GAYNOR I Will Survive (Polydor)

#### Z-93 (WZGC-FM)-Atlanta

14.7

W880-Augusta

21.12

WFOM-Atlanta

(Polydar)

WSGA-Savannah

WFLB-Fayetteville

(Polydor)

(WB) 4-1

WQAM-Miami

 EDDIE MONEY -- Maybell'm A Fool (Columbia)

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

★ GIORGIO MORODER – The Chase

BLONDIE—Heart Of Glass (Chrysalis)

D\* PEACHES & HERB-Shake Your Groove

\* FRANK MILLS-Music Box Dancer

THE JACKSONS—Shake Your Budy (Epic)

\* BILLY JOEL - Big Shot (Columbia) 16-12

AL STEWART—Song On The Radio (Arista)

★ CHUCK BROWN & THE SOUL SEARCHERS -

D\* ROD STEWART-Do You Think I'm Sexy

Bustin' Loose (Source) 13-10

BILLY JOEL—Big Shot (Columbia)

\* BEE GiES-Tragedy (RSO) 20-13

\* DONNASUMMER-Heaven Knows

(Casablanca) 21-16

KENN' ROGERS—The Gambler (UA)

\* BEEGEES-Tragedy (RSD) 14-5

FARAGHER BROS.—Stay The Night

FARAGHER BROS.—Stay The Night

(Casablanca) 19-11

Thing (Polydor) 8 2

(Polydor) 21-12

D\* GLORIA GAYNOR-I Will Survive (Polydor)

D # GLORIA GAYNOR - I Will Survive (Pnlydor)

\* DIRE STRAITS-Sultans Of Swing (WB) 28

# Billboard Album Radio Action Playlist Top Ad Ons Top Requests/Airplay Regional Breakouts National Breakouts

Based on station playlist through Wednesday (2/14/79)

Top Add Ons-National

KAYAK-Phantom Of The Night (Janus) JIMMIE MACK-On The Corner (Big Tree) NARADA MICHAEL WALDEN-Awakening (Atlantic) APRIL WINE-First Glance (Capitol)

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

28

## TOP REQUESTS / AIRPLAY --

The four products registering the greatest listener requests and airplay, as determined by station personnel

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

## Western Region

## TOP ADD ONS

JIMMIE MACK-On The Corner (Big Tree) JEFFERSON STARSHIP-Cold (Grunt) BOOMTOWN RATS - A Tonic For The Troops (Dalumbia)

CAMEL-Breathless (Acesta)

## **\*TOP REQUEST / AIRPLAY**

EDDIE MONEY-Life For The Taking (Columbu) ROD STEWART-Blondes Have More Fun (WB) DIRE STRATS-(VIE)

BLUES BROTHERS-Briefcate Full Of Blues Atlantics

#### BREAKOUTS

BILLBOARD

616

FEB

CHEAP TRICK-At Budekan (Epic) THE POLICE-Outlandes D'Amour (ASM) HORSEIPS-The Man Who Bailt America (DJM) BARCLAY JAMES HARVEST-XII (Pulydur)

#### KSAM-FM-San Francises (Kate Ingram)

- BARCLAY IAMES HARVEST XII (Polydor)
- CHEAP TRICK At Budghan (Epic)

### RFML AM-Denver (Larry Bruce)

- CINDY BULLENS-Depre Were (Ibuded Artists)
- FABULOUS POODLES—Mirror Stars (Epic)
- · JARPARA BAND-(Laburtibia)
- HORSLIPS—The Man Who Built America (D)M)
- KIM CARNES—St. Vincentl's Court (EMI/America).
- \* EDDIE MONEY-Life For The Taking (Caturbia)
- \* PAGES-(Epic)
- · DIRESTRAITS-(WE)
- · POCO-Legend (ABC)

#### RZEL-FM-Eugene (Stat, Garrett)

- · LEGS DIAMOND-Firepower (Casam)
- · WINELESS-Physitreely Human, Relatively Sane (Mercuty)
- RETURN TO FOREVER Live (Columbia)
- · PIPEDREAM -- (ABC)
- CHEAF TRICK At Budakan (Epic)
- GEONGE BENSON—Living limite Your Love (WB)
- · DIRESTRAITS (WII)
- BLUES BROTHERS Howhcase Full Of Blues. (Attantic).
- \* EDDIEMONEY-Lite For The Taking (Columbia)
- ELVIS COSTELLO—Armed Forces (Galumbia)

#### 120R-FM-Seattle (Mavis Mackoff)

- · TKO-Let H Rall (Infinity)
- McGUINN, CLARK & HILLMAN (Capitol)
- HORSLIPS—The Man Who Built America (01M)
- THE POLICE Dutlandes D'Amour (A&M)
- MARC TANNER BAND\_No Escape (Elektra)
- · AMAZING RHYTHM ACES-(ABC)
- + HEART-Dog & Butterity (Portrait)
- DOOBLE BROTHERS—Minute Ey Minute (WE)
- \* VAN HALEM-(WE)
- \* DIRESTRAITS~(WE)

## Southwest Region

## Top Requests / Airplay-National

ROD STEWART-Blandes Have More Fun (WB) DIRE STRAITS-(WB) BLUES BROTHERS-Briefcase Full Of Blues (Atlantic) DOOBLE BROTHERS-Minute By Minute (WB)

#### KLEI-FM-Austin (W. Sell/T. Querles)

- PACIFICSTEELCO. (Pacific Arts)
- CHARLESLLOYD -Wearings (Paratic Arts)
- · TRO-Let W Red Undonity's
- MUDDYWATERS Live (Hitter Sky)
- VARIOUS ARTISTS -No Wave (A&M)
- CHEAP TRICK -- At Budokum (Epic)
- STEVE FORBERT—Alive On Arrival (Nemperter)
- \* ELVIS COSTELLO-Armed Forces (Columbus)
- BLUESBROTHERS-Briefcase Full Of Blues (Attaintic)
- ★ JOAN ARMATRADING → Tu The Limit (ASM)

#### WRNO-FM-New Orleans (Sambo)

- · RAYAK -- Pitantam Df The Wight (Lanath)
- · MCGDINN, CLARK& WILLMAN-(Capitol)
- MARC TANNER BAND—Nu Escape (Bektra)
- FABULOUS POODLES—Minur Stars (Epic)
- · CAMEL-Breathlets (Arista)
- BLONDIE—Parailel Lines (Chrysalis).
- \* POCO-Legend (ABC)
- HOD STEWART Blondes Have More Fun (WB)
- BILLY JOEL 52nd Street (Columbia)
- \* BLUES BROTHERS-Briefcase Full Of Blues (Atlantic)

## KY102-FM-Kansas City (Max Floyd)

- GEORGE HARRISON (Dark Horse)
- NIM CARNES—St. Vincent's Court (EMI/America)
- TKD—Let it Roll (industry)
- EDDIE MONEY-L de For The Taking (Columbia)
- DOOBIE BROTHERS Mimute By Mimute (W8);
- \* ELVIS COSTELLO Armed Forces (Columbia)
- \* FABULOUS POODLES\_Minter Stars (Epc)

## **Midwest Region**

TOP ADD ONS

#### KAYAK-Phantom Of The Night (Janus)

WASX FM- Detroit (Joe Krause) GEORGE HARRISON - [Dark Hurse] National Breakouts

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

McGUINN, CLARK & HILLMAN-(Capitol)

WEAU-FM-Babylon (Bernie Bernard)

· JAN PARK BAND -- (Columbus)

\* DIRESTRAITS-(WE)

· POCO-Legend(ABC)

GEORGE HARRISON --- (Dark Horse)

NARADA MICHAEL MALDER-Awakening (Rilantic)

KIM CARNES-SI, Vincent's Doort (EMI/America)

McGUINN, CLARK & HILLMAN-(Capitol)

BILLY KOEL - 52nd Street (Columbia)

WMMB-FM-Philadelphia (Dick Hungsta)

\* ROD STEWART - Blondes Have More Fun (WB)

BLUES BROTHERS—Briefcese Full Dr Bloes

DOOBLE BROTHERS-Minute By Minute (WE)

THE POLICE—Outlander D'Amour (A&M)

KAYAK—Phantom Of The Night (Lenst)

+ SAD CAFE-Micolaced Idents (ALM)

BILLY JOEL - S2nd Street (Columbia)

GEORGE HARRISON -(Dark Horse)

CHEAP TRICK - At Budekan (Epic)

AMAZING RHYTHM ACES-(ABE)

· FABULOUS PODOLES-Minut Stars (Epic)

\* MCGUINN CLARK & HULLMAN - Cupitol

BOB DYLAN -Live At The Sedokan (Calumbia)

★ GOOD RATS - Birth Comes To Us All (Pacaport)

WORSLIPS-The Max Who Suit America (DBC)

· KAYAR-Phantom (If The Night (James)

McGUINN, CLARK & HILLMAN - (Capitol)

KPRILWINE-First Glance (Capitol)

GEORGE HARRISON - (Clark Horse)

\* BOD STEWART-Standes Have Marie Fam (WS)

· DOOBLE BROTHERS-Minute By Manute (WE)

· EDDIE MONEY-Lite For The Taking (Columbia)

WPLR.FM-New Haven (E. Weingatth /E. Michaetum)

· MARSHALL HALM-Dancing in The Oty (Harvest)

BLUES BROTHERS - Briefcale Fall Of Blues

ELVIS COSTELLO—Armed Forces (Columbia)

THE POLICE -- Outlandes D Amour (A&M)

KIM CARNES-SI, Vincent's Court (EMI) America).

DOOBIE BROTHERS -- Minute By Minute (WR)

· MOGINAN, CLARK & HILLMAN - Capitol)

· EDDIE MONEY-Lde For The Taking (Columbia)

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APRIL WINE -- First Glance (Capitol)

BILLY JOEL-S2nd Street (Columbia)

NARADA MICHAEL WALDEN-Awakening (Attantic)

FOREHENER -Double Vision (Atlantic)

GEDINGE HARRISON -- (Dura Horsa)

(Atlantic)

+ TOTO-(Columbia)

· DIRESTRATS-(WH)

WSAN FM-Aleotown (Kevin Graff)

STONEBOLT-(Parachule)

HEAD ERST-LIVE (AEM)

· CAMEL-Breathless (Areta)

MOLLY HATCHET-LIVE (Epic)

WYSP-FM-Philadelphia (Sean McKay)

ANGEL—Sintul (Casabianca)

· ROD STEWART-Standes Have Mann Fast (WE)

WLIR.FM-New York (D. McRamera/L Kleinman)

MAX DEMIAN BAND-Take It To The Max (RCA)

DAVID COVERDALE & WHITESMAKE-Trouble

CAMEL—Breathlest (Arista)

TEQ-Let.It Rull (Infinity)

(#ffadfir)

DIRESTRATS-(WB)

(United Artists)

HEAD EAST-LINE (A.E.M.)

DIRE STRATS-(WE)

WWOM FM-Albany (Daris Balley)

CHEAP TRICK-AL Budokan (Epic)

GEORGE HARRISON-(Dark Horse)

WOXM FM -- Tampa (Real Minshy)

· DERESTRUTS-(WE)

DESMOND CHILD & ROUGE - (Capital)

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

· CARY WRICKT-Haudin: Home (WE)

GEORGE HARRISON -- (Dark Horse)

· CHEAF TRICK -At Budskan (Eps.)

WQSR FM-Tampa (Steve Huntington)

ANGEL-Simful (Catablanca)

· DOOBIE BROTHERS -- Manute By Minute (WE)

· ROD STEWART-Blandes Have More Fue (WE)

· EDDIE MONEY-Life For The Taking (Calumbia)

TONIO & --Life In The Foodchain (Foll Moon/Epics

· BE BOP DELUXI - Hand (If & Herd Of (Narvest))

\* MAX DEMIAN BAND-Take It To The Max (WCA)

\* EDDIE MONEY-Life For The Taking (Columbia)

\* DOOBIE BROTHERS-- Minute By Minute (WE)

FABULOUS POODLES\_Minus Stars (Epic)

McGUINN, CLARK & HILLMAN ~ [Capitol)

MUDDY WATERS-Live (Blue Sky)

· JOE SAMPLE-Carmel (ABC)

ANGEL-Sintul (Casatilanca)

\* FIREFALL-Elum (Atlantic)

(Atlantic)

ISAOTOMITA--The Bermuda Trungle (RCA)

· DOOBLE BROTHERS-Minute By Minute (WE)

\* ROD STEWART-Blondes Have More Fun (WB)

★ BLUES BROTHERS — Briefcase Fall D/ Blues

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

· MICHAEL FRANKS-Tiger In The Roin (WE)

OTIS RUSH - So Many Room (Delmark)

DAVID IOHANSEN-Love (Blue Sky)

AMAZING RHYTHM ACES-(ABC)

Northeast Region

. TOP ADD ONS

(Atlantic)

DIRESTRAITS-(WE)

BREAKOUTS

CAMEL-Breathlett (Arrsta)

WHEW FM ... New York (Tam Morrers)

CAMEL -Breathless (Arista);

Hearts Of Stone (Epic)

TRILLION-(fpc)

· DIRE STRAITS - (WH)

· QUEEN-Jazz (Elektra)

WCMF-FM-Rischester (Gary Whippis)

· GEORGE HARHISON - (Om/k Harta)

American

· DIRESTRAITS-(WE)

PETERLANG—Back To The Wall (Waterhouse)

ELVIS COSTELLO—Armed Forces (Columbia)

TONIOK -- Life In The Foodcham (Full Moon / Epic)

THE POLICE-Buttandim D'Artnur (ALM)

NARADA MICHAEL WALDER-Raskening

APRIL WINE-First Glancet (Capital)

KAYAK-Phantom Of The Night (Janut)

\*TOP REQUEST / AIRPLAY

ELVIS COSTELLO-Armed Forces (Columbus)

ROD STEWART -- Blondes Have More Fun (WB)

DODBIE BROTHERS - Minute (WE)

MCGUINN, CLARK & HILLMAN - (Crostel)

GEORGE HARRISON - (Dark Horse)

RIM CARNES-S2. Vincent's Court (TM)

· ROBERT GORDON - Hisch Hills Bengie (BCA)

· CHIP TAYLOR - Sound Sebastian (Capital)

JANNE SCHALFFER -- Exemptal (Calumdaia)

BLONDIE – Parallel Lones (Cherstales)

· MCCUINN, CLARK & HILLMAN - (Capitor)

DESMOND CHILD & ROUGE - (Capitol)

· MCGUINN, CLARK & HILLMAN-(Capitor)

THEPOLICE—Chillandias D'Amous (AEM)

· UFO-Strangers in The Night (Chrysain)

BILLY JOEL - 52nd Street (Columbia)

ELVIS COSTELLO—Remoid Forces (Columbia).

· MAX DEMIAN BAND-Take it To The May (WCA)

SOUTHSIDE JOHNNY AND THE ASSURT JUKES-

· ELVIS COSTELLO-Arms of Forces (Columbia)

· KIM CARNES-St. Vincent's Court (FML) America)

· CHEAP TRICK-A! Budoks# (Epsc)

\* MCGUINN, CLARR & HILL MAR- (Capital)

- GARY WRIGHT -- Headler' Home (WB)
- · ROD STEWART-Bondes Have More Fais (WE)
- · DIRESTRAITS-(WH)
- · BLUES BROTHERS Brutcase Full Of Blues CRIMANIACS.
- \* 1 GERS BAND-Sanchuary (EMI/America)

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

\* ROD STEWART-Blondes Have More Fun (WB)

\* DOOBLE BROTHERS -- Minute To Minute (WE)

ELVIS COSTELLO—Armed Forces (Columbia)

THE POLICE—Duffanction D'Amatur (A&M)

BLUES BROTHERS - Briefrase Full Of Blues

ROD STEWART—Blondes Have More Fun (WE).

\* EDDIE MONEY-Life For The Taking (Columbia)

- · HICK ROBERTS-Beat OF (ALM)
- · ANGEL-Simful (Catablance)
- · OIEAPTRICK-At Buttekan (Epit)
- · PORSEIPS-- The Man Who Buill America (UTM)

· HEAD EAST-Live (2.6.M)

WOFM FM-Mdwatuhan (Jun Roberts)

STFX—Heast Of Eight (A&M)

ESHE-FM-St. Loois (Ted Harbeck)

GEORGE HARRISON -- (Durk Hurse)

· GART WRICHT-Headin' Home (WE)

· THE BABYS-Head First (Chrysalia)

Southeast Region

TOP ADD ONS

IDE SAMPLE-Carmel (ABC)

DIRE STRAITS -- WEI

(Atlantic)

Epicl

BREAKOUTS

WKLS-FM--Mtanta (Debbie Garner)

· CHEAP TRICE - At Budge on (Epic)

FRESH--Denitvetse (Frodigal)

DVRESTRATS-(VID)

POCO-Legnid (AUC)

(ABantai3

www.americanradiohistory.com

\* DIRESTRAITS-(WII)

IMMIE MACK-On The Corner (Big Tree)

MAX DEMIAN BAND—Take It Tu The Mas (RCA).

\* ROD STEWART-Blundes Have Mule Fun (WB).

\* EDDIE MONEY-Life For The Taketg (Columbus)

ALSTEWART-InneFamages (Aunta)

WRGE FM -- Washington (Kathy Kanner)

THE BABYS—Head First (Degrahs)

LGERSBARD—Sanctoory (EMI/America)

\* BLUESBROTHERS-Brank and Fall Of Blunt.

\* ELVIS COSTELLO - Armed Forces (Columbia)

DOOBLE BROTHERS—Minute By Minute (Will)

CHEAP TRICK-At Buttokum (Epic)

· EDDIE MOREY-Life For The Taking (Columbia)

ROD STEWART—Blondes Have More Fan (WB)

JIMMIE MACK-On The Corner (Hig Trees

ISAO TOMITA-The Elermuda Triangle (RCA)

MICHAEL FRANKS-Tiger In The Role (WB)

**\***TOP REQUEST / AIRPLAY

DOOBIE BROTHERS-Minute By Minute (WB)

ROD STEWART-Blondes Have More Fun (With)

MAX DEMIAN BAND-Take It To The Max (RCA)

TONIO R. -- Life in The Foodchailt (Full Model.)

MCGUINN, CLARK & HILLMAN-(Capitol)

BLUES BROTHERS-Briefcase Full Of Blues

· DIRESTRATS-(WE)

PIPEDREAM - (ABC)

\* TOTO-(Columbia)

TRO-Let it Roll (infinity)

(Atlantic)

- ELVIS COSTELLO—Armed Forces (Columbia)
- ★ EDDIE MONEY—Life For The Taking (Columbia)
- · BONDIE-Parallel Lines (Chrysalics)
- \* ROBERT JOHNSON-Clinic Personal Friend (Infinity)

#### KWST-FM-LosAngeles(Pamela May)

- CHEAP THICE—At Budokan (Epic)
- · HMME MACK-On The Corner (Big Inee)
- TONIO K.—Life. In The Foodchain (Full Moon / Epic).
- JEFFERSON STARSHIP—Gold (Grunt)
- GEORGE HARRISON -(Dark Horse)
- GARY WRIGHT -- Headin' Home (WE)
- ROD STEWART -- Blondes Have More Fun (WB)
- DOOBLE BROTHERS\_Minute By Minute (WB)
- BILLY JOEL—S2nd Street (Columbus)
- · POCO-Legend (ABC)

#### RPRI-FM-San Diego (Rathy DeRoyville)

- THE POLICE—Duttender D'Amour (ASM)
- FM—Black Noise (Visa)
- KAYAK—Phantem Of The Night (Lines)
- · BOOBLE BROTHERS-Minute By Minute (White
- ROD STEWART-Blandes Have More Fun (WB)
- BHLLY IDEL—52nd Street (Colombia)
- ★ STYX—Pieces DI Eight (A&M)

#### ROME-FM-San Jose (Data Jang)

- BOOMTOWN RATS A Tunic For The Troops (Columbia)
- CAMEL-Breathless (Arrota)
- STEVEFORRERT Alive Dr. Arroval (Remperor)
- HORSLIPS—The Man Who Built America (01M)
- THE POLICE—Out landers D'Aminur (3.6.M)
- EDDIEMONEY—LifeForTheFaking(Columbia)
- DIRESTRATIS (VIE)
- BLUESBROTHERS—Boetcase Full Gr Blues (Atlantic)
- ROD STEWART—Blandes Nave Murr Fun (W8)

#### KZAP-FM-Sacramente (Chris Mille/)

- THE POLICE Out Isrobry (L'Amoun (A&M))
- CHEAP TRICK At Budokan (Eprc)
- RAZARETH-No Mean City (A&M)
- BLONDIE--Parallel Lines (Chrysalis) (Relade)
- UNDARONSTADT—Living in The ILEA (Asylum).
- · BILLY IOEL 52nd Street (Culumbra)
- · ULBESEROTHERS-Revolution Full Of March (Atlantic)
- \* BOD STEWART-Ecodes Have Marx File (WE)

## TOP ADD ONS

GARY WRIGHT-Haader' Home (W8) ANGEL-Smtui (Casabianca) 6TD-Rock & Roll Nights (Mercury) CHARLES LLOYD-Wearings (Parilic Arts)

## **\***TOP REQUEST / AIRPLAY

ROD STEWART-Blundet Have More Fan (WB) BLUES BROTHERS-Briefcase Full Of Blues (Atlantic) BILLY HOEL-SZING Street (Columbia) ELVIS COSTELLO-Armed Forces (Columbia)

## BREAKOUTS

TRO-LAT IT ROF (Infinity) GEDRGE HARRISON - (Dark Harte) CHEAP TRICK-At fludokan (Epic) BEE GEES-Spirits Having Flown (RSD)

#### KZEW-FM-Dallas (Doris Miller)

- GEORGE HARRISON (Dark Horse)
- TRO-Let II Rull (Infinity)
- · GARY WRIGHT Headon' Home (WE)
- · ANGEL-Simful (Catablanca)
- · CHEAPTRICK-At Budokan (Epic)
- BIO—Enck & Roll Nights (Mercury)
- SAD CAFE -- Misplaced (deals (AAM)
- DIRE STRATS--(W9)
- \* ROD STEWART-Biondes Have More Fuer (WB)
- EDDIE MONEY -1 Ife For The Taking (Celumbia)

#### WHOE FM-New Orleans (Captain Humble)

- CHARLES LLOYD Weavings (Pacific Arity)
- CHICK COREA-Secret Agent (Polyder)
- \* ROD STEWART -- Elberdes Have More Fen (WII)
- BLUES BROTHERS-- Briefcase Full Of Blues (Atlaufic)
- · DEEGEES-Spirits Having Flown (RSD)
- BILLY JOEL -- 52red Steel (Columbia)
- KLOL FM-Houston (Paul Riann)
- REFGEES-Spinit: Howing Flown (#50)
- TRO-Let It Poli (Infunity)
- BILLY JOEL -52nd Street (Columbia)
- \* ROD STEWART-Ellowdes Have More Fan (WH)
- \* RELESERATINERS-Boveformer Full GALLINES **CAELEBTICE**
- STERE FORBERT--Mon (00 Anixa) (Nempeste)

TKO-Let It Holl (Infinity) PIPEDREAM-(ABC) BE BOP DELUXE-Best Of & Rest Of (Marvest)

## **\*TOP REQUEST / AIRPLAY**

ROD STEWART - Blandes Have More Fam (Wh) BLUES BROTHERS-Briefcase Full Of Illues **UNITABLE I** 

DIRE STRAITS-(WE) EDDIE MONEY-Life For The Taking (Celumbia)

## BREAKOUTS

CHEAP TRICK-AT Budskan (Epc) THE POLICE - Durlandes D'Amour (A&M) GEORGE HARRISON-(Dark Horse) GARY WRIGHT-Headin Home (WB)

#### WWWW FM - Detroit (Joe Urbiel)

- THEFOLICE-Outlander: D Amour (AAM)
- · CHEAP TRICK M Burdokan (Epit)
- \* RODSTEWARE-Blundes Have More Fun (WE)
- \* BLUES BROTHERS-- Binelizese Fail Of Blues (Atlantic)
- DIRESTRAITS-(WEI)
- J. GEILS BAND—Sanctuary (EMI America)
- WEHT FM-Chicago (Bob Gelms)
- · CHERPTRICE-At Budokan (Epic)
- MUDDY WATERS-Live (Rive Sky)
- · BOOMTOWN RATS A June Fee The Troups (Columbia)
- BE BOP DELUXE Best OF & Rest OF (Harvest)
- BARCLAY JAMES HARVEST XII (Polydor)
- TONIGK Lide In Thit Fundcham (Full Month Epic)
- ELVISCOSTELLO -- Armed Forces (Culombia)
- EDDIE MONEY Life For The Taking (Columbia)
- PHIL MANZAMERA-K Scope (Polydor)
- ERIC CLAPTON Bat Nets (RS0)

#### WLVQ-FM - Columbus (Steve Ranner)

(Allantic)

· CHEAP TRICK - At Hudskan (Lps.)

KAYAK—Phantom DUTA: Night Lisnus?

· THE POLICE -- Outlandon D'Amount (A&M)

\* ROD STEWART-Einndes Have More Fort (WH)

DOOBTE BROTHERS -- Minute By Manufe (With)

BLUES BROTHERS - Direfrase Fall Of filmer.

BILLY JOEL – 52wd Street (Calumbia)

## Computrack **Bows Soon** By PAUL GREIN

LOS ANGELES-Computrack, a computerized system of tracking chart action on 375 reported Top 40 radio stations, bows March I with seven labels (including RCA) among the initial subscribers paying \$150 per record per week for the SCIVICE.

The Van Nuys-based firm is the second in recent weeks to institute this service, following Mull-Ti-Mit, a Nashville-based company owned by Frank Mull which surveys 130 key country stations for its record company subscribers.

Computrack is owned by Howard Gillman, director of national marketing at ABC from 1970-74. He has a staff of five to call the stations each week and get their charted titles as well as all LP cuts, hitbounds and extras they are playing. The stations are divided into 24 regional categories and the stations' chart numbers are then listed for that week and each of the three preceding weeks.

The information is delivered to the labels by Thursday mornings.

The main advantage to record companies of this service, says Gilman, is that it frees promotion personnel from what is basically an administrative, clerical task to actually work their product.

For the stations the plusses include having only to give out the new chart number without hearing a last-ditch pitch for a better jump from a displeased promotion man.

The other staffers involved in information-gathering include Mike Falcon, vice president of marketing, Steve Rosenthal, Mick Kleber, Linda Armstrong and Francie Neiman.

Gillman notes that within 60 days the service will expand to country, r&b and disco stations and will in-

# Radio-TV Programming **BILLBOARD ARBITRON RATINGS**

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

## AUSTIN, TX OCTOBER 1978

		AVEF	AGE	QU	ARTE	RHC	UR-	MET	ROS	SURV	EYA	REA		4		SH	ARE	S-M	ETR	OSU	RVE	AR	EA	
min Il vs	TOTAL	TUTAL			MEN			WOMEN					N LOWER	TUTAL	MEN					WOMEN				
FORMATS		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	17
REAUTIFUL	114	111	2	7	13	8	12	5	11	11	10	11	3	BEAUTIFUL	21.9	3.4	9.8	36.1	32.0	7.0	22.4	32.4	32.2	5.9
CONTEMP	83	75	10	15	2	1	2	20		5	4	5	8	CONTEMP	15.9	15.5	20.8	5.6	4.0	27.8	16.3	14.7	12.9	15.6
COUNTRY	108	102	12	15	13	9	5	13	6	10	9	4	6	COUNTRY	20.6	20.0	20.9	36.2	36.0	18.0	123	29.3	29.1	11.7
PROS ROCK	49	47	15	8	1.1	2	1	12	3	0	2	1	2	PROG BOCK	9.4	25.0	11.1	2.8	8.0	16.7	6.1	0.0	6.5	3.9
TALK	9	9	0	2	1	1	0	0	1	1	1	0	0	TALK	1.7	0.0	2.8	2.8	4.0	0.0	2.0	2.9	3.2	0.0
TOP 40	92	65	13	8	3	2	0	18	11	6	3	1	27	TOP 40	17.6	21.5	11.2	8.4	8.0	25.0	22.4	17.6	9.7	53.0

## FRESNO, OCTOBER 1978

	1.201	AVER	AGE	QU	ARTE	RHC	UR-	MET	ROS	SURV	EYA	REA		·		SH	ARE	5-M	ETRO	SUI	RVEY	ARE	A	
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+		- 33	MEN				W	OME	N		TEENS	FORMATS	TOTAL PERSORS 12+		M	EN		WOMEN				
			18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12-			18- 24 %	25- 34 %	35- 44 %	45. 54	18- 24 %	25- 34 %	35- 44 %	45- 54 %	12- 17 %
NOR.	34	24	8	5	ū	2	0	3	3	2	0	1	10	AUR	5.4	18.2	8.6	0.0	4.8	4.5	4.7	4.3	0.0	10.3
BEAUTIFUL	96	95	2	7	7	9	14	2	7	5	15	12	1	BEAUTIFUL	15.3	4.6	12.0	17.0	21.4	3.0	11.0	10.9	33.Z	1.0
BLACK	10	9	0	0	0	0	1	5	2	1	0	0	1	BLACK	1.6	0.0	0.0	0.0	0.0	7.5	3.1	22	0.0	1.0
CLASEICAL	10	10	0	1	0	0	0	3	2	0	3	0	0	CLASSICAL	1.6	0.0	1.7	0.0	0.0	4.5	3.1	0.0	6.7	0.0
CONTEMP	51	39	10	5	1	0	0	10	4	6	1	1	12	CONTENN	8.1	22.7	8.6	2.4	0.0	14.9	5.3	13.0	22	124
COUNTRY	62	59	2	11	II	7	4	2	8	6	2	3	3	COUNTRY	9.9	4.5	18.9	26.8	16.6	3.0	12.5	13.0	4,4	3.1
MELLOW	20	19	4	4	1	0	0	3	5	0	1	1	1	MELLOW	3.2	9.1	6.9	24	8.0	4.5	7.8	0.0	22	1.0
ADA	165	129	9	12	14	10	7	22	12	11	5	9	35	NON	26.3	20.4	20.7	34.1	23.9	32.9	18.8	23.9	11.1	37.1
RELIGIOUS	19	18	1	0	0	0	3	0	0	1	5	1	1	RELIGIOUS	3.0	23	0.0	0.0	0.0	0.0	0.0	2.2	11.1	1.0
PANISH	43	38	0	1	2	3	0	9	4	4	7	1	5	SPANISH	6.9	0.0	1.7	4.9	7.1	13.5	62	8.7	15.5	5.1
107 40	55	40	- 5	7	4	1	1	7	1	3	2	0	25	TOP 40	10.4	13.6	12.1	9.8	2.4	10.4	12.5	6.5	4.4	25.8

## NASHVILLE-DAVIDSON OCTOBER-NOVEMBER 1978

FEBRUARY 24, 1979 BILLBOARD

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volve more analysis of the chart jumps. He also envisions the service being utilized by management firms and music publishers in addition to record companies.

## Seeks Acts For Series

## By JEAN WILLIAMS

LOS ANGELES-Ernest Chambers is actively seeking to put recording artists in television situation comedy series. Chambers, a tv producer, has birthed a number of tv musical variety specials for such acts as Frank Sinatra, Barry Manilow, Neil Sedaka and others.

His newest project is a CBS-TV series titled "The Late Harry Raintree." for which Chambers has launched an all-out talent search.

According to the producer, the role is tied into a record career with a major label. Harry Raintree records will be a major part of the deal. "Several acts have been recommended for the role but there are problems connected with this type of decision, particularly on the part of the artist.

"Someone recommended Larry Gatlin, but we want the artist to become identified with the character and Larry would have to give up his individuality. For this reason, we're looking for artists who have not yet made names for themselves."

Although he declined to name the singer, he notes that he is considering someone from "Saturday Night Fever."

As for the Harry Raintree character and other similar roles where singers are expected to be actors (Continued on page 55)

		AVER	AGE	E QU	ARTE	RHO	UR-	MET	ROS	SURV	EYA	REA				SH	ARE	S-M	ETR	OSU	RVE	ARE	EA							
FORMATS	PERSONS PERS		MEN							W	OME	N		TEERS	and an	TOTAL		M	EN			wo	MEN	TEENS						
		10000 Feb	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12-17	12- FORMATS	PERSONS	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35. 44 %	45- 54 %	12-17						
ADB	116	86	34	23	0	2	0	15	6	3	0	z	20	AUR	11.8	40.0	21.5	0.0	4.9	17.2	6.4	4.2	0.0	18.8						
BEAUTIFUL	Π	Π	0	10	6	4	5	4	9	. 11	9	13	0	BEAUTUFUL	8.6	0.0	9.3	14.6	9.8	4.6	9.7	15.3	18.4	0.0						
BIG BAND	29	29	0	0	0	1	17	0	- 1	8	5	3	0	BIG BAND	3.2	0.0	0.0	0.0	2.4	0.0	1.1	0.0	10.2	0.0						
BLACK	50	38	3	2	1	z	4	5	4	3	2	2	12	BLACK	5.6	3.5	1.9	24	4.9	5.7	4.3	4.2	4.1	11.3						
CONTEMP	273	212	29	34	6	3	2	52	38	19	1	6	61	CONTEMP	30.3	34.2	31.7	14.6	7.2	61.7	40.9	28.5	14.3	57.4						
COUNTRY	128	127	0	13	10	15	7	3	12	16	.8	9	1	COUNTRY	14.2	0.0	12.2	24.4	36.6	3.4	13.0	22.3	15.3	0.9						
01500	45	39	7	10	3	0	0	4	5	7	0	0	7	DISCO	5.1	8.2	9.3	7.3	0.0	4.6	6.5	9.7	0.0	6.6						
MOR	314	112	3	12	9	10	9	2	10	7	12	14	2	NOR	12.5	3.5	11.2	21.9	24.4	2.2	10.7	9.8	24.5	1.9						

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

## **Drake-Chenault** Going To Disco

CANOGA PARK, Calif.-The race to win listeners by jumping on the disco bandwagon has been joined by Drake-Chenault, which is offering D-C Disco, a format for live or automated stations come March 15.

Buddy Scott, general manager of the company's program service division, says the new format, to be promoted at next month's National Assn. of Broadcasters convention, has been under development since the middle of last year.

Scott comments. "We have seen disco become a special culture that touches all segments of society. Disco today is more than a passing thing. We feel it has firmly planted itself as a part of the lifestyle of America."

Drake-Chenault programs 270 stations with seven formats.

## Many Nashville Format Changes In Competition For Top Numbers

## Continued from page 3

here is undergoing tremendous growth right now."

Of the major stations located in the Nashville-Davidson County boundaries, there are five operating at the maximum FM signal strength of 100,000 watts and two which broadcast at the maximum AM power of 50,000 watts. (One of these, WSM-AM, is a clear-channel omnidirectional station; the other, WLAC-AM, is a directional clearchannel facility.)

As the local market toughens, program directors are finding themselves locked into an all-out effort to gain stronger footholds in the Nashville Arbitron survey shares.

Methods used include expanded

promotional budgets, streamlined playlists, heavier community involvement, consultant services, more professional procedures in every aspect of station operation, automation, extensive equipment and facility renovations, and revitalized image projection enhanced by print. billboard and ty advertising.

Many stations have employed outside agencies to design high-impact media campaigns and logos easily recognizable by the public; some have also retained independent research firms to assess demographic profiles of their target audiences, supplementing basic inhouse research data.

More than ever before in Nashville radio, the results of the Arbi-

trons themselves are weighting stations' standings, formats, budgets, even personnel. No fewer than three stations (WKQB-FM, WMAK-AM and WWKX-FM) altered their programming prior to the October-November 1978 ARB ratings period, and subsequent to the release of the latest survey shares, two of these stations, faring less successfully than their management had anticipated. had also changed program directors.

Noting the recent importation of Rick Harris from WRHY-FM in Harrisburg, Pa., to assume programming responsibilities at WKOB. Mort Nasatir, acting station manager and senior vice president of broadcasting for Billboard Publica-(Continued on page 70)

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SONNY TAPING-Sonny Rollins rips into a jazz solo on his tenor sax as drummer Al Foster accompanies him for the CBS local New York television show "Channel 2 The People." Rollins performed with McCoy Tyner on piano and Ron Carter on bass for the show which is being shown in two parts on two consecutive weekends with the final showing Feb. 25. Rollins was also interviewed on the show by host Vic Miles.

# Cite Payola Probe into alleged payola, among though the million sele

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Philadelphia to the parent company of the National Black Network.

The Federal Communications Commission Wednesday (14) postponed to later this month a closeddoor hearing on WDAS. The blackthough the purchasing National Black Network is 53% minority owned, "we do not believe it is really black owned." Another concern is that there would be no real management change because some WDAS managers have an agreement with National Black Network to stay with the station for the next seven years.

According to the sales agreement

# Radio-TV Programming **Buffalo WBEN-AM Move Reaps Station Its Highest Ratings Yet**

BUFFALO-WBEN-AM has overcome the negative controversy surrounding the firing of popular 27-year personality Dick Rifenburg with news from Arbitron that it has displaced WKBW-AM as the most listened to station in this market.

In the first full book of the station's ownership by the Algonquin Broadcasting Corp., headed by president Larry Levite, WBEN-AM captured first place in total listenership with a 13.9 rating, up from last May's 12.5 and a third place finish.

WBNY-FM, the region's beautiful music station, was an airtight second with a 13.8 rating, up from 12.9 WKBW-AM dropped from 16.5 to third at 12.8 and WGR-AM stayed fourth at 10.2 (down from 11.2).

The FM side of WBEN's picture is also bright-"Rock 102" climbing from 5.7 rating to solid fifth place at 7.6.

Until Arbitron disclosed these November ratings, WBEN was being heavily criticized for its firing of Rifenburg, a former sportscaster who switched to an afternoon deejay post and was left one step from the door at the wee-hour shift by WBEN's previous regime.

Levite's regime with 32 investors subsequently bought the WBEN-AM-FM stations for \$3.76 million while Rifenburg underwent open heart and abdominal surgery. A long, tremendous comeback followed but after Rifenburg was stable again, Levite decided to drop him to pick up Larry King's allnight talk show from Mutual.

This raised eyebrows-not only from Rifenburg's many supporters, but from others who noted WBEN is affihated with NBC, not Mutual. WNIA-AM, the Mutual affiliate in town, had expressed interest in King, saying it might stay on the air into the wee hours to carry King. According to WBEN sources, Rifenburg was carning \$26,000 annually, but the 51-year-old's salary was cut \$8,000 upon his return from surgery-though his work week went from five to six nights.

## By JIM BAKER

burg's assertions, declaring "WBEN is doing well under its new ownership, but many changes have necessarily been made." And the Arbitron ratings provided evidence of SUCCESS.

Stan Barron, another sports-oriented voice, provided the most dramatic story. Fired by WBEN's previous administration, Barron was returned to the evening slot with a free-form sports and music format.

Arbitron's 12-plus ratings show WBEN's night listenership grew from 6.9 under Chris Tyler to 11.3 with Barron, whose rise dropped WGR's Shane from 16.1 to 9.8 and WKBW's Jay Fredericks from 15.6 to 10.1. Suddenly, WBEN-AM is third at night-behind WBNY-FM and WBEN-FM-while WKEW and WGR dipped to fourth and fifth.

Among men 18 years and older, WBEN-AM's night audience more

than doubled-from 7.9 under Tyler to 18.5 with Barron. And among 25. to-54 year-olds. Barron's share is 22-up from Tyler's 7.5.

Jeff Kaye, WBEN-AM's morning jock, stunned the Buffalo area's radio following by wresting the 12and-over lead from WKBW's Danny Desverth, who was armed with a fresh six-year contract.

The Arbitron numbers show Kaye climbing from 1917 to 21.5, Desverth dropping from 23.5 to 18, WBR's Stan Roberts up slightly (12.7 to 12.8) and WBNY-FM improving from 8.2 to 9.0.

Obviously, the changes Levite made are paying off handsomely. It's too early to tell about the move to King, but WBEN-AM's ratings rose across the board-in all time periods and demographics. Jack Mindy, who returned to the Buffalo market from Syracuse, gave the station an increased afternoon drive audience

## **3 L.A. Radio Stations** In Program Changes

## By BILL MORAN

LOS ANGELES-There are sweeping changes ahead in the programming of the three leading adult contemporary/MOR music stations in the L.A. area. The motivation for these changes would appear to be sagging ratings.

KMPC-AM on Feb. 5 extended Roger Carroll's "Extension 710" nightly talk show to three hours from 7 p.m. to 10 p.m. and removed him of his disk jockey duties on the squelches any street rumors that KMPC is about to go all-talk.

"We have no definite plans to go further talk beyond Roger at this time. 'Extension 710' is a specialty piece of programming. KMPC will continue to be a music station. Our personalities and our music are important to us as well as our coverage of news, sports and traffic," states Miller.

Program director Mark Blinoff

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onented stations, now owned by white interests headed by Dr. Max Leon, are to be sold to Unity Broadcasting, a company headed by blacks.

But two local Philadelphia groups want the stations to be sold to local blacks. These groups, Universal Communicators and Concerned Communicators, have filed petitions with the FCC to block the sale.

On top of these complaints the Commission is also reviewing a report from the compliance department of the FCC.

The stations have been operating since 1975 with a deferred license pending the outcome of this compliance department investigation. This probe is reportedly related to an earlier investigation dealing with payola and station trade practices during a period when the stations were actively engaged in promoting a steady stream of concerts with some station DJs.

William Cody Anderson, assistant manager of the stations, says station officials did not know why the investigation was conducted or why the station license has not renewed. However, if the FCC finds that WDAS is not in compliance with FCC codes, the station could be required to answer such allegations at a hearing. Or, according to an FCC spokesman, it could avoid such a hearing by selling the stations at a "distress sale" which would call for a "much reduced price."

The two local groups, and their complaints said they had knowledge of two qualified black Philadelphia groups which have sought to buy WDAS but were told the station was not for sale.

Ali Sadig, a spokesman for Concerned Communicators, says that al-

filed with the FCC, there are three continued-employment agreements. Dr. Leon, the controlling stockholder, is to stay on as assistant to the treasurer for seven years at \$57,142 a year. Robert Klein, general manager and part owner who is a son-in-law of Dr. Leon, is to stay on for seven years as assistant to the new president at \$28,575.43 a year. Elaine C. Berger, comptroller who has been

which found that methodology lack-

Noting that the Arbitron study in-

dicated that diary keepers listen dif-

ferently than non-diary keepers and

that these differences might result in

under measurement of contempo-

rary listening and over measurement

of beautiful music listening, WXLO-

FM (99-X) New York program di-

rector Bobby Rich comments.

"That's a theory we've held for a

But Rich says the diary-keeping

WNEW-FM program director

methodology was not without fault.

"It encourages people to listen

Scott Muni says he agrees with Arbi-

tron's conclusions and complains

that Arbitron has done little to get

Muni says when he went to Belt-

sville, Md., Arbitron's diary process-

ing center a few years ago, he could

not find any diaries from a major

18-34-year-olds to fill out diaries.

ing

long time."

more," he adds.

(Continued on page 35)

Naturally, Levite denied Rifen-

ARBITRON TALK Programmers Say They're Not Shocked By Ratings Criticism

By DOUG HALL

Monday through Friday shift. Gary Owens, in a revamping of the schedule, is now featured weekdays from 3 p.m. to 7 p.m. He formerly ended at 6 p.m. KMPC's general manager Kenneth Miller is pleased with the early results of "Extension 710." As Miller sees it, the station has received excellent feedback and the guests on Carroll's show have had good response to their appearances. Miller, on the other hand,

has no plans to change KMPC's music programming mix. "We will continue to play today's hits," claims Blinoff.

Carroll's talk experiment would not appear to be a fair test of the strength of talk on KMPC as Carroll will be preempted with regularity by KMPC's play-by-play coverage of the California Angels. Most of the Angels home baseball games are played at night.

KIIS-AM unlike KMPC, is changing its music mix. The station now has taken on the posture of an easy listening sound.

"Our sound is a little more mellow and we are now operating from a larger playlist," reports general manager Ed Boyd.

While KIIS-AM is playing primarily today's hits. Boyd does admit that he is also blending in traditional MOR artists like Nat "King" Cole. Frank Sinatra, Andy Williams, as well as Elvis Presley and other rock stars from the 1950s and 1960s who appeal to the 25 to 49 age range.

This is a first for the Los Angeles area as no other station in town is playing traditional MOR music. Boyd further states that KIIS-AM is also playing standards from the 1950s and 1960s that are featured in new albums by today's contemporary chart performers, KIIS-AM at the moment has no plans to extend its talk programming beyond Bud Furillo's drive time two hour sportstalk show.

KPOL-AM's new program director Mike O'Shea has just taken over the programming after a successful run as program director at KVI-AM in Seattle.

O'Shea is candid in assessing the Los Angeles AM adult contemporary market. "We will not be a pas-

> (Continued on page 35) opynghted materia

#### NEW YORK -"We knew it all the county of the New York market time," or variations of that comment from anyone between the ages of 18 and 34. "75% are over age 45. And was the most frequent response from programmers to queries about Arbithe teens are all 12 to 14-mostly 12." tron's study of its own methodology Muni complains.

## Assistance in preparing this story provided by Hanford Searl.

"It's about time for Arbitron to admit they need to improve their act," says KCBQ-AM San Diego program director John Fox. And in Los Angeles, KHJ-AM's newly installed program director Chuck Martin adds, "We've been fighting this thing for years." He reasons that new competition in the rating field would be helpful

Reacting differently was Jim Schulke, founder and head of Schulke Radio Productions, one of the nation's largest syndicators of beautiful music

Noting that the study suggests that the beautiful music audience may not be as large as has been reported. Schulke says the study is meaningless. "Percentages are meaningless without hard numbers," he

says. The study deals in share or percentages of market for various formats.

Schulke argues that beautiful music listeners listen longer and this is not reflected by the share figures.

ABC FM president Allen Shaw says the Arbitron study, "confirms what we've been saying for five years. We've been talking to them in carnest for two years about this problem."

Shaw argues that radio should not live by one methodology alone. "Each methodology has its biases so we need a mix of diary keeping and telephone recall," he says.

The way Arbitron does it "things are stacked against us," Shaw says. "Our stations did significantly better in Burke-a new service which uses telephone recall interviews to measure listening.

"We've kicked around the idea of averaging Arbitron and Burke," he adds. In the October/December Burke report WABC-AM had a 7.1 share to WKTU-FM's 9.3. In the October/November Arbitron WABC took a 8.0 to WKTU's 13.0.

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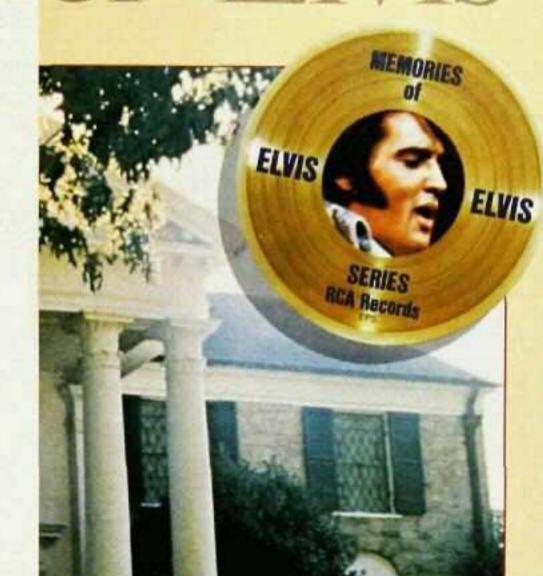
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any fans have asked us over the years why we didn't release an album of just Elvis singing as he did in the recording studio. To them we dedicate this album-the pure Elvis without the ad-



## ARBITRON ERFORMANCE

o DJs' performance in morning drive. as for total listening audience over the

## ADY-TROY:

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7	3.1	4.0	WFLY-FM
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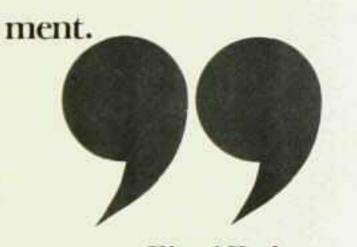
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## ditional accompani-



## -Elvis' Father, The Colonel and **RCA Records**



#### and the station party.

Picked up by Inter-City Broadcasting of New York this week as the station's new owner from Philadelphia's Tracy Broadcasting, KUTE-FM switched into the disco format a year ago and set serious sights on a final formula six months ago, adds Stevens.

in stereo by satellite and is encouraged that in the meantime the network is looking for product to distribute via tape.

Shaw sees the ABC FM stations "going through a transition and in three to five years the FMs will be equal to the AMs" in the corporate scheme of things.

ZUS-ELVIN BISHUP, Hog Heaven, Lapricore **CPN 0215** 

206-FIESTA, Arista AB 4196

207-MELANIE, Ball Room Streets, Tomato-9003

208-JERRY JEFF WALKER, Jerry Jeff, Elektra **SE 163** 

209-DELILAH, Dancing In The Fire, ABC AA 1131

210-MOULIN ROUGE, ABC AA-1120

HE LOUD ....

with the station for many years, is to stay on in the same capacity at \$26,000 a year for five years.

Berger's contract can be terminated by the new owners. However, Dr. Leon and Klein will be paid the designated salaries whether they continue in the jobs or, as the sale agreement allows, they become con-

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and have been succeeded by Schantal Westerman unitil the beginning of October tid was preceeded by Dave O Brien.

## ; Begin Probe

sultants after six months, either by their choice or that of the new management:

A station official said earlier that there never was any objection to selling the stations to "any blacks or any other color" as long as they could pay for it. The offers made by black groups, he said, were "either well below what was offered or else they couldn't raise the money."

ALTINGTON A

## Disco 36 N.Y. Firm Pays \$1,000 Laser Violation Fine

# More Rock 'N' Roll At N.Y. Heller Spot

## By ROMAN KOZAK

NEW YORK-Rock'n'roll disco fever spreads in New York, with the St Valentine's Day opening of a refurnished new club, Trude Heller Now, which is aimed at an elegant, fashion-conscious crowd.

The new spot becomes the city's fourth rock'n'roll disco. The other three are Hurrah (Billboard, Feb. 17, 1979), the midtown Rocker Room and the new wave Mudd Club:

Trude Heller Now, located on Ninth St. and Sixth Ave. in Greenwich Village, occupies the site of the old Trude Heller's nightclub which has been closed for six months. The new club marks the return of Heller to active participation.

The first to present the Supremes

in concert here and the first to introduce go-go dancers in cages in her club in the early '60s, Heller has not been involved in the running of her club for six years.

The interior of the 150-capacity spot has been redesigned. More than 500 yards of white faille has been used for draperies, which are being done in the style of the '40s. Designer is Wellington D. Watters, According to host David Smith, a new \$7,000 sound system has been installed under the direction of Claudio Castamis.

Disk jockey for the club is Mark Ryan, who plays music by the Rolling Stones, David Bowie, Motown and Blondic, as well as new wave (Continued on page 42)

## By RADCLIFFE JOE

NEW YORK -Laser Physics, one of the pioneer developers of laser systems for disco and other entertainment applications, has been slapped with a \$1,000 fine by the Bureau of Radiological Health, the federal agency established in 1976 to monitor the growing laser industry.

The fine, which has already been paid in an out-of-court settlement by Laser Physics, resulted from a 150page complaint lodged by the agency against the New York firm. The complaint had charged Laser

Physics with:

· Interstate shipments of noncomplying laser products.

· Fadure to notify customers of the product's non-compliance.

· Failure to correct the non-complying systems.

· Failure to certify the compliance of the products.

According to the agency, which is a division of the Food & Drug Administration, the alleged infractions involved the assembly, distribution and installation of demonstration lasers which exceed emission levels specified by the standard for this type of product."

The discos cited as having the allegedly non-complying lasers are New York, New York; Loew's Orpheum Theatre, Boston, the Rafters. Saratoga Springs, N.Y., Godfather Club, Corpus Christi, Tex.; and the Planet Circus Disco, Milwaukee, It is reported that the Planet Circus Disco has since gone out of business.

David Infante, president of Laser Physics, sees the complaint and the resultant fine as something of a witch hunt. He claims that the only solid case which the Bureau of Radiological Health had against his company was that it had failed to file necessary report forms on time. Infante also concedes that the laser at New York. New York, on which the agency is said to have based its case, extended out of the wall, slightly beyond those standards set by the bureau "However," he stresses, "they never proved that our lasers were dangerous, and they will not be able to decommission any of our systems until they can prove their charge of non-compliance." Infante, who sees the suit as a nustance, "which caused me to lose money." theorizes that the bureau at the time the complaint was filed was still in its infancy as far as expertise in its commissioned field is concerned. "The result," he states, "was that they came down on anything which was new or unfamiliar to them." He states that they have since "grown more knowledgeable," and are more realistic about their approach to regulating the industry. Meanwhile New York, New York, is due for a visit from the agency in the near future. It plans on testing the club's laser for compliance violations; but Infante is unperturbed about the impending visit. "Their argument," he states, "is that one of the club's patrons may stand on the bar and peer into the laser and be blinded. The chances of this happening are almost non-exist-CINI." (Continued on page 44)

## ELECTRIC CIRCUS DISCO

## Loses Second Liquor License Attempt

## By ROBERT ROTH

NEW YORK-Owners of the as yet to be opened Electric Circus discotheque here lost the second round in their attempt to obtain a liquor license.

The club is facing increasing opposition from legislators and community groups over its planned opening in a purportedly residential area.

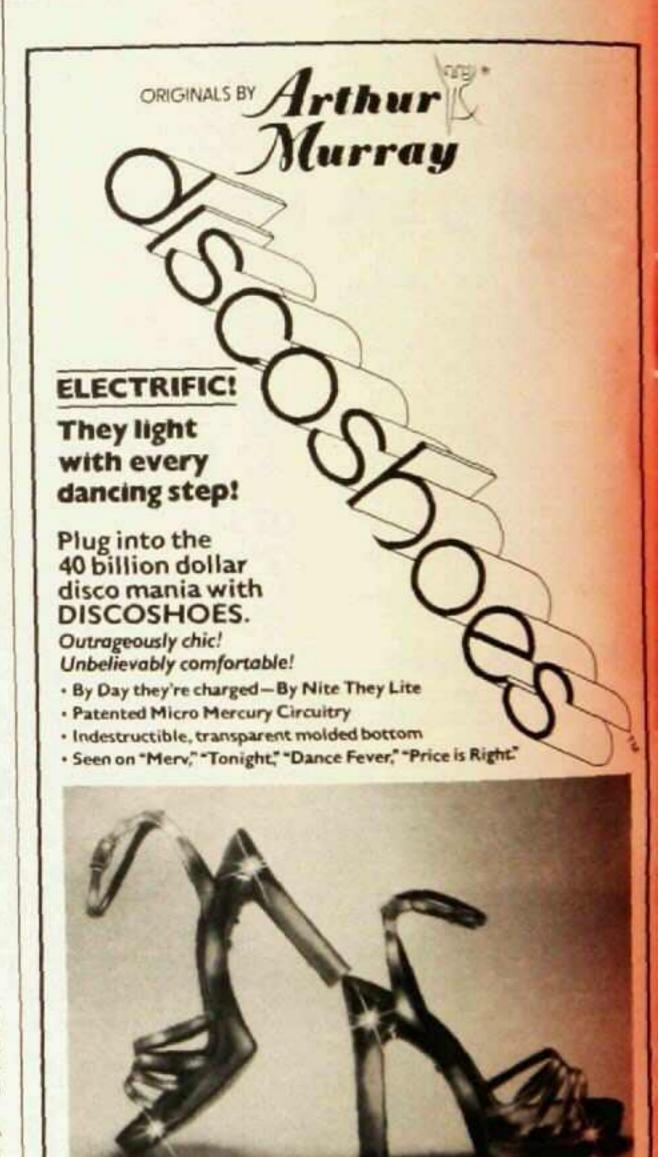
A Committee Against Disco has been formed to fight the club, claiming several thousand supporters. In addition, two state senators and a city councilwoman have officially protested the license application.

A New York City cabaret license is required to operate a disco regardless of the use of alcohol and the Electric Circus has not obtained that permit either.

The original opening of the club set for Dec. 18, 1978 and a postponed opening set for a month later never took place because of the decision of State Liquor Authority to deny a license because of community opposition presented in a petition of "more than 800 signatures."

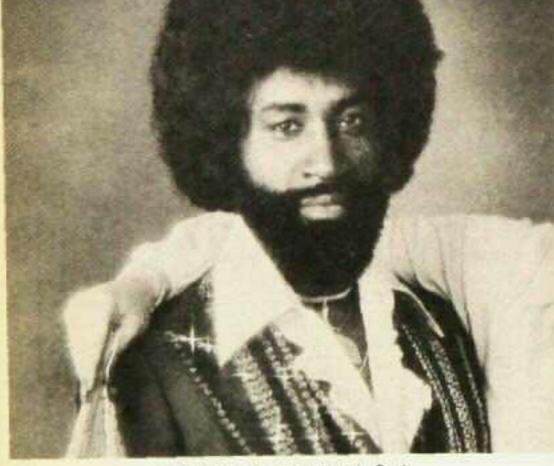
In addition the liquor body noted it was "not satisfied that the proposed premises, will, in fact, be open. to the public."

The Authority did agree, however, to review its original decision and Feb. 7 voted again to deny the license. A formal written decision is expected within the next two weeks Harold Fisher, attorney for the Electric Circus, notes that he will advise his client to contest the ruling in State Supreme Court





30



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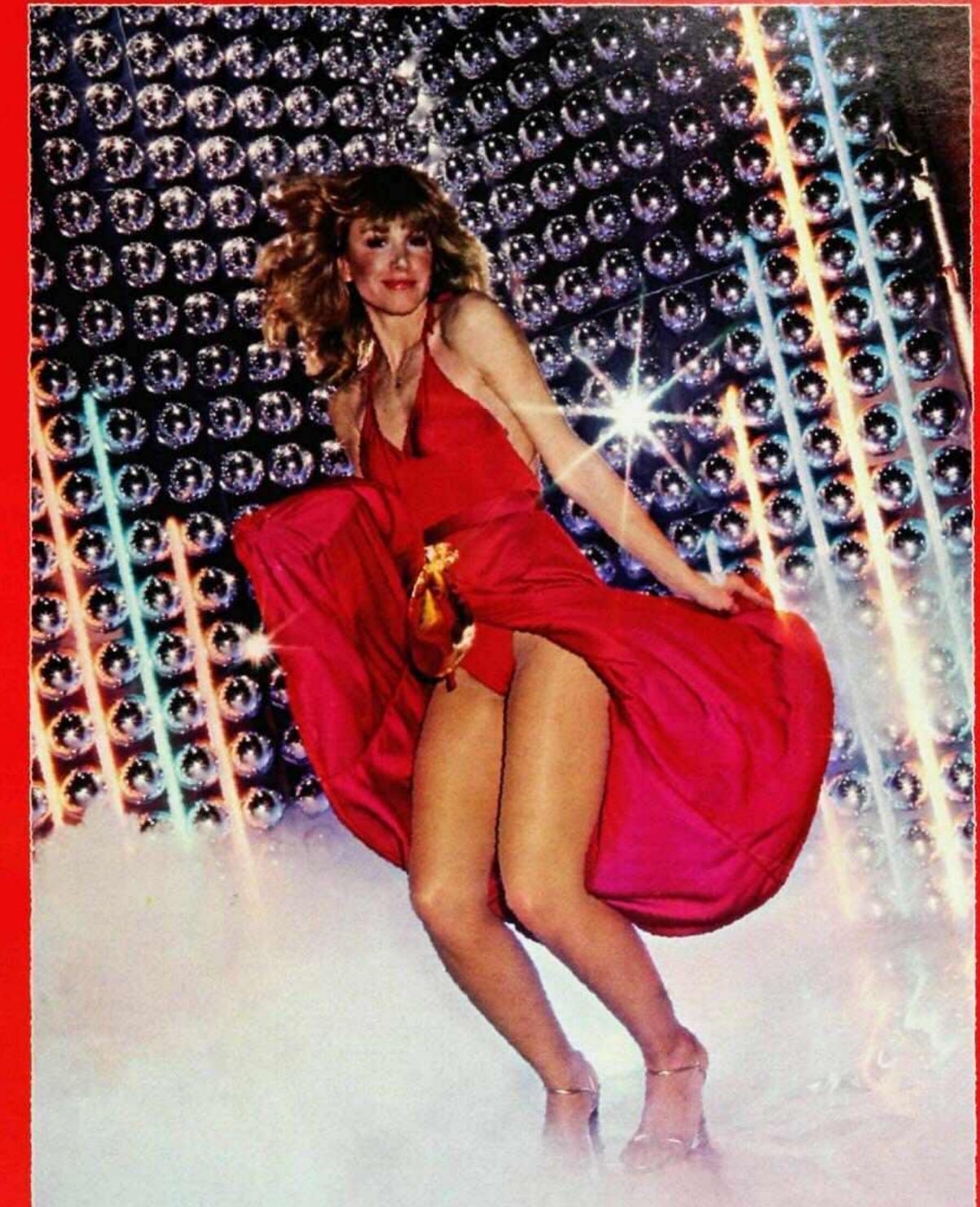
LOS ANGELES-Columbia has released its first Latin 12-inch 33% r.p.m. disco disk. The two sides are from Mongo Santamaria's new LP, "Red Hot" and include "Watermelon Man" and "A Mi No Me Enganan (You Better Believe It)."

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## Disco

## Pajama Parties Pull At Queens Club

NEW YORK—The latest wrinkle in the disco bag of tricks is a coed update of that old schoolgirl institution, the pajama party. Three extremely successful disco pajama parties have been held at Ruling Class 1, a Jamaica, Queens club.

According to Winston Sanders, owner of the club, the idea for the sleepwear only parties originated from three of his female regulars.

"I thought the idea was strange at first because I had never been to a

Ship anywhere in the world

(215) 627-9848/(215) 922-6970

pajama party," Sanders says, "But I gave it a try and it has really taken off for me."

Sanders adds that the initial reaction of most of his patrons has been similar. "The girls don't want the guys to see them in their nightgowns and the guys expect an orgy but everyone enjoys it once they give it a try."

Sanders says that the clientele for his pajama parties tend to be college age blacks.

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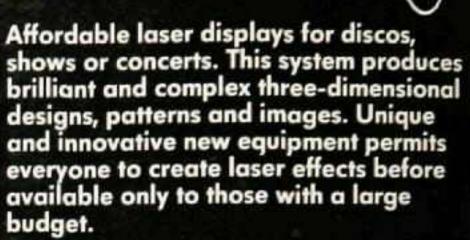
HOPEFUL MOVERS-Dozens of hopeful dancers crowd the floor at the Empire Ballroom in London, recently, for the finals of EMI's World Disco Dance Championships. Winner of the contest, which drew dancers from all over the world, was Taadaki Dan of Japan. Ricky Villard of the U.S. was the first runner-up.

## Auction At Club Helps Athletes

NEW YORK-Dreaming of a date with Ali McGraw, or of owning an item of clothing worn by Dolly Parton, or even of acquiring Shirley MacLaine's running shoes? Then the place to be is New York. New York disco April 16, when these will be among other "star" items offered at auction to raise funds to send the U.S. Olympic team to Moscow next year.

The event will be part of a fund-(Continued on page 42)

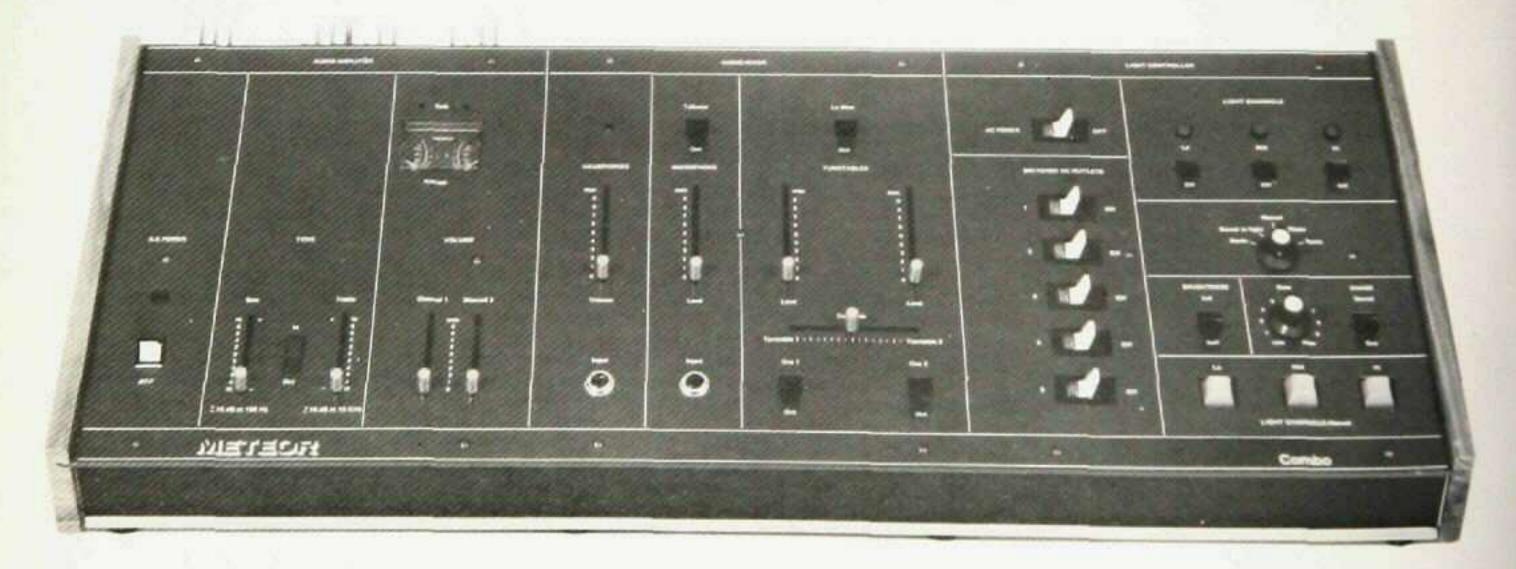




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- 2 AT MIDNIGHT/SATURDAY NIGHT-T Connection-TK (LF/12 inch).
- DANCE/POINCIANA-Paradisa Express-Fantasy (12) а. inch)
- 4 FLY AWAY-all cuts-Veyage-Martim (LP)
- 5 DO YA THINK I'M SEET-Rod Stewart-Warmer Brits (12 inchi
- 6 HE'S THE GREATEST DANCER/WE ARE FAMILY-Sitter Sledge-Cotilion (LP-12-inch)
- BABY I'M BURNIN'/I WANNA FALL IN LOVE-Dully Parton-BCA (12 mch)
- I ULTIMATE LP-all cuts-Ultimate-Catablanta (LP)
- 9 RNOCK ON WOOD-Ame Deward Aparts (12 meh)
- 10 I WILL SURVIVE ANYBODY WANNA PARTY I SAID YES-Glova Gaynor-Polydor (LP-12-mcb)
- 11 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capitor (LF)
- 12 BLAME IT ON THE BOOGIE/SHAKE TOUR BODY (DOWN TO THE GROUND)-The tacknown-Epse
- (1P/1248r8) 13 FEED THE FLAME-LEARNING TO DANCE ALL OVER
- AGAIN-Lorezone Johnson-Prejude (LP/12 unch) FIRE NIGHT DANCE-all cuts-Peter Jacques-Prelude (LP/12-inth)
- 15 (EVERYBODY) GET DANCIN'-Bombers-West End (12inchi

## BALT./WASHINGTON

This Week

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iL.

- 1 DO YA THINK I'M SEXY-Rod Stewart Walter Store (12-inch)
- 2 AT MIDNIGHT/SATURDAY NIGHT-1 Examplean-1K (LP/17-inch)
- KEEP ON DANCIN' DO IT AT THE DISCO-Gary's 3 Gang-SAM/Columbia (12 inch)
- 4 1 GOT MY MIND MADE UP-Instant Funk-Salanul (12-mch)
- 5 LET THE MUSIC PLAY-all cuts-Arpenitio-Polydor (1.P)
- 6 (EVERYBODY) GET DANCIN'-Bombers-West End (12) sech)
- THERE BUT FOR THE GRACE OF GOD GO 1-7 Machine - Hologram / RCA (12 inch)
- FIRE NIGHT DANCE-all cuts-Peter Jacques Band-. Prelade (LP)
- **5 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID** YES-Gioral Saynos-Folydol (LP/12 inch)
- 10 HAVEN'T STOPPED DANCIN' TET--Gonzalez-Capitul 1173
- ULTIMATE LP-all cuts-Ultimate-Casablanca (LP) 11 12 CHANCE TO DANCE A FREAK A HOT BODIES-Lemma
- Prelude (1P/12-mch) 13 FLY AWAY-all cats-Envage-Martin (LP)
- 14 FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lorraine Johnson-Prelude (LP/17 inch)
- 15 KNOCK ON WOOD-Ama Stewart-Acials (12 inch)

## DALLAS/HOUSTON This Week

- 1. REEP ON DANCIN / DO IT AT THE DISCO-GAY 1 Gang-SAM/Columbia (12-inch)
- DO TA THINK I'M SEET-Hat Strwart-Warter Britt (12-m(h))
- 3 LET THE MUSIC PLAY-all cuts-Arpregen-Pniyder (1.P)
- 4 AT MIDNICHT/SATURDAY NIGHT-1 Connection-18. (LP 12 mch1
- 5 BARY I'M BURNIN'/I WANNA FALL IN LOVE-Dolly Parton - RLA (12 inch)
- 6 HAVEN'T STOPPED DANCIN' YET-Ganzalez-Capital (LP)
- 7 IF THERE'S LOVE HALY SHADES OF LOVE-Amant-18. (1#/12-inch)
- 8 KNOCK ON WOOD-Amn Stewart Anote (12 inch) 9 I WILL SURVIVE ANYBODY WANNA PARTY I SAID
- YES-Glona Gaynur-Polythir (LP112-mch) 10 FLY AWAY-all cuts-revere-Matlin (1.F)
- 11 HE'S THE GREATEST DANCER/WE ARE FAMILY-Juster Sledge-Cabilian (LP>12-mch)
- 12 I GOT MY MIND MADE UP-Instant Funk-Saliand (12 inch)
- 13 CANCE/POINCIANA-Faradise Express-Fantase (17) (000)
- 14 CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-Pielude (LP/12-inch)
- 15 (EVERYBODY) GET DANCIN'-Bombers-West End (12inchi

## DETROIT

#### This Week 1 AT MIDNIGHT/SATURDAY NIGHT-I Connection-TH. (LF/12-inch)

- 2 KEEP ON DANCING DO IT AT THE DISCO-Gary 1 Gang-SAM/Columbia (12 inch)
- J DO TA THINK I'M SEXT-Bod Stewart-Warner Bros. (12 inch)
- **4** FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN-Lomaine Johnson-Prelade (LP/12-inch) 5 LET THE MUSIC PLAY-all cuts-Argeness-Polyton
- (1.P) 5 I GOT MY MIND MADE UP-Instant Funk-Saturdal (12 inch)
- THERE BUT FOR THE GRACE OF GOD GO I-Machine-Hologram RLA (12 inch)
- 8 HAVEN'T STOPPED DANCING' YET-Gonzalez-Capital 11.8%
- 9 DANCIN'-Grey & Hankes-BCA (12 anch) 10 (EVERYBODY) GET DANCIN'-Bumbers-West End (12)
- Inichi) 11 HE'S THE GREATEST DANCER/WE ARE FAMILY-Soler Sindge-Enhilism (LP/12 unch)
- 12 GOT TO BE REAL STAR LOVE YOU SAVED MY DAY-Cheryl Lynn-Columbia (LP/12-mch)
- 13 CHANCE TO DANCE A FREAK A HOT BODIES-Lemon-Prelade (LP/12 mch)
- 14 FIRE NIGHT DANCE-all cuts-Peter lacques Bund-Freilade: (LP)
- 15 DON'T YOU NEED-Linda Evans-Anala (12 mch)

## NEW ORLEANS

- This Week 1 DO TA THINK I'M SEXT-Host Stewart - Warner Host. (12-inch)
- 2 ENDER ON WOOD-Ame Stewart Acolds (12 octo) 3 LET THE MUSIC PLAY-all cuts-Arpegno-Polydor
- 1182 4 FIRE NIGHT DANCE-all cuts-Peter Tecques-Prelade
- an 5 FLY AWAY-all cuts-Vipage-Marin (LP)
- 6 AT MIDNICHT/SATURDAY NIGHT-I Connection-TK (LF/12-inth)
- 7 REEP ON DANCIN' DO IT AT THE DISCO-Garris Gang-GAM/Gelumbus (12 meh)
- 8. I WILL SURVIVE ANYBODY WANNA PARTY /I SAID TES-Gama Gayne-Polydie (LP/12 mch)
- ULTIMATE LP-all cuts-Ultimate-Catabianca (LP) 10 HAVEN'T STOPPED DANEIN' YET-Gonzales-Capitol
- d.Fr. 11 I GOT MY MIND MADE UP-steatant Funk -Satural
- (12 inchi) 12 CHANCE TO DANCE A FREAK A HOT BODIES-Lemit
- Prejude (LP 12 shift) MANHATTAN FEVER DISCOCIDE TONIGHT'S THE 13
- NIGHT-Huundtree-Mange (LP) WE ARE FAMILY/HE'S THE GREATEST DANCER-Solter 14
- Sledge-Cubilian (CPr12 (m/h)) 15 (EVERTBODY) GET DANCIN'-Summers-West End (12-

## NEW YORK

inch)

- This Week 1 DO YA THINK I'M SEXT-Rod Stewart-Warner Boos (12-inch)
- KEEP ON DANCIN DO IT AT THE DISCO-Gary 1 2 Eang SAM Columbia (12 mch)
- 3 AT MIDNIGHT/SATURDAY NIGHT-1 Connection-18. ILP 12 mthi
- 4 I GOT MY MIND MADE UP-Instant Funk-Salonut (17-mth):
- 5 FLY AWAY-all cuts-Voyage-Marlin (1.P)
- HAVEN'T STOPPED DANCIN' YET-Genzalez-Capiton (1.P.)
- 7 ULTIMATE LP-all cuts-Ultimate-Casabianca (LP)
- WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC-Sister Sledge-Cohilison (LP:12 such)
- 5 TURN ME UP-Fedh Barrow - Columbia 112 inchi
- DANCIN Gray & Hankers Columbus (12 mills) 10
- 11 I WILL SURVIVE AN YBODY WANNA PARTY / I SAID **1ES-Cloria Gaynor-Polydor (UP-12-inch)**
- 12 CONTACT-Edwin Starr 20th Century (LP:12 mich)
- 13 FIRE NIGHT DANCE-all cuts-Felm latgoes Band-Frelute (LF)
- 14 (EVERYBODY) GET DANCIN'-Bombers West Lod (12) inchil
- 15 KNOCK ON WOOD-Amii Stewart-Wiola (12 inch)

## PITTSBURGH

This Week 1 LET THE MUSIC PLAY-all cuts-Reprized-Pulydor National

**Disco** Action

Top 40

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TITLE(S), ARTIST, LABEL

DO YA THINK I'M SEXY-Rod Stewart-

OISCO-Gary's Gang-SAM (Columbia

Warner Bros (12 inch)

KEEP ON DANCIN'/DO IT AT THE

AT MIDNIGHT-T Connection-TK

I WILL SURVIVE/ANYBODY WANNA

LET THE MUSIC PLAY-all cuts-

ULTIMATE LP-all cuts-Litimate-

HAVEN'T STOPPED DANCIN' YET-

GOT MY MIND MADE UP-Instant

KNOCK ON WOOD -- Amii Stewart--

HE'S THE GREATEST DANCER/WE ARE

FAMILY-Sofer Sledge-Atlantic

IF THERE'S LOVE / HAZY SHADES OF

LOVE-Amant-TK (LP/12 inch)

CONTACT-Edwin Starr-20th Century

Y.M.C.A./CRUISIN'/HOT COP-WINES

People - Catablanca (LP/13 inch)

THERE BUT FOR THE GRACE OF GOD GO

I-Machine-Hologram/REA

GOT TO BE REAL/STAR LOVE/TOU

Columbia (EP/12-inch)

Prelude (LP (12-mch))

Bee-APA(LP)

(LP/12-inch)

(LP/32-mch)

SAVED MY DAY-Chers! Lenn-

FEED THE FLAME/LEARNING TO DANCE

FLY ME ON THE WINGS OF LOVE-DO

DAN HARTMAN LP-all cuts-Dan Hartman-Blue Sky (LP 12-not)

FIRE NIGHT DANCE-all cats-Peter

CHANCE TO DANCE A FREAK A HOT

Jacques Band - Preliude (LP)

BODIES-Lemon-Prelude

DANCIN'- Grey & Hatthes- RCA

LE FREAK /I WANT YOUR LOVE CHIC

& Herb-Polydor (LP-12 ench)

Bombers-West End (13 inch)

BABY I'M BURNIN' I WANNA FALL IN

I DON'T KNOW IF IT'S RIGHT-Everyt

DANCE/POINCIANA-Paradise

112 incha

(LP. 12-mch)

(12)(hch)

(L2-inth)

Express—Fantasy (12-mch)

DANCE TO DANCE/DANCER-Green

THE CHASE-Giorgio-Catablance

SHINE ON SILVER MOON-Marilytt

McCob & Billy Davis Ir - Country

DISCO NIGHTS-G Q - Aresta (12 mch)

CRAZY-The Glass Family-IDC Records

(DANCE IT) FREESTYLE RHYTHM-

Mantus-S.M.1 (12 mch)

SATURDAY NIGHT, SUNDAY

Motown (12-inch)

Sature (12 mch)

MORNING-Theims Houston-

HOLD YOUR HORSES-First Choice-

MANHATTAN FEVER / DISCOCIDE-

HOT BUTTERFLY-all cuts-Sidnic

Summers-Prestige (12-mch)

Boogie-(Gregg Diamond)

Polydor (1P/12 inch)

· SIAR PERFORMENT. They are associated in the National Data Action for

All chart based on the following upward movement: 1.5 Strong sectors

in automorphisms 6.15 Upward movement at a positional 28-25 lie

word missement of 4 positions, 25.42 (spear) movement of 4 position the works started positions are maintained without a star if a post

out in or a booking period. This will in some cases, black not prowhich would not have now up with a star to with case, product all be searched a the without the required speech monomer safed above

Compiled from Top Audience Response

Records in the 15 U.S. regional lists

STRAIGHT TO THE BANK - BIL

Roundtree - Mango (UPE

Soccio-Warner Bres. (LP)

LOVE-Dolly Parton-REA ( 12 mck)

"Champagne" King-REA (12 esch)

TURN MEUP-- Keith Barrow -- Corumbia

(EVERYBODY) GET DANCIN-

CHEER-Chig - Atlantic (LP 12 mch)

SHAKE YOUR GROOVE THING-Fraches

ALL OVER AGAIN - Lorna ne Johnson-

Funk-Salsoul (12-inch)

FLY AWAY-all cuts-Youaze-

Anicla (12-inch)-

{[2-inch]

Marlin (LP)

(LP/12-inch)

(12-inch)

Gonzalez-Capitol (LP/12-inch)

Polydor (LF/12 inch)

Arpeggio-Polydex (LP)

Casablanca (LF)

(Rattix)

PARTY/I SAID YES-Gloria Gayner-

written permission of the publisher.

(12-inch)

(LP/12-inch)

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- DO TA THINK I'M SEXT-Red Streat-Watter Bris 412 ac/0
- REEP ON DANCIN' DO IT AT THE DISCO-Gary I Carly-SAM/Columbia (12 inchi
- 4 I DON'T RNOW IF IT'S RIGHT-Evelyn Champagne" King-HCA (12 Inch)

nich)

(1P)

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(12 inch)

(LP)

(17-meR)

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4.12 inch-5

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(12 mds)

Todythol (LP)

This Week

Aperta (12 onth)

(LP)(2200th)

This Week

(1F):17 achi

Prelule (LP/12 inch)

THE NIGHT DANCE-all cuts-Peter langues fland-Fielude (LP) 6 I WILL SURVIVE ANYBOOT WANNA PARTY /1 SAID

YES--Giorda Gaymor-Polydox (LP/12-inchi

# AT MIDNICHT/SATURDAY NIGHT-1 Connection-TR

9 ULTIMATE LP-all sufs-intimate-Casablance (LP)

10 HAVEN'T STOPPED BANCIN' YET-Gonnalez-Capital

11 CHANCE TO DANCE A FREAK & HOT BODIES-Lemon-

12 DAN HARTMAN LP-all cuts-Dat Hartman-Blar Ska

15 (EVERTBODY) GET DANCIN'-Bombers-West End 117

SAN FRANCISCO

1 DO YA THINK I'M SEEY-Rod Stewart - Warner Bers

2 AT MIDNIGHT-SATURDAY NIGHT-T-Connection-TK

3 LET THE MUSIC PLAY-all cuts-Arpezent-Paintor

4 REEP ON DANCIN' DO IT AT THE DISCO-Game I

6 | GOT MY MIND MADE UP-Instant Funk-Saturd

7 ROCK SOLID/GIVE IT TO ME-Chi Chi Favelac-Promi

WE ARE FAMILY HE'S THE GREATEST DANCER-Sitter

Gene-SAM/Galumbia (12 inch)

Sledge-Galillan (LE:12-inch).

# THERE BUT FOR THE GRACE OF GOD GD 1-

9 FLY AWAY-all cuts--Voyage-Marlin (LP)

Machine - Hologram / RCA (12 inch)

10 THE CHASE-Group - Catablanca (LP/12 inch)

11 (EVERYBODY) GET DANCIN'-Bombert West End (12)

12 TAKE & CHANCE WITH ME-Deborah Washington-

13 TURN ME UP-Keith Barrow-Columbia (12 inch)

14 KNOCK ON WOOD-Ame Stewart-Aciola (12 inch)

15 I WILL SURVIVE ANYBODY WANNA PRETY/I SAID

115-Glima Grynor-Polydor (LP/12 Joch)

13 CRAZY-The Glass Family - IOC Records (12 inch)

14 FLY AWAY-all cuts-Voyage-Marlin (LF)

(DANCE IT) FREESTYLE RHYTHM - Marting - T.M. 1 TT

## BOSTON

- This Week I KEEP ON DANCIN'/DO IT AT THE DISCO-Gary'S Gang-SAM/Columbia (12 inch)
- 2 DO YA THINK I'M SEXY-Rod Stewart-Warner Britt. 112-18(2)
- 3 AT MIDNIGHT / SATURDAY NIGHT -- T Connection -- IA (1P/17 milt)
- 4 THERE BUT FOR THE GRACE OF GOD GO I-Machine Hillogram: RCA (12 mill)
- 5 I GOT MY MIND MADE UP-Instant Funk-Saltoul -(12-inch)
- 6 HE'S THE GREATEST DANCER WE ARE FAMILY/LOST IN MUSIC-Sector Sledge-Cut/lium (LP/12 inch)
- 7 I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES-Glima Gaynte-Polydae (LF/12 inch)
- # I DON'T RNOW IF IT'S RIGHT-Evelyn Champagne Hing-REA (12 inch)
- 9 FLY AWAY-all cuta-Voyage-Marin ((P)
- 10 (EVERYBODY) GET DANCIN-Bumbers-West End (12) -shthis CHANCE TO DANCE/A FREAK A/HOT BODIES-Lemon-11
- Prelude (LP/12 inch)
- 12 FIRE NIGHT DANCE-pll cuts-Peter lacques-Pselude (LP)
- 13 LET THE MUSIC PLAT-all cuts-Argegens-Polydor (LP)
- 14 DANCE TO DANCE/DANCER-Gite Socco-RFC Records (LP)
- 15 KNOCK ON WOOD-Amia Chewart-Anota (12 meh)

## CHICAGO

## This Week.

- DO YA THINK I'M SELY-Bod Stewart-Warney Hres. ¥17 anch:
- KEEP ON DANCIN' DO IT AT THE DISCO-Gara 1 Gang-SAM/Galumbia (12 mdh)
- CONTACT-Edware Starr-20th Century (LF/12-mch)
- 4 I WILL SURVIVE/ANTEODY WANNA PARTY/I SAID YES-Giona Gaynor-Polydor (LP/37 meta)
- 5 FLY AWAY-all cuts-Howard Martin ILPI-
- 6 HAVEN'T STOPPED DANCIN' TET-Goncales-Capitol (1.P)
- KNOCK ON WOOD-Ame Stewart-Annals (12 meh)
- 8 THERE BUT FOR THE GRACE OF GOD GO 1-Machine - Helingram/RCA (12 meh)
- 3 AT MIDNIGHT/SATURDAY NIGHT-I Connection-IA 11.P/12-mthi
- 10 GOT TO BE REAL/STAR LOVE/YOU SAVED MY DAY-Cheryl Lynn-Columbia (LP+12 inch)
- 11 FIRE NIGHT DANCE-all cuts-Peter Jacques Band-Prelude (LP)
- 12 BABY I'M BURNIN'/I WANNA FALL IN LOVE -Donly Parton-RCA (12 inch)
- 13 (EVERYBODY) GET DANCIN'-Bombers-Wett End 112 incho
- 14 FROM CHICAGO TO THE SKY-7th Avenue-AVI (LF)
- 15 SATURDAY NIGHT, SUMBAY MORNING-Theirs Housine Molowe 112 metti-

## LOS ANGELES

- This Week 1 DO YA THINK I'M SEXT-Rod Stewart-Warner Bross (12 anch)
- 2 NEEP ON DANCIN'/ DO IT AT THE DISCO-Cary's Gang-SAM/Callambas (12 smbh)
- 1 AT MIDNIGHT SATURDAY NIGHT-1 Connection -TK (LF/12-mc5)
- 4 I WILL SURVIVE ANYBODY WANNA PARTY/I SAID TES-Glass Gayma-Polydar (1P-12-neh)
- 5 ULTIMATE LP-all carts-Ultimate- Carablanca (LP) 6 I GOT MY MIND MADE UP-Instant Funk-Saltoul
- (12 (nch)) 7 HE'S THE GREATEST DANCER/WE ARE FAMILY-SITTLY Sledge-Cathloos (LP/12 mith)
- 8 (EVERYBODY) GET DANCIN'-Bombers-West End (12) 100210.0
- 9 HAVEN'T STOPPED DANCIN' YET-Gonzalez-Capital (1.9)
- 10 LET THE MUSIC PLAT-all cuts-Arpegeo-Pulydor 0.61
- 11 FIRE NIGHT DANCE-all cuts-Feler Jacques Band-Prelude (LP)
- 12 THERE BUT FOR THE GRACE OF GOD GO 1-Machine-Hologram/HCA (12 mch)
- 13 KNOCK ON WOOD-Amit Stoward Anola (12 inch)
- 14 FLY AWAY-sll cuts-Voyage-Mailin (LP)
  - 15 DANCE TO DANCE/DANCER-Gino Sactio-RFC Records (LF)

## MIAMI

- This Week 1 DO YA THINK PM SEXY-Had Diseard-Warnes Brost till inch
- 2 REEP ON DANCIN' DO IT AT THE DISCO-GAYLE
- Early SAM (Enlamble (17 mch) 3 LET THE MUSIC PLAY-all cuts-Approprie-Polydus 11.83
- 4 FLY AWAY-all cuts-Repair Martin ILFT
- 5 1 WILL SURVIVE ANYBODY WANNA PARTY/1 SAID YES-Ginna Gaymon-Polydes (1P/17 auch)
- 5 THERE BUT FOR THE GRACE OF GOD GO 1-Machine - Hologram RCA (17 Inch)
- SHINE ON SILVER MOON-Manipe McKnet & Hilly Davis B - Colambia (17 mch)
- 8 BLTIMATE LP-all cuts-fillionate Catablanca (LP) **9 HE'S THE GREATEST DANCER/WE ARE FAMILY-Series**
- Sledge-Odtilion (1P/17 milti) 10 FLY ME ON THE WINGS OF LOVE -Den Bee APA
- 11.171 11 AT MIDNIGHT/SATURDAY NIGHT-T Counterfoom-1X
- (CP/12 inch) 12 (EVERYBODY) GET DANCIN'-Bombert - Woot Lind 117
- m(h)
- 13 FIRE NIGHT DANCE-all caft-Fitter lacques fized Frelude (LP)
- 14 KNOCK ON WOOD-Amu Strwart Anuta 112 on hi 15 I GOT MY MIND MADE UP-Instant Funk-Estimat (17 inch)

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.

## PHILADELPHIA

- The Week 1 I GOT MY MIND MADE UP-Instant Funk-Exitout 127 impR1
- DO YA THINK I'M SEXY-Rod Slewart-Salsoul 112mc#1
- 3 AT MIDNIGHT/SATURDAY NIGHT-I Connection-IN (LP/12 inch)
- 4 STRAIGHT TO THE BANK-Ed Summers-Freduce 117 11676
- THERE BUT FOR THE GRACE OF GOD GO 1-5 Martune - REA (12 inch)
- TURN ME UP-Redh Barrow, Columbia (12 mch)
- 7 ULTIMATE LP-all cuts-Ultimate Catablanca (LP)
- I WE ARE FAMILY/HE'S THE GREATEST DANCER/10ST IN MUSIC-Toter Stedge-Coldine (LP/12.mch)
- 9 SATURDAY NIGHT, SUNDAY MORNING-Theims Houston - Motows (12 mcR)
- 10 LET THE MUSIC PLAY-all cuts-Notegen-Polydist 11.Ph
- 11 DISCO NIGHTS-5.0 -Ansta (12 inch)
- 12 DANCIN'-Gosy & Harbers-BICA (12 mch)
- 13 CUT LOOSE-Bishannest -Mercury (12 cm/H)
- REEP ON DANCIN'/ DO IT AT THE DISCO-Gary II Gang-SAM/Columbia (17 anch)
- 15 DANCE TO DANCE/DANCER-GINS Soccion-RFC Remails (1P)

## PHOENIX

- This Week RNOCK ON WOOD-Ame Stewart Annia (12 meh)
- DO YA THINK I'M SEXT-Had Sheward Warner Bross 2 112 mch/
- 3 BUTIMATE LP-all rads-Hitimate Casabianca (LF)
- CHANCE TO DANCE & FREAK A HOT RODIES-LEMMIN Preiste (1P/12 seh)
- 5 LET THE MUSIC PLAY-all cult-from control Polyther 0.21
- 6 FLY MMAY-oil cuto-vegage Matha (CP)
- REEP ON DANCIN / DO IT AT THE DESCO-TIONAL Kang-SAM, Californibia (12 book)
- # AT MIONIGHT/SATURDAY NIGHT-1 Connectica. Tx ALP/LU (auth)
- 9 CRAPT-The Glass Family (OC Records (12 sech)
- 10 MANHATTAN FEVER DISCOCIDE TONICHTS THE HIGHT-Hughilten Mange (17)
- 11 WE ARE FAMILY HE'S THE GREATEST DANCER-Sector Sintys-Cohilage (LF) 12 with
- 17 I WILL SURVIVE ANTRODY WANNA PARTE I SAID \$65-Gauge Region -Pulgfin (LFC12 inchi-
- 13 HAVEN'T STOPPED DANCIN TET-Groupley-Copilal 111
- 14 ONE MORE BUNGTE FREE MY LITE WITH LOVE BELLE DE JOUR-ST Tapper - Bullet Pa (UP/12 mills) 15 DON'T YOU NEED-Links Ewans -Anila (12 anila)

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SEATTLE/PORTLAND	
This Meet	

- KNOCK ON WOOD-Ami Stewart-Apola 112 inchi DO TA THINK I'M SERT-Hod Stewart-Warner Bros. (12 inch)
- 3 REEP ON DANCIN (DD IT AT THE DISCO-Gary L Gang-SAM: Elelumina (12 mch)
- 4 LET THE MUSIC PLAT-all sals-Arpennet-Pelyder 11.25
- 5 DANCE/POINCIANA-Paradoe Express-Electrics (12) (00%)
- 6 AT MIDNIGHT/SATURDAY NIGHT-T Concertion-TK 11.P/12 mehl

ULTIMATE LP-all cuts-Ultimate-Cacablanca (LP)

# HAVEN'T STOPPED DANCIN' YET-GONDAINT-Capital

9 GOT TO BE REAL STAF LOVE YOU SAVED MY DAY-

10 WE ARE FAMILY HE'S THE GREATEST DANCER -Sector

Cheryl Lynn -Columbia (LF/12 onch)

11 1 GOT MY MIND MADE UP-Initant Fute-Talsout

12 I WILL SURVIVE ANYBODY WANNA PARTY I SAID

13 SYMPHONY OF LOVE DANCING WITH THE LIGHTS

TES-Clotte Gapter - Polador (CP/12 mett)

14 FLY ME ON THE WINGS OF LOVE-CHI HER-ADA (LP)

15 FIRE NIGHT DANCE-all cuts-Peter Jacques Band-

MONTREAL

1 DO YA THINK I'M SERY-Rid Stream WER (12 inch)

2 I GOT MY MIND MADE UP-Instant Funk-RCA (12)

3 HAVEN'T STOPPED DANCIN' YET-Generality Capital

& CHAINS FESS UP 10 THE BODGE - Burry, Burgin

9 LONE HAS COME MY WAY-Tony Yolm - Quality (12)

5 LOVE AND DESIRE-Augenous Printer (19)

6 AT MIDNIGHT-1 Connection: TN (12 mill)

# THE CHASE-Groups, Poladis 112 ment

10 HEART OF GLASS--Diondur- Capibil 212 (sub)

Industry (Deality (17 such))

15 BANG & CORE -WILL DOCTOR TO LLPD.

13 LEARNING TO DANCE ALL OVER AGAIN-LUTIONS

13 DANCE ALL NIGHT-MILL LIQUEL Dealer (1P)

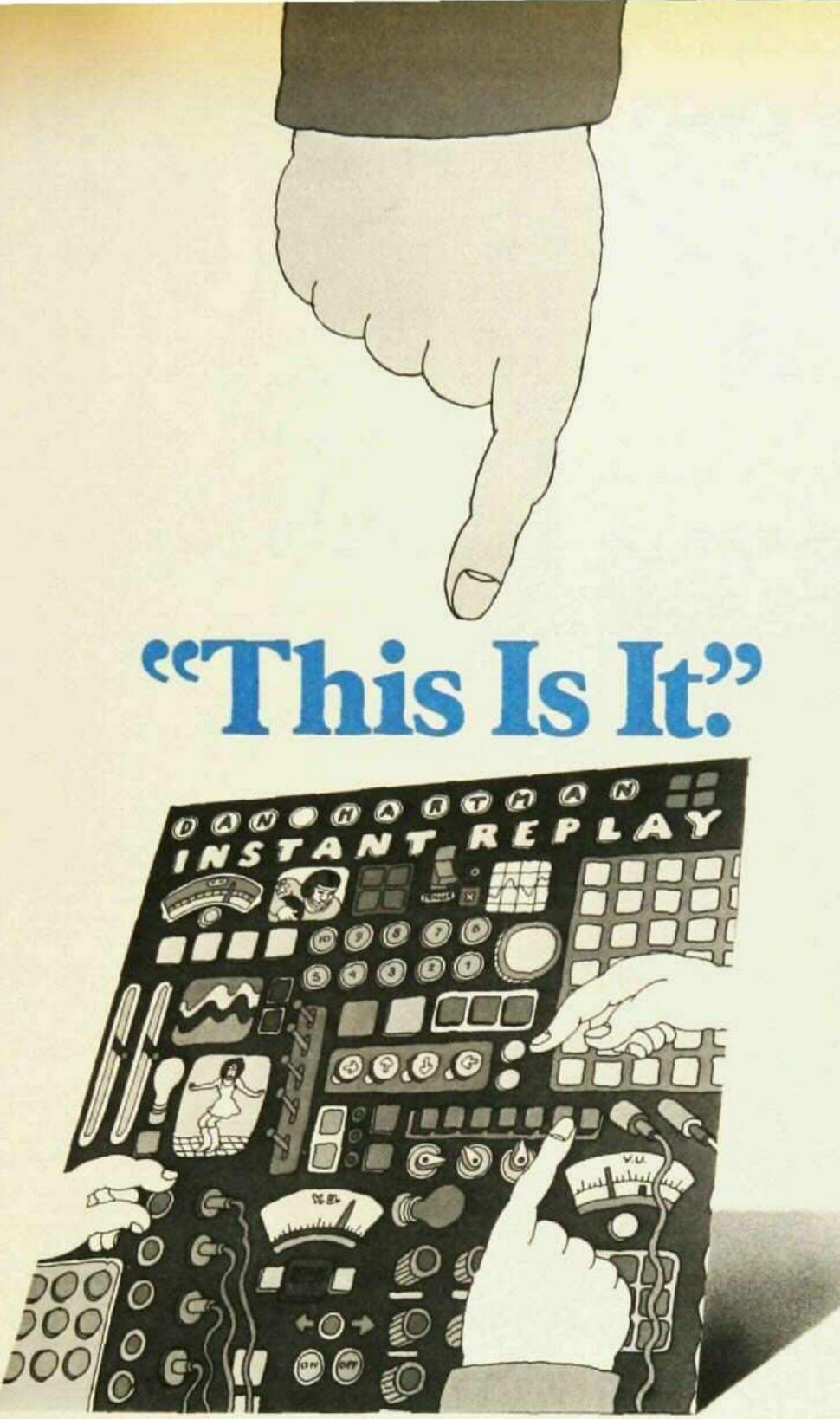
14. DON'T FALL IN LOVE-RIVER Fays Records. INCR 112-

12 BLAME IT ON THE BDOGIE - tockness - CBS (12 inch)

7 CME-D.D. Sound - Diabity 11 PS

DOWN LOW-Mappel Entrant-Polydae (LP 12 and)

Sleige - Catilion (LP 17 inch)



JZ 35641

# The follow-up to Dan Hartman's gold single, "Instant Replay."

The music is up. The beat is infectious. The response is overwhelming. BOS and Top-40 programmers, this is the 'moment' you've been waiting for. "This Is It." Dan Hartman's new single from the album "Instant Replay." On Blue Sky Records and Tapes. Produced by Dan Hartman. "A Tom Moulton Mix."

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CAVIANO LEARNS-Richie Kazor, right, deejay at Studio 54, gives Ray Caviano, president Warner/RFC Records, a few pointers on how he selects his musical repertoire to entertain the dancing folk at his club.

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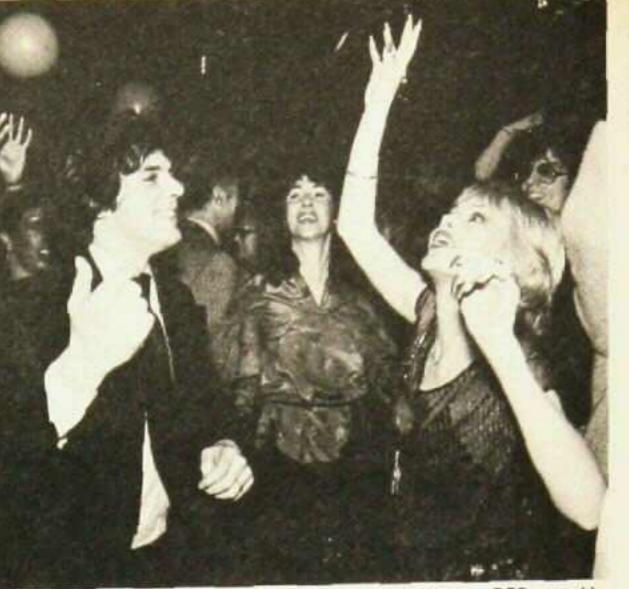
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HAPPY PEOPLE-Ray Caviano, president of the new Warner/RFC record label, briefly pushes aside the seriousness of his position to boogie with actress Britt Ekland. Occasion was a "coming out" party for Caviano's new label held at Studio 54.

Disco Mix

### NEW YORK-RFC Records has had an extended promotion campaign to launch the label, which is an offshoot of Warner Bros. Records. First product is the Gino Soccio album "Outline." The result of this promotion proved right. Producer Mix Machine and album coordinators Ray Caviano and Bob Siegel have a definite direction on this mainstream album.

Disco

Soccio also had his hand in the creation of the music and lyrics. He also plays several in struments on the tracks. "Dancer" leads off side one at 8:23 minutes with a musically simple structure of drum and handclapping back beat.

### **New Rock Disco**

with female vocals and light keyboard effects that create an intense disco mood. The addition of a sizzling guitar should ensure immediate DJ pickup on this disk.

"The Visitors" features Soccio's voice with a faster tempo song that some DJs might want to slow down. Synthesizer programming is utilized effectively with dynamic drum, keyboard and horn that dominate the cut. The sound is totally different from "Dancer" and shows the versatility of the artist.

Side two leatures "Dance To Dance" and "There's A Woman." The latter is skillfully integrated with light vocals and perky guitar chords that add an ophemeral quality with congas and percussion. This is a time album on all accounts showing thought and perception in its production Chrome, a new group on Infinity, has an interesting sound on its first 12 inch 33-16 r.p.m. titled "Fly On UFD." This 7.57 minute disk combines female vocals mixed with electronic and synthesizer-based rhythms tracks which are mostly instrumental The record is interspersed with small raps by the group then flooded with chase like sequences and other heavy percussion instrumentation similar to a Cerrone production. The flip side is "Caribbean Air Control" which is all instrumental and combines a faste of reggae with synthesizer effects reminiscent of Spaces' first album. Both sides have a sound that is pleasing and different from most of the disco around and the 12-inch should get the attention it deserves.

# Forum Show At Roseland

NEW YORK-The Roseland Ballroom has been selected as the venue for the entertainment segment of Billboard's Disco V Forum, according to Bill Wardlow, the Forum's coordinator.

The ballroom, with a capacity of 3.450, is expected to adequately handle the influx of Forum attendees wanting to see the concert performances of such popular disco acts as Gloria Gaynor, Village People, Voyage, Sylvester, Peter Brown, Chic, First Choice, Peaches & Herb, Linda Clifford and Tiger.

According to Wardlow, Roseland, which has been functioning as a major entertainment site since 1919, is ideal for the Billboard entertainment, partly because of its history and partly because of its spacious and comprehensive facilities which include one of the largest dance floors to be found in the city.

It is also within walking distance of the New York Hilton hotel where seminars and exhibits are being staged.

Wardlow also announces that Forum VI has been scheduled for July in New York. It will again be held at the same Hilton.

### Auction At Club Helps Athletes

### • Continued from page 38

raising drive by the U.S. Olympic Committee (New York branch), which is tying in with New York, New York, and Uncle Sam's disco, New York, to stage the program. The segment, scheduled for Uncle Sam's, Levittown, N.Y., will be held Monday (19).

42

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# OPTIKINETICS

# Disco Lighting on show

at Metro-Lights Inc. Stand 165 Billboard Disco Forum V

Feb. 26–March 1, 1979 New York Hilton Hotel New York City

### Continued from page 36

acts, and some disco crossover tunes.

There is also a new logo for the club, a black and white drawing of a man and woman in elegant evening clothes—a motif which is repeated throughout the club.

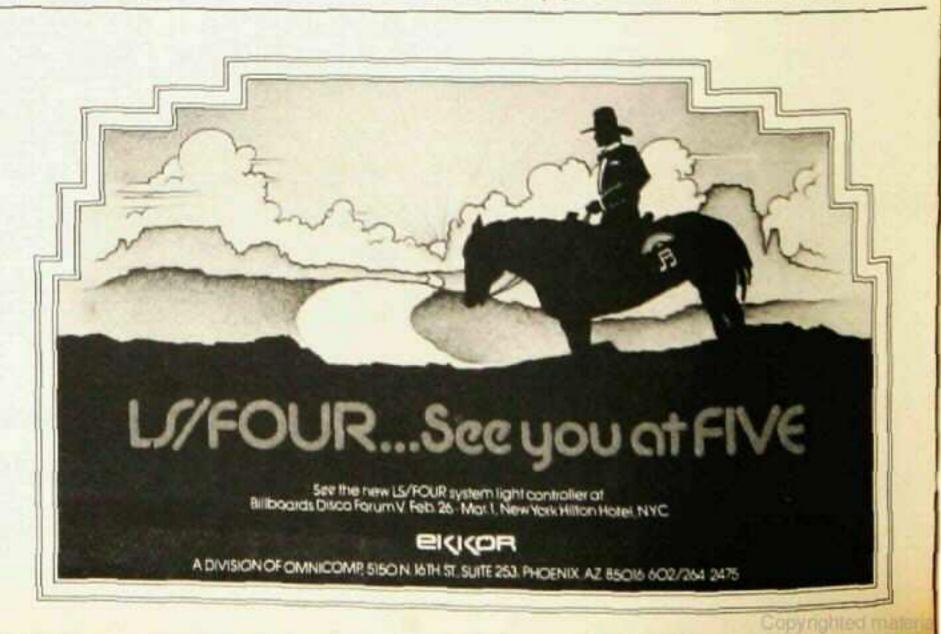
In keeping with the posh level, admission is \$10 per person. Smith says Trude Heller Now will be a "dressed-up Village club," with the clientele drawn from the city's fashion community, which will be "basically gay, both male and female," though straights will be welcome.

He says the club is now going to record companies to get rock'n'roll records since the disco pools specialize only in disco music. He says label response has been good.

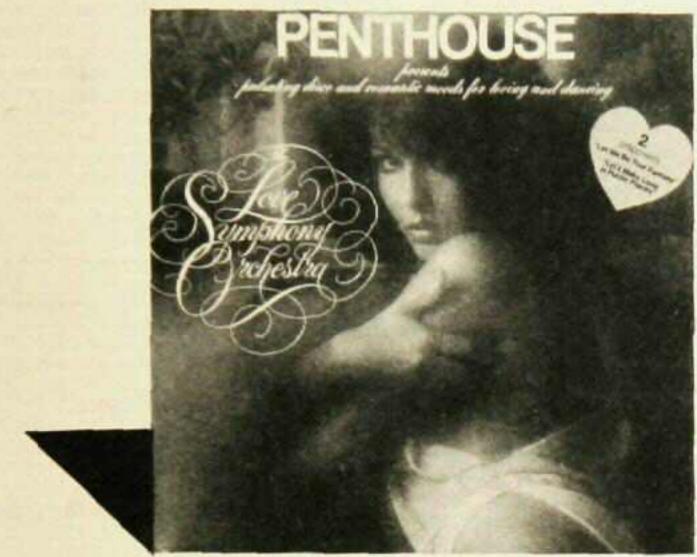
Rick Aronstein, disce promoter for Channel (Continued on page 45) terreturning the tr

Celebrities already committed to playing an active role in "Excellence In '80" as the Olympic Committee has titled the program, will include. in addition to McGraw, Parton and MacLaine, Christopher Reeve of Superman fame. (He will be auctioning his Clark Kent glasses.) Designer Bill Blass will offer a special creation, as will tennis stars Arthur Ashe and Vitas Gueralitis, Chervl Tiegs, Leonard Bernstein, Robert Klein, Joey Heatherton, Julius "Dr. J" Ervin and dancer Edward Villella. Tickets to "Saturday Night Live" will also be auctioned

Chairpersons for the events will include Don Kirshner. Jo Jo Starbuck and husband, Terry Bradshaw; Blass and Reeve.



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# Disco Serious Business, But Fun Too, At New Orleans Pool Convention

NEW ORLEANS—The Southeast region of the National Assn. of Record Pools met with the purpose to approve or disapprove resolutions passed at the national association's first meeting held last Nov. 13 in Miami. The gathering also sought to bring up topics for the next national meeting, slated for Feb. 25 at the N.Y. Hilton.

However, the agenda was by no means all work and no play. Al Paez, president of the New Orleans Disco Assn. assistant director Brian Burke, and secretary Eric Miller, hosted a party at the Civic Theater discotheque.

The well-planned affair, which included a listening session of new disco product, drew radio programmers, record retailers, and entertainers Marilyn McCoo and Billy Davis By KELLY TUCKER

Jr., who came to help promote the disco mix of their latest single, "Shine On Silver Moon,"

Although the meetings sparked interest by deejays, the National Assn of Record Pools has appeared somewhat dormant since it was formed last November.

Commencing on the association's inactivity, Bo Crane, president of the Florida Record Pool, states: "It's hard to do much because it's difficult getting people together from all areas of the country when you're not on big corporate paychecks. But that's not to say we won't have it one day.

"What we've been doing the past few months is sorting out how the pools will police each other and developing standards of membership for the organization." During the assemblage here, Crane and the other deejays decided the pools would police themselves by providing each other with current rosters to eliminate duplications. They also:

 Discussed minimum membership requirements and ruled that its membership depended on the individual markets. However, any new pool applying for membership must be serviced by a minimum of 15 record companies.

 Voted that the Southeast region would not send a regional roster to record companies but that the individual pools would have to send them out as requested.

 Rejected the proposal brought up at the first national meeting that the pools send out rosters every (Continued on page 45)



# Hottest San Juan Club Cooling Down

### By LORRAINE BLASOR

SAN JUAN-Leonardo's, once San Juan's hottest disco, is beginning to feel the heat of competition, and its management is worried.

The disco's lackluster performance was partly responsible for its parent company, Swiss Chalet Inc., posting a net operating loss of \$273,436 for the six-month period ended October 1978. Swiss Chalet also operates the Hotel Pierre and the Swiss Chalet restaurant.

Although the discotheque is not bringing in the same revenue it did in the past, John Lohner, president of Swiss Chalet Inc., says that Leonardo's is still moderately profitable.

"We can no longer count on the high revenue of the disco as some years ago," he says. "Before. Leonardo's was a gold mine. Now, it's just a silver mine."

And the reason for this, according to Lohner is heavy competition from new disco outlets that have opened here in the last three years.

These include "Juliana" (at the Caribe Hilton), Isadora (at the Condado Holiday Inn), and San Juan San Juan in old San Juan.

In its quarterly report to the Securities and Exchange Commission last October, Swiss Chalet. Inc. noted that "The discotheque concept in metropolitan San Juan has proliferated almost to the point of saturation." Additional first class disco club operations have opened during the last few months, and there is another big one scheduled to open in late December. The trend among disco club fans," continued the company, "seems to be a rotating one whereby they tend to sponsor the latest one opening. "Our discotheque, having been in operation four years, and being the first one of its class, is feeling the impact of competition this fiscal year."

about 25% compared with one year ago.

The company also posted an income loss of \$40,668 of which \$16,000 represented the drop in nightly entrance fees at Leonardo's. Membership, meanwhile, has dropped from 700 in 1976 to 400 paying members (dues include a \$100 initiation fee and a \$100 annual membership fee).

While in the past the club stayed open until the wee hours of the morning, seven days a week, the disco is now operating Monday through Saturday and closing at more "conservative" hours: 2:30 a.m. on week nights and 4:30 a.m. on weekends. Leonardo's, which is located in the Hotel Diplomat in touristy Condado, opens its doors at 9 p.m.

Swiss Chalet has invested heavily in its disco attraction—including a reported \$95,000 worth of sound equipment—and is not about to see its investment sour.

"In four years," says Lohner, "we feel the whole disco trend has changed. We're adapting fast to the new realities." He explains that Leonardo's will soon begin a new campaign to push the disco, but he would not say precisely what this would involve.

However, Swiss Chalet is reportedly working on new promotions for Leonardo's, such as visits from passengers and crew members of the cruise ships that regularly visit San Juan.

Meanwhile, Swiss Chalet has opted to indefinitely shelve its plans to franchise Leonardo's as it had hoped to do. Leonardo's, which opened with much hoopla in 1974, introduced the concept of the plush disco where the well-to-do, or anyone who could afford the entrance fee, could dance to the latest tunes. The disco boasts kinetic sculptures by German artist Frederick Becker, wall-to-wall carpeting, a computerized slide program and a private energy plant just in case there should be an unexpected blackout.

44



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S2L3x800

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Designed to meet tomorrow's needs today, the new range can only be described as a revolution in styling and design. On demonstration, there will be the fabulous new S2L3x800, the new S2L4x1500, the 4x1500 zoner, the new Rainbow Strobe Controller.

### But that is not all!!

An innovation in ten channel controllers will be there—the new 10x1200M and 10x1200MZ light sequencers. The only way to assess the quality, versatility and range of effects available on these units is to see them—SEEING IS BELIEVING!

Interested? Come and join the crowds at stands 105 and 106. If you cannot make the show, don't worry. Just write or call us, we will be delighted to send full details and color brochures.



Decreased traffic at Leonardo's is estimated to be off by

### \$1,000 Fine For Laser Violation

Continued from page 36

The installation of the safety interlocking devices is apparently in keeping with the consent decree signed by Infante on behalf of his firm.

In it he agrees to submit a corrective action plan, an initial report. and a variance request. The decree further stipulate that within 30 days after each corrective action plan is approved by the agency. Laser Physics must take the necessary steps to bring the product into compliance with the standard, or assure it meets the safety criteria set forth in the bureau's compliance guidance booklet.



# Disco **DJ Pools Hold Meet**

**Disco** Mix

### Continued from page 44

month. "That's way too much paperwork," says Crane, "We think every three months is much better."

· Decided that roster information from new pools will be examined by regional representatives along with the pools' application and feedback sheets.

 Ruled that when a pool applies for membership to the national association, an in-person presentation is required at one of the association's regular regional meetings. The proposal will be approved or disapproved at that region's next meeting.

· Agreed that the Southeast region would meet four times during the next 12 months and that the region's directors will keep pool rosters only for their own personal use

Among those present at the meeting were Anstides Jacobs of the South East Disco Assn., Ralph Duncan of the Deep South Disco Assn., William Cook of the Sherlock Record Pool, Bruce Hard of the Florida Record Pool. David Wright of the Southeast Disco DJ Assn. Joe Butler of the Virginia Disco Assn., Jim Knapp of the Tampa Bay Disco Pool. Sun Dance of Seemingly Better Productions and Dave Smith of the Atlanta Music Pool.

### U.K. Adapts **To Skating On Wheels** By PETER JONES

LONDON-With skateboarding virtually dead as an on-wheels craze in the U.K., there is a steady buildup of interest in roller disco, imported from the U.S. and already regularly featured in key night spots.

Finals of the first ever Great British Roller Disco Contest, sponsored by Faberge and Louis Brown's chain of Valbonne clubs, are to be held Tuesday (27) at Skingles La Bonne in Leatherhead, Surrey,

Rollerskating to rock is prominently featured at the Victoria Hall in London's Covent Garden. the California Ballroom in Dunstable and the Finsbury Leisure Center in North London.

The launch of the first national roller disco contest was boosted by the appearance of Grant Santino, who won the EMI-sponsored first national disco dance contest. Prizes (Continued on page 87)

SOUND LEVEL-Record Plant engineer Michael Braunstein, left, adjusts a playback level for Stephen Stills during his historic digital recording session.

# Sound Business



Billboard photos by Bonnie Tiegel

45

ALL EARS—With two 3M digital recorders in the background, Stephen Stills listens to his rock music along with L.A. Record Plant owner Chris Stone, left, and keyboard player Mike Finnigan.

### JBL INTROS 4313 SYSTEM

LOS ANGELES-JBL. Inc. is introducing a new monitor loudspeaker system, model 4313, for use in studio control rooms, mixdown facilities and other professional applications in which a compact unit is required

Features include a new low frequency driver especially developed for the 4313, and a system design incorporating in-line mounting of all transducers for greater stereo imaging, according to the firm.

Dimensions are 22% inches by 14½ inches by 9 15/16 inches deep. Weight is 42.5 lbs.

According to Pete Horsman, manager of the professional division of JBL, the 4313 is available now to dealers with distribution through the company's network of professional studio contractors.

The suggested list is \$369 per unit

### Chip Taylor & Partners Open Up

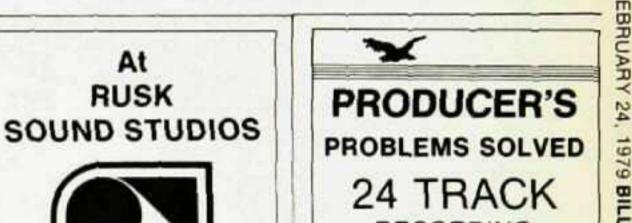
NEW YORK-Singer/songwriter Chip Taylor and several partners have opened a new "live-in" 24track recording studio in North White Plains, about a 30-minute drive from Manhattan

Called North Lake Sound, the studio is a rustic, split-level dwelling overlooking the White Plains reservoir and bordering on a 2,000-acre wildlife preserve. The entire building is wired for sound, enabling any of the eight rooms to be used for recording purposes. There is one central control room and a main studio.

North Lake Sound is equipped with an MCI console and 24-track MCI tape machine. The console has 28 inputs. Altec Big Red speakers are used. Audiotechniques handled the installation.

Ernie Rivellino, one of Taylor's partners, designed and built the structure. The other partners are producer and keyboard player Joe Renda, Alan Vinson and actor Jon Voight, Taylor's brother.

The studio occupies the first floor and includes a large room that can be used for equipment storage. The (Continued on page 46)



Continued from page 42

Records, has sent out a fiver giving a description of "When The Fuel Runs Out" by Chuck Jackson This new release on Channel, he states begins with an instrumental followed by a vocal another instrumental, a chorus and so on

However, what is not stated is that the song might not necessarily be the right one to up date. This familiar "Executive Suite" tune was well received years ago. Jackson's rendition and the rhythm tracks move along but a 1979 pulse seems not to be there. The Dis reaction and au

The multi talented Hamilton Bohannon has written, arranged, directed and produced all the songs as indicated by the credits on his latest Mercury album "Cut Loose." This title cut is the highlight of the LP and has also been released as a special promotional 12 inch 33 5 i p.m. disco disk if confains the familiar flavor for which Bohannon is noted included are synthesizer, guitar, bells and congas that are matched with lowdown singing of the funky artist

Came Lucas' latest release on Solar Records. distributed by RCA, is taken from the "Carne

dience response should determine the validity of this disk

Polydor's 12-inch 33 m r p m disk by Alton McClain and Destiny is titled Tt Must Be Love This short yet sweet 4.42 minute cut has gritty girls in the back maintaining a balance to the artist's gutsy singing. No distinct break is utilized on this fresh and energetic diffy to which remix artist Jim Burgess has put his talent.

Melba Moores's style prevades and intersities the excitement on a 12 inch 33 1/ release on Buddah. It is titled. "Standing Right Here. and was mixed by Richie Rivera. A drum and cymbal introduction leads into guitar and bell instrumentation that continues to swell with the artist's voice providing an effervescent quality.

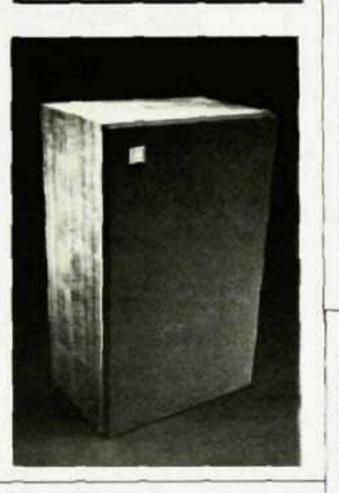
Slick instrumentation with a reggae feeling make the a catchy and hip moving dick a though at a low key tempo, is used, this smart best should bring chart action to an outstanding artist. The flip side is the familiar. This is it a previous hit which was mixed by Tom Moulton.

Lucas in Danceland" album The artist's velvet voice blends with a full and rich background chorus that incorporates a steady handclapping back beat. A simple guitar and rum break highlight this rocker, with synthesizer and organ elfects complementing the disk.

This tune is somewhat on the funky side as compared with the artist's last release and this change of pace will certainly be welcome. Titled "Dance With You," production credits go to Dick. Griffey with rhythm arrangements by Koss-Gardner and horn and string arrangements by John Parrish

### Live Disco Airs

MONTREAL-CJEM-EM. or FM 96, here is hooking up with the Twelve/34 disco for live broadcasts. Begun Saturday (10) the program is called "Twelve/34 Live" heard every Saturday from 9 p.m. unu! 3 a.m.





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BOARD

# Sound Business Studio Track

LOS ANGELES—Nick Lowe is producing Carlene Carter's Warner Bros LP at Jennifudy, Matt Hyde and Gary Goodman engineering Also there, Michael Smith, producing Cuba Gooding for Motown, Phil Kaye behind the board

Giorgio Moroder producing Donna Summer at Rusk Sound. The Sylvers also there cutting a second LP for Casablanca, Moroder again producing

At Kendun: the Beach Boys overdubbing and remixing with producer Bruce Johnston with Tom Murphy and Steve Williams engineering. Geoff Sykes mastering CBS Records' Sutherland Bros. LP with producer Glen Spreen; Phillip Mitchell mixing a new Atlantic LP with Steve Williams and Randy Pipes at the console, and Jean-Luc Ponty mastering a new LP with John Stronach supervising and Jo Hansch at the board

Activity at One Step Up includes Newbirth laying tracks for Ariola with Sye Mitchell engimeeting and Wayne Henderson producing Hillary Schmidt for Columbia with Mitchell at the console

At Filmways/Heider Recording, overdubs and motiong continues on Jerry Lee Lewis' Elektra LP with producer/engineer Bones Howe and Steve Hirsch assisting. Ted Templeman producing Van Halen at Westlake, Donn Landee at the board Jimmy lovine and Shelly Yakus also continue to produce/engineer Robert Fleischman there for Arista

At the 24-track Cyberteknics Creative Recording Studios, Dayton, Capitol's nine piece group Sun is wrapping up its second LP with Bau Ray Fleming producing and Phil Mahaffey engineering Mahaffey is partner in the 10 yearold studio with Gene Barry. Sun's gold album debut, "Sunburn" was also recorded there.

Jeff Lane producing Aquarian Dream for Elektra at New York's Sound Works.... Ubiquity Star Booty being mixed by Billy Kessler and Larry Levin with Vic Manno for Elektra/Asylum. Buddah's Michael Henserson in at Sigma Sound, New York, producing himself for a new LP

Joel Diamond producing Engelbert Humperdinck at New York's Media Sound, Alec Head engineering. The ADC Band working on an LP at Cloud Born Productions, Grosse Pointe. Mich. Johnnie Mae Matthews and Woody Wilson producing with Ken Sands and assistant engineer Russell Palazzolo behind the board.

Bobby Eli producing Rory Block's second Chrysalis album at Sigma Sound, New York, Carmine Rubino at the board Michael Johnson cutting his next EMI America LP at Nashville's Creative Workshop, Brent Maher producing and engineering.

Marshall Chapman completing new LP for Epic at Pete's Place, Nashville with Pete Drake producing and Al Pachucki engineering. Capitol's Little River Band at Nashville's Quadraphonic Sound Studios with producer John Boylan, Ernie Rose at the board. Rex Collier appointed studio supervisor in charge of operations at Woodland Sound Studios, Nashville

Oon Davis producing Mary Wells at ABC Stadios, Zoli Osaze engineering, as well as the Dramatics for ABC, Reggie Dozier behind the board. The Keane Brothers also in over-dubbing and mixing an ABC project with Lamont Dozier and Bob Keane co-producing, Reggie Dozier, Bruce Brown and Zoli Osaze engineering.

JIM McCULLAUGH

Chip Taylor

Continued from page 45

# Strawberry Recording Studios South enjoys 32 channels of noise-free recording with dbx.

Eric Stewart and Graham Gouldman of 10cc, owners of Strawberry Recording Studios South, in their control room, Dorking, Surrey, England.



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upstairs portion boasts a living room with a 20-foot ceiling that can be used as a string loft, in addition to bedrooms and office space. There are sleeping accommodations for four to six persons.

Among the studio's first clients are Ace Frehley of Kiss, Blue Oyster Cult and Formula I, a new group being managed by Taylor and produced by John Platania. The first session at the studio was Taylor's recently released Capitol LP, "St. Sebastain."

### Veritable Expands

PHILADELPHIA-Ventable Recording Studio, which set up shop some 10 years ago in suburban Lansdowne, has relocated in suburban Ardmore. Pa., with four times as much space as it originally had.

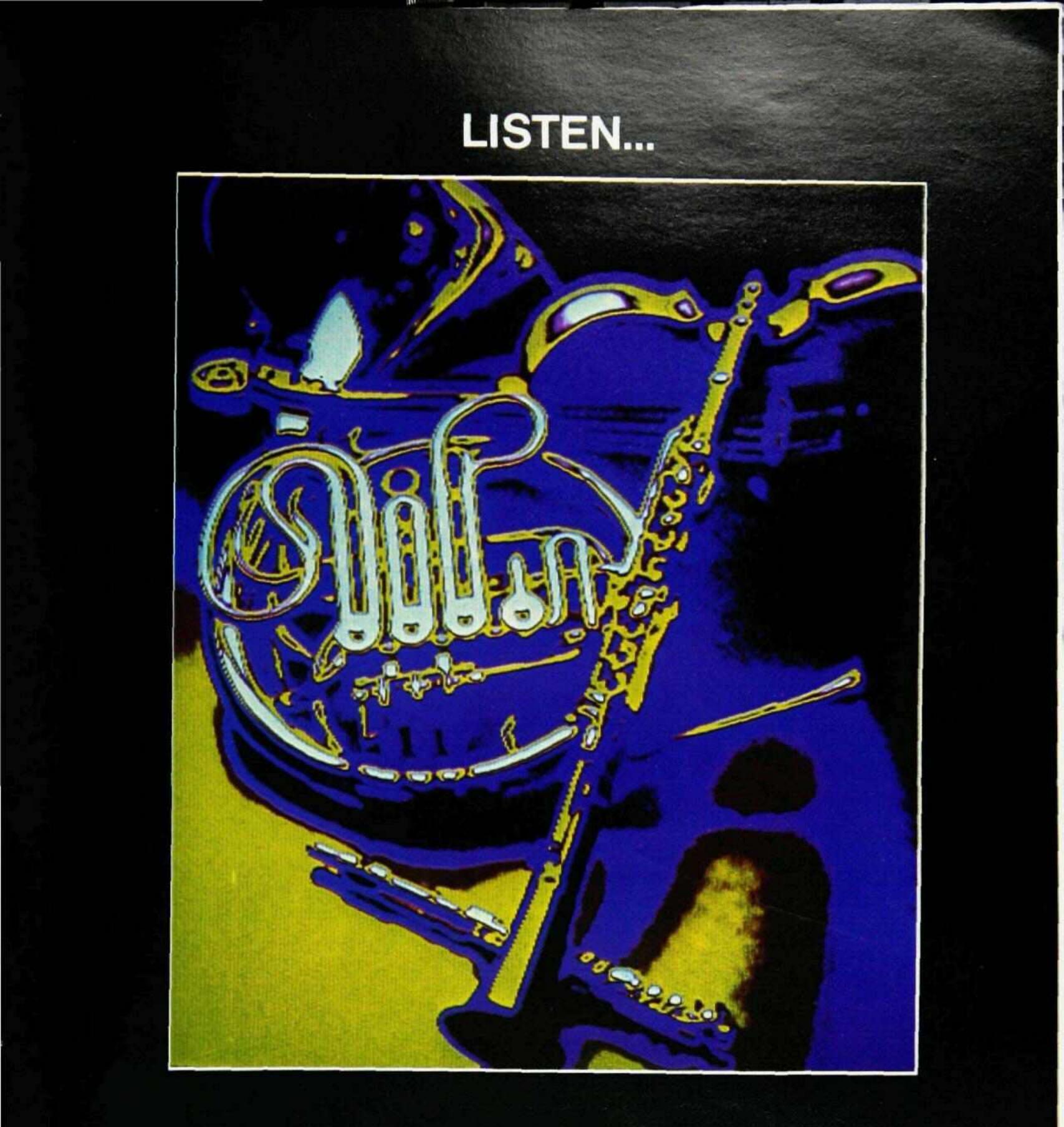
The enlarged operation features a new 16-track board by Audiotronics and Dolby noise reduction. There are also full facilities for commercial production. All the engineering is handled by in-house personnel.

### New Irvine Room

LOS ANGELES-International Automated Media recording studios, located in Irvine, Calif. is opening a new mastering room. Equipped with a Neumann lathe, the facility will also offer direct todisk recording services.

### Charo In 'Boat'

LOS ANGELES-Charo is set to appear in ABC-TV's "The Love Boat" series after a recent guest star role in Jennings Lang's "Airport '79-Concorde" for Universal/MCA. In the episode "April's Return," she will sing "Stay With Me," released on Salsoul Records.



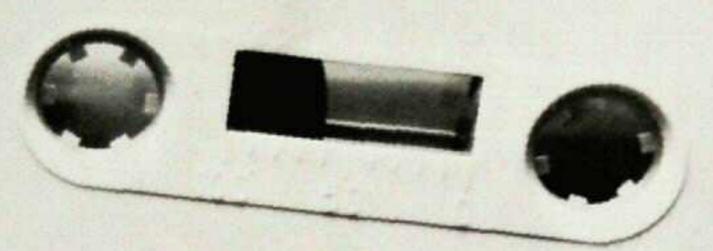
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# **QUALITY AND** DEPENDABILITY **PAVE A CORNER** IN THE PROFESSIONAL MARKETPLACE

### By RON TEPPER

Tucked away in a quiet corner of the San Fernando Valley just a few freeway miles from Hollywood & Vine, is one of the most unique manufacturing plants in the world; a plant that produces two products that have become synonymous with quality and dependability in the music industry.

The products are high speed tape duplicators and professional speakers. The plant is Cetec Gauss, a one-story facility that is crowded with workers trying to keep up with purchase

orders for the Gauss 1200 seriesthe 1210 master reproducer, the 1260 high speed, high capacity endless tape bin and the 1220 slave recorder. Nearly half of the plant's floor space is taken up with the 1200 series, a 12-year-old product that was originally conceived by Keith Johnson and Paul Gregg.

In mid-1969, Gauss Electrophysics was acquired by MCA Technology and a new direction was charted. MCA's approach was to create a complete sound package, everything from tape duplicators to amplifiers. consoles and speakers. Thus in February, 1971, two years before Cetec acquired Gauss, the first loudspeakers were already under production.

Today, almost half of Cetec Gauss's North Hollywood plant is filled with another Gauss product line-10, 12, 15 and 18-inch speakers, horns, monitors, compression drivers and compression tweeters-the best professional products in the industry.

For nearly a dozen years, Gauss has led the industry in the manufacture of high quality tape duplicating equipment. Although Gauss professional speaker systems have been on the market for only a half-dozen years they, too, have been established as the finest in the industry with dozens of top groups utilizing the revolutionary new Gauss product. Nei-(Continued on page 52)

A half-dozen years ago, the name Gauss automatically conjured up images of high quality tape duplicating equipment. Today, however, the name has taken on a dual meaningtape duplication as well as producer of the best quality speakers in the industry,

What made a company famous for its tape duplicating equipment develop a separate speaker line? Primarily it was due to the philosophy of MCA, which acquired Gauss in mid-1969 and later (1973) moved ownership of the company to Cetec. MCA's approach was to develop a complete sound package, from amplifiers to loudspeakers. That was the impetus that ultimately led to the development of the Gauss speaker line.

As with its tape duplicating units, word-of-mouth has created a tremendous market for the Gauss speakers. In its first full year with the line (1972), speaker sales accounted for only about 10% of Cetec Gauss sales. Today, speakers represent 50% of the company's gross according to Mort Fujii, Cetec Gauss president.

**TOP OF THE HIGH END** 

**GAUSS AT THE** 

Why? On the surface the answer is simple: some of the bestknown rock groups in the world are utilizing the Gauss speak ers and with that kind of endorsement how can you miss? But, there's more to it than a line of speakers that are being utilized by rock groups.

"Without sounding as if I'm 'blowing our horn', " explains Fujii, "the reason for our success is that our speakers actually sound different. I'm not just saying that. Our philosophy has always been not to manufacture a product if it is just a copy of another. We've always looked for something new, original, m better. Something unique. With our speakers we were able to find it. We had the opportunity to manufacture a standout m product with some remarkable innovations. The only problem

> is that most of the time our innovations make our products higher priced."

Gauss speakers are among the highest priced in the industry but they produce. The speakers-10, 12, 15 and 18-inch cones-handle more power because of the unique construction. The prime innovation was the use of a double-spider instead of a single-spider. What that meant was that it allowed a Gauss speaker to handle added power without damage and at the same time kept the voice coil moving lineally in the field. Practically speaking, it meant that Cetec Gauss speakers were stronger and could take more power without damage.

What all this means to the professional is that they have a speaker m that can (1) hold up better under high power application (2) come out with a cleaner sound and (3) prevent listeners from getting -"tired." Listener "fatigue" is not N a stranger to rock audiences. With constant, hard-driving, high-co power music that causes harsh io sound, audiences get tired with- co out knowing why. After a while the music bores and dulls them. Cetec Gauss took this into considera- 💡 tion when designing its speakers 5 and surmounted the problem. Gauss has also set up service centers throughout the country but with the care it takes in its quality control, the centers are seldom used. For example, every speaker-not just random sam-(Continued on page 51)









**HIGH-POWERED SPEAKERS KEEP**<sup>49</sup>

Ron Tepper is a freelance writer based in Los Angeles

1. The five key management personnel at Cetec Gauss, from left: Dick Drake, operations; Jim Williams, quality assurance; Mort Fujii, president; Mike Gessaro, controller, and Ed Wheeler, engineering. 2. Mort Fujii, president, Cetec Gauss, 3. Final test station prior to shipment of speakers. From left are Wheeler, Drake and Williams. 4. Dick Drake, Ed Wheeler and Jim Williams (from left) discuss some of the finer points of the underside of a duplicator slave.

# **SPEARHEADING THE DUPLICATION EVOLUTION TO HIGHER PRODUCTION AND QUALITY**

Mort Fujii, Cetec Gauss president, a slightly built, soft spoken 25-year-veteran of the industry, has a firm grasp on reality and the tape duplicating business. He's also a man who has clear visions of where the industry has been and where it is going.

"This industry could come up with all the innovations possible. However, the problem is that most-particularly those that involve tape-involve equipment modifications on the part of the consumer. The question is whether or not the consumer will make the capital expenditures necessary to buy new equipment. That's why when you talk about new types of tape, digital recording, lasers and other innovations that will affect consumers you should be aware of buying attitudes and economic abilities."

To Fujii, the tape duplicating industry has made enormous strides, from the days of the first reel to reel duplicators more than a quarter century ago to the breakthrough at Cetec Gauss two years ago which enabled 64:1 duplication of tape to become a reality. "But these have always been evolutionary, not revolutionary steps," Fujii explains. "I think we'll continue to see progress but along evolutionary lines.

"Dramatic changes are not the nature of this business. They're too costly at both ends-and too risky."

Although Fujii refers to tape duplicating progress as evolution, many in the industry would call the innovations Cetec Gauss has introduced as revolutions. Up until two years ago, tapes were duplicated primarily at 32:1, or 32 times the master's speed. Usually the speed of the master was 71/2 i.p.s. which meant tapes were duplicating at 240 i.p.s. (32 x 71/2). Ideally, every manufacturer in the country wanted to go beyond that speed but the quality and electronic problems seemed insurmountable. And, they were until Cetec Gauss did some creative engineering.

The idea, on the surface, was simple. Why not double the speed (at 240 i.p.s. a master reproducer and 20 slaves could produce 2,000 30-minute cassettes an hour) and the output? To accomplish this Cetec Gauss completely redesigned the electronics of its tape duplicating equipment and cut the noise and distortion so that the biased tape noise on copies did not exceed the master by more than 2 dB.

The Gauss system did one other important thing-it enabled users to double production without actually increasing speed by simply utilizing a 3% i.p.s. master instead of a 7%. Thus at that same 240 i.p.s., manufacturers could achieve a doubling of production, or 4,000 tapes per hour vs. the 2,000.

"We had to make a number of electronic changes," Fujii explains, "but ultimately the quality of the tape is not determined by how fast you duplicate but by the quality of the master. You need a good 3¼ 11 master-equal to the 7½s. Once you have one, there isn't anyone who can discern any difference between the tape duplicated at 32:1 and 64:1."

To Fujii, the prime use of 64:1 will be in the cassette field. "It's growing the fastest and it is the most dynamic part of the



tape business. Production was far too slow for the rate of growth." Fujii estimates that 8-track tape production in the U.S. is still ahead of cassette but the gap is narrowing quickly. "A year ago, it was three or four to one in favor of 8-track over cassettes. Today, 8-track production is, perhaps, only two to one over cassettes and in two to three years I see the cassette far outstripping 8-track in sales and production."

Fujii sees cassettes as the dominant factor in the industry for two reasons-compact size and flexibility in rewinding. "If you look at the hardware being produced today you'll find that most of the improvements have been in the cassette field. That's where the demand is growing fastest. Improvements in cassette tape have been significant as well. Because they're running at 1%, they require a better short length response and there's been a great deal of work in that direction. Cassette recordings utilizing Dolby noise reduction systems, sound better than non-Dolby 8 tracks."

There's another factor which Fujii sees as instrumental in the growth of cassette. "They're being used in schools today. Kids are becoming familiar with them before they leave the classroom and consequently when they go out to buy some sort of tape configuration it usually turns out to be something. they're familiar with-the cassette."

Fujii was one of the early believers in cassettes and predicted a number of years ago that the configuration would surpass 8-track, "Internationally there's no question, it's cassette. The U.S. and Canada are two of the last holdouts and, as I said, that won't be for long."

The growth of tape has led to a number of quality improve-(Continued on page 51)

# <sup>50</sup> WESTREX BOOSTS CETEC GAUSS IN THE FAR EAST

### **By HARUHIKO FUKUHARA**

Since the first introduction of equipment in the Japanese market 10 years ago, Cetec Gauss has enjoyed nothing but continuing success. A major reason, among several, is that Cetec Gauss equipment is represented through an exclusive agency agreement signed three years ago with Westrex Co., a leading manufacturer established in 1929.

Beginning as an exclusive agent for Westrex of America, Westrex has had good results selling Westrex optical sound recording equipment, magnetic recorders and stereo disk recording systems in Japan. The firm decided to take on Gauss duplicating equipment since its existing customers were potential customers for duplicating machinery. Since the introduction of the line around 200 have been sold, more than half by Westrex. Westrex has as its marketing area, China, Hong Kong, Taiwan, Korea and Japan and has seen increasing sales in Hong Kong.

In June of 1978, a new duplicator with a 64:1 speed ratio was introduced in Japan and represents technology that has no competition, a major reason why Westrex is determined to aggressively promote it, according to Kenichi Tanzawa of Westrex. The machine opens up potential with all leading independent music tape manufacturers such as Pony, Inc.; Apollon Music, Inc.; top record and tape manufacturers such as CBS Sony and Toshiba-EMI, representative magnetic tape manufacturers like TDK and Hitachi Maxell, Ltd.

"We have been selling Westrex products to the movie industry, recording studios and record manufacturers," says Tanzawa. "Since potential customers for Gauss's products are the same as for Westrex products, our sales efforts are that much more enhanced."

Further enhancing the product's acceptance has been the increasing sales of cassettes, where expansion has been seen in the educational field as well as in music. The new 64:1 speed was advantageously timed for this increasing demand. Also helping is the high quality of the product coupled with the cheaper dollar due to currency exchange factors.

Tanzawa claims that the dynamics of the marketplace involving an increased importance placed on sound quality has further positioned Cetec Gauss favorably. In terms of compe-(Continued on page 52)

Haruhiko Fukuhara is Billboard's correspondent in Japan.







# CETEC IN INTERNATIONAL GIRDLES GLOBE FROM U.K.

### By NICK ROBERTSHAW

To lead the world in one product is enough for most manufacturing companies; to have the same supremacy in a second seems almost greedy. Gauss, however, is in just such a *fortunate position.* Whenever the big bands go on the road, Gauss loudspeakers go with them. Pink Floyd, Led Zeppelin, Genesis, ELO, Aerosmith: the list is a long one. And in the manufacturing plants, whenever a new tape duplicating facility comes on line, chances are Gauss duplicating equipment will be in use.

Set up in California in the mid-Sixties, when pre-recorded tape was still in its infancy. Gauss was acquired in 1972 by Cetec Corp., an American company with widely diversified holdings. One of the first things the new owners did was to open a London office, initially as a one-man operation run by Brian Wills, now managing director of the U.K. subsidiary.

The office provided sales and servicing facilities to customers throughout Europe. Africa and the Middle East. Hitherto, Gauss products had been marketed in European territories by a variety of agents, a less than satisfactory arrangement. In his first year, therefore, Wills concentrated on building confidence in Gauss tape duplicating equipment.

That objective achieved. Cetec Audio, as the U.K. company was known, embarked on a campaign to establish the Gauss range of high-powered instrument and professional loudspeakers.

"In 1972," recalls Wills, "the speaker market was very (Continued on page 53)

Nick Robertshaw is a freelance writer in England.

1. Gauss high speed tape duplicating system installed at Pony in Tokyo, one of the most well known music tape manufacturers in Japan. 2. Y. Kawashima, manager, second import department, Westrex Co., Orient. 3. K. Tanzawa, vice president and general manager, Westrex Co., Orient. 4. Gauss system being used at Fraser Peacock, Wimbledon, London. 5. Brian Wills, managing director, Cetec International, Ltd.

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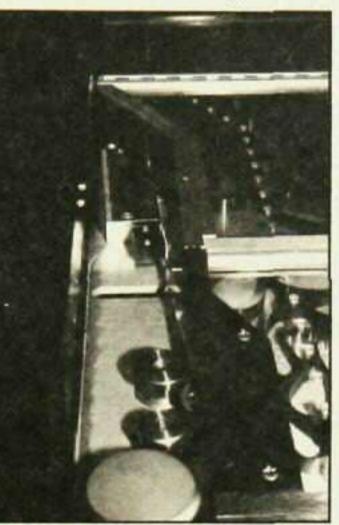
Dick Drake, Jim Williams and Ed Wheeler, left to right, examine a testing procedure on the loop bin vacuum holdback



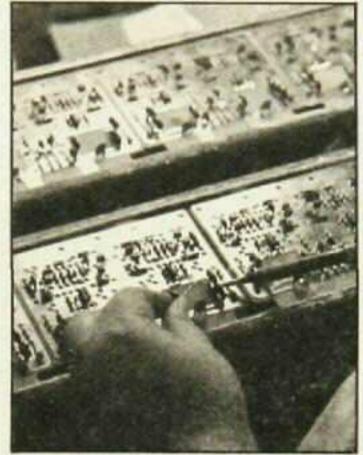
The typical arrangement of a Gauss tape duplicating system.

# IN STATISTICS.

First full line PA system by Gauss. Gauss loudspeakers, by Cetec Gauss, produce perhaps the simplest and most effective way to demonstrate three-way and four-way actively crossed over stereo sound systems.



Detail of the loop bin vacuum holdback.



Detailed circuitry production of a Gauss high speed tape duplicating system.



Compression driver magnet and phasing plug assembly.

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### **Duplication Evolution**

joined Cetec Audio in 1975, three years after Cetec had purchased Gauss. "I don't think it matters whether you're an engineer by background or a marketing man. In this business, as in every business, if you're going to be successful you've got to have a feel for the market. We know what our prime market is-tape duplicators throughout the world-but we have an additional one, the consumer, and we've got to keep our eyes on him if we are going to keep up with the needs and demands of tape duplicators." Fujii-and Gauss-have done an excellent job of eyeing both markets. Gauss was the first company to introduce 32:1 as well as the 64:1. Gauss pioneered the 10 MHz bias system when the standard for the industry was 1 MHz. It was one more way of guaranteeing that there would be less noise and distortion on tape and at the same time enabling duplicators to have more high frequency capability on tapes. And, in the past 10 years, Gauss has presented more than 50 system. modifications which either improve performance, productivity or both. As for the future of the tape duplicating field, Fujii feels the industry has a long way to go. "If you look at the record industry it took many years before it got to the stage of automatic presses. Today, in some areas, tape duplicating is still manual. It gives you some insight into the enormous progress that **RON TEPPER** is ahead." Billboard



Continued from page 49

ments in the raw product. "We've gone from acetate backings to mylar; the coatings are improved; the binder has less shredding and the smoothness has been improved. I think it is only the beginning."

One thing Fujii does not see happening quickly is the widespread introduction of Metafine tape. "It offers better noise reduction when operating at 1% i.p.s. but it is not an easy tape to record. Metafine is pure iron as opposed to iron oxide and the pancakes for duping the tape are at least a year away. Even if that comes about there is a major stumbling block, the consumer. He won't be able to use his existing recording equipment for Metafine. It would require a new investment in playback equipment. And that's going to be up to the consumer to decide, not the industry."

Fujii sees the same potential problem with digital recording. "It isn't as close as Metafine. It's probably five to 10 years away but even if it goes it will require new equipment on the part of the consumer.

"All of these changes are going to depend upon consumers. That's why I say this business is more of an evolution than a revolution. A big jump forward, like the Metafine or digital, creates marketing problems. The industry is fortunate. Even during recessions our products sell well due to the low entertainment costs. But, what's going to happen if we hit a recession or slowdown and people are trying to introduce new types of tape configurations (digital, Metafine) that require major expenditures? I think a recession, or slowdown, would effect any marketing along those lines. Tapes are one thing, new equipment is entirely different."

No matter what type of new equipment or tape is introduced, Fujii feels strongly that there are only two things that count in the business-higher productivity and better quality. "Just about everything we do is geared to those two areas. Take the 64:1. It's a prime example of an innovation that increased productivity and led to an equal quality product at the same time. Innovations like that have enabled the industry to keep our product relatively inexpensive in the consumer's viewpoint."

Fujii's constant concern with the consumer is unusual considering that his 26 years in the industry have been primarily in the engineering area. A graduate of Illinois Institute of Technology (EE), Fujii first entered the industry in 1952 when he went to work for RCA as an engineer. That first job was also his first experience with magnetic recording. Three years later he went to Ampex in its audio engineering department and in 1967 he went to Bell Sound where he set up a tape duplicator manufacturing plant in the San Francisco Bay area. He

# **High End Speakers**

Continued from page 49

ples-is tested at its full-rated power for 10 minutes before it leaves the factory.

Interestingly, a problem that developed with raw materials in 1978 may lead to the newest innovation in speakers. Cobalt, which is used in the Alnico # 5 magnet inside speakers. was in short supply due to problems in Zaire, one of the main suppliers of the material. Prices rose dramatically and Cetec Gauss engineering went to work. As a result, a ceramic magnet was developed and it has proven to be equally effective in the Cetec Gauss cone speakers.

These highly reliable, high powered units are not, of course, geared towards the consumer. Studios and musicians are the prime customers and Gauss sells them through a network of nationwide reps and musical instrument dealers.

Although both speakers and tape duplicators are seemingly two different products they share one common Cetec Gauss thought: "It's evolution, not revolution. That's how the market is and how it will continue to be." RON TEPPER

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# **GEIEG GAUSS IS GROWING** LIKE CRAZY. MOORHEAD

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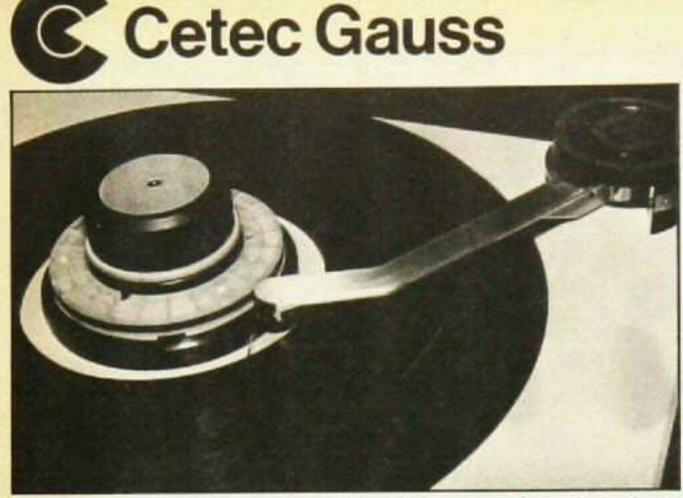
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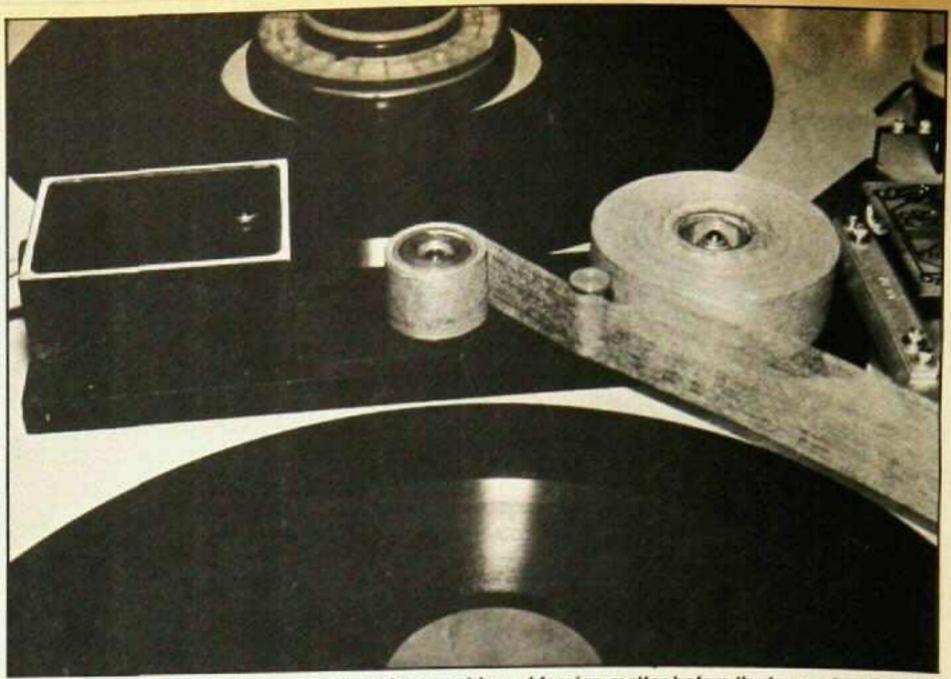
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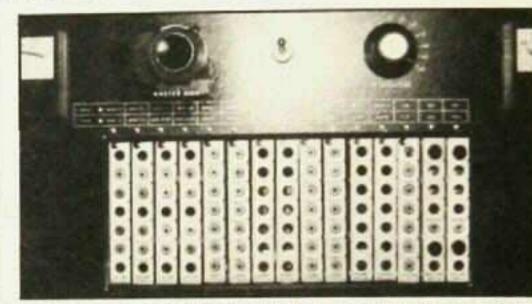
Tape packer arm. The tape packer arm provides tape guidance just prior to contact with the pancake. By pressing the tape against the pancake, layer to layer air film is eliminated, resulting in extremely smooth uniform pack. The tape guide may be changed to accommodate either ¼-inch or cassette tapes. Height is easily adjusted with a built-in gauge incorporated in the cover.



Detail of the loop bin vacuum holdback.

Motorized tape cleaner. The cleaner wipes loose oxide and foreign matter before the tape enters the head assembly. The tape cleaner runs only when the duplicator is in the RUN mode. One roll of tape has an approximate running time of 250 hours. The tape cleaner is used with either the Master or the Slave.





Loop bin vacuum holdback, at left. The endless loop tape bin offers a vacuum holdback which eliminates contact and abrasion with oxide surface and eliminates problems of continual daily maintenance.

Central bias control. The master reproducer's bias generator controls tape head bias of the master and up to 20 slaves. This allows adjustment of the bias of all slaves from one central control. Adjustments are also provided on each slave for independent control.

, 1979 BILLBOARD

FEBRUARY



tured in other countries. To try to optimize we adjust our du-

pects to see many of the Gauss speakers installed in private

### **Professional Market**

Continued from page 49

ther product is inexpensive. In fact, Cetec Gauss president Mort Fujii admits that they "are probably among the highest priced in the industry. Quality engineering and the tight quality control are costly. Perhaps we could lower prices by sacrificing quality but I don't think the industry would want us to do that with speakers or duplicators."

Aside from being under the same roof, both products also share the marketing and engineering expertise of Fujii, whose office is just a few feet down the hall from the assembly plant. Fujii has been with the product lines since he joined the company in 1975 and it has been under his guidance that the speakers have become a significant force in the marketplace and the duplicating equipment has retained its posture as the industry leader.

Fujii took over shortly after The Cetec Corp., a \$50 million a year diversified high technology company, purchased Gauss in 1973 from MCA. Fujii knows the products, plant and employes intimately. There's hardly a worker, on the day or night shift, that he doesn't know by first name.

The compact facility is a mirror-image of Cetec Gauss, a tight-knit organization in which everyone knows what the other person is doing. There are five keys to the company: Dick Drake, operations; Mike Gessaro, finance; Ed Wheeler, engineering; Jim Williams, quality and Fujii, president and acting head of marketing.

As marketing head and president, Fujii has charted an ambitious course for the growing young company. "We're looking for expansion first in our two major product areas, duplication and speakers. We'll be looking at other products but, as I have said many times before, we don't just want to manufacture another 'me too' product. If we can add something and make it the best in the industry, great. We're the top of the line in duplicators and speakers and we are only interested in keeping that position. If we can find the same posture with a new product, we'll take it."

For now, however, Fujii is eyeing areas in which he expects tape duplicating equipment sales to grow rapidly during the next few years.

"Technology is surpassing philosophical differences and a great many Eastern bloc and Third World countries are beginning to look at duplicating equipment. We already have a sales/service office in London. The only problem we encounter is that in some foreign countries they can use our machinery but because of various government regulations they must use their own tape. Oftentimes, this can be a drawback be cause the tape is not as good as some of the tape manufacplicators to their tapes."

Cetec Gauss also does several other things. "In some countries we'll do the installation and in others they'll send their engineers here to our plant to observe and learn. Whatever the case, we recommend preventive maintenance. Quality oftentimes depends upon procedure. It's like taking care of a new car; there are some good car owners and some bad. The same's true in the tape duplicating field."

Fujii also sees a dramatic growth in the domestic tape duplicating market. "For example, CBS is building a new facility in Georgia and some of the other majors are beginning to look at duplicating their own product. The reason for that look is that many feel that tape is finally taking a definite direction—in favor of cassette. Up until now it was primarily a wait and see attitude. The waiting is over and in the next few years we'll see some surprising growth in this country."

Fujii is enthused about the industry and opportunities on the horizon. "Certainly, every major that opens a facility is going to be besieged by manufacturers of duplicating equipment. We're all basically in the business of manufacturing equipment but the real difference and the thing every potential tape duplicator will be looking at is the end product. That's where the difference is. Which duplicating equipment will have the best quality? The best productivity? The greatest dependability?"

The answer to all three of those questions has consistently been Gauss. Nearly 10 years ago, Gauss was the first duplicator on the market to offer 32:1 duplicating speed, others were 16:1. Today, Gauss offers a uniquely engineered 64:1 system which maintains the same quality as 32:1 but has doubled the output. Introduced two years ago, part of the 64:1 (64 times the master's speed which in the Gauss system is 314 i.p.s.) breakthrough was made possible because of a development in 1969 by Gauss. In 1969, Gauss pioneered the 10 MHz bias system when the standard for the industry was 1 MHz. That system has been perfected and assures users of less noise and distortion than any other duplicating unit with any product, whether it's reel to reel, 8-track or cassette.

"Bias," Fujii explains, "should be at least five times at the highest frequency you're going to record. Even at 64:1, our bias is more than 10 times the highest frequency."

With all the innovations, if the future for Cetec Gauss dupli cators appears to be bright then the outlook for the company's speakers could be described as brilliant. As yet, be cause of expansion of its production department, the speakers do not have worldwide distribution but are distributed in the U.S., Canada, Europe, Australia and last year the Japanese began distribution through Sharp Electronics. Be cause the Japanese market includes a demand for professional quality equipment in personal audio systems, Fujii exresidences and apartments as well as being utilized by professional musicians and studios.

Dealing with foreign markets automatically brings up the question of piracy. "We'll never completely eliminate pirates," believes Fujii. "I think we'll see all countries implementing stricter policies but as soon as you relax they're back. They've probably kept major duplicators out of many countries and they will in the future to a much smaller degree. The pirate will always be there—but so will the opportunities."



### Westrex Far East

Continued from page 50

tition from firms such as Denon and Otari, Tanzawa claims "competition is decreasing. We have secured a 90% market share."

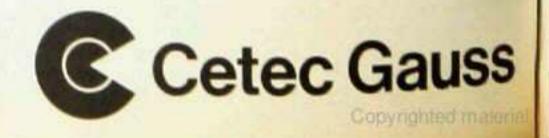
Westrex also is focusing on developing new markets. Yoji Kawashima of Westrex says, "We have mainly been selling to major manufacturers. In the future, we plan to actively develop new markets with smaller manufacturers because they are becoming more sound quality conscious, too."

Concerning emphasis on promotion, Tanzawa explains, "First, we emphasize quality so that our customers will understand the high quality of our products. We also attach importance to reliable service. With a large number of technicians, we are winning the confidence of our customers in regard to service."

Westrex, with branch offices in both Hong Kong and Taiwan, believes this added marketing muscle further enchances the company's growth rate. "China has excellent potential. We have decided to supply products to China in the early part of 1979."

In addition to the duplicator line, Westrex distributes Gauss speaker products. Signing an agency contract with Sharp Co. a year and half ago, Westrex Co. is said to have had good results with speakers.

Of Westrex's future with Cetec Gauss. Tanzawa states. "Our relationship is not like a simple one between a Japanese trading house and an American manufacturer. We are more deeply involved. We want to deepen and strengthen that relationship."



# **Cetec In England**

Continued from page 50

small and highly specialized. Then bands like Deep Purple, the Who and so on began the escalation in PA size to the point where today you have a band like the Floyd which has two complete systems with 40,000 watts each. The market expanded rapidly as other bands followed suit, and we also ac quired a lot of business in the States through U.K. bands go ing over there to tour with our equipment."

The name of Gauss became famous with the 15 inch bass speakers it first manufactured. Since then the range has expanded through the mid-range 12-inch, the wide frequency 10-inch speakers and the high frequency HF4000 compression driver, till, at the end of 1978, the company was almost in a position to provide speakers from 20-20,000 kHz, and waiting on the advent of the new supertweeter 1502 from the States to complete its range. The marketing emphasis is on professional rather than popular appeal—customers are largely hire companies and artist management—but it seems likely Gauss will move to attack the middle market with a less expensive speaker.

By 1977 Cetec Audio had acquired a technical department, a European sales manager for duplicating equipment and new 3,600 sq. ft. premises in Ealing, complete with repair laboratory, demonstration room and speaker store. The operation, it was felt, was now sufficiently well established to warrant the setting up of a new U.K. registered company, Cetec International.

The word "international" is well advised. With the exception of the Americas and parts of the Far East, where sales are the responsibility of the U.S. company, Cetec International's scope extends throughout Europe, the Middle East and Africa. When Gauss was taken over, it had 14 small tape duplicating installations in Western Europe. Now the figure is 52 in Europe and the Middle East, some with up to 60 pieces of equipment. In Britain customers include Decca, EMI, CBS, Tape Duplicating Co., Immediate Sound Services, Linguaphone, Fraser-Peacock and Grampain Records in Wick, Scotland. In Europe there are CBS Holland, EMI Germany, ITP Berlin, AB Europa Films in Stockholm. Still further afield are EMI South Africa, NIR TV in Tehran, PT Bahana Indah in Indonesia and Montasser in Egypt.

Eastern European penetration is strong too. The German Democratic Republic state record company VEB uses Gauss equipment, as do Hungaroton in Budapest, Yugoton in Zagreb and Tonpress in Warsaw. "Very longterm business," says Wills, "though it takes a long time to set up. Customers there want to be very sure of the technical support."

Having established Gauss over the last four years as the leading supplier of tape duplicating equipment. Wills' main concern now is to provide just that technical support and after-sales service. "You have to remember if the machines stop customers may be losing up to 10.000 cassettes an hour. In money terms that's a very expensive stoppage. So the job of the team led by our general service manager Graham Harris is to give full-time technical support to all customers and to provide service contracts to companies not in a position to have many engineers or not strong in that area.

# The King Salutes CETEC/GAUSS



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Cetec International's turnover is rising. Despite the competitive nature of the market, the restricted number of customers, Wills is confident about sales prospects, pointing to the potential of territories like Russia and India, the rapid growth of cassette sales in new markets, and the company's consolidation in established ones.

"Customers may start with a competitor's equipment, but once they realize they can't get the quality of sound or volume of productivity they want, then they come to us, and once they do they'll stay. Our basic range consists of the 1210 master reproducer, the 1260 loop bin, and 1220 slave recorders. In the last two years we have introduced very high speed 64:1 duplicating capability, using masters recorded at 3¾ ips, which is a great step forward.

"We will also supply a turnkey package, a complete cassette production factory with wrapping, labelling and packaging machines with the whole thing put together here under our supervision and then shipped to the customer."

As for the future, well, obsolescence does not come as quickly as in, say, the studio equipment business. EMI's tape plant, just a few miles from Cetec, is still running Gauss equipment installed 10 years ago. There is, however, according to Wills, pressure for something new in the 1980s. "Yes, I think the next move is digital mastering—a whole series of computerized programs—but the cost is too great at the moment for that to really be viable. When that state of the art is commonplace, then we'll be ready to develop in that way. The day of complete automation will come, but again it's a question of cost."



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# IF IT'S GAUSS, YOU'LL HEAR THE DIFFERENCE

# Cetec Gauss

TAPE DUPLICATION/PROFESSIONAL SPEAKERS

# Talent **Chambers Seeking Recording Acts** For TV Situation Comedy Series

### Continued from page 29

while building a singing career via iv. Chambers admits it's a difficult task.

"It's difficult for the artist because the act usually wants to do the same thing on ty that he does onstage. This just does not work

He claims that even established recording acts will not necessarily make it on ty, but he adds "that's certainly no secret. I recently talked with a major recording artist whom a network is considering for a special This will never work because the artist insists only his name will draw viewers.

"A recording act may sell nine million records and still be virtually unknown to tv viewers. Too many artists make the mistake of assuming their names will pull in ratings. There's a definite reason these acts do not transfer effectively to the small tube.

"Take an artist with nine million records sold. That artist would have to get 40 million viewers, which is respectable but not greatly successful. Most ty viewers are not record buyers."

He notes that Barry Manilow is among the short list of acts who have had successful ty specials. "The reason is that Barry is a crossover artist. He understands what a ty show is and he has one show for ty and another for the stage. John Denver is another artist who is aware of what ty is all about."

In pulling together a musical variety show Chambers says he sits with the artist for extended periods just talking about what the act wants to accomplish with the show. "Once I know exactly what he wants I begin to make suggestions, and we work from there. He points out that it's important not to clutter up a show, noting that Manilow had Ray Charles for company. "Acts must go on iv with other stars or a major concert. You must marry them with something.

major holiday like Christmas will gel viewers.

"Personality ty variety shows are not doing well because in trying to get ratings, many do it at the expense of creativity and they end up with nothing. Everybody loses."

Chambers claims there are no new ty variety stars emerging, therefore, ty executives are going to the recording industry looking for a new crop.

He is presently working on the "Captain & Tennille Songbook"

special for ABC-TV. This is believed to be the first all music (no comedy or skits) show to be arred on network. Iv in the 8 p.m. prime time slot.

The show, being produced through Ernie Chambers Productions, will have as featured guests Ella Fitzgerald, Glen Campbell and B.B. King-the acts which have had the most influence on Captain & Tennille in the areas of jazz, country and blues.

### **Rock Concerts Bag New** Venue At Boston Theatre

By DON SHEWEY

BOSTON - Providence-based promoter Frank J. Russo has landed a leasing agreement with the Modern Theatre to produce rock concerts at the 750-seat hall in downtown Boston.

The move is seen as the first major attempt to provide direct competition to the Paradise Theatre, the hugely successful showcase club run by Don Law, whose hegemony over rock promoting in the Boston area Russo has been struggling to break.

### Muddy Waters On Clapton Trek

CHICAGO - Blues master Muddy Waters will open for guitarist Eric Clapton on Clapton's upcoming U.S. tour, according to Water's management, the Cameron Organization:

Russo plans to open the intimate facility by April 1 and to produce

100-150 concerts per year there. The promoter, who heretofore has operated out of the 2400-seat Providence Civic Center and competed with Law for the bigger concert halls in Boston, says he is particularly eager to book fast-breaking bands of the Dire Straits variety and to showcase new local bands at the Modern-exactly the policy Law has put in practice at the Paradise.

The Modern, a former movie house located on lower Washington St. near Boston's theatre district, was acquired some 18 months ago by David Archer. Archer has been overseeing the renovation of the building, which he hopes to convert into a multi-media complex suitable. for concerts, off-Broadway and experimental theatre productions, film festivals and rehearsal space.

# NASHVILLE ROCKS—RCA Free Flight recording artist Mychael proves that

all guitar players in Nashville aren't country, while "Blue Jay" Patten wails a mean sax beside him. Set took place during three-day pop talent showcase at the Exit/In.

# 'Changing Currents' **Shakes Up Nashville**

### By KIP KIRBY

NASHVILLE-It was standing room only for three consecutive nights recently at the Exit/In listening room as music industry executives, staffers and the general public crowded in shoulder to shoulder to participate in a special presentation of talent called "Changing Currents."

The concept of the original miniseries sprouted from an idea by Aubrey Hornsby, the club's booking director, who felt the "time was right to make a major push in the direction of some of Nashville's exciting local artists who are just starting to happen musically."

raising promotional concert, so Hornsby decided to pencil in the following two nights and extend the

pop-oriented focus into a series Enlisting the assistance and co-production talents of Dixie Gamble-Bowen (wife of Elektra's Nashville vice president Jimmy Bowen). N Hornsby contacted publishing com- 3 panies, record labels and production do firms for talent suggestions to show- 2 case.

"We wanted this mini-series to F emphasize the breadth of the Nashville music scene, present new faces O and highlight changes in direction A for established artists," explains O Hornsby, adding that the successful impact of the event on the local in-(Continued on page 68)

"Tying recording artists with major events is usually successful. A

The U.S. tour, presented by Jerry Weintraub/Concerts West will cover 47 cities beginning March 28 in Tucson. Waters and his band ("Pinetop" Perkins, piano, Willie "Big Eyes" Smith, drums: Calvin Jones, bass: Luther "Guitar Jr." Johnson, guitar: Bob Margolin, guitar, Jerry Portnoy, harp) toured with Clapton on a series of 20 concerts in Europe and the U.K. last fall.

The agreement with Russo will allow the Modern to generate income while the theatre's long-range structure is being organized and developed.

Meanwhile, Russo will have exclusive rights over booking rock music into the theatre and thus be in a position to compete for acts and audiences with the Paradise, which has been open since September 1977.

The date of Jan. 31 had already been booked by the newly-formed Progressive Music Assn. for a fund-

# Pickwick Backing Pocono 'Music 500'

PHILADELPHIA-Instead of the beer-inspired Schaefer 500 this summer at Pocono International Raceway at the nearby Pocono Mountains auto racing track, it will be a "Music 500."

# **Boston's Space: New Venue For** Rock 'N' Rolling

BOSTON-A new rock club called the Space has opened in downtown Boston, taking the place of a gay disco. Club 76.

"It's rock 'n' roll on probation," quips the manager Marli, who formerly managed the punk club Cantone's "It was not making any money on disco, so we decided to try it with rock 'n' roll, and we're off and running.

Starting Valentine's Day, the club policy is live rock Thursdays through Sundays and recorded rock Mondays, Tuesdays and Wednesdays.

This makes the Space Boston's first rock 'n' roll disco. Records also will be played for dancing between sets on weekends.

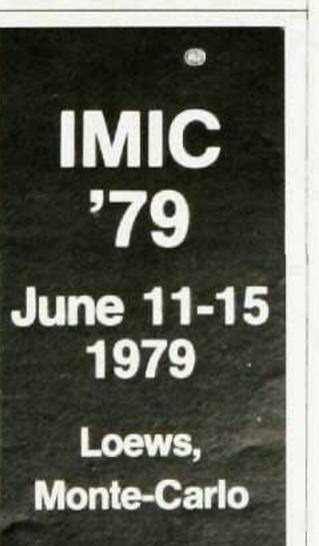
Dr. Joseph Mattioli, chairman of the raceway board here, reports that the new sponsor of the race will be Pickwick International, one of the world's major record and tape distributors and a subsidiary of the American Can Co.

For its ninth annual event scheduled for June 24, the 500-mile United States Auto Club-sanctioned championship car race will be known as the Music 500 of Pocono International Raceway, Mattioh says a one-year agreement with a three-year renewal option has been signed with Pickwick International

Previously, the race has been sponsored by the F&M Schaeler Brewing Co. in nearby Allentown. Pa. Schaefer Beer was the original sponsor of the event, but decided to drop the race for 1979. The race will offer a purse of more than \$400,000. said Dr. Mattioli

Robert Newmark, director of marketing for Pickwick International, says record company artists, both rock and country, are enthusiastic about joining forces with auto racing and he looks forward to many promotional activities in connection with the event.

"A disco party is already planned for immediately following the race." Newmark says, "I'm sure we'll have some entertainment. This will be an event the racing industry will remember '



On our counter in both of our stores, we display the **Billboard pop singles,** country singles and soul singles charts and find that our customers (a) read them, (b) use them as a stimulus to buy. There's a legitimacy connected with the charts in the customers minds and they compare them to local radio charts. Bottom line is that our image is enhanced and it has resulted in our being the hottest 45 rpm retail sellers in the market . Steve Lappin & Bob White SILVEY MUSIC COMPANY San Antonio, Texas

# SAYS IRVING GRANZ 'Jazz Concerts Can **Draw Like Rockers'**

LOS ANGELES-"It's a little known fact, but a fact just the same that jazz shows, well packaged, are grossing as much as some major rock shows," states Irving Granz, who handles booking for Norman Granz's Pablo roster.

In a one-week, West Coast tour featuring Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass, "We grossed about \$410,000," claims Granz.

He points out that these grosses are not out of the ordinary, "they're just never reported. When people think of large grosses they immediately think of rock concerts.

"However," he continues, "if the package is right, jazz will do the same thing."

At the same time, he explains that ticket prices range from \$15 top to about \$8 bottom in rooms ranging in the 6,000-2,900 seaters.

The tour started in Vancouver. ending Feb. 14 in L.A. According to Granz, unlike many concerts where the promoter is unsure of his house total until nearly the last moment. his package generally sells out days before the show.

### By JEAN WILLIAMS

The next leg of the tour begins March 21 in Dallas. The roster will remain the same with the exception of Basic, who left following the L.A. stint

Talent

From Dallas the package moves to Denver, Boston, Chicago, New York and Washington, D.C.

Although the Norman Granzproduced concert package draws an over-25 audience, which generally has more dollars to put into entertainment. Irving Granz believes, "If the package is right people, young or older people will pay to see it.

"Admittedly most of our concertgoers are older but we're seeing more and more young ones coming out.

"The thing is that we don't get iffy or maybe people coming. Our audience knows exactly what it's going to see and it knows about the the artists. Where with some concerts, the audience may have heard about the artist and are going to the concert in the blind, this just does not happen with this type of package.

"While we recognize our concerts are certainly not inexpensive, the least expensive tickets are the hardest to get rid of."

# Labor Fuss Almost Aborts U.K. Jackson Tour Launch By PETER JONES

LONDON-The opening night of the Jacksons' sellout U K tour preface to a through-Europe trek for the thus cancelling the "In Concert" presentation and causing a contractual breach between the promoters and the BBC

Signings

Barry Manilow has resigned with BMI. He his been associated with the company cince Boz Scages, Jommy Buffett, J.D. 1968 Souther, the Eagles and Tim Weisberg to the Howard Rose Agency Ltd. for exclusive worldwide representation. All are managed by Irving Azoff's Front Line Management Co. The Rose Agency is responsible for booking domestic and international concert tours by these artists. Butfett is the first to bit the road with a tour of the Southeastern U.S. begun Feb. 15 Rock group Rubicon to the Paragon Agency for exclusive representation. Rubicon records for 20th Century Fox Ian Hunter, of Mott the Hoople fame, to an exclusive recording contract with Chrysalis His first album "You're Never Alone With a Schizophrenic' is due in April

Elektra/Fusion recording artist Patrice Ru-King Errisson, the Baha shen to ASCAP mian-born percussionist who has toured with Neil Diamond, to Venture Records for an artist production deal Smash, a six member band from the Midwest, to Source Records. Debut is due in March

Island Records Grace Jones to Rapp/Metz The Reds, a new wave Management Ltd group from Philadelphia, to Macon's Paragon TK's Peter Agency for exclusive booking Brown to Weisner/DeMann Entertainment for management Cory Wade, Brown's producer, will continue to co-manage him TK's Bobby Caldwell to Henry Marx for personal management.

The Henry Paul Band, a Florida based rock sextet fronted by the former guitarist/vocalist of the Outlaws, to an exclusive contract with Atlan tic with an LP due in early spring Ex heavy weight champ Joe Frazier and variety artist Tiny Tim signed to appear in promoter Roy Radin's Vaudeville 79 touring package

Billy Thorpe to Capricorn Records with a long term recording agreement for U.S. and Canada Thorpe's debut LP for the label "Children Of The Sun," produced by Spencer Proffer, is Leona Wilscheduled for a March release liams to Encore Talent. Inc. of San Antonio for booking Travis Mimms to Little Richie Records in Belen, N.M. National promotion will be handled by the Sounds of Music Distributing Co.

REO Speedwagon to an exclusive worldwide merchandising contract with Entertainment Licensing Corp of Beverly Hills The agreement gives the firm licensing rights to all products carrying the name and likeness of the band

# Billboard SPECIAL SURVEY For Week Ending 2/11/79 Top Boxoffice

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Rank	ARTIST-Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipt:
	Arenas (6,000 To 2	0,000)		
1	ROSE ROYCE/BAR-KAYS/MICHAEL HENDERSON/ EVELYN "CHAMPAGNE" KING-Lewis Gray Productions, Forum, L.A., Calif., Feb. 10	17 170	\$7 50 \$9 50	\$149,806
2	J. GEILS BAND/SOUTHSIDE JOHNNY & THE ASBURY JUKES-Don Law Co., Garden, Boston,	15,500	\$7.50 \$10	\$130,459
3	Mass. Feb. 10 STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Convention Center, San Antonio, Tx., Feb. 11	13.135	\$8 50 \$9 50	\$122,500
4	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN-Tiger Flower & Co., Col., Hampton, Va., Feb. 10	13,800	\$7.58	\$106,400
5	ROSE ROYCE/BAR-KAYS/MICHAEL HENDERSON/ EVELYN "CHAMPAGNE" KING-Lewis Gray Productions. Cow Palace. San Francisco. Calif. Feb	13.211	\$6 50 \$8 50	\$104,290
6	STEVE MARTIN/STEVE GOODMAN-Artist Consultants, Noble Center, Univ. of Okla, Norman, Okla, Feb. 10	11.158	\$8 50 \$9 50	\$103,434
7	HEART/FIREBALL-Alex Cooley Inc., Col., Biloxi, Miss. Feb. 6	12,055	\$7 50 \$8 50	\$94,458
8	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN-Tiger Flower & Co., Col., Richmond, Va., Feb. 11	11,800	\$7.58	\$90,555
9	SHA-NA-NA-Frank J Russo Inc. Civic Center. Providence, R.1, Feb 6	9,814	\$7 50 \$8 50	\$83,420
10	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN-GW Productions Col. Greensboro. N.C. Feb. 9	10.658	\$6 \$8	\$81,388
11	GRATEFUL DEAD-Monarch Entertainment/ Contemporary Productions. Kiel Aud. St. Louis. Mo. Feb. 11	9,687	9,687 \$7 50 \$8 50	
12	J. GEILS BAND/SOUTHSIDE JOHNNY & THE ASBURY JUKES-Don Law & Co., Crvic Center Springfield, Mass., Feb. 9	9.500	\$7.50 \$8.50	\$76,856
13	1 C Z A MARCA A MARCH I CARA A MARCA	8.603	\$6.50.\$7.50	\$69,656
14	A Set (1997)	8.220	\$6.50 \$8.50	\$64,552
15		6.527	\$9 \$10	\$63,844
16	WILLIE NELSON/JERRY JEFF WALKER/DON BOWMAN-Feyline Presents/ASSU Maples Pavilon Stanford Univ Palo Alto, Calif. Feb 10	7.890	\$7.\$8	\$58,696
17		8,000	\$7 \$7.50	\$57,928
18		6,150	\$6.50 \$7.50	\$47,503
19	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN Charles Wittner/Cecil Corbett, Memil Aud, Greenville, S.C. Feb 8	6 574	\$6.50.\$7.50	\$45,232
	Auditoriums (Under	6,000)		
1	SHA NA NA-Music Fair, Thea. Valley Forge. Pa., Feb. 9-11 (5)	14 660	\$8.75.\$9.75	\$125.120
2	BROADWAY PRODUCTION OF CHICAGO - DiCesare Engler Productions, Stanley Thea, Pittsburgh, Pa Feb 8 11 (4)	8,257	\$6.512	\$82,053
3	GRATEFUL DEAD-Monarch Entertainment/ Neospace Inc., Mem'T Hall, Kansas City, Kansas, Feb. 9 (2)	6.550	12 92	\$65.150
4	SHA-NA-NA/FABULOUS POODLES-Cross Country Concerts, Ja: All Fronton, Hartford, Ct., Feb. 8 (2)	7.725	\$7.50.\$8.50	\$64,916

group, was nearly wrecked by indus-

inal strife which could were U.S. at-jeopardy upcoming tours by U.S. at-tractions General Municipal Workers Union and the Brighton Center, where two performances Feb. 10 attracted 9.000 fans.

> According to promoters Jeffrey Kruger and Derek Rawden, the Center was hired at a cost of \$11,000 for the Saturday evening Two shows were scheduled plus a BBC-TV "In Concert" special

> On the previous Thursday, the Jacksons' sound and lighting crew tried to get into the Center to put up the elaborate stage and visual backcloth but were met by a picket line. Threats were made that there would be no power for the Saturday shows

> The following day BBC-TV technicians arrived and the BBC electricians supported the striking Brighton electricians, refusing to hook into the main power source



In the next 24 hours, alternative sources of power were obtained by the promoters-"at our own expense"-and the sound and light crew and the BBC were able to hook up with adequate power supplies But the BBC electricians still refused to work unless the striking Brighton electricians operated the equipment.

Compromises were reached, then rescinded, though a High Court injunction had been obtained by the promoters with just hours to go. Filming did not go ahead and a breach of contract was formally acknowledged between the promoters and the BBC

Using independent power, Kruger and Rawden continued the live show, with independent electricians, manipulating the power source.

But the promoters now raise several comments. They say: "We should not have been trapped in this dispute, nor should the Jacksons. We were second party as the electricians' grievance was between them and the local council-

"And the BBC, already having made a hefty investment in the television special now faces a \$200,000 lawsuit for breach of contract and loss of earning by us as promoters. Infact, talks are underway to try to reshoot a ty show at another venue.

"But a more lasting effect may be that American artists will seriously reconsider the financial viability of playing U.K. concerts under what seems a constant threat of industrial. interference."

### Mancini Scores

1.05 ANGELLS Composer Henry Manent will score "The Prisneer On Zonada a connectly feature Ban plan in the Walter Marriels



An advertisement that singer Alice Cooper calls "a harmless little piece of whimsey" has outraged some readers of the Minneapolis Star and Tobune. Cooper brings his "Madhouse Rock" tour to Minneapolis Friday (23) and to publicize the event. Schon Productions sent the newspapers the line drawing used by Alive Enterprises for all of Alice's Midwest dates. The addepicts Alice in a straight jacket with little devils. crawling over him. Some of the devils have their bottoms exposed and one is obviously female. Reportedly both papers used the ad-until complaints began to pour in. The papers will reinstate the ads if the nude characters are etimnated Alice's "Madhoose Rock" tour tells the story of his confinement in a mental institution. because of his bout with alcoholism.

Tina Turner shares the bill with rock soul group Tower of Power in the High Sierra Theatre of the Sahara Tahoe, March 2.4. This past weekend was the scene of a "Country Jubilee" at Disneyland, Saturday (17) and Sunday (18). Expected to participate in the event, which be gan at 9 a m, and ended at midnight both days. were Lynn Anderson, Billy "Crash" Craddock, Dottie West, the Bobby Bare Show, Zella Lehr, Brush Arbor, Gail Davies, Nick Nixon, Margo Smith and Jimmy Snyder & the Palomino Riders.

Kraftweek recently played in 10 German cities at one time, reports Capitol Records, the U.S. moord company for the ltechno war quartel, in each edy a full stage setup of the "Kraftwerk Kline Automated Stewiorm Dummer was synched with the live mosterians. South side Johnny, recently dropped by Epic. Inay next. sign with Phonogram The Shirts recently seturned home to Brooklyn after a tour of Europe ougonally scheduled for a month, which was to tended by not weeks when Forey Gabriel picked the group as his opening art-

ROMAN KOZAK and CARY DAILLING

erts ha wir fronton martioru ut feb e ce 5 ELVIS COSTELLO/ RUBINOOS-Bill Graham Presents 6.934 \$5 50 \$7.50 \$48.837 Community Thea Beskeley Calif. Feb 9 & 10 (2) 6 ENGELBERT HUMPERDINCK-Entam, Crivic Center, 4.72章 \$45,780 \$9.510 Huntington, W. Va. Feb. 10 7 HEART/WET WILLIE-Alow Cooley Inc. Civic Center 5 350 \$150 \$5.50 \$42.919 Dothan Ala Feb CHEECH & CHONG-Brass Ring Productions 1 M.A. 8 5.000 \$7 50 \$8 50 \$41,690 Flint, Mich., Feb. 8 ROSE ROYCE BAR KAYS MICHAEL HENDERSON 9 4.592 \$39,023\* \$8.50

EVELYN "CHAMPAGNE" KING-Lewis Dray Productions Fox Theat San Diego, Calif. Feb. 9 (2) HARRY CHAPIN-Landmark Productions: P.A.C., 10 \$ 50 \$8 50 \$38,082 4.662 Milwaukee, Wast, Feb. 6 (2) 11 MICHAEL HENDERSON BAR KAYS EVELYN 3.918 \$7.70 \$F.80 \$33,771 "CHAMPAGNE" KING-LOAD Groy Productions Mem And Sacramento Land Feb E \$32,245

- 12 SANTANA/SEA WIND-Bill Graham Presents. Mem 1 3.838 \$6.90 \$8.90 Aud, Sacramentii Cald, Feb 6, HARRY CHAPIN-Contemporary Productions Kiel 13
- 3.557 \$7.50 \$8.50 Opera House St Louis Mo. Let. 9. 14 CLASH/ BO DIDDLEY/ DILLS-Avaion Attractions 3 356 \$ 50 \$8 50 Gron Aud., Santa Memical Calif., Feb. 94 HARRY CHAPIN-Major Lyouts Office, Hill Aud-15 3.357 \$5.50 \$7.50 Line of Mult: Ann Arbur, Mult. Feb. 3
- RONNIE LAWS FLORA PURIM AIRTO-Edit Graham 16 2.713 Presents, Paramount Thea, Oakland, Calif., Feb. 10. HARRY CHAPIN -Contemporary Productions Chris 17 2.608 Foli & Co. Millio Hall, Omaha, Nebraska Feb 10 18 RAMONES DAVID JOHANSEN SHRAPNEL-Medauch 2.982

Interfamment Capitol Thea: Fassaic N.F. Feb. 10.

\$6.50 \$8.50

\$7.50 \$8.50

\$6.50 \$7.50

\$29,411

\$25,170

\$23,232

\$22,174

\$21,731

\$21,620

# Campus **BMI Getting Tough On the Unlicensed; Suits Could Follow**

NEW YORK-BMI is getting tough with colleges and universities that have failed to enter into a licensing agreement with the organization under the terms of the new copyright law.

In a letter mailed Feb. 9, the music licensing organization is telling the schools that they must "cease and desist from any further use of our music without permission," adding that "continued use after this notice may be considered as a wilful infringement and we will be compelled to take whatever legal steps may be necessary to protect our rights."

The letter went to some 1.000 schools, according to BMI's licensing vice president Alan H. Smith, representing an estimated one-third of all colleges that are licenseable. The other two thirds have signed contracts with BMI, he says,

What action does BMI plan to take if the colleges ignore the notice?

"First we'll have people log performances on the campuses involved and then we'll bring action through the courts." Smith says.

Several colleges were reportedly weighing legal challenges to the section of the Copyright Act that calls for compulsory licensing of colleges

School Store's Special:

**Dorm Delivery For LPs** 

and universities that make use of music in radio broadcasts or as part of their entertainment policy. Schools that would not normally use any licenseable music are exempt. such as seminaries or yeshivas.

The position of the National Entertainment and Campus Activities Assn is that either the promoters, agents or musicians themselves should be the ones to pay ASCAP. BMI and SESAC fees, rather than the colleges.

Taking all three licensing organizations into account, colleges that enter into licensing deals wind up paying between 12 and 15 cents per student for the right to play copyrighted music, with an additional charge levied for performances where the cost of the act exceeds \$1,000. These performances are taxed at the rate of approximately one cent per available seat, with a minimum rate of \$15 per concert.

If a college radio station derives more than \$10,000 in revenue from airtime sales, however, it is required to be licensed at the same rate as a commercial station.

Asked how BMI would respond to a court challenge to the law. Smith replies: "It's anyone's prerogative to go to court."

#### NATALIE COLE COUNT BASIE MGM Grand Hotel, Las Vegas **OSCAR PETERSON** Cole debuted the MGM Grand Celebrity Room

Feb. 8 with a talent showcasing concert style performance that left a less than capacity audience entertained but unexcited.

Cole's 11 song hour long format got off to a slow start with a five-song medley of her own hits, "Lovers," "Mr. Melody," "Sophisticated Lady," "I've Get Love On My Mind" and "Inseparable."

Pop crossover "Inseparable" invoked the evening's first spontaneous audience response. New single "Stand By" was one of her strongest efforts and a crowd pleaser. Father Nat King Cole's 1950 hit "Mona Lisa" provided the show's most inspiring moment. Musical director Linda Williams at the piano was on her feet through much of the performance coordinating the 25-piece Tom Moses house orchestra and Cole's five-member backup crew which at time strayed apart.

Cole was strong on the rock effort, "Lucy In The Sky With Diamonds," with an added soul twist that seemed somewhat strained but effective. Strongest effort of the evening was "This Will Be," which displayed more audience interaction and response as Cole seemed to finally relax in this ninth song of the set. "Our Love" followed to a now warmer audience which got "Lonely Heart" as an encore it did not demand.

She and backup singers Anita Anderson and Sissy Peoples were consistently strong in vocals throughout the performance but the combination concert format, no stage effects and poor costume by Cole cast doubts on Cole's strength as a Las Vegas headliner. Audience reaction also indicated a preference for more MOR offerings.

For example, such excellent and finely exe cuted numbers as "Annie Mae" left the au dience largely noncommittal

Backups Michael Wycoff on organ and assist ing vocals. Chuck Bynam on guitar. Ted Sparks on drums, Louis Palomo on conga and Bobby Eaton on bass were tightly knit and well coordinated with Cole under the hard driving direction of Williams.

Cole's superb talents and versatility, demonstrating the best of each musical area she explored, are refreshing but should be better packaged for Vegas patrons, including a more personal, less formal approach to the audience DAVID DEARING and better staging.

### Talent In Action ELLA FITZGERALD

Talent

JOE PASS

Music Center, Los Angeles

The touring Pablo Jazz Festival's four spar kling stars opened a three-night stand Feb 12 and easily reaffirmed how skillful and professional they are.

The Norman Granz produced package is a prime example of a living history lesson, the Basie band, for example, plays with the same precision and assuredness as it has for the past 40 years; Peterson's rapid fire planistics remain first-rate. Ella's ability to dig into a ballad or roar in front of a big band remain at the top of her craft and Pass' pristine guitar lines are images of beauty and clarity.

Peterson and Pass opened the first set with assistance from Louis Bellson on drums and John Heard on bass and their 40-minute set was a fun-filled jam session.

Peterson's rippling, cascading notes were lost to much of the house when in a moment of disgust, he moved the mike away from the piano so that there was no amplification. The effect was a diminished respect for his technical wizardry whereas Pass' amplified guitar played crystal clear notes which could be heard throughout the six tune set.

From the opening "Please Don't Talk About Me When I'm Gone" to the closing "Ornithology." Peterson and Pass played off each other, alternating choruses, trading passages, working as associates to one another, not sidemen. Bellson's understanding drumming, his use of brushes and infusion of various rhythms from straight 4/4 to bossa nova; added a clean zip to the quartet sound. Additional gems included "Night Child" (a Peterson original), "And We Will Love Again," "I Didn't Know What Time It Was (Pass' solo) and "People."

Basie's 10 tune upus spanning 40 minutes offered nothing new-simple formula band jazz patterned around hard driving Butch Miles drumming and precise section wailing. There were three interesting solos-new bassist John Clayton Ir added a classical touch to his walk ing solo on "John The Third," trumpeter Pete Minger played warm and emotionally on "There Will Never Be Another You" and new trombonist

cult not to get caught up in the spirit of the eve ning.

Perhaps reggae musicians, more than any other, project a trance-like state onstage and that came across powerfully-both visually and musically.

The sound was full as a result of all the musicians-six pieces in back of Tosh's rhythm guitar-including drums, percussion, two keyboardists, bassist and additional rhythm guitar.

Adding to the vocal sound were three male backup vocalists who provided the high chorus parts as counterpoint to Tosh's deep and soulful voice.

Tosh proved himself a forceful singer and his deeper than normal voice didn't let the music overpower him.

He also demonstrated adroit guitar playing as did his backup band. Particularly good were Sly Dunbar's crisp drumming and Robbie Shake speare's throbbing bass.

Most of the set was taken from Tosh's recent Atlantic "Bush Doctor" album including a single he duets on disk with Mick lagger called "(You Got To Walk And) Don't Look Back." Tosh opened for the Rolling Stones' American tour last summer.

Also included from that LP was "Pick Myself Up," "I'm The Toughest" and "Bush Doctor."

Social, political and religious elements play a key role in Tosh's Rastafarian belief and the sense of urgency was felt in such songs as "Get Up, Stand Up," "400 Years" and "African," the latter a calling for a human oneness.

The encore was a long version of "Legalize It." a spiritous and hypnotic pro-marijuana anthem. JIM McCULLAUGH

### TOTO

Roxy, Los Angeles

Even before this six man group's first record was released, there was much hoopla surrounding it mainly because each is a respected Los Angeles studio musician

Its initial single, "Hold The Line," went top N five and its debut album is in the top 10. Yet its club debut here Feb. 8 was somewhat of a disappointment.

While the musicianship is first-rate, it is easy to find fault with the shallow lyrical content. None of Toto's songs have any guts, all lacking that certain depth that separates them from the countless other songs churned out each year. Fortunately, "Hold The Line" has such an engaging melody, coupled with multiple lyncal and instrumental books, that radio programmers couldn't help but take notice. The remainder of Toto's material is average, relying on intentional commercial devices and trite lyncs. Lead singer Bobby Kimball's vocals, while they work well on "Hold The Line" and the group's new single "I'll Supply The Love," fall short about everywhere else, simply because he tries too hard, often overstating the point.

Continued from page 3

Customers who want delivery

57

elty. Schoolkids is the only store that delivers records.

Current prices for delivered albums (tax included) are \$5.99 for an LP listing at \$7.98; \$6.99 for an \$8.98 item; \$8.35 for a \$9.98; \$9.50 for an \$11.98; \$10.50 for a \$12.98; and \$11.50 for a \$13.98. These represent a slight markup over the in-store prices. For example, a \$7.98 listed album sells for \$4.99 in the Schoolkids store. Abbott says the deliveries are moneymakers, not loss leaders.

The store-to-door gambit isn't as decadent as it first appears. Usually Bowling Green winters are so fierce that only musical die-hards battle the icy stretches between the campus' main dorm complex and the record stores. Although this winter has been surprisingly mild, there is still a brisk demand for deliveries.

So far, the delivery service has been advertised only in the university's student newspaper and over campus radio. But Abbott says he is planning an advertising "blitz" if the delivery business continues to show signs of growth.

These signs will also determine if the service is made a year-round feature or only a seasonal one. Deliveries are made by store employes in their own cars.

Schoolkids takes delivery orders any time of the day, but fills them between 5 p.m. and 10 p.m., Monday through Saturday. Abbott says he is considering changing the hours to 3 p.m. to 8 p.m., since students seem more into study than stereo during the later evening hours.

Off-campus orders are taken, too, and amount to about one of every 10 deliveries, Abbott says. Most of the demand is for AM radio-type pop albums. Only about one of 15 requests, Abbott estimates, is for a record not in stock.

usually buy two albums with each order, Abbott says. To encourage this practice. Schoolkids sells the second \$7.98 listed LP for \$5.75 and the third for \$5.50 within each single order.

Abbott says a Valentine Day promotion invited customers to pre-pay at the store and have albums delivcred as gifts.

### Clark Univ. Has Action Program

LOS ANGELES-Music majors at Clark Univ. in Worcester, Mass., can now concentrate on performing skills within a liberal arts study program.

With the new program, students can develop technical skills in a close working relationship with a performance faculty chosen for their performing abilities and teaching skills. The program coordinates performance, theory, music history and liberal arts studies.

A limited number of students will be accepted as music majors following successful programs in piano, voice, flute, classical guitar, violin, clarinet and jazz piano. Performance opportunities are available in workshops, classes and recitals.

Director of the piano program is Harriet Shirvan and Susan Fisher Clickner is director of the voice program.

### Colorado Kicks Off

LOS ANGELES-The Univ. of Colorado's CU Program Council kicked off its spring schedule Wednesday (31) with the flying Burrito Brothers and local bands Michael Woody and Too High Fly in the Glenn Miller Club.

### CHUCK MANGIONE

Palladium, London

New superstar and long-time jazzman Mangione played to a full house Feb. 4, choosing one of Britain's most prestigious venues to climax the European tour.

This audience was not fazed, as MIDEM's record business gathering clearly was, by the contrast between the commercial blandness of Mangione's recent albums and the uncompromising power of his quintet on stage.

In Chris Vadala (horns), Grant Geissman (guitar), Charles Meeks (bass) and James Bradley Jr. (drums). Mangione is fortunate to have a band of excellent musicians, tight in ensemble passages and very much in command of the material Vadala and Geissman both provided strong individual voices in the blowing sections and Meeks roused the biggest cheer of the evening with his funky solo spot.

Mangione himself was probably the weakest improviser in the two-hour set and there was an occasional suspicion of faulty intonation or runs that didn't quite come off, though in fairness the flugelhorn is not the easiest of instruments.

As expected, the approximately dozen tune set featured prominently such tunes as "Feels So Good," "Hide 'N' Seek," "Chase The Clouds Away" and characterized by the combination of rich often Spanish-flavored ballad melodies. with intensely rhythmic passages in the modern moibi

"The Eleventh Commandment" was a case in point, moving from a quiet opening into strong 16ths feel enhanced by Geissman's superb comping

The guitarist's solo gifts were best demonstrated on "The Last Dance," though he has a way of working up to a chromatic and asymmetno climax that makes the first part of his soles easier listening than the last

In his familiar uniform of black hat and tight shirt. Mangione hosted the evening with likeable sincerity, though he could profitably edit his rambling raps. "Main Squeeze" as an encore provided a suitably upbeat climax to a concert with which both audience and performers were **ROBERT SHAW** pleased.

Dennis Wilson injected vibrato and some low reaching notes on "Lament."

Basie's 17 pieces ran through their standard bag of standards and then augmented the Paul Smith trio behind Ella, introduced by Basie as the "First Lady Of Swing.

Ella's opener was the Beatles" "Can't Buy Me Love" from her brief stint on Warner Bros. and this song is not one of her best works. But she more than made up for that weak tune in her 50 minutes onstage with tunes more melodic and inventive for her meliowing voice.

Her two best efforts were "Just A Lucky So And So" in which she interpolated a funky feeling with some sympathetic help from the band and a blues which followed to keep the feet tapping in the audience.

"I'm Getting Sentimental Over You" was a lovely ballad which led into an equally dreamy "Round Midnight" (with a winsome solo by flut ist Danny Vernon).

There were just two infusions of scat singing by Ella. She broke into this tool on "Lady Be Good," a medium tempoed flagwaver in which she really worked hard. Then on the closing jam, she wailed and traded choruses with sax and trombone, making up her own phrases and asserting her talent as a sound developer

"Make Me A Rainbow," "Sweet Georgia Brown, "Hard Hearted Hannah" and "St. Louis Blues" maintained the feeling of established works for an adult audience which shows no mitation with looking back in musical history.

ELIOT TIEGEL

### PETER TOSH

Roxy, Los Angeles

One of the founding members of the Wailers brought his special brand of reggae here Feb. 6 via 10 songs and more than 75 minutes of mu-SIC:

And the fully enthusiastic, soldout house obviously enjoyed being transported into a Jamaica-like calypso club scene

The set was certainly upbeat owing to the intectious and distinctive melodic/rhythmic sound that makes up the core of the music.

In fact, if the set-and reggae-had a weak spot it was the hypnotic sameness in the rhythms that permeated a good many of the songs. Yet, at the same time, the mesmerizing rhythms and melodies are so catchy it was diffi-

Based on the type of material Toto performs-spunky pop/rock and blues, a singer like Mickey Thomas of Elvin Bishop fame would fit better into the overall scheme of things.

Yet the individual playing is superb. Steve Lukather provided some incredible guitar solos; Steve Porcaro and David Paich were marvelous on keyboards, and David Hungate played a steady if non-animated bassist.

Toto performed most of its Columbia debut album in the one hour, 10 song set Highlights included Tail Of A Man," "Hold The Line," "Goodbye Girl," and "I'll Supply The Love."

Even though Toto has an accessible melodic sound, its songs seem intentionally slick with relatively little to say.

Until the band grows, which it does show potential to do, it will remain only a lightweight outfit with marginal depth, despite any success ED HARRISON if achieves.

### BERNIE FIELDS

Variety Arts Center. Los Angeles

Backed by a three-piece band, harmonica virtuoso Fields delivered a superb five song, 30 minute performance before a nearly full house at Milt Larsen's private club Feb 13.

He enlivened the crowd as he took it through a brief journey of pop, classical abd blues, dem onstrating the skill that has allowed him to guest solo with several major symphony orchestras.

The high point was his rendition of "Malaguena," a difficult classical piece for guitarists, yet he played it, arpeggios and all to the amazement of all attending. JOHN DEEGAN

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# Tape/Audio/Video



Billboard photo by Christine Ditchburn

HI FI ROCK WINNER-Rock history contest winner Ann Matthews is presented a Technics hi fi system by Ritchie Yorke, host of Toronto's Q107 "Night Moves" show. The station's first write-in promo, over two months, was organized by Q107 and program sponsor Technics, in conjunction with A&M Records.

# Tape Duplicator

Kelly Samler has joined Akai America in Compton, Calif., as video marketing department sales administrator. Her responsibility includes customer and sales rep contact, order processing, sales reports and CES and NAVA show involvement

Recent addition to the Akai line is a new VC-8300P top-of-line modular black & white video camera, including an 8:1 zoom lens and 1%inch electronic viewfinder, at suggested \$595 list. Unit is compatible with Beta and VHS for mats, and Akai's own VT-300 and VT-350 portable systems.

Some registration space is still available for the "Video Disc & Videogram '79" conference sponsored by Nord Media Ltd., Feb. 26-27 in London, with space for 200 attendees. Highlights will include a report on the Magnavox videodisk launch in Atlanta by John Chittock of The Financial Times, and a report on RCA's tobe-launched SelectaVision videodisk system. Details from Nord Media, 37 New Bond St., London WIY 9HB, England.

### \* \* \*

Videotape Production Assn., New York-based group of firms, is establishing a European chapter, with Tom Cook of Skippon Video Associates. Ltd., London, chairing the first meeting Feb. 14. Among highlights at the session was a screening of the U.S. VPA award winning commercials selected in the group's first annual competition Copies of the 14 inch U Maticvideo cassette are available for \$75 from VPA-New York chapter president Joe DiBuono, Unitel Production Services, 510 W. 57 St., New York 10019



# **Heilman Loses** Wis. Appeal In **Tape Piracy Suit**

Continued from page 38

sin that began in December 1972. when Mercury and eight other labels filed a class action on behalf of all persons whose recordings had been pirated by Heilman and his company, E-C Tape.

The plaintiffs sought a permanent injunction against continuation of the piracy and a judgment for damages, which was denied. But in June 1974 the Wisconsin Supreme Court reversed the trial court in holding that record piracy was unlawful in Wisconsin and that plaintiffs had a good course of action.

On Oct. 3, 1974, the trial court issued a preliminary injunction, restricting the defendants from continuing their piracy during the action. and on Jan. 26, 1976, the same court found the defendants in contempt for having again advertised their pirated products. On April 6, 1976, the trial court struck all of the defendants' affirmative defenses.

Heilman again was found in contempt of court on Sept. 21, 1976, and was ordered to serve not more than six months in the Milwaukee County House of Correction where he spent nights and weekends from Sept. 20 to Feb. 8, 1977.

During the Wisconsin proceedings, one of the nine labels, A&M Records, had filed suit on similar charges against Heilman and E-C Tape in California, with a summary judgment of \$136.027.82 granted on March 10, 1976.

A summary judgment stating that Heilman and E-C Tape were liable for damages in Wisconsin was handed down May 23, 1978 by Judge Barron. When the defendants entered a motion for reconsideration, action was staved until made permanent by the ruling last week.

### CASSETTE 'MAGAZINE' LINKS FRENCH TOWNS

PARIS Enthusiasts in six Breton villages in Western France have collaborated to produce a monthly audio "magazine" in cassette form, using the Breton language which is also understood by the Weish.

Rene Richard, journalist and concert promoter, devised the idea, which links six villages in what is known as the Pays Plin. A cultural organization provided him with initial funds, and he gained support from the mayors of the areas involved.

The first production includes an "editorial" by one of the mayors, followed by feature items showcasing local music and talent. Funds already available Construction and the second se

have enabled the group to set up a studio to record items.

Some years ago, Sonopresse had a similar idea, though using only disks, but it failed at the national level. It is felt that the cassette idea, limited to local regions, could be more successful. operating in a sense as an alternative local newspaper.

Problems could arise if it is decided to tax blank tape, considered likely here before the end of 1979. For that could involve problems with copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique, over financial commitment

# Video Corp. Of America To Expand **Home Vidtape Rental Program & Club**

### By MAURIE ORODENKER

PHILADELPHIA-Video Corp. of America, New York-based production, duplicating and marketing firm in the still infant home video recorder market, is bowing the first major rental program, according to board chairman George Gould.

Addressing the Philadelphia Securities Assn. here Jan. 31, he told attendees that because fewer people are going to the movies these days, the firm, formerly Teletronics, figures it can make a bundle by bringing the movies into homes.

While there are now only about 550,000 home video recorders in homes throughout the country. Gould said forecasts called for sales of recorders to reach 12.5 million by 1985, and that even this would represent a penetration of only onesixth of the nation's television households. Manufacturers are pushing the video recorders mainly as devices for taping ty programs, but Gould believes usage can be far broader, with movies representing a prime example. Although moviegoing has dropped over the last 30 years from about 85 million persons a week to 20 million. Gould said "the public still loves movies," Video Corp., he said, intends to bring movies to "that huge stay-at-home audience." The current plan is to do it by renting videotape cassettes of motion pictures. A test-marketing program through its Home Video division, involving some print media advertis-

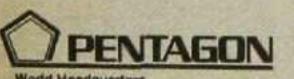
ing and mailings to known owners of video recorders, has produced promising results, he said,

Firm also is negotiating with a recording-device manufacturer on a club-type arrangement under which buyers of that firm's VTR would get some tapes free. Other plans include production and rental of sports, cultural, instructional and other programs, and videotape duplication and distribution services for other producers.

Gould sees his company as a major source of the kind of cultural programs that do not now command the mass audiences desired by ty networks. "The aggregate of all these minority-in numbers-audiences is huge," he said. Company, which now makes most of its money by providing production and other services for ty commercials and corporate communications videotapes, expects to be in the black this fiscal year after losing \$120,000 on sales of \$6.5 million in the fiscal year ended last June 30.

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- Simple to operate, reliable and moderately priced.

### **Backstage Records 3 BBC Rock Shows**

HUDSON, N.H.-Live productions of three shows for the "BBC Rock Hour" were recently taped by Backstage Ltd., Inc., using its new mobile units, producer Pat Griffith reports,

As American production company for the syndicated show that reaches 200 AOR stations here and 39 countries worldwide. Backstage taped Atlantic's Jean-Luc Ponty in Boston, A&M's Tim Curry at the Bottom Line in New York and Epic's Crawler at the Paradise Theatre in Boston.

### **Focus At Forum**

Continued from page 58

tube, Russell Rauch, Laser Presentations, Columbus, Ohio-laser effects; Sid Silver, Technics by Panasonic, Secaucus, NJ-turntables, amplifiers, equalizers; and Paul Twist, Optikinetics, U.K -visual effects graphics, animations, projectors.

Question and answer sessions with audience participation will follow each of the two sessions, set for the opening Tuesday afternoon (27).

### Hartzell Packaging

ST. PAUL-New four-color and silver packaging is being used for the full line of Hartzell Custom Products organizer line of storage cases for cassettes, 8-tracks, records, VHS and Beta format videotapes.

### **Global Ampex Theme**

LONDON-"When We Play The World Listens" is the theme of Ampex International's multi-national promotional campaign kicked off late last year in Europe, Africa and the Mideast for the new Grand Master, and 20/20+ and Plus tapes. Theme had erroneously been printed as "When the world plays we listen" (Billboard, Dec. 16, 1978).



# Tape/Audio/Video

# Sansui Launches Pro Products Division At Disco Forum

 Continued from page 58 (moving coll or moving magnet cartridges) and three high-level line inputs for tape decks as well.

He sees the real beginning of the sales effort in April, using pro audio dealers only. A pro-rep network of about 10 firms is in process of organization, with about 75% positive response from prospective companies already contacted, Dauphinee says. He will use the reps to set up field tests on the road for racked amplifiers, offering them to studios and dealers, and to various artists for use on tour or in recordings.

He's already had good feedback from units tested in several Los Angeles studios. The Village Recorder used the P-1 equalizer during a recent Fleetwood Mac session, he notes, and Crimson Sound in Santa Monica tested the B-1 amp as well. He'll be doing A B tests of the B-1 with existing amplifiers at the House of Music in West Orange, N.J.

Pricing on the units will be competitive, with suggested list of \$1,200 for the B-1 amp, \$800 for the P-1 equalizer and \$1,100 for the phono unit. He sees such firms as Crown. BGW. Phase Linear and Yamaha as main competition for the amplifier. Orban and UREI for the equalizer, But he claims the phono playback/ EQ item is a "unique animal" that should help establish the new line. projecting its use by cartridge firms for test comparisons: as one example.

Dauphinee promises a strong advenising and promotion campaign in all key markets-studio, broadcast and disco-and Sansui will be at the West Coast AES in L.A. in May and at NAMM in Atlanta this June. He is assured strong backing from the Sansui sales and marketing staff by Ken Hoshino, vice president, and will have a full array of sales aids and catalog Interautre soon. The service and warranty policy will be "one of the strongest in the industry" for the pro products, Dauphinee SILVS. Working closely with him in setting up the new group is F. Ito, sales engineering liaison from Sansui in Japan, who was involved in design and building of the first three units. Both Dauphinee and Ito note that a number of future products already are in various developmental stages. with more electronics in store. Among priorities are other amplifiers, probably "downscale" from the 250-watt B-1 for broadcast needs: electronic crossovers, com-

plementary equalizers and broadcast tuners, with the AM stereo revo-Iution literally around the corner.

"We want to get into the radio stations as they are upgrading their studio facilities," Dauphinee says.

"With AM stereo in the wings, the recent upgrading of AT&T and PBS. transmission, many stations are readying for new equipment."

No turntables or speakers are projected for the pro products group at

this time. "We'll stay where we have the best expertise, cooperating with existing pro-manufacturers of mixers. and speakers, like Showco, to provide complementary electronics," he explains.

The upcoming Disco V show here will be the first official reaction to Sansur's new division, and Dauphinee is eager to get that initial feedback from what he feels will be a major market for the line.

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### Video On the Go

Continued from page 58

 Matsushita's "Aero Video" system includes a 50-inch video projecfor for each cabin, a VHS-format VTR for program origination, a video monitor and color camera. The VHS deck has 2-channel sound and remote auto-reverse. By yearend, six Japan Air Lines' 747s and five DC-10s will be equipped at a cost of about \$158,000 per plane.

 Sony also is "thinking small" with a new compact videocassette system for mini-vans and other recreational vehicles, incorporating new Betamax components this spring at a cost of about \$2,500. Included are the SL-230P playbackonly unit, the DCC-3100 power unit, the KV-6020 6-inch Trinitron color tv. a speaker system and the SU-230P rack. A larger monitor is used for train and bus installations.

Highlights of these new formats already in advanced research and development by BASF, Sanyo. Sony, Toshiba and others will be capsuled in next week's issue.

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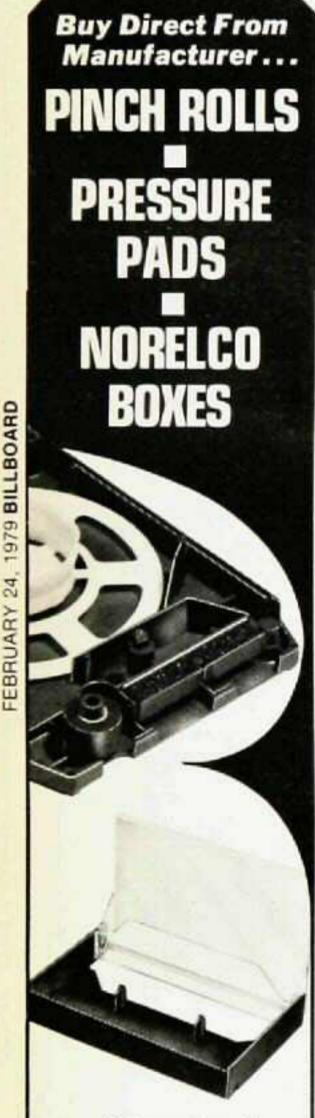
# TO HEAR IT IS TO BELIEVE IT.

# WHICH WILL BE FIRST WITH LP? **Digital Racers: CBS & RCA**

### Communed from page 1 Shepard, Red Seal ader chief and divisional vice president.

One of the two label giants now appears likely to become the first major label issuer of a digital album in this country. A release as early as summer is a likely prospect.

"Our intention is to be the first major label to have a piece of repertoire out in digital," explains Shepard Repertoire for the Ormandy taping, termed "lavish," is being kept under wraps, though it's hinted



a major mid 20th century orchestral score has been selected.

Early indicators are that the disk will carry conventional Red Scalpricing, with program discounting also being discussed as a means of reaching the widest possible audience

"There are two schools of thought about pricing," says Shepard, "One is sell it very cheap to get it into asmany hands as possible, the other is to price the hell out of it."

The executive inclines to "go very cheap," he indicates.

In April, CBS Records is scheduled to record Mussorgsky's tireless "Pictures At An Exhibition" with the New York Philharmonic under-Zubin Mehta, Maryin Saines, head of CBS Masterworks, says the label will make its first formal digital recording if it can secure 3M equipment for the project.

3M currently has five 32-track digital machines in this country and the multi-channel capability is seen as major factor by the CBS produc-CIS.

Last fall CBS disclosed plans to tape the Mormon Tabernacle Choir using Stockham's 4-channel machine. Saines says the repertoire was deemed inappropriate for the technology and the project has been cancelled.

"I can't wait to get on to it," says the executive about marketing prospeets for digital LPs. Envisioned is a Masterworks premium quality series, with digital as a key product. Sames points to the release of as many as 10 digital disks at once. sometime in the future.

Todate, digital albums released in this country generally have clung around the \$15 list mark. However, several digital producers recently have announced reductions and many of the new digital entries will be coming in at the \$9 and \$10 list marks. Companies issuing digital recordings in the U.S. include Telarc Records, Sound 80 Records, Orinda Recordings and 2000 B.C. Tomato Records has announced its plans to begin taping with the Soundstream

system, and plans for Delos Records. an LA-based classical company. also have been made known. Delos will tape its first digital album in April using the Soundstream Machine, reportedly

Classical

The Soundstream-RCA relationship predates the current Philadelphia Orchestra deal, having begun with Stockham's computer restoration of acoustic recordings for RCA reissue projects. Red Scal releases of old Caruso. John McCormack and George Gershwin waxings have been sonically refurhished with a computer program developed by Stockham

At RCA, classical producers have been experimenting on their own with digital since last May, Shepard reveals A modified Sony home digital recorder has been used to produce safety tapes. Reproduction was "marvelous, amazing considering the source." Shepard indicates.

Todate, Shepard believes, audiophile recording efforts have been like "giving a gorgeous camera to a child.

Most audiophile productions, he claims, "were in the hands of amateurs who don't know how to balance an orchestra "

### ARTISTS VOLUNTEER

# **Demand Is Escalating For** Soundstream Digital Units

### Continued from page 58.

ham. "they're dumping it into the editing system or transferring it to the cutting room" The two units must be shuttled around the country for these purposes with Soundstream engineers Bruce Rothaar and Bob Ingebretzen often in charge.

Users of the Soundstream system pay a charge to cover expenses up front, plus a royalty on each finished pressing sold.

Biggest new deal for Stockham, of course, is the commitment from RCA to employ Soundstream for its Philadelphia Orchestra sessions in April According to Stockham the two machines will be on an "East Coast tour" at that time working at about 65% of their capacity.

Telarc Records, the leading user of Soundstream's services, had disclosed plans to record the Boston Symphony however the orchestra's tour of mainland China has intervened. Its March digital sessions inthe New York area involve jazz drummer Mel Lewis and the Jazz Orchestra.

Also in March, Tomato will be recording planist Joao Carlos-Martins in music of Bach. Tomato-Soundstream tapings begin this

month in L.A. with music of John Cage (Billboard, Feb. 17, 1979).

Amelia Haygood's Delos Records, label the latest to go digital, is adding to Soundstream's heavy schedule. Stockham's machines will be in Manhattan for three days in March to record baroque trumpet concertifor the label. Engineering the sessions will be Stan Ricker of JVC Cutting Center, L.A.

Further Soundstream dates extend into the summer. In late April the Prologue to Botto's opera "Mefistofele" and Verdi's "Te Deum," will be waxed under Robert Shaw and the Atlanta Symphony and Chorus for Telarc with vocal soloist Jerome Hines. Telarc-Soundstream plans also call for a Tchaikovsky Fourth Symphony to be committed in early May with the Cleveland Orchestra under Lorin Maazel.



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### Lenny To Mexico

CHICAGO-Leonard Bernstein was scheduled to conduct works of Mexican and American composers in a concert arranged to coincide with President Carter's state visit to Mexico this month. Bernstein directed the newly formed Mexico City Philharmonic in a Thursday (15) performance at the Mexico City Theatre

perform are expected to provide funds to launch a new international symphony orchestra.

NEW YORK-A henefit concert

at Carnegie Hall March 3 and a live

recording of top artists scheduled to

Symphonicum Europae, an organization formed in Monte Carlo in 1964 under the patronage of the late Queen Elizabeth of Belgium. hopes to realize the first leg on an anticipated launch budget of \$500,000 via the event, scaled from \$25 to \$250 per ticket, and the recording to follow.

Due to appear at the gala concert and on the benefit "non-commerctal" album are such luminaries as Yehudi Menuhin, Andres Segovia, Jean-Pierre Rampal, Ruggiero Ricci, Gary Graffman, Byron Janis, Gamba.

All are said to have donated their services and to have received label clearances if under exclusive record contracts.

Maureen Forrester and Roberta Pe-

ters. The Winnipeg Symphony Or-

chestra will be conducted by Piero

The album, to be available only under special subscription, will be offered for contributions of \$25.

Symphonicum Europae says that more than 30 musicians from orchestras throughout Europe have signified their intention to join the new orchestra. Plans call for annual world tours and occasional recordings. Backers anticipate a premiere concert in Monte Carlo in 1980.

IS HOROWITZ

# Classical Notes

**Carnegie Benefit To** 

**Help New Symphony** 

Aaron Copland to Minneapolic where he conducted his "Appalachian Spring," Saturday (17) with the group that's given the piece a new digi-

### tal recording in original instrumentation, the St. Paul Chamber Orchestra. The all Copland program; being sponsored by 3M; also featured. Dennis Russel Davies on the podium and at the keyboard in Copland's Prano Quartel.

The Minnesota Opera Company is bringing back its well received staging of Bach's St. Matthew Passion, March 1, 2, 4, 7 and 9 at the College of St. Catherine's O'Shaughnessy Audito tium.

A full state of operal symphony and oratorio is mentioned in the announcement by Polydor of its new long term recording agreement with conductor Claudio Abbado. The Italian will derect performances for tapings in London. Chicago, Vienna and Milan, with repertoire spanning Pergolesi ("Stabat Mater") to Prokofiev ("Alexander Nevsky"). Abbado's Mahler cycle will continue, there will be more Stravinsky ballets and Italian operas and his plans call for coverage with DG of symphonic repertoire from the classical age through Schoenberg

Signed by RCA is the versatile Canadian Brass, a quintet with several smaller label credits including direct to disk work. "Mostly Fats," the group's scheduled spring debut on Red Seal. will feature arrangements by Luther Henderson of six Fats Waller tunes and several related pieces. Virtually all musical eras and a host of styles show up in the Brass' programs.

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**ADVERTISING DEADLINE: MARCH 23, 1979** 

# PURELY EXPERIMENTAL, SAYS KEEPNEWS Fantasy Label Moves Into Disco **Reworking Newman's Jazz Track**

LOS ANGELES-Jazzman David "Fathead" Newman has entered the disco arena via a reworking of the title cut from his newest Fantasy LP "Keep The Dream Alive."

This also marks Fantasy's entry into disco with other than a discooriented artist, according to Orrin Keepnews, the label's vice president of jazz a&r

Keepnews, executive producer of the project, was assisted in mixing the song by Marty Bleeman and John Hedges, two disco DJs who

### By JEAN WILLIAMS

also have mixed other Fantasy product.

Hedges was head of the San Francisco disco pool, and according to Phil Jones, Fantasy's vice president of marketing, the pair is presently producing the label's new disco act Fever

Keepnews, who has worked with jazz acts for some 20 years, admits this project is experimental. "The Keep The Dream Alive' cut was not originally done with disco in mind-But there were some persons who



believed the tune could be restructured for disco.

Jazz

"We listened to the tune to decide what elements were suited for discopurposes and what was not "

The disk, to be released as a 12inch 3315 single, was mixed at Kendun Recorders in Burbank with engineer Steve Williams also working on the disco mix.

Williams formerly worked at Fantasy and handled the mixing of the original version.

Keepnews says his crew approached the LP cut as "raw material. We restructured and re-mixed it. There were overdubs on the original cut and we played with that. We actually changed the sequence of events on the cut.

"David's flute solo remains as originally played on the LP and the inside of the track is now the opening lead-in."

He notes that his company took a different approach to the Newman project. "We took a piece of raw material without disco in mind but which had disco potential.

"This is different from what some other jazz artists are doing-going into the studio specifically to make disco records.

"We're trying to find if some jazz material has the potential for disco. Then we'll hand-create disco product by skillful editing and restructunng

Keepnews hastens to add that this first project does not necessarily mean that disco/jazz will be ongoing. "I don't have much faith in



Billboard photos by Todd Gray

Disco Jazz: Fantasy's jazz chieftain Orrin Keepnews, right, works on a disco mix for David Newman at Kendun Recorders in Burbank with producers Marty Blecman and John Hedges. Engineer Steve Williams is at the left.

will probably deal with it when we see a piece of jazz product that has the potential for disco.

"We're anyious to see what happens with this first one, then we'll goon from there."

According to Fantasy's Jones, the

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disk will be released immediately with about 10,000 copies initially being pressed.

The record will first go to all disco pools and work through the clubs, says Jones. "From there we'll move "Keep The Dream Alive' to radio."



Right Tempo: Disco producer John Hedges responds to the sound of the record with an impromptu dance in the control room.

asking a jazz musician to go into the studio and cut a disco record. We

# **4-YEAR COALITION STRUGGLE** N.Y. Jazz Group Sets 40 Concerts

LOS ANGELES-The Universal Jazz Coalition, Inc., a New Yorkbased organization founded to give exposure to and assist unknown jazz acts, is struggling into its fourth year of existence.

However, 40 concerts are scheduled so far this year including a salute to women in jazz at the upcoming Newport Jazz Festival.

The National Endowment for the Arts and the New York State Council may provide \$22,000 this year and a fund raiser held last year raised \$2,500 but the mostly volunteer association is still plagued with problems

"We have to find a perfect facility that's accessible to an audience that pays 53 or 54. We need a decent dressing room, decent sound equipment and a decent plano that's tuned." says founder Nobuko Cobi Narita, who launched the project in 1976.

Currently, Jazz Coalition concerts are held at the Third St. Music School Settlement which has a capacity of 300. "It's a small but nice place. It's not accessible though to everyone. I think the fact it's a music school turns some people off." she says. On the average, concerts are held twice a week. Usually, the audience consists of between 100 and 200 patrons.

One of the Coalition's aims is to keep communication open between audience and musician and musi-

### By CARY DARLING

cian and musician. To this end, the Coalition publishes the Musicians' Newsletter monthly and an eightpage quarterly, the Catalyst Nationally, the Catalyst goes to 20,000 people while the newsletter is read by an estimated 3,000 persons.

To appear in the publications, the musicians must pay a \$35 annual fee for which concert promotions and other assistance are available. With approximately 1.600 paying members, the Coalition raised \$80,000 last year with \$33,000 going for promotions, \$30,000 for artist fees and \$10,000 for rental of facilities, the organization claims. The remainder went for various expenditures such as heating and lighting.

"The artist gets paid first," says Norita "We're not a manager. We don't take 10% or 15%. We're mostly volunteer here. Our whole concept is to make sure the artist gets paid.

Although all the concerts are by new artists or older artists, who have never broken through, the term 'jazz' is under dispute

"We don't judge the music. An artist could be called contemporary. progressive or traditionalist. We've had some artists here who people have said are not jazz," states Narita-"But as long as the artist calls it jazz, then we'll book it."

At the first of two conferences, held in February 1978, hosted by the Coalition at the Village Gate, the term 'jazz' in the organization's title went against the grain of some of the 500 in attendance

"Some people feel it has a bad connotation," explains Narita about those who felt the word would be a noose around the neck of the fledgling organization. However, the original name has stuck.

Other issues raised in the conferences, the second held in May 1978. which the Coalition still has to deal with are racism in the music industry, the lack of funding for jazz. problems in promoting jazz in the media, raising more money, getting a wider audience and some documentation of the music form by the record companies.

The panelists included Peter Keepnews of Columbia Records, Elhot Horn of RCA; musician Barry Harris and John Duffy, head of Meet the Composers, among others.

The Jazz Coalition has problems getting an audience because of the general ignorance of the association by the media. "I think we've had only one or two media people come out for the 12 concerts we've had so far," says Narita, "But you really can't blame them. They have to cover the big names."

Advertisements for upcoming shows are placed in the Village Voice and on WRVR-FM, the jazz station.

However, Narita is somewhat critical of the station. "It's hard on the (Continued on page 87)

2	19	FLAME Runnie Laws, United Artists UALA 881	20			Return To Forever, Columbia IC 35547
7	3	EXOTIC MEMORIES	29	29	22	BEFORE THE RAIN Lee Oskar, Elektra 6E 150
		Columbia IC 35654	30	33	2	ANIMATION Cedar Walton, Columbia JC 35572
4	19	ALL FLY HOME N Jarreau Warner Brus HSN 3225	31	31	п	PASSING THRU Heath Brothers, Columbia IC 35573
6	19	MR. GONE Weather Report, Columbia JC 35358	32	27	16	STEPPING STONES-LIVE AT
8	22	CHILDREN OF SANCHEZ				THE VILLAGE VANGUARD Woody Shaw, Calumbia 7D 35560
5	30	PAT METHENY Pat Metheny CCM	33	32	28	FRIENDS Chick Corna: Polydor PD 1 6160
9	21	1 1114 (Warmer Brood) REED SEED Grover Washington In	34	28	12	YOU AIN'T NO FRIEND OF MINE Idris Muhammad Fastaze F 9566
		Motown M7 910	35	35	10	ANOTHER WORLD
10	14	PATRICE Fatrice Rathers, Elektra 66 160	36	30	13	Stan Getz, Columbia (G-35513 CHICK, DONALD, WALTER &
n	7	ANGIE Angela Bullit, GRP 5000 (Ansta)				Woody Herman Band Gentury CH 1118
16	8	IN CONCERT Milestone Jazzstars Milestone M 55006: (Fantasa)	37	37	2	STRAIGHT TO THE BANK Bill Summers, Prestige P 10105 (Fantara)
13	15	INTIMATE STRANGER Tem Scott, Eclemites JE 35557	38	34	15	THANK YOU FOR F.U.M.L. Donald Byrt Elevita 55 144
15	15	WE ALL HAVE A STAR Witton Feider, AEC AA 1109	39	36	19	OUT OF THE WOODS Dregon Electra (20154
14	10	SECRET AGENT Chick Careca, Polyder PD 15176	40	40	27	LARRY CARLTON Larry Carlton, Warner Bros 85K 3221
12	26	COSMIC MESSENGER Jean Lie Ponty Atlantic SD 19189	41	38	14	CRY John Miemmer AEC AA 1106
17	71	FEELS SO GOOD Chuck Mangeone, AGM SP 4658	42	42	20	LEGACY
45	2	ME, MYSELF & EYE Charles Mingus, Atlantic SD 6807	43	39	11	Ramory Lewis, Columbia (C 25483 SUN BEAR CONCERTS IN
18	26	SECRETS Gil Scutt Herin & Brian Jackson Acits AB-4185				JAPAN Neith Jarrett EEM ECM-1100 (Warner Brox 3
70	27	YOU SEND ME Big Agent, Polisidar PD 16155	44	45	23	A SONG FOR YOU Ron Carler, Mileshone M 90EB (Fantask)
19	8	CROSSCURRENTS Bill Examp Trie: Fantary F 9568	45	-	1000	JOUST Occar Peterson & The Trumpet Kings Pable 2310817
22	17	MANHATTAN SYMPHONIE Dester Gordun, Quartet, Columbus UC 35408	46	-44	П.	CRYSTAL GREEN
21	38	MAGIC IN YOUR EYES	47	100	-	THE INSIDE STORY Subdate Ford, Electric SE 169
24	-	CARNIVAL	48	1	-	STOLEN MOMENTS Mark Murphy, Muse MR 5102
24	21	Maynard: Fregorian Columbia 30 35400	49	49	4	LEGENDS David Valentin, GKP
23	32	IMAGES Crasaders, Blue Thumb 84 6020 (ABC)	50	47	7	GRP5001 (Anita) TRUE STORIES David Sancinut, Anita AB 4201

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### Billboard SPECIAL SURVEY For Week Ending 2/24/79

# Soul B. B. King **To Russia On Feb. 28** By JEAN WILLIAMS

64

LOS ANGELES-B.B. King is set. for a concert appearance in Russia. thus reportedly making him the first blues artist ever to do so.

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King and his group are scheduled for a month-long tour consisting of 22 dates covering Leningrad. Moscow, Yerevan, Thilisi and Baku. The tour begins Wednesday (28)

The tour, to coincide with the release of his new LP produced by the Crusaders, is part of the official American cultural groups to tour the Soviet Union under the current U.S./U.S.S.R. exchange agreement.

Sha Na Na's Denny Greene spoke to students at Harlem's Adam Clavton Powell school on Martin Luther King Day. He told the students "Like you, I was a kid from Harlem When I was growing up. Martin Luther King was down South fighting for opportunity for us. Thanks to his fight I was able to go to Columbia Univ. We started Sha Na Na at Columbia."

CC.

Eartha Kitt, star of the musicalcomedy play "Timbuktu" which has concluded a successful run in L.A. performed in a series of cabaret shows at Studio One's Backlet Theatre in the Hollywood area. The week-long run of intimate shows precedes the resumption of "Timbuktu" in other cities across the country

Some Al Green tunes are getting a

0.111	
Billboard	Singles.

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	Weeks on Chart	* STAR Performer-singles registering great	Week	Week	Chart	
	Wet on C	TITLE, ARTIST (Writer) Label & Namber (Dist. Label) (Publisher: Licencer)	This	Isel	We	
	11	BUSTIN' LODSE - Chuck Britten & The Soul Searchers	☆	44	5	
	12	IC Brown, Source 40557 (Neuvenic/Accest, 8MI) AQUA 800GIE- Parliament IS Chetun W Cellins, B Workelly, Calublance 350	35	33	19	
1	14	(Rubberbard, BM) I'M SD INTO YOU - Peabe Brysen (P. Brysen) Capiter 1656	₫	52	5	
	15	IT'S ALL THE WAY	37	30	17	
		(F Lewis Solar 11380 IRCA) (Spectrum VI, ASCAP)				ľ
	14	NEVER HAD A LOVE LIKE THIS BEFORE - Tavates (L.R. Hanks, Z. Gieve), Capital 4554	38	38	14	
	18	Medal Inung BMIL SHAKE YOUR GROOVE THING-Peaches And Herb	39	31 50	5	
	15	D. Fekaris, F. Perren), Polydor 18518 (Perren Vibes, ASCAP) SEPTEMBER-Earth, Wind & Fire	41	35	u	l
		(M. White, A. McRus, A. Willics, Galambia 3 10854 (Saggine, BMI) Steelchest, #SCAP (trong) Guaratte, BMI)	1			
	15	EVERY 1'S A WINNER- Hot Charplate (5. Browns, Infinity 50002 (Not Listed)	42	46	6	
	16	NOW THAT WE FOUND LOVE-Third World (* Summing 5: Half), stand BSES (Warner First), (Mighty Three, BMI)	T	62	2	1
	8	I GOT MY MIND MADE UP-Instant Family (#. Miller: 5 Miller) Satural 2018 (RCA) (Lucky Three: BMI)	44	34	25	ł
	15	LIVING IT UP-Belt & James (L. Bell, C. James), ASM 2068 (Mighty Three, BMI)	45	49	6	ł
	12	HOLY GHOST-Bar Kays (H. Thigper, J. Eacks, E. Manoris, Stax 3216 (Fantata) (Eact Memphic, EMI)	☆	56	3	
	8	1 WILL SURVIVE - Gleria Gayner (D. Tekanis, F. Pameri), Polydor 145067 (Perren Vibba, ASCAP)	\$	57	4	l
Ę	8	OH HONEY-Delegation (Galit & M. Dennel). Skatsbrock 1048 (Senies) (Screen Genul EM), 6MI)	4	58	4	ļ
	6	DANCIN'- Grey & Hanks IL R. Hanks, 2. Grey) ACA 11060 (Acoman Unchappel), BMI)	\$	59	4	
	13	WHAT'S YOUR SIGN GIRL - Danny Pearson (D. Pranson, T. Segs), Unimited 1400	1	60	4	
6	11	HANG IT UP-Patrice Rushes	1	71	3	
	10	D. Bushens, Elektra 45549 (Baby Fingers, 456AP) SOMEWHERE IN MY LIFETIME—Phylin Hyman D. Awaretti, Arista 0380	52	39	12	
	6	Mid AdcarWhee, ASCAP) HEAVEN KNOWS-Donna Summer (D. Summer, G. Musider, P. Ballotte), Cacablanca	¢	63	3	
)	10	YOU MAKE ME FEEL MIGHTY REAL-Sylvester	4	64	4	
8	6	(Sylvester, Wence), Fantass 846 (Bee Keeper Tigs), ASCAP) CONTACT—Edwar Stars	55	55	6	1
3	6	(E. Starr, A.E. Puttan, W. Dickerson's 20th Century 2296 (ATO/2014) SMI) FIRE—Pointer Saters	4	66	5	
		(B. Springteen), Plant 459() (Bourn Springteen, ASEAP)	57	45	п	1
4	20	WHAT YOU WON'T DO FOR LOVE-Bobby Caldwell (Caldwell Rationer Church 31 (TF) (Cherther Conterner, RMI)	58	61	5	1
2	5	HE'S THE GREATEST DANCER-Sater Sieder	4	69	3	
2	18	(N. Rodgers, H. Edwards), Confloar 22(4); (Cher. BMI) GET. DOWN-Gent. Chandles	4	75		
0	5	() Thempsuit: 20th Century 2365 (Cantana Cactured Cross RMI) DO YOU THINK I'M SEXY-Red Stewart	61	48		
0	13	(R. Growert, C. Appert), Warner, Bern, 8721 (Bora, ASEAP) TOO MUCH HEAVEN - Ber Gees	M			
6		KEEP IT TOGETHER- Nutur	63	51		1
		(A. Torchaiof), ABC 12114 (Martanof Warney Lamertanic, (091))		74		
6	1	ILE FREAK-Che (N. Rogers, B. Edwards), Misarlie (1515 (Chill, 1985)) I'll, DANCE - Roy Free	1	1		
6		I'LL DANCE - Bar Kays (Bar Rays) Mercury 24019 (Bar Kays) Warter Turnerland, BMS)	1	76	4	
1	5	I WANNA BE CLOSER-Switch (1 technise), fairty 1963 (Maltern) (Judiete: ASENY) SHOOT ME-turks Demos	T			
7	1	LOVE VIBRATION - Joe Sense	-		1	1
		(1. Randarin, J. Sonne), Spring 190 (Printer) (Ponter-Truth Randarin, RM))	68	73	5	
		A second s	1	1	1	

	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dath Label) (Publisher: Litenser)	This Week	Last Week
-	44	5	POPS, WE LOVE YOU-Diana Ross, Stewe Wunder, Marwis Gaye, Smokey Rubinson (P. Sowytt, M. Milland), Millions 1455	\$	79
	33	19	DON'T KNOW IF IT'S RIGHT-Everyn "Champagne" Ring T Die IN Flackt RCR 12199	70	70
	52	5	SHAKE YOUR BODY-Jackweits (R. Jackson, M. Jackson), Epic Boots, (Presser, BMI)		82
	30	17	FREE FROM MY FREEDOM - Bonnie Planter (A. Bond, T. Thomas, B. Flanter), Mutawa 911 (Johete, ASCAP, Diane Diamond, BMU)	W	
	38	14	LOVE CHANGES Mather's Finest (S. Sourborougs), Epic 8.55641 (CBS) (Meessaw, BM))	73	77
	31	11	ZEKE THE FREAK-Isaac Hayes	奋	84
1	50	5	AT MIDNIGHT- T Connection (Coakley MacKey) Each 3048 (14) (Steelige Design(7 Con (8M))	☆	85
	35	u	YOU CAN DO IT-Doble Grae (E. Sands, B. Wessman, R. Gerssmann), Intenty 50003 (MCA) (Tap Or The Town (American Dream) Electrice Sands, ASCAP)	☆	86
j	46	6	YOU CAN'T WIN-Michael Jackson (0. toest): Epic # 53654 tout totact)	\$	87
r	62	2	I WANT YOUR LOVE - Chie III Edwards, N. Rodgers). Atlantic 3557 Chief Cotilion, BMI)	\$	88
	34	25	GOT TO BE REAL - Cheryl Lynn d. (son: D. Payck, G. Foster), Columbia & 10008 (Butterfly Goog, BMI, Hudman, Cotaba, ASCAP)	\$	89
	49	6	JUST THE WAY YOU ARE - Barry White (B. barls, 20th Century 2395 (Instance, 840)	80	80
r	56	3	KEEP ON DANCIN'- Cary's Gang Matters Tananan Columbus 1 10084 Math. Inc. Matters 2004P		1250
r	57	4	A FUNKY SPACE REINCARNATION - Marvin Gays	81	83

M. Kinyel Tamia 54298 (Jobets: ASCAF) DON'T IT MAKE IT BETTER-Bill Withers TITLE, ARTIST (Wolfer) Label & Number (Dist: Label) (Publisher, Licenses)

WAIT HERE-N Green (A. Gwein, F. Jindan, R. Farflas, Jr.), Hi 78527 (Dream) (A. Green/Jet. BMI)

SINNER MAN-Sarah Desh (R. Hegel, C. Georgel, Kardner 4218 (Eps.) (Das Keyliter, 880)

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IN THE MOOD-Tyrunt Gaves (P. Richmind, G. Ellis, R. Lacke, p.) Columbia 3 10905 (Content/Tyronza, 890)

LIFE IS A DANCE-Chaka Kahn 15. Christipteri Warter Brits 8745 theken/Ministig, AGGAP)

HOLD YOUR HORSES-First Chance (Foppy Hurdle Rostfi, Gelling) Goldmann 4017 (RCA)

TRAGEDY-Bee Gees BMR Gool #50 918 (Stanoo BMI)

HOT NUMBER-Fers

1 BELONG TO YOU-Rance Allen (#, Allen), Stav 3217 (Fantany) (Stava (Doctor Jack, ASCAP)

DON'T YOU WANNA MAKE LOVE-Shotgun (E. Latimore, T. Steel, I.W. Talbert), ABC 13453 (Home Fire/Fark Rick/ABC/Stenhill, BMS)

DISCO DANCIN'-& Taste Of Homey (A. Barrits, J. Matorie), Capitol 4658 (Ehnebar BMI)

FIRE UP-ADC Band (M. Juckim, M. Patterior). Celiller 44345 Woodsongs, Bus, BMII

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DON'T LOOK AT ME THAT WAY-Aies Taylor (A Aldridge E Sinupik) Bang 134 (Alger Cartier BMI/Shoals ASCAP)

KEEP ON JUMPIN'- Musique IP Adams K. Morroll Prelude 71118 PER Level Phylinal ASCAP

HIGH ON YOUR LOVE SUITE-Res lanes 64 Midmani (Schetz MCAP)

lot of attention these days. His "I'm 4 FEBRU Suil In Love With You" was recently recorded by the Amazing Rhythm Aces and "Take Me To The River" was recorded by Talking Heads.

\* \* \*

Chuck Brown & the Soul Searchers along with the Valentine Brothers are in the midst of a week-long LA/San Francisco promotional tour The Source Records groups are scheduled for 10 radio stations, two in-store appearances, two nightclub performances and a taping of "Soul Train."

Chuck Brown & the Soul Searchers, one of the first two acts signed to Source, last week had the No. I single with a star "Bustin' Loose" on Billboard's Hot Soul Singles chart and the number 25 with a star selftitled LP on the Soul LPs chart.

While in L.A. the groups will judge a Bustin' Loose dance contest at VIP/Freeway Records.

Robert Guillaume, who plays Benson on the ABC-TV series "Soap," recently completed an East Coast promotional tour plugging his debut Tomato single "I. Who Have Nothing

Guillaume slipped in his New York hotel room, striking his head on a coffee table. He sustained a two-inch gash on his forchead.

> \* .

It seems we opened a can of worms with our Whatever Happened to the Drifters item. Since the item appeared, letters have come in from others claiming they or persons they represent are the Drifters.

One letter from Michael Thomas of Sounds South in Charleston, S.C. claims Harold Thomas, manager of the company, Segun manucing Bill

山	22	6	DANCIN IL R. Hani
16	18	13	WHAT'S GIRL-D D Prata
山	21	11	HANG I
☆	24	10	SOMEW LIFETIM
¢	27	6	HEAVEN
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¢	28	6	CONTAC (E. Start 2396 (AT
<b>d</b>	29	6	FIRE-P
23	14	20	WHAT I LOVE-
<b>d</b>	32	5	HE'S TI DANCE
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1	41	5	I WANI
32	25	11	SHOOT
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•	DON'T IT MAKE IT BETTER-Ball Withers (B. Withers, P. Smith), Columbus 3 10852 (Browny, ASCAP)	4			HIGH ON YOUR LOVE SUITE-R
•	I DON'T WANT NOBODY ELSE - Narada Michael Walden	\$	-		DANCE-Paradose Express (P. Labara) Fantara 345 (Inung, 398)
•	SAY THAT YOU WILL-George Duke	T	94	3	BOOGIE TOWN-FLE (L. James, D. James), Furtacy 343 (Parker Winot, BMI)
3	IS DUARD Ease REGRAD (Machinae, ASCAP) DISCO NIGHTS-C.Q IS & Lafflescy Annual SIX8 (C.D. Annual ASCAP)	☆			CHICA BOOM-Stapies
2	TOO LATE - Mandrill (C. Witson, J. Witson, R. Witson, M.D./C. Care, II. R. Grafami, Alegar 0375 (Mandrill, ASCAP (Blackwood, Tacker, 6MI)	4			SOUVENIRS-Verage (M. Chanteraru, P.A. Daras) Matter 200 ( Clencic Rateria, KSCAP)
3	CHOLLY - Funkadetie (W. Colline, W. Monston, G. Cheston), Warmin Brus, 8735 (Malidue, BMI))	1			AMOROUS - Brides at Funkenstein
4	FREAK THE FREAK THE FUNK-Satback Band (E. Cortic) Spring 191 (Projector) (Color, BM)	\$			Martic BMI SPACE PRINCESS~Lamme Littles Set (M. Miller's Columbia 2005)
6	SPANK - Jammy "Bo" Horne (R.L. Smith) Sumphies Strang 1007 (Tk) (Narwa, BMI)	+		111	Echoes of the Commit Chappell ASCAP) FEELIN' HAPPY-Lee Onkar
5	YOU BRING OUT THE BEST				IL DIAN & Dres & Yeps # Electric 4500 (Fai Out, Ner Bas ACCAI Winesh
1	LET'S DANCE TOGETHER-Witten Felder W Forler III M Rices ARC 12430	म			DANCING IN THE STREETS - Man
5	WALKING THE LINE~ Emptions IM White 5 Statemought Columbia 3:30024	91	92	4	I'M NOT DREAMING-Zalema (V. Netley) Lessint 34500 (London) Warner Tameriane, Van McCex, EMD
3	Claughter, Alexander (1991) IT MUST BE LOVE-Attain McClain, & Desting 11 Foldman, 1 Window) Polydae (14532 (Societies)	92	93	4	TURN ME UP-Mein Barrow (R. Martinik, M. Daweij Dolandia 25597
3	NOCK ON WOOD-Amin Stewart	93	100	2	BABY, YOU REALLY GOT ME GOING-Brothers By Choice (E. Williams, L.J. Burner, L.C. Lynon, T.A.
4	EVER READY LOVE - Templations (B. Holland, H. Beatty, F. Hollands, Atlantic, 2538) (Good Education, F. Europet, All AP)	94	97	2	WHEELS OF LIFE- Gove Kannelli
4	CAPTAIN BOOGIE-Nordell Paper	95	95	2	OUR LOVE IS INSANE-Deanore
3	(April Samonae Dispersit KMC) WONDER WORM - Captain Sky (D. California, Act 200				Child & Rouge (Desimone Child) Capitol 4688 (Desimolde: Martaged: ADCAP)
3	SUPERMAN - Herbie Mann Steam State	96	98	2	LOVE AT FIRST SIGHT-The Strin (T. Kundaces, K. Second Mercury (MALL) (Report Depter (MI))
3	I WANNA' WRITE YOU A LOVE SONG- David Oliver M. Gradney, D. Oliver, Mescary 78013 (Daling Grandwegg, EM) At Home, ACCAR)	97	99	2	SATURDAY NIGHT, SUNDAY MORNING- Thetma Housdan IN Network M Hotless Tanda 54287 (Mr
4	HAVEN'T STOPPED DANCIN' YET-Generalites (% America Council de St (BioNetheral Obd. Tax: ASICAP)	98	96	3	IColgonia-EMI. Ichete. ASCAPI IT'S MUSIC-Damon Hartta (Ellison, Swartz, McLean, Bure), Farthery
	STAR LOVE - Direct Lynn (1) Fonthinge 1: Wieder's Columnics 3: 60987 (Longrows FM): Species Me., ASCAP, Sorten Game FM): Door (PM))	99	BEN D		(Parker Winot Budsk, BMI) LOVE MACHINE-Super Max (N. Housestein) Veylige 1002 Over Map
5	SHE'S & LADY-Side Effect	100	-	1111	THE ROCK-East Coast (Net Listed) Family 1001 (Net Letted)

DA	ANCE - Paradose Express Jabaraji Fantato 845 (Inung, 1940)
11	DOGIE TOWN-FLE James D James) Fartary 343 Select Winot, BMI:
U	HICA BOOM-Stapies Comerce, V. Camerce, PTTT Bros 48 (Worke, KECAP)
18	OUVENIRS-Veyage A. Chanterana, P.A. Danani, Marlin, 200 (19) micro Padman, AGCAP)
14	MOROUS - Brides at Funkeestein State: A purcher & Curtury Atlantic 3556 Autor, 6MI
11	PACE PRINCESS-Lamme Later Smith # Millers Columbia (1090 chors of the Country Chappel, ASCAP)
Fille	EELIN' HAPPY-Lee Onlar 
D	ANCING IN THE STREETS-Barry M
1	M NOT DREAMING-Zalema v McCoso Leonard JAbili Guardanti Aarner Tamariana, Van McCox, EMID
T	URN ME UP-Neth Barrow A Muttack M Strakey Daumbia 35597
G	ABY, YOU REALLY GOT ME OING-Brothers By Choice E Withering LJ Garries LC Lyram, T.A. Wegell, LA 104 (E) Garries, 40049
۲	HEELS OF LIFE- Gne Kannelli
-	DUR LOVE IS INSANE-Deamone Not & Rouge Desemble Could: Capital 4688 Desemble Martaged (SCAP)
	OVE AT FIRST SIGHT- The Stylesters 1. Kandaces, K. Seeces Mercury 404.2 (Racete Decrive (MI))
1	SATURDAY NIGHT, SUNDAY MORNING Thelma Haustan N Helma, M Hotlet, Tanda 54297 (Motowit Colgensa- (ML Joheta, ASCAP)
	T'S MUSIC-Damon Harris Elischi, Twartz, McLean, Bure), Tantata-WW0T 348 Parker Wimot Budtki, BM()
	LOVE MACHINE-Super Max N Houseslein) Voyage 1002 (Ivan Magult KSDF)
-	THE POCK - fast came

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### General News BLACK MUSIC Capitol Will Expand It Over Coming Year; Disco Also Eyed

LOS ANGELES-Capitol's black music division will be expanding over the coming year, according to newly named vice president of the label's black music division Dr. Cecil Hale.

Hale's first move since taking over last month has been to change the name of the division from soul music to black music to "put it more in line with what the industry is and where we are."

The promotion field of eight regional people for the black music division will be expanded and the label will soon name a new national director of promotion for it.

"We want to make what is already an efficient machine more efficient," he states.

And because of the extraordinary breakthrough last year of Taste Of Honey's platinum "Boogie Oogie Oogie," Capitol is seriously eying a separate disco department under the black music umbrella.

"Taste Of Honey," indicates Hale, "made us aware, as the industry is becoming more aware of the importance of disco. I'm now looking heavily in the disco arena in terms of talent and new material.

"We are talking about establishing a disco department which will have its own disco promotion director and staff," he adds.

Up until now, Hale observes,

By JIM McCULLAUGH



Cecil Hale: He's out to broaden Capitol's r&b and disco activity.

Capitol has had a conservative policy of expanding the black music division roster.

"I think we can add on to it," he points out, "and that includes jazz artists as well as more traditional black music artists. We are concerned about our artists and we don't take a shotgun approach. We look at our acts as people and as careers that are developing. We want to think over what we do with each artist carefully and we will continue that policy."

Hale also indicates that the divi-

# 'Tres Chic' LP Withdrawn

By PETER JONES

**Benefits Aid Jackie Wilson Fund** 

LONDON-Complaints by members of Chic have caused Atlantic Records here to withdraw a new U.K. album by the group after some 15,000 copies were shipped, and the disk had registered in the charts. The source of discontent for Chic's Bernard Edwards and Nile Rodgers, visiting Britain for promotional work, was the way in which the act's American-released LP. "C'est Chic." was repackaged for this market as "Tres Chic," with a new sleeve and the inclusion of two earlier hits, "Dance, Dance, Dance" and "Everybody Dance." For its part, Atlantic was trying to make the album as attractive as possible for a television advertising campaign due to start Feb. 14. Says Moira Bellas, WEA U.K. press chief: "We felt alterations should be made to fit in with the campaign, and assumed clearance by Atlantic in New York included acceptance by the group members." Atlantic has subsequently changed the album artwork, revamped the track sequence and refilmed the tv spots in time for the February campaign launch. Few of the original 15,000 albums will be returned, however, as Bellas acknowledges, so that "Tres Chic" will become something of a collector's item. A guesstimate of total cost of revising the sleeve, track listing and tv

BOSTON-Benefits for Jackie

Wilson Jan. 13 and Feb. 1 at the Inn

Square Men's Bar in Cambridge

netted more than \$1,000 for the ail-

Local band Human Sexual Re-

The events were co-sponsored by

The total amount earned from \$2

admission fees and write-in dona-

the Inn Square Men's Bar and

sponse played two shows each night.

ing singer.

WBCN-FM

campaign provides a figure of around \$100,000, admits David Clipsham, WEA marketing director here. sion will be focusing more intently on label/dealer relations over the next 12 months and may begin dealer forums around the country.

"There are specific problems in black music marketing," he says, "and therefore it deserves a special approach. There are dealer problems that are unique in the black community such as the ongoing relation with the mom and pop-type record outlet which has been the backbone of our industry. Those relationships have to be strengthened immediately.

"We will probably do forums," he adds, "with dealers to sit down and talk and see exactly what they really want. The whole key will be communication."

Upcoming releases over the next few months, according to Hale, include new studio efforts from Natalie Cole, Peabo Bryson (the label has acquired his catalog from Bang), Minnie Riperton, Taste Of Honey, Maze and Rauol De Souza.

Expanded marketing and merchandising campaigns will also accompany new black music division releases, concludes Hale, who was previously national album promotion director at Phonogram.



Continued from page 64

the late George Treadwell's group of 1958. "Bill Pinkney was fired by Harold Thomas and he (Pinkney) went on to form "Bill Pinkney and the Drifters who work on a regular basis in the South," says Thomas. He notes that there's another group in New York called the Sounds of the Drifters. Another letter from Hugh C. Prather of Insight Talent, Inc., in Charlotte, N.C., states that Bill Pinkney played an important role in the original Drifters and is exclusively with Insight Talent. It still appears that Faye Treadwell's group is the one most known as the original Drifters. Will the real Drifters please stand up?

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Billboard SPECIAL SURVEY For Week Ending 2/24/79

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		Chart	a STAR Performer-LP's registering greatest proportionate upward prog-			Chart	
Week	Week	5	ress this week	Week	Wreek	8	mie
This W	Last W	Weeks	Artist, Label & Number (Dist. Label)	This y	W isel	Weeks	Artist, Label & Number (Dist. Label)
1	1	13	C'EST CHIC Chuc, Atlantic SD 19209	\$	49	2	CARMEL Ine Sample, ABC AA 1125 (MCA)
4	5	14	2 HOT Peaches & Herti, Polydor PO 1.6172	40	33	16	FLAME Ronne Laws, United Artists UA LA 881
3	3	10	CROSSWINDS Peake Bryson, Capitel ST 11875	41	35	19	REED SEED Graver Washington Jr.
4	4	1	HERE, MY DEAR Morvie Gaye Tanula T.364 (Motuwn)	1	52	2	Motowar M7 910 PATRICE
5	2	11 8	MOTOR BOOTY AFFAIR Parliament, Casablance NBUP 7125	4	53	7	Patrice Rushen, Elektra 6E 160 THE ADVENTURES OF CAPTAIN SKY
			WANTED Richard Press. Warner Bress. BSK 3364	44	39	15	Captain Sky, AVI 6042 MONEY TALKS
A	12	3	BUSTIN' OUT OF L SEVEN Rick tames, Gordy G7 984 (Motown)	45	44	32	Bar Kayn, Stax STX 4106 (Fantasy) SPARK OF LOVE Lenny Williams, ABC AA-1073
8	7	12	THE BEST OF EARTH, WIND & FIRE, VOL. 1	46	40	16	(MCA) FOR THE SAKE OF LOVE
			Earth, Wind & Fire, Golombia FC 35647	47	41	21	Date Hayes, Polyder PD 16154 ONE NATION UNDER A GROOVE
H	13	18	CRUISIN' Village People, Casablanca NBLP 7118	48	38	25	Funkadelic, Warner Briss, BSH, 3209 STRIKES AGAIN
10	10	12	SHOT OF LOVE Lakeside, Solar Solar BXL 1 2937 (RCA)	49	47	10	Rose Royce, Whitfield WHK 3227 (Warner Bros.)
<b>d</b>	15	4	LOVE TRACKS Gioria Geynes, Pelydor P01 6184	49	42	10	WE ALL HAVE A STAR Willow Felder, ABC AA 1109 (MCA) CUT LOOSE
12	8	16	CHERYL LYNN Cheryl Lynn, Columbia JC 35486				Hamilton Bohannos, Mercury SRM 1-3762
13	9	19	THE MAN Barry White, 20th Century T-571 JOURNEY TO ADDIS	51	50	11	BONNIE POINTER Barnie Pointer, Mutawn M-7911 MELBA
			Thed World, Island ILPS 5554 (Warner Bros.)	1	64	17	Melba Moore, Epic JE 35507 ALL FLY HOME
ш	20	3	ENERGY Pointer Sisters, Planet P 1 (Einktra/Applum)	54	54	3	N Jameau, Warner Bros. 858 3229 HAVEN'T STOPPED
16	11	14	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK) CHUCK BROWN & THE	55	45	25	OANCING YET Genzales, Capital SW 11855 SECRETS
ष	25	3	SOUL SEARCHERS Silurce SOR 3076 (MCA)		1850		Gil Stott Heron & Brian Jackson, Arista AB 4189
18	18	6	EVERY I'S A WINNER Hot Chocolate, Infinity INF9002	56	43	6	LOVE VIBRATION Me Samon, Spring 1 6720
19	19	23	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	<b>E</b> 58	47	40	WE ARE FAMILY Sater Stetze, Cutilion 50-5209 COME GET IT
21	27	2	NUMBERS Ruhus, ABC AA JOSE (MCA) BELL & JAMES				Rick James & the Stone City Band, Gordy G7 581
22	22	10	Bell & James, A&M 472B CLEAN	<b>E</b>	69 56	2	PROMISE OF LOVE Delegation, Shadybrook 010 BETTY WRIGHT LIVE
廿	28	3	Edwin Starr. 20th Century 1-559 SOMEWHERE IN MY UFETIME				Betts Wright, Alstan ALST 440E (T.K.)
t	32	3	Phyllis Hyman, Ansta AS 420 MADAME BUTTERFLY	61	62 57	13	NEW WORLDS Mandoll, Angla AB 4195 TRUTH N° TIME
25	17	40	Tavares, Capitol SW 11874 SMOOTH TALK Evelyn "Champagne" King	63	59	15	Al Green, Hi HLP-6009 (Cream) GREATEST HITS
-	34	3	RCA APLI 2466 YOU FOOLED ME	64	46	36	Commodures, Matawa M7912
27	21	14	Geny & Hanks, RCA AFL1 3069 GET DOWN Gene Chandler, 20th Century 578				SINGING Tedda Pendergrass, PIR. J2 35095 (CBS)
28	16	12	DESTINY Jacksons, Epic JE 35552 (CBS)	65	61	28	YOU SEND ME Roy Ayers, Polydor PD1 6159
1 30	37	8	T-CONNECTION T-Gonnection, Dash 30009 (T.K.) IS IT STILL GOOD FOR YA	66	63 65	16	BROTHER TO BROTHER Grou Vannelli, AAM 4722 CHANSON
-			Autiford & Simpson, Warner Bros BSN 3219	68	66	10	Chanton, Anola SW 50039 LONG STROKE
31	29	32	STEP II Sylvester, Fantasy F9556 SPIRITS HAVING FLOWN	69		Inter	ADC Band, Cobilion SD-5210 (Atlantic) SUPER MANN
33	26	10	Ber Gees, RSO RS 13041 LIGHT OF LIFE	70			Herbie Mann, Atlantic SD 19211 EXOTIC MYSTERIES
34	31	26	Bar Kays, Mercury SRM 1 3732 SWITCH Switch, Cordy G 7980 (Motown)				Lannie Latan Smith, Columbia JC 35654
1	55	2	ANGIE Angela Bofill, GRP GRP 5000	71	68 72	7	RAINBOW VISIONS Side Effect, Fantasy F 9569 BARRY WHITE PRESENTS
36	36	16	(Ansta) CHAKA Chuka Mahn, Warner Brist, K3245				DANNY PEARSON Unlimited Gold JZ 35633 (CBS)
37	30	22	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)	73	73		FACE TO FACE Dells, ABC AA 1133 (MCA) ALLCLA BRIDGES
1	48	3	FUNK tastant Funk,	74	70	20	AUCIA BRIDGES Aicua Bridges, Polydor PD-1-6158 MIND MAGIC
			Salseul SA 8513 (RCA)				David Oliver, Mercury SRM 13747

FEBRUARY 24, 1979

### N.Y. CRAMPS KING KAROL

NEW YORK-King Karol was charged with 12 violations of the City's Consumer Protection Law Regulations last week for allegedly selling albums at prices above list.

Investigators visited the W. 42nd St. store last July and found copies of "Super Oldies Of The '50s And '60s" selling for \$6.98 when the product listed for \$3.98. At that time the retailer was fined and a followup visit recently allegedly disclosed the same practice continuing.

Consumer Affairs Commissioner Bruce Ratner said the case is part of his department's effort to police midtown retailers who deal with the tourist trade.

If found guilty at a Feb. 12 hearing King Karol could be fined \$500 for each violation.

The company intends to contest the charges, according to president Ben Karol. "They make it appear as if we did something wrong. We didn't do anything wrong," he emphasizes.

tions solicited over the air on WBCN

has not been announced, but the fig-

Wilson suffered a heart attack

while performing onstage at the

Latin Casino in Cherry Hill, N.J.,

three years ago. The 45-year-old

singer, whose best-known songs in-

clude "Lonely Teardrops" and

"Higher And Higher." is still recu-

perating in a New Jersey hospital.

ure could be as high as \$1,500.

### \* \* \*

Fantasy Records' super disco act, Sylvester, was commissioned to perform at a wedding Saturday (17) in Winston-Salem, N.C. Reportedly Sylvester and troupe received big bucks for the gig.

The couple, non-music industry, flew not only Sylvester to the wedding but Sylvester's two female background singers and 13 band members.

Sylvester performed his usual disco set and reportedly the bride and groom boogied down to "Dance Disco Heat" and "You Make Me Feel Mighty Real."

It was Sylvester's first date since last year.

### \* \* \*

Whatever Happened To ... Ruth Brown? Brown, whose biggest record was possibly "Mama You Treat Your Daughter Mean," left the recording industry about a decade ago to devote more time to the church.

She returned to recording a few years later but little happened with her disks. Reportedly, Brown has returned to the church where she's involved in missionary work in New York.

### \* \* \*

Remember . . . we're in communications, so let's communicate.

# BILLBOARD

**Gopyrighted materia** 

Billboard SPECIAL SURVEY For Week Ending 2/24/79

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**TITLE-Artist** 





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TRAIL-Monument TOURING recording artist Larry Gatlin chats backstage in Atlanta with Epic artist Charly McClain, who joined Gatlin in a string of dates throughout the Southeast.

# **Mercury Plans Promotion For** Trio Of Albums

NASHVILLE-Phonogram/Mercury is gearing up promotion and publicity campaigns for three of its albums, "Sojourner" by Larry Jon Wilson on Monument Records, "Appalachian Fever" by Charlie McCoy on Monument and "Still Fighting Mental Health" by Don Bowman on Lone Star.

# Billboard Hot Country Singles

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							* STAR PERFORMER-Singles regis	stering g	reatest	properti
Last Week	Weeks	on Chart	TITLE-Artist	This Week	Last Week	Weeks on Chart	TITLE - Artist (Writer), Label & Number (Dist. (Label) (Publisher, Losesser)	This Week	Last Week	Weeks on Chart
	-	10	(Writer), Label & Number (Dot Label) (Publisher, Licenser) EVERY WHICH WAY BUT LOOSE - Eddle Number	世	40	5	LOVING YOU IS A NATURAL HIGH-Larry G. Hudson (L.G. Hudson), Lime Star 706 (Content, BMI)		70	6
	2 1	11	(S. Dorff, M. Brown, T. Garrett), Elektra 45554 (Pesa Worter Tameslane: Malkyin, 6MI) BACK ON MY MIND AGAIN/SANTA	1	41	5	FANTASY ISLAND-Freddy Weller (F. Weller, B. Caron). Calumbia 310890 (Young World, BM3/Huzz Caron, ASCAP)	4	81	2
			BARBARA - Ronnie Milaap (C. Quillen, C. Puerce/A. Jordan, H. David), HCA (182) (Criess, ASEAP (Criess-Casa David, ASEAP)	37	39	10	EYES BIG AS DALLAS - Wyon Slewart (G. McCrary), Win 126 (NSD) (Big Swing, 19MI)	70	55	14
	9	6 8	GOLDEN TEARS-Dave & Sugar (1 Schwetzs) RCA 11427 (Chess, ASCAP) I'LL WAKE YOU UP WHEN 1	t	42	4	SHADOWS OF LOVE-Rayburn Anthony (W Mulyfield) Mercury 55053 (Maplehill/Vigge/Vigue, BWO)	\$	84	2
			GET HOME-Chartie Rich (S. Dertt. M. Brown), Elektra 45553 (Poto (Watner Jamerlane / Malkyle, BMI)	t	51	2	ALL I EVER NEED IS YOU-Kenny Ragers & Onthe West (1. Haluday, E. Reeves), United Actusts	山	82	3
1	1	7	SEND ME DOWN TO TUCSOW/CHARLIE'S ANGELS- Mel Talle (C. Crettord, T. Garrett/D. Gaskier, MCA 40983	☆	50	3	1776 (United Article/Room, ASCAP) SWEET MEMORIES Willie Relater (M. Newbury) RCA 11465 (Acutt/Room, HMI)	山	83	2
	6 1	10	(Perce Malayle, BMI Savgram, BMI) TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Razy Balwy	4	53	3	THEY CALL IT MAKING LOVE - Tammy Wynetta (II. Braddock) East 850061 (Tere, EMI)	74	54	14
	7	8	C. Poper, J. Statel, ACK 11446 (Husse Of Gold, BMU)	\$	52	2	WISDOM OF A FOOL-Jacky Ward (A. Saver, H. Alfredy, Mactury 55055 (Planetary, ASCAP)	75	62	13
	8	n	(1. Adman), Capitol 4672 (Pick & Hit, BMI) HAPPY TOGETHER-T.C. Sheppard (C. Bonner, A. Gordon), Warner: Darb	4	48	7	GYPSY EYES-Ters See Reaman (E. Smith), Texas Soul 71738 (NSO)	76	56	15
1	7	5	N721 (Huduon Bay, EMI) I JUST FALL IN LOVE AGAIN-Anne Multay (Doeff, Skinena, Usual, Hackshritt), Capital 4575	44	46	5	IF YOU COULD SEE YOU THROUGH MY EYES-Tem Grant (L. Hestey, J. Hart), Republic 036 (Hintor Of Cold, BMI)	77	57	14
1	0	12	(Pean/Hibby Morse-Cotton Pickin Songs/BML/ASEAP) FALL IN LOVE WITH ME TONIGHT-Randy Raniow	4	63	2	TOUCH ME WITH MAGIC Marty Rubbles (5. Bigard, M. Utivy), Columbia 310905 (Lyn.Los./Algen. EMD)			
1	4	7	(F Kelly R Barlow), Republic 034 (Frettar, BMI) I HAD A LOVELY TIME - The Kendalts (S. Throckmenton, & Eackt: Outloot 1119	45	3	12	COME ON IN-Oak Ridge Boys (M. Clark), ABC 17434 (Beechwood/Window, BMI)	78	76	4
1	2	10	(Criss Keys, ASCAP) WHISKEY RIVER-Willie Netson (/ Shont) Columbia 3 10877 (Willie Netson, BMI)	南	73	3	LOVE IS SOMETIMES EASY-Sandy Poley (S.F. Roberton) Warner Bros. 8711 (Amy's Mam's: Heavy Dufy's, ASCAP)	79	58	8
1	3	12	IF EVERYONE HAD SOMEONE LIKE	48	16	11	ALIBIS-Johney Rodrigtez (R. Kilough, P. Kilough), Mextury 55050 (Tree, BMI) WHERE DO I PUT HER	1	nter.	LATER
1	5	8	18 Springfolds RCA 11472 (Hostie Of Gald, BMI) EVERLASTING LOVE-Narvel Felts (B. Casan, M. Garden), ABC 12441 (Riting Sons, BMI)				MEMORY - Charley Pride (J. Weatherte) RCA 11477 (Reca. ASCAP)	81	80	4
1	8	6	STILL A WOMAN Margo Smith (M. Smith, M. David, N. Wilson), Warner Brus, 8726 (Galaman Dusty Roads: A Galieo, BMI/Eary Entening, ASCAP)	<b>1</b>	60		SMOOTH SAILIN'/LAST CHEATER'S WALTZ-Somy Throckmonton (5 Throckmonton, C. Putman'S, Throckmonton) Mangung 35051 (Tere, BMI/Tere, BMI)	82	86	3
1	9	7	SOMEBODY SPECIAL-Donna Fargo (II Fargo), Warner Erm, KTZZ (Prima Gunoa, 6M4)	51	32	7	WISHING I HAD LISTENED TO YOUR	83	85	2
1	0	4	WORDS-Service All arcoant (B. Gubb R. Gubb, M. Gubb) Elektra/Corb 45005 (Catterple, RME)	52	26	11	1) Chestruit: Epic 8:50650 (Jonry Chestruit, BMD) SAVE THE LAST DANCE FOR ME-larry Les Lews	\$	-	
1	3	5	IT'S A CHEATING SITUATION Nov Bandy (C. Putnam, S. Thrackmonton), Columbia 310889 (Tree, 6MU)	53	44	13	(Pomus. Shuman): Sun 1135 (TriorBelinda, BMI) WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR-Crystal Gayle	4	-	
2	1	7	MY HEART HAS A MIND OF ITS OWN-Debby Boom 11. Keller: H. Greenfield), Warnstillarb 8735 (Screen, Greenfield), Big Screen, BMI)	54	47	12	IM Trues, United Article 1259 (Mother Tangas, ASCAP) MAYBELLENE-George Jones & Johanny Paycheck	86	90	3
2	2	6	SON OF CLAYTON DELANEY-Toes T. Hall				(C. Berry, R. Fratto, A. Friend), Epic # 50647 (Auc. BMI)	87	88	3
12	25	6	TRYING TO SATISFY YOU-bettay	T	65	2	FAREWELL PARTY Gene Watson VL Williams, Capital 4580 (Westmen Hills, BMI)	1	-	
	5	13	I JUST CAN'T STAY MARRIED TO YOU-Crozy Lane (Gillergue, Black, Bourke), 15 (49	57	71	3	1 WANT TO THANK YOU - Kim Charles IR Bourke) MCA 40987 (Chappell ASCAP) TEXAS (When 1 Die) - Tanya Tucker	4	NEW	-
1	9	5	IChappel ASCAR/TH Chappell, SESAC)		1		(E. Bruce, P. Bruce, B. Borchers), MCA 1800 (Tree/Sugarplum, BM))	1	NCW.	Caller
			MY LIFE-Con Munley (M. Shamili, L. Kumball), Warner Bros. 8723 (N. Gallico, BMI)	U	68	3	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU-Gall Drives	91	91	
	24	8	PLAY ME A MEMORY-Jalo lehr (M. Blackhord, H. Leigh), BEA 11433 (Shelod Return, ASERP)	59	61	5	I'M NOT IN THE MOOD (For Love)-Ann I. Mertan	92		1
1	30	2	(35 Lowing You 35 Wrong) 3 DON'T WANT TO BE RIGHT-Bathata Mandrell (H. Banks, R. Jackson, C. Hampton), ARE (245) (East Memphis:Kinniske, 6M0)	1	-	CATAT	(K. Bacht) Praime Dust 7629 (NSD) (Me & Sam, ASEAP) SLOW DANCING Johnny Duscan	1		1100
1	27	10	ANY DAY NOW-Don Gitson III. Bacharach, B. Millards ABC Phickory 54029 University, ASCAPS	61	33	10	(J. Sempchini) Columbia 310915 (WE(Tatz Bird: ASCAP) LOVE AIN'T MADE FOR	93	96	2
1	28	8	LOVE SONGS JUST FOR YOU-Glen Barber (M. Barber 1 Metanni, 27 Century 21101 (NSD) (Acad Base EMI: Milene, RSCAP)			-	FOOLS Jube Wesley Ryles (7 Skiller J Wallack, ABC 13432 (Hall Chemest, EMI)			
1	31	7	1 WILL ROCK AND ROLL WITH YOU - Johnny Cash O. Cashi, Calumbia 1 10000 (Biouse of Cash, BMD)	D	12	2	I'M BEING GOOD-David With (A. herten, N. Martin). United Artists (27), (Chess. ASERP) PriCers, 8465	95		-
	37	4	TOO FAR GONE - Emmylus Harris (B. Shemili) Weiner Briss, 8732 (A. Gallico, BM))	63	49	13	FOOLED AROUND AND FELL IN LOVE - Mumbe Extended	36	-	
1	35	5	HEALIN'- Bubby Bare	4	1	1	(M. Estwood), CME 155 (Mose West Of The Paces, EMI)	97	98	2
	36	5	TAKE ME BACK-Charly McClain (1. Regers, H. Williams, C. McClain) Epic 850653		1.0	1	LET'S KEEP IT THAT WAY-June Newton IC Polinam, R.V. Hing) Capital 46:75 (True, HMI)	98	59	15
	38	5	(Bill Black, Partnership, ASCAF (Juliep, BMI) THE OUTLAW'S PRAYER—Johnny Paycheck (B. Thereilt, & Tudton), Epst. 8508555 (Juliep:Flagthue, RMI)	T	75	2	SHOULDER TO SHOULDER (Arm And Arm)- Rey Clark (IE. Minimum, L. Dertaca), MIC 12802 (Masse City, ASEAP/Combine, BMID	99	64	15
1	34	8	DREAMIN'S ALL I DO- Earl Thomas Conley (E. Cooley), Warner firm, 8717 (ETC/Easy Liftering, ASCAP)	66	69	4	IT'S HELL TO KNOW SHE'S HEAVEN - Date Memory	100		
1	43	2	I'M GONNA LOVE YOU - Give Compteel (M. Smotherman), Capital 4882 (Strendth Sont/Reput Bak, ASCAP)	67	67	6	(M. Kösser, J. Hoehl Con Brin 145 (Con Brin, BMI) HEY THERE-Renay Price (Adlec, J. Ross), MRC 1075 (MS20) (Frank, ASCAP)	100	92	2

I'LL CRY INSTEAD - Im Sam (J Lennon P McCartney), Pacific Challenger 1633 (Maclen, BMI) THIS IS A LOVE SONG-BE Anderson () Weatherly) MCA 40992 (Kncs. ASCAP) I REALLY GOT THE FEELING/BABY I'M BURNING-Dolly Partnet (D. Parton/B. Vera), RCA 11420 (Velvet, BMI/Songs Of Bandies Kappelman, ASCAPy DOWNHILL STUFF-John Deamer () Deamer), BCA 11475 (Cherry Lane, ASCAF) CAN I SEE YOU TONIGHT-Jewel Blanch (D. Allen, R.V. Hoy) RCA 31464 (Duchess Pours/Tree, EMI) WALKING PIECE OF HEAVEN-Freddy Funday (M. Robbies), ABC 12453 (Margona, BMI) YOU DON'T BRING ME FLOWERS-Im Ed Brown & Heles Cornelius (N. Diamond), RCA 11435 (Starebridge/Tweenume, ASCAF) MR. JONES- Big N Downing (A. Downing), Warney Briss, 8716 (A) Gallico/Metaphor, 8M1) THE OFFICIAL HISTORIAN ON SHIRLEY. JEAN BERRELL-The Statier Brothers (D. Reid, H. Reid), Marcury 55048 (American Cawboy, EMI)

(Writer), Lubei & Number (Det, Later) (Publisher, Licenter)

IT'S TIME WE TALK THINGS OVER-Res Allen ir. And The Sings (R. Allen Jr./]. Maude), Harner Britt. 8593 (Baser, EMI)

PLEASE BE GENTLE-Amy (M. Davis) Scarpos 0570 (Screen Genz, EMI)

THE FOOL STRIKES AGAIN-Durie lich (5 Davis M. Sherrill, G. Collas, United Artists 1288) (A)gallics (Aigen, BMI)

MY LADY-Fredde Hart (D. Goodman, B. Reneziu, R. Schulman) Capital 4684 (Highball/Lowball/Dons Keys, EMI ASCAP)

FLIP SIDE OF TODAY-Scatt Semaner (S. Sammer) Con Brie 145 (Can Bris, BMD)

ing FEBRU

For Wilson's "Sojourner" LP. promotion will be directed toward MOR, adult contemporary and country radio, as well as a promotion and publicity campaign aimed at college radio.

"Because of Wilson's balladeer style, we don't want to limit people's thinking about him in just the country vein," notes Harry Losk, vice president of sales for Phonogram/ Mercury, "So, we've taken a broader approach in our servicing and promotion."

Special showcase dates are also in the planning for Wilson, notes Losk. with from two to four showcase dates under consideration for exposure purposes.

Exposure is also a key for Bowman's "Still Fighting Mental Health" LP, although he has become quite visible as a country humorist through his travels and openings for all of Willie Nelson's dates across the country. Phonogram/ Mercury plans to take advantage of this exposure with advertising to cover these dates.

For McCoy's "Appalachian Fever" LP, which displays not only the multi-talents of this Nashville musician, but his production techniques and vocal strengths as well, the company has geared local promotion toward country and adult contemporary radio stations.

### **Hunley Hustling**

NASHVILLE - Awaiting the March debut of his initial Warner Bros. LP, Con Hunley takes to Ohio this month for appearances in Cincinnati, Dayton and Columbus While in Cincinnati, he'll appear on the "Bob Braun Show."

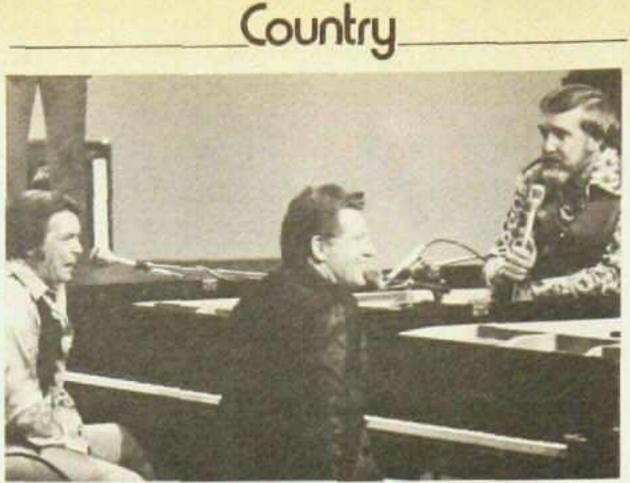
12	(2 manuel) rue mai tes (rue mar smo)
	ALL THE TIME IN THE WORLD-a: man (E. Stevens, S. Stvenstein) Capital 4677 (DebDove/Enil Eye, EMI)
	FOREVER IN BLUE JEANS- nel Damani (K. Brussett, R. Daamonell, Columbia 310857 (Standbridge, ASEAP)
•	SECOND-HAND SATIN LADY (AND A BARGAIN BASEMENT BODY)-Jerry Reed (D. Feiser) HCA 12472 (Darbar Man. SMI)
•	YESTERDAY - Billie in Spears (F. McCartney, J. Lennum) United Artists 1278 (McLean, BMI)
	WE COULD HAVE BEEN THE CLOSEST OF FRIENDS- AL THINKS IS Proper, I. Date: MCA 42005 (Human Dr. Galc. BMD)
	MAMA, MAKE UP MY ROOM-Contex Letter (C. Lester) Can Ros 148 (Can Ros, 8MI)
	SLOW TUNES & PROMISES Bubby Hand (1. Wilkerson) Churs 0004 (Acuf Rose, END)
•	DOUBLE W~ whopening Will (T. McEntree, N. Larket) Vista 104 (Sentury 20) (Mentury, ASCAP)
•	GOODY GOODY - Referra Lynn (/ Miercer W Malmerk) Scorpite 25/7 (Mierce: Malmerk, ASCAP)
1	MAKE ME YOUR WOMAN-Brands Kapt Parts (R. Parter, B. Josef), MRC 1225 (NSD) (Mailac Porter Spart, NSCAP)
•	MY GUNS ARE LOADED-Same Tree (R. Scott, S. Wolfs) ROA 11458 Sept. Wolfs: Prace of Wales, RSOAP)
2	GOING DOWN SLOW- the Calm (B. Bord), Divident 1123 (Tree, BMD
2	WHY DON'T WE LIE DOWN AND TALK IT OVER-herry Lansan (R.I. Janes, J.B. Shaw), Dekts 46006 (ATV (Brue Brok, 3MI)
•	WHY'D THE LAST TIME HAVE TO BE THE BEST-Roome Bubbins (W 1 Billiums) Arts: STEP (Screen Genz, CMI, SMI)
•	MUSIC BOX DANCER-Frank Mills (* Mills) Polydar 14517 (Unschappel, BND
2	YOU'RE GONNA MISS ME-June Repair
5	YOUR LOVE HAD TAKEN ME THAT HIGH-Connecy Twitty () Durthern, E. Rayel), NCA 40963 (Twitty Birk, SMI)
5	THE SONG WE MADE LOVE TO-Mickey Gibry (A. Mahlel Zan: & SOE31 (April:Walmant, ASIAN)
2	THE BABY SONG/CALL ME CRAZY LADY-Laona Williams IR Bourke C Black & Gillespil/(L Walkam, P Ressell, MCA 409888 (Chappell & Co. To Diagent, ACCAP/SESAD/(Shade Time, BMD)

ASCAP/SESAD/(Shade Tree, BMI)

www.americanradiohistor



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TAPING COUSINS—Mickey Gilley, left, and cousin Jerry Lee Lewis share some family tales with "Pop Goes The Country" television host Ralph Emery and audience.

# L.A. Honors Eddie Rabbitt

LOS ANGELES-Eddie Rabbitt has become the first recording artist to be represented in the Country Music Walk of Fame located outside of the Palomino Club in North Hollywood.

A bronze plaque was set into the sidewalk along Lankershim Blvd. in a special ceremony Feb. 1, launching the new Walk of Fame.

Representatives of the mayor's office, Academy of Country Music and the North Hollywood Chamber of Commerce attended the ceremony, along with Rabbitt.

Los Angeles Mayor Thomas Bradley declared Feb. 1 as "Country Music Day" in Los Angeles, terming country music "a great American institution."

Rabbitt, an Elektra artist, appeared at the Palomino Feb. 1-2 for

# 'Currents' In Nashville

 Continued from page 55 dustry has prompted him to arrange for future regular scheduling for "Changing Currents,"

The series kicked off with the Progressive Music Assn.'s benefit concert, featuring a diversified bill of fare consisting of the 21st Century Singers from Nashboro Records gospel label, r&b artists Jerry Preston and Donna McElroy from Mackharba Productions, Nashville rock group Mighty High, playing selections from its forthcoming MCA album; RCA's Porter Wagoner, who performed a country-rock set with Mighty High backing him: 20th Century-Fox Records artist Bobby David; Will Mitchell & Red Sky from Red Sky Productions; and Arta Productions vocalist Charnissa, formerly with the Aretha Franklin Show. The second night headlined singer Angela Wilson and Rock Killough from Tree Productions, Gail Davies and her band from Lifesong Records and Elektra's Bobby Braddock. Country station WKDA-AM carried a live broadcast of Davies' high-energy set and a simulcast of Braddock's performance was handled by WKDA and its sister AOR station. WKDF-FM The final evening's entertainment showcased Steve Wariner who is produced by Chet Atkins for RCA Records, and Mychael, the first artist to be released through RCA's new Nashville-based pop label, Free Flight Mychael's set rock'n'rolled the rooftop off the Exit as well as in countless living rooms around Nashville, courtesy of WKDF's live remote broadcast. Concluding the show (and the series) was a surprise guest appearance by Arista recording artist Tony Joe White and his band. The series received heavy promotion locally through supplemental spot buys on four area radio stations and additional print advertising, according to Hornsby, "in an effort to strengthen the club's involvement with the music industry in Nashville and to shore up the Exit's position in the community

Billboard SPECIAL SURVEY For Week Ending 2/24/79

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Country LPs.

Billboard

pha	locopy	ing, re	cording, or otherwise, without the prior othersite upgated express the met					
Week	Week	(eeks Chart	* Star Performer-LPs registering proportionate upward progress this week.					
This w	Last W	Wee On Ch	THE Adult and A Route (Betcheber 1966)					
F	2	0	TITLE-Artist, Label & Number (Dictributing Label)					
1	1	11	THE GAMBLER-Kenny Rogers, United Artists UA LA 934 H					
2	Z	12	WILLIE AND FAMILY LIVE-Willie Nelson, Columbia KC 2 35642					
3	3	14	TNT-Tanya Tucker, MCA 3066					
4	4	8	EVERY WHICH WAY BUT LOOSE-Soundtrack, Eestra 52 503					
<b>☆☆☆</b>	9	12	TOTALLY HOT-Olivia Newton-John, MCA 3067					
+	10 35		WHEN I DREAM-Crystal Gayle, United Artists UALA 858 H					
17	5	29	HEARTBREAKER-Dolly Parton, #14 4/1 1-2757					
8	7	42	STARDUST-Willie Nelson, Columbia JC 35305					
9	6	19	I'VE ALWAYS BEEN CRAZY-Waylon Jennings, REA ML1 2979					
10	8	23	EXPRESSIONS-Don Williams, ABC ## 1065					
11	12	54	LET'S KEEP IT THAT WAY-Anne Murray, Capital ST 11743					
12	13	13	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. 854 1258					
13	11	15	LARRY GATLIN'S GREATEST HITS, VOL 1, Monument MG 7628					
14	15	37	ONLY ONE LOVE IN MY LIFE-Ronnie Milsap, RCA AFLE 2780					
1	NEW C	1	NEW KIND OF FEELING-Anne Murray, Capital SW 11845					
16	16	12	ARMED AND CRAZY-Johnny Paycheck, Eps KE 35444					
	25	4	JOHN DENVER-RCA AQL 1-3075					
W 18	20	57	TEN YEARS OF GOLD-Kenny Rogers, United Artists UA-LA 835-8					
19	14	15	ROSE COLORED GLASSES-John Conlee, ABC AV-1105					
20	22	37	ROOM SERVICE-The Oak Ridge Boys, ABC 1965					
	27	23	TEAR TIME-Dave And Sugar, RCA APL 1 2861					
T	39	3	SWEET MEMORIES-Willie Nelson, RCA AHLI 3243					
23	18	58	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 (1037 (Phonogram)					
24	10	12	BASIC-Gien Campbell, Capital SW 11722					
	43	3	WE'VE COME A LONG WAY BABY-Loretta Lynn, MCA 3073					
26								
27	26 17 23 19		FALL IN LOVE WITH ME-Randy Barlow, Republic RLP6023					
28	19	16	MOODS-Barbara Mandrell, ABC av 1088					
20	13	10	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)-Charley Pride, RCA APLI 2983					
29	21	20	LIVING IN THE U.S.ALinda Ronstadt, Asylum 66:155					
30	30	11	ELVIS: LEGENDARY PERFORMER, VOLUME 3-Elvis Presley, RCA CPL 1 1002					
31	31	2	THE BEST OF BARBARA MANDRELL, ABC AV 1119					
32	33	6	DUETS-Jerry Lee Lewis & Friends, Sam 1011					
33	37	44	REDHEADED STRANGER-Willie Nelson, Columbia #C 33482					
34	32	15	CONWAY-Conway Twitty, MCA MCA 3063					
俞	46	2	NATURAL ACT-Kris Kristofferson & Rita Coolidge, ALM 4630					
36	36	2	Y ALL COME BACK SALOON-The Oak Ridge Boys, ASC Our DESD-2093					
37	34	46	VARIATIONS-Eddie Rabbitt, Elektra &E 127					
38	28	5	TURNING UP AND TURNING ON-Billy "Crash" Craddock, Control SW 11853					
39	35	44	ENTERTAINERS ON AND OFF THE RECORD-The Statler Brothers,					
40	42	112	GREATEST HITS-Linda Ronstadt, Augure 76 1092					
41	41	16	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, EDK NE 35623					
42	24	15	PLEASURE & PAIN-Dr. Hook, Cepter 5W 11858					
43	49	2	LEGEND-Poco, ABC AA 1099					
44	44	56	WAYLON & WILLIE-Waylon Jennings & Willie Nelson, scs are 1996					
45	40 31		LOVE OR SOMETHING LIKE IT-Kenny Rogers, United Artists UALA NO H					
46	48	3	DARK EYED LADY-Donna Fargo, Warner Box. 8.3151					
47	-	ENTRY	LADIES CHOICE-Bill Anderson, MCA 3875					
48	29	76	HEAVEN'S JUST & SIN AWAY-The Kendalls, Deature De 1715					
49	-	-	DAVID ALLAN COE'S GREATEST HITS, Columbia NC 35421					
50	47	15	CLASSIC RICH, VOL. II-Charlie Rich, Epic IE 35624					
L								

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The Palomino was utilized as a location for the motion picture "Every Which Way But Loose" that starred Clint Eastwood and featured Rabbitt singing the title song.

Rabbitt's performances, including a three-song set with actress Sondra Locke, drew an audience that included Leif Garrett, Linda Thompson, Olivia Newton-John, Jim Weatherly, Susie Allanson, Tanya Tucker, Clint Eastwood, Mary Kay Place and Ruth Buzzi.

During his first show, Rabbitt was presented onstage with a Billboard Star Award, citing the emergence of "Every Which Way But Loose" as the No. 1 song on the Billboard Hot Country Singles chart.

GERRY WOOD



LUCKY LISTENER-Ronnie Milsap, right, announces the winner of the \$42,000 WUBE-AM/FM Home in the Country contest. Winner of the contest sponsored by the Cincinnati station was David Farmer. More than 10,000 listeners visited the home and took part in the nine week promotion. With Milsap is the sta-

tion's morning man, Larry B.

### Sheppard Escapes

QUINCY, Ill.-T.G. Sheppard and his band escaped major injuries when a truck plowed into the back of their bus in a snowstorm near Quincy.

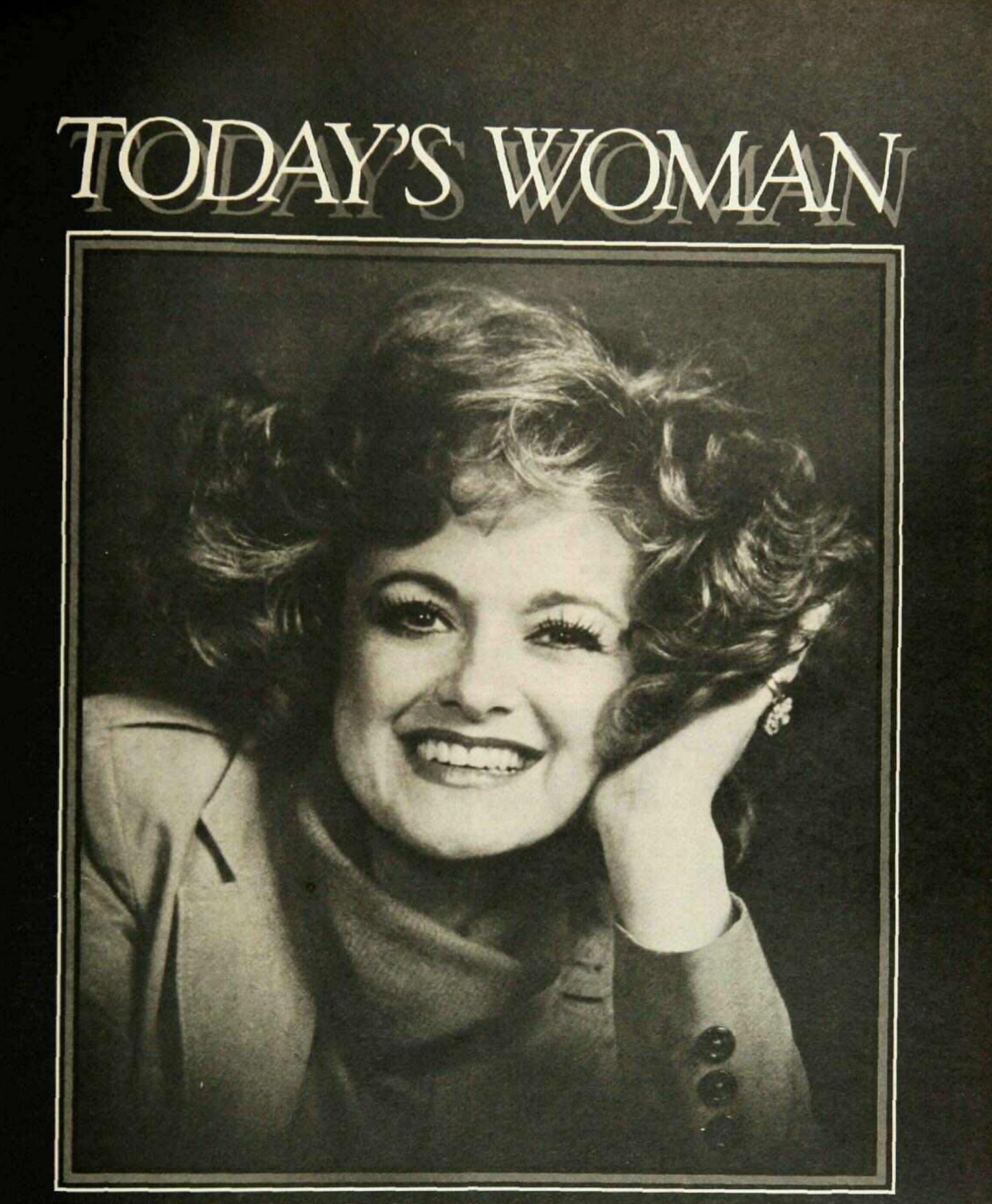
A fellow country star, Freddie Hart, en route to the same concert date, gave the Sheppard entourage a ride into Quincy in time for the show.

### Mary Miller Notches Club Date

NASHVILLE – With Mary K. Miller's new single, "Next Best Feeling," due to be released from her latest LP this month, the Inergi artist took her show to the Palomino Club in North Hollywood, Calif.

Among those attending her show

were Conway Twitty, Ruth Buzz, Dennis Weaver and Leon Russell While in Los Angeles, Miller appeared on KLAC-AM's "Sammy Jackson Show" and an Armed Forces Radio show with Harry Newman.



# MARGO SMITH

Her new album featuring the hit "Still A Woman" (WBS 8726) Produced by Norro Wilson

From Warner Country



# Country Nashville Stations Vie For Sky-High Ratings • Continued from page 29 tions, Inc. (which owns both KQB Ind its AM Tond 0 year which a loss of Action As Formats Are Juggled Lots Of Action As Formats Are Juggled The total 12+ audience shares

and its AM Top-40 sister station, WLAC), emphasizes the station's need for more community impact.

Sidestepping the direct issue of ratings, Nasatir says, "We are currently in the process of fine-tuning our basic AOR format, and we feel that a program director from outside the Nashville market will provide fresh stimulation. We will continue with the Lee Abrams Superstars approach, but we want to create more interest in KQB locally through inhouse ideas."

Plunging into the fevensh success of disco radio's national popularity. WMAK, a Mooney Broadcasting station that formerly programmed straight Top 40, switched midway through the year to a fully-automated 24-hour disco format called "Mank 13."

The first disco station in Nashville. WMAK managed to slice off points in the ratings from its closest competitor, black-oriented WVOL-AM, but still ended up with belowimpressive ratings, resulting in the dismissal of its program director.

Dan Vallie, program director of WMAK's sister FM station, WBYQ. has now been appointed to handle directorial duties at WMAK as well.

"When WMAK first went disco six months ago," explains Vallie, "it consulted Jim Maddox who had been having notable success with Majik 102 in Houston. But for some reason, after its initial appearance on the local scene, WMAK seemed to lose some excitement. We're going to concentrate on hit-oriented disco cuts that will be familiar to our listeners, rather than more obscure 'club cuts."

Vallie adds that there will be no on-the-air personalities at WMAK: rather, he says, the station will work toward projecting an overall station identity through its programmed music.

The third station in Nashville to alter its format during the past year is WWKX-FM, formerly WHIN, The station was purchased in 1978 by promoter Lon Varnell and ex-CBS Records executive Ron Bledsoe. It received major renovation and equipment overhauls, returning to the air waves on Sept. 1 as "KIX-104."

Its present programming consists of a "tight Top 40 playlist with contemporary mass appeal," says program director Michael St. John. He adds that the FCC has approved the station's application for license to broadcast at 100,000 watts.

There have been a number of relocations and renovation projects undertaken within the Nashville radio industry which further define the local awareness of the increasingly technological aspects of broadcasting. And the latest ARB ratings illustrate the point spread among the smaller stations who have begun to

drain valuable percentages away from the top contenders.

A major upset came in the current survey with the unexpected emergence of WZEZ-FM, an automated beautiful music station, as the dominant ranker in the overall 6 a.m.midnight women 18+ category. WZEZ leaped from fifth place with an 8.7 in the last book to its present first place position holding a 12.0.

Emphasizing the importance of female ratings shares, Gerry House notes that his own station research indicates a 30% higher radio usage rate by women than men in the Nashville area. "Women," says House, "are much more likely to stay with a station over a long period of time once they find one they enjoy."

WZEZ's general manager, Harry Stephenson, offers another explanation. "Obviously, there's a genuine need for this type of programming. I think beautiful music has always been a strong format, and now we're the only station left in Nashville that's playing it."

In the overall total shares in the males 18+ bracket, WKDF-FM, an AOR station with a strongly dayparted programming format, dominated the field with a 13.0 percentage. Under the leadership of program director Allen Sneed, the station bounced back from a downward slump in previous rating periods.

Sneed attributes the station's

strong current standing to a "definite station identity and personality along with a clear sense of community involvement."

Sneed took the reins at KDF nine months ago, hired to shore up the station's flagging image and ratings. Within that time, he scored a major coup by connecting the station with Sound Seventy Corp. in the promotion and presentation of stellar concert attractions locally.

He also secured a broadcasting hookup for a continuing series of live remote broadcasts sponsored by various record labels showcasing their acts at the Exit/In.

Recently, WKDF served as the originating flagship station for a simultaneous "blanket feed" during the Charlie Daniels Volunteer Jam V at Nashville's Municipal Auditorium. Working in conjunction with Sound Seventy and Fanta Sound (which mixed the concert for a later air date on the "King Biscuit Flower Hour" as well as for a PBS tv documentary), WKDF fed the six-hour concert in a live broadcast to four FM stations throughout Tennessee, and additionally, to WLIR-FM on Long Island, N.Y.

"I've worked in a number of radio markets," notes Sneed, "but Nashville is one of the most exciting because it's so open right now. The whole scope of local radio is changing radically."

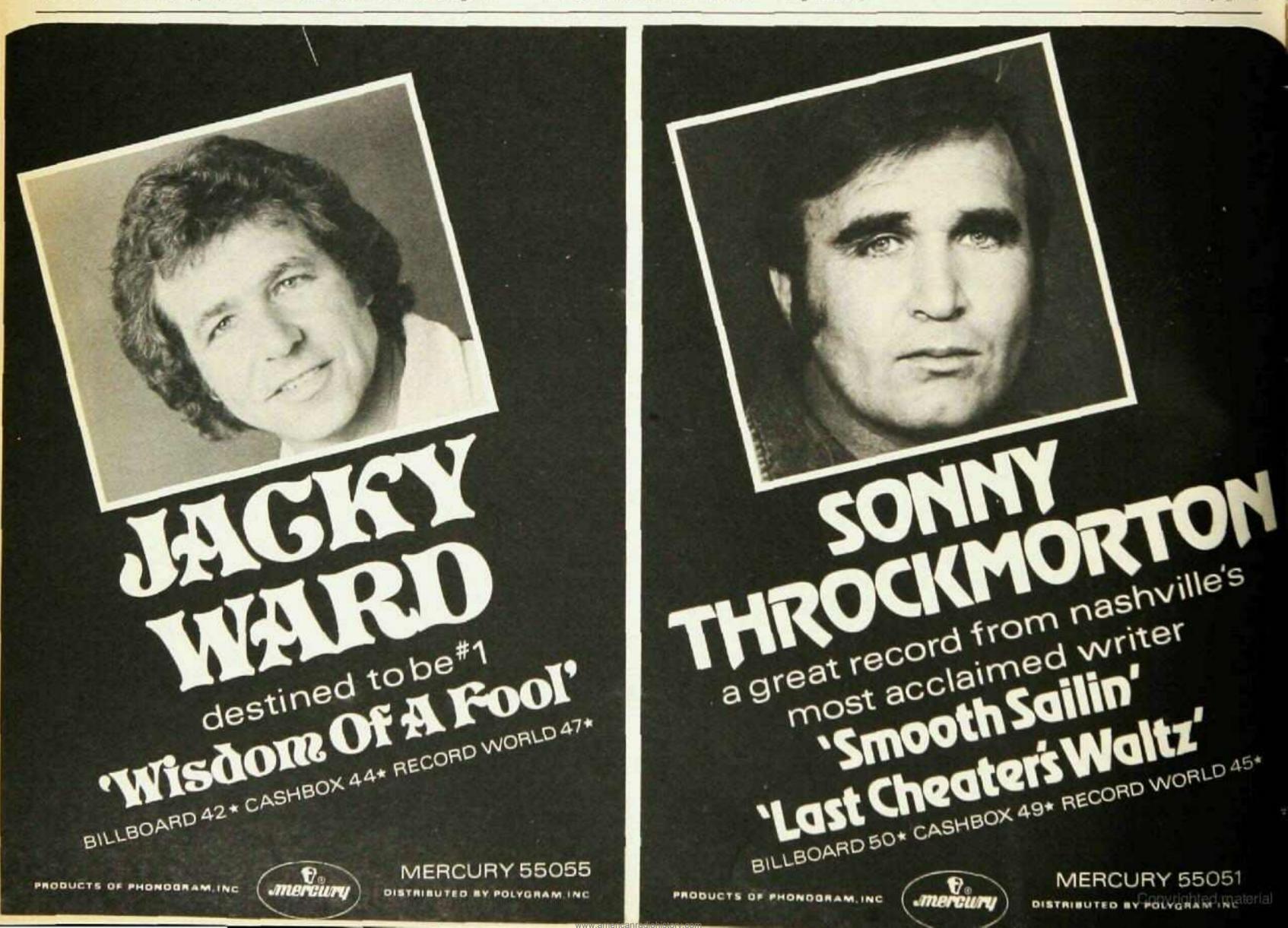
were claimed with a 10.8 by WLAC-AM, which has dominated in this category, as in various others, for several years. (The figure, however, reflected a decline from the station's 13.0 in the previous Arbitron book.)

Noting that signal strength is a "definite factor" in WLAC's number one position, program director Mark Damon also cites visibility as a key factor in listener acceptance. "I try to keep my air staff active in local events and fund-raising charity projects such as walk-athons, jogathons, bike-athons, emceeing disco nights at area clubs. It helps boost station ratings when people become familiar with DJs on a first-name basis."

WLAC/WKQB are gearing for a move in the spring to modern new headquarters now under construction just off Music Row. The specially-designed building will feature a glassed-in front facade, according to general manager Nasatir, with both AM and FM control rooms and DJs visible to the public from the street. The facility will be furnished with state-of-the-art broadcasting equipment and the AM board will have stereo capabilities.

General Electric Broadcasting completely upgraded its local radio stations WSIX-AM-FM this year at a cost program director House says "exceeds \$100,000." The FM control room was rebuilt from the ground up, a second production facility was

(Continued on page 71)



# Country Nashville Scene

Barbara Mandrell recently performed in concert with a 60 piece Air Force Band and choir at Constitution Hall in Washington, D.C. This coming weekend, Mandrell will be in Lake Taboe for the "English Leather Pro Am Ski Tournament," which is stated to be televised in March as part of ABC's "Wide World Of Sports" program. Mandrell will be competing in a celebrity "ski-off" with such candidates as Sonny Bono, Chariton Heston and Mac Davis.

Lynn Anderson, Bobby Bare and Gail Davies recently participated in a Disneyland "Country Jubilee" weekend in Anaheim, Anderson paired with Billy "Crash" Craddock and Bare teamed with Margo Smith for three evening performances, while Davies provided three afternoon performances in addition to evening appearances at the Palomino with Joe Ely. The Saturday night Palomino performance was broadcast live over RHIZ-FM. Anderson and Bare have also been working on television appearances with Anderson recently appearing on the "Hollywood Squares" and Bare taping a "Soundstage" segment.

Steve Fromholz was recently featured in a live concert broadcast over WHN-AM during an engagement at the Lone Star Cafe. The broadcast was one of a series of live concerts produced for WHN by Storer Radio's national program director Ed Salamon. Some 100 artists have been presented in the series, including Kenny Rogers, Anne Murrary, Tammy Wynette and Crystal Gavle.

An Indianapolis WIRE-AM listeners' poll has named Steven Wariner as the most promising male artist ... Asleep At The Wheel paid a visit to the grand opening of a new Sound Warehouse store in Broken Arrow. Okla, prior to its engagement at the Cam's Ballroom in Tulsa recently.

Johnny Paycheck has made a number of tv appearances lately, including the "Grammys," the "Mike Douglas Show" and taping for a "Hee Haw" segment, which airs March 10.

Capricorn's Cooper Brothers are wrapping up

a second LP for the label under the direction of producer Gary Cape. Release of the project is projected for May Another Capricorn roster member, Kenny O'Dell, has a new single entitled "Medicine Woman," which he wrote and produced. The Oak Ridge Boys have just completed a week long SRO tour of Florida and will be heading for Houston, Wednesday (28), for the Houston Livestock Show & Rodeo. Other upcoming dates for the group include the Masonic Temple in Davenport, Iowa, Friday (2), where they will be joined by Tammy Wynette and Ray Price; and the Little Nashville Opry House in Nashville, Ind., March 3-4.

Johnny Rodriquez and George Lindsey share a bill at the Chapparal Center in Midland, Tex. Sunday (25) ... Rex Allen, Jr, just completed 22 soldout performances at the Southwestern Exposition & Fat Stock Show in Ft. Worth. New Zealand performer Eddie Low, a recent participant in Fan Fair's International Show, will be featured in an upcoming segment of "Hee Haw," slated for airing March 24. "She Came To The Valley," a new film starring Ronee Blakely, Dean Stockwell, Scott Glenn and Freddy Fender as Pancho Villa, broke house records in all Rio Grande theatres during its first weekend nin.

ABC-TV's "Love Boat" series recently featured an episode entitled "Funny Valentine" with Minnie Pearl and Arthur Godfrey acting as an elderly couple whose plans for elopement became sidetracked by their children. ... Mel Tillis has been busy lately with ty tapings, including, "Dinah," "Hollywood Squares," "Mike Douglas" and "20/20," all of which are set to be aired in the early spring

Appaloosa Records is now being distributed by Sounds of Music in Belen, N.M., with national promotion handled by the Little Richie Johnson Agency.

Star Fox Records in Ft. Wayne, Ind., has scored with its first country chart record, "The Giver" by Paul Schmucker, after only a year's

By SALLY HINKLE

operation. The single was recorded in the Star Fox Studies and produced by Troy Shondell. Schmucker himself has an interesting back ground, springing from a small Amesh farming community in Indiana.



ARMY INTERVIEW-RCA's Jerry Reed talks with Army Sgt. Dan Gates about his days in the Army while appearing at Lanierland Music Park near Atlanta. The interview will be part of the U.S. Army Command show, "Country Roads." Reed hosted an earlier version of "Country Roads" during his Army service while assigned to Ft. McPherson in Atlanta.

Warner Bros recording artist Earl Conley, to avoid confusion with other "Con" recording artists, Con Hunley and John Conlee, has changed his name to Earl Thomas Conley.

Inergi recording artist Mark K. Miller has been tapped by the Country Radio Seminar committee to perform on the "New Faces Show" slated for March 10.

Roy Clark and the Oak Ridge Boys, along with Buck Trent, have wrapped a pay cable television special titled, "On Tour." The 90-minute special was taped at the Frontier Hotel in Las Vegas in mid-January and will begin airing on the Showtime network in April, then go into overseas syndication before being brought back

home for U.S. syndication Don Williams de cided to go for a new look after the holidays, and is growing a full beard.

WHN-AM listeners recently cast thousands of votes to determine New York's lavorite Elvis Presley songs which were featured in a week end long celebration of Presley. "Love Me. Tender," the title song from Presley's first movie in 1956, topped the popularity poll, in addition to a few surprises which were included in the

top 50 favorites. Among those which were never single releases and only available on LPs were "Polk Salad Annie," "You Gave Me A Mountain," "Blue Hawaii," "King Creole" and "Hawaiian Wedding Song."

Jacky Ward is on an extensive major tour which will continue through April. The Mercury recording artist will be making appearances in Illinois, Minnesota, Iowa and North and South Dakota.

### Stations Vie For Ratings

### Continued from page 70

added, and new control boards with stereo phasing, tape and cart machines and new microphones were installed.

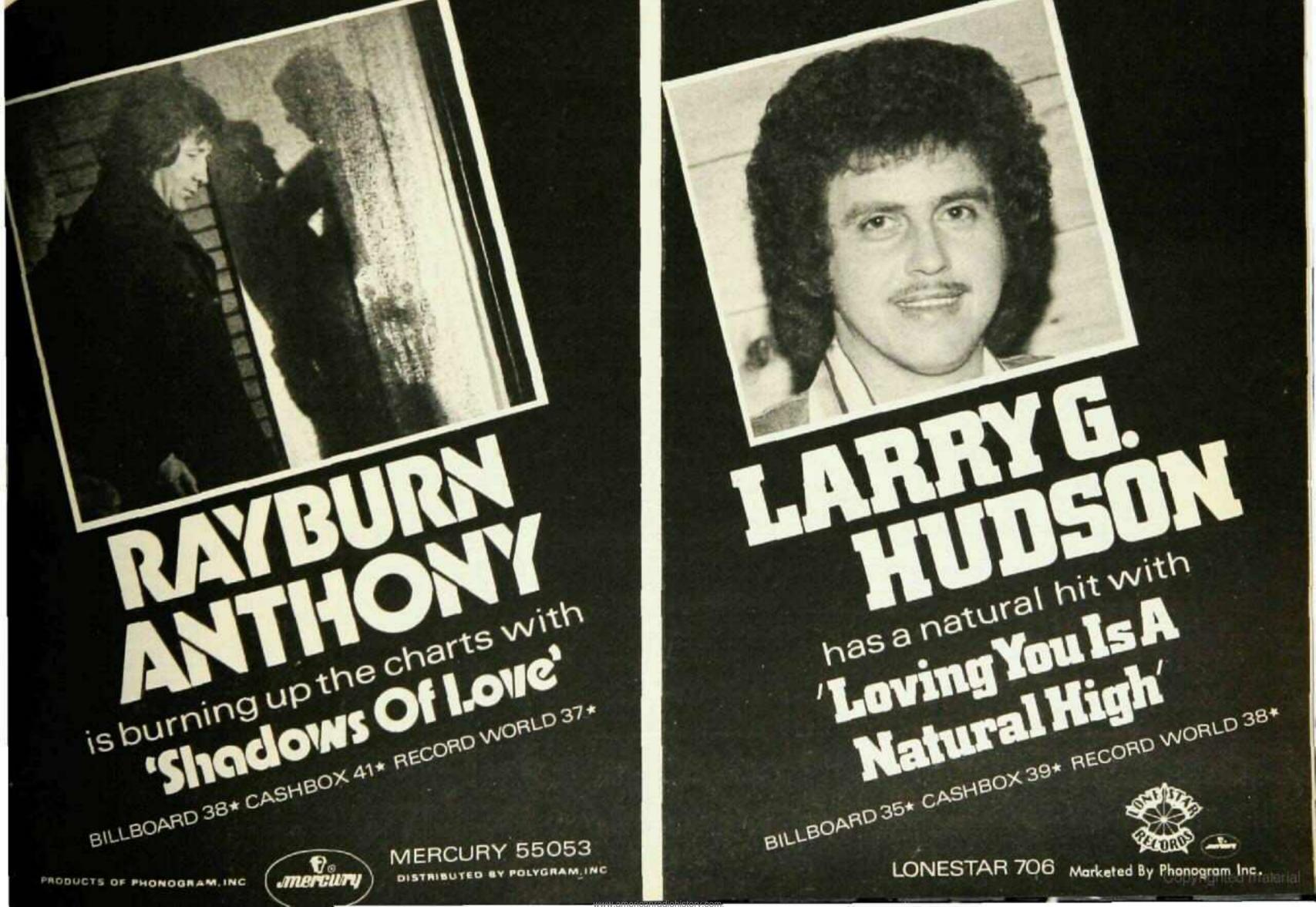
With a total staff of 55 persons, including administrative, engineering and on-air personnel, WSM-AM/ FM is the largest and oldest radio station in Nashville, first broadcasting in 1925. An NBC affiliate, WSM-AM carries a number of network feeds as well as 18 hours a week of news coverage under the direction of Voecks. From 6 p.m. unul 6 a.m., the station switches to an allcountry format which is carried to more than 38 states and various foreign countries via WSM's 50,000watt clear-channel signal.

WSM-AM was selected recently for participation in a special FCCapproved experiment to test AM stereo broadcasting equipment.

WSM-FM, a soft-rock and MOR station, recently named former music director Mary Catherine Sneed as program director, the only major radio station in Nashville with a female filling this position.

There are, however, an increasing number of women assuming key roles in local radio, including Eva Wood, music director at WLAC/ WKQB: Mary Glen Lassiter, news director, WMAK/WBYO: WKDF's assistant music director and on-air personality Sylvia; and deejays Donna Brake, WSM; Suzi Stone, WSM; Gina Logue, WKDF; and Michelle, WBYQ

WSM has been proposed for special exemption from possible FCC clear-channel broadcasting restrictions through a special bill introduced by Tenn. legislator Bill Boner on the grounds of its historical weekly coverage of the "Grand Ole Opry." This radio program, says WSM management, is enjoyed by both Americans in this country and abroad and carries "significant impact to countless radio listeners evcrywhere."





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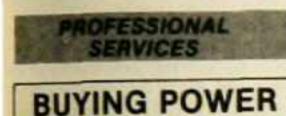
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### **General News** SHANKAR, BOCK INVOLVED India's Classical Music **Released Via 9 Cassettes**

LOS ANGELES-Ravi Shankar Music Circle, a Los Angeles-based Indian cultural organization, has stepped into the recording business by issuing nine classical Indian music casselles.

"The cassette market is expanding with sophisticated quality and hardware," says Dick Bock, who with Ravi Shankar, oversees the production of the recordings.

Ravi Shankar Music Circle has distribution in large chain record stores only in California. Outside of this state, the material is stocked only in the smaller record and book stores because distribution is handled by Music Circle itself. There is no international distribution of any kind yet.

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HUNDREDS OF DEEJAYS RENEWED

"The other distributors have said they would handle it if they were given LPs," adds Bock, who in the 1950s and 1960s headed Pacific Jazz and World Pacific labels before becoming involved in Indian culture. "Another drawback is that the stores which do carry it have no way to display cassettes."

Despite the presence of Shankar, Paul Horn, Bud Shank and Zakir Hussain, formerly with John McLaughlin's Shakti, on some of the recordings. Bock admits the market is limited for the 50-minute tapes,

He has no intentions of luring large numbers of rock or jazz buyers to the Music Circle catalog. "There is a market but it's a limited, esoteric one," notes Bock. "This music is not mainstream. I can only put it in the store. A lot of these artists aren't represented here. My main goal is to make these people available here."

However, no artists are signed exclusively to Music Circle. They are free to record elsewhere. Upcoming material includes releases by Indian flutist Raman I. and some Shankar material not previously available on cassette. In addition to recordings, Music Circle sponsors concerts at Los Angeles' Occidental College. CARY DARLING

### Samantha Sang's **Production Pact**

FEBRUA NEW YORK-Samantha Sang, the Australian singer who had a number one disk with "Emotion" last year, has signed a production deal with the Entertainment Co. Music Group.

Meco, of "Star Wars" disco fame, is set to produce her in New York for

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**OPPORTUNITIES** 

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# International Asia/Pacific Meet Yields Twin Resolutions

### Continued from page 1.

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Lumpur conclave) for distribution to the appropriate government authorities, to all members involved in the antipiracy fight, and to other interested parties internationally.

One of the two documents, directed at the leaders of conference host country Malaysia, specifically asks for the extension of its Copyright Act to cover foreign-made recordings, and for effective enforcement thereof.

Earlier in the meeting, in his welcome address to delegates, Malaysian deputy minister of trade and industry, Dato' Lew Sip Hon, spoke of his government's awareness of the piracy problem.

He disclosed that an inter-ministerial committee representing the various interests has been formed to consider moves to amend and strengthen the act, and that it is "actively looking into the possibility of incorporating registration and enforcement provisions."

But the deputy minister also sought to place piracy in what he called "the proper perspective." While not denying its "detrimental effect" upon the artists, composers and recording industry, he said that legal measures alone are not enough to overcome the problem.

"Piracy continues to thrive largely because there is an increasing demand for recorded music, particularly from those in the low income sector who cannot afford to buy at the prices currently charged by the record industry for the genuine product," he said.

"While it is true that the pirate

acknowledged as necessary and vital by speakers and panelists throughout the two days of business sessions, though it was continually stressed that the investment would come from the multinational record companies only if and when they felt that piracy was being sufficiently suppressed.

"All the companies represented here have a chance to sell product from this country elsewhere," said keynote speaker, Nesuhi Ertegun, president of WEA International. To combat this, Ertegun expounded, "We need strong national record industry associations, working in close concert with IFPI. There's nothing more precious than intellectual property rights. They must be protected.

"It's the duty of record companies everywhere to do this, and it's a vital function of government to do the same. The pirates flaunt and trample on intellectual property rights. We must do all we can to eliminate them."



### Billboard photo by Alan Tay

Serious Business: International industry chiefs ponder the problems of piracy during the Kuala Lumpur meeting's first day. From left, they are James Dy, president of the Philippines Recording Industry Assn.; Stan Gortikov, president of the Recording Industry Assn. of America; S.P. Sim, president of the Singapore Phonogram Assn.; Sir Derek Empson, consultant to EMI; Nesuhi Ertegun, president of WEA International; William Smith, president of the Australian Recording Industry Assn.; Inspector Lo Man Hung, head of the copyright protection division of Hong Kong's Customs & Excise Service; and Steven Neary, regional director, IFPI, Hong Kong.

does not have the overheads and costs that you have to meet, he does lucrative business because he caters to the needs of a certain segment of the public that you are unable to.

"While the government can cooperate with you in curbing piracy. "We'll gamble on Malaysian acts, on those form the Philippines, Singapore, Hong Kong and other territories, just as we do on American, English and German talent. We'll produce foreign income for these artists and their home countries. Records are an export commodity, ambassadors of culture which can bring in substantial royalties. CBS Records International president Dick Asher concurred with his WEA counterpart over the question of piracy, while underscoring the advantages which a thriving legitimate music industry can bring to a country.

# **Delegates' Resolutions**

KUALA LUMPUR-This is the text of the two resolutions passed at the first Billboard Asia/Pacific Music Industry Conference, for distribution to the governments of countries in the region, to members of the International Federation of Producers of Phonograms and Videograms, and to other concerned interests.

The first Asia/Pacific Music Industry Conference, meeting in Kuala Lumpur on Feb. 10, 11, 1979, attended by leaders of the industry from Asia. Australasia, the U.S. and Europe; noting the music industry's contribution to the promotion of the talents of local composers, authors and performers in their own countries and all over the world, its encouragement of the growth of local industry and its promotion of local prosperity and local employment; noting the unique contribution which the music industry makes to cultural life in all parts of the world; noting that piracy of sound recordings is at present widespread throughout the region; noting that in most of the countries of the region the law is inadequate to enable piracy to be controlled and punished, and

The First Asia/Pacific Music Industry Conference, held in Kuala Lumpur on Feb. 10, 11, 1979, attended by leaders of the music industry in Asia, Australasia, the U.S. and Europe, acknowledging with gratitude the interest demonstrated by the government of Malaysia in the problems of the international music industry, evidenced by the attendance of the deputy minister of Trade & Industry and by senior officers of the government: noting that the major problem facing the record industry of Malaysia, in common with other countries, is the unauthorized copying, distribution and sale of sound recordings (commonly known as piracy) to the detriment of performing artists, musicians, composers and record producers; noting also the determination of the Malaysian Assn. of Phonogram Producers and Distributors to take whatever steps are available under the law to defend itself from this form of theft, which not only results in serious losses to those who have contributed their talents to the making of the recordings pirated, but also inhibits the development of the musical life and culture of Malaysia; respectfully and urgently asks the government of Malaysia to support the Malaysian music industry in its efforts to develop the potential and creativity of Malaysian performers. and composers, so that their talents can be more widely appreciated in Malaysia and internationally, by extending the protection of the Copyright Act to sound recordings made outside Malaysia so that effective antipiracy action can be taken with respect to all sound recordings, regardless of origin, and by insuring that the law enforcement agencies recognize the serious and urgent need to enfore the law in the interests of the nation as a whole.

the law enforcement agencies are unable or unwilling to take effective action against pirates; noting with regret that piracy deprives composers, authors and performers of the just rewards of their creative talents, and deprives the industry of the funds needed to develop future composers, authors and performers; emphasizing that if piracy in the region is not defeated, the music industry in the region will be rendered uneconomic and thereby destroyed: emphasizing that if, on the other hand, piracy in the region is defeated, the benefits which the music industry is uniquely able to confer will be greatly enhanced and increased; noting that piracy cannot be defeated without the wholehearted support of all the governments of the region; respectfully and urgently requests the governments of the countries of the region to take all the measures which are necessary to stamp out the production and sale of pirate records and tapes in their territories and the export of such records and tapes therefrom.

within the context of the laws of the country," the minister said, "you can do your bit by finding ways and means of selling your products at price levels more within the reach of the average consumer. I am sure, with the technological resources at your command, this should not prove too difficult a task.

"A two-pronged attack of lower prices and legal action would be more successful in combatting piracy than just legal action alone."

Dato' Lew Sip Hon also lent his voice to the conference consensus that the talent of the Asia / Pacific region can and should be exported to international music markets. "There is in this region a richness in diverse musical and vocal forms which has yet to be exploited and made known throughout the world."

He called for new and innovative approaches to talent development and to the propagation of live entertainment, as well as for the establishment of music schools which could "offer scholarships and promote the exchange of artists and composers" within and outside the region.

All of these developments were

"But the pirates never take chances like this," continued Ertegun, "they never take risks. We find and develop new talent, and invest time and money in recording, promotion and advertsing—and the pirates steal.

"They develop nothing, they create nothing. We have tremendous expenses when we make a record. Their total investment is the cost of blank cassettes, and some modest hardware."

Continued Ertegun: "We pay artists, composers, publishers. When pirate copies are sold, the artist, composer, publisher and label get nothing, and we lose tens of thousands of sales."

The WEA International chief, who described the Kuala Lumpur conference as "historic" in terms of the industry's readiness to discuss and come to grips with the piracy issue in the Asia/Pacific region, pointed out that in some nations the practice is not even considered illegal, in others, laws are weak or unenforced. The presence of international companies stimulates the growth of local recording, he said, while fostering the national culture through that investment in indigenous music.

Artistic and technological expertise is brought in, leading to training, the exchange of ideas and the acceleration of the territory's own technological development.

Asher also suggested that local tadio and television gains, as firms bring music and artists to the media's attention. "Although it's commercially motivated," he agreed, "it's communication, too."

In addition, foreign companies provide employment, both directly and indirectly, and-most important, juding by the reiteration of this point by other speakers at Kuala Lumpur-the means by which local talent can be promoted abroad, in parts of the world where they might otherwise be unknown.

Other highlights of the conclave, held in the Malaysian capital's plush Regent Hotel, included:

 An antipiracy panel, chaired by Nesuhi Ertegun, with contributions from Stan Gortikov, president (Continued on page 76)



# HOLDS U.K. LEAD **EMI Repeat Winner** In Annual Mart Tally

### By NICK ROBERTSHAW

LONDON-EMI Records once again headed both singles and album categories in the U.K. sales share survey for 1978 based on chart action as tracked by the British Market Research Bureau.

The company's share of the singles market in 1978 was 20.2%, ahead of WEA (14.8%) and CBS (13.8%). In 1977 CBS ranked second behind EMI and before WEA. In the album category EMI claimed first place with 21.7%, while CBS displaced WEA in second place with 13.8%. WEA had 11.1%

Ramon Lopez, EMI Records managing director, said afterwards the achievement was a tribute to EMI's artists, labels, the commitment of all EMI Records personnel, and confirmed the policies and changes instigated by his predecessor Leslie Hill.

"Holding the Number One posttion must be credited largely to the divisionalization into GRD (Group Repertoire Division) and LRD (Licensed Repertoire Division). Both marketing divisions have consolidated their positions as self-contained operations in a year of intense competition."

Lopez dwelt on what he called EMI's exceptional international performance. "I believe that every artist who charted in the U.K. charted overseas in one or various territories.

### **U.K. COURT HITS DISCOS** SANS LICENSE

and some charted massively across the world."

In the breakdown of leading labels, CBS repeated its 1977 triumph. Percentage shares for 1978 were CBS 7.9%, RSO 5.4%, RCA Victor 4.9%. In the singles category, Atlantic, fourth in 1977, outstripped all competitors to lead with 6.6%. CBS had 5.1% and RSO 4.9%.

Top-selling albums in 1978 were "Saturday Night Fever," "Grease" and "Abba-The Album." Top singles were "Rivers of Babylon" (Boney M), "You're The One That I Want" (Olivia Newton-John/John Travolta), and "Summer Nights" (Olivia Newton-John/John Travolta). The first two albums and the second two singles all were released by RSO, for whom 1978 was clearly. an annus mirabilis.

# International SOLUTIONS SOUGHT **Imports Hurt Nippon Labels**

### Continued from page 1

the quality of local releases, and there have also been strong moves behind the scenes to release disks at the same time in Japan and the U.S.

The whole problem has become more complicated with the entry of the Fair Trade Commission which is investigating whether resale price maintenance is responsible for the high prices of domestic vinyl.

Imports continue to surge forth: a reported 4,443,766 LPs came into Japan during the first 11 months of last year. They were worth \$18 million. By year's end, the total was put at 5 million disks valued at \$21 million, projected increases of 20% and 12% over 1977, respectively.

Manufacturers claim that these upswings were partly to blame for the 4% dip in the production of Western disks here last year; total value declined 7%. But Japanese disks posted gains of 6% in units and 13% in dollars.

These results have made manufacturers even more determined to turn the tide of imports. CBS/Sony vice-president Toshio Ozawa explains how his company is combatting the problem: "We're bringing out our releases earlier and stressing the added value of our own product."

Ozawa points out that the import sometimes has an advantage which gives it an edge in cost. "Take Boston's albums, for instance. There you've got initial orders for about 4 million copies. We can't compete in cost with quantities like those," he says.

Victor Musical Industries managing director Shu Kaneko agrees that bringing release dates forward is a good way of paring down the appeal of imports: "We're certainly trying to release the same disks whenever possible simultaneously in the U.S. and here."

This strategy is now common to

foreign-affiliated ventures such as Warner-Pioneer, CBS/Sony, Toshiba-EMI, Polydor and Nippon Phonogram:

Meanwhile, the music publishers are urging the Japanese licensing society, JASRAC, to levy copyright fees on imported disks, claiming that this will even out the price difference with domestic disks.

According to an investigation led by the Fair Trade Commission, the average price of an import is \$9, compared with \$11 for a domestic disk.

Manufacturers are naturally against any move aimed at reducing their prices and they say that resale price maintenance, which the FTC is investigating, and imported disks are not related.

No matter whose views finally prevail, the fact remains that imports are the root of all the controversy. And as imports continue to rise, Japan's disk industry appears headed for a major shake-up.

### DUTCH MYSTERY Video Pirates Scoop **Stalled Midler TVer**

AMSTERDAM-Vidco pirates here have made capital out of the deadlock between VARA TV and Bette Midler's manager Aaron Russo over authorization to transmit a television recording of Midler's Oct. 17 Hague concert by making illicit copies of a misappropriated master tape and making them available through a number of shops in Amsterdam.

VARA TV's budget controller Cees Strobosch told Billboard

Says Strobosch: "It was part of our deal with Russo that he would have the opportunity to view the tape before transmission. The day after the concert we showed him an edited version running 2 hours and 10 minutes and he refused to sanction transmission. So it was re-edited by our director. Charles Leeuwenkamp, and we took the tape to Frankfurt on Oct. 20th to show it again to Russo. But again he said



FEBRUARY 24, 1979

LONDON-Three U.K. discotheques have been enjoined by the High Court here from "playing music without a license from the copyright holders." This was the affect of three separate actions brought by Phonographic Performance Ltd., PPL

Clubs involved are Cindy's in Victoria Street, Liverpool; the Outlook. in Hitchin, Hertfordshire; and the Lighthouse, in Shoreham, Sussex. Each was banned from further infringing PPL copyright by playing music from the company's repertoire.

In each case, the judge ordered an enquiry into what damages had been suffered by the PPL. None of the club owners was present at the brief court hearings.

Phonographic Performance Ltd. collects royalties and issues licenses on behalf of the record companies which own the copyright in the records themselves.

# **BBC In Publishing**

LONDON-A plan for the BBC to move into the music publishing field is near completion here and it will be finalized within a few weeks by a contract granting administration rights to a major publishing house.

Copyrights will go into BBC Music, a new company, and this division will run alongside BBC Records, currently headed up be Alan Bilyard, BBC Records has a catalog of more than 300 albums, with an annual release rate of 50. Its annual average of 20 singles are mostly linked to television and radio themes.

this week: "We have had a private investigator looking into this case because it has extremely sinister implications and is very unpleasant. We have no idea how many tapes have already been sold but it is quite obvious that interest in the tape has been intensified because of the hold-up in our getting consent to broadcast the show.

"The pirate copies are available in various configurations, including Betamax and VCR They feature an unedited version of the 2-hour 40-minute show minus the first two minutes and the last 40 minutes. It is selling at what seems to be a fixed retail price of 195 guilders (\$100)."

The show was originally to have been screened by VARA a few days after the concert, a performance in The Hague Congress Center promoted by Paul Acket. "But," says Strobosch, "Russo vetoed transmission because he said he wasn't satisfied with the performance. But later he said he did not okay the transmission because of not having enough time to evaluate the tape (Billboard, Dec. 16, 1978).

Commence and a commence and a

no. He said he was not happy with the quality of the show as a whole and that miss Midler's performance was sub-standard.

"However, he was subsequently quoted as saying that he did not have time to decide. This is a change of view and, if it, is true, it would seem to be in breach of our contract."

VARA, one of the five big broadcasting operations in Holland, had contracted to pay \$20,000 for the show if screened.

Strobosch adds: "There have been cases in the past of pirate copies being made of programs we have transmitted. But this is the first time, to my knowledge, that an untransmitted program has been pirated. We are, of course, planning action against shops selling the pirate tapes and we are investigating the circumstances, in which the master tape was misappropriated.

"Meanwhile I must emphasize the greatest possible care was taken in handling the tapes and any suggestion that piracy was 1 connived at in order to force a positive decision about trans- 32 mission is totally repudiated."

# **Barclay Expands: Now Into Classics**

PARIS-Eddic Barclay, having recently sold 80% of his shares in Barclay Records and who has set up two new film companies, one for video and one for feature movies, is changing direction again with a move into the classical field.

He has signed a deal with Alain Lombard, a foremost French conductor, currently directing the Strasbourg Philharmonic.

This is not Barclay's first action in

classics. At one time he distributed Erato and for Les Inedites de L'O.R.T.F. and more recently produced a series of extracts and items as an introduction to classical music.

Now he has released the complete Mozart opera "The Magic Flute," the cast including Kiri Te Kanawa, Peter Hoffman, Edita Gruberova and Kurt Moll, among Paris Operastars. Barclay's deal with Lombard is non-exclusive.

CHART SUCCESS-Belgian artist Plastic Bertrand, right, accepts a special award from Billboard Benelux director Cess Vervoord to mark his recent international chart success. Presentation was a highlight of a party hosted by the magazine for the Belgian music industry at Brussels' Vaudeville disco, with performances by the Waso Quintet, Ann Christy and Andre Bialecq; a Belgian top 10 disco rundown by DJ Tony, and a showing of Billboard's syndicated tv special from Disco IV.

### TREND ESCALATES **U.S. Artists Favored By Greek Disk Buyers**

### By JOHN CARR

ATHENS-Young Greek record buyers are turning more to U.S. rock and progressive product, according to CBS Greece, which sees itself as the spearhead of growing influence here by American artists.

The company claims that at least 40% of the rock/progressive material now in Greek shops is of U.S. origin, with CBS acts Santana, Bob Dylan, Kansas and Boston now selling better than before the company set up its Athens office nearly three years ago.

Non-CBS acts also in the sales forefront are the Eagles and Foreigner.

According to Miltos Karadsas, CBS Greece marketing services director, his company's push has successfully reduced the old preponderance of U.K. and West European artists' impact in Greece.

British influence was a key here until the late 1960s, partly because of the Beatles' influences and partly because U.K. magazines such as Melody Maker and New Musical

Express were easily available in Greece. U.S. journals were often prohibitively high-priced because of import duties.

Now Greeks are being informed through local magazines such as Pop & Rock. Ihos and Jazz. And the current disco wave has brought more U.S. artists into the stores. Though Polygram Greece reaped a windfall with its "Saturday Night Fever" soundtrack, establishing it as the country's number one disco hit, CBS now also claim to be in the disco vanguard.

Current company best-sellers include "The Stud" soundtrack, Gerry Rafferty's "City To City" and Bob Dylan's "Street Legal."

Politically, the U.S. image in Greece has been tarnished for some five years, but politics seem not to have affected the standing of U.S. performers. Both the country's staterun ty channels regularly show clips of U.S. artists, and U.S. recording standards are generally regarded by Greek fans as being the highest.

Copyrighted material

# EMI-Holland Slashes Exec Staff In Revamp

### By MIKE HENNESSEY

AMSTERDAM-In a sweeping rationalization program initiated by Leslie Hill, joint managing director of EMI music operations, and Wilfried Jung. EMI music operations managing director for Central Europe, the group's Dutch operation has been severely trimmed.

Staffing has been slashed by almost one-third with the departure of 35 people, including Klik Klimbie, former director of Bovema-Negram. Theo Roos, former head of a&r and marketing, and Karel Hille, former head of promotion for Bovema-Negram.

The record division has been reorganized with managing director Nico Geusebroek heading four departments-EMI Records, with Karel Hendrickse as general manager: Bovema-Negram, whose general manager as from March 1 will be former Phonogram executive Kees Baars; a joint sales division, whose general manager is Jan Gaasterland, and a joint marketing division headed by Richard Denekamp.

The EMI Records and Bovema-Negram sales forces have been merged into one force of 15 people with the shedding of 10 salesmen. The two separate marketing services have also been merged into one. However, EMI Records and Bovema-Negram will continue to have their own promotion departments under Bob Bernards and Kees Helleman, respectively. In the EMI Records division GorEMI affiliates. The German MPS label will be handled by Hans van Exter.

EMI's record operation in Holland comes under the umbrella of the EMI holding company, headed by Bert Verhelst, which also embraces the music publishing division headed by Peter Schoonhoven and based in Hilversum. The two arms of the division, Veronica Music and Anagon Music, were merged to become EMI Music as from Jan. 1.

EMI's Dutch operations also include the new pressing plant at Uden in the south of Holland and a chain of retail record stores.

Roel Kruize, former managing director of EMI Holland BV, continues as director or a&r and marketing for Europe, reporting to Leslie Hill.

These far-reaching changes come just a year after a substantial reorganization of the company and follow a year of problems, including teething troubles with the new factory and a less than spectacular performance by the Bovema-Negram division which is responsible for local repertoire.

The reorganization entails a phased withdrawal from the threestory building at Haarlem and a return to the original EMI headquarters in Heemstede.

The move is scheduled to be completed by the spring and the group is looking for additional premises adjacent to Gramophone House in order to accommodate all the staff from Haarlem.

# Asia/Pacific Meet Yields

## International Warner-Pioneer Pre-Tour Drive Blankets Japan

TOKYO-Warner-Pioneer is well into an extensive build-up heralding the arrival of several of its top foreign acts.

The campaign, called "Welcome to Japan Spring Tour '79," began on Jan. 21 and will last until April 20. It is geared to set the stage for the appearance of the Doobie Bros., Queen, Linda Ronstadt and Rod Stewart, among others.

Retailers are giving away fullsized posters and imprinted vinyl record bags as part of the campaign, and radio and television spots have been scheduled plugging the star' stars' latest albums.

Kohji Kobayashi, Warner-Pioneer's international repertoire sales manager, comments: "It's the first time we have lined up so many big names in such a short time, and we are going to make the most of the opportunity."

The company says it plans to undertake similar drives for other artists slated to come to Japan.

# FROM ITALY TO FRANCE Radio Continental Vaults Pop Music Across Border

### By HENRY KAHN

stations using our kind of programming formula."

The emphasis of the station is on informality. Says Simon: "We invite listeners to telephone requests into the station and it has happened that when we've had a request for a record not in our library, we contact the record company and have it rushed so that we can play it the same day."

With Radio Continental and Radio Monte Carlo covering the French Riviera, and Radio Luxembourg and Europe No. 1 covering the northern parts of France, the country is virtually surrounded by peripheral commercial stations. It is Simon's view that the tendency of the commercial stations to draw French listeners away from the State networks could be the thin end of a wedge which might ultimately see full-scale adoption of commercial radio in France.

# Romanian Demand For Disks Outstrips Production Capacity

PARIS-After only 18 months on

the air. Radio Continental, a round-

the-clock stereo/FM station owned

by the United Broadcasting Co. of

Maryland, U.S., is claiming a peak

audience of more than 500,000 lis-

The station's general manager. Jo

Simon, claims to be getting support

from French record companies

whose frustration with the French

State broadcasting network is well

Radio Continental, which oper-

ates from Bordighera just inside the

Italian border, has a continuous mu-

sic format and American product

Says Simon: "We make a special

point of exposing American product

in advance of its release in France,

and the success of the station after

only a year and a half of operation

proves that there is a big demand for

forms 60% of its output.

teners:

known.

### By OCTAVIAN URSULESCU

fast on record and are leading lights in the concert tour field.

The discotheque scene provides another boom area in Romania today, not just in the coastal resorts through summer, but also in the winter tourist mountain centers. Foreign disco music is constantly played on radio and there is a big build-up here in disco action by local composers and performers. Electrecord regularly produces records in foreign languages from countries linked to Romania, product coming in Serbian, German and Hungarian and there is a big sales growth for these in various geographic areas. More and more government support is given to nurture these national cultures here, with

weekly broadcasts in Hungarian and German.

And Electrecord is currently building on early success with its "International Hits" series, sung in the original languages by various

Continued from page 74

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of the Recording Industry Assn. of America, who zeroed on on some of the misconceptions and cliches surrounding the issue: James Dy, president of the Philippines Recording Industry Assn., who detailed the recent antipiracy clampdown in his country, which has seen record manufacturers and retailers join forces: S.P. Sim, president of the Singapore Phonogram Assn., outlining his organization's efforts to encourage an indifferent government to draft and pass copyright legislation:

Also: Bill Smith, president of the Australian Recording Industry Assn., discussing that unit's \$300,000 antipiracy push, and its effectiveness; Sir Derek Empson, consultant to EMI, speaking about the recent copyright law passed in Thailand; Inspector Lo Man Hung, head of the copyright protection division of the Customs & Excise Service, Hong Kong, explaining the unit's dramatic success in suppressing piracy in the crown colony; and Steven Neary, regional director, IFPI, Hong Kong, who presented an overall picture of global piracy, estimated at more than \$800 million annually; and C.Y. Liao, president of Four Seas Record Co., Taiwan, explaining the copyright situation in his country, with particular reference to foreign product.

 Details of last December's New Delhi conference on copyright and neighboring rights, delivered by L.G. Wood, group director, EMI Ltd. He pointed out that the meeting signaled acceptance and recognition of the rights of record producers and performers, alongside those of authors and composets.

An examination of the growth

and potential of the music business in the area was fired by an address from Tokugen Yamamoto, director of regional markets development (Asia/Pacific) for RCA Japan, and followed by a panel on that topic which he chaired. Panelists were Graeme Broughton, managing director of Polygram, New Zealand; Paul Turner, managing director, WEA Australia; Vincent Del Rosario, president of Black Gold Records, Philippines; Dieter Bliersbach, president of Polygram, Japan; Michael Comerford, director and general manager, EMI Malaysia; and L.G. Wood.

 A broad-ranging panel on the importance of global disk sales to a country's music business, chaired by Dick Asher, and comprising Robert Cook, managing director of RCA Australia; James Dy; Paul Ewing, regional director, WEA Southeast Asia; Jack Losmann, international marketing director, A&M U.S.; Tim Murdoch, managing director, WEA New Zealand, and Tony van de Haar, chairman, Polygram, Australia.

 A thorough account of the Malaysian Copyright Act, prepared by the country's deputy secretary general, ministry of trade and industry, Encik Ahmad Sa'adi.

Complete coverage of the meeting will be published in a forthcoming issue.

### In Celebration

MUNICH-GEMA, the West German copyright society, celebrated its 75th anniversary Feb. 9 with a party in the Cuvillies Theater here, with Walter Scheel, President of the Federal Republic, as guest of honor. Reasons given for the phenomenal demand stress the great increase in the number of home record and cassette players. Most are imported, coming from Russia, East Germany, Poland, Hungary, Bulgaria and Czechoslovakia, but a growing quantity comes from the local Tehnoton enterprise in Iasi.

BUCHAREST-The Romanian

music industry continues to broaden

its scope and the country is now one

of the few in Europe where the rising

demand for records cannot be met

by domestic production.

No specific musical trends are noted—just a consistent increase in demand for all kinds. The best sales are said to be in the folkloric field, presenting a kind of Romanian country music, and the Electrecord catalog is rich in titles from this sphere.

Within this area, there are two distinct styles. There is the "fiddling gypsy" style, represented by such artists as Romica Puceanu, Gabi Lunca and Dona Giminica.

Then there is the regional music, coming in various styles from places like Wallachia, Moldavia, Banat, Transylvania and Dobrudja.

Singers now enjoying biggest sales are Irina Loghin, Benone Sinulescu, Ion Dolanescu, Maria Ciobanu, and Sofia Vicoveanca. And Pan pipe player Gheorghe Zamfir, now internationally accepted, has passed from the ethnic folk scene into the mainstream of popular music, recording with such bandleaders as James Last and Harry von Hoof.

The Romanian light music scene takes in MOR, rock, folk, progressive and other sectors. But here, radio and television are often in advance of the record industry in terms of introducing songs and singers.

Consistent big sellers are Marina Voica, Margareta Pialaru, Angela Similea, Mihai Constantinescu, Marius Teicu, Cornel Constantiniu, Aurelian Andreescu, Olimpia Fanciu, and such groups as F.F.N., Sfinx, Metropol, Progresiv TM, Romanticii and Savoy. All these sell

### Finn Promoters Mourn Slump In Concert Income

HELSINKI-Recent months have proved very bad for Finnish concert promoters.

The continuing recession, with rising unemployment linked with apathy among local youth plus a 10% entertainment tax on all pop and rock events, has made the position of promoters in Finland very shaky.

Popularity of international pop and rock concerts here has dropped so that to organize these events is a hazardous business enterprise. Artists like Darts and the Pirates drew only a few hundred people to Helsinki concerts. Some events have been abandoned because of poor public response.

Popular music "giants" such as Sammy Davis Jr. and Charles Aznavour have done considerably better, but only at the expense of intensified advertising. The promotional costs show in the overheads.

Today a ticket to a pop or rock concert here is about \$6-\$9, or about 50% of the prices prevailing in a country like Sweden. soloists backed by the Electrecord Supergroup.

English-language recordings do well here, followed by product in Italian and French. Among artists selling well throughout Romania are Frank Sinatra, Mahalia Jackson, Ella Fitzgerald, Iva Zannicchi and Frida Boccara, all produced under license here by Electrecord. Then there are imports from Czechoslovakia ("Stars Of Rhythm And Blues," Karel Gott, Helena Vondrackova), and from Bulgaria, Poland and Hungary.

Jazz, too, is enjoying at least a mini-boom this year in Romania, aided by regular programs on Radio Bucharest and by the interest in the national festival in Sibiu.

It all points to an upcoming unprecedented period of success for the Romanian industry, which hopes that supply eventually can meet demand.

### CBS CLAIMS 1ST DISK AD SIMULCAST

LONDON-CBS U.K. has produced what it claims is the first stereo simulcast radio and television commercial, via a 30-second spot which first went out on Feb. 14, St. Valentine's Day.

Viewers of Scottish television and listeners to Radio Clyde and Forth, both also in Scotland, were given 30second announcements in advance of the actual advertisement alerting them that the storeo experiment was about to happen.

Then came the commercial, devised by David Donaldson, CBS advertising manager, on behalf of the album "The Three Degrees: A Collection Of Their 20 Greatest Hits."

# Bilboard Hits Of The World.

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### BRITAIN

(Courtesy of Music Week) As Of 2/17/79 SINGLES

- HEART OF GLASS, Blondie, Chrysalis CHS 2275
- CHIQUITITA, Abba, Epic 7030 WOMAN IN LOVE, Three Degrees, Ariola ARO 141
- 2 HIT ME WITH YOUR RHYTHM STICK, Ian Dury, Stiff BUY 38
- DON'T CRY FOR ME ARGENTINA. 10
- Shadows, EMI 2890 YMCA, Village People, Mercury 6007 192
- 7 23 I WAS MADE FOR DANCIN', Luif Garrel, Atlantic
- 5 SEPTEMBER, Earth, Wind & Fire, CBS 5922
- CAR 67, Driver 76, Logo GO 336 A LITTLE MORE LOVE, Olivia 10 5
- Newton-John, EMI 2879 27 CONTACT, Edwin Starr, 20th 11
- Century BTC 2396
- 12 14 MY LIFE, Billy Joel, CBS 6821
- MILK AND ALCOHOL, Dr. Feelgood, 16 13 United Artists
- 14 13 JUST THE WAY YOU ARE, Barry White, 20th Century BTC 2380
- HELLO THIS IS JOANNIE, Paul 15 11 Evans, Polydor Spring 2066 932
- KING ROCKER, Generation X. 16 28 Chrysalis 2261
- 17 25 THIS IS IT, Dan Harman, Blue Sky 6999
- 18 17 COOL MEDITATION, Third World, Island, WIP 6469
- 3 LAY YOUR LOVE ON ME. Racy, RAK 19 684
- 20 31 TAKE ON THE WORLD, Judas Priest, CBS 6915
- 21 73 GET DOWN, Gene Chandler, 20th Century BTC 1040
- 22 15 ONE NATION UNDER & GROOVE. Funkadelic, Warner Bros. K172
- 23 37 SOUND OF THE SUBURBS, Soundtrack, Warner Bros. K. 17242
- 24 19 MIRRORS, Sally Oldfield, Bronze 880 56
- 25 30 COULD IT BE MAGIC, Barry Manilow, Arista ARIST 299
- 26 20 RAMA LAMA DING DONG, Rocky Sharpe And The Replays, Chiswick CHIS 104
- 24 27 YOU NEEDED ME, Anné Murray, Capitol CL 16011

1			and have and the second
	24	28	52ND STREET, Billy Joel, CBS
	25	29	REFLECTIONS, George Hamilton IV, Lotus
J	26	30	OUT OF THE BLUE, Electric Light Orchestra, Jet
1	27	19	IMAGES, Don Williams, K-tel
	28	22	20 GOLDEN GREATS, Doris Day, Warwick
	29	NEW	FORCE MAJEURE, TANGERINE DREAM
4	30	27	
1	- 31	14	SINGLES 1974-78, Carpenters, A&N
	32	32	SATURDAY NIGHT FEVER, Various, RSO
П.	33	24	CRUISIN', Village People, Mercury
1	34	34	TUBULAR BELLS, Mike Oldfield, Virgin
	35	39	PLASTIC LETTERS, Blondie, Chrysalis
	36	100	EVITA, ORIGINAL LONDON CAST
1	37	25	BAT OUT OF HELL, Meat Loaf, Epic / Cleveland International
	38	31	JAMES GALWAY PLAYS SONGS FOR ANNIE, James Galway, Red Sea
1	39	42	JAZZ, Queen, EMI
	40	26	EMOTIONS, Various, K-tel
1			

### CANADA

(Courtesy of Canadian Recording Industry Association) As Of 2/07/79 SINGLES

#### This Week

- LE FREAK, Chic, WEA 1
- DO YA THINK I'M SEXY, Rod Stewart, 2 Warner Bros.
- YMCA, Village People, Casablanca 3
- TOO MUCH HEAVEN, Bee Gees, RSO 4 5 SHARING THE NIGHT TOGETHER, Dr.
- Hook, Capitol
- BOOGIE WOOGIE DANCIN' SHOES, Claudja Barry, London
- HOLD THE LINE, Toto, CBS
- SEPTEMBER, Earth, Wind & Fire, CBS W.
- RASPUTIN, Boney M, Atlantic -9
- 10 MY LIFE, Billy Joel, CBS
- 11 I LOVE THE NIGHTLIFE, Alicia Bridges, Polydor
- BOOGIE OOGIE OOGIE A Taste Of Honey. 12 Capitol
- MACHO MAN, Village People, Casablanca 13 14 OUR LOVE DON'T THROW IT ALL WAY.
- Andy Bigg. RSO LOTTA LOVE, Nicolette Larson, Warner

### WEST GERMANY (Courtesy Musikmarkt)

### As Of 2/14/79 SINGLES

#### This Week

- I YMCA-Village People (Metronome)
- BULLDOZER-Oliver Onions (Polydor)
- 3 TROJAN HORSE-Luv (Polydar) 4 KREUZBERGER NAECHTE-Gebruder
- Blattachuss (Hansa)
- 5 STUMBLIN' IN-Chris Norman/Suzin Quatro (EMI)
- 6 BABY IT'S YOU-Promises (EMI)
- NO TIME FOR A TANGO-Snoopy (Teldec)
- 8 KISS YOU ALL OVER-Eaile (EMI)
- 9 DO YOU THINK I'M SEXY-Rod Stewart
- (WEA) 10 DU DIE WANNE IST VOLL-Helga
- Feddersen/Didi Hallervorde (Phonogram) 11 LE FREAK-Chic (WEA)
- 12 THE DEVIL SEND YOU TO LORADO-Baccara (RCA)
- TOO MUCH HEAVEN-Bee Gees (Polydar) 13 14 BALLADE POUR ADELINE-Richard
- Clayderman (Teldec)
- CHIOUITITA-Abba (Polydor) 15 1Ps

### This

- Week
  - 1 CRUISIN'-Village People (Metronome)
  - 2 UND JETZT ALLE-James Last (Polydor)
  - 3 GREASE-Soundtrack (Polydor)
  - 4 NIGHT FLIGHT TO VENUS-Boney M (Hansa)
  - BALLADE POUR ADELINE-Richard Clayderman (Teldec)
  - 6 SEINE 20 SCHOENSTEN LIEDER-Roger Whittaker (K-tei)
  - DIRE STRAITS-Dire Straits (Phonogram) 8 PYRAMID-Alan Parsons Project
  - (Phonogram) WORLD OF TODAY-Supermax (WEA)
- 10 BEST OF BARRY MANILOW-Barry Manilow (EMI)

### BELGIUM

(Courtesy of Billboard Benelus) As OI 2/17/79 SINGLES

### This

- Week 1 YMCA, Village People, Casablanca
- 2 LE FREAK, Chic, WEA
- **3 YOU TOOK THE WORDS RIGHT OUT OF** MY MOUTH, Meat Loaf, CBS

### JAPAN

77

HOLD THE LINE, Toto, CBS

Cooper, Warner Bros

Diamond, CB5

Orchestra, RCA

Atlantic

Warner Bros. 3261

PART TIME LOVE, Elton John, Polydor

I LOVE THE NIGHT LIFE, Alicia Bridges,

HOW YOU GONNA SEE ME NOW, Alice

LPs

BARBRA STREISAND GREATEST HITS

YOU DON'T BRING ME FLOWERS, Neil

BLONDES HAVE MORE FUN, Rod Stewart,

VOL. II, Barbra Streisand, CBS

**CLASSIC ROCK, London Symphony** 

**DIRE STRAITS, Dire Straits, Polydor** 

STRANGER IN TOWN, Bob Seger, EMI

EARTH, WIND & FIRE GREATEST HITS

VOL I, Earth, Wind & Fire, CBS

NIGHT FLIGHT TO VENUS, Boney M.

FINLAND

(Courtesy Help And

Seurs magazines)

As Of 2/10/79

SINGLES

JERRY COTTON-Kontra (Love)

RASPUTIN-Boney M (Hansa)

YMCA-Village People (Mercury)

1 CLASSIC ROCK-London Symphony

BURN IT UP-Teddy And The Tigers

4 16 DREAM MELODIES-Francis Goya (N

5 MOMENT MUSICAL-Keikki Sarmanto (Hi-

togethers planned will be the con-

ventions of members of record re-

tailer organizations, juke box dis-

ture will be the first disco equipment

exposition, while design and art-

work companies, printers and h-

thographers, will have special

Mexican Disk Assn.

Names Ulrich Prexy

MEXICO CITY-The Mexican

record association. AMPROFON,

has elected its new board of directors

for calendar 1979, headed by Peter

Ulrich, vice president and general

period are: Guillermo Acosta,

former president and head of Discos

GAS, as 1st vice president; Carlos

Camacho, general director of

Gamma, as 2nd vice president; Fer-

nando Hernandez, general director

of Ariola, as secretary; and Enrique

De Noriega, vice president of Discos

Rounding out the roster is Raul

Copyrighted material

Bejarano, CBS marketing head, as

Melody, as treasurer.

alternate.

Others serving for the 12-month

director of Peerless, as president.

Inside the exhibition, a new fea-

tributors and disk jockeys.

shows, too.

Orchestra (K-Tel)

GREASE-Soundtrack (RSO)

POR FAVOR-Marion (EMI)

NOVEAU-Pen Lee (Love)

10 HANGER-Hurriganes (Sandia)

SILVET SAAN-Maant (Digit)

8 EINO LEINO-Vesa-Matti Loiri (Gold)

(Tamla)

(Poko)

Tell

Hat)

VICKY LEE-Mikko Alatalo (Hi-Hat)

10 THREE TIMES A LADY-The Commodores

LPs

SUMMERNIGHT CITY-Abba (Polar)

KAKE ROCK-The Kake Singers (Krak)

SENORITA POR FAVOR-Marion (EMI)

TOO MUCH HEAVEN-Bee Gees (RSO)

MARY'S BOY CHILD-Boney M(Hansa)

FEBRUARY

24.

1979

B

LLBOARD

52ND STREET, Billy Joel, CBS

HOT STREETS, Chicago, CBS

BLAME IT ON THE BOOGIE, Jacksons, Epic

GET OF, Foxy, CBS

Polydor

15

16

17

18

19

20

This

Week

1

2

4

5

6

8

10

This

Week

1

8

This

Week

6

9

Wider Coverage Planned

For '79 Genoa Discoexpo

By DANIELE CAROLI

(Courtesy of Music Labo) \*Denotes local origin As Of 2/12/79 SINGLES

This

Week

15

16

17

18

19

This

Week

4

- 1 GANDHARA\*, Codiego (Columbia)
- MONKEY MAGIC\*, Codiego (Columbia)
- CHAMPION\*, Alice (Espress Toshiba-EMI)
- HERO\*, Kai Band (Express Toshiba-EMI)
- MUSOUKA\*, Hiroshi Madoka (Aardvark)
- 6 SAGA, Twist (Aardvark)
- YUME OIZAKE\*, Jiro Alsumi (CBS-Sony)
- B II-HI-TANIDACHI, Momne Yamaguchi (CBS-Sonyi
- 9 CHAMELEON ARMY\*, Pink Lady (Victor) 10 KITACUNI NO HARU\*, Masao Sen
  - (Minoruphone)
- [] YMCA, Village People (Casabianca)

**KIBUNSHIDAI DE-SEMENAIDE\***, Southern

YUMEHITOYO, Kousetsu Minami (Panam

HANAMACHI-NO-HAHA\*, Tatsue Kanada

SUMMER NIGHT CITY, ABBA (Disco)

NEW ZEALAND

(Courtesy of Record

Publications LTD)

AS OF 2/11/79

SINGLES

2 LOVE DON'T LIVE HERE ANYMORE, Rose

TOO MUCH HEAVEN, Bee Gees, Polydor

YOU DON'T BRING ME FLOWERS, NEIL

Diamond & Barbra Streisand, CBS

B A LITTLE MORE LOVE, Olivia Newton John,

DO YA THINK I'M SEXY, Rod Stewart,

20 THIRD LADY\*, Masahiro Kuwana (RCA)

12 AOBAJO-KOIUTA\*, Muneyuki Sato (King) 13 TEN-MADE-TODOKE\*, Masashi Sada.

All Stars (Invitation Victor)

TATOEBA ... TATOEBA\*, Machiko

Watanabe (CBS-SONY)

(Freeflight) 14 CASABLANCA DANDY\*, Kenji Sawada

(Polidar)

Crown)

(Columbia)

1 LE FREAK, Chic, Atlantic

Royce, Whitfield

Warner Bros.

Norman, RAK

Home, CBS

tiatives:

Festival

FIRE, Pointer Sisters, Planet

YMCA, Village People, RCA

10 DON'T LOOK BACK, Peter Tosh, EMI

11 STUMBLIN' IN, Suzie Quatro & Chris

12 WE'VE GOT TONIGHT, Bob Seger, Capitol

13 DANCE ACROSS THE FLOOR, Jimmy "Ba"

14 SULTANS OF SWING, Dire Straits, Polydor

MILAN-Following the success

of the 1978 event, the second Dis-

coexpo, to be staged in Genoa April

25-May I is designed to introduce

several improvements and new ini-

Fair Organization and supported by

Associazione dei Fonografici Ital-

iana (AFI), the Italian record indus-

try organization, the exhibition, the

only one in Italy entirely devoted to

the national music business, will

stress its promotional value while

opening up to more sections of the

industry, according to Angelo Pic-

One of the main faults last year-

high-volume record programming

from competing stand booths, creat-

ing blaring cacophony-is to be

eliminated by acoustical isolation.

Foreign and Italian independent

producers, whose attendance is wel-

come in order to increase trade, will

have separate rooms at their dis-

posal for meetings and record dem-

place in the 14,000-seater Sports Pal-

ace, part of the Trade Fair quarter

where Discoexpo is staged, while the

auditorium theater will be used in

the mornings by record companies

Among several seminars and get-

for artist presentations.

Pop shows are expected to take

carreta, general manager.

onstrations.

Promoted by the Genoa Trade

MY LIFE, Billy Joel, CBS

- 28 12 LE FREAK, Chic, Atlantic K 11209 25 44 AIN'T LOVE A BITCH, Rod Stewart, Riva 18, Riva
- 18 I'M EVERY WOMAN, Chaka Khan, 30 Warner Bros. K 17269
- 31 TAKE THAT TO THE BANK. 21
- Shaiamar, RCA FB 1379 32 47 I WILL SURVIVE, Gloria Gaynor, Polydor 2095 0967
- 33 32 DESIRE ME. The Doll, Beggard Banquet, BEG 11
- 34 33 SHAKE YOUR GROOVE. Peaches and Herb, Polydor 200992
- 35 NEW BAT OUT OF HELL, Meat Loaf, Epic EPC 7018
- 36 51 MAY THE SUN SHINE, Nazarath
- 37 54 YOU BET YOUR LOVE. Herbie Hancock, CBS 7010
- 38 36 (OUR LOVE) DON'T THROW IT ALL AWAY, Andy Gibb (RSO 26)
- 35 53 DESTINY, Jacksons, Epic 6983 40
- 22 FLL PUT YOU TOGETHER AGAIN. Hot Chocolate, RAK 286

#### LPs

- 3 PARALLEL LINES, Blondie, Chrysalis
- 2 1 ACTION REPLAY, K-tel
- **3 NEW SPIRITS HAVING FLOWN, Bee Gees**
- (RS0 RSBG 001) 4 ARMED FORCES, Elvis Costello & The Attractions, Radar
- 5 2 DON'T WALK, EMI
- NEW BOOTS AND PANTIES, lan 5 Dury & The Blockheads, Stiff
- 7 6 THE BEST OF EARTH WIND AND FIRE VOL. 1, Earth, Wind & Fire, C85
- 8 20 MARTY ROBBINS COLLECTION. Marty Robins, Lotus 9
- 8 WINGS GREATEST, Wings, Parlophone
- 10 **J** STRANGERS IN THE NIGHT, UFO, Chrysalis
- 11 11 EQUINOXE, Jean Michel Jarre, Polydor
- 12 18 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
- 23 9 BLONDES HAVE MORE FUN, Rod
  - Stewart, Riva 12
- 14 EVEN NOW, Barry Manilow, Arista 15 23 TRES CHIC, Chic, Atlantic
- 16 13
- GREASE, Original Soundtrack, RSO 17 36 20 GOLDEN GREATS, Neil Diamond, MCA
- 18 10 A SINGLE MAN, Elton John, Rocket 15 19 NIGHTFLIGHT TO VENUS, Boney M,
- Atlantic 20 15 GREATEST HITS, Showaddywaddy.
- Arista 21 17 YOU DON'T BRING ME FLOWERS,
- Neil Diamond, CBS 22 NEW THE INCREDIBLE SHRINKING DICKIES, Dickies
- 23 21 INCANTATIONS, Mike Oldfield, Virgin

- Bros.
- 16 THE GAMBLER, Kenny Rogers, United Artists
- 17 A LITTLE MORE LOVE, Olivia Newton John, MCA
- 18 FIRE, Pointer Sisters, Planet.
- 19 MAC ARTHUR PARK, Donna Summer, Casablanca
- 20 YOU DON'T BRING ME FLOWERS, Neil Diamond & Barbra Streisand, CBS LPs.
- This. Week
- 1 BLONDES HAVE MORE FUN, Rod Stewart. WEA
- 2 GREATEST HITS, VOL. II, Barbra Streisand, Columbia
- CRUISIN', Village People, Casablanca 3
- 52ND STREET, Billy Joel, CBS
- 5 TOTO, Toto, CBS
- 6 NIGHTFLIGHT TO VENUS, Baney M. Atlantic
- BRIEFCASE FULL OF BLUES, Blues Brothers, Atlantic
- YOU DON'T BRING ME FLOWERS. Neil Diamond, CBS
- SPIRITS HAVING FLOWN, Bee Gees, RSO
- 10 BEST OF EARTH WIND & FIRE, Earth,
- Wind & Fire, CBS 13 BAT OUT OF HELL, Meat Loaf, Cleveland International/Epic
- C'EST CHIC, Chic, Atlantic 12
- 13 THE STRANGER, Billy Joel, CB5
- 14 GREASE, Various, RSO
- THE CARS, Cars, WEA 15
- MACHO MAN, Village People, Casablanca 16 A WILD AND CRAZY GUY. Steve Martin. 17
- Warner Bros
- DIRE STRAITS, Dire Straits, Mercury 18
- 19 LIVE & MORE, Donna Summer, Casabianca 20
  - THE GAMBLER, Kenny Rogers, United Artists

### ITALY

(Courtesy of Germano Ruscitto) As Of 2/6/79 LPS

### This

13

- Week 1 E TU COME STAIP, Claudio Baglioni, CB5 UNA DONNA PER AMICO, Lucio Battisti, 2
- Numero Uno
- GREASE, Frankie Valli, RSO
- ZEROLANDIA, Renatozero, Zerolandia 4
- LIVE 78, Mina, POU 5 CALABUIG STRANAMORE E ALTRI 6
- Roberto Vecchioni, Phillips SONO UN PIRATA SONO UN SIGNORE. Julio Iglesias, CBS
- CAFE', D.D. Sound, Baby Records 8
- BOOMERANG, I Pooh, CGDMM
- COSMIC CURVES, Dee D. Jackson, Durium 10
- C'EST CHIC, Chic, Atlantic 11
- COMES A TIME, Neil Young, WEA 12
  - GEPPO IL FOLLE, Adriano Celentano, Clan
- INNER SECRETS, Santana, CBS 14
- VANONI, Ornelia Vanoni, Vanilla 15

- 4 CHIQUITITA, Abba, Vogue
- 5 DON'T LOOK BACK, Peter Tosh, EMI
- 6 I LOVE THE NIGHT LIFE. Alicia Bridges. Polydor
- 7 DO YA THINK I'M SEXY, Rod Stewart, WEA
- **B IK BEN VERLIEFD OP JOHN TRAVOLTA.** Sandy, Polydor
- 9 SONG FOR GUY, Eiton John, Phonogram 10 A LITTLE MORE LOVE, Olivia Newton John, EMI

LPS

#### This Week

This:

Week

This

Week

- BAT OUT OF HELL, Meat Loaf, CBS
- 2 CRUISIN', Village People, Phonogram 3 BLONDES HAVE MORE FUN, Rod Stewart.
- WEA
- 4 SPIRITS HAVING FLOWN, Bee Gees, Polydor
- TOTALLY HOT, Olivia Newton-John, EMI
- 6 A SINGLE MAN, Elton John, Phonogram
- BUSH DOCTOR, Peter Tosh, EMI
- 8 C'EST CHIC, Chic, WEA
- 9 ARIOLA HIT SINGLES, Various Artists, Ariola
- 10 CHA CHA, Herman Brood, Ariola

### HOLLAND (Courtesy of Billboard Benelus)

As OF 2/17/79

SINGLES

1 DON'T LOOK BACK, Peter Tosh & Mick

Jagger, Rolling Stone Records

**4 'K HEBE HELE GROTE BLOEMKOOLE.** 

MY MOUTH, Meat Loaf, Epic

YOU TOOK THE WORDS RIGHT OUT OF

7 NOW THAT WE FOUND LOVE, Third World,

8 IK BEN VERLIEFD OP JOHN TRAVOLTA.

HOW YOU GONNA SEE ME NOW, Alice

LPS

2 BUSH DOCTOR, Peter Tush, Rolling Stone

DAVERENDE DERTIEN CARNAVAL, Various

2 CHIQUITITA, Abba, Polydor

Andre Van Duin, CNR

6 YMCA, Village People, Philips

Cooper, Warner Bros.

10 SONG FOR GUY, Elton John, Rocket

1 BAT OUT OF HELL, Meat Loat, Epic

4 CHA CHA, Herman Brood, Ariola

5 CRUISIN', Village People, Phillips

6 BEROEMDE MELODIEEN, Fischer Chore,

HEAD FIRST, The Babys, Chrysalis

8 NINA HAGEN BAND, Nina Hagen Band,

9 SPIRITS HAVING FLOWN, Bee Gees, RSO

3 LE FREAK, Chic, Atlantic

Island

Records

Polyder

CBS

Artists, CNR

10 C'EST CHIC, Chic, WEA

Sandy, Philips

78	B	op!		The Billboard SPECIAL SURVEY For Week Ending 2/24/79 Billboard SPECIAL SURVEY For Week Ending 2/24/79 Billboard Publications Inc. No part of this publication may be reproduced stored in a retrieval sys- tem or transmitted in any form or by any means electronic mechanical pholocopying recording or otherwise without the prior written permission of the publisher.	• Continued ronment the where else."
	This Week	Last Week	Weeks on Chart	These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order. TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	He says co cassettes will ing an album concerned al building 'rea new field " When Cas in its ABC
	1	1	5	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675	create hit re general all p
	2	2	5	(Peso/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI) FOREVER IN BLUE JEANS	Bogart de
	3	5	6	Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP) CRAZY LOVE	"total comp.
	4	6	11	Poes, ABC 12439 (Proofing, ASCAP) SOMEWHERE IN THE NIGHT	step in this re tion of an in
	5	7	7	Barry Manilow, Ansta 0382 (Irving/Rondor, BMI) NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)	Speaking a headquarters
	6	3	12	LOTTA LOVE Nicolette Larsan, Warner Bros. 8654 (Silver Fiddle, BMI)	townhouse n
	7	4	18	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)	Bogart touch concern to h
	8	11	6	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)	Bogart see Top 40 situa
	9	10	7	DANCIN' SHOES Nigel Olson, Bang 240 (Canal, BMI)	ess of startin
	10	8	13	A LITTLE MORE LOVE	where else fin "Such acts
	11	17	4	Olivia Newton John, MCA 3067 (John Farrar/Irving, BMI) MUSIC BOX DANCER Frank Milts, Polydor 14517 (Unichappe), BMI)	Barry Manile lando are ne
	12	22	6	GOODBYE, I LOVE YOU Firefall, Atlantic 3544 (Steven Stills, BMI)	First it was E
	13	9	15	DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/	as disco ori disco impact
	14	12	16	Begonia, Unichappell/Begonia, BMI) THIS MOMENT IN TIME	and liberal balance of a
	15	15	11	Engelbert Humperdinck, Epic 8 50632 (Silver Blue, ASCAP) BABY I'M BURNING/I REALLY GOT THE FEELING	feel, has brid A "first" t
B	16	13	19	Dolly Parton, RCA 11420 (Velvet, BM1/Songs Of Bandier Koppelman, ASCAP) PROMISES	New York is t as the origina
NON	17	25	5	Eric Clapton, RSO 910 (Narwhal, BMI) I WILL SURVIVE	musical, "T
BILLBOARD	18	37	3	Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP) SONG ON THE RADIO	
98	19	16	16	AJ Stewart, Arista 0389 (D.J.M./Frabjous, ASCAP) MY LIFE	UA V
1979	20	14	14	Billy Joel, Columbia 3 10853 (Impulsive/April, ASCAP) TOO MUCH HEAVEN	Continued )
24,	21	27	6	Bee Gees, RSO 913 (Music For Unicel, BMI) STORMY Santana, Columbia 310873 (Low-Sal, BMI)	Dyer is the wi

# General News sablanca Projects Rosy Future

from page 3

y can't be seen in any-

sts of producing videobe on a par with mak-1. "Right now we're not yout pricing so much as estate' (catalog) in this

ablanca moves into tv ties, Bogart promises c spin-offs, either to cords or to promote in rojects.

clares that expansion and classics reflects his iny" outlook. Another gard will be the formaternal a&r department.

at the firm's New York at 137 W. 55th St-a ow being refurbishedied on other topics of im.

s disco evolving into a tion, wherein the procg a disco record somest will be reversed.

as the Rolling Stones, ow, Cher and Tony Orow part of this trend. urodisco and then r&b ginators. The Top 40 will give disco stations t&b stations a greater lisco sounds, Disco, I ged the gap."

hat brought Bogart to the label's participation l cast outlet for the new hey're Playing Our



rom page 4

Dver is the writer of 'Everytime Two

Song," which opened Sunday (11). "Our album is the first real con-

temporary cast album ever made," declares Bogart, who backs up the claim with the label's decision to release three singles from the LP, a novelty for a cast package. They will be singles by Robert Klein, Lucie Arnaz and a duet by Klein and Arnaz. The label has also marketed a 12-inch disco disk of the title song by Tony Orlando.

Bogart says he expects a "continung" relationship with many concerned with "Song," including producer Emanuel Azenberg, author Neil Simon and writers Marvin Hamlisch and Carole Bayer Sager.

He's inked comedian Robert Klein and Lucie Arnaz to Casablanca recording deals. Back in his Buddah days, Bogart also produced Klein sessions.

Bogart plans to produce his first album in 2½ years when he cuts Robin Williams of "Mork & Mindy" fame as part of the label's new comedy series. Bogart's last project was the third Kiss album, "Dressed To Kill."

Bogart continues to scotch rumors of a departure from Casablanca. "They can drop rumors all day if they want to, but I'm staying here. I

am also delighted with our relationship with Polygram, and its ability to help make us a major company within a major company."

He states that he'll be spending at least four months out of the year in New York. "I come from New York. I love the energy of New York, something I've tried to duplicate in Los Angeles. New York is still one of the most important creative markets in the world."

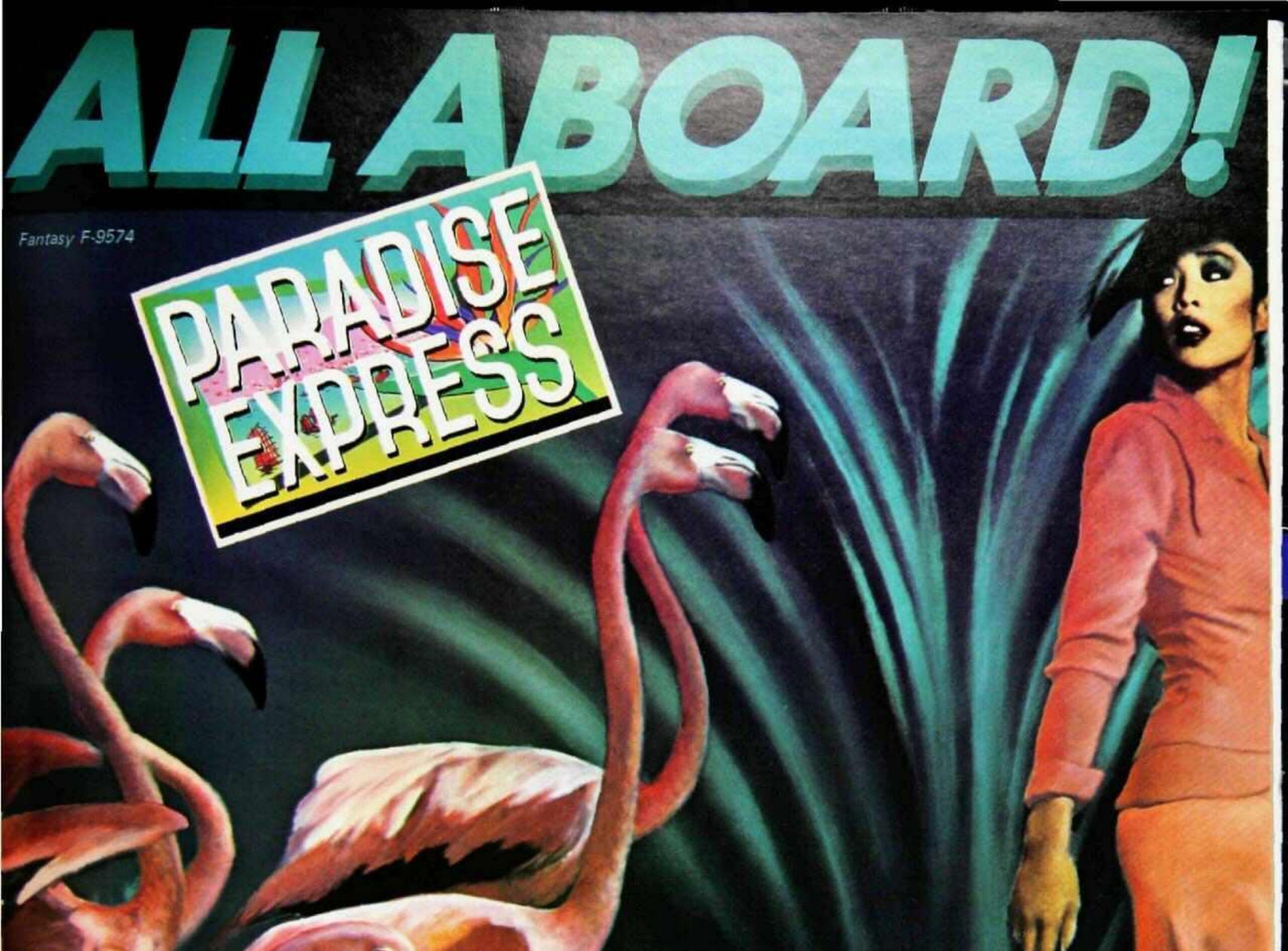
Directing operations in New York as vice president and general manager is Irv Biegel. Operating out of Los Angeles are Peter Guber, board chairman; Larry Harris, director of operations; Bruce Bird, executive vice president, and Cecil Holmes, assistant to the president. Steve Bedell heads the music publishing division, while Bill Tennant is chief of films and Mel Sokolow runs the book division.

When asked about Casablanca's plans to market 10 picture disks in the face of what seems to be a diminishing demand, Bogart offers his basic philosophy:

"I'll take the chance for I believe that there's a market for them. People in the industry tend to jump. panic and overreact when sales are soft."



				Santana, Columba 3105/3 (Low-Sal, SMI)	a for the time to the for the finne find				
AR	22	24	6	FIRE Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)	Fools Collide.' " On the staff for two years, Mur-	1	PEDRITO FERNANDEZ	1	VICENTE FERNANDEZ A Pesar de Todo, Cavtronics 1526
FEBRUAR	23	32	5	HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, EMI)	phy has snared six recordings of his	2	JULIO IGLESIAS	2	ROCIO DURCAL
E	24	39	2	TRAGEDY Bee Gees, RSO 918, (Stigwood, BMI)	material, with cuts on a recently completed David Soul album. The	3	Emociones, Alhambra 3122 VICENTE FERNANDEZ	3	Canta a Juan Gabriel, Pronto 1031 CHELO
	25	21	7	SHAKE IT	writer has also written material per-		A Pesar de Todo, Caytronics 1526	-	Cuentas Claras, Muzart 1758
	26	29	11	Ian Matthews, Mushroom 7039 (Steamed Clam, BMI) WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR	formed on the "Starsky & Hutch" television show. Jae Mason, with	4	ROCIO DURCAL Canta a Juan Gabriel Vol. 2 Pronto 1045	4	JUAN GABRIEL Con Mariachi, Pronto 1041
	27	36	4	Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP) WHAT YOU WON'T DO FOR LOVE	whom Murphy shares the demo, has been a UA staffer for six months.	5	CAMILO SESTO Sentimientos, Pronto 1042	5	RIGO TOVAR No. 8. Mericana Melady 5627
	28	20	18	Bobby Cawdwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMI) YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)	"One of the benefits of this new creative environment," notes Green-	6	LUPITA D'ALLESIO Como Tu, Orleon 15-025	6	YOLANDA DEL RIO Cerridos, 3434 Arcano
	29	23	19	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)	berg, "is that we're able to team one writer with another for a fresh song	7	CHELO Cuentas Claras, Muzart 1758	7	LOS POLIFACETICOS Camaron Pelao, Latin International 506
	30	18	15	OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)	outlook."	8	ESTRELLAS DE ORO	8	LOS POTROS
	31	33	6	I GO TO RIO	The demo albums, featuring set graphics to be distinguished by dif-	1	Discus America 1005		Peerles 10039
	32	40	4	Pablo Cruise, A&M 2112 (Irving/Woolnough/Jemaus, BMI) BABY I NEED YOUR LOVIN' Eric Carmen, Arista 038 (Stone Agate, BMI)	ferent colored sleeves, will be re-	9	RIGO TOVAR No. 8, Mericana Melody 5627	9	LA MIGRA Celos de Ti, Mar International 108
	33	38	6	DANCIN' IN THE CITY Marshall Hain, Capitol 4648 (not listed)	leased as "frequently as possible," Greenberg notes. A lyric sheet is in-	10	JUAN GABRIEL Con Mariachi, Pronto 1841	10	CEPILLIN Fiebre, Orfeon 16-025
	34	44	2	DOG AND BUTTERFLY Heart, Portrait 20025, (Wilsongs/Know, ASCAP)	"We're pressing about 500 copies	11	VERONICA CASTRO Peerles 2079	11	LUPITA D'ALLESIO Juno Que Nunaca Volvere, Orleon 16-02
	35	50	2	CAN YOU READ MY MIND Maureen McGovern, Warner Bros. 8750, (Warner-Tameriane, BMI)	each The first 65 going out contain a questionnaire in which we ask for	12	LOS SAGITARIOS La Carta, Olimpico 502	12	GERARDO REYES Verdades Amargas, CYS 1523
	36	42	4	FANCY DANCER Frankie Valli, Warner/Curb 8734 (Larbell/Heart's Delight, BMI)	producer or a&r comments. This	13	JOSE JOSE	13	SALVADOR
	37	48	2	WHAT A FOOL BELIEVES Dooble Bros, Warner Bros. 8725, (Snug) BMI/Milk Honey ASCAP)	feedback will help us determine their impact and possible read-		Le Pasado, Ariola 127		Derrumbes, Arriba 3005
	38	41	6	I WAS MADE FOR DANCING Leif Garrett, Scotti Bros, 403 (Michaets/Scot Tone, ASCAP)	justment of their style and content."	14	ALBERTO VAZQUEZ Como No Creer, Gas 4200	14	JOAN SEBASTIAN Y Las Mariposas
	39	28	12	YOU NEED A WOMAN TONIGHT Captain & Tennille, A&M 2106 (ABC/Dunhill, BMI)		15	LA MIGRA Celles De Ti, Mar 108	15	LOS TERRICOLAS Discolando 8442
	40	19	17	I WILL BE IN LOVE WITH YOU Livingstun Taylor, Epic 850604 (Morgan Creek/Songs Of	'Finnegan's Wake'	16	MERCEDES CASTRO	16	ESTELA NUNEZ Golendrina, Carine 5210
	41	26	6	Bandres Koppelman, ASCAP) HOME AND DRY Gerry Raflerty, United Artists 1266 (Hudson Bay, BMI)	Becoming Musical	17	EL PODER Fama 568	17	ELIO ROCA
	42		Catter 1	I NEVER SAID I LOVE YOU	NEW YORK — "Finnegans Wake," James Joyce's mad, comedic	18	LOS POTROS		Te Necesito
	43	-		Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP) JUST ONE LOOK	fantasy, is being remade into a musi-	10	Pretiles 10039	18	JOSE LUIS Top Hits 2021
		-	one .	Linda Ronstadt, Asylum 46011 (Premier, BMI)	cal comedy scheduled for a mid-	19	ROBERTO CARLOS	19	DANIEL MAGAL
	44		LATRY	Inhiny Mathis & Jane Oliver, Columbia 3 10902 (Leeds, ASCAP)	February opening at the off-Broad-	20	Amigo, Caytronics 1505		Cara De Gitana, Caytronics 1516
	45	45	3	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt, Elektra 45554 (Peso/Warner Tameriane/Malkyle, BMI)	way Theatre of The Open Eye. The new musical adaptation is titled		RAMON AYALA Recordando a Lus Relampagos, Fredy 1108	20	CARLOS MIRANDA Con Piquito de Oro, Fredy 1080
	46	46	2	YOU CAN DO IT Dobie Gray, Infinity 5003, (Top Of The Town, American Dream, Evie Sands,	"The Coach With Six Insides." It is being written and directed by	21	ESTELA NUNEZ Golondrina, Carino 5210	21	ROBERTO CARLOS Amigo. Caytronics 1505
	47	NOV 1	Letter	Blen, ASCAP) TAKE ME HOME	Jean Erdman, artistic director of the Theatre Of The Open Eye, who will	22	EL GRUPO SUPERIOR Si Pienso en Ti, Mar 106	22	CAMILO SESTO Entre Amigos, Pronto 1034
	48	49	2	Cher, Casablanca 965 (Ricks, BMI) FOUR STRONG WINDS Neil Young, Reprise 1396, (Warner Bras., ASCAP)	also perform in the show. Music is being composed by Teji Ito and	23	GERARDO REYES Verdades Amargas, Caytronics 1523	23	CONJUNTO ALFA
	49	-	LAURY	THE CHASE	"The Coach" will feature Howard	24	REYNALDO OBREGON	24	JOSE JOSE
-	50		Later	Giorgio Marader, Casablanca 956 (Gold Harizon, BMI) STUMBLIN' IN	Scheeter in the lead role. It will be	-	Sangre de Vine, Orleon 38039		Reencuentro, Pronto 1026
L				Suzie Quatro & Chris Norman, RSD 917 (Chinnichap, BMI)	performed Thursdays through Sun- days, with tickets at \$5 and \$6.	25	PUNTO 4 Grease en Espanol, OB 5503	25	YOLANDA DEL RIO La Hija De Nadie, Arcana 3202



# 1979's FIRST MAJOR DISCO BREAKOUT! Dynamite Group...Blockbuster Dance Charts... Album Featuring Great Disco Chart Smash "DANCE" • On Fantasy Records and Tapes

Fartasy

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Billboard SPECIAL SURVEY For Week Ending 2/24/79

Billboard's

Number of LPs reviewed this week 53 Last week 48

SALDUMPICKS



JUDY COLLINS-Hard Times For Lovers, Elektra 6E171. Produced by Gary Klein. Collins is one of pop's most enduring. vocalists, placing among the top female vocalists year after year while never sacrificing her pure, distinctive style. Here coupled with producer Klein (who shift Barbra Streisand and Dolly Parton into higher sales stratospheres), she tackles an outstanding array of songs, ranging from a soft turchy reading. of Rodgers & Hart's standard Where Or When to newer works by Don Henley and Glenn Frey, Randy Newman, Alan & Manlyn Bergman, Marvin Hamlisch & Carole Bayer Sager and Stephen Sondheim, who wrote "Send In The Clowns," a top 20 hit for Collins in 1977. Collins has too much class to hop on a bandwagon to get a quick hit-and there are no disco cuts or obvious formula singles here. But the quality of the rich vocals and big orchestrations should bring enough MOR and pop airplay to generate strong sales.

Best cuts: "Desperado," "Hard Times For Lovers," "Star maker," "Where Or When "

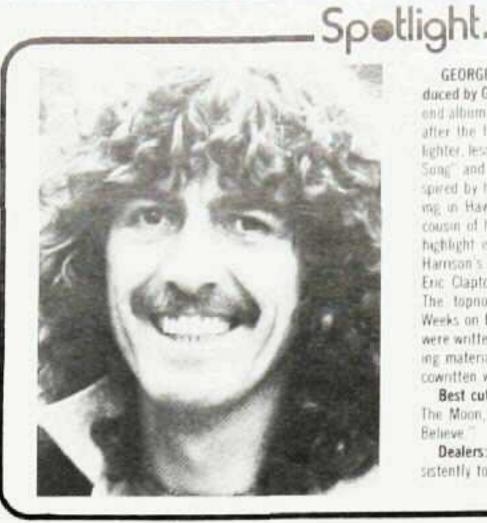
Dealers: The cover art of Collins tastefully nude should at tract attention

MICHAEL FRANKS—Tiger In The Rain, Warner Bros. BSK3294. Produced by John Simon. Franks fourth LP for the label has him expanding his pop/jazz sound to also include songs of Latin and rock styles. He is also working with two different rhythm sections instead of just the Crusaders-based ensemble which has accompanied him in the past. Franks harmonies with Flora Purim spark several of the cuts marking the first time the stylist has used female backup vocals since his first LP on which he sang with Wendy Waldman. The clever lyncs, warm, casual vocals and jazzy melodies which have defined Franks' past work are again evident here, combined with the rock sensibilities brought to the project by producer Simon whose past projects include the Band and Janis Joplin Franks vocals were cut live, which adds a fresh edge.

Best cuts: "Sanpaku" (a rhythmic samba), "When It's Over," "Hideaway," "Lifeline," "Tiger In The Rain"

Dealers: Stock pop and jazz and play in store. Franks' sound is almost universally appealing.

MONGO SANTAMARIA-Red Hot, Columbia/Tappan Zee JC35696. Produced by Jay Chattaway, Bob James. This is a pop disco crossover project with an undercoating of Latin mu sic for the diehards who have followed Santamaria's long ca reer. On this LP the producers have given him a complete commercial painting, with disco tempos working nicely with Mongo's congas and bongos and synthesizers flashing. Star Wars' typed breezes through the charts. Bob James, Eric Gale, Hubert Laws and Barry Miles play key roles in the up front instrumental line. Latin vocalist La Lupe adds her stri dent voice to the energy but the emphasis is to downplay the Latin in favor of a more broad sounding music. Side one is the obvious commercial crossover of Latin with Disco and pop Side two has some haunting flute work and a softer, jazzier feel



GEORGE HARRISON-Warner Bros. DHK3255. Produced by George Harrison, Russ Titelman, Harrison's secand albim for the label comes two years and two months after the first, "33%," and it continues the somewhat lighter, less serious mood he established in its hits. This Song" and "Erackerbox Palace." There's even a sting in spired by the sublime atmosphere when he was recording in Hawan titled "Here Comes The Moon," a close cousin of his Beatles classic. "Here Comes The Sun." A highlight is "Love Comes To Everyone" which features Harrison's vintage guitar strumming, a guitar intro by Eric Clapton and vocal harmonies by Stevie Winwood The topnotch session musicians also include Willie Weeks on bass and Neil Larsen on keyboards. All songs. were written by Harrison (one in 1967 when he was writ ing material for the Beatles' White Album), except one cowntten with Warner labelmate Gary Wright

Best cuts: "Love Comes To Everyone," "Here Comes The Moon," "Not Guilty," "Dark Sweet Lady," "If You Believe."

Dealers: This is a long awaited package by a consistently top selling album act.

to highlight shows that these musicians have blended in the best of tompaniment day's modern jazz with their own Afro Cuban cultural roots. tinged with Best cuts: "Ilya," "Aguanile," "Adagio."

Dealers: This is the first Cuban jazz band signed by any U.S. Jabel

DEXTER GORDON-Power, Prestige 2408. Produced by Don Schlitten. Aptly titled two LP set serves up nine long tracks recorded almost 10 years ago. Gordon's testicular tenor pipe is backed by Barry Hams, Buster Williams, Albert Heath and James Moody. Once an obscure saxophonist in Lionel Hampton's hand, Dex today reigns as perhaps the most popular of all tenor men.

Best cuts: "Sticky Wicket." "Eried Bananas." "Meditation."

Dealers: Gordon is selling big these days on Columbia. No reason why this entry can't move briskly as well.



by Ken Scott. Niki Oosterveen is a singer and George Michalski is a keyboard player and they form the duo on this debut LP. The material, guided by Scott who has produced Supertramp, Diole Dregs and Devo, is a mixture of textured and progressive rock n'roll that has a David Bowie like flavor at times. Oosterveen's singing is highly feverish and the rock mythins and melodies are arresting. Best cuts: "It Could Be Now," "It's A Rock'n'Roll World," "In Love I Wanna Be." "Rebel From The Waist Down," "Lay Your Money Down."

GENERATION X-Chrysalis CHR1193. Produced by Ian Hunter. This four piece group has survived the initial punk trauma, developing into one of the more interesting of the new wave rock in roll bands. On its second LP for the label, it forges a melodic and upbeat rock sound on most cuts using simply guitars, bass and droms. All four members have a commanding vocal style. Best cuts: "Running With The Boss Sound." "Night Of The Cadillacs," "King Rocker," "Valley Of The Dolls."

DAVID ALLYN --In The Blue Of Evening, Discovery 794. No producer listed. Allyn is a singer who goes back to the Boyd Raeburn orchestra of the 1940s. His style is warm and personal, and he has chosen 10 delightful standards, three of which have tasty string backgrounds. It's all a bit old tashioned, perhaps, but it comes off as strong MOR singing. Best cuts: "Dream A Little Dream Of Me," "Remind Me."

### soul

LAMONT DOZIER-Bittersweet, Warner Bros. BSK3282. Produced by Frank E. Wilson. The veteran writer and artist moes disco. thumping r&b and pazzy pop-oriented cuts on his latest album. Producer Frank Wilson showcases the same energy on this LP that halimarked his hits with the Temptations, the Supremes and Eddie Kendricks. String, rhythm and hom ar rangements bring a full-sounding backdrop to Disper's strong vocals. Best cuts: "Boogie Business," "Love Me To The Max." "I Got It All With You."

O.C. SMITH-Love Is Forever, Shadybrook SB012 (GRT). Produced by Joe Porter. If this excellent vocalist has a problem it is that most of his tunes sound too much like "Little Green Apples." There are some good numbers here-most deal with male/female relationships. There's even a disco tune tossed in, which shows that Smith can vary his style. Backing singers are effective as is the always easy instrumentation. Best coss: "Better Off Just Loving You," "Love To Burn," "You Thrit Me." "Everything's Changed."

SYL JOHNSON-Uptown Shakedown, Hi HLP6010 (Cream), Produced by Hal Winn, Jerry Barnes, Mark Gibbons. A mature of mellow soul, disco, blues and semi-funk, Johnson's first vocal LP for Hi contains seven distinguishable efforts. His strength today lies in more commercial pop sounds: the long medley to Otis Redding would have sufficed with jost a disco version of "Dock Of The Bay." Best cuts: "Mystery Lady." "Gimme Little Sign." Who's Gonna Love You."

bon of Presley's material that's been removed to highlight more of the original studio feel and less accompaniment Most of the selections are MORish and country tinged with Presley's powerful and evocative voice the star. The tunes blend well in sequence and have a rougher production edge that's arresting.

Best cuts: "Are You Sincere," "Girl Of Mine," "Til Never Fall In Love Again," "Spanish Eyes," "She Thinks I Still Care," "Solitaire,"

Dealers: Presity still continues to sell records in great number and legions of fans will want this

KENDALLS—Just Like Real People, Ovation OV1739. Produced by Brien Fisher. For their third outing, the duo has as sembled material from some of Nashville's best writers, in cluding Don Schlitz, Sonny Throckmorton, Foster and Rice and McDill and Holyfield. Given the mixture, from uptempt to ballad, their unique vocal harmonies work well while key board and steel work lend further credence.

Best cuts: "I Had A Lovely Time." "Mandolin Man." "An other Dream Just Came True." "Love Seeds." "Just Like Real People."

Dealers: Duo is strong LP sales contender with "Heaven's Just A Sin Away" marking 76 weeks on Billboard's Hot Country LP chart, and "Old Fashioned Love" showing for 44 weeks.

FEBRUARY

BILLBOARD

979

CV.

Best cuts: "Watermelon Man" (done in a disco style), "Jai Alai," "Afro Cuban Fantasy," "Sambita," "Ami No Me Eoganan"

Dealers: Excellent in store cuts here to perk up your customers.



BILL WITHERS—'Bout Love, Columbia IC35596. Produced by Bill Withers. Bill has done if again, but better. He has taken sensitive lyrics and set them to some exciting music. Vocally be offers some new twists here and there. Instrumentation, while effective, as usual is secondary. Background singers are tight knit with excellent barmony. Withers has left no stone unturned, he has what might be considered a perfectly balanced LP including tunes of practically every tempo, while somehow maintaining the same heavy bottom on each

Best cuts: "All Because Of You," "Dedicated To You My Love," "You Got The Stuff," "Love Love Is." Dealers: Withers has a strong following

ENCHANTMENT-Journey To The Land Of Enchantment, Roadshow BXL13269 (RCA). Produced by Michael Stokes. This group has matured vocally. There are strong leanings to the original Temptations sound, particularly in harmony-but updated. Tunes here allow the group's members to fully display their vocal abilities—they even take on a vocally complicated novelty tune. Of special note are the arrangements on this LP, also by Stokes. Members of this group are so vocally field into each other that it's often difficult to tell when one ends and the next begins. The soft instrumentation complements their styles.

Best cuts: "Future Gonna Get You," "Dasis Of Love." "Fun," "Journey."

Dealers: This group's following continues to huild.



ELVIS PRESLET-OLD Membershield Clubs, RCA 40(1327)\* Produced by Fully: home, The reasonance for taken, a new GARY STEWART-Gary, RCA AHL13288. Produced by Roy Dea. Stewart consistently takes country music beyond its traditional aspect and blends it with rock in roll and blues. Here he holds to his stance with such tunes as "Mazelle," a country rocker, and "Everything A Good Little Girl Needs," embellished with a bluesy treatment, and moves them with such catchy country cuts as "The Next Thing You Know." Stewart's strength lies in his vocal interpretation and in the instrumental backdrop accentuating harmonica, steel and electric guitar.

Best cuts: "Mazelle." "Shady Streets." The Next Thing. You Know." "Lost Highway."

Dealers: Stewart is beginning to generate a strong sales record



VAN McCOY-Lonely Dancer, MCA 3071. Produced by Van McCoy, Charles Kipps. This LP has McCoy combining all of his musical knowledge in one project. He offers the listener a glimpse of his many moods through song. Vocals are good and instrumentation is both large orchestral and small band like. Strings are used must effectively. While this LP may be considered disco, it really encompasses too many different elements to be classified. McCoy has even included some MOR numbers. Blackground singers are excellent and McCoy uses them most effectively.

Best cuts: "I'm Beginning To Feel Like My Old Sell Again." Merry Go Round." "Lonely Dancer," Touchdown Dealers: This is possibly McCoy's best 1.P



**IRAKERE, Columbia JC35655.** Produced by Bert DeCateaux, Mike Berniker. The long mentioned debut U.S. LP by Guba's top jazz fusion band is worth the wait. This 11 piece aggregation plays hard modern jazz, exciting Katm masic and blends into its mainstream drive the native displant called Yoruba and Carabali. These rhythms are ballmarked by these changes although patrons of East Coast Latio music will find plents of nation in the curve, ensemble singing hery previous ensembles and render works, blazing briess and render the first of nation in the curve, ensemble singing hery previous ensembles are rendered words. The LP is the best of their back to be the tender of Menterey Tazz Festivals. The LP

### Recommended LPs

### ρορ

GARY WRIGHT-Headin' Home, Warner Bros. BSK3244. Produced by Gary Wright. Wright's latest release continues in the progressive pop mold with keyboard dominated orches tration. Unfortunately, his ideas have not progressed from those on his solo debut release. "Dream Weaver" in '76. Even with the help of Toto's Steve Lukather and Jeffrey Porcaro there is no meat to bite into. The songs tend to get tiresome after the first few when nothing stands out. Best cuts: "Love is Why," "You Don't Own Me," "Stand."

PETER McCANN-One On One, CBS JC35724. Produced by Hal Yoergler. McCann is a gifted and sensitive singer/songwriter who broke through in 1977 with "Do You Wanna Make Love" on 20th Century Fox. He continues in that vein with a pleasing set of love oriented lyrics weaved around catchy melodies and delivered in a pleasant tenor voice. The material goes from ballad like to light rock. There's good use of strings and keyboards to go along with the guitar, bass and drum foundation. Best cuts: "Just One Woman," "Love This Time," "Road To Love," "Come By Here," "That's Just The Way I Feel"

GILBERTO GIL—Nightingale, Elektra 6E167. Produced by Sergio Mendes. Vocalist: guitarist Gd seems to have overcome the inherent problems of recording. Portuguese pop music which have held back others in this vein. Listen to the catchy "Sarara" as a good example of music easy to empty. There are folliping tempos and fine instrumental vocal interplays within this septer, with a reggae tempo behind. "Goodbye My Girl. Best Cuts: "Sarara," Goodbye My Girl, "Balaton," Maracatu Atomico."

ORIGINAL MOTION PICTURE SOUNDTRACK—Invasion Of The Body Snatchers, United Artists UALA940H. Produced by Denny Zeitlin, Except for two tracks, this single disk of eeroe sounds and orthestrations doesn't work unless the film has been seen beforehand. However, since this science fiction thrifter is popular the potential audience for this package is mide large included are the 1972 hit. Amazing Grace, hy the Royal Scots Uragoon Goards and "Love Theme," a soft Mangaine type piece that fits well into just or eavy biteming formats. Best cuts: Love Theme, "Amazing Grace,"

ORIGINAL BROADWAY CAST-They're Playing Our Song, Casabianca NBLP7141. Produced by Brooks Arthur, Carole Bayer Sager, Marvin Hamlisch, A big titl for a support Broad way musical station, this soder manages to combine a Broad way musical station, this soder manages to combine a Broad way musical station, this soder manages to combine a Broad way musical station, this soder manages to combine a Broad way musical station, this soder manages to combine a Broad way musical station, this soder manages to combine a Broad way musical station, this soder manages to combine a Broad state source and contemporary touch is both the Hamisch there under some and course touch the surprising visial talents of Rebert Riem and Course Acuae Best cuts; title song "If you Broady Snew Me." Till to The Words."

MICHALSKI & DOSTERVEEN-Columbia JC35602. Produced

LEGS DIAMOND—Fire Power, Cream CR1010. Produced by Walter P. Marriner Jr. In its label debut, the group turns in a sharply produced. 10 selection creation. It's unavoidable to link its hard rock style with the likes of Foghat, Aerosmith and Styx, but the original material is competitive, headed by lead singer Rick Sanford and bassist Michael Diamond. Best cuts: "Underworld King." More Than Meets The Eye." Midnight Lady. "Tragedy."

### jazz

JOHN COLTRANE-On A Misty Night, Prestige 24084. Preduced by Bob Weinstock. Ten tracks by the tenor titan from 1956, just before he became globally renowned. The Trace is backed by superior backup, including Tadd Dameron. 20st Sims. Red Garland. Al Cohn and Philly Joe Jones. It's an 18karat two-LP set of invigorating jazz. Best cuts: "How Deep Is The Ocean, "Southrane," "Just You, Just Me."

KENNY BURRELL-Handcrafted, Muse 5144. Produced by Helen Keane. Both sides are short, but feature first rate go far. Sherman Ferguson on drums and Reg Johnson on bass accompany Burrell's confident, well-constructed solas performed on both electric and acoustic instruments. Best cats "You And The Night And The Music," "It Could Happen To You."

ERIC DOLPHY-Fire Waltz, Prestige 24085. Produced by B mond Edwards. Yet another worthy double LP tram the Bay Area tabel with the late need star (he died in 1964) offering 13 tracks from 1960-61. Backed by stellar jazzment-Mal wal dron is particularly effective-Dolphy demonstrates skills of alto soci clarinets and flute in a variety of musical setting. Young musicians will benefit by studying both these disks. Best cuts: They All Laughed. "Thirteen." Duguility."

IAKI BYARD-Giant Steps, Prestige 24086. Produced by Esmond Edwards. Byard plays a bit of alto sax in addition to excellent plano on 16 tunes collated into this two-LP set Byord's attractive music is abetted by Ron Carter's bass and

(Continued on page 82)

Spotlight-The most outstanding new product of the week's release 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 createwer, recommended-predicted to hit the second half of the chart in the pointon of the reviewer, or albums of superior guality. Albums receiving a three star rating are not listed. Review editor: Ed Harrisint, reviewers: Dave Deater Jr., Paul Grein, Sally Hinkle, Kip Kibs, Ramon Kozak, Irv Lichtman, Jim McCullaugh, Dick Nazzer, Alan Pee chantay, Hantord Seart, Eliot Tiegel, Adam White, Gerry Wood, lean Williams.

# CONGRATULATES

# on "Blondes Have More Fun"

# (Your third platinum album in a row with us) Recorded and mixed at Cherokee Recording Studios, Hollywood, California\*

HE LIVER.

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Billboard SPECIAL SURVEY For Week Ending 2/24/79 Number of singles reviewed this week 90 Lost week 85

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NATALLE COLE-Stand By (3:43); producers Charles Jackson, Marvin Yancy, Gene Barge, writers N Cole, M Yancy, publishers Jay's/Chappell/Cole arama ASCAP/BML Capitol P4690. The initial release from Cole's forthcoming LP "I Love You So" is a punchy r&b track featuring excellent instrumentation. Lead vocal as well as the three part har monies are exceptional.

THE CARS—Good Times Roll (3:44); producer Roy Thomas Baker, writer Ric Ocasek, publisher Lido Music, BMI. Elektra E46014A. The third single from the group's platinum, Grammy nominated debut album is more balladic and midtempo than the first two and features full, strong harmonies. The moody sound belies the "let the good times roll" lync for a nice cynical twist.

### recommended

BEACH BOYS-Here Comes The Night (4:28); producers Brace Johnston, Curt Becher, writers B. Wilson, M. Love, publisher: Irving BMI. Caribou 2589026 (CBS)

ELTON JOHN-Song For Guy (5:01); producers Elton John, Clive Franks, writer Elton John, publisher Jodrell, ASCAP MCA MCA40993

KIKI DEE—One Jump Ahead Of The Storm (3:15); producer Bill Schnee, writers Troy Seals, Joe New, publishers Trying/ Down 'N Dixie, BMI. The Rocket Record Co. JH11490 (RCA)

LIVINGSTON TAYLOR-I'll Come Running (3:15); producer Nick De Caro, writer L. Taylor, publishers: Morgan Creek/ Songs of Bandier Koppelman, ASCAP, Epic 850667

(3:45); producer Jimmy Johnson, writer N Neville, publisher Unart, BMI ABC AB12454

**TUBES-Prime Time (3:14);** producer Todd Rundgren, writers Spooner, Steen, Prince, Welnick, Cotten, Anderson, Waybill, Styles, publisher Trving/Psuedo, BMI A&M 2120S

T DALTON & DUBARRI-Caught in The Act (3:26); producers

DION-(I Used To Be A) Brooklyn Dodger (4:00); producers Terry Castiman, Tommy West, writers: D. DiMuco, D. Beck, M. Tienan, R. Steele, publishers: Blendingwell/County Line/ Megabucks, ASCAP, Edecong ZS81785 (CBS)

GREGG DIAMOND BIONIC BOOGIE – Chains (3:32); producers Gregg Diamond, Godfrey Diamond, writer Gregg Diamond, publishers Diamond Touch/Arista, ASCAP Polydor PD14536

GARY BENNETT-Highway Attair (3:55); producer: Hugh Mur phy. writer: R. Edelman, publishers: Unart/Piano Picker, BMI, DJM DJMS1103



MELBA MOORE-Standing Right There (7:01); producers Gene McFadden, John Whitehead, Victor Carstarphen, writers G McFadden, J Whitehead, V Carstarphen, publisher Mighty Three, BMI Buddah DSC128 (Arista). A catchy, rhythmic intro with outstanding percussion leads to a vocally controlled. Melba. She expertly handles this sometimes energetic, sometimes midtempo number. Instrumentation is often large but never overpowering. While this disk is discooriented, it also falls into the areas of pop and r&b, ala Donna Summer.

GLADYS KNIGHT-I'm Still Caught Up With You (3:48); producer Tony Macaulay, writer Tony Macaulay, publisher Macaulay Almo, ASCAP Buddah BDA605 (Arista). As might be expected, Knight offers another love song and while she is vocally up to par, this is not one of her best efforts. Every thing here with the exception of Knight's vocal is down played—instrumentation and background vocals.

PATTI LABELLE-It's Alright With Me (3:48); producer. Skip Scarborough, writer: S. Scarborough, publisher. Alex scar, BMI Epic 850659. Taken from her forthcoming LP, La belle imparts her characteristic vocal style on this disco pop selection. A driving 4/4 beat and an only average melody however offset her recognized talent.

### recommended

ANGELICA BOFILL-This Time I'll Be Sweeter (3:29); produc

drop frames Ronstadt's sensitive vocal which is a welcome change of pace from her generally more uptempo singles.

MEL McDANIEL-Love Lies (2:55); producer: John McRae; writers: C. Black/S. Barrett, publishers: Tri Chappell/Cindy Lee, SESAC Capitol P4691. Fluid and gentle is this ballad, full of smooth changes and easy tempo. The chorus picks up energy and then eases back into the verse which is mood flavored with acoustic guitar, soft percussion and light strings.

MARY K. MILLER-Next Best Feeling (3:03); producer: Vincent Kickenilo, writers Danny Hice Chip Hardy, publisher Hice Haus, ASCAP Inergi 1312A. A lively, uptemponumber that starts with a bouncy verve aided by some sprightly guitar work and Miller's enthusiastic performance. The chorus accentuates this positive love song.

### recommended

RAY PRICE—There's Always Me (3:29); producer: Fred Foster; writer: Don Robertson, publisher: Gladys, ASCAP: Monument 45277

LOUISE MANDRELL & R. C. BANNON - I Thought You'd Never Ask (3:24); producer: Buddy Killen, writers: C. Putnam, D. Cook, publishers: Tree, BMI/Cross Keys, ASCAP Epic 850668.

DAVID ALLAN COE-Jack Daniel's If You Please (3:16); producer Billy Sherill, writer D. A. Coe, publisher, Warner Tamerlane, BMI Columbia 310911

DON SCHLITZ-You're The One Who Rewrote My Life Story (3:09); producer Audie Ashworth, writer Tom Benjamin, publisher Top Of The Town, ASCAP Capitol P4661.

PORTER WAGONER-I Want To Walk You Home (3:06); producer: Porter Wagoner, writer: Mac Gayden, publisher: Whispering Wings, BMI. RCA JH11491.

PAL RAKES-You And Me And The Green Grass (3:23); producer Norro Wilson, writer Ray Grift, publisher Blue Echo, ASCAP Warner Bros. WBS8766

SANDRA KAYE-I've Seen II All (2:58); producer Gene Kennedy, writer Ronnie Helms, publisher Door Knob, BMI Door Knob DK8093

CHRIS LEDOUX-Lean, Mean And Hungry (2:50); producer not listed, writer: C. LeDoux, publisher: Lucky Man, ASCAP, Lucky Man Music NR10270 FABULOUS POODLES-Mirror Star (3:59); producer Muff Winwood, writers: T. DeMeur, J. Parsons: publishers: Poosongs/Chantemm, BMI Park Lane 850666 (Epic). This tune is reminiscent in some ways to early Beatles-particularly in the smooth vocal parts. Like the Cars and the Clash, there is an unmistakable energy and rock'n'roll vibrance that's irresistible.

LINER-You And Me (3:10); producer: Arit Mardin; writers: T. Farmer, D. Farmer, E. Golga, publisher: Desert ATCO 7097 (Atlantic). Liner has captured the essence of a clean commercial pop ballad with this catchy melody. The wo cals are crisp and easy-listening, underlined by keyboard instruments.



### recommended

CROWN HEIGHTS AFFAIR-Dance Lady Dance (3:55); producers: Crown Heights Affair, Freda Nerangus, Britt Britton writers: Freda Nerangus, Britt Britton; publishers: Delightful/Crown Heights Affair/Cabrini, BMI. De-Lite DE912.

CARRIE LUCAS-Dance With You (3:22); producer Dick Grif fey, writer K. Gardner; publisher: Spectrum VII/Hindu, ASCAP Solar JH11481 (RCA)

VICKI SUE ROBINSON – Nightime Fantasy (3:46); producers Reid Whitelaw, Norman Bergen, writers: Reid Whitelaw, Norman Bergen, publishers: Brookside/Ceberg/Nai Bonet, ASCAP RCA JH31441

CHARO-Stay With Me (3:35); producer: Tom Moulton, writers C Connors, A Glacobbi: publisher: none listed Salsoul S72085D).

RENA MASON-Do It (6:40); producer: Harold Faitermeir, writers: H. Faitermeir, T. Touchton, publisher: A Gellice, BMI, Portrait AS547 (CBS).

WARDELL PIPER-Captain Boogie (8:15); producers John H. Fitch, Rubin Cross, writers: J.H. Fitch, R. Cross: publisher: April Summer/Diagonal, BMI, Midsong MD501.

Gary Dalton, Kent Dubarri, writers, G. Dalton, K. Dubarri, publishers, Dalton/Dubarri/Anadale, ASCAP, Hilltak HT7804 (Atlantic)

BABY GRAND-All Night Long (3:26); producers Rick Chertoff, Rob Hyman, writers R. Hyman, D. Kagan, R. Chertoff, E. Bazillian, B. Medoway, publisher Abattoir, ASCAP Arista AS0394

REGGIE KNIGHTON-Clone In Love (3:52); producer Roy Thomas Baker, writer R Knighton, publisher Reggie Knigh ton. ARC 310917 (Columbia).

BTO-Heartaches (3:20); producer Jim Valliance; writer C.F. Turner, publisher Turnup Mercury 74046

TONY JOE WHITE-II Must Be Love (2:48); producer Pete Carr, writer Tony Joe White, publisher Tennessee Swamp Fox, ASCAP Arista AS0395 ers: Dave Grusin, Larry Rosen, writers: G. Guthrie, P. Grant. publisher: Pernumbra, BMI: Arista GS2500.



LINDA RONSTADT-Love Me Tender (2:39); producer. Peter Asher, writers Elvis Presley, Vera Matson, publishers. Elvis Presley/Belinda, BMI Asylum E46011B. Asylum is pushing "Just One Look," the A side of this single, to pop stations, while promoting the B side, a tender tribute to the late Elvis Presley, to the country market. An acoustic back GARY BENNETT-Highway Affair (3:55); producer Hugh Mur phy, writer R Edelman, publishers Unart/Piano Picker, BMI DJM DJMS1103



JULES AND THE POLAR BEARS—You Just Don't Wanna Know (3:20); producers: Larry Hirsch, Stephen Hague, Jules Shear, writer Jules Shear, publisher: Unichappell, BMI Columbia 310850. A well produced effort, this bouncy rocker has some stinging electric guitar parts. It's basic gritty rock'n'roll and the vocals are salty.



RANDY EDELMAN-If This Is Love (3:31); producers Matthew McCauley, Fred Mollin, writers: K. Chater, R. Pattox, publishers: Unichappell Rocket, BMI, Arista AS0393.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a take predicted to land on the Hot 100 between 31 and 100. Review editar— Ed Harrison.

## Billboard's Recommended LPs

### Continued from page 80

Roy Haynes' and Pete LaRoca's alternating drums. Most of the tunes are quickly identifiable. Best cuts: "To My Wife," "When Sunny Gets Blue," "Lullaby Of Birdland."

RON ESCHETE—To Let You Know I Care, Muse 5186. Produced by Bill Metz, Eschete's skill as a guitarist is beginning to attract wide attention. Bob Magnusson's bass and a small combo frame Eschete's pluckings agreeably. Carol Eschete sings one of the seven tracks. Strong keyboard and soprano sax contributions by Tom Ranier add yet another bonus to this promising LP. Best cuts: "To Let You Know I Care," "Heather On The Hill," "You Look Good To Me."

MUSIC MAGIC-GMT GMT825. Produced by Brian Robertshaw. Debut LP by this Honolulu based quartet shows the group's promise. The music is modern themed with interesting writing and good usage of electronic keyboards and clear, clean rhythms. Vocals reflect the Hawaiian tradition of sweet blendings but the key to this group's music is its in strumental ability to weave long, inventive lines. Best cuts: "Finger Dance." "Avocado Obbligato."

BRUCE CAMERON JAZZ ENSEMBLE-With All My Love, Discovery DS793. Produced by Dennis Woodrich, Bruce Cameron. This four man group, plus singer Charlotte Steele, is based in San Diego. Seven cuts comprise the LP, and each reflects unarguable musicianship in a contemporary manner. Package might have been stronger with a couple of standard or that tunes. Still Conteron, bis trumpet. Bugethorn and exsensible are all with the Best cuts. Adult - With All My Lon.

SAL SALVADOR & MILL'S TORS OF SALES A CONST AND AND A CONST AND AND A CONST AN

veteran guitarists strum up a heady, satisfying program of 12 tunes in this 1972 performance. Hanlon plays a seven string instrument like George Van Epps, Salvador sparkles with his rapid single string approach. Best cuts: "Big Band Medley," "The Sommer Knows," "For All We Know."

JANNE SCHAFFER-Earmeal, Columbia JC35508. Produced by Bruce Botnick. This album by the guitarist who has done sessions with Abba has a rich, rhythmic sound through the support of Toto's Jeff Porcaro on drums and Steve Porcaro on keyboards. There is an undercurrent of jazz but one also be comes aware of Schaffer's background in blues, funk and disco. Schaffer squeezes some unusual tones from his guitar and of particular note is Malando Gassama's flute. Best cuts: "Hot Days And Summer," "To A Beauthul Painter," "Fred erick's Place."

JOY FLEMING—The Final Thing, Atlantic SD19220. Produced by Pete Bellotte, Peter Kirsten, Sylvester Levay. Cleverly ar ranged with just the right amoung of funk, this is an excellent disco LP, featuring the strong vocals of Fleming. The rhythms are right for dancing but the songs stand by them selves. There's one 15 minute cut on side one and four shorter but well-crafted tunes on side two. Best cuts: Side fwo.

STICKY FINGERS—Prelude PRL12164. Produced by lan Guenther, Willi Morrison. Recorded in Toranto, this is a typical disco disk, containing four 8 to 10 minute cuts all lavishily produced, with tyrics geared to the discu lifestyle sung by two tensils ungers. Physics and Heien Duncan. The tabel is develingers a cord track record for such product, although this CP is the best interacted with past bits. Best cuts: "Youth Wasten, My Love."

### classical

THE BERMUDA TRIANGLE—Tomita, RCA ARL12855. Though Tomita's formula is wearing thin with repetition, this effort pressed in electric peach colored vinyl and tabeled as a sci-fiepic promises to reap sales comparable to those of its popular predecessors. A hodge podge of synthesized borrowings from the symphonic repertoire once again is glued together with tamiliar electronic whurings. The lack of true originality becomes increasingly apparent.

SONG RECITAL – Frederica Von Stade, Columbia M35227. An intimate impression of the big talent that has made Von Stade one of the tast using stars in the vocal firmament, the recital shows superb vocal control and secure stylistic grasp Carryover of interest from Von Stade's operatic performances should entarge the audience for these more esoteric offerings. Program ranges from old English numbers with their exquisite literary values to settings by Liszt and French songs of tolk influence.

CHOPIN: WALTZES—Krystian Zimerman, piano, DG 3300965. The legendary Duru Lipatti is brought to mind by Zimerman's playing with its elegance and lyrical purity. A power hitter the young Polish musician can't, but he drives bome nonetheless with highly flaced, featurally hierd pranoin. Traditionally the famous set of dance pieces sells well, and there's likely to be considerable interest in the newcomer's beautiful treatment.

MUSIC FOR TWO HARPSICHORDS BY J.S. BACH AND SONS-Roll Junghams and Bradford Tracey, Nonesuch H71357. A series of 14 canons that Bach left in enigmatic notation here are recorded for the best time. These interesting little pieces discovered only recently, take their shape from the first eight notes of the are used by Bach to construct his famious. "Gold berg Variations." Works by the Bach sons that figured prominently in the transition from baroque to classical fill the remainder of the excellently played album.

### **Rundgren On Film**

LOS ANGELES-Todd Rundgren has been signed by Marquee International Films to work on the fantasy movie "Simon."

The composer-performer, who also has a cameo role in the film, will participate in Marquee's multipromotional package planned for the premier

Rundgren will develop a theme and the film's existing compositions. Shooting is set for San Francisco and Los Angeles later this year.

### Music Hall Dinner

NEW YORK-The first dinnerdance ever held on stage of the Radio City Music Hall took place Feb. 18 as a benefit for the Myasthenia Gravis Foundation. It was staged as a fanciful ballroom recreation. Featured was a Tony Randall "Celebrity Love Roast" and a film preview Gopyrighted majori

# TURNING



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# **FEBRUARY 12, 1979**



## Personal Management:

Carol Shupp 2208-A Business Circle San Jose, CA 95128 408-249-4122 Just Released: "WHO HOLDS THE LIGHT" (ASI-1018)

### ASI RECORDS

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# General News 1 Room, 1 Song, But Look At 'Em Now

NEW YORK—"We started with one room and one song." Four years later, Love-Zager Productions and its music publishing affiliates Sumae Music (BMI) and Louise-Jack (ASCAP) have built a strong track record in production and publishing, explains Susan McKusker, partnered with Jerry Love and Michael Zager in the operation

The company is in the midst of a number of production/publishing projects, in addition to Zager's own impact in disco with "Let's All Chant," a success here and abroad, particularly in France where it stands as one of the country's alltime best sellers.

On the publishing end, declares McKusker, the firm has built its catalog to total 350 copyrights, one



third of which has been recorded.

"Actually, we started as a discocompany, and it's amusing to remember how we were laughed at four years ago when we tried to sell our disco productions to people who didn't know what disco was all about," she recalls.

"We're expanding our offices to make room for our developing stable of writers, which now totals eight."

The company's copyrights will be heard in such upcoming albums and singles by Gladys Knight (producers Alvin Fields and Zager), Cissy Houston (Doug Frank, Fields and

# Labels At NECAA

### Continued from page 4

fusionist Gilberto Gil, as did MCA with Dyan Diamond.

What disgruntled labels find disfavor in is the caliber of acts chosen. Representatives claim they are inexpensive, amateur and often novelty artists.

A sampling of main stage showcases featured names such as Paul Gaulin, Mime Company, Putnam County Pickers, Duck's Breath Mystery Theatre, Juggernaut Jug Band, Jimmy C. Newman and Cajun Country, Tequila Mockingbird Chamber Ensemble, among others, with a few "name" acts like Gene Cotton, Ramsey Lewis, Dixie Dregs and Mac MacNally included as well.

Popular attractions like Wet Willie, Crown Heights Affair, Kingfish, Carl Perkins and Johnny Rodriguez all cancelled

Gary English, executive director

Zager), Dionne Warwick (Frank and Doug James), Manhattans (Frank and James), Ronnie Dyson (three sides produced by Zager) and Stuff 'n Ramjete (Arista) produced by Zager.

In addition, the production wing has also produced masters featuring the Elusions, Street Corner Symphony (one of the firm's first discosuccesses) and Alvin Fields.

McKusker passes on this thought to those who have ambitions of starting their own music companies. "We're proof you don't have to have \$20 million to start a new company and succeed."

of the organization, said that a record 150 showcase applications were submitted this year. He says that what is sent in with the application, such as video, 8-track or album, isn't always representative of the act, and poor quality material might be a reason for elimination.

English states that record companies, like everyone else, must go through the same screening procedures.

He does agree, to some extent, with the labels that the convention has more to offer smaller, regionalized companies than the "big labels and agencies." He agrees that more slots should be opened for bigger names, and says that the NECAA will look into ways of modifying existing showcase procedures to hopefully include a greater variety and caliber of acts

A&M, which traditionally has had high visibility at NECAA conventions, preferred to low-key it this year. Explained Bob Frymire, direcfor of the college department. "We wanted to have back-to-back booths with A&M Canada and make a big splash. But it's not worth it. The money it costs can be directed into other avenues. As far as bookings and showcases, nothing concrete comes out of it. If things stay the same. I seriously doubt we'll come back." Said Bruce Tenenbaum, Atlantic's national college promotion manager. "There is some justification for the acts showcasing, because they should be given the chance. I haven't considered doing a showcase for the last two years because of existing policies. If its structure changed, perhaps I'd be more interested Tenenbaum says it is hard to decide in October who to showcase in February. He also cites too many showcases within too short a time, poor sound, the shortness of the showcase (20 minutes) as other inherent problems. MCA, which made its second appearance, is also pondering future plans. The label was perhaps most visible with a well-conceived "A Taste Of MCA" campaign that included album samplers and T-shirts. Said Joan Bullard, vice president of publicity. "The costs would be prohibitive if the albums and Tshirts were only used here. We made deals with other departments to continue the campaign via other projcels." Label reps are finding it difficult justifying the financial investment in attending the convention. According to a check of labels, average cost is conservatively put at \$3,000, depending on the number of participants. This figure includes hotel expenses, booth costs, extra charges for additional chairs and outlets, video and other equipment rental, shipping, storage, delivery, registration and showcase fees



GOLDEN VISIT-Nick Gilder, right, pays a surprise visit to Billy Bass, vice president of promotion and creative services of Chrysalis to present him with a platinum single of his "Hot Child In The City." The Chrysalis executive is recuperating from a herniated disc at Cedars Sinai Hospital in Los Angeles. Shown, left to right, are Barry Samuels, manager, Bass and Gilder.

# **MCA-Disney Trial**

### Communed from page 4

offer any substantiation at this time.

During the same questioning, Freund attempted to bring out the point that he (Jensek) and several other executives at CBS had Betamax equipment in their offices for use in videotaping copyrighted material.

Freund asked Jensek if the Betamax system of recording shows when the viewer wasn't able to normally watch them would enable broadcasters and advertisers to take advantage of the early hours between I a.m. and 6 a.m. in placing good programming in that period. "They (the advertisers) must be certain as to what audiences they would reach. It is a complex question Agreed, it does open the possibility," said Jensek. Before Jensek left the witness stand, Judge Warren Ferguson asked him where he felt the line is where government could intrude

into the homes of the private citizen:

"If I have a Xerox in my home and I make multiple copies of a magazine I subscribe to and give it to my friends and children to read so that they don't have to buy it then that is illegal," stated Jensek.

Judge Ferguson interjected and noted the decision in the Stanley versus Church case in which the outcome was that the government has no right to establish what you read in your home.

Jack Valenti stated in testimony Friday (9) that even when using the Betamax equipment as a time shift device, it was still a violation of copyright laws. He continued to say that it hurt the advertiser of programming that a viewer might normally be watching if he was not viewing the tape. "Someone paid to deliver that advertising message at a later hour," he said. Valenti went on to claim that if the wide use of Belamax was to continue, then "the public will be the loser because programs don't come from the tooth fairy. They come from someone who put up the frent money During the defense's cross examination of the week's witnesses. questions focused on whether there is any evidence available to substantrate claims that viewers copy the programs and trade with friends, or those who record programs use the crase button or fast forward controls to ignore commercials. None of the witnesses could offer concrete evidence that this does or-CUT. Throughout the trial, MCA wilnesses have maintained that broadcasters and owners of the programs copied will lose because the tapering off of viewers will result in the loss of advertising revenues. CBS' Jensek cited that the cost of advertising is in proportion to the amount of viewers To contradict this contention, Sony's Freund brought up the fact that advertising rates have dramatically increased over the past few years without a substantial increase in audience. Witnesses expected to appear this week include RCA Corp.'s president William Griffiths, a Betamax owner and the only individual defendant named in the complaint, and Paul Ruid, a private investigator hired by MCA Copyrighted material

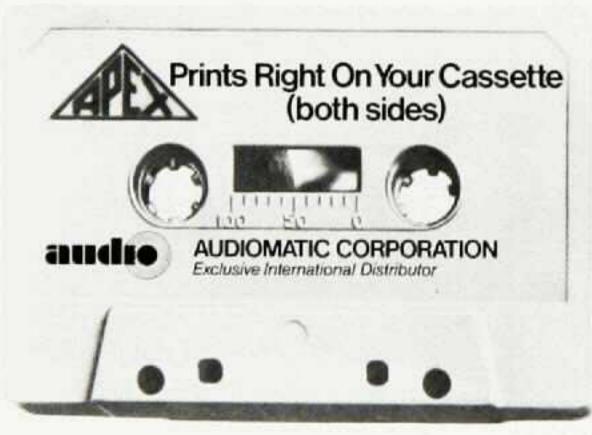
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### Riddle Tagged For CBS Radio Stanza

LOS ANGELES-Oscar and Grammy-winning composer Nelson Riddle has composed and recorded a theme song for CBS Radio's upcoming "Sears Radio Theatre," and will do an original score for each program of the Monday through Friday series

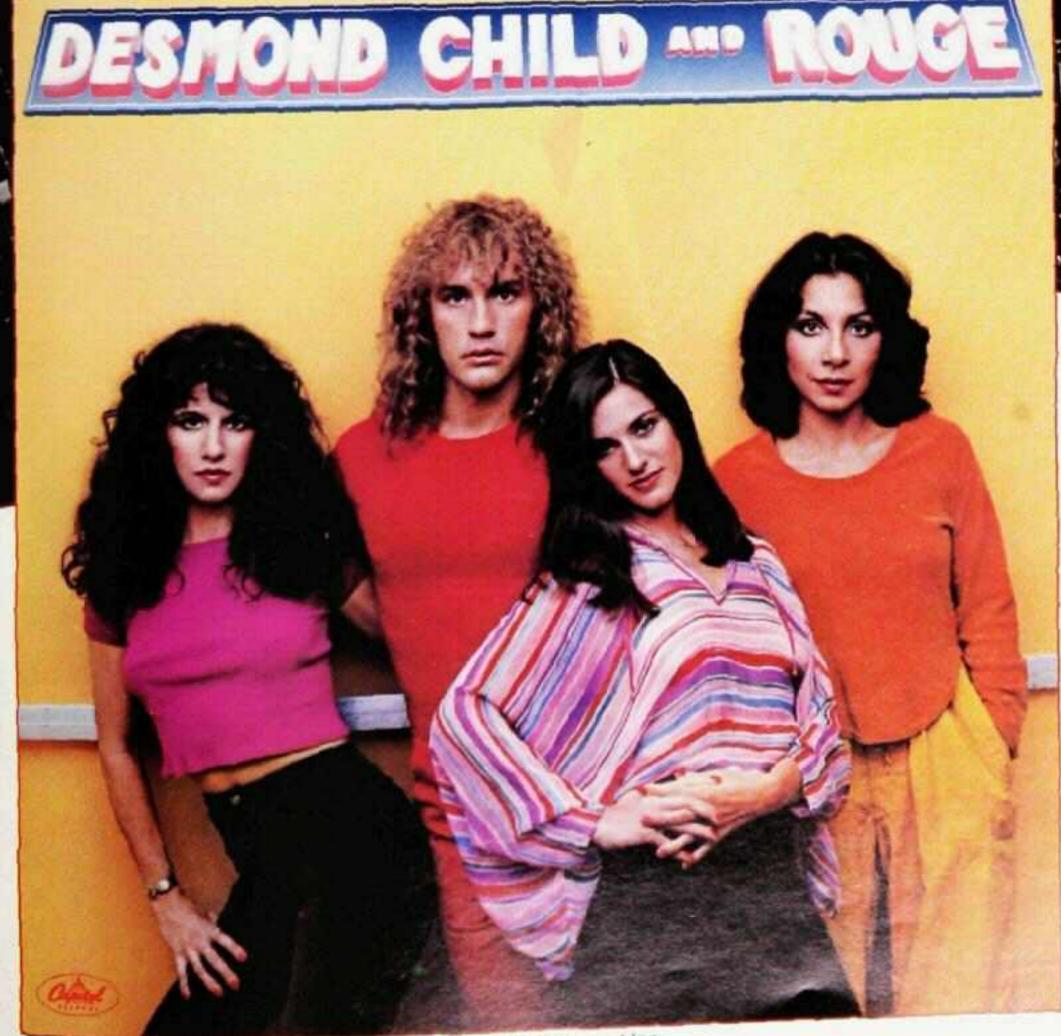
Riddle's orchestra also performs the music for the series, which debuts Feb 5. Riddle says he will not always use the complete orchestra, but smaller musical segments such as a Divieland ensemble for one show, a country trio on another

### 'Close' Coming Out

1.05 ANGLEES - Casablanca will issue Patrie Brooks' single, "Close Enough For Love" in March to coincide with Warner Bross' release of "Agatha," the Dustin Hoffman-Vanessa Redgrave film from which it is taken

The song was written by Oscatwinners Paul Williams and Johnny Maritel, with Mandel also handling scoring chores. The film, produced in association with Casablanca FilmWorks, concerns the 11-day disappearance in 1926 of mystery writer Agatha Christie

# In The Heart Of The City There Is A Beat



Produced by: Richard Landis

Direction: Starflight Management Inc.

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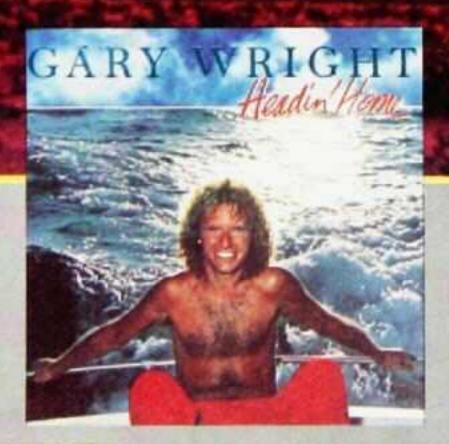
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HEADIN HOWE Francia de Carry Wrigh Gary Wright's known for taking music to some exciting faraway places. Three years after the Dream Weaver's starry pop excursions, he's still steering his own, unique, course. Headin' Home covers all the familiar territories—soaring melodies, expansive keyboard odysseys—but with the added thrust of guitars, supplied by Fred Tackett, Hugh Mc-

Cracken, Buzzy Feiten and others. The sound is fresh, all new and unmistakably all Wright.

# Closeup

### MCGUINN, CLARK & HILL-MAN-Capitol SW11910. Produced by Ron Albert, Howard Albert.

Roger McGuinn, Gene Clark and Chris Hillman need no introduction to the musical community.

More than a decade ago as founding members of the Byrds they forged a spectacularly unique folk/ rock sound that chiseled new dimensions into rock's then evolving sculpture and influenced a generation of musicians. They are still inspiring other artists as witnessed by Tom Peny's recent "American Girl."

ing" which goes for spontaneity and freshness in the tracks. Two tunes are, in fact, first take songs.

A very strong side one opens with "Long, Long Time," co-penned by Hillman and Firefall's Rick Roberts with Hillman taking lead vocal. With two electric and four acoustic guitar parts, this midtempo song has both an acoustic and rock flavor to it. Terry's slide guitar stands out.

Clark wrote and sings lead on the r&b-tinged, melodic rocker "Little Mama" which features an interesting production touch. According

Chris Hillman, Roger McGuinn, Gene Clark,

Prior to the Eagles they were probably the most influential of the California bands before dissolving in 1966 to go separate ways.

In 1974, a Byrds reunion album of sorts with other original members David Crosby and Michael Clarke was cut for Elektra/Asylum but according to Clark. "We didn't prepare adequately and we definitely lacked perspective on what we were doing." And they went separate roads again. But life-and music-takes peculiar and interesting twists so maybe it's not too surprising that McGuinn. Clark and Hillman have recorded another album together. The scenario this time is Florida's sezding Criteria Studios. The producers are Miami's whiz team of Ron and Howard Albert (Firefall, Crosby, Stills & Nash, Stephen Stills, Rolling Stones, Eric Clapton, Aliman Brothers, Manassas); And the results are a highly listenable, uplifting and satisfying blend of " '50s/'80s music that bridges all gaps," according to Ron Albert. While still retaining some of the original sound of the Byrds-particularly the harmonic blend of the voices and McGuinn's unique, high flying vocal style-this can't be charactenized a Byrds reunion album. The effort is a fresh mixture of light and heavy rock 'n' roll made even fresher by the Alberts' clever production touches. Guitarist George Terry, who plays with Eric Clapton; keyboardist Paul Harris and super percussionist Joe Lala contribute an r&b and Caribbean/ reggae texture at times. It's something old and something new. Moreover, Mike Lewis, who arranged the "Saturday Night Fever" soundtrack and Firefall's "Elan" LP. does the sparkling string and horn arrangements throughout. McGuinn plays six-string electric and acoustic guitars as well as 12-string electric Rickenbacker. Clark plays electric and acoustic rhythm guitar and Hillman plays bass. All take turns on lead vocals and harmonize on most tunes. Drummer Greg Thomas also has a key role.

to Albert, the snare drum parts were triple-tracked for two cadences built around the straight 2/4 beat, an idea inspired from Wings' "Let 'Em In."

"Don't You Write Her Off Like That" is the most Byrds-like song on the album-a fast paced number motorized by Lala's effervescent "Caribbean groove" percussion, counterpoint harmonies and spicy. bright horn parts as well as McGuinn's soaring lead vocal. Rick Vito, part of McGuinn's ex-Thunderbyrd unit, wrote "Surrender To Me." There are interesting production touches here also such as the opening backward tape intro. Terry shines on the burning electric guitar parts, and the arresting harmonies and gently rocking feel make it a prime single candidate. "Backstage Pass"-written by Clark who sings lead-builds strongly as it progresses. It's an infectious rocker made more so by the rollicking "hey hey oooo" harmonies. Maybe the most straight ahead rocker is "Stopping Traffic" which begins side two. Terry does all the punchy electric guitar parts. "Feelin" Higher" is another Clarkauthored and sung tune which also has a distinctive Jimmy Buffet/Caribbean rock flavor to it thanks to Lala's breezy percussion and Harris' shining, tinkling keyboards. The harmonies are here again outstanding Hillman wrote "Sad Boy" about his little boy's bad mood one day and it's the album's other full-tilt rocker propelled by rhythmic electric guitar and percussion. Hillman's vocal is also strong on this first taker. "Release Me Girl"-written by Clark and sung by McGuinn and Clark-has the chunkiest rhythms on the LP. Lewis adds a big band horn sound throughout that gives it a special dimension as a moody rocker. The LP closes softly with its only acoustic number, McGuinn's lulling and touching "Bye Bye Baby." A one take effort also, the only instrumentation added to McGuinn's evocative vocal is his own acoustic guitar and a hypnotic flute part done by Whitt Sidner, music director for the Univ. of Miami jazz band. JIM McCULLAUGH

# General News Distribs Consider

Continued from page 3

idea at the Motown gathering. The latter distributorship is affiliated with the Dailys' Houston operation.

Bud Daily points out that the chemistry for the success of a jointlyowned distributors' label today is right. The Dailys recently revived their own D label with "You're Still On My Mind" by Joe Douglas, a country single which is charting nationally. Daily notes that the Douglas release might be the first disk in such a distributors' label, but cautions that it might be better if several months' planning ensued before a label is established.

"With more and more labels compacted under one major branch distribution setup, we find more neophyte and even established Texas producers coming into H.W. Daily and Big State trying to find adequate national distribution," Don Daily says.

He notes that years ago distributors were active in successfully scouting talent for independent labels.

The last time that independent distributors pooled their resources to back a label was probably in the early '60s, when the Weiss brothers, founders of Fantasy label, sold out to Saul Zaentz, then the marketing chief of the firm. Zaentz collected a good part of his buyout capital from distributor friends, including Joe Martin, long a New Jersey distributor, Harold Lipsius of Philadelphia and others.

Distributors long have dabbled in their own labels. Henry Stone of TK Productions is the most prominent distributor/label owner. Presently, Lenny Silver of Buffalo is the only other active independent distributor with Amherst, for which he made a distribution deal with Infinity Records. H.W. Daily perhaps pioneered distributor ownership of a label. Daily, originally a jukebox line operator in Houston, founded his first label in the late '40s, which later tied in with Bill McCall's 4-Star Records, a prominent country label for many years. The elder Daily was a partner in Starday Records with Don Pierce in the '50s, after which he split off and linked with Art Talmadge, who operated Musicor Records at that time. Daily produced George Jones in some of the country singer's most successful records during that period.

## Lifelines Births

Son, Owen Miles, to Mr. and Mrs.

John Marmaduke of Western Mer-

chandisers in Amarillo, Tex., Jan. 26.

Deaths

69, trumpeter, singer and dancer who

was featured as a member of Charlie

Barnet's band in the 1940s, in Stock-

holm Feb. 7. He had resided in Eu-

rope many years. Survived by his

Clarence C. Moore, 74, founder

and president of Crown International

Inc., professional audio equipment

manufacturer, in Ekhart, Ind., Jan.

24. A radio hobby evolved into equip-

ment design, with audio credits in-

cluding development of the first

stereo tape recorder with built-in am-

plifier, the cubical quad antenna sys-

tem, the first quarter-inch 4-channel

recorder and introduction of the first

solid state power amplifier. His work

with the National Assn. of Evangeli-

LOS ANGELES-Forest Hamilton claims he owns Forest Ham-

ilton Personal Management 100%

not in partnership with Mike Papale

for the eventual winner include \$400

cash. Faberge products and a screen

test for the upcoming movie "Roller

As many smaller halls get in on

the building craze, no slow-up in the

**U.K. Roller Action** 

as was previously stated.

Continued from page 45

Disco International."

For the Record

widow, a brother and daughter.

Herbert Lee "Peanuts" Holland,

cals led to the founding of the National Religious Broadcasters Assn.

.

Hans Jan Lengsfelder, 75, founder of Request Records and long-time ASCAP member, in Florida Feb. 6. Born in Vienna, he authored 40 plays, operettas and musicals and had been an American citizen since 1944.

### **Mercury Revises**

CHICAGO - Phonogram/Mercury is increasing production of 12inch commercial 33% disco singles, with the format to be cut at exactly the same length as the same cuts in LP form and mixed identically, emphasizes Lou Simon, marketing director.

New 12-inch singles, listing at \$3.98, come from current and forthcoming albums by Bohannon and Crown Heights Affair. These are only the second and third big singles pressed commercially by Mercury.



Additionally, the producers employ what Albert notes is the Stephen Stills School of Record-

### **Jazz Coalition**

Continued from page 63

people we're working with because they have material recorded on small labels but WRVR, the leading jazz station, won't play it," she says.

Still, Narita is not discouraged by all the disadvantages. "It's rewarding in satisfaction if not in money," she states.

The Universal Jazz Coalition, Inc., is located at 156 Fifth Ave. and can be reached at (212) 924-5026.

### **MUSEXPO Nov. 4**

MIAMI-The fifth annual International Record and Music Industry Market-MUSEXPO '79-has been set here for Nov. 4-8. It will be the third year in a row that MUSEXPO will be held in Miami Beach. The Konover has again been picked as the headquarters hotel.

MUSEXPO expects about 5,000 registrants from 45 countries, representing more than 1,000 companies to attend the meeting.

popularity of gymnastic disco is foreseen. Santino trained in gymnastics for five years before winning his national title. He says: "The accident rate in roller disco is naturally high. I'd say you need at least two years' experience of skating before you can dance to any real standard."

## Loews, Monte-Carlo

We use the Billboard charts to be sure we have all the right product in stock. The HOT 100 singles chart and the TOP 200 LP's

are on display for our customers. Since our business is very involved with disco, we use the Billboard charts to see what portion of the entire market disco commands. We also find that Billboard gives a good cross section of what's happening across the country.

John Kulish, **Downstairs Records, NYC** 

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### FOR WEEK ENDING FEB. 24, 1979

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# \* Chart Bound

STAND BY-Natalis Cole (Capitol 4690) GOOD TIMES ROLL-The Cars (Elektra 46014) SEE TOP SINGLE PICKS REVIEWS, page 82

	Setter		~ 1401		-	-			-		L.	TITLE Added
[	MEN N	LOOM NOT	MAL CH	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	SPE STR	LIN'S ALL	MES ON CHURT	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	1941 XIIIA	NULLE	TRAD ON	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)
1	*	1	10	DO YOU THINK I'M SEXY- and Stread .	35	11	15	SEPTEMBER-Larth, Wind & Fire	☆	79	3	NOW THAT WE FOUND LOVE-Third World (Alex Sarkin, Third World), K. Gamble, L. Huff, Island 8663 (MR) CPP
	-	4	16	(Tom Dowd), R. Slewart, C. Appice, Warner Brin, 8724 WBM FIRE—Pointer Sisters.	+	40	7	Arc 310854 (Columbia)	1	80	3	LOVE STRUCK-Stanebolt (Malter Stewart, Ray Roper), R. Roper & D.J. Willin,
	3	3	14	(Richard Perry), 8. Springsteen, Planet 45501 (Elektra/Arglum) WIIM A LITTLE MORE LOVE- Dixia Newton-John ®	+	40	5	(Marwey Fuqua, Sylvester), Sylvester, Wirrick, Fancary and	-	81	2	Parachute 522 (CasaManca) ALM SINNER MAN-Sarah Dash
	+	5	11	(John Farrar), J. Farrar, MCA 40975 ALM	*	44	5	(Mike Chapman), M. Chapman, N. Chinn, RSO 917 Hom	17			(M. Gold, J. Siegel, G. Knight, G. Allan), R. Hiegel, C. George, Karshner 8-4278 (CBS) WBM
	5	2	19	(Dino Fekaris), D. Fekaris, F. Perren, Pulydor 14508 ALM Y.M.C.A Village Popula	-	45	5	(Royd-Grouper), B. Leng, Ariala 7736 ALM MAYBE I'M A FOOL-Eddie Money	M	82	2	SHAKE YOUR BODY-Jacksons (The Jackson), R. Jackson, M. Jackson, Epic 50656
	*	19	3	TRAGEDY-Bee Gees @ (Ree Gees), Bail Richardson, Albhy Galuten, B. Gibb, B. Gibb, M.	40	32	17	(E. Money, L. Chiate, L. Garrett, R. Teylor). ALM Bruce Botnick, Columbia 3 10900	73	73	6	POPS, WE LOVE YOU- Diana Ross, Stavie Wonder, Marvin Gaye, Smokey Robinson (Sawyer & McLend), Sawyer & McLend, Motows 1455 CPP
	7	7	18	Gabh, RSO 918 CHA LE FREAK-Chie, <sup>10</sup> (Benard Edwards, Nie Rogers), N. Rogers, B. Edwards,	-40	49	8	MT LIFE-Billy Joel Columbia 3 10853 ABP/BP (Phil Ramone), IL Joel Columbia 3 10853 ABP/BP	74	74	3	CONTACT-Lovis Starr (Lovis Starr), E. Starr, A.E. Pullan, R. Dickeruen, 20th Century 2395 (RCA) WBM
	8	8	14	Atlantic 3519 WBM LOTTA LOVE- Neolette Larson			18	RIGHT-Evelyn "Champagne" King (Net Listed), T. Life, J.M. Fritch, RCA 11385 CLM	贡	84	2	HEART OF GLASS-Biendie (Mike Chapman), D. Harry, L. Stein, Chrysalin 2295 ALM
	9	9	11	(Ted Templeman), R. Toung, Warner Brus. 8664 WBM SOMEWHERE IN THE NIGHT-Barry Manihem	42	37	10	YOU CAN DO IT-Dable Gray (Rick Hall), L. Sands, B. Weisman, R. Germinano, Infinity 50003 (MCA) B-3	+	85	2	KEEP ON DANCIN'- Cary's Care (Enc Matthew), E. Matthew, S. Turmer, Columbia 3-10004
	10	10	16	(Barry Manilow And Ros Dante), W. Jennings, R. Kerr, Arista 0382 ALM I WAS MADE FOR DANCING-Leit Garrett	4	47	6	EVERY WHICH WAY BUT LOOSE-Eddie Rabbitt (Snuff Garrett), S. Dorff, M. Brown, T. Garrett, Elektra 45554 CPP	-		-	WATCH OUT FOR LUCY-Eric Clapton (Gyn Johns), E. Clapton, R50 910
	-	15	7	(Michael Lloyd), M. Lloyd, Scoth Brothers 403 (Atlantic) CPP HEAVEN KNOWS Dorma Summer & Brooklyn Dreams	*	50	6	GOODBYE, I LOVE YOU - Firstall (Tem Dowd, Ron Albert, Howard Albert) R. Roberts, Atlantic 3544 WBM	-		-	(Gyn Hones), E. Caspeni, Kao Yin IT HURTS SO BAD - Kim Carnes (Daniel Moors, Dave Ellington, Kim Carnes),
	12	12	12	(Gorgio Moroder, Pete Bellotiz), D. Summer, G. Moroder, P. Bellotte, Casabianca 959 ALM GOT TO BE REAL-Cherry Lynn •	1	54	5	MUSIC BOX DANCER-Frank Mills (F. Mills), Frank Mills, Polyder 14517 CHA	-			Kan Garnes, EMI-America 8011 ALM
	12	12	13	(Marty Paich, Davie Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808 WBM	46	46	7	I GO TO RIO-Pablo Cruise (Bull Schnee), P. Allen, A. Anderson, A&M 2112 ALM	ш	89	2	SOUVENIRS-Woyags (Roger Tokarz), M. Chanterwau, P.A. Dahan, S. Pezin, Marlin 3330 (TK)
1	13	13	15	SHAKE IT-tan Matthews (S. Roberton, L. Matthews), T. Boylan, Mushruoth 7029 WBM	47	48	6	YOU STEPPED INTO MY LIFE-Melba Moore (Gene McFaddan, John Whitehead), 8. Gibb, R. Gibb, M. Gibb, CHA	T	90	2	I GOT MY MIND MADE UP-Instant Funk (Bunny Sigler), K. Miller, S. Miller, R. Earl, Satural 72978 (NCA) CPP
	24	14	12	SOUL MAN - Blues Brus. (Bub Tischler), D. Porter, I. Hayes, Atlantic 3545 ALM	1	55	6	THE CHASE-Giorgie Monoder (Georgie Monoder), G. Monoder, Casabilanca 956 CPP	1	-		LOVE BALLAD-George Benson (Tommy Upuma), Scarborough, Warner Bras. 8759 CHA
4	T	16	10	NO TELL LOVER-Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Cetera, Columbia 10858 CPP	1	56	7	SUPERMAN - Herbie Mann (Patrick Adams, Ren Morris), J. Seto, Miantic 3547 PSP	由	-		ROXANNE Palica (Polica), Sting, ALM 2016
0	<b>m</b>	17	10	BLUE MORNING, BLUE DAY-Foreigner (Keith Otsen, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543 WBM	1	57	5	LIVIN' IT UP-Bell & James (L. Bell, C. James), LeRzy Bell, Casey James, A&M 2069 CPP	山			YOU CAN'T WIN-Michael Jackson (Quincy Jones), C. Smalls, Epic #50654
OAR	t	18	17	THE GAMBLER - Kanny Rogers (Larry Butler), D. Schlitz, Unifed Artists 1250 CPP	1	58	3	BIG SHOT-Billy Joel (Phil Ramone), B. Joel, Columbia 3-10913 ABP/BP	84	86	2	WHEELS OF LIFE-Give Kannelli (Gino Kannelli, Joe Kannelli), G. Kannelli, A&M 2114 NLM
BILLBOARD	1	21	11	SHAKE YOUR GROOVE THING-Peaches & Herb (Freddie Perren), D. Febaris, F. Perren, Polydor 14514 ALM	1	59	3	HE'S THE GREATEST DANCER-Sinter Slietge (Bernard Edwards, Nile Rotgers), D. Paich, Católion 44245 (Rilantic) WBM	1	-		CALL OUT MY NAME-2mmi (Nuger Cook, Ralph Murphy, Walter Zwol), W. Zwol, EMI-America 8009
679	t	20	15	DON'T CRY OUT LOUD-Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Acista 6373 ALM/CHA	1	61	4	DOG & BUTTERFLY-Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S.	86	88	2	MAN WITH THE CHILD IN HIS EYE-Kate Bush CPP
24, 1	1	22	11	DANCIN' SHOES Nigel Olsson (Paul Davis), C. Storie, Bang 740 CHA	54	53	8	GET DOWN-Gene Changler	87	87	2	DON'T STOP ME~Queen Openen, Ray Thomas Bakers, Mercury, Elektra 46000 CPP
	21	6	16	EVERY 1'S A WINNER- Hot Chocolate . MCA/CPP	1	62	4	(Carl Davis), ). Thompson, 20th Century 2386 CPP ALL THE TIME IN THE WORLD-Dr. Hook (Ron Haffling), E. Streens, S. Silverstain, Capitol 4677 CPP	1	-		STAY THE NIGHT-Farragher Bros. (Vini Poncial, J. Farragher, T. Farragher, Polydor 14533
FEBRUARY		24	8	EVERY TIME I THINK OF YOU-The Babys (Ren Revison). R. Kennedy, J. Conrad, Chrysalia 2279 CLM	4	64	4	BUSTIN' LOOSE-Chuck Brown & The Soul Searchers (James Purgle), C. Brown, Source 40967 (MCA)	+	-	-	AQUA BOOGIE-Parliament
H	亩	4	6	WHAT A FOOL BELIEVES-Double Brothers (Ted Templeman), M. McDonald, K. Loggins, Warner Bros. 8725 WBM	-	65	3	TAKE ME HOME-cher (Bob Estry), M. Allen, B. Estr. Casablanca 965 ALM	-			(George Clinton), G. Clinton, W. Callins, H. Worrell, Catablanca 950
	T	26	8	LADY-Little River Band (John Boylan & Little River Band), G. Gohle, Capital 4667 WBM	58	29	17	TAKE ME TO THE RIVER-The Talking Heads	-	01		MAKE IT LAST-Breaklys Dreams (Sole Enty), B. Sudams, J. Especific, Casablanca 962 ALM SHOOT ME
-	25	25	12	BABY I'M BURNIN'- Dully Parton (Gary Risin) D. Parton, RCA 11420 CPP	1	67	4	(Warmer Bruc.) CPP OH, HONEY - Deleasting	91	91	5	(I.R. Glaser), James R. Glaser & Peter Regile, Atlantic 3542
1	<b>\$</b>	28	10	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell (Ann Holkswite), Caldwell & Kettner, Cloud 11 (TK) CPP	+	70	3	(Ken Gold), Gold, Denne, Sharybrook 1048 (Janus) CPP JUST ONE LOOK-Linda Romstadt	92	Sec. 1		CAN YOU READ MY MIND-Maureen McGevern (Michael Lloyd), 1. Williams, L. Bricasse, Warner: Carb 8750 (Warner Bros.) WSW
	<b>a</b>	30	5	I JUST FALL IN LOVE AGAIN-Anne Murray (Dert), Salerov Loyd, Herbertrill), Jan Ed Norman, Capitol 4675 CPP	61	35	20	(Peter Asher), G. Carroll, D. Payne, Asylum 46011 NEW YORK GROOVE- Ace Fredrey	93			THIS IS IT-Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 2775
	4	31	6	CRAZY LOVE - Poce (Richard Sanford Orshell), R. Young, ABC 12439 WBM	62	63	5	(Eddix Kramer, Ace Frehley), R. Ballard, Casabianca 543 ABP/BF BABY I NEED YOUR LOVIN' - Eric Carmen	94		-	HEARTACHES- #TO (Im Kallance), C.F. Turner, Nercury 74046
	<b>a</b>	33	3	SULTANS OF SWING-Dure Straits (Dire Straits), M. Rnogifier, Warmer Bros. 8736 ALM	1	72	4	(Hulland, Dezier), Eric Carmen, Arista 0384 CPP FOUR STRONG WINDS-Heil Toung	95	41	8	SING FOR THE DAY-stn ALM
	30	23	15	TOO MUCH HEAVEN-Bee Gees " (Bee Gees / Albhy Galaten, Karl Richardson), 8. 4 M. Gibb, RSO 913 CHA	64	66	4	(Neil Toung, Ben Aeith, Tim Mulligan), Reprise 1396 (WB) WBM SURVIVOR - Cimbr Bullions (Tony Bongiovi, Lance Quine), C. Bullions, United Artists 1261 CPP	96	43	16	DON'T HOLD BACK-channel
	-	34	8	HAVEN'T STOPPED DANCING YET-Genzales (Richard Joint & Gloria Joneti, G. Jones, Capital 4674 CPP	古	75	3	PRECIOUS LOVE- Bob Weich (Center), B. Weich, Capital 4685	97	51	13	Ariola America 7717 HOME AND DRY-Gerry Reflectly
	☆	36	8	STORMY-Santana (Dennis Lambert, Brian Peter), B. Blue, J.E. Cobb.	1	76	3	I'LL SUPPLY THE LOVE-Tete (Tote), B. Paich, Columbia 312898	98	52	21	(Nigh Wurphy, Gerry Rafferty), G. Rafferty, United Artists 1266 CPT
	-	38	5	Columbia 310873 CPP SONG DN THE RADID-M Stewart	67	68	6	OUR LOVE IS INSANE-Desmane Child & Rouge (Richard Landin), D. Child, Capital 4667	99	71	7	(Tata), Paich, Calumbia 310830
	山	39	5	(A. Stewart), Alan Parsans, Arista 0389 WBM FOREVER IN BLUE JEANS—Neil Diamond	办	78	3	I WANT YOUR LOVE-Chic (Nile Redgers, Bernard Edwards), B. Edwards	100	60	16	(John Funter), Tpung & Stimpson, ALM 2111 ALM
1				(Bob Gaudio), R. Bennett, H. Diamond, Columbia 3-10897 WBM	-			N. Rogers, Atlantic 3557 WBM	100	00	10	(Peter Auber), W. Robinson, H. Moore, Anylum 45546 CPP

THE REAL	100 M	NMS. ON	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	
-	1	10	DO YOU THINK I'M SEXY-Rod Sitewart * (Tom Dowd), R. Stewart, C. Appler, Warner Bros. 8774	WBM
<b>A</b>	4	16	FIRE-Pointer Sisters . (Richard Perry). 8. Springsteen, Planet 45901 (Elektra/Azelum)	WBM
3	3	14	A LITTLE MORE LOVE-Olivia Newton John . (John Farrar), J. Farrar, MCA 40975	ALM
*	5	11	I WILL SURVIVE-Glaria Gaynor . (Dino Fekarin), D. Fekarin, F. Perren, Polydor 14508	ALM
5	2	19	Y.M.C.AVillage People " (Laques Morali), J. Morali, H. Belolo, V. Willin, Casabianca 545	CPP
*	19	3	TRAGEDY-Bee Gees . (Bee Gees), Rarl Richardson, Albhy Galuten, B. Gibb, E. Gibb, M. Gibb, R5D 918	СНА
7	1	18	LE FREAK-Chie, * (Benard Edwards, Nile Rogers), M. Rogers, B. Edwards, Miantic 3519	WBM
8	8	14	LOTTA LOVE- Nicolette Larson (Ted Templeman), R. Toung, Walner Bros. 8664	WBM
9	9	11	SOMEWHERE IN THE NIGHT-Barry Manilew (Barry Manilew And Ron Dantel), W. Jennings, R. Karr, Arista 038	IZ ALM
10	10	16	I WAS MADE FOR DANCING-Leit Garrett (Michael Lloyd), M Lloyd, Scetti Bruthers 403 (Atlantic)	CPP
#	15	7	HEAVEN KNOWS-Derina Summer & Brooklyn Dreams (Giorgie Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 959	ALM
12	12	13	GOT TO BE REAL-Cherry Lynn . (Marty Paich, Davie Paich), C. Lynn, D. Paich, D. Foster, Columbia 310808	WBM
13	13	15	SHAKE IT-tan Matthews (S. Roberton, L. Matthews), T. Boylan, Mushroom 7029	WBM
24	14	12	Gob Tachler), D. Porter, I. Hayes, Atlantic 3545	ALM
4	16	10	NO TELL LOVER - Chicago (Phil Ramone), L. Loughnane, D. Seraphine, P. Cetsra, Columbia 10858	CPP
1	17	10	BLUE MORNING, BLUE DAY-Farmigner (Keith Otsen, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3543	WBM
th l	18	17	THE GAMBLER-Kanny Rogers (Larry Butler), D. Schlitz, Umfell Artists 1250	CPP
1	21	11	SHAKE YOUR GROOVE THING-Praches & Herb (Freddie Perren), D. Febaris, F. Perren, Polydor 14514	ALM
t	20	15	DON'T CRY OUT LOUD - Melizza Manchester (Narry Mastin), C.B. Sager, P. Allen, Acista G373	NLM/CHA
-	22	11	DANCIN' SHOES-Need Oliver	

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. plock 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 certfication as "million seller." (Seal Indicated by bullet ) A Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are contined to plano/vocal sheet music copies and do not purport to represent mixed publications ABP = April Blackwood Pub ; ALF = Altred Publishing; ALM = Almo Publications; A'R = Acutt-Rose; B-M = Selwin Meter BB = Big Bells, B 3 = Big Three Pub., BP = Bradley Pub.; CHA = Chappell Music, CLM = Cherry Lane Music, CPF = Columbia Pictures Pub.; FMC = Frank Music Corp., HAN = Hansen Pub.; IMM = Ivan Moguli Music, MCA = MCA Music PSP = Peer Southern Pub., PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

### HOT 100 A-Z-(Publisher-Licensee) Call Down (Carthana Carthana Carthana Carthana Carthana Carthana Carthana UMD .

- A Little More Live Clubs Densir mail: UNII).
- All The Tank In The World (Det-Dever Evil Eye. 8MID
- Agus Boope (Rubberbanit, Jan) Baby I'm Durning (Vehiel Apple)
- DMM13 Baby I Need Your Loving (Drove
- Agorie, 6841) Big Shot (Imputure/Apel), 85((AP))
- Due Mouring, ther Day Editorial, WE (MAI)
- Bushet Loose IA Scentchesters

- Contact (ATV/2004) (Mil)
- Call Dut My Name (Mother Tongue.
- Orsets Love (Picsoting, ASCAP), Dancer Shoes (Canal, EMD).

Dog & Butterity (Withings Rinow ASCAPS DON'Y Cry Out Louil (Inving / 55 Wormsught anielet (Jive hoppel) 19 89 Den't Host Back (Park, ASCAP) 36

Don't Ting Me (Queen) Bembacod. BMg 25

74 Erbiffrum Springtteen All AFr

Chronic in Man Joseph (Chronic ADCAP)

28. Free Grong would Olive Every 20. Ben Fuilt, Tar Morgani

- Do You Think I've Sery (Run, W81 Three State: ASCAP)
- SI Latry Dis & Wardall (Fractiony ASCAPS
- 16 Long Tang 1 Truck Of You LE File

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- Auron, MAL, M. Cotty Mitch, May Bull Louise (Pass) Warmer Tamaciante Mathula
- CAR
- **Gan You Priod My Mind Offener**

- ASCAP)

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Proving .

- ) Go for His phoong. Womensight 64 prettance, ()ATC). A Jurit Full In Lange Particle Library 44 (9841) 17 Arching the Low Photoson
- Cost To he Final (Butterfly-Clong 1989, Highwai / Colaba ASCA) 9 Haven't Stopped Darcong Tell (Ruckafield/Old Ege, ASCAP) or there by that chires down. Shines Oliverte All APT 31
- Hourtachen (Torsig: EMI) 194 | 9 Warld Yorse Loom (Child Coldinam 1 Hunet OF State (Ram Blue Monster Island, ASCAPy DAM:

Goodfiger 1 Later You shieghers 500, 0MIT

21 Housen Broom (Hick's, BAN).

116.011

EILEY |

22 Hors The Greatest Dancer (Chic.

6.8

10.7

12

34

- 25 4 Well Southing (Parline Wilson, 1 ASCARS
- 11.
- \* Was Made For Divising (Michaely Jave Time, 40C44). int All One Loca (Process, 1981)
- wold The Line Originar ASCAPT Roop Cri Dancis, (Millich & m. Mathema, Alc AP) 41 Minute Arell Day Oblighting Holly
  - 41 AliCAP
  - Data & Romer With a Highly (Sor Continents (Mate & Annie (2001)) Lotty Occupie Gerris (EMI, 1981)
- 1 Got My Meet Made Up Gotky HO LE Frenk (Doi: EMI)

The Mars Water The Outd to http: 2 pm Giomaluat, Abc.API An Mobel Street A Fred Streetwart Jahrman Bahery

- 100

Seing Or. Tria Nuclin (D. J.M. -45 Continues Approximate) All Secondari Linguiton Stored ALCAPY. 44.

- Shake if (Steamed Gars 10Mr)
  - no State Top Group Troy (Percenters)
    - an front Me Welserby, 0M01.
- 7.3 Sausenite (Britann, Radereck, A12,8411 the Day The Nught of scalings, makes All Showny (Low Sal. 8485) 22 Row For Huma Got (MARKAN DML 103 Standblar In (Chowschap) DMI). Suffania Of Smilling (Alifus, ASCAR); ... 33 Summer Warner Tampfala. Surviver, Kintegerick, Paul, BANS In Take Mr Horse (Rick's, 1997)

Bornescherer Its The Night Ground.

- 5.3 Tates Mr. To The House (Jec. A) 12 Shows Your Blody (Frances, 2004) - 72 The Chute (Calif. Horizon, 2004).
  - 18 The Garoline (Wohers legte, ADGAR)

112

45 You Make Me Field Mights Base (Hitcharger / Types, ASCAP) 17 You Stepped into My Life 111 This is if [School Street (MID).

Sour Mart (Wanteen Bindeen, ADCAP) 18, Watch Out For Lary Chipwood.

3.7

Desired, BMIL.

EDM(1)

8 Trappity (Stepsold, BMI).

19 What A Fool Buleves (Drug 1984) 88 Mills Honey, ASCAP1

(Shertyn, Linutseymore, BAR)

29 Wheels Of Line (Anno) Gail, ANCAPS 14

32 What You Want's Do For Lines

48 YMCA (Green Light ASCAP)

NA You Can Do it (Tap Of the Town) ST American Dream Been/Eve Sanda, ASCAP

58 You Can't Win (Nor Labers.

33 (Stepenod BMD)

10

77

23

40

83

41

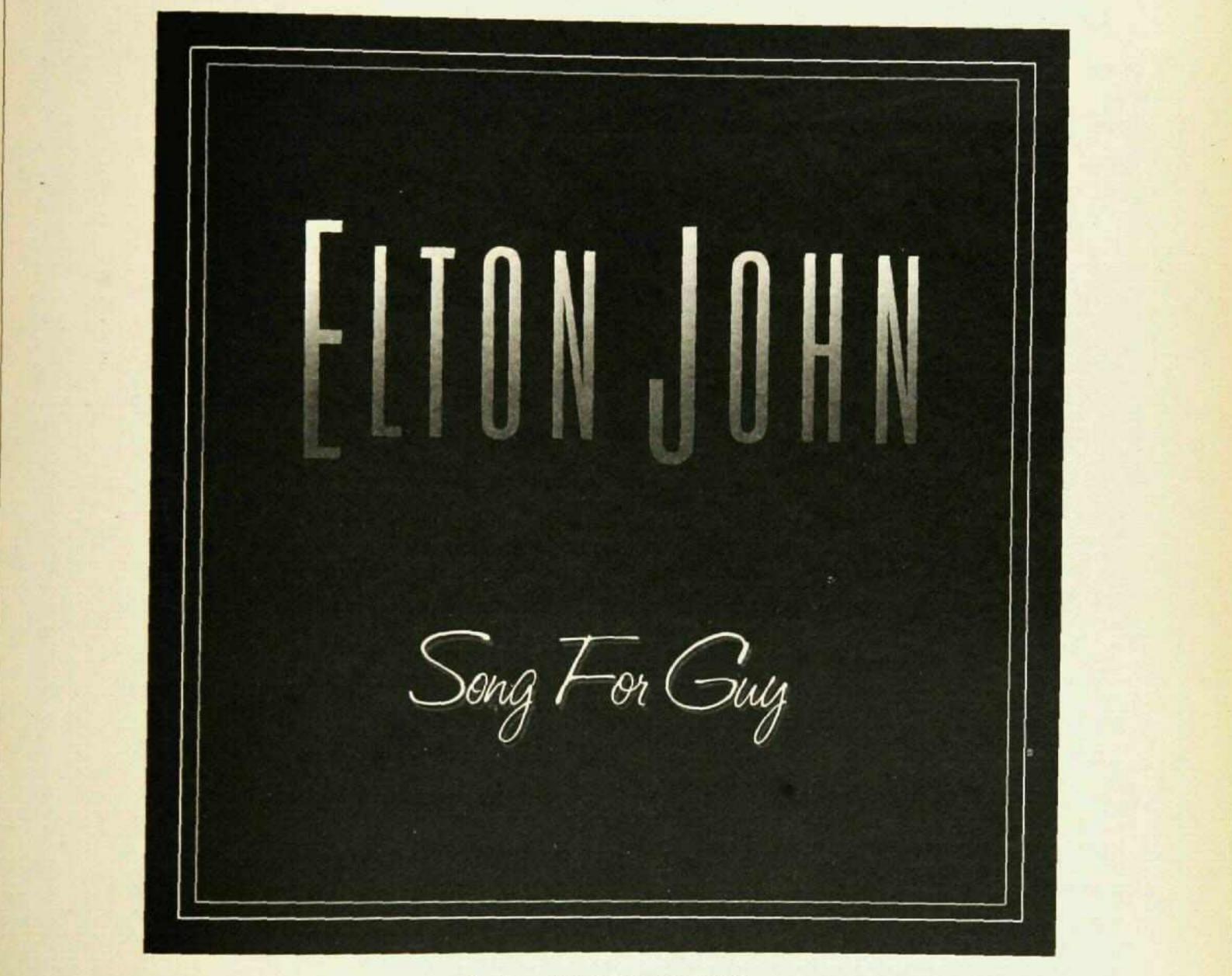
No. Day Losse In Sciences (Descriptions) Managert, MSC(207) All - Latta Louis Chilver, Full-Re, photo-Some Hadnet (Directorpoot, (Mdt)) at Ochthata Baby Adams Alacam Das Barn Lose Dourk (Contact (Doug) Error No. We tree tree subers. TINES ASP-APT. Sel : Make is part (Discour Hicks, 1981) 10 Parcent Live Editorial/Ogen The Residence (Property MacAP) 4 Market Der Danitar (Unichappen)

US Mr Life (Implement Ages, Abcarts) No. New York, Groove (April Montal) Reford, Michael

Lover 18 Lin (Mightly Thron, 1981)

- The Tell Liver (Elizer Street Sense) Public Prince ASEA/9 Aduse Triad Me Council Long (Magney
- Three (DMD) 24 Ob. Honey Octown Germa TMR. 80401

"...As I was writing this song one Sunday, I imagined myself floating into space, and looking down at my own body. I was imagining myself dying. Morbidly obsessed with these thoughts, I wrote this song about death. The next day I was told that Guy, our 17 year-old messenger boy, had been tragically killed on his motorcycle the day before. Guy died on the day I was writing this song."



## b/w LOVESICK

# A new single from the album "A Single Man" One of the biggest instrumental singles of the year in England.

MCA-40993

Produced by Elton John and Clive Franks for Frank N. Stein Productions Ltd.

MCA RECORDS

FOR WEEK ENDING FEB. 24, 1979

90

Bilboard . TOP LPS & TAPE.

			Complete from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De-		su		ICE LI	51					*		any sa	PRO	ED LG	T	-			Ŧ		-		PRI	CE
WEEK	WEEK	on Chart	ARTIST	2	NNEL.	ð	3dA	ETTE	TO REEL	WEEK	WEEK	s on Chart	STAR PERFORMER-LPS registering greatest propertion- ate upward progress this week. ARTIST	10	TBNNET	40	taile	SETTE			T WEEK	eks on Chart	ARTIST	WITE	CHANNEL	TRACK	TAPE
THIS W	LAST W	Weeks	Title Label, Number (Dist. Label)	AL BUA	4 CHA	N-TRA	C-P.TA	CASE	REEL	THIS V	LAST	Weeks	Title Label, Number (Dist. Label)	ALBU	40.4	4-TR	0.0	CAS	-		I UNST	Weeks	Label, Number (Dist. Label)	ALB	04	B-TF	10
*	1	10	ROD STEWART Blondes Have More Fun	1.56		1.95		1.54		36	20	21	HEART Dog And Butterfly Packat #8 35555 (CBD)	*		1.58		51		71	74	14	THIRD WORLD Journey To Addis Island 8,PS 9554 (Warner Bros.)	7.56		2.58	
*	4	2	BEE GEES Spirits Having Flown	-	-	1.50		1.51		37	37	12	PEABO BRYSON Crosswinds							72	63	15	STEELY DAN Greatest Hits ABC AK 1107	-		11.56	
*	3	19	VILLAGE PEOPLE	1.58		8.58		8.58	-	由	45	11	Capital ST 11875 BOB JAMES Touch Down	7.56		7.98		58		73	65	12	PAUL McCARTNEY & WINGS Wings Greatest	-			
4	2	10	Cruisin' Catablanca NBLP 7118 BLUES BROTHERS	7.58		7.58		2.58	-	39	36	66	Tappan Zee 32 35594 (Celumbia) SOUNDTRACK	7.58		7.58	1	58		tr 1	29	3	Cienter 500 11905	1.58		LSE	
			Brief Case Full Of Blues Attantic St 19217	1.54		7.98		7.98	4	40	23	11	Satarday Night Fever RSD RS 2 4001 PARLIAMENT	12.58	- 1	1.56	31	51	-		62	31	ABC AA 1126 ANNE MURRAY	7.58		7.58	
5	5	18	BILLY JOEL 52nd Street Columbia FC 35609	1.18		1.58		1.98		41	30	41	Motor Booty Affair Catablanca NBLP 7125 SOUNDTRACK	258	3	7.58	1	58	-		10.1	-	Let's Keep It That Way Capital SW 11143 HEAD EAST	7.58		7.50	-
#	7	8	Dire Straits Wwwee Bros. 858 3266	7.98		7.58		7.98		42			Grease NSO NS 2 4007 BILLY JOEL	12.58	u	2.54	12	58		-	86		Live AAM 6007	9.58		1.96	
4	8	12	OLIVIA NEWTON-JOHN Totally Hot	•				2.98		42			The Stranger Galambia IC 34987	7.58	1	7.56	1	я	-		69	20	ACE FREHLEY Gradiance NBLF 7121	7.5		7.58	
4	11	10	DOOBLE BROTHERS Minute By Minute	7.98		7.98		7.98		食	54	14	POCO Legend ABC AA 1099	7.58	_	7.91	1	58	1	¢	88	12	GEORGE THOROGOOD Move It On Over Paunder 3024	7.58		7.98	
9	9	19	Warner Bros. BSK 3193 TOTO	7.58		7.98		7.98		44	46	T	SOUNDTRACK Superman Wamer Bris. 2854 1252	13.98	1	1.58	13	58	1	4	89	2	INSTANT FUNK Instant Funk Selanut SA 8513 (RCA)	7.58		7.58	
-	12	8	GLORIA GAYNOR Love Tracks	7.58		7.98		7.58		45	35	12	QUEEN Jazz Dektra 6E 166	▲ 2.98		7.98	,	56		80	51	22	GINO VANNELLI Brother To Brother	7.58		7.56	
11	6	13	Pulydor PD 1 6184 CHIC C'Est Chic	7.58		7.58		7.98		46	41	12	GRATEFUL DEAD Shakedown Street Anota All 4196	7.94		7.56		M		81	81	13	WILLIE NELSON				T
12	10	13	Atlantic 5D 19209 ERIC CLAPTON	7.58		7.58		7.98	-	47	47	14	GENE CHANDLER Get Down Chi Saved T 578 (2015 Century)	7.58		758				âr	95	23	Columba KC2 15642 BLONDIE Parallel Lines	11.56		11.98	-
	15	1	Backless RS0 1 3029 ELVIS COSTELLO	8.98		8.98		1.31		48	29	12	STEVE MILLER BAND Steve Miller Band Greatest Hils	-							93	49	Ovysalis DHR 1192 VILLAGE PEOPLE	7.98		2.58	F
*			Armed Forces Greentia JC 35709	7.98		2.93		7.98	-	49	34	14	LEIF GARRETT Feel The Need			1.91		58		4	87		Macho Man Cetablance NBLP 7096 CHAKA KAHN	2.58		7.56	F
14	13	13	BARBRA STREISAND Greatest Hits Vol 11 Gebundur FC 39679	1.96		8.98		8.98		50	49	21	AL STEWART Time Passages	7.58		7.58	,	58					Chaka Waner Bras. 858 3245	7.58		2.98	1
t	18	13	POINTER SISTERS Energy Planet PI (Dektra (Applum)	7.58		7.98		7.98		51	50	16	Anita AB 4190 AEROSMITH Live Bootleg	7.98		1.58	1	58			85		DAN HARTMAN Instant Replay Blue Sky 07 35641 (CRS)	7.58		7.58	1000
16	16	13	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbu PC 35647	1.98				1.98		52	56	21	Columbus PC2 35568	11.58	1	1.91	-	98	1	1	07	3	RUFUS Numbers ARC 4A 1998	7.58		7.58	
•	22	15	NICOLETTE Warter Britt, BSK 3243	7.58		8.98		1.98	TO U	53	52	24	Living In The U.S.A. Action 6E 155 DAN FOGELBERG & TIM	2.58	-	7.58	1	58	-	87	82	70	MEAT LOAF Bat Out of Hell	-			T
18	17	13	BARRY MANILOW Greatest Hits Ande ASL 8007	11 39		12.50		12.58					WEISBERG Twin Sons Of Different Mothers Full Main Epic # 25339 (CBI2	1.56		7.54		51	-	tr	98	4	Azarath No Mean City	7.58		7.98	t
19	21	24	DONNA SUMMER	-						54	59	13	TANYA TUCKER TNT MCA 1044	* 7.59		1.58	,	54	1		99	8	LAKESIDE	7.58		2.88	ł
20	14	п	Casablanca NBLP 7113 NEIL DIAMOND You Don't Bring Me Flowers	12.58		12.98		12.98		55	55	40	BOB SEGER & THE SILVER BULLET BAND Stranger In Town	-						. 1	00	20	Shot DI Love Salar BAC I 2937 (RCA) AL JARREAU	7.56		7.58	+
21	19		Columbia SC 35825	1.58		8.98		8.98		+	130	2	Capital Sta 11856 CHUCK BROWN & THE SOUL SEARCHERS	7.58		7.58	2	58			21		All Fly Home Werter Bros. Blik 3279 PHYLLIS HYMAN	2.58		7.98	-
22	24	34	Preces Of Eight ABM 3F 4724 FOREIGNER	7.98		7.98		7.58		-	77	-	Bustin Loose Searce SIR 3035 (MCR)	7.58		7.98	1	58	1				Somewhere In My Lifetime Ants 48 4202	7.58		7.58	
-			Double Vision Adamic 50 19999	7.58		7.98		7.98		合		-	New Kind Of Feeling Capital DV L1849	* 7.58	1	7.98	1	38		92	91	22	ALICIA BRIDGES	7.58		7.58	-
<b></b>	28	2	EDDIE MONEY Life For The Taking Columbus IC 35518	7.98		7.98		7.98		58			SANTANA Inner Secrets Exturnove FC 35600	* 8.58	1	1.38		58			04	-	Cheap Trick At Buddkan Tex FL 35795	7.54		2.58	
24	25	15	CHERYL LYNN Got To Be Real Columbu IC 35436	7.98		7.98		7,98		4	70	5	BABYS Head First Chystes CHII 1195	7.98		7.56	,	58	1	tr 1		0	EDWIN STARR Clean 20th Century 1559	7.58		2.38	
4	33	14	PEACHES & HERB 2 Hot Falleday PD1 5172	7.98		2.98		7.98		60	58	29	THE TALKING HEADS More Songs About Buildings And Foud						1		05	5	SAD CAFE Misplaced Ideals	7.56		7.58	
26	26	8	MARVIN GAYE Here, My Dear							61	60	36	See SRK KISB (Walerer Broch) ROLLING STONES Some Guils	7.98		7.58	1	58		96	83		BOSTON Don't Look Back	-		1.91	T
<b>\$</b>	31	5	Tamin T 164 (Mathwey JOHN DENVER REA 407 3075	HL		NL		ML X.SR		由	72	11	Notice Street COC (19108 (Milante) VOYAGE	2.98		7.54	1	58	-	97	94	30	SYLVESTER Step II				t
4	38	3	RICK JAMES Busting Out Of L. Seven							*	73	12	Fly Away Martin 2215 (1k) MELISSA MANCHESTER	2.58		7.58	1	58	-	98	92	15	KANSAS Two For The Show	2.58		2.58	F
29	27	17	STEVE MARTIN A Wild And Crazy Guy	7.98		7.98		7.58	all a	ри 64	64	19	Don't Cry Out Loud Anste All Cone CHICAGO	7.98	10	7.96	1	м		A 1	57	2	ANGELA BOFILL	33.98		12.58	1
•	43	11	Water Bros. HS 3238 KENNY ROGERS	1.51		8.98		1.58	3		75	4	Hot Streets Columbia PC 25512 BELL & JAMES	8.98	1	1.56		58			53		CAT STEVENS	7.98		7.58	
	40	15	The Gambler United Artists UALA 934 BOBBY CALDWELL	7.98	-	7.98		7.58		1 65	1	11	J. GEILS BAND	7.98	-	7.58	-	58		200			Back To Earth	7.56		7.58	
32			Cliveth 8804 (TK) RICHARD PRYOR	7.98		7.58		7.58	1	67	68	19	Sanctuary (MI America TO 17006 NEIL YOUNG	2.98		7.58	-	58		01 1			Warner Bris Min 3015 BOB MARLEY & THE WAILERS	7.58		2.98	
	39		Wanted Live In Concert Warter Bros. 2858-3364 HOT CHOCOLATE	14.98		14.58		14.58			78		Comes A Time Warner fine HIR 2266	7.98		7,58	1	58					Riand SLD 13 (Warner Erss.)	12.96		12.58	
THE REAL			Every 1's A Winner Industy INF 9002	7.98		7.58		7.98	-	1			Strangers In The Night	11.98	1	1.94	1	31	1	合	-		CHER Take Me Home Creationic MILP 7113	2.58		7.58	
会	44	35	THE CARS Debta EE 175	7.54		7.58		7.58		4	79	11	THE JACKSONS Desting Tper H 15552	2.98		7.98			1	04	61	37	PABLO CRUISE Worlds Away	-			T
Ħ	48	2	JEFFERSON STARSHIP Jefferson Starship "Gold"	1.98				1.58		70	n	14	SOUNDTRACK Midnight Express			-			1	05 1	10	105	FLEETWOOD MAC	-		7.58	f

Hars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of STAR PERFORMERS: Stars are awarded on the Top LPS & Tope chain based on the top cost on a lossed on the top cost on the to

# Two Second WARNING!

	Total 1978 R.I.A.A. Certified Platinum Albums	0	Total 1978 R.I.A.A. Certified Gold Albums
14	CBS	25	CBS
10	CASABLANCA	13	CASABLANCA
8	Capitol	13	RCA
7	RSO	12	Warner Bros.
7	Warner Bros.	12	Atlantic
6	A&M	11	A&M
6	Elektra/Asylum	11	Capitol

# And We Won't Stop For Seconds!



S.F.	112	1015	LPs & TA					in the			
-										THIS WEEK	LAST WEEK
		Chart	Stores by the Music Popularity Chart Department and the Record Market Research De-						REEL	THIS	ISNU
THIS WEEK	LAST WEEK	Weeks on Chart	Partment of Billbeard ARTIST Title Label, Number (Dist. Label)	ALBUN	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO P	136	
合	144	6	GONZALEZ Haven't Stopped Dancin'	7.58	-	7.58		7.58		<b>\$</b>	154
107	106	23	CHUCK MANGIONE Children Of Sanchez	•		12.98		12.56		138	
108	108	18	BARRY WHITE The Man	12.98		7.58		7.54			118
109	103	25	ASHFORD & SIMPSON Is It Shill Good For Ya	· 758		7.56		1.4			142
110	67	14	Warner Britt, 85K 3219 COMMODORES Greatest Hills Miction M2 912	7.58		7.94		7.50			
111	111	10	BAR-KAYS Light Of Life	7.54		7.58	2	7.56		雪 143	109
ŵ	122	12	PETER TOSH Bush Doctor	7.58		7.58	2	7.58		144	113
由	123	5	Rolling Stores CDC 39109 (Atlantic) T-CONNECTION Data 30009 (TK)	7.56		7.58		7.54		-	148
114	115	17	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone						5	-	156
115	116	15	Epic JE 35488 MELBA MOORE Melba Epic JE 35507	7.56		7.98		7.56			147
血	126	6	SOUNDTRACK Every Which Way But Loose			1.54		LM		-	178
dr.	127	4	Restrict SU KRIS KRISTOFFERSON & RITA COOLIDGE	1.54	-	8.58					-
118	117	13	Natural Act AAM 4690 TODD RUNDGREN	7.94	-	7.58		7.58		二十	160
119	119	16	Back To The Bars Bearswite 28XX 6986 TED NUGENT	17.98		12.58		12.58	F	151	149
120	120	61	Weekend Warriors Epic FE 35551	131		8.58		8.58	-	152	152
121	80	16	Running On Empty Redum SEL13	7.58		1.97		2.97	-	153	133
か	132	5	Stealin' Home Mushroom MES 5017 RON CARTER, SONNY ROLLING MCCOY TYNER	7.58 S,	2	7.58		7.98	-	<b>\$</b>	-
			Jazz Stars In Concert Milestone M 55005 (Fantasy)	11.98		11.98		11.98		155	155
123	96	11	BONNIE POINTER Matows MILL	7.98		7.58		7.58	24	☆	166
124	128	18	FIREFALL Elian Atlantic 50 571	7.58		7.58	10	7.98		157	162
*	163	4	TAVARES Madame Butterily Capitel SW 11874	7.56		7.58		7.98		由	168
	114	37	ANDY GIBB Shadow Dancing RSD RS 1 3034	7.54		7.98	P	7.58		159	158
127	84	29	DOLLY PARTON Heartbreaker HCA ATL1 2797			7.58	1	7.54		160	159
128	90	20	VAN MORRISON Wavelength Warmer Brac, BSK 3212	7.58		7.98		7.98		古	179
129	125	37	LITTLE RIVER BAND Sleeper Catcher Capitol 3W 11783	7.58		1.96	a)	1.56		士	172
4	170	2	PATRICE RUSHEN Patrice Electra SE 160	7.58		7.98	1	7.58	1	163	161
122	141	4	JEAN MICHAEL JARRE Equinox Pulydar PO1 4175	7.54		7.98		7.58		164	164
	131	17	RONNIE LAWS Flame United Artists UALA Res MARSHALL TUCKER BAND	7.98	1	7.58		7.58	-	*	175
	150	2	Greatest Hits Greatest Hits Greatest Off 0214	7.56	1	1.58		7.58	-	166	167
135	130	6	Commite Cisiton Swith Exotic Mysteries Columbia IC 15654 SIDE EFFECT	1.5		7.58		7.58	-	167	151
			Rainbow Vision Funtacy F 9549	7.56		2.58		7.51	-	=	
	ISTER		ARTISTS)						171 93 103 11 64	And Got Got	iells B fy Gib tz szalez steful i

Sign Dig					*		50	IGGES PA	TED I	LIST					14-178 J.S.
B         B			EEK		ate upward progress tivs week		NNEL	X	26	116	TO REEL	WEEK	WEEK	on Chart	a service of the serv
9       108       134       25       No. 490.00       10	14	1.		feets o	Title	ALBUN	4.CHAI	B-TRAC	0-8 TA	CASSE	REEL	SIHI	INST	Weeks	Title Label, Number (Dist. Labe
100         100 <td>2</td> <td>13</td> <td>-</td> <td>-</td> <td>THE WHO</td> <td>-</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>169</td> <td>169</td> <td>16</td> <td>You Had To Be There</td>	2	13	-	-	THE WHO	-						169	169	16	You Had To Be There
Line         Line <thline< th="">         Line         Line         <thl< td=""><td>REFL</td><td></td><td>154</td><td>2</td><td>MCA MCA 3050 EVELYN "CHAMPAGNE" KING</td><td>7.98</td><td></td><td>7.98</td><td></td><td>7.58</td><td></td><td>170</td><td>76</td><td>12</td><td>SOUNDTRACK The Lord Of The Rings</td></thl<></thline<>	REFL		154	2	MCA MCA 3050 EVELYN "CHAMPAGNE" KING	7.98		7.98		7.58		170	76	12	SOUNDTRACK The Lord Of The Rings
Nome         Daheners of Difference (Difference (Differenc			-	37	NCA AFLS 2466	_		7.58		7,58		171	97	20	CHANSON
Initial         Description         Table	1				Darkness At The Edge DI Tow Galantia # 35318	7.56		2.58		2.58	_	172	135	36	RICK JAMES
Intel         142         74         74         74         74         74         74           Intel         141         143         83         STX:         74         74         74         74           Intel         140         140         15         15         15         15         15         16         146         13         0         Manual definition         74         74         74         17		13	9 118	15	For The Sake Of Love	7.58		7.98		2.58	_				Sandy G7581 (Motown)
Na         No         No<		14	0 142	74				7.58		7.98		-			Epic (C 35543
Image: Section of the standard of the s		14	1 143	83	The Grand Illusion			7.58		7.58		174	153	26	Cosmic Messenger
140       100       15       NESS of the Construction of the View Get 11, yes	0	1	1	-	We Are Family	7.40		1.98		7.98		齿	185	2	Sleep Dirt
Harry 2001 101         Pair		10	3 109	15	RUSH							176	139	16	JOHN PAUL YOUNG
IA. Munic ()         7 M <th7 m<="" th=""> <th< td=""><td></td><td>14</td><td>4 113</td><td>10</td><td>Mercury SRM1 3343 AC/DC</td><td>1</td><td></td><td>7.58</td><td></td><td>7.98</td><td></td><td>177</td><td>177</td><td>18</td><td>Scotts Brothers SB 7107 (Atlantic DEVO</td></th<></th7>		14	4 113	10	Mercury SRM1 3343 AC/DC	1		7.58		7.98		177	177	18	Scotts Brothers SB 7107 (Atlantic DEVO
When Upram         yss			5 148	33	Attantic SD 19212	7.58	-	7.58	-	7.98	-	170	112		Warner Bros. BCA 3225
Image: Construction of Lob Dependence of Lo					When I Dream	1.000		7.58		7.98		1/6	112	•	Indecent Exposure
Image: Display of the second		- 7	156	2	Diamond Eut	7.56		7.58		7.98		179	173	12	We All Have A Star
Image: Section of the sectio		14	7 147	19	Reed Seed	7.60		7.88		7.98		*	190	2	Midnight Diamond
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76     12     SOUNDTRACK Instruction     13.5     11.5     12       71     37     20     CHARSON Instruction     7.5     7.5     7.5       72     135     35     INCK LAMES Concent Earl Instruction     7.5     7.5     7.5       72     135     35     INCK LAMES Concent Message Autor 50 1010     7.5     7.5     7.5       74     135     25     IAAN LOPPNA State 50 1201     7.5     7.5     7.5     7.8       75     135     25     IAAN LOPPNA State 50 1201     7.5     7.8     7.8     7.8       76     139     15     CANK LOPPNA State 50 1201     7.8     7.8     7.8     7.8       77     17     16     DMM State 50 1201     7.8     7.8     7.8     7.8       78     12     8     GEORGE CANUM Anter France 50 1201     7.8     7.8     7.8     7.8       79     17.3     12     WEO Marente State 10.1     7.8     7.8     7.8     7.8     7.8       180     100     11     American Prayer Anter 50.201     7.8     7.8     7.8     7.8       181     100     11     American Prayer Anter 50.201     7.8     7.8     7.8     7.8       182     135				You Had To Be There	11.95		11.56			
71     37     20     CMARSON Mail 25 0007     7.54     7.54     7.54     7.54       72     135     35     BCR. MARSON Mail 25 0197     7.54     7.54     7.54     7.54       74     153     25     CARAH US PORTY Control. Care The Encough Rope Erst (7.554)     7.56     7.56     7.56       74     153     25     RAH LUS PORTY Control. Care The Encough Rope Erst (7.554)     7.56     7.56     7.56       75     135     25     RAH LUS PORTY Control. Care The Encough Rope Erst (7.554)     7.56     7.56     7.56       76     139     16     OMM PAUL WORK Rot Man, We Are Devo Tamer Encough Rope Erst (7.554)     7.56     7.56     7.56       77     177     18     DEVO Marrier Encough Rope Erst (7.554)     7.56     7.56     7.56       78     12.2     8     ECORE CARLIN Interest 5.500     7.56     7.56     7.56       78     12.3     12     WILTOM FELDER Interest 5.500     7.56     7.56     7.56       78     12.3     12     WILTOM FELDER Interest 5.500     7.56     7.56     7.56       78     13.5     101     American Program Erst 5.500     7.56     7.56     7.56       78     13.5     101     Reck 1.600     7.56     7.56     <	70	76	12	SOUNDTRACK The Lord Of The Rings						-
72     135     36     FLOX MARCS Composition (Member)     7.98     7.98     7.98       74     153     26     ICAN-CLASH Control. Membership (Member)     7.98     7.98     7.98       74     153     26     ICAN-LUC POINTY Control. Membership (Member)     7.98     7.98     7.98       75     139     15     RANK-LUC POINTY Control. Membership (Member)     7.98     7.98     7.98       76     139     15     RANK ADPPA State During Control Membership (Member)     7.98     7.98     7.98       77     177     17     18     PEWO NOL Mem, We Are Devo Are We Not Membership (Member)     7.98     7.98       81     130     11     JM MORDAR POINT Are Are Are Wo Not Membership (Member)     7.98     7.98     7.98       82     133     150     11     Membership (Minka)     7.98     7.98     7.98       83     154     14     OUTMANG ARE POINT Are Are Are Are Are Are Are Are Are Are	71	97	20	CHANSON						-
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74     153     25     IEAN-LUC PONTY Control Moderation     7.98     7.98     7.98       75     125     2     SPAIN, ZAPPA Steep Dirt Denset Dirt 2000 (Manuel Binc)     7.98     7.98     7.98       76     139     16     Kohn PALL VOL Mong Darker With Mark Mark 2019     7.98     7.98     7.98       77     177     18     DEVO Are With Mark Mark 2019     7.98     7.98     7.98       78     112     8     EGOREC CARLIN Interfectoric Libro Mark 2019     7.98     7.98     7.98       79     173     12     WILTON FELDER Wei Minager A Start Mark 2019     7.98     7.98     7.98       81     180     11     JIM MORESON Marker Carl 2019     7.98     7.98     7.98       82     183     46     SOUNDTRACK The Rocky Hortor Frichure Show Marker 2019/01     7.98     7.98     7.98       83     156     101     GOREGRAPY Marker 2019/01     7.98     7.98     7.98       84     140     OUTLANCE     7.98     7.98     7.98     7.98       85     184     14     OUTLANCE     7.98     7.98     7.98       85     184     7.98     7.98     7.98     7.98     7.98       85     184     14     OUTLANCE     <	h	-	-	THE CLASH Give Em Enough Rope	1.		7.50		7	
Instructure         PRAME CAPPYA Steep Dirit         Provide State Dirit         Provide Dirit         <	74	153	26	JEAN-LUC PONTY Cosmic Messenger						
76         139         16         DOH PAUL YOUNG Love IS In The Art members. 2010 Nationato.         7.8         7.8         7.8           77         177         18         PCVO Rever Res. Et al. 203         7.9 <t< td=""><td>4</td><td>185</td><td>2</td><td>FRANK ZAPPA Sleep Dirt</td><td></td><td></td><td></td><td>1</td><td></td><td></td></t<>	4	185	2	FRANK ZAPPA Sleep Dirt				1		
177         18         DEVO Are We flot Men, We Are Devo Are We flot Men Men	76	139	16	JOHN PAUL YOUNG						1
78     112     8     GEORGE CARLIN Indecent Exposure (intel mort all Dis Restrict)     7.38     7.38       79     173     12     WILTON FELDER We AU How A Star (intel mort all Dis Restrict)     7.38     7.38     7.38       79     173     12     DOBIE GRAY Midnight Diamond Inter in 7001 1800,     7.38     7.38     7.38       81     180     11     JM MORESON American Prayer     8.58     8.58     8.58       82     183     46     SOUNDTRACK The Rocky Horror Picture Show Laws 64 500     7.38     7.38     7.38       83     135     101     FOREICNER Haast 50 19100     7.38     7.38     7.38       84     140     OUTLAYS Player     7.38     7.38     7.38     7.38       85     184     14     OUTLAYS Player     7.38     7.38     7.38     7.38       85     186     8     ELVIS PRESLEY A Legendary Performet Wol. III aca A: 1.302     7.38     7.38     7.38       81     186     8     ELVIS PRESLEY A Legendary Performet Wol. III aca A: 1.302     7.38     7.38     7.38       81     186     8     ELVIS PRESLEY A Legendary Performet Wol. III aca A: 1.302     7.38     7.38     7.38       81     194     2     GDDZ     CDDZ     7.38     7.38 <td>77</td> <td>177</td> <td>18</td> <td>DEVO Are We Not Men, We Are Dev</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td>	77	177	18	DEVO Are We Not Men, We Are Dev						
73       173       12       WILTON FELDER We All have A Star       2.38       7.38       7.38         190       2       OOBE GEAY Menty MF 2001 (1905)       7.98       7.98       7.98         81       180       11       JM MOREISON American Prayer       8.98       7.98	78	112	8	GEORGE CARLIN						
190         Z         DOBIE GRAY Midnight Diamond American Prayer Likes (16:300 1040)         7.58         7.58         7.58           81         120         11         IM MORPISON American Prayer Likes (16:300         7.58         7.58         7.58         7.58           82         183         46         SOUNDTACK The Rocky Morror Picture Show are obs 21630 01500         7.58         7.58         7.58           83         136         101         FOREIGNEE Prayer         7.58         7.58         7.58           84         140         OUTANCS Dependent (1:300)         7.58         7.58         7.58           85         184         14         OUTANS Prayer: Divinition Winkers At 2:05         7.58         7.58           85         184         14         OUTANS Prayer: Divinition Winkers At 2:05         7.58         7.58           86         188         70         CHUCK MANCOME Precision Compared At 2:05 Chilling I: Sacred Castaling Martin III: Tragent)         7.58         7.58           81         194         2         GODZ Nothing I: Sacred Castaling Martin III: Tragent)         7.58         7.58           91         171         35         TEDOT PENDERCRASS Castaling Martin III: Tragent)         7.58         7.58           92         193	79	173	12	WILTON FELDER We All Have A Star						
81         180         11         Jilk MORRISON American Prayer Destro 45 6202         8.5         8.5         8.5           82         183         46         SOUMOTRACK The Rocky Morror Pricture Show are 033 7246 0190         8.5         8.5         8.5         8.5           83         1356         101         FORECREE Masket SD 1950         7.3         7.35         7.35         7.35           83         136         101         FORECREE Masket SD 1950         7.35         7.35         7.35         7.35           85         184         14         OUTLAWS Playin To Win America At 2755         7.36         7.35         7.35         7.35           86         188         70         CHUCK MANGIONE Freis SG 000d         7.35         7.35         7.35         7.35           87         186         8         LUSE PRESLEY AL common Performer Vol. III Ex.6 (0.1.300)         2.35         7.35         7.35         7.35           89         194         2         GODZ CDZ CDZ Mothing ES Sacred Exastina. NRUP TIM Ex.6 (0.1.300)         7.35         7.35         7.35         7.35           90         17.1         35         EDOY PENDERGRASS Life E A Song Worth Singing maser 334.21.300         7.35         7.35         7.35         7.35         7		190	2	DOBIE GRAY Midnight Diamond				N		
Date: 45.502         E.56         E.56         E.57         E.58           82         183         46         SOUMOTRACK The Rocky Horror Pricture Show are down into the Rocky Horror Pricture Are down into the Rocky Horror Pricture Are down into the Rocky Horror Are down into the Rocky Horror Pricture Are down int	81	180	11	JIM MORRISON American Prayer						-
Oper 0002 2/653 (MM)         E.56         E.56         No. E.58           R3         135         101         FOREIGNER Resatir. 50 (1910)         7.38         7.38         7.38         7.38           R3         136         101         FOREIGNER Resatir. 50 (1910)         7.38         7.38         7.38         7.38           R5         184         14         OUTLAWS PlayIn To Win Avail A8 2.755         7.38         7.38         7.38         7.38           R6         188         70         CHUCK MARCIONE Fraids S0 (1004)         7.38         7.38         7.38         7.38           R7         186         8         ELVIS PRESLEY AL common Ventories Vol. III Ex.6 (1012)         8.38         8.38         8.38         8.38         8.38         8.38         8.38         8.38         8.38         8.38         8.38         8.38         9.38         7.38	82	183	46	SOUNDTRACK The Rocky Horror Picture Sho						
Image Desk Years Of My Life Onumba (2.3545)         7.38         7.98	83	136	101	FOREIGNER	1.55			-		
85     184     14     OUTLAWS Playmin To Win Areta & Expision     7.38     7.38     7.38     7.38     7.38       86     188     70     CHUCK MANGIONE Feels So Good AMM SPA656     7.38     7.38     7.38     7.38     7.38       87     186     8     ELVIS PRESLEY A Lepandary Performer Vol. III exa On 1.300     8.38     6.38     5.38       89     194     2     GOD2 Nothing Is Sarred Casablers NELT TIM     7.38     7.38     7.38       89     194     2     GOD2 Nothing Is Sarred Casablers NELT TIM     7.38     7.38     7.38       90     171     35     TEDOY PENDERGRASS (Infe Is A Song Worth Singing Plautithink International LI SMEDI Class     7.38     7.38     7.38       91     195     66     ENC CLAPTON Slon Hand Son Hand     7.38     7.38     7.38     7.38       92     193     247     PINK FLOYD Dark Side Of The Moon Slon Hand Maxmel Max IIAE (Combin)     7.38     7.38     7.38     7.38       93     182     6     SARAH DASH Kanewe PLISS 2015     7.38     7.38     7.38     7.38       94     146     29     AMBROSIA Life Bryond LA Wave Bras Eds 2015     7.38     7.38     7.38     7.38       95     145     20     PETC CRISS Carabilines NULIP (1122 <td< td=""><td>h</td><td>-</td><td>-</td><td>The Best Years Of My Life</td><td>138</td><td></td><td>7.5</td><td></td><td></td><td></td></td<>	h	-	-	The Best Years Of My Life	138		7.5			
86       188       70       CHUCK MANCIONE Feels So Good       7.96       7.96       7.96       7.96         87       186       8       EUVS PRESLEY A Legendary Performer Vol. III Roc ACh. 1.302       8.95       8.9       8.9       8.9       8.9       8.9       194       2       9.9         89       194       2       COD2 Nothing Ls. Sacred Cassimes NELF T154       7.96       7.96       7.96       7.96         90       171       35       TEDDY PENDERGRASS Life Ls. A Song Worth Singing Pasatelpha Interational JJ. 1989; (1980)       4       5       7.96       7.96       7.96         91       195       65       ERIC CLAPTON SlowMand Hoor KG 1.300       7.96       7.96       7.96       7.96       7.96         92       193       247       PINK FLOYD Dark Side DI The Moon Revert SMAS 11162 (Captel)       7.96       7.96       7.96       7.96       7.96         93       182       6       SARAH DASH Aname Bros BSS. 3135       7.96       7	85	184	14	OUTLAWS Plavin' To Win	1					
87       186       8       ELVIS PRESLEY A Legendary Performer Vol. III roc Ph 1 302       8.9       8.9         90       171       35       EDDY PENDERGRASS Causiance NERF TIM       7.96       7.96         90       171       35       TEDP PENDERGRASS Causiance NERF TIM       7.96       7.96       7.98         91       195       65       ENC CLAPTON Causiance NERF TIM       7.96       7.98       7.98         92       193       247       PRM FLOYD Dark Side DI The Maon rearest SMACH TIME (Causian)       7.96       7.98       7.98         93       182       6       SARAH DASH Reader DI SHIT (Causian)       7.98       7.98       7.98         94       146       7.9       PETER CRISS Causiance NCI SHITS       7.98       7.98       7.98         95       145       20       PETER CRISS Causiance NCI SHITS       7.98       7.98       7.98         96       138       11       ALICE COOPER From The Inside Maant Brock SHITS       7.98       7.98       7.98       7.98         97       165       6       SMOKEY ROBINSON Smokin Taket NI SHOL 2 (Mateen)       7.98       7.98       7.98       7.98         98       174       7       ROBERT JOHNSON Class Personal Freend maart Brock Schape P	86	188	70	CHUCK MANGIONE Feels So Good	-					
BARBARA MANDRELL The Best Of Barbara Mandrell Act Millia         2.36         7.38         7.38           89         194         2         GOD2 Wothing is Sacred Eastance NELF T134         2.38         7.38         7.38           90         171         35         TEDOY PENDERGRASS Life is A Song Worth         2.38         7.38         7.38           91         195         66         EHIC CLAPTON Slowhand How Fill 1930         2.38         7.38         7.38         7.38           92         193         247         PINK FLOYD Dark Side IV The Macon Revet Status THAE (Capitol)         2.38         7.38         7.38         7.38           93         182         6         SARAH DASH Autome V 35477 (Capitol)         2.38         7.38         7.38         7.38           94         146         29         AMBROSIA Uff Bryond L A Uff Bryond L A Uff Bryond L A Uff Bryond L A Uff Bryond 2.04         7.38         7.38         7.38         7.38           95         145         20         PETER CRISS Capitaliana NILP T122         7.38         7.38         7.38         7.38           96         138         11         ALCE COOPER From The Brood Parton Bank Product Bank Prond Intal Product Bank Prond Intal Product Parton Bank Product Bank Prond Intal Product Parton Morkin Bank Produ Parton Bank Product Parton Bank Product Bank Prond I	87	186	8	ELVIS PRESLEY A Legendary Performer Vol. II						
89       194       2       GODZ Nothing Is Sacred Lassines NBLP 1134       2.38       7.38       7.38         90       171       35       TED DY PENDERGRASS Life Is Socred Providelights International & USES (DSD)       7.38       7.38       7.38         91       195       65       ERIC CLAPTON Stowhand Leo #C1 1000       7.38       7.38       7.38         92       193       247       PINK FLOYD Dark Side I/J The Moon Revel SMS 11181 (Eacher)       7.38       7.38       7.38         93       182       6       SARAH DASH Amber 1/2 15477 (Lac)       7.58       7.38       7.38       7.38         94       146       29       AMBROSIA Life Bisyond L.A. Ware Biss IIIS       7.58       7.38       7.38       7.38         95       145       20       PETER CRISS Casabilities NILP 1122       7.58       7.38       7.38         96       138       11       ALICE COOPER From The Inside Waret Bis Bis 20180       7.58       7.38       7.38         97       165       6       SMOKEY ROBINSON Simokin Tania Th 3602 / Mateent       7.58       7.38       7.38         98       176       3       PHL MANZANERA Notice Persional Friend Interly INF 5000 (MG)       7.58       7.58       7.58       7.58		-	-	BARBARA MANDRELL The Best Of Barbara Mandrell					2	
90         171         35         TEDDY PENDERGRASS Life 15 A Song Worth Singing Patiettepha International IX 198191 (SSS)         7.58 <th7.58< th=""> <th7.58< th=""> <th7.58< th=""></th7.58<></th7.58<></th7.58<>	89	194	2	GODZ Nothing Is Sacred						
91       195       66       ERIC CLAPTON Slowhand exo RG 1900       2.58       2.58       2.58       7.58         92       193       247       Pink FLOYD Dark Side D7 The Moon reveet SMAS 11162 (Capton)       2.58       7.58       7.58       7.58         93       182       6       SARAH DASH Researe 12 15472 (Eac)       7.58       7.58       7.58       7.58         94       146       29       AMBROSIA Life Bryond L A Marse Bins, ESS 1115       7.58       7.58       7.58       7.58         95       145       20       PETER CRISS Carabiting Bris, ESS 2103       7.58       7.58       7.58       7.58         95       145       20       PETER CRISS Carabiting Bris, ESS 2103       7.58       7.58       7.58       7.58         96       138       11       ALICE COOPER From The Inside Marat Bris, ESS 2103       7.58       7.58       7.58       7.58         97       165       6       SMOKEY ROBINSON Dimokin Tante Mission 2 (Mataren)       5.58       5.58       7.58       7.58         98       274       7       ROBERT JOHNSON Close Personal Friend mark Mission 2 (Mataren)       5.58       7.58       7.58       7.58         99       176       3       PHIL MANZANERA Mission 2 (Mata	90	171	35	TEDDY PENDERGRASS	-		-			
92     193     247     PINK FLOYD     A     7.58     7.58     7.58       93     182     6     SARAH DASH Audown X 35477 (Eac)     7.58     7.58     7.58     7.58       93     182     6     SARAH DASH Audown X 35477 (Eac)     7.58     7.58     7.58     7.58       94     146     29     AMBROSIA Life Beyond LA Maxwelline Braz, 855 3115     7.58     7.58     7.58     7.58       95     145     20     PETER CRISS Carabilines NILP 7122     7.58     7.58     7.58     7.58       96     138     11     ALICE COOPER From The Inside Wamer Braz, 805 12153     7.58     7.58     7.58     7.58       97     165     6     SMOKEY ROBINSON Struckin Tantie Th 3063 2 (Matzwen)     5.38     5.38     5.38     5.38       98     274     7     ROBERT IOHNSON Clobe Personal Friend Intelstrin Food) (MCh)     7.38     7.38     7.38     7.38       99     176     3     PHIL MONZANERA Maxwell Res. RSR 2009     7.38     7.38     7.38     7.38       99     176     3     PHIL MONZANERA Maxwell Res. RSR 2009     7.38     7.38     7.38     7.38       99     176     3     PHIL MADELIC One Nation Unitier A Grooxye Marat Struc Romy A     7.38     7.38	91	195	66	ERIC CLAPTON	-					
93     182     6     SARAH DASH Kaname U2 35477 (Epc)     7.58     7.58     7.58       94     146     29     AMBROSIA Urite Beyond L.A. Maxwell Ema. ESS. 3115     7.58     7.58     7.58       95     145     20     PETER CRISS Catabrings Nill(P 7122     2.58     7.58     7.58       96     138     11     ALICE COOPER From: The Inspide Warmer Bres. 55% 1263     7.58     7.58     7.58       97     165     6     SMOKEY ROBINSON Smokin Tante TB: 3663 2 (Motewn)     5.58     5.58     5.58       98     274     7     ROBERT IOHNSON Close Personial Friend intenty INF 5000 (MGs)     7.58     7.58     7.58       99     176     3     PHIL MANZANERA M-Scope Poyder PED 6125     7.58     7.58     7.58       90     181     21     FUNK PED 6125     7.58     7.58     7.58       900     181     21     FUNK PED 6125     7.58     7.58     7.58       910hy Partion     127     Loomite Liston Smith     13       920     181     21     Eucers Springsteen     13       930     181     21     23     The Albury Jukes     13       940     192     Bracks Springsteen     13       95000     192     Bracks Springsteen	92	193	247	PINK FLOYD Dark Side Of The Moon	-			1.00		
Life Beyond L.A.         7.55         7.56         7.56           95         145         20         PETER CRISS         20         255         7.56         7.56         7.56           96         138         11         ALICE COOPER         7.56         7.56         7.56           97         165         6         SMOKEY ROBINSON         7.56         7.56         7.56           97         165         6         SMOKEY ROBINSON         5.56         7.56         7.56           98         274         7         ROBERT JOHNSON         5.56         7.56         7.56           98         274         7         ROBERT JOHNSON         5.56         7.56         7.56           99         176         3         PHIL MANZANERA         7.56         7.56         7.56           99         176         3         Philo Philo Philo Philo Philo Phil		<u> </u>	6	SARAH DASH						
Caratilities NBLP 7122         2.98         2.58         7.58           96         138         11         ALICE COOPER From The Insude Wanter Bens. 824 1263         7.98         2.58         7.58           97         165         6         SMOKEY ROBINSON Struckin Tanter TB-3663 2 (Motsen)         5.98         5.98         7.98           97         165         6         SMOKEY ROBINSON Struckin Tanter TB-3663 2 (Motsen)         5.98         5.98         8.98           98         274         7         ROBERT JOHNSON Clobe Personal Friend Interly INF 5000 (MCA)         7.98         7.98         7.98           99         176         3         PHIL MANZANERA M Scope Polyder 7D1 6178         7.98         7.98         7.98         7.98           00         181         21         FUNKADELIC One Nation Under A Groove Mariner Bens Kos 209         7.98         7.98         7.98         7.98           Dolly Partion         127         Loencie Liston Sentitio         13           Praches & Harb         25         Southside Johnery A         13           Prink Floyd         192         Brace Springsteen         13           Prink Floyd         192         Brace Springsteen         7.98           Ponco         4.3         Udwin Starr <td>94</td> <td>146</td> <td>29</td> <td>Life Beyond L.A.</td> <td>7.58</td> <td></td> <td>7.56</td> <td></td> <td>7.58</td> <td></td>	94	146	29	Life Beyond L.A.	7.58		7.56		7.58	
From The Inside Warner Bess. 858 1263         7.96         2.96         2.96           97         165         6         SMOKEY ROBINSON Smokin Tanter Th-3663 2 (Matuen)         8.56         5.56         8.58         8.58           98         274         7         ROBERT JOHNSON Dicce Personal Friend Inder INF 5000 (Mice)         8.56         9.58         7.58         7.58         7.58           99         176         3         PHIL MANZANERA A. Scope Poyder PB1 6178         7.58         7.58         7.58         7.58         7.58           00         181         21         FUNKADELIC One Nation Under A Groove Warner Bros. 853 (2009         7.56         7.56         7.58         7.58         7.58           Dolly Partion         127         Loensie Liston Smith         13         14         7.56         7.56         7.56         7.56           Dolly Partion         127         Loensie Liston Smith         13         14         15         7.56         7		32177		Casadilanca NBLP 7122			2.56		7.58	
Smokin     Tanir Th 3663 2 (Motown)     5.56     5.56     5.56       98     274     7     ROBERT JOHNSON Clobe Personal Friend intedy INF 5000 (MCA)     7.56     7.56       99     176     3     PHIL MANZANERA A.Scope Polyder PDI 6178     7.56     7.56     7.56       99     176     3     PHIL MANZANERA A.Scope Polyder PDI 6178     7.56     7.56     7.56       00     181     21     FUNKADELIC One Nation Under A Grooxe Marian Brast KCA 2009     7.56     7.56     7.56       00     181     21     FUNKADELIC One Nation Under A Grooxe Marian Brast KCA 2009     7.56     7.56     7.56       00     181     21     FUNKADELIC One Nation Under A Grooxe Marian KCA 2009     7.56     7.56     7.56       00     181     21     FUNKADELIC One Nation Under A Grooxe Marian KCA 2009     7.56     7.56     7.56       00     181     21     FUNKADELIC One Nation Under A Grooxe     7.56     7.56     7.56       00     181     21     Edward Schemy A     15     50.5000     13       Point Flooyd     192     Brackes Springsteen     13       Pointer Staters     15     Steward     7       Pointer Staters     15     Steward     7       Jaan Luk Pointy     1				From The Inside Warner Bros. 858 1263	7.98		7.56		7.58	
Close Personal Friend     7.98     7.98     7.98       99     176     3     PHIL MANZANERA M-Scope Poyder PDI 6178     7.98     7.98     7.98       00     181     21     FUNKADELIC One Nation Under A Groove Waren Base RSA 2009     7.98     7.98     7.98       00     181     21     FUNKADELIC One Nation Under A Groove Waren Base RSA 2009     7.98     7.98     7.98       00     181     21     FUNKADELIC One Nation Under A Groove Waren Base RSA 2009     7.98     7.98     7.98       00     181     21     FUNKADELIC One Nation Under A Groove Waren State RSA 2009     7.98     7.98     7.98       00     181     21     FUNKADELIC One Nation Under A Groove Waren State RSA 2009     7.98     7.98     7.98       00     181     21     FUNKADELIC One Nation State RSA 2009     7.98     7.98     7.98       00     181     21     127     Lownie Liston Senten     13       Poschergrass     190     The Asbury Jukes     13       Poschergrass     190     The Asbury Jukes     13       Poschergrass     190     The Asbury Jukes     13       Poschergrass     192     Brace Streits     7       Poschergrass     193     Dine Streits     7       Bonn	-			Smokia' Taniz 19:3663.2 (Noteen)	1.56	-	1.50	-	1.38	
M.Scope Payder #B1 6(78     7.58     7.58     7.58       00     181     21     FUNKADELIC One Nation Under A Groove Warner Best Rox 2009     4     2.58     2.58       Dolly Partion     127     Lonnie Liston Sentin     13       Peaches & Harb     25     Southside Johnny &     13       Practices & Harb     25     Southside Johnny &     13       Point Floyd     192     Brace Springsteen     13       Pointer Sinters     15     Steely Dan     7       Jean- Luc Pointy     174     Cat Stewart     9       Richard Pryor     32     Red Stewart     9       Queen     45     Barbers Streplaand     3       Gerry Rafferty     166     Styx     21,14		-		Close Personal Friend Interty INF 9000 (MCA)	7.56		7.58		7.58	
One Nation Under A Groove         7.81         7.91         7.91           Dolly Partion         127         Lonnie Liston Smith         13           Peaches & Harb         25         Southside Johnny &         13           Teddy Pendergrass         190         The Asbury Johns         13           Pink Floyd         192         Brace Springsteen         13           Poto         43         Edwin Starr         9           Bonnie Pointer         123         Dire Straits         13           Pointer Sisters         15         Steely Dan         7           Jean Luc Pointy         174         Cat Stewart         9           Richard Pryor         32         Red Stewart         9           Richard Pryor         32         Red Stewart         3           Gerry Rafferty         166         Styx         21,14			140415	N-Scope Paydar PD1 6178	7.58		7.58		7.5	
Peaches & Harb     25     Southside Johnny &       Teddy Pendergrass     190     The Asbury Jukes     15       Pink Floyd     192     Brace Springsteen     13       Poco     43     Edwin Starr     9       Bonnia Pointer     123     Dire Strats     1       Pointer Sisters     15     Steely Dani     7       Jean-Luc Pointy     174     Cat Stewart     9       Echvis Prestey     187     Al Stewart     9       Richard Pryor     32     Red Stewart     9       Queen     45     Barbers Streisand     3       Gerry Rafferty     166     Styx     21, 14	00	181	21	One Nation Under A Groove	17		2.58		7.50	
Kenny Regers 30 Switch 16	Part Pool Pool Pool Pool Pool Pool Pool Poo	sches / Sdy Per & Floyr opinia Pr mise Pres in Luc is Pres hard P sen rry Bal okey F nny Bal	6 Harb ndergr d sintar nters Ponty dey Type Herty Robins lones	25 54 190 192 84 43 84 123 05 123 05 174 05 187 84 187 84 166 54 166 54 197 05 51 55	utheide The Asbu uce Sprin win Starr re Straits eely Dan it Stewart stewart of Stewart of Stewart	kohnn ry Jul galee L laand	y &		21	134 138 94 72 100 50 14 141 197

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### TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

AC/DC	144
Aerusmith	51
Amazing Rhythm Aces	150
Ambrosia	194
Arpeggin	156
Ashford & Simpson	109
Bar-Kays	111
Babys	59
Ben Gees	2
Bell & James	- 65
Blondie	82
Blues Brothers	4
Angela Bofili	- 99
Beston	- 96
Alicia Bridges	92
David Bromberg	154
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Jackson Browne	120
Peabo Bryson	37
Jimmy Buffett	169
Ron Carter	122
Bobby Caldwell	31
Camel	158
Captain Sky	157
George Carlin	178
Cars	34
Gene Chandler	47

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F-9572

# NORTH AMERICAN TOUR

Feb. 19 Nassau Community College, Garden City, N.Y. Feb. 20 Lupo's Heartbreak Hotel, Providence, R.I. Feb. 22 Dickenson College, Carlisle, Pa. Feb. 24 American University, Washington, D.C. Feb. 25 University of Rochester, N.Y. Feb. 26 Westchester (Pa.) State College Feb. 27 Clarion State College, Clarion, Pa. Feb. 28-Mar. 1 El Mocambo, Toronto, Ont.

Mar. 3 Mar. 9 Mar. 15 Mar. 16-17 Mar. 20-21 Mar. 30-31 More To Come...

Mar. 2

Recreation Organization Center, Dearborn, Mi. Michigan State University, East Lansing Park West, Chicago, III. University of North Carolina, Chapel Hill, N.C. Great Southeast Music Hall, Atlanta, Ga. Rosie's, New Orleans, La. Texas Opry House, Houston, Tx.

## On Fantasy Records and Tapes

# Late General News

# New Store Openings Continue Rapid Pace

### Continued from page 1

ditions anticipated. Roque does mention that Stereo Town, which started years ago as a software/ hardware audio chain and then almost completely dropped records and tapes, is now back into direct-todisk and digital albums.

"We need more recognized names doing direct and digital. I know Dave Grusin to be a great artist, but my customers don't. I'm glad to learn that Steve Stills is making a digital recording" (Billboard, Feb. 17, 1979), Roque adds.

Montgomery Ward, a key U.S. general retailer, is backing the recorded music bandwagon heartily, notes Al Geigle, veteran record/tape topper for the giant.

Ward's is opening 18 large stores in 1979, all of which will have record-tape departments.

And Geigle and his aide, Dave Birkett, have been allotted substantial program time at the mid-March national meeting of key Ward store merchandising executives at Lake Geneva, Wis., in which to present audio/visuals of their label activities.

Geigle says that WEA has already prepared footage for inclusion in the Geigle presentation. About 350 Ward stores carry records and tapes today.

Pickwick International, way out front in number of stores for one chain, has predicted a possible 50store expansion for 1978. They are operating about 350 stores currently.

Various competing chain sources, interviewed last week, volunteer that Pickwick has been dominating bidding for mall locations for the past six months. Two competitors state that the There's one more Harmony Hut on the horizon, notes Stu Schwartz of Schwartz Bros., Washington. But while they'll add only one new store to the present 20 this year, there already are three openings inked in on the 1980 calendar. Schwartz echoes an almost universal note that his chain also will be renovating and enlarging several locations during the year.

It appears that mall-oriented record/tape/accessories locations are now leveling off at about 3,400 square feet, an increase of more than 1,400 feet over the last four years.

A protagonist of giant stores, with five Oasis outlets near its Pittsburgh home base already, Jim Grimes of National Record Mart has two more opening in 1979, along with at least 10 more Nationals.

Paul David, founder/president of Stark Record Service, North Canton, Ohio, is cautious about opening more giant Grapevine stores. He has three open, but admits he prefers the midrange mall Camelots of which there are now 80. Right now, he estimates that between eight and 12 more will bow in 1979.

Alan Dulberger of 1812 Overture, Milwaukee, crystal balls perhaps three more stores within a 100-mile radius of his Milwaukee base. He opened his sixth store and the first outside Milwaukee in Madison last week.

Chains like Lenny Silver's Record Theatre: Steve Cook of Pipe Dreams, Green Bay, and Don Jenne. DFs Sound City, Seattle, each have one store definite this year, but admit that there could be several more. Except for the Southeast, it appears that the mall operators have pulled in their horns a bit, or in some cases, lease guarantees and percentages have escalated to a point where record/tape locations are out of the question. Carl Thom of the 10-store Harmony House Detroit chain has one more coming in summer, but doesn't rule out that he could open several more "if the right deals come along." Gene Goodwin of Flipside, Lubbock, Tex., says chain boss Allan Rosen has four more stores opening in smaller cities in the three-state area. The Rosen operation encompasses 14 stores. As of last year, Lee Hartstone, founder/president of Integrity Entertainment Corp. here, the nation's second largest chain, operated 123 stores under the names of Wherehouse, Big Ben's and Hits-For-All. Thus far in 1979, the publiclyheld firm has opened six Wherehouse outlets, one of which was the firm's first in Colorado and three more Big Ben's, Integrity's giant store wing Hartstone projects a possible 18 additional outlets through June 30 this year. Among these new locations would be its first two Washington state Wherehouse stores and first three Texas Wherehouse stores. Haristone estimates a total of 145 stores by that date.

What was so important to take the Pickwick top brass to the Fontainebleau Hotel, Miami, for three days of topsecret huddles last week? Will Larry Holmes, the Odyssey Records chain's classical nabob leave the Santa Cruz base of Rich Bullock for a top a&r slot with the Columbia Masterworks folk? And did Mike Lushka play the new Stevie Wonder track album of "The Secret Life Of Plants" and announce its release date to the label's distributor meeting at the Century Plaza over the past weekend? And will Joe (Progress Distributing) Simone wind up with Motown in a co-venture Atlanta distribution point, as predicted here earlier? And will Simone become Detroit Motown distributor, with the label folding its Hitsville branch there?

Pickwick recently boosted its important budget line to a \$3.98 list. The upward spiral by the nation's primary budget line has competitive low price catalogs facing a dilemma: Can they boost the list in the face of growing quantities of cutouts, deletions and overstock resulting from the recent subpar holiday season business? You'll probably dig the bare back shot of **Judy Collins** on the backliner of her new **Elektra**/**Asylum** album without **Track's** prod. But dig the transparent adhesive overlay on the front cover, which is far less discernible to the roving eye. It appears the album slick was printed sans her name. The label tried to rescue the cover by emergency plastic surgery, pasting on the overlay. It's stuff like that which spells "stress factor" in the label's ivory tower and just as important, can add 5 to 10 cents to jacket cost.

Lots of rack and retail biggies are crabbing long and loud to their label representatives about the dearth of superstar potential product release since Nov. 20, 1978. Those label folk, who are talking, attribute a lot of the reluctance to get top name acts to release currently on the groups' hefty income during the current fiscal year. The Progressive Music Assn., formed recently within Nashville's music community, is undergoing further organizational changes in a restructuring effort to align its goals and directions in a pro-Nashville attitude. "Heroes Of Rock'N'Roll" pulled a healthy 34 share of the viewing audience Feb. 9 on ABC-TV. But CBS' "Dalfas" topped it with a 38. Jimmy McNichol to star in a CBS 90-minute tv pilot set against a California beach backdrop.

Tom "Tomorrow" Snyder interviews the Cloneheads on his NBC-TV show in the very early ayem of Tuesday (27). The act features four young musicians who under-

# Inside Track

The Minneapolis Star-Tribune pulled the Alice Cooper concert ad after complaints about the bare-dernered devils in the layout. ... Tony Lawrence, who worked for Record World, Playboy, Columbia and Warner Bros. Records in that order from 1971 through March 1977, shucked it all to try his hand at comedy. He's doing a one-man show, "The Stand-Up," at the Callboard Theatre, Los Angeles, nightly. ... Aretha Franklin etching her 23rd Atlantic album with Nile Rodgers and Bernard Edwards of Chic producing. ... Ducats to the Grammy awards at the L.A. Shrine Auditorium and the source after at the Biltmore ran \$70 per. They sold 4,000, a capacity house.

Superior Court, L.A., is the scene of a drawn-out legal hassle between Larry Shayne and Hank Mancini over their publishing firm co-ventures. Lord Lew Grade told a monthly meeting of the Los Angeles Radio & TV Society that videodisks and videocassettes will have to provide the customer with something different than they get in theatres and on tv. Is a prominent supplier of recording equipment and instruments on the West Coast studying the possibility of opening a string of hostelries catering to touring acts and industry executives? A&M Records running classified ads in L.A., seeking Spanish-speaking WATS phone sales persons. The worst winter conditions in more than 30 years across three-quarters of U.S. continues to dent business as much as the sparsity of product by peak names. At presstime,

"Elvis" on ABC-TV Sunday (11) night topped all with a 26, besting "Gone With The Wind" and "One Flew Over The Cuckoo's Nest" by several points in prime time. ASCAP's West Coast membership meeting set for Thursday (22) at the Beverly Hilton Hotel at 5 p.m.

Two competitors state that the Musicland stores appear to be going into smaller local malls for the first time in their effort to be in as many communities as possible. Pickwick has also confirmed it will open its first giant store in the northwest Chicago sector sometime this year.

The important Korvettes 50-store chain could well add stores for the first time in a while in 1979, predicts Dave Rothfeld, record/tape chief. "Agache Willot, which acquired us (Billboard, Feb. 10, 1979), is aware of the contribution of the recorded music departments," Rothfeld states.

Korvettes will link videocassettes and videodisk with present record/ tape/accessories sections in 1979, Rothfeld disclosed late in 1978. Korvettes is significant overall, because of its leadership in record/tape newspaper advertising in whatever area it operates.

Chairman of the board Harry Bergman of Record Bar sees the 86store Durham-based skein definitely opening eight more mall-oriented stores in 1979 and possibly a few more.

The chain operates one giant Tracks store in Norfolk and admits caution in securing another such massive 10,000 square foot location.

"We're not as hot to trot as some, but we will open six more Hastings Book & Record stores, principally in small shopping centers in 1979," forecasts John Marmaduke of Western Merchandisers, Amarillo. Like many of his peers, Marmaduke reflects that if the right deal in the right location comes along anytime, the rackjobber/retailer will grab the opportunity. Hastings now operates 16 stores. Angela Singer of the Arizona Circles and Hollywood stores and Steve Libman of the Oz and Music Scene stores out of Atlanta both say they will be making store opening announcements next month for 1979. Both appear optimistic.

With another 40 chains not reporting in, it's realistic to envision another 100 to 150 stores opening domestically through the next 10 months.

# Executive Turntable

Continued from page 4

area. Don Coburn has joined the Smiley Wilson Agency in Goodlettsville, Tenn., as booking agent. Jerome E. Ruzicka becomes vice president, marketing and sales for dbx, Inc., Newton, Mass. He comes from Bose where he was vice president and director of marketing and sales. Julie Steigman promoted to publicist for the Press Office, New York. She had been an assistant publicist. Vince Carbone elevated to vice president and general manager of Bobby Vinton's Rexford Productions, Inc., Los Angeles. For the past three years he was general manager and coordinator of Vinton's concert tours and personal appearances. Ron and Howard Albert, known in the music industry for producing Crosby, Stills & Nash, named vice presidents of Criteria Recording Studios, Miami. They are also co-presidents of Good Sounds Records, a subsidiary of Criteria, and partners in their own production company. Fat Albert Productions. They have been with Criteria for more than a dozen years.

Ed Strait appointed general manager of the U.S. operation of E.G. Records, Inc., a London-based management, production and publishing company. Strait, most recently a product manager for Epic Records in L.A., will base in New York.... At Shorewood Packaging Corp. in New York. Charles Kreussling promoted to executive vice president, manufacturing after serving as vice president, manufacturing since 1968..... Alex Zimmerman appointed vice president of the music division of Global Business Management..... Alex Kochan joins the John Baruch Management Co. as a partner. He was recently an agent for New York-based Talent International.

# **New Monarch Pressing Plant Bows**

The plant is a modernized, auto-

mated operation employing 270

presently with a maximum of 350

anticipated. There is a bank of 50

automated SMT LP presses, along

with 12 HPM injection molding ma-

Nate DuRoff, founder of

Monarch here in 1946, is president

of the operation, which is part of the

ElectroSound Group. Bob Barone is

vice president and general manager.

Larry Schmidt has moved from

Gold Disc, Holbrook, N.J., to act as

Monarch plant manager.

chines for singles production.

LOS ANGELES—The largest independent record manufacturing facility in the U.S., Monarch Records, Sun Valley, Calif., opened here officially last week.

The 130,000 square foot plant, which consolidates several local Monarch holdings previously utilized in Southern California, is capable of producing 150,000 LPs and 90,000 singles on a 24-hour shift.

The plant is equally divided between production and warehousing. Storage area is provided for 15 million finished units and 15 million components. WSM Fighting FCC Proposal

NASHVILLE-"Grand Ole Opry," the 53-year-old venerated country music fixture of WSM-AM Nashville, is becoming the focal point of a drive to save clear channel radio.

The drive is being mounted by WSM, which has announced over its airwaves a Federal Communications Commission proposal to cut back the power of such clear stations as WSM. Fans of the "Opry" show are being encouraged to write to the FCC to protest.

WSM also gathered together management of 16 other clear channel stations to plan strategy to oppose the FCC plan. The group met at the Opryland Hotel, part of a theme-park complex operated by a Nashville insurance company which also operates WSM.

WSM has also gotten Rep. Bill Boner to introduce a bill which would block any effort by the FCC to cut back clear channel power.

### Fire Puts End To New Planet Office

LOS ANGELES-In what may have seemed like the ultimate promotion, a fire last week demolished the intended offices of Planet Records, the Elektra/Asylum-distributed label which has the week's number two pop single with "Fire" by the Pointer Sisters.

The inferno had label topper Richard Perry scrambling around L.A. looking for available office space. Planet must vacate its present quarters at 9120 Sunset Blvd. by March 1, the date it had planned to move into the now-charred offices at 9134 Sunset.Copyrighted malertai

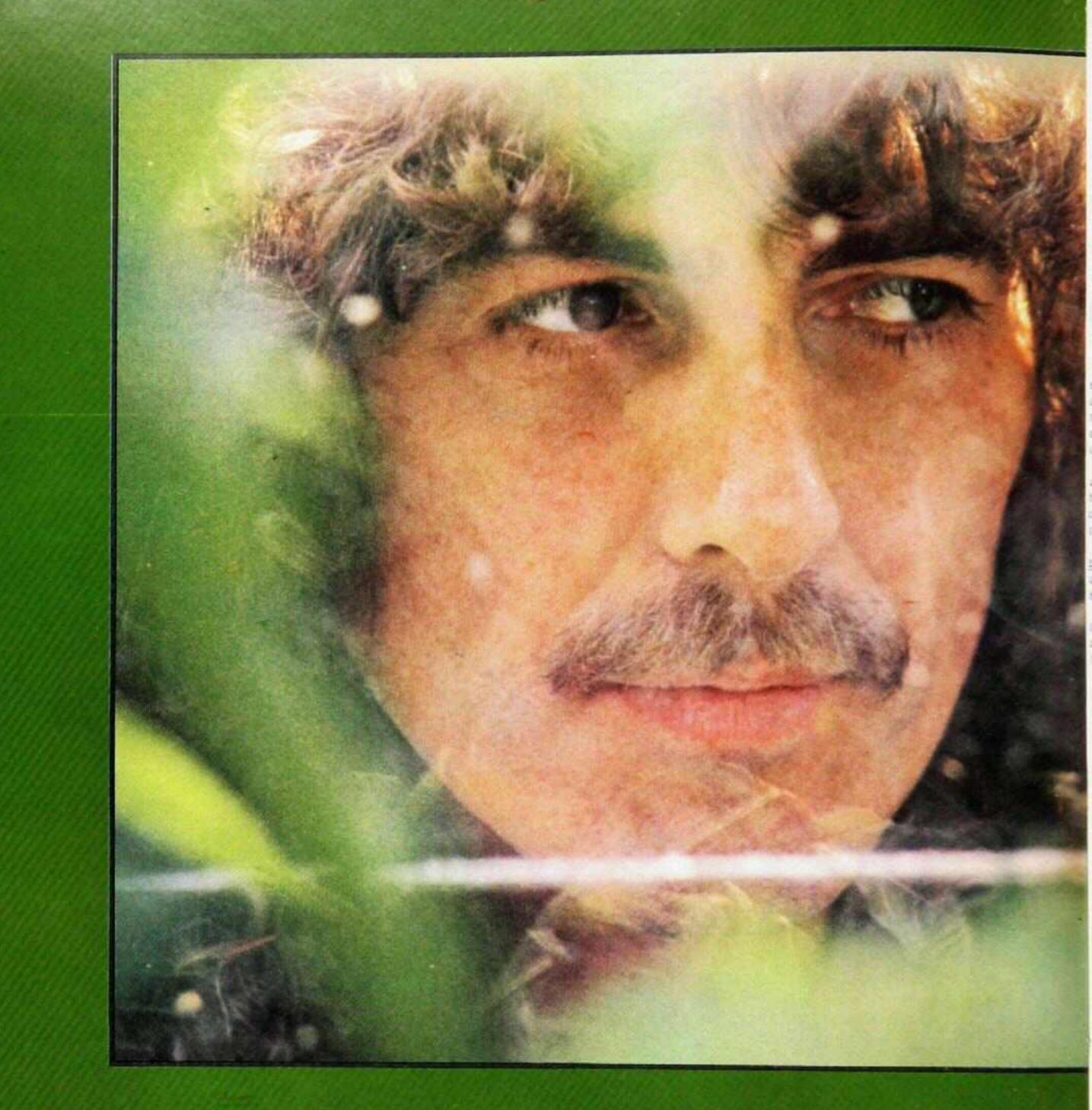


# THE GAMBLER TAKES ONE. PLATINUM. KENNY ROGERS' "THE GAMBLER."

Produced by Larry Butler. On United Artists Records & Tapes.

UNITED ARTISTS RECORDS

# The 1979 George Harrison



### **George Harrison**

Featuring "Blow Away." BRC 8763

Produced by George Harrison and Russ Titelman.

On Dark Horse Records and Tapes. DHK 3255

Manufactured and distributed by Warner Bros. Records Inc.



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